"The Proof is in The Pudding"

An Examination of How Stated Values of Cultural Diversity are Implemented in Three Selected Dance Department Curricula

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By

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ABSTRACT

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An Examination of Three Selected Dance Department Curricula and How Stated Values of Cultural Diversity Are Implemented

The composition of university dance curriculum has changed a great deal since the first university dance major curriculum was designed by Margaret H'Doubler and instituted at the University of Wisconsin, Madison, in 1926. Today there are over six hundred dance departments throughout the United States offering undergraduate and/or graduate degree programs. Dance departments receive multiple pressures from numerous sources, including college/university administration and students, to include and/or exclude certain content in their respective curriculum. This study reveals whether or not missions to incorporate cultural diversity and pluralism (see Glossary for specific definitions) into the curriculum of the selected dance departments today are fulfilled.

In the study, the curricula of three selected dance departments in the United States, whose stated missions embrace cultural diversity, are examined. The primary research question is: Do the curricula of selected dance departments in the United States reflect the values of cultural diversity or pluralism as explicitly expressed in their mission statement? Through random online sample of thirty-nine mission statements from non-conservatory-based dance departments that grant degrees in the field of dance was collected. Although the use of the term *diversity* expanded greatly throughout the late 20th

century, a delimitation of this study was to focus on cultural diversity as it relates to race and ethnicity.

Mission statements are part of most dance departments' rationale and communication of values. Since dance departments are a part of larger institutions, it can be assumed that their missions are consistent with the focus of those organizations. As a primary outcome of organizational and of strategic planning, these statements are designed to differentiate one college or university from others.[1] They are an articulation of the specific vision and long-term goals of a college or university, or more specifically in the case of this study, a dance department. Because one cannot assume a college or university's interest or commitment to cultural diversity, this study identified departments with a stated interest in cultural diversity from which to assess how such interest and commitment translates to curriculum; no direct conclusions about the home institution's implicit approach to cultural diversity was made.

The variance among institutions is a limitation of the study. Because schools were selected based on their mission statements, selected institutions have little in common regarding other demographics, such as: size and location of institution, public or private school, Liberal Arts or research orientation, degrees offered, size and resources of the department, as well as ethnic diversity among faculty and students. Despite these limitations, it was still possible to generate valuable research data from the selected institutions, which, in turn, has the potential to inform numerous other dance departments about the implementation of cultural diverse curricula.

Future dance educators, dance artists, community artists, and arts administrators, as well as dance historians and scholars, are educated in the dance departments of colleges and universities throughout the United States. Thus, these departments have a large impact on the way dance is experienced throughout our society. Through an analysis of primary data, I examined the ways in which selected dance departments fulfill, or do not fulfill, their stated missions of cultural diversity.

The methodology included a document analysis of the following primary source documents: mission statements, audition requirements, sequential department curriculum, required course readings, and demographics of faculty and students. Additionally, all teaching faculty and senior undergraduates from the selected dance departments were given a questionnaire to complete. The educational and performance background of faculty members, along with their areas of expertise, was the focus of the faculty questionnaire. In an effort to understand if student goals are aligned with the mission of the department, the student questionnaire included questions that asked seniors what type of positions they were interested in pursuing after graduation, and whether or not they felt they were prepared to enter the workforce given their course of study. The questions of how student goals are connected to working in culturally diverse communities of the 21st century, and if so, how the curriculum was designed to met the goals of students, were also explored. Finally, a field observation was included to provide context for each of theses institutions.

In an attempt to reveal how various sectors in the Unites States have responded to changes in demographics, the Review of Literature incorporates sources from several fields. Categories in the Review of Literature included are: diversity in the workplace, business, academia, and social policy as it relates to cultural diversity, Dance Education (see Glossary for definition), and multicultural education. Also included is a section on race theory and social identity, as these sources provide a context of racial constructs and their influence on the education process. Literature from these multiple fields provides perspectives about the application of curriculum and pedagogy related to changes in the demographics within our society.

In this study I was able to reveal the correlation between mission statements and dance department curriculum design in selected schools. Dance Education as a field of study was the foundation of this study and provided context for this research. Seminal works within Dance Education provide information as to what curricular goals in Dance Education were in the past and how these have changed over time. Margaret H'Doubler's *Dance: A Creative Art Experience*, published in 1957, *Dance As a Theatre Art: Source Readings in Dance History from 1851 to the Present*, written by Selma Jeanne Cohen in 1974, and the works of Alma Hawkins, *Modern Dance in Higher Education*, written in 1982 and *Moving from Within: A New Method for Dance Making*, written in 1991, all contribute to this body of knowledge. It is important to recognize that the field has changed with the changing needs of our society and it will continue to evolve.

This examination of three selected dance departments in terms of culturally diverse curricular offerings provides dance educators in higher education with examples of how selected dance departments carry out their stated missions. In this study dance departments that have developed strategies and mechanisms to implement their stated missions of cultural diversity throughout their curriculum are highlighted. Additionally, I encourage departments that have not been able to transmit their commitment to cultural diversity to department curriculum to do so, offering them tangible strategies which they can implement.

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This dissertation was written with the support of numerous key people in my life, undoubtedly positioned to assist me through this process, among other things. I stand on the shoulder of giants, from my ancestors, to scholars in the field of Dance Education, to my advisors, to my family. First and foremost I want to thank my mother, Eileen McCarthy. Throughout this journey her kindness, consideration, and support overwhelmed me. She read every chapter, page, and paragraph numerous times; when technology failed and her edits disappeared into cyberspace, she just said, with a pleasant smile, "I'll just read it again." Her active presence was instrumental to the completion of this document at this time. I want to extend a special thank you to my dissertation committee members, Dr. Roberta Sloan, Dr. William Cutler; Dr. Sarah Hilsendager, who mentored me throughout my doctoral studies; and Dr. Kariamu Welsh, who guided me through this process with patience, while inspiring academic rigor. A special thank you to my friends and family who were steadfast in their encouragement and support. I am honored to "stand of the shoulders of giants," and in reverence of their legacy I am honored with the call to reach back and assist others in their climb.

This study would not have been possible without the willingness of the subject institutions to participate in this study. The leadership of the departments involved was willing to share the successes and weaknesses of their departments in the interest of dance research. It is because of their participation

in this study that this research has been completed. As dance in higher education evolves to become more inclusive, it will expand because of the progressive work of change agents who are open to examinations of their current practices in the search for improvement. I extend my sincere gratitude to the institutions, departments and individuals involved in this study.

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FOREWORD

Dance is a large part of my personal history. In the quest to define myself, I understand and embrace the role dance has played in shaping my identity. What especially interested me as I unveiled the layers of my identity is that my notions of race, body image and humanity have all been informed by dance. For the purpose of this research study, and to delimit my focus therein, I explored the issue of diversity in contemporary society as reflected in Dance Education curricula. I started dance classes at the age of six and have spent the bulk of my life connected to the dance community and in investigations of human movement. In more recent years, I began to notice ways in which Western and historically privileged dance aesthetic values (see Glossary for definition) have influenced my ideas about race in society.

As is the case for many bi-racial people, early in my life I felt the need to identify with one ethnicity or the other. Looking back, I recognize that my choice to connect to dance was subconsciously also a choice to connect to the Caucasian side of my heritage. Going to dance class in San Francisco was special. I had special dance attire, wore special Ballet shoes, and learned movements that were not done outside the studio. This contrasted greatly with the type of dance I performed in my urban community. I often danced with the neighborhood children (most of whom were Black) on the sidewalk outside my house or on the schoolyard at recess. Over time, I received tacit messages about the identity of a “real” dancer. This identity, I perceived, excluded “Blackness” (being Black, and/or identification with Black culture). As a child, I did not

want to be Black. I was excluded from a number of childhood games (outside my neighborhood, among classmates) because of my race, and I wanted terribly to be included. In some instances where my race was an issue among my playmates, an exception was made to the rules because I had a White mother[1]. My identity as a dancer, excluded Blackness, and allowed me to reject the part of my identity that at the time I felt "othered" me. My idea of a "real" dancer was long, elegant, thin, with fluid movements and did not include African American vernacular dance movements or "getting down" at the block party. Although the image of the long and fluid body was more tacit in Ballet, as the role models to emulate fit a very specific aesthetic, I found Modern dance to be exclusive as well. As my dance studies intensified, my teachers suggested more and more Ballet and Modern and made no mention of the need to take African, Hip-hop, or any other type of dance classes. When teachers commented on these forms in class, it was with the notion of the "exotic other." However, I was not directed to invest time and resources in the study of dance forms outside Ballet and Modern. Based on numerous suggestions from teachers, it seemed as though I could never get enough Western-based training.

Later, as a teacher in the classroom, when I saw myself invalidating the Blackness of my students' movement qualities, I began to question how I came to be an educator who did not embrace and value the full identity of my students. I encouraged my students to focus on their turnout, develop their flexibility and the point of their feet. I suggested students assume an upward

[1] White and Caucasian are used interchangeably in this text. Similarly, Black and African American are also used interchangeably. However, variance in the capitalization of these terms occurs in instances where another author is being quoted.

and lifted orientation that they should practice throughout the day, both in and outside of dance classes. At the time I made that suggestion, I was unaware of the cultural value and relevance of the earth-bound orientation to the ground that is a recognized characteristic of African-based dance forms.[2] Because I was ignorant to it, I held no value for it when I saw my students exhibit this culturally informed stance. My Western-based training had engrained an appreciation for the upward-orientation characteristic of European dance forms.[3] I was faced with the realization: Western and historically privileged standards of dance fail to embrace Blackness. This is not inherently negative; the differences that are found within each culture comprise cultural diversity. However, when one aesthetic is valued over another, then one must consider the paradigm that students outside the cultural background of the favored dance form are faced with in such educational settings.

Multiple factors of race and ethnicity affected me as a dance student. These included where I was trained, my access to training and the ideology I was taught. At the age of six I began dance classes with the San Francisco Recreation and Parks Dance Program, which offered free classes in my neighborhood. The training was not rigorous; however, socializing messages were clear. Unlike dance performed in my community I would train at an appointed time—once or twice a week, and work toward a product that could be shown at a public performance. Additionally, I learned that the best roles were given to the dancers with the most Western and historically privileged dance training. Everyone could not be a part of theater performances; a student was

required to attend a certain number of classes and rehearsals. This was not the case in my community, where everyone there was included in the dancing. Additionally, the vernacular dances that I performed with my friends outside my house were not included in the dance performances presented to the public in a theater, nor was the music played in my working-class, urban neighborhood.

These messages intensified when I attended the San Francisco School of the Arts High School. Heavy emphasis was placed on Western and historically privileged dance forms: Ballet and Modern. African dance class was required but for a considerably smaller amount of time, only once per week, and in a less competitive environment. Ballet and Modern classes were leveled by skill competency while African dance was taught as a "one size fits all." Monday through Thursday for all four years I studied dance at the School of the Arts, students were placed into three different levels of dance, beginning, intermediate, and advanced. Each class level took Ballet twice a week and Modern twice a week. All students met together every Friday for African dance class; because there were no levels for advancement, the classes were less competitive. Few students showed an affinity for African dance. One student who aspired to be a Ballet dancer was able to be exempt from African dance classes on the basis that it would negatively impact her Ballet training. All student choreography in the annual dance concerts featured Western dance aesthetics. Physically, I developed a heightened interest in the "point" of my foot and the rotation in my hips for turnout. During the same time, I became less interested in my family's tradition of "getting down" with my father and

sisters on Saturday mornings as we watched *Soul Train*, the iconic popular music and dance program. By the time I entered college, my desire to connect with peers and family through dance had greatly dissipated. I hung posters of contemporary dance artists and companies and continued to demonstrate a distain for Black vernacular dance.

As a bi-racial woman reared in my single, Caucasian mother's home, connections to my father's race and the Black community were (and still are) essential in order to foster a healthy self-image, as well as a means for me to understand where I fit within race relations in United States' society. Thus, as I distanced myself from dance in my community, I distanced myself from my community and cultural background. As a child, I felt the need to reject dance forms within my community; as an adult, I realize the value of these dances and my connection to them. In retrospect, this was an unfortunate by-product of my dance training, and one that I would not want to encourage or facilitate for students. It is not to say that I blame dance for alienating me from my culture, because I recognize that numerous variables must be considered. However, I am now, as an educator, cognizant of the potentially harmful socializing messages that can be communicated when any one aesthetic is valued over another.

My first teaching experience in a public high school illuminated the need to provide dance teachers who have a foundation regarding the way dance functions in other cultures (see Glossary for definition of culture). From 1999-2001, I taught dance at Fremont High School in Oakland, California, to over

five hundred students; classes were forty-five percent African American, forty-five percent Latino, and ten percent Asian. I had a wealth of information to share with students, but Western and historically privileged dance training, ideology, and history dominated my teaching materials. I thought I knew how to provide more resources and make content culturally relevant for my African American students. I sought to share the rich history of Black Dance with students—incorporating Jazz and teaching them about the role of African Americans in Modern dance. I dismissed their yearning for exploration in Hip-hop as youthful ignorance.

I was at a loss as to how to incorporate my Asian and Latino students' culture. I sought out Asian and Latino guest artists and began studying Chicano culture—even attending one of my student's Quinceañera (15th birthday party and rites of passage for young Mexican women.) In the two years I taught in Oakland, I was sensitive to this issue and marginally successful at incorporating Latino culture. I was not able to do the same for my Asian students.

During 2005-2008, as a teacher in K-12 inner city public schools, in Atlanta, Georgia, I implemented the same alienating pedagogical practices that had estranged me from my own cultural dance traditions. It seemed that every time I was in an educational setting with young African American children/teens, they seemed consumed with a desire to do Hip-hop. I remained resistant to this popular dance form and encouraged students to pursue the traditional, refined dance forms I was taught. Through teacher-reflection protocols, I have considered my responses to my students' undying requests to

do Hip-hop. I told students, “You already know Hip-hop; let’s focus on what you don’t know.” Why would a teacher discourage a student’s strengths? Why would an educator discourage an area that excited students? If my students were proficient in Ballet, would I suggest that they stop their study of Ballet because they already knew it—and work on something else? The answer is “no!”

I participated in an ideology that preferred Western and historically privileged dance forms. I also grew cognizant of the residual effects of pedagogy based on this system, especially if these students did not become Western and historically privileged trained dancers. Would they return to their communities with an inferior sense of their dances? Even if they advanced in Western and historically privileged dance forms, would this change the student’s ability to relate to their culture? What would happen to their relationship to dance as they got older and possibly could no longer dance professionally—would they be able to return to the dances of their culture? These revelations came to me while I taught from 2006-2008 at small performing arts high school in an urban community in Atlanta, Georgia. These same issues were revealed to me as a graduate student in the Dance Departments of the University of Michigan (Master of Fine Arts Degree) and Temple University (PhD program).

It was not until my doctoral studies that I was able to identify how my understanding of race and ethnicity was informed by dance. I remember while working on my masters degree, trying to explain to a Caucasian colleague how I

felt racially discriminated against and isolated as the only woman of color in my class. At the time I did not have the words or a full understanding of why and how it was that in the same room with the same teacher, my Caucasian colleague and I had totally different experiences. I felt numerous encounters were peppered with a racist ideology. When I shared this with my Caucasian colleague, she said she was there and noticed nothing; in essence, she felt it was all in my head. I could not seem to communicate my experience or understand it completely. However, when talking to other people of color, they too, shared feelings of discrimination and isolation.

As I continue on this journey of discovery, this dissertation has opened a number of opportunities for me to dialogue with others and consider how dance education can address some of these issues. This research is intended to provide data on cultural diversity within dance curricula. It is my hope that the research presented herein will provide dance educators with another lens through which to understand the student who might feel discriminated against or isolated within a Western dance education system.

CHAPTER ONE
MOVING FORWARD AND LOOKING BACK
INTRODUCTION TO THE STUDY AND HISTORICAL CONTEXT

INTRODUCTION TO THE STUDY

In this study, I examined cultural diversity in the curricula of three selected dance departments. Each department communicated in its mission statement that the department valued cultural diversity. The study was designed to contribute to the field of Dance Education research in higher education. Specifically, this research was designed to investigate whether or not Dance Education in higher education has evolved to address the needs of our culturally diverse society. Although the United States is often thought of as a multicultural melting pot, this has not always been a universal goal. There are a number of sectors in our society which historically have not been fully integrated. The United States educational system has had a turbulent history during the past century as our institutions of learning first enforced segregation, followed by the de-segregation, of public schools. This condition is merely one example of how societies develop systems of education that reflect the immediate culture of the people. Higher education in the United States was initially modeled after educational principles and systems in England and Scotland during the colonial period of 1620-1776.[4]

Cultural diversification was not developed during this time period, as the countries being modeled were mono-cultural. The first universities in the

United States were affiliated with religious institutions and primarily focused on vocational preparation. They held to "traditional values of exclusiveness and restriction that were the hallmark in admissions and curricular planning in higher education."[5] During the 19th century the United States received an influx of immigrants from Germany. Over 9,000 Americans studied in the higher education system of German universities during the second half of the 1800s.[6] This created a cultural exchange that impacted the development of education, particularly Physical Education. Immigration and study abroad experiences also had a great impact on the developing nation of the United States.

German "Physical Culture" was one area that had an influence on American higher education; Physical Culture referred to physical training that included military exercises and gymnastics. All of these activities, combined with health studies, were brought together in "Physical Education."[7] It was through this German influence that military activities, 'German Gymnastics,' 'Swedish Gymnastics' and calisthenics were taught in American schools.[8] The German value of physical movement as a component of education was soon incorporated into American educational values. Over time the integration of kinesthetic intelligence (albeit not identified as such by name) and the body served as precursors to dance in higher education, as it was the presence of Physical Education in the academy that opened the door to dance in terms of recognizing the value of human movement.

