

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE
FACULTY SENATE

Senate Document Number 0616F
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Statement of Faculty Senate Action:

APC Document 3 (DAN)

Revise the curriculum in Dance

Effective Date: Fall 2017

1. Delete: On pages 119-121, the following courses in Dance:

- 136 Beginning Jazz Dance
- 137 Beginning Contemporary Dance
- 138 Beginning Ballet
- 140 Roots of Jazz
- 236 Intermediate Jazz Dance
- 237 Intermediate Contemporary Dance
- 238 Intermediate Ballet
- 240 World Dance Traditions
- 250 Concert Production
- 251 Community Outreach
- 312 Dance Composition
- 330 History of Dance
- 340 Jazz Dance Repertory
- 342 Contemporary Dance Repertory
- 345 Research in Dance

Add: On page 119, the following new courses:

115 Modern Dance (3)

Addresses trends in modern dance. The emphasis will be on technical work that encompasses the entire body in a sense of wholeness, torque or specific set of energies. Movement may also be taught in combination with somatic practices thus adapted to safe practice for every level. American modern techniques may include those authored by Lester Horton, Katherine Dunham, Jose Limon, Martha Graham and Merce Cunningham. Classes will be structured to emphasize a level-one movement vocabulary and will work up to basic phrase work. In-class learning will be augmented by video showings and brief readings. Students will be required to analyze their experience learning new technique in relation to textual and filmed sources. Spring.

116 Yoga (3)

Combines a hybrid focus on experiential anatomy useful for dance and somatic knowledge of the body with a slow flow of hatha and vinyasa yoga. Students should expect to learn through practice how yoga asanas and vinyasa are articulated with the breath and with specific alignment. The class will address yogic philosophy and safe practice such as how to heal injuries and practice dance. The course will combine physical, somatic practice with discussions about required readings on anatomy, yogic practices and philosophy. Students will think about their bodies and practices in new ways in reference to in-class reading that addresses the history of yoga, debates about yoga, and cultural context. Fall and Spring.

117 Caribbean and African Dance Forms (3)

Addresses the fundamentals of movement, rhythm and cultural context in a Caribbean or African dance form. Students will become aware of the different ways in which the body's alignment and movement in space and time are articulated. Students will learn how polyrhythm and gesture conjoin in phrase work in level one vocabulary. Students will also address Caribbean or African dances through discussion, reading of pertinent articles and viewing of filmed examples. Caribbean or African movement forms will be contextualized in regards to diasporic politics, cultural context, stories and spirituality. See the Program Director.

118 Contemporary Dance I (3)

Introductory level class that articulates new movement with a movement vocabulary that is a contemporary blend of forms. With a focus on finding the body's full movement in space and time, this class asks students to relocate balance and to play with a range of full spinal and hip articulations. Students will learn their edges and contours, and play with rhythm. Improvisational research is worked into the semester, and students are asked to find new movement, work with movement taught, or locate a pattern, contour or rhythm. The course includes weekly readings and brief dialogues on contemporary dance on a global scale and filmed representations. Fall.

119 Contact Improvisation (3)

Contact improvisation is an evolving system of movement initiated in 1972 by American choreographer Steve Paxton. This system of movement incorporates two or more bodies which move together in an improvised manner by sharing weight, rolling, jumping, developing physical points of contact and giving up weight. This course will focus on an introduction to the practice of contact improvisation, and students should expect to work in a community framework over the semester. Students will learn the basic skills and foundations for improvisation, and these practices will be augmented by film showings and additional readings on the form. Warm-ups for this course will include somatic techniques to promote bodily awareness and safe practice. Spring.

120 Somatic Movement Practices I (3)

Somatic movement practices teach the body/mind new ways of working together so as to encourage more productive movement, safe practice, experiences of anatomy and stronger more resilient bodies. Since the 1970's, dance practitioners have incorporated somatics into their technique and this has shifted the way dance is produced and practiced in postmodern dance. This class may cover any range of somatic practices including Feldenkrais, Skinner, Bartenieff Fundamentals, Klein/Mahler. Body-Mind Centering, T'ai Chi, Yoga, Gaga and Alexander techniques. Readings on somatic practices are included, and students are required to analyze their embodied experiences using a variety of methods. Once a year.

