EXECUTIVE COMMITTEE
COLLEGE OF HUMANITIES, ARTS, AND SOCIAL SCIENCES
REPORT TO RIVERSIDE DIVISION
May 18, 2004

To be adopted:

Proposed Change in the Major for Dance

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<td><strong>MAJOR</strong></td>
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<td><strong>Major Requirements</strong></td>
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<td>The major requirements for the B.A. degree in Dance are as follows: <strong>Sixty-two (62) units of course work in Dance, 34 of which are upper division.</strong></td>
<td>The major requirements for the B.A. degree in Dance are as follows: <strong>A minimum of ninety (90) units of course work in Dance, 58 of which are upper-division.</strong></td>
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1. Choreography, performance, and pedagogy series:
   - DNCE 014, DNCE 114A, DNCE 114B, DNCE 114C, DNCE 167, DNCE 180G, DNCE 180R

2. History, anthropology, and movement analysis series:
   - DNCE 130/ANTH 130, DNCE 141, DNCE 142

3. Dance technique series:
   a) Eighteen (18) units from DNCE 067A, DNCE 067B, DNCE 067C
   b) Six (6) units from DNCE 071A through DNCE 075B

1. Lower-division requirement (8 units):
   a) DNCE 014
   b) DNCE 019

2. Choreographies (12 units)
   - DNCE 114A, DNCE 114B, DNCE 114C

3. Histories/Cultures (16 units)
   - DNCE 131, DNCE 132, DNCE 133, DNCE 134, DNCE 135

4. The Digital/Screen (8 units)
   - DNCE 171 [E-Z], DNCE 172 [E-Z], DNCE 173 [E-Z]

5. Pedagogies (4 units)
   - DNCE 180R

6. Performance/Productions (18 units)
   - DNCE 167, DNCE 180G, two quarters of DNCE 180J and DNCE 161 or DNCE 162

7. Movement Practice (up to 24 units)
   - Dance majors are required to enroll in at least one movement practice course per quarter. Up to twenty-four (24) units may be counted towards the major as follows:
a. 50% of the required movement practice units must be taken in DNCE 067: Modern Technique
b. 50% of the required movement practice units must be taken in three different dance genres drawn from:
   DNCE 071: Ballet
   DNCE 072: Tap
   DNCE 073: Dance of Mexico
   DNCE 075: World Dance Forms
   DNCE 081: Dance Cultures, Cultures In Dance

NOTE: Because of additional movement practice requirements appropriate to the dance curriculum, Dance majors have been granted an exemption from the 80-unit limit on courses in the major so that 102 dance units may be counted toward the B.A.

\[\text{Justification}\]

\[\text{Effective Date: Fall 2004}\]

Requirements for the B.A. in Dance have remained substantially unchanged since 1980. Several new courses were added to major in the early 1990s when several new faculty were hired, but the formal structure of the major has remained unchanged for more than twenty years. So too has the major’s general orientation to Euro-American dance, although this has been felt as a serious restriction for some years and the faculty have pushed the limits of course content in this regard wherever possible.

The situation is radically changed in 2004. The Dance faculty has grown in size to nine members, of whom three are new junior faculty hired since 2002. The range of faculty research and teaching expertise now includes dance and movement cultures of the world, including Asia, Africa, India, and South America, in both the corporeal practices and the scholarly study of them. As well, digital technologies film, and media studies constitute a major focus in the research of junior faculty hired during the last five years. The growth in the faculty and its diversification have been strongly abetted by the inauguration in 1993 of the Ph.D program in Dance History and Theory, the first of its kind in the nation, and the launching in 2001 of the MFA in Dance, focusing on Experimental Choreography. They have helped bring to Dance at UCR faculty who are developing innovative new teaching strategies at the same time that they are reconfiguring the existing discipline of Dance. Further, graduate students employed in teaching positions have enabled the department to greatly expand the range of movement practice classes offered, from classical Korean Dance, taught at the university level almost nowhere else in the U.S. today, to Philippines folk dance, Afro-Cuban dance and classical Chinese Dance. These offerings are particularly relevant to the diverse student body matriculating at UC Riverside in the millennium.
Thus the faculty revised the Dance major in order to eliminate its confining and no longer tenable limitation to study and practice of Euro-American dance and movement. The revisions also expand the sets of knowledge that students need to acquire as part of their baccalaureate experience in contemporary culture, where the needs for creativity and critical thinking must be paired with cognizance of new technologies and media. And, revisions to the curriculum enable a recently and significantly expanded faculty to share the fruits of their leading-edge research with today’s students, on the most diverse campus in the University of California system.

A. Justification with regard to particular clusters of courses in the new configuration of requirements.

1. Lower-division requirements. The new course DNCE 019 introduces students to fundamental approaches for the study of dance in culture and history, and it cultivates the critical thinking and writing skills that prepare students to navigate upper-division dance courses. The faculty have felt the lack of such a course for the past five years and believe that its addition as a gateway to the upper-division courses will foster in students a coherent basis for navigating subsequent and more advanced work.