Although dance as a discipline was not formally established as a degree program in higher education until 1926, the discipline was shaped by Western philosophies of education, just as American higher education at large had been. Dance departments were founded on Western principles that privileged Western Modern dance forms. Modern dance was created in America and Germany during the early 1900s; it was a rebellion from the constraints of Ballet that highlighted non-traditional costuming, bare feet, and expressive movement. Historically, Ballet was developed France and Russia; during the early 1920s America embraced the European art form and since that time has evolved it to be a standard bearer of American art and culture. Today Ballet is an integral component of most dance curricula. Thus, Modern and Ballet, representing the creativity and discipline within American art, became cornerstones of dance in higher education.

Today, the cultural diversity of the United States has impacted the needs of students in higher education. Dance departments with a Western-oriented framework have been called upon by accreditation agencies, administrations, and students to reform the educational experience to become more inclusive and reflective of the multiple cultures within the United States. This study is, therefore, an examination of how three dance departments have diversified their respective dance curriculum to meet the needs of our contemporary society. Cultural diversity was addressed differently from school to school, but the intent to provide an education reflective of the diversity of the United States was evident in each department.

One of the first questions to arise in this study was, "What do you mean by cultural diversity?" Diversity is a "loaded" and frequently overused term. As a consequence, its meaning is often skewed. This study focused on cultural diversity (see Glossary for definition).

Cultural diversity appeared to be different in each institution. As will be explored in the research, each department approached the diversification of their respective dance curriculum by striving to meet the needs of the particular school community *(Note: the identity of subject institutions was concealed to ensure internal validity in the study, and to protect the institution).* For one dance department in the study, cultural diversity in course offerings was of primary importance. To another department in the study, the cultural diversity of guest teaching artists and artists who performed on the institution's campus was of significance. One of the departments valued cultural diversity among the faculty and/or student populations; they sought to focus on a particular ethnic group that was highly underrepresented in the department and institution, but was a large component of the city in which the school was situated. As cultural diversity is multilayered in its composition, so are the myriad ways in which departments can address and relate to cultural diversity.

Though cultural diversity has been widely accepted by the American mainstream as an integral component of our national identity, achieving diversity in higher education has not been a simple process. The United States higher education system has a legacy of the exclusion of women and people of

color. All nine of the Colonial Colleges (colleges chartered before the American Revolution) were exclusive to men. Not one of the Colonial Colleges (Harvard University, Dartmouth College, The University of Pennsylvania, Princeton University, Columbia University, The College of William and Mary, Yale University, Brown University, and Rutgers University) admitted women into their undergraduate classes until the later 1900s. Oberlin College was the first institution to regularly admit women (1837) and people of color (1835). [9] Thus, the function of the first institutions of higher education in the United States was to educate Caucasian men.

Frances A. Maher and Mary Kay Thompson Tetreault explain in their text, *Privilege and Diversity in the Academy*, that it has only been in the last 40 years that people of color have begun to demand the opportunity to be educated in institutions of higher education as well.[10] Today, higher education serves a larger and more diverse population. Many institutions have initiatives, offices, and/or resources designed to promote and support cultural diversity. However, the process to diversify the academy in terms of faculty, students, content, and pedagogy has been slow and arduous. Most institutions of higher education today are actively working to expand diversity within their schools, at least from a public relations point of view.[11] Internally, many institutions have not fully addressed the conventions of racism in the United States that have systematically excluded people of color. Many of these factors are social constructs in the guise of biases, that while not tangible, are powerful when admitting students and hiring faculty.[12]

In this study, I did not question whether the three selected dance departments actively value cultural diversity. A department's written or verbal statement that it values the entity of cultural diversity is very different from implementing practices that include cultural diversity. Thus, this study begins with the mission statement and examines how the selected departments have carried out their commitment to cultural diversity. While it is a challenge to achieve pluralism within a larger institutional culture that has historically prospered through elitism, it is now possible to find colleges and universities throughout the nation that are implementing action plans and initiatives to improve diversity in higher education.

Maher and Tetreault bring forth the advantages of diversity in higher education in their book, *Privilege and Diversity in the Academy*. They state that institutions of higher education recognize that, "to be fair, people with different racial and ethnic identifications should have a chance to be professors."[13] In addition, people of color benefit from seeing other people of color in leadership roles. Another reason for cultural diversity which is identified in the text is, "one's social and cultural context matter for one's perspectives on the world."[14] This last point of endorsement for cultural diversity is subjective, hard to quantify (and qualify), and yet is essential to moving forward in a pluralist society. I chose not to explore cultural diversity in dance departments based on populations of faculty or students because this is a complex variable. Instead, I focused on curriculum. It is through curriculum that students can be provided the cultural context for navigating

within our culturally diverse nation, regardless of the individual students' own cultural background. Thus, cultural diversity in curriculum is not solely designed for people of color. Everyone needs a context through which to expand their understanding of those outside their immediate culture. This is a foundation that will prepare people in the 21st century to approach those whose culture they are unfamiliar with, an experience that is becoming more of the norm in our contemporary society than the exception.

There are more people of color enrolled in higher education institutions than ever before. Student populations have seen the greatest change with faculty and administration struggling to keep up with the diversity reflected among students.[15] Data from the U.S. Department of Education reveal that people of color have almost doubled in presence over the past twenty-five years. In 1980, people of color received 13.8% of the Bachelor's degrees conferred by degree-granting institutions. Yet in 2008, people of color comprised 29.6% degrees conferred.[16] What cultural diversity looks like within various sectors of our society (corporate America, K-12 education, higher education, grassroots organizations, the American political system, NGO's, to name only a few), varies greatly depending upon the population of ethnic groups, socio-economic status, and the open or closed nature of the potential institution being diversified.

In *Unleashing Suppressed Voices at Colleges and Universities: The Role of Case Studies in Understanding Diversity in Higher Education,* authors O. Gilbert Brown, Kandace Hinton, and Mary Howard-Hamilton focused on

the history of elitism in higher education to understand the obstacles in diversifying schools. Historically, higher education was created for, and limited to, elite Caucasian males. This legacy began with Harvard University, founded in 1636. It is the oldest chartered institution of higher education in the United States.[17] The United States has a history of discrimination as an accepted practice. Women's suffrage was not established until 1920. African American men did not attain the right to vote until 1870. However, African Americans remained disenfranchised for almost another century due to literacy tests, voting pre-requisites, intimidation tactics, and other barriers put in place to hinder them from exercising their right to vote.[18] It was not until 1965 that the Voting Rights Act was enacted, and secured for African Americans the right to vote. These earlier practices of discrimination that once governed our nation seeped into many aspects of our developing institutions. While conditions in the academy have changed a great deal, subtle exclusions in terms of class, race, and gender are still practiced and implied by many. The National Center for Educational Statistics presented data for 2007, stating that out of 1,371,390 faculty members among institutions of higher education in the United States, 1,038,982 were Caucasian, 87,107 were African American, 51,660 were Hispanic, 78,593 were Asian/Pacific Islander, and 6,934 were American Indian/Alaska Native (108,114 respondents reported race unknown, or declined to report).[19] In Chapter Two, numerous sources are presented in the Literature Review that document the history of people of

color and women in the academy, and the challenges they have faced through the integration of institutions founded on social constructs of exclusion.

Jane Roland Martin discussed the price of admission into the academy in her book, *Coming of Age in the Academy*. Martin referred to the compromises people must make in order to fit into their surroundings as "the price of admission;" included in her description was estrangement in the academy. She went on to note aspects of womanhood that one must isolate and suppress in order to "belong" (such as being the sensitive, a nurturer, and/or mother).[20] Although her focus was on women as a minority group in the academy, the sentiment of the comment can be easily expanded to people of color in the academy.

Hairstyle, attire, and communication styles are all potential areas of implicit discrimination within the culture of higher education. On more than one occasion, I have been in the presence of African American women who speak of how language, dialect/accent, style of dress, hairstyle, religious expression, and communication styles often need to be suppressed in order to advance in higher education as a student or faculty member. Diversity should hold more value than simply increasing the number of faculty and/or students from different backgrounds. The culture of higher education must be addressed in order to allow people to maintain their ethnic and cultural identities. If culturally diverse individuals are required to conform to the mainstream culture, then the purpose of diversity is defeated.

This study examined how three dance departments address cultural diversity. A department's perspective on diversity can be examined objectively through a study of its curriculum, as it is a specific plan of study that communicates directly to students the information and viewpoints valued by the institution. It is for this reason that curricula were the central focus of this study.

Research Questions

The primary research question for this study is:

- Do the curricula of selected dance departments in the United States reflect the values of cultural diversity or pluralism explicitly stated in their mission statements?

Dance curricula are designed to prepare students for teaching, performance, choreography, research, arts administration, and community work. All of these areas have been greatly impacted by demographic changes in American society. Professionals in the field of dance serve populations that are more diverse than ever before. Traditionally, dance teacher training is grounded in a Western-oriented philosophy of dance pedagogy and uses Western and historically privileged dance forms to train students. There is a need for dance educators to be equipped not only with culturally relevant teaching methods for diverse populations, but also with an expanded knowledge base that includes the history and context of other dance cultures. Dance curricula in academia can be adapted to reflect the many cultures that are included in our nation. Therefore, through an examination of the cultural diversity in the

selected departments' curricula, I was able to identify examples of how dance curricula have been diversified, as well as primary areas for growth.

In order to answer the question of how the selected dance departments implement dance curricula that reflect cultural diversity, the following four sub-questions were asked:

- Do audition and admission requirements relate to the departments' commitment to cultural diversity?
- Does the sequential curriculum design reflect a culturally diverse course of study?
- Do academic courses utilize culturally diverse reading requirements?
- Do instructors provide historical and cultural contextualization of material both in studio and academic coursework?

I investigated audition and admission requirements to ascertain whether dance departments incorporated their values of cultural diversity during these processes. I evaluated sequential curriculum design in order to learn how cultural diversity might be incorporated into course offerings and curriculum structure. Required readings were examined to find out if the literary resources utilized by the departments reflected cultural diversity. Finally, I investigated whether instructors provided historical and cultural contextualization to students on course material.

Purpose of the Study

The purpose of this study was to bring awareness to the importance of cultural diversity in curriculum design and implementation; to examine several approaches to the issue of cultural diversity; and, to offer

recommendations to the field on how dance departments can diversify their curricula.

The Rationale

In this study I explored the phenomenon that dance departments situated in institutions of higher education prefer the study of Western and historically privileged dance forms—namely Ballet and Modern dance. As a result, there are limited opportunities for students to study dance forms that reflect the full spectrum of cultures in the United States. This is particularly problematic as the dance forms of disenfranchised groups lack the agency to ensure their continued study and preservation. Professors in higher education are, in most instances, required to hold degrees in the fields they work in. The preference of Western and historically privileged dance in higher education today impacts the applicant pool in the field of dance, as only a limited number of popular-Western dance forms, International Dance Forms (IDF, see Glossary of Terms for detailed description), or other marginalized dance forms are studied in higher education and in K-12 educational settings. This has a limiting effect upon dance teachers who have been trained in higher education dance programs, as well as our local communities where some of these graduates teach. With the desire to effect change in a concrete manner, I chose to focus this study on curriculum. Curriculum is often perpetuated in a cyclical manner that ignores the contributions and presence of persons of color, and excludes diverse expressions of embodied pluralism. Thus, through

the study of this phenomenon along with a focus on curriculum, it is my intent to inspire changes that will expand the possibilities in terms of cultural diversity for dance studies in higher education.

In this study, I focused on higher education because it informs the development of Dance Education from various aspects. Students who graduate from dance departments will be employed in a variety of work settings. The training of dance students, therefore, impacts Dance Education in K-12 education, higher education, community work (such as recreation centers, and art organizations), dance companies, and arts administration. Training influences the perspectives of independent artists as well. I collected data to assess the state of Dance Education in three selected dance departments, in terms of curriculum and pedagogy implementation; and, I explored the degree to which dance curricula has evolved to reflect the growth of diversity in our nation. Through the study of dance department curricula, I analyzed the preparation of future dance teachers. Thus, a study on dance in higher education yields research that can affect dance and dancers in the workforce at large.

Limitations of The Study

This study was not a comprehensive analysis of all dance departments. Through the purposeful selection of a small number of institutions, a manageable amount of data was collected for detailed analysis. However, the selection process was imperfect. I found institutions that made little mention

of cultural diversity in their mission statements, but nonetheless took great strides to equalize the standing of diverse dance genres. For example, in recent years the Dance Department at the University of Colorado, Boulder moved away from the traditionally-structured Modern dance department to a structure that weighs equally academic credits in African, Jazz, Ballet, Modern, and Hip-hop techniques for dance majors. In *Dance Magazine's* 2009-2010 college guide, over 650 undergraduate dance programs in the United States were listed. Since there was a selection sample of thirty-nine mission statements, many schools were not considered for the study. Although this was a weakness of the study, I am confident that this small study has produced nuanced data that speak to the field.[21]

This study focused on mission statements. For several reasons, discussed later in this document, the participating subject institutions did not have previous mission statements available in which to compare their current mission statements. Because this study documents and comments on the evolution of missions within Dance Education, this is a limitation of the study.

Significance of the Study

This work is of value to the dance discipline in general, and in particular to dance educators. As our country continues to include more and more cultures, our educational systems must also become more inclusive. This process is complex, and many educators could benefit from this research. While the study was conducted with undergraduates and faculty, I believe that

graduate faculty and secondary school dance teachers will discern numerous correlations in terms of curriculum development. Areas such as provision of culturally relevant content, historical and cultural contextualization, and the addressing of cultural biases during the admissions and hiring processes are not concerns limited to dance. Professors and teachers in other disciplines may be able to apply the research findings in their roles as reformers in the larger world of education.

HISTORICAL CONTEXT OF DANCE IN HIGHER EDUATION

Dance in Higher Education: 1800s

Dance as an academic discipline has developed through the dedicated work of numerous dance educators. The presence of dance in the academy can be traced back to the early 19th century. Throughout the late 1800s, dance in academia was positioned under the guise of various purposes. In *History of the Dance in Art and Education,* Richard Kraus, Sarah Chapman (now Sarah Hilsendager), and Brenda Dixon (now Brenda Dixon Gottschild) documented that Emma Willard taught dance at Middlebury College in Vermont in the early 1800s and that Mary Lyon taught dance at Mount Holyoke College in the mid 1800s. In some instances, dance was disguised as exercises and calisthenics. The text noted that Lyon wrote a book of exercises in 1853 for Mount Holyoke College, wherein teachers were cautioned: "exercises done to music should not be performed in a dance-like fashion or they would arouse opposition."[22] It was during this time that dance was used to provide students

with social grace and poise. In most cases dance classes were limited to private institutions for girls and women, such as Vassar College. In 1887, dance was taught to women at the Harvard Summer School of Physical Education: "the curriculum stressed grace, manners, and physical fitness."[23] However, there were some exceptions when dance was required of men. Charles W. Elliot, President of Harvard University in the late 1800s, was quoted as a supporter of dance in the curriculum, and commended West Point for its dance classes for men during the 1820s.[24]

In these contexts dance was to be used for social development and refinement. In my opinion, these early occurrences of dance in higher education as social development were far removed from the H'Doubler agenda to evolve during the 1920s, one that evoked independence, personal creativity, and expanded the possibilities for women outside the home and the conventional gender role. In the late 1880s "aesthetic gymnastics" (similar courses of the time were "new Gymnastics," "aesthetic dance," and "aesthetic calisthenics") was taught in many Physical Education departments; set to music and including many dance-like movements, these were the pre-cursors to dance in higher education.[25] While these programs, which focused on Physical Education, opened doors to dance in higher education, the intention for their inclusion focused on a physically healthy lifestyle, on disciplined movement organization that reinforced academic rigor, and gymnastics abilities. In essence, dance was envisioned as a support for "other" rather than

as art for art's sake and dance as a cultural ambassador. The landscape today is quite different from that of two centuries ago.

Dance in Higher Education: 1910-1930

Margaret H'Doubler led the way with the first established dance major under the Department of Physical Education at the University of Wisconsin, Madison in 1926.[26] While H'Doubler developed the first dance curriculum for majors, dance was not her focus of study as a student. She completed a degree in biology, along with a minor in philosophy, from the University of Wisconsin in 1910. Soon after, she became a coach and Physical Education instructor at the University of Wisconsin, coaching the women's basketball team from 1910-1916.[27] In the fall of 1916, H'Doubler took leave from her position at the University of Wisconsin to pursue a graduate degree in philosophy at Columbia University Teacher's College.[28] She was under the supervision of faculty member Blanche Trilling, who directed the women's Physical Education programs at the University of Wisconsin. Trilling met with H'Doubler before her departure to New York and asked her to study dance while she was at Columbia so that she would be able to teach dance classes upon her return. Trilling had been educated at the Boston Normal School of Gymnastics, where she was trained to be a Physical Education teacher. While there she was introduced to Melvin Gilbert's "Esthetic Dance", a lyrical approach to formal gymnastics. Trilling was involved in the development of Physical Education departments at the University of Missouri,

The University of Chicago Teachers College, and The University of Wisconsin, Madison. As an administrator, she sought to expand the curriculum of the program with new offerings for students; the expansion of possibilities for physical movement for women was one of her personal goals.[29] Trilling was an invaluable supporter of the development of H'Doubler as a dance educator. She witnessed a gift in H'Doubler's coaching and noted her ability to motivate people. In an attempt to expand the women's Physical Education program, Trilling guided H'Doubler toward dance.[30] Once Captivated by inherent power for personal expression and its reflection of cultural identity through folk dance, H'Doubler became known as a founder of dance in higher education.

H'Doubler developed her curriculum by studying dance in New York City while completing her graduate studies in philosophy at Columbia. Trilling directed H'Doubler's independent study of dance in New York. Through correspondence, Trilling recommended a variety of teachers for H'Doubler to experience.[31] It is important to note herein that Margaret H'Doubler was not herself a dancer; she was disinterested in Ballet or the codified study of Modern dance.[32] She wanted to offer students a means to explore movement and personal physicality without the constraints of a regimented structure, an idealized aesthetic, or a focus on performance. She was fascinated by the potential for personal expression through the medium of movement. Janice Ross's book, *Moving Lessons and the Beginning of Dance in Higher Education,* claims that H'Doubler sought to free women from the

dainty, pure, and demure image presented by the Ballet aesthetic.[33] H'Doubler's vision was to provide women with a creative and physical experience that would expand their possibilities as individuals. Technical development, performance, and artistry were not the foundations of the H'Doubler curriculum. In this respect, dance in higher education subsequently moved away from the H'Doubler vision.

