

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE
FACULTY SENATE

Senate Document Number 2718S
Date of Senate Approval 02/08/18

Statement of Faculty Senate Action:

APC Document 12 (DANC): **Change credit hours for DAN classes from 3-4;
Change the required credit hours for a minor in Dance**

Effective Date: Fall 2018

1. Change: On pages 115-118, the credit hours for all DAN classes from **(3) to (4)**.

2. Delete: On page 115, under **Minor in Dance**:

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.

Add: On page 115, in place of deleted entry:

24 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: 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 is complicit with the 2016 APC document and does not change resource needs as the program will still offer a minimum of 5 courses per semester. However, adjuncts will need to be paid for 4 contact hours for each course. The Dean of Humanities supports this change. This curriculum will require the hiring of one accompanist for movement classes every other semester or a student from the music program. We have opted for student musical work in light of these needs, which keeps us within the original confines of our budget as proposed in 2016 APC document introducing the new minor. We see this as a temporary adaptation until we have greater numbers and/or a major.

Currently, students do lab work in our dance studio lab space for all courses and we have reserved times for make-ups and rehearsals each week. We plan to keep this space reserved for make-up labs and choreographic projects that may need for more time, but to allocate Fridays to labs in-studio for all classes. Adding the additional credit hour will reinforce the need for doing credited homework as practice and theory in an appropriate lab space. All of our dance syllabi currently reflect this as do our studio schedules.

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 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 submit a request for a lecturer position to cover specific courses and potentially hire one adjunct. In the next six-to-seven years, depending on the growth of the program, we hope to request another tenure line faculty and one potential adjunct.

The 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 at the 100-level to build up numbers in a transitional way. 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: 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.

The addition of 1 credit to our 3-credit courses will permit students to receive credit for their practice based and hybrid work. However, due to the structure of the courses and labs on this campus, students need the credited consecrated time in the appropriate space to do their important academic work in dance. Adding 1 credit to each course to allow for lab credit will then reinforce the necessity of consistent student work as this program grows. These changes are in line with other programs that have credit bearing labs in the 4-credit system at UNC Asheville. The students will benefit immensely from this lab addition on multiple levels and assure the further integration of dance into the liberal arts excellence in the performing arts that UNC Asheville promotes.

Projected Course Offerings for the Next Two Years

Fall 2018

DAN 116 Yoga
DAN 118 Contemporary Dance I
DAN 119 Contact Improvisation
DAN 202 Dance Studies
DAN 203 Movement Research

Spring 2019

DAN 115 Modern Dance
DAN 116 Yoga
DAN 117 Caribbean and African Dance Forms
DAN 120 Somatic Movement Practices I
DAN 318 Contemporary Dance III and Repertory

Fall 2019

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 2020

DAN 116 Yoga
DAN 117 Caribbean and African Dance Forms
DAN 119 Contact Improvisation
DAN 218 Contemporary Dance II
DAN 306 Choreographing Gender and Identity