202 Dance Studies (3)

Analyzes concert dance practices, the dancing body and choreographies in reference to theories of the body, notions of modernism and postmodernism. The course will develop a dialogue about how we best read choreographies, dance(s) significations and importance in our world and how bodies in motion express important meanings. Students will be asked to read dance-studies texts, watch related filmed materials and engage in a productive dialogue about the meaning(s) in motion as they relate to the world in which we live. This course will also draw upon embodied exercise and students will be asked to make connections between the physical body and the materials they are learning. Fall.

203 Movement Research (3)

Engages students in a new dialogue about dance making. This class will focus on methods, tools and ways to find and make new movement for contemporary dance. Each class will begin with a guided warm-up in somatics and improvisation and continue in a laboratory style set of experimentations. Student work for the class will include the use of a choreographic journal as well as midterm and final short dance showings. The overall goal of this class will be to develop movement research methodologies that are central to making new dances. Offered every year.

218 Contemporary Dance II (3)

Articulate with more precision and presence a movement vocabulary that is a contemporary blend of forms. With a focus on finding the body's full movement in space and time, students will relocate balance and play with a range of full spinal and hip articulations while finding edges and contours. Building on the concepts in DAN 118, students will work on more complicated phrase work and full-bodied dancing, paying attention to shifting alignment, grounded movement, and full body movement as well as extension. The course incorporates readings on contemporary dance and filmed representations, which students will analyze. Prerequisite: DAN 118. See the Program Director.

220 Somatic Movement Practices II (3)

Somatic movement practices teach the body/mind new ways of working together so as to encourage more productive movement, safe practice, experiences of anatomy and stronger more resilient bodies. Since the 1970's dance practitioners have incorporated somatics into their technique and this has shifted the way dance is produced and practiced in postmodern dance. Somatic practices may include Feldenkrais, Skinner, Bartenieff Fundamentals, Klein/Mahler. Body-Mind Centering, T'ai Chi, Yoga, Gaga and Alexander techniques. This course will include readings on somatic practices and require students to analyze their embodied experiences through a variety of methods. More advanced work in somatics will also including guided improvisations and journal writings. This course will expand upon work done in DAN 120 by incorporating another level of body/mind work conjoined with readings. Prerequisite: DAN 116 or 120. Every other year.

301 Movement in Global Perspective (s) (3)

Addresses a notion of worlding dance or world dance forms and issues that arise in their performance, practice and production. In specific, this class places as a central area of study in dance studies, the world(s) of dancemaking and dance as they intersect with cultural difference, gendered difference, geographic location, race, ethnicity and gender. This course will discuss issues and topics in dance practices practiced in, originating from and traveling to a variety of sites in the world through readings by dance scholars, artists and viewing of filmed media. Embodied material will enliven some class discussions. May include a focus on movement practices from African, Caribbean, Latin America, South Asian, Oceania, American and inter-cultural contexts. The content of this class varies by instructor and may be repeated for credit as content varies. Every other year.

305 Site-Specific and Experimental Dancemaking (3)

Site-specific dance and experimental dance are genres in choreography and dancemaking that explore the dynamics of space, time, thematic material and the body. This hybrid course will introduce students to ways of making movement, and filming movement for specific sites, installations, and film in reference to thematic materials. Since the 1960's dance artists have combined media and experimented with space, time and the moving image. This course will address in tandem with practice, the hybrid nature of dancemaking in this genre of experimentation, and in current staged contemporary dance. The class will engage text-based dance studies theories on space, time and filmic rendition to enliven dialogue and practice. Permission of instructor is required. Every other Fall.

306 Choreographing Gender and Identity (3)

Choreography course addressing theories of gender and identity in relation to the creation of movement. There will be a hybrid focus on making gendered movement and dances that express specific thematic material. In preparation for movement-based research as well as class dialogue, the class will include weekly readings on gender, identity and sexuality. Students will work on specific movement-based assignments in a laboratory format. Permission of instructor required. See the Program Director.