Dance in the academy was often an outgrowth of dance in Physical Education departments. Gertrude Colby established a dance program in the Physical Education department at the Teachers College of Columbia University in 1916. In 1918 she introduced a curriculum for "Natural Dancing."[34] Colby had a gymnastics background,[35] and was influenced by Isadora Duncan and the Dalcroze method (teaching musical concepts through movement). The purpose of Natural Dance was to emphasize natural human expression through body movement.[36] Colby's work was aligned with the emerging wave and ideology of Modern dance at the time, and advanced Dance Education in a new direction. Prior to Colby, dance in higher education had a more social focus that communicated values of manners and proper social etiquette.[37] Colby was the only dance educator at Columbia while H'Doubler was working on her master's degree there.[38] Although H'Doubler documented her experiences studying dance during the summer of 1916, and it has been documented that she took classes with Colby, she never mentioned this experience in her own writings.[39] It is also important to note that Colby's curriculum for Natural Dance was not formally introduced until

1918, after H'Doubler had returned to the University of Wisconsin.[40] It is unclear whether Colby was working with Natural Dance concepts before it was a defined component of the curriculum during H'Doubler's time at Columbia; whether there was another source that communicated these ideas to H'Doubler; or, whether these ideas were communicated to H'Doubler at all.

H'Doubler documented being influenced by one of Colby's students, Bird Larson, the dance director at Barnard College. Larson espoused a movement science approach to her dance program: "her search was for a basic movement vocabulary that would extend beyond popular performing techniques."[41] H'Doubler incorporated some of Larson's teachings when she established the curriculum for the first dance major, selected within the Physical Education Department at the University of Wisconsin.[42] Colby, Larson, and H'Doubler were trailblazers throughout the 1920s, ushering dance into the academy as a discipline, and shifting it away from a practice in social refinement. Though their visions and approaches were not spun from the same cloth, each in their own way, these women advanced both the content and the visibility of dance within higher education.

H'Doubler built upon the teachings (later identified as Colby's Natural Dance), and Bird Larson's teachings centered on movement science. She incorporated many of these teachings in her curriculum. H'Doubler's teachings were known for their emphasis on "creativity and personal growth, founded on a biological understanding of the body."[43] During the early years of dance in higher education, a major focus was on holistic learning

experiences involving the mind-body integration. This is one foundational concept introduced by H'Doubler that can still be found in higher education today. H'Doubler was known for teaching her dance classes with a human skeleton at her side; an incorporation of anatomy was a staple of the curriculum.[44] As H'Doubler's focus was Dance Education, she instructed future teachers to teach dance as a form of creative expression and movement science. In this way H'Doubler's philosophy soon became dated because students in dance programs also demonstrated a desire to perform. As dance curricula developed, a focus on performance expanded, nurtured in large measure by the evolving Modern dance on both the east and west coasts. As a dance educator, H'Doubler valued the body and the internal experience that accompanied dance. She maintained an "antitheatrical bias."[45] H'Doubler's antitheatrical bias is significant to understand because it illustrates how far dance in the academy today has shifted from its progenitor's initial purpose.

In America during the 1920s and 1930s Modern dance was in its infancy. It began as a rebellion against the constraints in Ballet. Trademarks of Modern dance included bare feet, non-traditional costumes, floorwork, and a heightened focus on creative expression. Artists in the genre worked to establish its place as an independent entity within the arts. As such, "territorial tension" developed between American Modern dance and early dance in American higher education.[46] In 1925 H'Doubler released a book on Dance Education, entitled *Dance and Its Place in Education*. In that same year Ruth St. Denis, a prominent Modern dance artist of the time, reviewed

the book. Before dance was an established major program of study, it was a point of contention for others in the field of dance. St. Denis challenged H'Doubler's notion that dance was of "a scholarly interest in Physical Education."[47] She believed that the dance H'Doubler espoused was derived from the 'Greek Dancing' that developed under Isadora Duncan, an early Modern dance pioneer.[48] Dance students were faced with a decision: either to enter into higher education in order to study Dance Education, or study dance in the field with dance artists. This debate polarized the differences between H'Doubler and St. Denis in the field of dance at large. However, similar differences also emerged within dance in higher education between H'Doubler and Martha Hill during the 1930s.

Dance in Higher Education: 1930-1950s

Martha Hill lobbied for an alternative approach to Dance Education, advocating for dance as a performing art. She left a large imprint of her philosophy on the dance programs at New York University, Bennington College, and The Juilliard School. Unlike H'Doubler, who had been dissatisfied with the performance focus of dance classes in New York, Hill adopted it. Hill directed the dance program at New York University, housed within the Physical Education Department, and taught dance at Bennington College. Bennington College in North Bennington, Vermont, opened in 1932 and was the first college to grant degrees in dance as a performing art. In 1936, the first three dance majors from the program graduated.[49]

Martha Hill administrated well-regarded summer intensives at Bennington College for students, choreographers, and dance educators. This program competed with the summer intensives offered by H'Doubler at the University of Wisconsin, Madison. During that time, H'Doubler's program was directed toward dance educators with a holistic approach to teaching dance. The program at the University of Wisconsin, as well as that of Bennington College, drew participants from all over the country. The summer intensives at Bennington College showcased renowned early modern dance artists such as Martha Graham, Hanya Holm, Charles Weidman, and Doris Humphrey.[50] The intensives offered an alternative approach to Dance Education in higher education outside the teachings of Margaret H'Doubler: "[T]he 'Bennington Experience' was largely responsible for introducing professional dance artistry and standards into the university dance curriculum."[51] Hill's commitment to dance as a performing art also led her to establish the Division of Dance at Juilliard in 1951.

H'Doubler was in esteemed company during the late 1920s and 1930s, as there was a proliferation of change agents who worked to expand socially constructed roles that marginalized individuals, and groups of people. During this time, many women came together to rebel against Victorian traditions. Ideals concerning a woman's place in the workforce and home; appropriate dress and hair length; repressed sexual expression; and in upper-class circles, constraints on acceptable dance in public,[52] were challenged. Roles were being reconsidered and change was upon the nation. Like many women of

this time, H'Doubler worked to expand boundaries that confined women to a set role. African Americans during this time also worked against oppressive social constraints. Black intellectuals like W.E.B. DuBois, who was instrumental in the leadership of the NAACP, gained recognition from the mainstream.[53] African American artists of the Harlem Renaissance such as Langston Hughes, Zora Neal Hurston, Duke Ellington, and Josephine Baker brought global attention to the artistic excellence of African Americans.[54] During this time in which marginalized people were effecting change in the social climate, H'Doubler was able to create an established space for dance in higher education.

Although H'Doubler made great strides, social change in the area of race was slow to shift within the new field of dance in higher education. Janice Ross brought this issue forward in her text, *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in Higher Education.* Ross compared H'Doubler's context of dance in American higher education to that of Isadora Duncan, noting that like Duncan, H'Doubler "had an implicit vision of America as Caucasian, Europeanized, and without significant social, racial, or economic diversity."[55] In H'Doubler's text *Dance and its Place in Education*, she criticizes Jazz dance and its lack of "any artistic sense."[56] Ross also notes that Black music and dance were excluded from H'Doubler's teaching repertory.[57] These mono-cultural values were part and parcel of the landscape of dance in higher education, as H'Doubler was a pioneer in the field of Dance Education; as a teacher of the next several generations of dance

educators, her influence on the field cannot be overstated. Because this study examines cultural diversity in dance in higher education today, it is necessary to understand its presence in the curricula of the past. The infrastructure of dance in higher education was closely related to the interests of its primary founder, Margaret H'Doubler, whose background in science and philosophy grounded initial dance curricula in the study of movement science, creativity, and the philosophical ideal of learning through dance. It is interesting to note that although the Harlem Renaissance, which began in 1919, was in full swing during these formative years, this movement did not have an impact on dance in higher education. As previously mentioned, H'Doubler did not value Jazz dance, and in general, was not focused on performance or artistic development as an outcome. Although the Harlem Renaissance was a significant time of artistic development, African Americans had little agency within higher education. Multiculturalism did not begin to be incorporated into higher education until the late 1960s and 1970s.

Within ten years of H'Doubler's work to establish a major in dance in the Physical Education Department at the University of Wisconsin, dance in higher education spread like wildfire throughout the country: "In a 1938 survey of 141 American colleges and universities, 117 of the schools offered dance courses. Of these, 86 offered Modern dance, 82 offered Tap, 26 offered ballroom, and 2 offered Ballet."[58] In decades to come, a shift would occur that would call upon dance departments to concentrate on dance technical training.[59] Early on, when dance first became a major, many students entered

dance programs with little to no dance experience. This was largely because dance was not as readily available in K-12 education or the private sector as it would be in later decades.

On the West coast, Marian Van Tuyl began teaching dance at Mills College in Oakland, California, in 1938. Over time, she developed an established dance department.[60] Van Tuyl was a student of Janet Cummings, who was a student of H'Doubler.[61] Van Tuyl considered herself a "granddaughter of Margaret H'Doubler."[62] She had been educated on the principles of H'Doubler's teachings and made the conscious decision to move in another direction. She studied at Bennington College and with Martha Graham, and preferred to focus on dance as an art form in higher education. In Janice Ross's *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Higher Education*, Van Tuyl was quoted as sharing H'Doubler's opinon of Bennington: Van Tuyl noted that H'Doubler had visited Bennington College and did not like the focus on Modern, as H'Doubler felt that Modern dance was vulgar in its use of the pelvis, and preferred curved movement to the angularity utilized in Graham (The codified Modern technique of the time was developed by Martha Graham and emphasized angular movement).[63]

Dance as a major continued to grow through the 1940s and 1950s, in most instances within departments of Physical Education. H'Doubler's curriculum model was often used as a starting point. However, as Modern dance began to establish itself as a legitimate art form throughout the country

during the late 1930s and into the 1940s, some dance departments began to utilize the Martha Hill Bennington model. This model favored dance performance over dance education.[64] One could argue that this debate strengthened Hill's approach, giving performance more traction and currency in dance departments to compete for young dancers.

Dance in Higher Education: 1950-1970

Alma Hawkins was a former student of H'Doubler who held tightly to the H'Doubler focus on Dance Education as well as the development of the whole person and his/her creativity and intellect for physicality. Hawkins established the first Department of Dance at the University of California at Los Angeles (UCLA) in 1953.[65] Throughout the following decades, dance in higher education began to develop and establish independence. Accordingly, the leadership of each dance department emphasized a curriculum for either Dance Education or dance as an art form/performance. This philosophical and curricular dichotomy demonstrated an expected push and pull from differing visionaries within the field. In the 1950s, Alma Hawkins released a seminal text, *Modern Dance in Higher Education,* which focused on the "confusion and controversy" surrounding Modern dance in higher education. Further, it discussed "the swift growth of dance programs throughout the nation, the simultaneous growth of Modern dance, and the influence that concert dance had on the developing programs."[66] Thomas Hagood noted that Hawkins' text spoke to the controversy of the era, but did not provide a pointed solution.

Priorities and emphases ebbed and flew over time, yet the underpinnings of those currents consisted of pulls toward and away from dance as a performance art and Dance Education. During the 1950s, dance departments continued to grow either within women's Physical Education departments or as independent departments in fine arts colleges.[67] Hagood asserted in *A History of Dance Education in American Higher Education* that the introduction of Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degrees began to publicly address the conflicting issues during the 1960s; discussion also further polarized the division between performance and dance education.[68] Within dance departments and the dance community at large, the internal debate regarding the focus of dance in higher education on the educational experience and process for students, versus the development of professional dancers, has been ongoing. I mention this because this competition placed implications on the way dance departments were shaped; it was one of the factors in the shift and/or development of dance departments from a Dance Education focus to that of performance and technique.

By the 1960s concerns surrounding dance as an academic field of study came to the forefront. Dance as a field was growing out of and beyond Physical Education departments, and many advocated for dance to stand independently. In 1965, the conference "Dance as a Discipline" provided a space for dance educators to gather, coordinate and solidify a base to move dance into position as an independent discipline.[69] For this reason, 1965 was identified as the beginning of the "Dance Boom." Gaining national support

visibility from organizations including the National Dance Association, the National Endowment for the arts, and the American College Dance Festival Association, between 1965-1980 the field of dance in general and the number of students studying dance and dance departments gaining independent program status throughout the United States in particular, experienced massive growth.[70] During this time period, the preference for dance as performance gained momentum. More and more departments offered technical dance training. Ballet, which had not previously been embraced by dance educators, was beginning to expand throughout higher education.[71] Early dance educators felt that the study of Ballet did not explore one's creativity, as the study focused on muscle memory of a codified technique and uniformity in a single aesthetic. During that time, Modern emerged as a rebellion against Ballet. Thus, when dance departments were developing in the 1930s, there were a number of conditions that made Ballet less than ideal as a course of higher study: it did not reflect the egalitarian values of higher education; it was not considered helpful in cultivating critical thinkers who could compete with the intellectual rigor of other disciplines; and, it was a dated art form in comparison to Modern dance. In addition, some felt that the Romanticized ideal of the ballerina would not inspire young women to expand their social boundaries.[72] Additionally, in order to have a career in Ballet, a person would have to have undergone extensive training prior to college. Therefore, college would inherently not appeal to someone who desired to be

a Ballet dancer. However, over time, these arguments would be outweighed by the technical benefits of Ballet.

Dance in Higher Education: 1970-1990s

By the 1970s Modern dancers and dance educators who sought to train dancers reconsidered the earlier dismissal of Ballet.[73] Modern dancers found that Ballet training could support and extend one's physical capabilities. Thus, the presence of this technique in higher education began to grow. Once incorporated into the curriculum of dance programs with a performance focus, Ballet became an integral tenet of performance-based dance study. Today, there are a number of institutions (higher education, conservatories, and private ballet schools, i.e. American Ballet Theatre) where students can pursue intensive study of Ballet as their genre of choice.[74]

As dance in the United States flourished, students who entered dance programs by the 1970s often arrived with more training. These students were also interested in a wider range of opportunities in dance beyond teaching—namely performance, which required more technical training. In response, dance departments and programs began to hire faculty who would focus on performance and the technical training of traditional Western-based dance technical training, as opposed to Dance Education. Many of these new instructors came from the world of professional dance. Dance historian Janice Ross wrote in *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*, that many of these instructors found that the

dance culture and Physical Education departments held philosophical differences. Ross asserted that some dance professionals extended an attitude of arrogance and maintained a posture that the Physical Education program was beneath dance: "In many institutions that tried to appease both faculty drawn from the professional world of dance and administrators schooled in Physical Education, then, the tensions could be destructive."[75] Additionally, there were also members of dance faculties that felt that Dance Studies as a field would not achieve legitimacy without a concerted focus on publications.[76] These concerns and divisions within dance programs were experienced throughout higher education and challenged faculty cohesion. Although these issues were presented in the literature as challenges of the 1970s, I have heard concerned dance professionals in higher education today speak of faculty factions that isolate Dance Education, research, and performance. Thus, the field of dance continues to have internal divisions, similar to many disciplines in the academy.

Decades of increased focus on performance shifted the placement of Dance Education in higher education. Janice Ross presented these shifts in her text, *Moving Lessons: Margaret H'Houbler and the Beginning of Dance in American Education:*

> By the 1970s dance education had become the poor stepchild of dance in academia; increasingly college and university dance faculty members were individuals trained in technique, performance, or dance theory and history rather than dance education, and their curricula reflected this.[77]

The intent of framers H'Doubler and her supervisor Blanche Trilling, was to bring Dance Education into the academy. However, as the position of dance in the academy solidified, dance as a performing art grew to be the focus of dance in higher education. Territorial tensions between American concert dance and dance in American higher education continued. These were accompanied by new internal tensions within departments and programs of dance: Dance Education, performance and choreography, and dance scholarship/research each developed as sub-fields and sought a portion of the already limited resources allotted to dance.