DNCE 014 has long served in this way to provide fundamental composition skills to students and prepare them for the upper-division choreography courses. We place DNCE 014 here with DNCE 019 to clarify to students their parallel status and function with regard to other courses.

2. Choreographies. The faculty changed the term choreography to choreographies to acknowledge that diverse approaches to composition exist in diverse cultures, rather than a singular (and by implication universal) practice of choreography.

We move pedagogy and performance courses to separate categories, to acknowledge and make apparent to students their substance as areas of inquiry in and of themselves, and to afford students some choices in selecting courses required in these areas.

3. The Digital/Screen. New technologies are changing the face of experience today, be it urban or rural, around the world. The technologies and the representations they help create and circulate (films, videos, etc.) must be scrutinized as they intersect, enable, and constrain dance practices, and as dance practices shape and change them in turn. Recent faculty hires enable us to new offer courses in this burgeoning area.

4. Histories/Cultures. Due to changes in faculty and in the research areas that inform their teaching, we remove anthropology and movement analysis from this cluster of required courses. We retain the study of histories and add to it the study of cultures (the latter in the ethnographic sense, which is supported by current faculty). These constitute primary lenses in Dance Studies today for investigating and apprehending dance and movement as ways of knowing and being, creating and doing.

We change the term history to histories, and do the same for cultures, to acknowledge that different areas of the world have experienced and produced different histories, and that cultures are equally diverse. We signal to students, and teach in so doing, that no singular (and by implication universal and all-encompassing) history or culture exists.
5. **Pedagogies.** We moved “pedagogy” from the “choreography” cluster of required course to emphasize its substance as an area of inquiry in and of itself. Further, the faculty anticipated creating future courses that will fall into this area of investigation. We change the term pedagogy to pedagogies to acknowledge and signal that no singular (and by implication universal) pedagogy prevails.

6. **Performance/Productions.** We moved “performance” from the “choreography” cluster of required courses to emphasize its substance as an area of inquiry in and of itself, and one that is capable of pursuit independent of the work required to create new choreography. Growth in faculty size now enables senior faculty to offer more frequently some courses already existing in this area: DNCE 167 and 180G continue to be required; DNCE 180J (Repertory) can now be required. New faculty hires allow us to offer new courses in production that equip students to work with new technologies (digital, video, audio) that are fast becoming standard features of professional and commercial dance performance and productions in a wide range of dance genres.

7. **Movement practices and techniques.** The faculty strongly believe that the doing of dancing offers students a critical perspective on dance as a cultural, historical, and physical practice. This source of critical perspective needs to undergird and accompany students’ ongoing study of dance in histories, cultures, and the digital/screen technologies. And, students must bring movement readiness to the required composition and repertory classes: they must be physically primed and prepared to give and take weight, to work as partners, and to work in group composition projects. To achieve and maintain such readiness and competence, to ensure their own movement safety and that of their fellows, students need to enroll in at least one technique course per quarter.

Due to faculty strength in modern dance technique, we stipulate that 50% of the courses be taken in modern dance. To make our students aware of different corporeal practices from various parts of the world, or from the past, we stipulate that 50% of the courses be taken from DNCE 071, 072, 073, 075, and 081. Faculty strengths and the department’s employment of graduate students in teaching positions enable us to offer this range.

B. **Justification for request for exception to the 80-unit limit on courses in the major.**

We request an exemption to raise the 80-unit limit on courses in the major to a minimum of 90 units and “up to 102 units.” This exemption is needed so that we can require of students but also give them credit for the appropriate participation in movement practice courses, and to require them to explore Dance further via 12 units of electives.

First, movement practice courses. For a number of years, faced with the dilemma posed by the university’s rules on maximum units allowable in the major, the Dance faculty expressed in the UCR Catalog its expectation that students would enroll in at least one technique class per quarter. That expressed expectation did not achieve the needed results. Some students who most needed to be enrolled in movement class could not be required to do so. Simply put, Dance majors must maintain a physical competence and readiness to move throughout their time in the program, to ensure their safety and that of their fellow students, and to accomplish required course work, in studio classes and also in seminar and lecture classes. Even more importantly, movement performance is the fundamental stuff which Dance majors do and study for four years (two for many transfer students) at UCR. The faculty note that the UCR Music Department has enjoyed for several decades an exemption to the 80-unit limit on courses in the major. The logic that
holds for our sister discipline holds for Dance too; performance is central to the curriculum and the very nature of the subject that is being studied in Dance. A student who matriculates for four years at UCR needs to take at least 2 units of movement practice every quarter, thus 6 units a year, 24 units across four years. Transfer students are held to the requirement of at least 2 units per quarter for as many quarters as they matriculate at UCR.

Second, electives. The faculty wants students to further explore the rich possibilities in Dance by allowing them to take 12 units of electives. This will enable students to focus more intensively on a specific area, or it could enable them to cultivate further breadth of perspective. The faculty believes that the choice afforded to students in selecting electives is essential to the quality of the degree.

We need students to be able to count up to 102 dance units toward the major.

Approved by the CHASS Executive Committee on 4/7/04.
Approved by the Committee on Educational Policy on May 4, 2004