318 Contemporary III and Repertory (3)

Advanced contemporary dance class that builds upon contemporary movement practices taught in the lower level courses. Students will learn an adult professional vocabulary in contemporary dance practice, intricate phrase work, and notions of presence and staging in concert. Students will become adept in contemporary dance technique through the practice of new movement vocabularies and new choreography. Students will work on advanced solo and duo work, as well as group work in choreography, as set by the professor. Theories of process in dance will be addressed in relation to the course materials. Work produced in this class will be performed for the campus community. Prerequisites: DAN 118 and 218, or permission of instructor. Every other Spring.

400 Improvisation and Composition (3)

Improvisation is a way of making new movement, putting movement together, working with movement research and assimilating both new and old information by itself and as a set of tools in making improvised and set compositions. This course will teach students a variety of tools and methods in making improvisation, ways of employing improvisation in staged dance and experimental notions of how to make improvisations important to ideas about choreography. As methods of dance making as well as choreographies, improvisation(s) will be the central area of study in the course that will also result in some compositions. Students will be asked to read select texts and analyze video of choreographers' work to enliven the class process, and use journals to notate the development of their creative processes. Students will perform their final projects. Prerequisites: DAN 203 and permission of instructor. See the Program Director.

2. **Delete:** On page 121, the entry for Special Topics courses:

171-3, 271-3, 371-3, 471-3 Special Topics in Dance (1-3)

Add: On page 121, in place of deleted entry:

171-4, 271-4, 371-4, 471-4 Special Topics in Dance (1-4)

3. **Delete:** On page 119, the requirements for the **Minor in Dance:**

18 hours including: one course from DAN 140 or 240, one course from DAN 250 or 251, DAN 312 and 330; completion of one of the following groups: DAN 136, 236 and 340; or 137, 237 and 342; or 138, 238 and 342; and a minimum of 4 additional elective hours in DAN. Special Topics courses may be substituted with written permission from the program director.

Add: On page 119, in place of deleted entry:

18 hours including: DAN 118, 202, 203, 218, 318, and one course from DAN 301, 305, 306 or 400. Special Topics courses may be substituted with written permission from the program director.

Impact: *State the impact this change will have on students, faculty, and the university as a whole. Should address planned resources that will support the requested change.*

The impact that this curriculum change will have on the students, faculty and university as a whole will be to provide a dance program that encompasses creation, performance and critical analysis adapted to a liberal arts setting. The students will be exposed to the breadth of dance in the world, including cutting edge and experimental forms, from varying perspectives, as well as methodological tools in dance-making, research and presentation necessary to continue work in the field or in potential graduate study.

For the current faculty, the new dance program will be relational to current trends in university and professional environments and be parallel to their teaching interests. There is currently one tenure line faculty who carries a 5 course load per year and this curriculum takes into account the hiring of two adjuncts for one to four courses per semester. This curriculum will require the hiring of one accompanist for movement classes every other semester.

For the university as a whole, this dance minor curriculum contributes a solid base that is current with trends in the discipline nationally, and will serve as a platform for the growth of a potential dance major. The curriculum also

provides UNC Asheville with a hybrid interdisciplinary approach to dance making and dance studies that will fit well with the liberal arts model of the thinking and creative student who can actively contribute to the world.

The current resources assumed by this curriculum are the use of SHE 351, the dance studio space in the Sherrill Center for academic classes, workshops, student rehearsals, student labs, informal performances, and faculty course preparation and research. In addition to this fully utilized space resource for dance, drama space in BELK will be necessary to formally show student and faculty generated work for two evenings in the Fall and also in the Spring. At least once per semester the program will require the use of a traditional classroom space.

In the next two to three years, we will place a request for a lecturer position to cover specific courses and also potentially hire one adjunct. In the next 6-7 years, depending on the growth of the program, we will hope to request another tenure line faculty and one potential adjunct.

The proposed curriculum includes courses that can potentially be used for requirements in other curricula: DAN 202 for the ARTS requirement; DAN 115, 120, 203, 220 and 306 for Drama; DAN 117 and 301 for Africana Studies, International Studies, or Asian Studies; DAN 306 for Women, Gender and Sexuality Studies; DAN 305 for Mass Communication and New Media; and DAN 120 and 220 for Contemplative Studies.