Similar to dance as a performance art, the presence of cultural diversity in higher education was developing as well. Momentum for this movement developed during the 1960s and 1970s. James A. Banks explained in his text, *Multicultural Education: Historical Development, Dimensions, and Practice*, that "African Americans led the movement that pushed for the integration of ethnic content into the curriculum during the 1960s and 1970s."[78] As demographics of the United States changed, American universities and colleges sought to change with society. Many universities required departments to address this issue in some manner, often through course offerings. Tables 1 and 2 provide visual displays of courses offered as listed in the *Dance Directory* of 1976 and the *Dance Directory* of 1992, both published by the American Alliance for Health, Physical Education, and Recreation.[79] I have presented information from these directories to provide a picture of the diversity among course offerings in the past. The years in

which these directories were published were not of particular significance. Rather, they were selected for being the oldest data available. Together these texts provide documentation of changes in dance curricula along the lines of cultural diversity in the following course offerings:

Table 1

Courses listed in *Dance Directory* 1976 Out of 212 Schools listed (Because Courses were named differently from school to school, I grouped them. Courses listed in parenthesis were included in the category)	**Number of institutions that offered the course**
World Dance	0
Modern	167
Ballet	130
Folk (International Folk, Folk, American Folk, Round Dancing, Square Dancing, Social and Folk Forms of North America)	118
Mexican Dance (Chicano Dance)	3
Dance of Africa (Afro-American Dance, Soul Dance, Afro-Haitian, and Afro-Caribbean)	10
Dance in Cultural Perspectives	2
Selected Dance Cultures of the World	1
Alaskan Native Dance	1
Native American Dance	1
Dance of Yemen	1
Dance of the Balkans	1
Dance of the British Isles	1
Asian	1
Dance of Spain	1
Ethnic Dance	31
Theory Courses in Ethnic Dance (Balkans, India, Indonesia, and Mexico)	1

Table 2

Courses listed in *Dance Directory* 1992 Out of 348 Schools listed (Because Courses were named differently from school to school, I grouped them. Courses listed in parentheses were included in the category)	**Number of institutions that offered the course**
World Dance	0
Modern	333
Ballet	320
Folk Dance (International Folk and American Folk)	81
Latin American Dance (Dances of Mexico, Mexican Folk Dances, and Dance in the Hispanic World)	10
Dance of Africa (African Dance, Afro-Aerobics, Afro-Brazilian, West African Dance, Afro-Haitian, Afro-Caribbean, Afro-Jazz, Afro-American, Black Dance, and Dances of Ghana)	39
Dance in Cultural Context (Dance in World Cultures, Dance and Culture, Cultural Dance Forms, Cultural Concepts of Dance, World Perspectives on Dance, Dance and Culture, Movement as Cultural Behavior, Cultural History of the Dance, Cultural Aspects, and History of Dance: Multi-Cultural Perspectives)	18
World Dance Studies (Introduction to the World of Dance, and International Dance: World Dance Tradition)	3
Native American and Immigrant Traditions (Dance Cultures of Native Americans)	2
Dance in the Balkans	1
Asian/Pacific Island Dance (Hula/Chant, Philippine Dance, Okinawan Dance, and Oceanic Dance)	5
Dance Cultures of Asia (Asian Dance Forms, Dance in Southeast Asia, Tai Chi Chuan, Dance in South Asia, Dance in East Asia, Chinese Dance, India, Japan, Indonesia, Javanese, Korea, Butoh-Based Movement, Tai Kwan Do, Aikido, and South Indian Dance)	24
Spanish Classical Dance (Spanish Dance Forms, Flamenco/Latino and Flamenco)	9

Table 2 continued

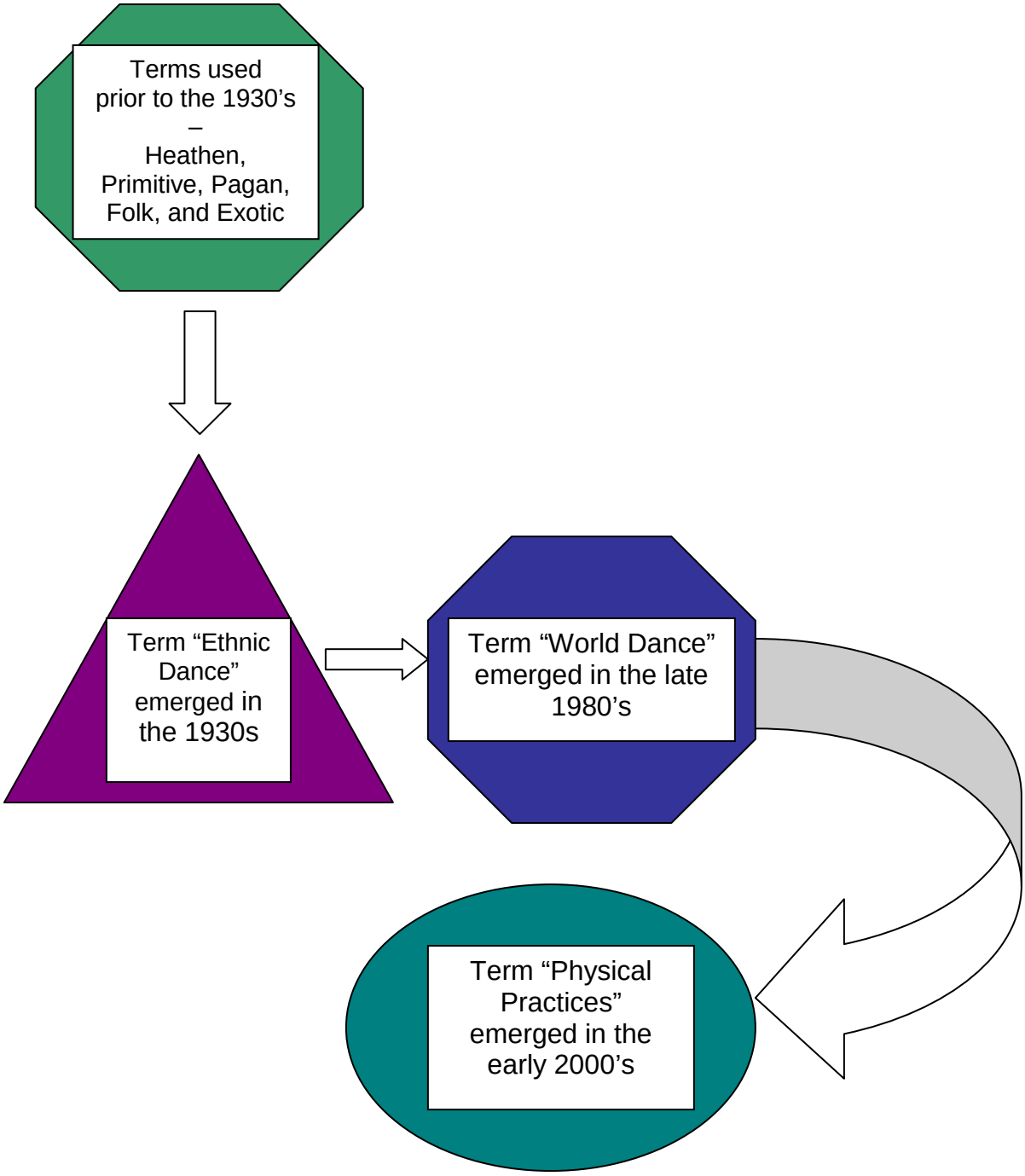
Ethnic Dance (Ethnic/Jazz, Ethnic/Primitive, Ethnic and Folk, Ethnic Folk Dance, Dance of a Selected Culture, and Immigrant Dance Forms)	28
Scottish Country Dance	1
Dance of Greece	1
Dance of Yugoslavia	1

These Tables present a sampling of dance department course offerings in higher education of the past. While folk dance was offered in more than half of the dance departments/programs in the 1970s, by the 1990s, it had dwindled down to less than one-third. Asian and African dance forms grew exponentially during these same sixteen years. Growth in "Ethnic" dance forms from the 1970s to 1990s was abundant. The term "World Dance" was all but absent in both directories, indicating it was not yet in popular use (see figure 1 for timeline flowchart and the Glossary of Terms for full definition and lineage of World Dance). These Tables also illustrate the changes that occurred with Ballet as a course offering. As previously mentioned, early on in the history of dance in higher education, a limited number of Ballet classes were offered (two classes were documented in the 1938 survey of 141 American colleges and universities). This growth of Ballet in higher education is evident in these two Tables. Growth in Modern was also apparent, as the number courses taught nearly doubled between 1976 and 1992. The growth had a great deal with the "Dance Boom" and growth of dance departments in general, as well as the additional opportunities for dance educators to access dance classes and attain the necessary training to teach the art form.

Due to the complicated history of terms connected to "World Dance," and the focus of this dissertation being cultural diversity, I have presented a detailed Table for the term World Dance here as well as a detailed history in the Glossary of Terms.

Figure 1

- *Flowchart of the how the dance term World Dance changed over time.*



During the 1980s, dance in higher education experienced challenges. The baby boom generation graduated and a decline in enrollment occurred throughout the nation. Colleges and universities across the United States experienced substantial budget cuts. Quality dance departments survived, but many dance programs were discontinued.[80] A demand for multiculturalism grew throughout the nation. Dance departments responded with the addition of course offerings outside of Modern and Ballet. Throughout the 1990s, Modern dance remained the primary staple of dance in higher education; Ballet continued to be a core requirement; and, courses that addressed calls for multiculturalism remained as supplemental courses in most departments.[81]

Apart from the evolving course offerings in dance department curricula, the field of dance in higher education continues to have a complicated relationship with the professional/concert dance industry. On the one hand, some students study dance in a college or university to be prepared for a career as a dancer. On the other hand, some students study dance as a part of a comprehensive Liberal Arts education. Alma Hawkins brought these issues forth in her advocacy of dance in the academy. She envisioned this would provide a multifaceted course of study to develop the whole student beyond physical technique.[82] However, divisions in the field are perpetuated as the concert dance industry and dance departments in higher education compete for dancers, resources, and choreographers, as well as distinction in the field of dance. Additionally, each entity has motives to stay connected to the other. Because of the economic and practical challenges associated with

life as a performer, many professional dancers seek security in academia. Institutions have rehearsal, training, and performance facilities that far exceed the resources of most dance companies. The academy seeks professional dance artists to provide their programs with technical and performance rigor as well as the artistic currency that accompanies recognized artists. Therefore, dance departments seek to remain relevant and competitive to students by having reputable and performance-trained faculty.

Mission Statements in Dance

Mission statements are documents that evolve and change over time. It was my intent to compare the mission statements from twenty years ago to the current statements of each of the departments in the study. Unfortunately, old mission statements are often disposed of over time, often because of storage issues. As a result, I was unable to obtain mission statements written twenty years ago from the schools included in this study. However, I was able to gather information from other dance departments on mission statements written during the 1980s. In the text *Dance Administration: Themes and Directions*, dance department chairpersons and leaders in Dance Education presented their philosophies of the field of dance in 1985.[83] The text notes the significance of the accreditation process, and how one measure for accreditation is to evaluate dance departments by the goals of their mission statement. Included in the book is a discussion of the missions of four dance programs. One of the programs mentioned is a certification program outside the university system, The Dance Notation Bureau. As such, it will not be

discussed in this document. Of the three remaining programs, a chairperson or representative spoke on the mission of their respective department. Florida State University was the first department mission presented. It is a medium to large-sized department, offering multiple degrees in the southeastern region of the United States. The second department mission was that of Mills College, a small, private, women's Liberal Arts institution on the west coast. The final department was that of the University of California at Los Angeles; a large, public, research institution, also located on the West Coast.

Florida State University's Chairperson, Nancy Smith Fichter, shared the definition of a mission as being "the act of sending out." Thus, she placed a value of importance on the mission statement of a dance department. In 1985, Fichter noted that prior to the establishment of the dance major in 1965, dance had been a presence on the campus for over fifty years. Fichter stated a clear value of technical training and performance at Florida State University. The department's mission was "to produce dancers and/or choreographers who may later become teachers and directors." She referred to "the old 'conservatory within the university' idea;" a model that is centered on the intensive study of an art form. Fichter communicated that this was the best of both worlds: a strong dance training experience, with a Liberal Arts education.[84]

Mary Ann Kinkead, Professor of Dance, was proud to share a history of dance at Mills College that went back to their first full-time dance instructor in 1916. Mills College focused its mission in 1985 on a Modern-

based program in collaboration with a Liberal Arts education. All students were required to take Modern and Choreography each semester. Dance courses were taken in conjunction with a Liberal Arts education that focused the intellect on analytical and critical thinking skills. The history and anthropological basis of dance was examined throughout students' studies. Creativity was honed through the choreography component of the curriculum, which was a priority for Mills College students. At Mills, pedagogy was not a concentration, and Jazz and Tap were offered on a limited basis. Mills provided an academic environment where the Liberal Arts program was the focus of the college, and choreography was the center of the Modern-based Dance Department. In this way the individuals' own means of expression was honored and encouraged.[85]

Professor and Chairperson of Dance, Carol Scothorn spoke on behalf of the Dance Department at the University of California at Los Angeles. Scothorn echoed a concentration on Modern dance and Choreography as she described the mission of the UCLA Dance Department:

> We insist on their [dance students] having a scientific basis of human movement, an awareness of the theatre crafts as they pertain to dance, an ability to read and write and record dance effectively, a knowledge of the history of dance, and a beginning knowledge of world dance—thereby a context in which to view their own selves and work.[86]

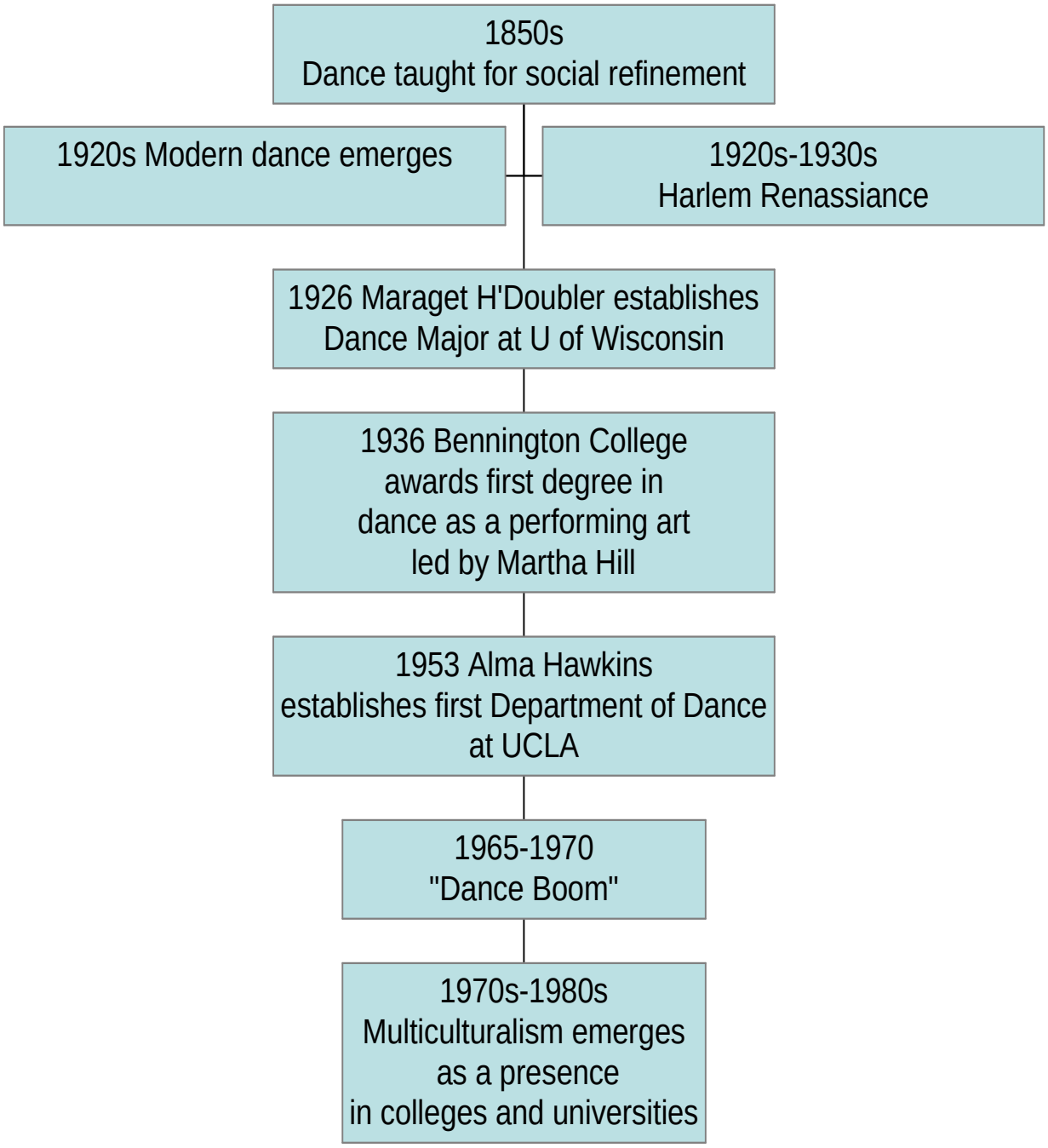
As noted above, the beginning awareness of "World Dance" was growing during the 1980s. Scothorn also mentioned being affiliated with a small "tangent program," the World Arts and Cultures program at UCLA. Thus, although the focus of the department in the mid-1980s was on Choreography

and Modern dance, seeds of World Dance and cultural awareness were beginning to sprout.

The mission statements from these dance departments contained a philosophy of an integrated education of traditional Liberal Arts, Modern dance, and Choreography. A connection between UCLA's scientific basis of human movement and Margaret H'Doubler's teaching philosophies was apparent. Alma Hawkins, UCLA Dance Department founder, long-time Chairperson, and former H'Doubler student, provided a direct connection between the two. Creativity and the individual were noted as cornerstones of this time for all three schools. The individual and creative processes harkened back to Modern dance pioneer Isadora Duncan and her contemporary H'Doubler. These departments made little mention of multiculturalism in the 1985 mission statements, save for Mills' note regarding anthropological connections to dance and UCLA's reference to an affiliate program. The mission statements from these departments, while not the subjects of this study, provide context for agendas in dance in higher education twenty-five years ago, thereby providing historical context for the current discourse.

FIGURE 2

History of Dance in Higher Education



CONCLUSION

This study considers the structure of dance in higher education, how it has evolved, and its trajectory for the future. Cultural diversity is at the center of this study as it is a component of our national identity that touches every facet of our society, including dance in higher education. The study examines the curricula of three selected dance departments and highlights the function of cultural diversity in these programs. A history of dance in higher education was presented in this chapter, as it served as the foundation for the departments examined in this study. The relationship between the history of dance in higher education, its current position and its future must be understood in order to appreciate the significance of this study. While considering the monumental achievements required to establish the field of dance as a discipline within academia, this study presents research that will inform future developments in the field.

CHAPTER TWO

REVIEW OF THE LITERATURE

The purpose of this Literature Review is to provide context for the research questions being explored in this dissertation. It is the culmination of information gathered from books, articles, curriculum designs, and dance department literature. The Review of Literature gathers historical voices from the field; those voices are then in dialogue with contemporary literature, with the objective of advancing research on cultural diversity in dance departments in higher education.

Rationale for Categories

I focused my search of literature on the following areas: race theory and social identity; responses to 21st century demographics in business and higher education; dancers of color, similar to the term "people of color," the term groups ethnic minorities together (see Glossary of Terms for more detailed definition); Multicultural Education, which addresses culturally relevant teaching approaches; and, diversity in the field of Dance Education, which includes curriculum design and content areas. I brought these five categories together to provide a context for the research project. There was little mention of Dance Education in the books I located on Multicultural Education and culturally relevant teaching methods. Race theory and social identity appeared to stand as a category all its own, with little mention of the arts. I was able to find articles that spoke about people of color in dance, but

these sources said little about their training processes and whether or not they came through the university system. Thus, early in my search to understand the literature, I became acutely aware that there was a paucity of published materials available. This Literature Review revealed ways in which the five specified categories are interwoven.

It is apparent how dancers of color and Dance Education relate to this research. However, it may be slightly ambiguous how 21st century workforce demographics and Race Theory and Social Identity are pertinent to this study. The literature identifies various strategies the workforce has utilized to address demographic changes. These strategies provide a benchmark for how Dance Education can address demographic changes in contemporary society and were presented herein for the purpose of comparison. Race theory and social identity inform the positioning of dancers of color within the racial hierarchy of dance as well as society at large. This portion of the literature provided a means to understand the multiple social constructs that influence how dancers experience our society.

Race Theory and Social Identity

Race as a social construct that operates in the United States is powerful in the insidious way it filters the manner in which people are socialized to perceive one another through a hierarchical system. This idea of race is visually perceived when looking at the human body. As one views dance, the body in motion, race becomes a component of the story being expressed.

Race theory provides a theoretical framework for the racial dynamics discussed in this study as well as experienced throughout one's life. They are included here to provide a theoretical foundation for this study on cultural diversity, as it relates to race and ethnicity.

Black Performance, Dance Education, race theory, and social identity intersect where Black dancers meet the performance stage. In the racially polemic society of the United States, the Black dancing body as it appears on stage has historically presented a dilemma. In the 1920s, Blacks gained limited opportunities to perform on the American stage.[87] Since then, Black performers have had a range of experiences, from being prohibited to perform on the concert stage, through a slow, painful and to date, incomplete integration into concert dance. To understand how Black Performance is impacted by race theory, one must consider the question: "How does the black dancing body 'read' on stage?" Cornel West is a Professor at Harvard University in the African American Studies and Religion departments; he is also a philosopher and social critic. In *Race Matters, written in 1993,* Cornel West contends,

> White supremacist ideology is based first and foremost on the degradation of black bodies in order to control them. Yet this fear is best sustained by convincing them their bodies are ugly, their intellect is inherently underdeveloped, their culture is less civilized, and their future warrants less concern that that of other peoples.[88]

While West notes that this is a dated ideology, he maintains that the remnants are still apparent in society. The treatment of the Black dancing body in the United States would suggest that it is different from the White dancing body

in more than just color hue. The White dancing body can symbolize, and at times embody, a legacy of White supremacist ideology. Whether dance educators acknowledge or ignore this theory, it has implications on how they teach students who embody and cannot be separated from their racially inscribed dancing bodies.

Under the umbrella of Critical Race Theory, sociologist Charles Mills provides another interpretation of Thomas Hobbes' and John Locke's "social contract," in his book, *The Racial Contract*. Theorizing about the impact of race on social interaction and social institutions, Mills asserts that people of color live in a state of heightened awareness of race and its implications—and that this awareness is a basic tenant of survival. Conversely, Caucasians are puzzled by non-Caucasians' preoccupation with race issues. Mills contends that race dictates one's social reality and describes the process of higher education for people of color as a "cultural bomb." "The effect of a cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves."[89] How do these dynamics play out in dance departments in the 21st century? Do students of color struggle against curriculum content? I believe they do struggle against curriculum content and culture alienation, which is why I have included this text. Mills work is significant to my research because it provides a theoretical framework on how ethnicity and race relations operate from a sociological perspective. In dance, such social dynamics are present, but not focused upon, because

dance takes "center-stage." In such instances, divisive race relations can manifest.

The next two sources have been included to address the performance experience of dancers of color in the mainstream, which includes dance departments as examined in this study. Although the experiences described are dated, I believe they can still speak to casting issues experienced in dance departments today. In *The Black Dancing Body*, Professor Emerita of Dance Studies at Temple University, Brenda Dixon Gottschild, wrote of an experience with Pearl Lang, a well-known choreographer closely associated with the work of Martha Graham. Lang directly told Gottschild that she would not be appropriate for a particular role because she (the sole Black dancer) would "destroy the unity of the corps."[90] Here one sees how societal constructs of race are, at times, used to preserve racial boundaries — symbolized through the dancing body. Similarly, Alvin Ailey wrote in his autobiography *Revelations* that Agnes de Mille explained some of her decisions not to use Blacks in specific roles by saying, "it's historically inaccurate." Ailey pointed out that in the context of theatre, performance is about fantasy.[91] Yet in the same book, Ailey acknowledged the choice of a Caucasian dancer to leave his company because she would never be cast in the solo piece, *Cry*, a work dedicated to Black mothers everywhere. Thus, while Ailey challenged the exclusion of Black dancers from roles, he also maintained spaces exclusive to Blacks. This dichotomy illustrates the complexities of casting and the social constructs of race. How then, do dance

departments in institutions of higher education deal with race and casting, as the race of students can neither be denied nor ignored? Undoubtedly, the ways in which institutions address race and casting impacts the way they see themselves, often influencing how students will make casting decisions as the choreographers and teachers of the future.

Within the discourse of race in casting, dance critic, John Martin spoke of this issue in regard to African Americans in mainstream companies in the early 1960s, in his book, *John Martin's Book of Dance.* "Certainly the 'integrated' company is a normal artistic development, and the only problem it involves is to keep the Negro dancer from having to pretend to be what he is not and to deny what he is." Martin goes on to explain how out of place a Black Ballet dancer would be in *Swan Lake*.[92] Martin uses the word "pretend." This is problematic. All dancers pretend. How many ballerinas are actually swans? How often is the role of Giselle played by an Austrian (where the Ballet Giselle originated)? It is common practice for a dancer cast as Giselle to dye her hair blond for the role if she is not naturally blond.[93] Are these ballerinas "pretending"? In the imaginative world of the theater such social constructs of race seem tacit, and moreover represent the deeper issue of social identity. I have included this text to bring context to the historical issue of casting Black dancers and the long-standing question: what do we do with them? Should they be included and treated like all the other swans, or given "different" roles specifically for Black swans?

In an examination of the Black dancing body and social identity, one would be remiss if one did not consider gender, and how it intersects with constructs of race and ethnicity. Ann Daly wrote a chapter titled, "Classical Ballet: A Discourse of Difference," in the book *Meaning in Motion*. Therein, Daly takes a specific look at gender in Ballet. She describes Ballet as a construct for gender roles: "In Ballet, the female form has long been inscribed as a representation of difference: as a spectacle, she is the bearer and object of male desire."[94] Similarly, cultural studies scholar, Evan Alderson, wrote in a chapter in *Meaning in Motion*, "Ballet as Ideology: Giselle, Act 2": "One of Ballet's charms is the overtness with which it propagates socially-charged imagery as a form of the beautiful."[95] These quotes echo ideals of beauty, grace, and elegance associated with classical Ballet. Given the cultural meanings transmitted through dance and the social context of America, it is no surprise and it is evident that Blacks have been unable to fully integrate the field of Ballet. To date, there has been no African American, female, principal dancer among America's top-tier Ballet companies.[96] These texts were included to contextualize how ideals associated with race and gender have an implicit impact on the Black dancer and student.

Patricia Hill Collins, Professor of Sociology at the University of Maryland and bell hooks, sociologist on faculty at City College of New York, have written extensively on the Black female body. Collins addresses the Black female body in her book *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment.* Likewise, one of the Black

stereotypes bell hooks tackles in her book *Black Looks: Race and Representation* is the characterization of the Black female body as a representation of sexual deviance and sexual promiscuity.[97] Historic stereotypical archetypes of Black women (such as the Mammy, Jezebel, or Sapphire) simply do not "fit-in" with stereotypical ideals of femininity and beauty. How do these foundational values of race, Ballet, and gender impact dance students today? The presence of a Black ballerina would totally undermine the established racial hierarchy if Black women were in a position of femininity and beauty as well as objects of the White male gaze, within a Ballet context. When one delves into discussions of race and gender and the male gaze, numerous intersections arise. Political, economical, and aesthetic powers all intersect with the White male gaze, as well as constructs of femininity and preference for heterosexual orientation. These texts support my research indirectly, specifically in terms of the Black female body, as that is a component of cultural diversity in higher education. While my research did not touch on all aspects of race and gender covered by hooks and Collins, it is important to recognize that multiple issues are at play and imprinted on our social identity. One cannot isolate any one socio-political discourse without recognition of its connections to other social constructs of understanding.

In dance, race is inscribed on the body, and at times, ethnicity can also be inscribed. As cultural diversity in dance departments in higher education was the focus of this research, it was imperative to research race theory as it

relates to the body. In "The Unexamined," a chapter in *Whiteness: A Critical Reader*, Ross Chambers wrote about the markings of race on people of color, and the "unmarked" or "uniform" status given to White Americans.

> Whereas nonwhites are perceived first and foremost as a function of their group belongings, that is, as black or Latino or Asian (and then as individuals), whites are perceived first as individual people (and only secondarily, if at all, as whites). Their essential identity is thus their individual self-identity, to which whiteness as such is a secondary, and so a negligible factor.[98]

This illuminated the idea of the mainstream and the other. People in the mainstream are seen as individuals first and members of the mainstream second. Even in recognition of the need to diversify an institution's faculty and/or student body, individuals are often sought-after because of their membership to a given group first and their work as an individual second. This dynamic is rarely the case for members of the mainstream (with the exception of women who are under-represented in certain fields, which is a non-issue in dance, where women are over-represented). The inter-workings of race and ethnicity and the essentializing of race when hiring faculty are significant to consider in an investigation of how curriculum is shaped, developed, and taught. In addition, the article dealt directly with mainstream culture and relation to minorities, a discussion at the heart of Ross' text.

In *The Racial Contract*, Charles Mills, an American sociologist who focused on character and social structure, wrote "One's race in effect puts one into a certain relationship with social reality, tendentially determining one's being and consciousness."[99] Race in this context is experienced on a daily

basis whether or not one is aware. If race is a part of social life, then to ignore its implications on society is problematic. In dialogue with Mills is the work of Woody Doane, Professor of Sociology at the University of Hartford. He contended that "the 'color-blind' society is not a utopia where racial inequality has been eliminated; it is simply a discourse in which it is not permissible to raise issues of race."[100] Thus, it would seem that as our contemporary society becomes more diverse, the need for considerations of race and social constructs of identity would grow as well. I applied Mills and Doane's ideals of expanded understandings of pluralism directly to my research; as I looked for a rationale to ground calls for more cultural diversity within dance curriculum in higher education.

In addition, Doane referred to the all-encompassing nature of the term "White" and how many ethnicities have been placed into this category. In a book edited by Doane, *White Out: The Continuing Significance of Racism*, the discourse on the category of White was continued through the work of Bonilla-Silva, Professor of Sociology at Duke University. In "'New Racism,' Color-Blind Racism and the Future of Whiteness in America," Bonilla-Silva explored the possibilities for White people as a demographic group diminishing in size. He suggested that "honorary white" status may be extended to Asians, Latinos, and others. Such extensions of the White category would enable Whites as a demographic to hold majority status. Above all, Bonilla-Silva wrote that such an action would be a mere re-shuffling of our social strata and would not lead to equality or equity of any

kind.[101] This was an interesting phenomenon to consider because dance department curricula often recognize African Americans in Dance History, as well as African-based dance forms, while sources on Latinos and Asians in Dance History are limited.

In *New Tribalism*, Harvard University Professor of Sociology Mary C. Waters wrote the chapter, "The Costs of a Costless Community." This text highlighted the issue of symbolic ethnicity, an issue connected to social identity. The topic was significant to this study because it discussed how ethnicity as a component of one's identity, is experienced differently by different people. As dance departments seek to embed cultural diversity into their curriculum a full understanding of cultural diversity is required. For many Whites ethnicity was something that can be chosen. One can participate in ethnic celebrations, or not, one can wear ethnic clothing or not, and so forth. It does not define many individuals, and many can choose to identify with an ethnic group at certain points in their life and not at others. With this experience of ethnicity, it is often hard for Whites to understand why ethnicity is such a dominant component of identity for non-Whites. Yet, "symbolic ethnicity only works for some ancestries." For many non-Whites, ethnicity influences and informs many day-to-day and life experiences. Likewise, for many people of color identification with a minority group is inherent in their skin coloring or physical features and not optional. These two diverse understandings of ethnicity have major implications on how one ethnic group understands another.[102] As the ultimate goal of diversifying dance department

curriculum is to gain a better understanding of others, this text was significant in providing perspective on how various groups perceive other groups.

One cannot address the issue of expanding cultural diversity without consideration of assimilation. Without creating space for people of color in the academy, assimilation is inherently suggested as a means of survival. In a discourse of the "fateful passivity and one-way-ness implied in 'assimilation,'" Professor of Sociology at the University of California, Irvine, Rubén Rumbaut articulated the dynamics of assimilation.[103] This process connected directly to the selected dance department curricula, which may or may not be designed to meet the needs of our contemporary society. When the embodiment of the dominant culture in our society is embraced and taught as a widely accepted standard, the embodiment of other cultures is questionable and at times not worth equal credit (hours); assimilation is being implicitly encouraged. It was valuable to consider the process of assimilation when dissecting the goals and objectives of a dance department that favors, or strives not to favor, Western and historically privileged dance aesthetics over other dance forms.

21st Century Workplace

For the purpose of this study I have included demographics from the United States Census Bureau to illustrate the changes in our contemporary society. These data demonstrated the changes in our society. Sectors of our society that wish to thrive will need to address these changes and incorporate

the needs of our changing demographics into future goals. This includes dance departments in higher education.

In 2008, the United States Census Bureau estimated our nation's racial demographics as follows: Caucasian 74.1, Hispanic or Latino 14.7, Black or African American 12.4, Asian 4.3, some other race 6.2. It has been projected that the Caucasian population will decrease in coming decades, while the number of people of color will continue to increase.[104] As the complexion of our nation changes, so must the institutions that serve its citizens.[2]

In response to the changes in U.S. demographics, numerous books have been written which identify issues that accompany the growth pains of an evolving society. While I examined how selected dance departments have responded to changes in United States demographics, in order to provide context, I studied how other sectors have addressed the issues as well. In *Our Diverse Society*, editors David W. Engstrom and Lissete M. Piedra presented example after example of how demographics determine the services needed in any community, city, state, or country. The text was written by social workers and spoke to how they have addressed demographic changes of the 21st century. For example, a community with a growing aging population needed more services for seniors which included, but was not limited to, recreation for seniors, doctors specializing in geriatrics, and public transportation services for seniors. All institutions, including academia, should consider the composition and demographics of the society into which they prepare

[2] Note: the numbers here total more than 100% because some people report more than one ethnicity. Source: U.S. Census Bureau, 2005-2009 American Community Survey.

individuals to enter. This source provided examples of how different sectors accommodate an evolving society—an ideal at the center of this research.

Diversifying a curricula and department culture is not instantaneous. It is a planned endeavor that takes commitment, ingenuity, and time. In order to gather a wide perspective of different approaches to diversity development, I sought out sources from outside the United States. In *Diversity Management and Discrimination,* John Wrench, a Senior Scientific Officer at the European Union Agency for Fundamental Rights, offered a voice from the United Kingdom. Focused on "specific policies to facilitate the recruitment, inclusion, and retention, of employees of diverse backgrounds," John Wrench explored "diversity management as a business practice."[105] Diversity management was described as a management approach with desired outcomes of a more competitive and efficient business that would yield favorably to the market. Additionally, this approach provided a more comfortable and inclusive work environment that would support the diversity of the labor force.

Unlike Affirmative Action, which focused on hiring more people from under-represented groups, diversity management extended its focus to employment retention.[106] Therefore, workplace environment was paramount to diversity management, whereas recruitment and hiring were of significance for Affirmative Action agendas. Benefits of diversity management included: increased innovation, marketability of products to a diverse consumer base, additional opportunities for business contracts that are required to comply

with diversity targets or mandates, fewer "internal conflicts such as misunderstandings, grievances, higher absenteeism, greater staff turnover, and damage to staff development," more resources to build international or otherwise diverse markets, which provided an inclusive image to potential investors, and avoided the financial and image-based costs of a traditional and homogenous organization.[107] Consideration of how the business sector responded to our changing society is included here to serve as an example of a different approach to the issue. Just as the business sector has responded to changes in American demography, so must our academic institutions, departments, and curriculum. This text provided support for diversification and outlined how it was cost effective in the business sector. Similar arguments can be made for diversification of dance curriculum.

Studies have been conducted to discern how diverse learning environments impact business. I was interested in these studies because they illustrate the impact of diversity initiatives like that of the departments examined in this study. In "Can Higher Education Meet the Needs of an Increasingly Diverse and Global Society?", an article published in the *Harvard Educational Review*, former Post-Doctorate Fellow at the University of Michigan National Center for Institutional Diversity Uma Jayakumar examined how businesses have or have not been impacted by diverse settings of higher education. Through surveys that looked at "the relationship between white individuals' exposure to racial diversity during college and their post college cross-cultural workforce competencies," Jayakumar found that

students who came from diverse as well as those from homogeneous pre-college neighborhoods benefited from more cross-cultural interaction in college.[108] Jayakumar addressed how diversity impacts the business sector. Although her work was not connected to dance, her research on the impact of a diverse educational environment on the future placement of individuals related directly to the goals of dance departments in higher education and spoke to its benefits.

Sociologist Cedric Herring answered the question; "Does Diversity Pay?" in a 2009, *American Sociological Review* article that outlined financial benefits of diversity in the workforce. Through organizational surveys of for-profit businesses, data revealed that "increased sales, revenue," "more customers," and "greater relative profit," were all by-products of diversity in the workplace.[109] Although I focused this study on higher education and not the workplace, the data suggested that similar results could be achieved in an institution of higher education. The study showed a clear correlation between increased diversity and financial benefit. As the United States becomes increasingly diverse, the profit margin of businesses, including institutions of education, will become increasingly dependent upon being able to meet the needs of a diverse population. Thus, not only do diversified course offerings appeal to a wider range of potential students in a university setting, they also prepare students for a more diverse workforce and position students to be more marketable, having received a culturally diverse educational experience. I included the Herring article because he quantified the benefits of diversity

into monetary gain. In our capitalistic nation in the midst of a financial crisis, this is a factor that never goes unconsidered. Thus, this article supported the expansion of diversity in a manner that economically-challenged dance departments (most dance departments are under-funded) can appreciate. While the profits here would apply to students more after they leave their studies, departments that produce more marketable students would experience economic advantages through higher student enrollment.