This curriculum assumes a shift in the dynamics of teaching, learning and viewing dance on this campus since becoming a freestanding minor in the Humanities division in Fall 2015. Since the official appointment of a new director in Spring 2016, the program is being restructured based on commitments to diversity, critical analysis and embedding dance theory and creative practice into the wider curriculum. The program will most likely need to downsize to five (maximum six) classes per semester for a year or two until course numbers are regular and more minors have enrolled. For the next two years the program may need to offer more courses in the 100 level to build up numbers in a transitional way. Currently, in its transitional state, the program is losing potential minors as they or their faculty mentors are unsure of the minor path. Overall, this curriculum change will articulate a new voice and presence for dance at UNC Asheville that will maintain a strong dialogue with the other arts as well as humanities.

Rationale: *State the rationale as to why the change is being requested.*

Dance holds an important place in a liberal arts education as it is a performing art that encompasses creation, performance and critical analysis. The rationale for the change being requested relates directly to the necessity of a dance curriculum that can serve as a solid base for a growing program in a liberal arts institution that also takes into account the way the field is evolving. The goal of any curriculum in a liberal arts school is to prepare students to contribute to the world in a positive way, and for this curriculum, we view that contribution as potentially hybrid or polyvalent. The curriculum is structured in line with current trends at other small liberal arts schools in the country in which students have gone on to work as professional dancers, choreographers, critics, arts administrators and/or pursue graduate studies. Ultimately, the rationale for this change is to provide the UNC Asheville dance student with the tools necessary to productively create dance, learn new technique(s) up-to-standard in the contemporary dance industry and be able to articulate how dance and practice and theory are interrelated in choreography, dance work and other research.

This curriculum has taken shape with the advice of artists or scholars or artist/scholars who have designed curricula and/or directed dance programs. I have been in dialogue with Ray Miller at Appalachian State, Thomas De Frantz at Duke, Alison Bory at Davidson, Cynthia Oliver at University of Illinois Urbana Champaign, Ann Cooper Albright at Oberlin and Ann Dils at UNC Charlotte in regards to a variety of issues while working on the new curriculum. The revision draws upon the curricula at Denison, Middlebury, Davidson and Wesleyan in which small dance programs have originated. The hybrid nature of the curriculum is becoming current practice at large research institutions such as University of Illinois Urbana Champaign and UCLA, as well as at smaller liberal arts schools such as Davidson, Denison, Middlebury, Oberlin and Wesleyan.

Specific courses such as contact improvisation, yoga and somatics have become standard as part of dance curricula at schools such as Oberlin, Denison and Middlebury. In addition, many small schools, as well as larger research institutions, have sought to create an updated curriculum in which contemporary dance techniques have become central to movement training. This curriculum contains courses in which the driving inquiry is multivalent, defined as, being movement-based and/or creative with additional attention to context, writing and critical thinking. There are also a few classes in this narrow curriculum in which the “motor” of the course is critical thinking with some embodied experience.

This curriculum is also indicative of a pedagogical approach to addressing the whole student through the mind and the body in which the beginning student can enter the minor path and work in tandem with the more advanced student in many 100 and 200 level situations. The success of this type of curriculum can be judged first by student’s career paths out of such schools as Denison, Wesleyan, Middlebury and Oberlin where students have been successful in the field of dance in a variety of career paths. This proposed curriculum shares strong valences with these dance programs, while being specific to the mission of this institution. The goal is to produce strong student dancers, whose training is up-to-standard in contemporary dance, and who can articulate creative and critical dialogues simultaneously as well as know how to situate these modes of production in the world in which we live.

Projected Course Offerings for the Next Two Years

Fall 2017

DAN 116 Yoga
DAN 118 Contemporary Dance I
DAN 120 Somatic Movement Practices I
DAN 202 Dance Studies
DAN 305 Site-Specific and Experimental Dance Making

Spring 2018

DAN 115 Modern Dance
DAN 116 Yoga
DAN 119 Contact Improvisation
DAN 220 Somatic Movement Practices II
DAN 301 Movement in Global Perspectives

Fall 2018

DAN 116 Yoga
DAN 117 Caribbean and African Dance Forms
DAN 118 Contemporary Dance I
DAN 202 Dance Studies
DAN 203 Movement Research

Spring 2019

DAN 115 Modern Dance
DAN 116 Yoga
DAN 119 Contact Improvisation
DAN 120 Somatic Movement Practices I
DAN 318 Contemporary III