Strategies for Promoting Pluralism in Education and the Workplace, edited by Lynne Brodie Welch, Betty Jane Cleckley, and Marilyn McClure, delivered numerous strategies for putting ideas of pluralism in higher education into operation; they also provided a background for how and when this practice emerged. The text noted that a pluralist philosophy in education is reflected in the recruitment and marketing materials of many colleges and universities, as well as promoted in the mission statements and curriculum of some institutions of higher education. Diversity initiatives throughout the nation left an imprint on higher education in the 20th century in many ways; similar initiatives were identified in the dance departments highlighted in this study. This demonstrates that the development of more culturally diverse curriculum is not a goal exclusive to selected dance departments but growing throughout higher education.

The following are some of the changes that have occurred in higher education, as highlighted in *Strategies for Promoting Pluralism in Education and the Workplace*: differences in the racial/ethnic backgrounds of the faculty

members and student bodies of these institutions, changes to student handbooks (seen in the 1970's), changes to mission statements (seen in the 1990's), amendments in degree requirements and curriculum to include a "pluralistic perspective," and the encouragement of study abroad and service learning programs. Throughout the 1970s and 80s, academic institutions responded to more diverse student populations with the emergence of specialized departments, such as African American Studies, Appalachian Studies, Asian Studies, Latin American Studies, and Women's Studies. During this time special education programs that addressed students with physical and cognitive challenges also grew to include a fuller spectrum of our contemporary society. Additionally, courses such as Black Performance have been incorporated into degree requirements as institutions have made changes to reflect the needs of a more pluralist society. Incentives, in the way of fellowships as well as mentorship programs, have also been designed for faculty and/or student members of under-represented groups.[110] In addition, many institutions have developed resources such as a Multi-Cultural Affairs Office to address the needs of a diverse student population.

Cultural Diversity in Dance Education

The next four texts discussed speak directly to the culture of higher education institutions in the 21st century. Caroline Sotello Viernes (C.S.V.) Turner, Professor of Education at Arizona State University, wrote *Diversifying The Faculty: A Guidebook for Search Committees,* in 2002. In

the text she advocated for faculty diversity, explained the pitfalls that are often experienced by search committees, and provided suggestions that would guide institutional leadership through the hiring process. She reported that while diversity among student bodies has increased, faculty diversity has not.[111] Turner's work is included because later, in Chapter Four, I will present the challenges some departments have experienced when attempting to hire faculty members of color.

Pauline E. Kayes is a diversity specialist who works with DiversityWorks, Inc, an organization that specializes in diversity hiring. Kayes claimed that tainted search committees contribute to the lack of faculty diversity in higher education. In her article "New Paradigms for Diversifying Faculty and Staff in Higher Education: Uncovering Cultural Biases in the Search and Hiring Process," published in *Multicultural Education*, she stated, "search committee cultures can overtly and covertly undermine the goal of faculty/staff diversity."[112] Kayes asserted that because "colleges and universities are composed of people who carry the baggage of stereotypes and biases, such institutions cannot become progressive, multicultural educational environments without the consent and cooperation of these individuals." She continues, stating that the academic achievements and degrees of search committee members do not prevent them from being influenced by social constructs of race and ethnicity.[113] Kayes developed her argument to explain that in the event that a person of color surpasses the subtle institutionalized racism during the hiring process, environments of higher education are often

covertly hostile to faculty members of color and stand as an obstacle to their retention. Kayes' work was important because it highlighted the presence of diversity specialists, who can be a resource to institutions that are working to develop cultural diversity.

Professor of Education at Stanford, Anthony Antonio, author of *Diverse Student Bodies, Diverse Faculties,* documented that faculty members of color are often alienated, treated as tokens in higher education, and their scholarly work is undervalued.[114] His research highlighted the assets that a diversified faculty brings to an institution. Antonio asserted that faculty members of color have diverse culturally informed perspectives, often utilize more student-centered pedagogy and innovative teaching methods than that of White colleagues, and overall can contribute an abundance to the academic community.[115] He noted that diversifying the perspectives of the professoriate would ensure a better education for all students.

Additionally, Antonio contended that faculty members of color are more satisfied with their work environment when the institution has a diverse student population. His research found that the retention of faculty members of color was lowest among predominantly White institutions. Antonio explained, a diverse student body does the following for faculty members of color: "send…. The message that their institution cares about diversity"; reduces the pressure that the faculty member is responsible to respond to all of the diversity issues on campus because the institution is pressured to address the issue; and, students of color "make demands for change that strike at the

monoculture nature of the academy."[116] Finally, Antonio incorporated the research of Adalberto Aguirre, Sociology Professor at the University of California at Riverside, who wrote in "Women and Minority Faculty in the American Workplace: Recruitment, Retention, and Academic Culture," that Caucasian students often send messages to faculty members of color that they do not belong and were hired because of affirmative action.

This literature was included to provide context on issues of faculty diversity that will emerge in Chapters Four and Five. While little was written on dance students of color in higher education, in terms of books or articles, Associate Professor of Dance at Wayne State University, Doug Risner, has engaged discourse on the topic with his article "Equity in Dance Education: Where Are We Now?", published in *The Journal of Dance Education*. The article discussed a myriad of issues including gender, curriculum, and race. The focus of the piece was diversity and equity among faculty. However, disproportionately low minority representation among faculty was also noted in the article, as it suggested it may have an impact on the low minority representation among the student population.[117] Students' ability to identify with instructors was often a significant factor considered when students selected institutions; this is also an issue in regard to student and faculty retention. The research conducted in this study expanded upon the work of Risner in the examination of curriculum diversification.

Building a House for Diversity, by Thomas Roosevelt, diversity consultant, discussed the difference between genuinely welcoming the "other"

into the "main," as opposed to requiring the other to adjust in order to fit into the mainstream. Author Thomas Roosevelt suggested the creation of a space where both the main and other can work without compromising the identity of either. This text examined the shared responsibility for effective diversity in the workplace. It was not enough for the main group to open membership to others. The main group must be willing to share ownership, in some way, with the others. This may include the allowance of changes to the content and image of a given organization or institution. The text recognized the growth pains of both parties. The main group works to challenge conventional wisdom and status quo logic, as the other works through the tension, alienation, and at times animosity that accompanies this process.[118] This text spoke directly to how students and faculty members of color become a part of the academy, and the sense of belonging that is often missing from the experience. This issue was also discussed in texts concerning faculty members of color and the estrangement minorities feel in the academy. As it relates to dance departments, an historically White-oriented field of study, what is taking place to ensure that all students, even ones with different backgrounds, are valued? Although this issue of alienation among students and faculty members of color was difficult to assess, it was an issue I sought to examine in each dance department in the study.

All facets of our society are faced with changes in demography. What was of interest to this work was how different sectors of our changing society have chosen to deal with such changes. The presentation of how other sectors

have handled diversity can provide ideas of how dance departments can address diversity. Following suit behind the state of California and the city of San Francisco, the city of Oakland established an ordinance to make all services, programs, and materials accessible "by requiring city departments to offer bilingual services and materials if a substantial portion of the public utilizing city services does not speak English effectively because it is not their primary language."[119] In addition, bilingual pay is given to bilingual city employees and hiring is conducted with an effort to represent the diversity of the tax-paying citizenry.[120] Although this study did not address language issues, and institutions of higher education are run differently from cities, it is important to be knowledgeable about the various ways agencies can demonstrate their commitment to the inclusion of minorities, even when inclusive measures include monetary cost. In this study I examined how dance departments addressed changing demographics; knowledge of how other entities go about this process provided insight and context for this study.

For the purpose of this study, I have included the 2009 article, "The Faculty of the Future: Leaner, Meaner, More Innovative, Less Secure," published in the *Chronicle of Higher Education*, to demonstrate a growing trend in the professoriate impacting all institutions of higher education: the teaching profession has demonstrated signs of change in another way that will impact future members of the profession. Fewer tenure-track positions are offered to new faculty. The article cited statistics from the American Federation of Teachers, which reported: one decade ago, one third of the

faculty members in higher education were tenurable; today, one fourth of the faculty positions in higher education are tenurable, while the number of tenured faculty continues to decline. This has major implications for curriculum design and research. Who will conduct these tasks in the coming decades, if not tenured faculty?[121] A number of articles have been written about this American phenomenon, such as "State of the Profession: Tenure and Diversity," in *Academe Online,* by Anita Levy; "Tracking the Invisible Faculty," in *The Chronicle of Higher Education,* by John Gravois; and "Tenure, RIP: What the Vanishing Status Means for the Future of Education," in *The Chronicle of Higher Education,* by Robin Wilson. Wilson's research cites data from the American Association of University Professors, and places the number of tenured and tenure-track professors at all degree-granting institutions at 31%. Although each source noted presents and interprets data slightly differently, some data includes already tenured faculty, some not; some focusing on only large research institutions; some looking at small liberal arts institutions. Findings in all instances report a decline in tenured and tenure-track faculty.[122] One possible benefit of fewer tenure-track positions in dance is the ability to hire more part-time employees who have specialized dance training. Many dance experts in specialized fields, such as Hip-hop or Bharata Natyam, do not have dance degrees—possibly because dance departments do not offer concentrations in these areas, therefore making them eligible for adjunct but not tenure-track positions.

The loss of tenure-track positions in the professorate at some institutions is problematic. While it may prove to be beneficial for dance departments in some ways, it may also have digressive implications. The inability to hire tenure-track employees in dance departments may diversify dance department faculty and course offerings. On the other hand, hiring faculty who teach culturally diverse dance forms and often represent culturally diverse communities, to teach adjunct classes, could frame a new paradigm whereby diverse faculty are marginalized as adjunct faculty. Adjunct positions are less desirable because they are often part-time and without health benefits, security, and adequate compensation. In addition, adjunct faculty was often excluded from department planning and shaping and have a limited voice within department decision-making. Thus, while changing structure of the professoriate may open opportunities for instructors of culturally diverse dance forms, it also has the potential to further marginalize these individuals and their dance forms of specialty.

Dancers of Color/Black Dance

In order to address the needs of dance students in the 21st century, it was necessary to identify both where dancers of color appear in Dance History and within dance department curricula. Although literature on Black Dance was limited, it far outweighs that of any other of the minority groups in the United States. My research included three minority groups, though this Literature Review has more sources focused on Blacks in dance than Latinos

or Asians in dance. To document where Dance Education was situated in the presentation of a diverse perspective of dance in America, I sifted through Dance History sources, delimiting my focus to Asian, Latino, and African American performers. Inclusion of all the various nationalities and ethnicities that have contributed to dance extended beyond the scope of this current study. However, I recognize that under-representation of smaller minority groups perpetuates this systemic problem.

Among the contributions of dancers of color, Black Dance was most widely documented, researched, studied, and taught. Black Dance was, thus, integral to this study as it provided a context for how a specific minority group was received, presented, depicted, and at times, marginalized in the field of dance. Many Dance History books included a chapter or section on the contributions of African Americans in dance in the United States. Additionally, there were also many books dedicated to the contributions of African Americans in the field of dance as an art, for example: *Dancing Many Drums: Excavations in African American Dance*, edited by Thomas Defrantz; *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*, by Thomas DeFrantz; *Black Dance: From 1619 to Today*, by Lynne Fauley Emery; *Modern Dance, Negro Dance: Race in Motion*, by Susan Manning, and *African-American Concert Dance: The Harlem Renaissance and Beyond* by John O. Perpener III. These texts focused specifically on Black Dance in America and did not delve into Black Dance in Europe, Africa, the Caribbean, or other locales where Black Dance was performed. These works were

relevant to this study as they were resources that have diversified the field of Dance Studies in terms of cultural diversity, and continue to do so. Further, in reference to cultural diversity in higher education, these texts have the potential to be used in courses or as general resources for students and faculty.

Thomas DeFrantz, Professor at MIT in the Department of Theater Arts and Dance, focused his text, *Dancing Many Drums,* on the African American dances of specific individuals like Pearl Primus and Dianne McIntyre. He gathered together a host of authors who provided a thorough analysis of social context informing and being informed by these artists and the era in which they performed. In his text, *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*, DeFrantz offered an in-depth study of arguably the most significant African American dance artist of the 20th century, certainly the most popular by mainstream standards: Alvin Ailey. DeFrantz's work focused on an examination of aesthetics and choreographic process from a culturally contextualized perspective.

Black Dance From 1619 to Today is a widely used and referred to text, written in the early 1970s, and revised in the late 1980s. The first of its kind, it was the seminal text on Black dance for decades. Author Lynne Fauley Emery, Professor Emerita at the California State Polytechnic University, Pomona, contributed this comprehensive text that chronicles Black Dance in America. Unlike the previously discussed text that examines specific figures and eras, *Black Dance* surveys Black Dance in the United States through several centuries. Where the previously mentioned texts highlight specific

individuals and time periods, many significant moments and figures are not addressed. The Emery text covers a larger amount of material than the other texts mentioned, albeit not in depth.

Similar to the work of DeFrantz, Perpender focused his text African American Concert Dance on specific figures in Black Dance: Charles Williams, Katherine Dunham, and Edna Guy to name a few. Likewise, Susan Manning focused *Modern Dance, Negro Dance* on the emergence of African Americans in concert dance. As opposed to the survey approach, Manning's text highlights particular eras of achievements in "Negro Dance" in the 1930s through 1970s. These books explored the socio-political context and racial barriers these artists experienced and addressed as African American dancers. In bringing forth specific works of these artists and the time periods in which they created, Perpender and Manning discussed the motivations of these artists' triumphs and shortcomings.

Literature is available on the development and history of Black Performance in the United States; the cultural thinking tied to the title "Black Performance;" as well as discussion on the way in which Black Performance is viewed, experienced, and critiqued in the United States. Social thought on Black Dance impacts the way developing Black dancers identify themselves, the paths they are directed to take by advisors, as well as students' ideas about where they belong as Black dancers, in terms of dance genre, company choices, and educational pathways. This holds significance for non-Black dancers as well, as they will often teach, perform with or for Black people.

Dance Magazine published an article by Theresa Ruth Howard, former Dance Theatre of Harlem dancer, and currently a freelance writer and teacher at The Ailey School: "What's in a Name?" Howard spoke about the term "Black Dance": "the moniker was not chosen by artists whose work it seeks to identify, but was a branding by others as a classification, one that pigeonholed the artists and their work as something 'other than.'"[123] "Black Dance" was characterized throughout the article as a derogatory descriptor that served to segment dance and devalue one aesthetic over another. Howard called for the "eradication" of the term and maintained that the compartmentalization of dance by race marginalizes Black Dance and dance at large—separate is not equal.

Dance scholar Brenda Dixon Gottschild's *The Black Dancing Body,* identified Black Dance as a label of classification that was placed upon African American dancers and choreographers. The term was explained as problematic to some and a "strength" to others. As Gottschild's book was a collection of twenty-four interviews with contemporary choreographers, it brought forth a myriad of ideas that define Black Dance. What was definitive, however, was what Black Dance is not: "mainstream," "normal," or "funded" equally.[124] In my examination of cultural diversity in dance departments it was important to be informed about the diversity of thoughts within ethnic groups.

Standing in contrast to these ideas was the text of cultural historian and Professor Emeritus of Interdisciplinary Studies at Emory University, Richard

A. Long. In Long's book *The Black Tradition In American Dance*, the term was used to "reflect a social as much as a cultural distinction." He continued, "Black dance, Black stance, and Black gesture are non-verbal patterns of body gestures and expressions which are distinctively Black African or originate from their descendents elsewhere."[125] Long acknowledged the problems dance critics Zita Allen and Brenda Dixon-Stowell (now Brenda Dixon Gottschild) had with the term. However, the text overall was a celebration of Black Dance which inherently included the term. The term was used by Long as an identifier and not viewed as a stigma as suggested by Howard. Still, the term has opened up the discussion that Black Dance, when labeled as such, is the "other" and can be perceived as less than or inferior. Another consideration was the era in which the term was being used. Greater affection was extended to this term during the Black Power and Black Arts Movements.

This need to create divisions and categories is not limited to African Americans in dance. "Other" was also singled out as referring to gender and sexual orientation, in sports and in a myriad of professions throughout all segments of our society. In terms of this research, one must acknowledge that societal ideas of Blacks in dance impact Blacks in higher education, just as societal ideas of any "other" impact their experiences in society and higher education. It is, thus, only natural that such perceptions would extend to dance. This idea directs us back to race theory and social identity previously discussed in this Literature Review.

In reference to the term Black Dance, history demonstrated a need to develop this term and compartmentalize performers by race. This term articulated the deeply seeded racial divides reflected throughout society in the United States. It would be negligent to assume such divisions would be absent in dance departments as the composition of faculty is still grounded in American society and the dance world. In "Black Dance and Dancers and the White Public: A Prolegomenon to Problems of Definition," an article published in the *Black Literature Forum*, Brenda Dixon Gottschild wrote "The White public considers that, regardless of style, Black dance is what Black dancers do."[126] Within America, Black Dance has been defined along color lines, and quality of movement and styles of dance have been irrelevant. What was relevant are color and race; these have become fixtures within our social identity.

The literature has developed a picture of what performance was like for Black dancers in society in the United States. Yet to gain a complete understanding of Black performers, it was necessary to look at their education/training process—where they were educated/trained, in what genres, and how they learned to navigate their space in the historically White Dance Education system in the United States. It was of interest to note that similar distinctions for "Asian Dance" and "Hispanic Dance" did not develop in the way they have for Black Dance. The research developed through this project will connect to some of these issues for dancers of color and how

students, in general, have and/or have not been prepared to serve the diverse field of dance.

The next two texts are cultural readers that I came into contact with as a graduate student in two different dance departments, *Moving History/Dancing Cultures: A Dance History Reader*, edited by Ann Dils and Ann Cooper Albright, and *Meaning in Motion: New Cultural Studies of Dance*, edited by Jane Desmond. Both texts brought the work of numerous dance scholars together to address various issues relating to dance and cultural studies. The following are a small number of the essays that were included in *Moving History/Dancing Cultures:* "Bharatha Natyam—What Are You?"; "The Many Faces of Korean Dance"; "Strategic Abilities: Negotiating the Disabled Body in Dance"; "An Anthropologist Looks at Ballet as a Form of Ethnic Dance"; and "Striping the Emperor: The Africanist Presence in American Concert Dance." Similarly *Meaning In Motion* included chapters that explored dance from Asian, to Europe, to the dances of African Americans. These texts represented literature in the field of Dance Studies with a multi-cultural perspective. They were significant to the study in that they represented expanding space for cultural diversity in the field of dance; furthermore, they were multi-cultural resources and potential course texts available to dance students and faculty.

Multicultural Education

As diversity has grown in this country, so have educational methods designed to address diverse learning styles, which can be culturally informed. I have included this section on Multicultural Education to provide a background on how this field has developed; and share ideas that might inform the development of dance curriculum that seeks to transmit values of pluralism. Multicultural Education is a teaching approach that has grown along with the cultural diversity of the United States. Although literature on educational equity preceded it, "multicultural," as a term, gained traction in the mid 1970s; when in 1976, the National Council for Social Studies released *Curriculum Guidelines for Multicultural Education.*[127] It differs from Urban Education, which is an established field of study that addresses issues that impact education in urban schools. Most often Urban Education is theory-based, and while it may include or refer to multicultural education (and multicultural pedagogy), this is not always the case. One of the greatest challenges to understanding Multicultural Education, is that a uniform, universal, definition of the term does not currently exist. Multicultural Education has been understood as a means "to promote understanding of and sensitivity to other cultures; to advance academic achievement of minorities; to model a multicultural society where everyone shares equal power; to offer a radical critique of Western culture; to provide intensive study of single ethnic groups; to train students in social action skills."[128] Additionally, there is a plethora of resources that share culturally relevant teaching methods with

teachers.[129] "Culturally relevant pedagogy" is a term coined by Gloria Ladson Billings, Professor of Education at the University of Wisconsin, Madison, which calls for teachers to use teaching methods and content that relate to the student's culture. She stated in her text, *Crossing Over to Canaan: The Journey of New Teachers in Diverse Classrooms,* that it is a theoretical notion that is "based on three propositions: academic achievement, cultural competence, and sociopolitical consciousness."[130] In this Review of Literature you will see several approaches to multiculturalism as teaching methodology, how they are related and at times, intertwined. All of these methods fall under the umbrella of Multicultural Education.

In *African Dance Education in Ghana,* by Ofotsu Adinku, a conceptual framework for Dance Education and a proposal for planning curriculum were presented. Esteem-building was noted as an integral component of Dance Education in Ghana. Teachers were encouraged to build esteem through teaching content that connects to and uplifts tribal culture and tradition, as well as national culture. While this text succeeded in Tapping into African principles of learning, it was designed to meet learning objectives of the Ghanian University department objectives, which differ from our system in the United States. The curricula design was geared toward dance teacher preparation, whereas dance department curriculum in the United States tends to be more comprehensive, serving future teachers, choreographers, and performers. However, I found the text valuable as it offered insight into other ways that dance departments can be structured to

honor cultural values in regard to dance. Within this framework performance is not valued more than recreational, ritual, or social purposes of dance that also hold significance within communities.

As I looked for specific methods to incorporate cultural diversity in dance in higher education, immersion into literature on Multicultural Education became crucial to the development of this work. The work of Gloria Ladson-Billings' *Dreamkeepers,* several articles in *Multicultural Education: Annual Editions,* and Lisa Delpit's *Other People's Children* isolate cultural characteristics of different ethnic groups and make practical suggestions to teachers on how to incorporate the needs of children from different backgrounds.[131] In *Other People's Children,* Delpit, a professor in the College of Education at Georgia State University, analyzed the struggles that Athabaskan Indians have in mainstream education. In their culture, the pause time in a conversation is extended. In a conversation between an Anglo and an Athabaskan, the pause is "just long enough to make the Anglo think the Athabaskan has finished speaking. The result is that the Athabaskan is left thinking that the Anglo is rudely interrupting, without allowing him or her to finish an idea."[132] This culture clash can have major implications on the success of an Athabaskan student's achievement if the cultural difference in communication goes unnoticed and unaddressed, as these students can be assessed as delayed and/or identified as special needs.

Also noted by Delpit was the communication style of African Americans. Explicit directions are more successful as a communication tool

than implied directions. The following passage is an illustration of this point and method.

> "I don't want to hear it. Sit down, be quiet and finish your work NOW!" Not only is the directive explicit, but with it the teacher also displays a high degree of personal power in the classroom. By contrast, many middle-class European-American teachers are likely to say something like, "Would you like to sit down now and finish your paper?" making use of an indirect command and downplaying the display of power. Partly because the first instance is likely to be more like statements many African-American children hear at home, and partly because the second statement sounds to many of these youngsters like words of someone who is fearful (and thus less deserving of respect), African-American children are more likely to obey the first explicit directive and ignore the second.[133]

In addition, the text discussed the overall interaction style of African American students and teachers. Delpit explains a power relationship wherein the teacher expresses full authority as well as total investment in the success of the student. This sets up an emotional relationship whereby students feel encouraged to be successful when teachers utilize "African-American interactional styles in their teaching."[134] While these methods are not necessarily appropriate for higher education, they do share another perspective on learning styles. In addition, teaching methods described in these texts would be appropriate for students in teacher preparation courses to learn. It would be beneficial for Dance Education students to consider what diverse cultural learning styles might be present in their classes. It is widely known that in the African American community dance is a custom shared multi-generationally, at many family gatherings. This experience informs how African Americans see dance, see themselves in dance, and also learn how to

dance. This context is a significant component of pluralism that is taken into account in this study.

The African American community has found components of the American education system to be exclusive and centered upon a White middle-class cultural ideology;[135] an ideal discussed in *Black Students, Middle-Class Teachers*, by scholar and educator Kunjufu Jawanza. Similarly, the following quote from *We don't Talk Right. You Ask Him*, a chapter in Delpit's *The Skin We Speak*, by Joan Wynne, Professor of Urban Education at Florida International University, was included to highlight how some have responded to culturally biased teaching methods and/or curriculum. Joan Wynne spoke out on the superior status given to Standard English in K-12 education. I extrapolated her work and related it to dance.

> By neglecting to teach about the beauty and richness of the language of Black America, we also damage White children…We give them one more reason to bolster their mistaken notions of supremacy and privilege…if our mainstream children think that their language is superior to others, how can they expect anyone else to believe that they, the privileged, value other people's cultures?[136]

Wynne suggested that teachers empower students with proficient acquisition of Standard English, while paying reverence and appreciation to each student's dialect and culture. Moreover, the hierarchy of language presented here can be extended to hierarchies in dance based on body language.

Joel Spring, Professor of Education at Queens College and the Graduate Center of the City University of New York, has contributed to the literature on multicultural education with his text *Deculturalization and the Struggle for Equality: A Brief History of the Education of Dominated Cultures*

in the United States. Spring contended that the history of American education included, "Cultural Genocide. The controlling power uses education to attempt to destroy the culture of the dominated group." He detailed incident of cultural genocide in the United States in regard to Native Americans, Puerto Ricans, and Mexican Americans. Deculturalization was also included — "the educational process of destroying a people's culture (cultural genocide) and replacing it with a new culture."[137] He presented examples of this practice in the history of the United States in reference to the cultures of Native Americans, African Americans, Mexican Americans, Puerto Ricans, and immigrants from Ireland, Southern and Eastern Europe, and Asia, whereby an Anglo-American culture was positioned as superior.[138] I included this text because I found similarities between Spring's argument that the presence of diverse cultures have historically been excluded from education and replaced with the dominant culture and the problem of limited access to culturally diverse dance forms for students from culturally diverse backgrounds in institutions of higher education.

Today, cultural diversity is an integral component of higher education. Because this study focused on cultural diversity in higher education, I have included information that could shed light on motivations for the changes seen in curricula. Although inclusion of other cultures may be considered by some to be altruistic and/or progressive, in some cases it is simple compliance with requirements. There are a total of six accreditation agencies in the United States. Three out of the six incorporate cultural diversity into requirements for

the accreditation of colleges and universities. As a result, many colleges and universities that wish to be accredited are required to address cultural diversity within the institution. Two out of the three schools in this study are under the jurisdiction of an accreditation agency that has such requirements. I have included information about these agencies herein because there is a significant possibility that accreditation guidelines have impacted the missions, goals, and objectives of these institutions, as these items are evaluated in the accreditation process.

The Western Association of Schools and Colleges (WASC), which is the entity that accredits reputable institutions of higher education in the Western region of the United States, requires cultural diversity in several areas. The WASC has identified diversity as a "criteria for review," under the "Integrity" section, which states:

> Consistent with its purposes and character, the institution demonstrates an appropriate response to the increasing diversity in society through its policies, its educational and co-curricular programs, and its administrative and organizational practices. (GUIDELINE: The institution has demonstrated institutional commitment to the principles enunciated in the WASC Statement on Diversity.) [139]

Under the section on Faculty and Staff, "criteria for review", the WASC states:

> The institution demonstrates that it employs a faculty with substantial and continuing commitment to the institution. The faculty is sufficient in number, professional qualifications, and diversity to achieve the institution's educational objectives, to establish and oversee academic policies, and to ensure the integrity and continuity of its academic programs wherever and however delivered. (GUIDELINE: The institution has an instructional staffing plan that includes a sufficient number of full-time faculty with appropriate backgrounds, by discipline and degree level. The institution systematically engages full-time non-tenure track, adjunct, and part-time faculty in such processes as assessment, program review,

and faculty development.) [140]

The support of WASC was instrumental in the increased presence of cultural diversity in higher education curriculum. The North Central Association of Colleges and Schools (NCA), The New England Association of Schools and Colleges (NEASC), and The Commission on Institutions of Higher Education (CIHE) are also accreditation agencies that have incorporated similar goals.[141]

I have included in this section sources that were considered part of Multicultural Education in a broad sense, but were not specifically tied to the traditional Multicultural Education approach discussed above. However, these sub-topics contributed to the context of my research: students and faculty members of color in higher education; students of color in higher-education abroad; student relations between African Americans; student's level of satisfaction with campus diversity; and, kinesthetic expressions of African American females.

Literature has been written on how to address the educational needs and retain students of color in higher education. *Higher Education and the Color Line: College Access, Racial Equity, and Social Change* was written by Gary Orfield, Professor of Education at Harvard, Patricia Marin, research associate at The Civil Rights Project at Harvard, and Catherine L. Horn, Professor of Education at the University of Houston. In this text the authors discussed a triangular approach to serving students of color. They claimed that through the use of the following resources, students of color will excel in higher education institutions. First, educational capital: the resources used to

create programs that motivate instructors to infuse teaching methods with strategies that promote learning among students of color. Second, institutional capital: diversity programming, and resources readily available to students. Finally, human capital: a community of people invested in the success of students of color.[142] Just as these authors presented specific resources that need to be in place to promote cultural diversity, they suggested that an absence of these resources works to reinforce the status quo of a mono-cultural institution of learning. This source supported the notion that institutions of higher education need to do more than simply hire and admit people of color; they must also create an environment that acknowledges and supports their presence.

With a view from across the Atlantic in England, a country that concentrates on Teacher Education, Iram Siraj-Blatchford, Professor of Early Childhood Education, wrote "Black Students' Perceptions of Racism in Initial Teacher Education," published in the *British Educational Research Journal*. In the article she examined perceptions and attitudes toward race within the Education discipline in higher education. The article noted a number of issues within race and higher education for possible consideration. Siraj-Blatchford cited a 1988 survey that found that "well qualified Asian pupils cited racism among pupils and staff as a major deterrent to entering teacher education."[143] She asserted that all students, White and Black, deserve to see representatives from their race as instructors and institution-identified holders of knowledge. Further, she noted that where faculty members of color are treated with less

respect and/or receive lower pay than their counterparts, this too has impacted the racial experiences of students.

This last point is a critical issue that I have noticed myself. Regardless of an institution's actual numbers of faculty members of color, students intuit the treatment of faculty — whose work is esteemed and whose is not. Should disparities fall along racial lines, mainstream voices vs. minorities, the message transmitted is loud and clear, and contributes to the overall experience of all students. This issue connected directly to the study, in acknowledging that students are educated both through explicit curriculum and through implicit curriculum, as they observe the inter-working of the dance department. Although my research does not deal with the issue of how faculty members of color were treated directly, it was something I considered during campus visits (discussed in Chapter Four) but was unable to expand upon due to the perimeters of this study. It was also noted earlier in this chapter in the discussion of faculty members of color in the 21st century workplace of higher education.

In discourse of student experiences in higher education, Associate Professor of Sociology at the University of California at Berkeley Sandra Smith and Assistant Professor of Sociology at the University of California Los Angeles, Mignon Moore, wrote an article in 2000 on intraracial diversity among African Americans in higher education. While their case study used a small number of subjects, they found that low socio-economic status (SES) was the largest indicator of students' need to form a sub community to cope

with issues of cultural and racial alienation.[144] This work gave me another viewpoint to consider as I developed research instruments. After reading this article, I decided to request socio-economic status from students completing the questionnaire. One of the findings presented in Chapter Four is that while diversifying a department by race and ethnicity is a challenge, it was an even greater challenge for the dance departments studied to diversify socio-economic status because of the financial expense of education and limited scholarships in dance.

In the spring of 2009, Assistant Professor of Sociology and Asian American Studies at the University of Maryland, Julie Park, published an article that examined student satisfaction with diversity, and its impact on student achievement. In the study, Park isolated results by ethnic groups: Asian American, Latino, Black and White. The study was designed to analyze if students' level of satisfaction with diversity in a higher education institution correlated with their racial/ethnic identity; as well as "pre-college experiential and attitudinal predictors."[145] One of the noted limitations of this study was the use of the term "diversity." When students were asked if they were satisfied with the diversity on campus, a student's idea of diversity was subjective and dependent upon previous experiences and personal concepts of diversity. (That limitation was apparent in this study as well.) Data for Park's study came from two national surveys of the mid and late 1990s. This dated the research, distanced the author from the subjects, and from the construction of the research instrument. Yet, it allowed for a comprehensive study of over

20,000 students. Overall, the study found that students of color were disproportionately dissatisfied with student body and faculty diversity, in contrast to their Caucasian counterparts. While my research does not focus on student satisfaction, the data offered insight on the concerns of diversity in higher education, thus giving further context to my study of cultural diversity in dance departments.

Kyra Gaunt's *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop*, offered insight into the kinesthetic cultural expressions of African American females. Gaunt was a faculty member of the Department of Sociology and Anthropology at Baruch College. The cultural and gender-specific ways of knowing movement described by Gaunt can deepen the way we understand African American female students, their body language, and the cultural foundations which inform the composition work of these students. The focus of Gaunt's work was music and body, which connects directly to dance within the Black community. Additionally, she wrote of the void in academia where discourse on the body is needed; "academic writing always seems to resist dance, resists speaking of the body and its attendant modes of expression."[146] Gaunt's encompassing discussion of expressions of the Black, female body offered resources to dance educators in regard to a sensitivity to cultural heritage and practices connected to kinesthetic ways of being and choices of movement. These factors are integral to how Black students experience dance in higher education as they explore their fundamental knowledge of movement. In terms of curriculum

design, these were issues about which future dance educators and dance practitioners should become aware, as this information opened up a context in which one could consider how all people encompass movement styles related to their culture(s).

In connecting Dance Education to Multicultural Education, one can incorporate the work of Deidre Sklar, a scholar dedicated to the profession of dance ethnography. "On Dance Ethnography", published in *Dance Research Journal*, Sklar expanded on embodied knowledge. "[M]ovement as cultural knowledge," was an acknowledgement that dance ethnography recognized the value of one's culture as expressed through the body.[147] Dance educators have often connected to values of dance ethnography as they dealt with cultures foreign to them, yet they can also contract the lens of dance ethnography to focus on cultures around them and within their own classrooms/studios. All students carry embodied knowledge of their culture. If some cultural movement styles are valued and others are suppressed, altruistic ideas of pluralism are void.

Dance Education

For the purpose of this study I sought out Dance Education literature to examine how this field spoke to and about people of color. Literature from the field of Dance Education covers history, assessment, and teaching methods. Teaching 'culture through dance' is a component of Dance Education that dance educators and scholars, including Margaret H'Doubler,

Richard Kraus, Sarah Chapman Hilsendager, Brenda Dixon (now Brenda Dixon Gottschild), and Judith Lynne Hanna have written about at length. However, dance educators have not addressed how to approach differences in race, ethnicity, and culture within classroom/studio practice. Within the highly visual aesthetic of dance, the physical body and how it looks are paramount to how dance is experienced. To ignore race and cultural differences, which are visually present, places students at a disadvantage. When differences in the classroom are discarded, students are not afforded the opportunity to understand the racial landscape of the field they are studying and about to enter. Given the social identity of different minorities (previously described at length under race theory and social identity) it is essential for dance educators and students to understand and acknowledge racial constructs. Also important to note is that the aforementioned authors advanced the field of Dance Education in their response to the needs of the time period in which they wrote. Omissions in previous literature highlight the need for texts that speak to the diversity issues of our multicultural society today.

Widely understood as well-rounded and heavily used texts such as *Modern Dance for the Youth of America – A Text for High School and College Teachers*, 1944; *History of Dance in Art and Education,* 1990*; The Art of Teaching Dance Technique*, 1993*; A History of Dance In Higher Education*, 2000, all provided information and insight on numerous facets of Dance Education. These texts fell short of what is called for today, for they

neglected to reach out to teachers on classroom issues of cultural diversity. Dancers of color and dance educators of color were, for the most part, not included in these texts. While some of these texts included the contributions of African Americans, the contributions of Asians, Latinos, and other minorities remained unmentioned. In the instances when these texts included cultural diversity, it was treated as a content subject and not in a manner that could be applied to the instruction of students of diverse backgrounds, thus incorporating their respective cultures into the overall teaching/learning experience.

In Judith Lynne Hanna's book *Partnering Dance and Education*, Sarah Hilsendager is quoted:

> The majority of university dance programs emphasize Ballet and Modern genres, 'which are Eurocentric in both content and teaching approach.' Dance forms with origins other than Europe are often slighted, causing future teachers to be unprepared for working with diverse student populations.[148]

Thus, the teaching texts as well as teacher preparation programs for dance educators do not include or reflect the diversity of our nation. There were several brief comments in *Partnering Dance and Education* that spoke directly to teaching children of diverse backgrounds. An excellent suggestion of Hanna's was "celebrate ethnic identity in a positive way." [149] Although Hanna's text came the closest to being a resource for dance teachers in a diverse setting, the text did not provide a viable number of examples and specific methods for application. Culturally informed classroom issues that might arise for dance students may include, but are not limited to: body issues,

kinesthetic learning styles, music and movement affinities, casting, learning styles, communication styles, perceived symbolism of meaning generated from movement, and requests (often from students) for multicultural content when possible. Given the personal nature of dance and the body, student experiences with their embodied culture are intensified. Dancers are evaluated by their body and cannot separate themselves from their art work. Insight into how students of color experience Dance Education was not provided in the above-mentioned texts. This is an area that calls for more research at the K-12 and higher education levels. As these texts are staples in the Dance Education field, they give context to what is currently being learned.

Many of the texts on Dance Education espoused teaching about cultures through dance. A departure from the mainstream of authors in the United States on teaching culture through dance is British Professor of Philosophy and author Graham McFee. His text, *The Concept of Dance Education*, was comprehensive and discussed contexts for Dance Education and curriculum at length and included a chapter on multi-culturalism. In the text, McFee asserted that to teach students a dance from another culture as a representation of the culture is to minimize, simplify, and trivialize that culture. His stance was that students do not know the Gujarati culture because they know a Gujarati dance.[150] As McFee warned against racism and tokenism in Dance Education, he presented strong points. McFee served as a voice of caution for dance educators to consider the richness of a culture and

to communicate to students that to learn a dance from a culture was to learn only one aspect of that culture. McFee encouraged dance educators to provide cultural context for all dances. He noted that teaching dances that originate in diverse places could be an act of anti-racism, if, and only if, teaching the dance is accompanied by a lesson and dialogue. This text emphasized the significance of contextualizing culturally diverse offerings.

Still, whether or not dance educators teach about culture through dance, the literature still did not discuss teaching methods that engage students from diverse backgrounds. Culturally diverse content and culturally relevant methodology are two different things. Culturally relevant methodology is the way in which teaching is applied to be in accord with the cultural communication style of students. I researched how cultural diversity is included in dance departments in higher education, and I examined whether culturally diverse content and/or teaching methods were being taught and/or utilized. I am aware of the division between culturally diverse content and culturally relevant pedagogy. This dichotomy is further discussed in Chapter Five.

Several dissertations that emerged from the Temple University Dance Department have been written on Black dance educators, as well as pedagogy practices that have been successful with African American dance students. These include the works of Melanye White-Dixon, Gaynell Sherrod, and Joselli Audain Deans.[151] These scholars give voice to issues of race in dance training for African Americans. These dissertations provide a context for the

research in this document as it extends the continuum that these scholars also pursued—the dance education of students of color.

Calling attention to the notion that various dance education methods may be more or less effective when teaching different populations, Melanye White-Dixon documented the legacy of Marion Cuyjet, one of the first African American dance educators in Philadelphia. Deans' work built upon White-Dixon's and noted the influence of Cuyjet's pedagogy practices for Black students. Both dissertations provided an historical reference for Black dance education, albeit outside the academy. Sherrod's dissertation also gives voice to Black dance education established outside the academy, as she focused on Katherine Dunham. One concept highlighted for possible comparison was: these scholars found that the esteem and cultural values of Black students who were trained by Black dance educators, with pedagogy practices designed for Black students, was unsurpassed in instilling pride and a positive sense of self throughout the training process. This is a cultural value also present in the dance curriculum of Ghana. As the research of White-Dixon, Deans, and Sherrod examined pedagogy practice of dance educators of color, their works are precursors to this study and hold relevance in that manner.

In relation to racial constructs in the United States, "Black Bodies in Dance Education: Charting a New Pedagogical Paradigm to Eliminate Gendered Hypersexualized Assumptions," written by C. S'thembile West, discusses the historic underpinnings of the Black body and its impact on dance

students today. In order to "validate and support the social and political economy of African slavery,"[152] perceptions of the Black body were identified as overly sexual and positioned as different and inferior, ideas also explored by Cornel West. Associate Professor of Women's Studies at Western Illinois University, C. S'thembile West discussed the foundational, stereotypical filters through which the Black body is seen insofar as the body in dance serves as text. C. S'thembile West challenged dance educators to address, deconstruct, and provide multiple readings of the Black body to students. These and additional recommendations were suggested to address all cultural readings of the body. This research would be useful to curriculum development in dance courses such as, but not limited to, composition, dance theory and criticism, aesthetics, and Dance History.

Attitude, written by culture and education specialist Katharine Fishman in 2004, chronicled a year in the life of eight teenage dance students at The Ailey School. She sought to answer questions such as:

> ….how are these kids both like and unlike "ordinary" kids? ….Would the Ailey environment affect individuals differently according to their temperament and background? ….How does early talent show itself? ….How does an expert [teacher/director] pick it up? ….Were the Ailey teachers capable of predicting which students I watched were likely to succeed?[153]

The text addressed a myriad of issues from class structure and teenage angst, to parental pressures and support. The book was narrated with descriptive, easy to access language and concepts. Student experiences in the text reflected a diverse population along the lines of socio-economic status, ethnicity, and gender and provided detailed insight about training at The Ailey

School. Although Fishman's subjects were in the private studio sector rather than higher education, the book related to this research in that it provided insight on how students of color experience dance training.

The need to contextualize dance is an established value within Dance Education. In "Valuing Cultural Context and Style Strategies for Reaching Traditional Jazz Dance from the Inside Out," Karen Hubbard, Professor of Dance at the University of North Carolina, Charlotte, outlined how this can be accomplished in a Jazz course. Hubbard taught traditional Jazz, provided the context of the movement as being developed and widespread in the first half of the 20th century, and identified links to West African dance and rhythms. In a higher education setting, Hubbard sought to ground students in the roots of Jazz and to empower students with a knowledge of the origins of contemporary Jazz. The course revered the sometimes disregarded pioneers of "vintage Jazz" and placed value on the knowledge of culture through experiencing movement: in essence, embodied cultural knowledge. This source provided another example of how cultural diversity can be incorporated at the university level, providing insights as I pursued my own research.

Similar to my study of how dance departments carry out their mission through curriculum design and implementation, Luke Kahlich, Professor and former Chair of the Dance Department at Temple University, completed his doctoral dissertation at Temple University with an analysis of how Master of Fine Arts (MFA) programs in dance prepared students for the workforce. Job

descriptions in the field of dance were compared to the educational outcomes of MFA programs.[154] Gaps between student preparation and workforce qualifications were highlighted. Although this study was conducted nearly twenty years ago, it offers a strong research model to consider in an examination of the correlation between dance department curriculum and workforce demands.

The final two sources included in this section stand outside the field of Dance Education but are situated in a related field in the arts — music. In the article "Listening for Whiteness," published in the *Philosophy of Music Education Review*, a faculty member in the Music Department at the University of Wisconsin, Madison, Julie Koza discusses the audition process. She reveals how the process favors certain genres of music as standard. This favoritism is extended to teachers and students trained in Western and historically privileged music genres and often places students with diverse music backgrounds at a disadvantage.

> Stringent and restrictive notions of what constitutes musical competence, together with narrow definitions of legitimate musical knowledge, shut out potential teachers from already underrepresented culture groups and are tying the hands of teacher educators at a time when greater diversity, both perspectival and corporeal, is needed in the music teaching pool.[155]

Professors as well as students who bring cultural diversity through music are often not admitted to higher education institutions. This perpetuates the problems of under-representation of diverse groups in this particular field and institution. Koza called for a more inclusive audition process that would recognize the musical talents of a range of teachers and students.[156] It is my

contention that this issue extends far beyond this department in its institution. This article demonstrated how the research presented in this study is not limited to the discipline of dance. When reading this article I was able to make connections between the music auditions discussed and dance auditions of which I have been a part. Although this article documents the disparities and favoritism apparent specifically in the audition process, it causes one to wonder if such issues extend to curriculum design and implementation.

Ruth Gustafson crystallized issues of race and curriculum in her book *Race and Curriculum: Music in Childhood Education.* The text brought forth problems of attrition for African American students in K-12 music education, identified Whiteness in aesthetics, and raised issues around instruction, body cultural movements, historical underpinnings of minstrelsy and "psychoacoustic" experiments.[157] Gustafson asserted that issues of race in K-12 music curriculum go beyond identifying specific teachers; that these issues of race are embedded in music curriculum and the music education culture. This work connects to the cultural relevance of both design and implementation of curriculum, similar to the research questions in this study.

Diversity in Dance Education

The following texts are non-traditional sources selected to provide a point of reference for how dance departments structure dance curriculum in higher education. These sources were designed for prospective as well as current students; the material was gathered from student handbooks and the websites of the respective dance departments.

The curriculum of dance departments is at the heart of this research. In essence, curriculum informs students, the field, and society about what knowledge dance practitioners need to assimilate in order to be prepared and successful in the field of dance. Temple University's Dance Department states in its Mission Statement that it is "committed to artistic and academic excellence in a socially inclusive environment that affirms dance as central to society and culture." For several years in the recent past this Dance Department attempted to reach out to a culturally diverse population through the requirement of Hip-hop in the audition process, though it was never a component of the required curriculum for undergraduates. In not aligning the curriculum requirements with this audition requirement it could be deduced that recruitment and admittance of undergraduates was of primary concern for the department. In 2009, the department withdrew Hip-hop from the audition process and reinstated Ballet. Hip-hop continues to be offered as an elective.

The above is an example of a dance department that made an effort to diversify its student body and show appreciation for popular dance forms, yet is unwilling to shed the institutionalized preference toward Western and historically privileged dance forms in curriculum design. A similar dichotomy can be seen on the commercial dance television program *So You Think You Can Dance*. Popular and non-Western dance forms are recognized and appreciated, yet standards of evaluation are deeply entrenched with a value and preference for Western and historically privileged dance forms.

Course offerings are often influenced by faculty expertise. Temple's Dance Department Chair, Dr. Kariamu Welsh, has studied African dance forms for over forty years and is the founding director of her own Contemporary African dance company. Thus, the department's connection to African dance is evident. The Bachelor of Fine Arts degree requires approximately 124 credits, 87 of which must be taken in the Dance Department; 8 credit hours of Ballet, 2 credit hours of African dance, 2 credits of a theory- based Global dance class (see Glossary of Terms for definition), and 24-31 credits of Modern (depending on the concentration of the student performance, choreography, Dance Education, etc.) are deemed an adequate amount of study. Is this BFA curriculum, which stipulates how many credits will be required in the focused study of one genre as opposed to another, developed for 21st century dance students?

The University of South Florida provides a Western-based dance program, without any mention of diversity, pluralism, or culture in their Mission Statement. Their Bachelors of Fine Arts degree provides three tracks: Ballet, Modern, and dance studies—all of which require two credits of World Dance. They also offer a degree in Dance Education that requires no World Dance credits. The program offers African and Jazz classes to dance minors for elective credit only. Additionally this program requires a course on Dance History in the 19th century as well as Dance History in the 20th century. This example provides a context to understand the general composition of a dance department curriculum.

Offering a different approach to the attainment of dance credits was the Indiana University of Pennsylvania State University System. Although the department's mission focused on interdisciplinary work, it stated a commitment to "[a]ugmenting and complementing the cultural offerings of the university community." The structure of curriculum was designed in a manner that does not emphasize the study of one dance form over another. Required dance technique classes include: one Modern, one Ballet, one Jazz, one ballroom or Tap, and one Ethnic Dance or practicum in production. Additional required credits in dance techniques are elected by students and weighted equally. While course offerings, as in most dance departments, did not reflect the full spectrum of the diversity of our contemporary society, this institution has positioned itself as a leader in 21st century curriculum design by giving equal weight to different genres of dance.

Summary

As the demographics of our country evolve so do the demands on dance department curriculum. When curriculum framers create a plan to educate future generations they must consider that as a product of American society, constructs of race, class, and gender are essential. This Literature Review grounds the study in critical race theory, acknowledging the influence of historically entrenched constructs of race; presents a picture of the 21st century workplace as a racially and ethnically diverse space; outlines the

rationale and benefits of culturally relevant curriculum and teaching methods; and, discusses diversity in the fields of dance and Dance Education.

The Literature Review also reveals a gap in the research on dancers of color. This review reflects a substantial number of sources on Black Dance, however resources on Latino and Asian students and professionals in dance are scarce. Resources located on Asians either focused on elementary education, math studies, or dance studies in Asia. The material written on Latinos in dance focused heavily on performing companies such as *Ballet Hispanico*, or companies with specialties such as in Mexican folkloric or Tango, and were not designed for Dance Education curriculum. While these texts may be useful for Dance Studies, the context is not as amenable to Dance Education.

Resources on the characteristics of African American dance are readily available.[158] However, it is not clear how knowledge of these cultural retentions and traditions inform the educational experiences of African American dance students. Because resources on African American dance are available, does this provide support for faculty members? Are African American students and their dance heritage understood by faculty better than Latino and Asian students for whom the resources of their dance heritage are more limited? Or, is a dance department's faculty member's understanding of a student's culture and dance heritage irrelevant to the student's educational experience and process? These ideas are further explored in Chapter Five, interpretation of the data.

While education reform that is culturally relevant is not new to mainstream education, somehow it has not moved forward in the arts. Dance educators have for decades exalted theories and ideas of the inclusion and acceptance of all individuals. Yet the literature is still not developed on how dance educators can do this for the diverse student body of the 21st century. Indiana University of Pennsylvania Dance Department is presented as a working model of a department that strives to make their curriculum culturally relevant. This school is moving forward with a structure that gives equal weight to all dance forms offered allowing students to decide for themselves which dance form they will select as primary to their focus and training. That stated, there are pitfalls to this system that will be discussed in Chapters Four and Five.

The field of Dance Education is in the midst of change. The emergence of the term *Physical Practices* reflects this shift. The dichotomies of "what has been," "what is," and "what might be," become ever more apparent a the voices from literature, from current practices and from a grassroots summons towards curricular change which embraces technology, and competitive conservatory training, jockey for priority. Entering students, changing faculties, administrative resources, and university cultures co-mingle as curriculum entrenchment or curriculum revisions call out to be heard. It is still not clear where the trajectory of these changes will lead. Moreover, this dissertation aims to be a part of that change through providing sound research

on how cultural diversity can be embedded in dance curriculum in higher education, as well as through providing multiple examples of implementation.

CHAPTER THREE

METHODOLOGY

Introduction and Overview

This study is an examination of cultural diversity in three selected dance departments of higher education. A qualitative, case study approach was selected in order to produce nuanced data and models that could be used to influence and/or design curricula in the field of Dance Education. The proposal of this dissertation underwent the required protocol for the Graduate School of Temple University, Philadelphia, Pennsylvania. Additionally, Temple University's Institutional Review Board approved the research instruments used in this study that involved human subjects: a faculty and a student questionnaire.

This chapter was divided into two sections: Methodology and Presentation of Data. In the first half of this chapter, I provide a detailed description of methodology that includes the selection of subjects, the collection and analysis of data, and a brief discussion on issues of trustworthiness.

METHODOLOGY

This study was designed as a case study of three dance departments and focused on how cultural diversity is transmitted through curriculum. The research design included a mixed-method approach to the data; document analysis, questionnaires, and field observations were the three methods utilized in the examination of the data. Data were coded into one of the

following three categories of study: 1) diversity in content of curricula (this included course offerings, required readings, and historical and cultural context), 2) cultural diversity among faculty and students (this included issues of recruitment, hiring, and admissions); and, 3) demonstration that students had adopted or understood their department's values of cultural diversity (students' ability to identify culturally diverse dance artists, student embodiment of culturally diverse dance forms, and student knowledge of a culturally diverse curricula content).

Research Approach

This study is a qualitative case study. However, quantitative displays are used in some visual tables and graphs. Primary research data for this study were the mission statements, printed four-year sequential curricula, readings required for non-technique courses focused on history and/or culture, and audition requirements for each department. Secondary research data were collected in the form of faculty and student questionnaires. These were identified as secondary resources due to their subjective nature and the inability to attain 100% participation from all faculty members and all senior dance students.

Dance departments participated in this study with the assurance of anonymity. However, general information (i.e., region of the country, public or private, small or large institution) about each department is shared in the study. Throughout the data collection and presentation of the data, Dance

Departments are identified as School Mountain Side, School Brookside, and City Side School. Each dance department was analyzed individually in order to recognize how variables particular to individual school communities were addressed differently in various settings. This enabled each department to provide a customized program relevant to the specific community of learners. This mixed-method approach also allowed for an expanded idea of how dance department curriculum can incorporate cultural diversity.

The audition process and admission requirements of each department were analyzed in this study. I wanted to examine whether cultural diversity was addressed or included in the audition process or embedded within admission requirements in any way. This examination was designed to reveal whether or not students were introduced to the department's commitment to cultural diversity, either through the presence of culturally diverse dance forms during the audition, or questions during the interview that would indicate to the applicant the department's commitment to cultural diversity. Although many institutions do not include an evaluative mechanism in the admissions process to ascertain if incoming students have an interest in a specific mission or value, I needed to examine this area to rule out the possibility of such factors. Further, while an institution may not choose to exclude applicants because of dissimilar values, the admissions process is often a good opportunity to disclose the values of department and to provide students with information that may impact enrollment decisions.

The questions on the faculty and student questionnaires were designed to gather information on specific areas related to the research question and sub-questions. Students were asked questions about their career goals, in terms of profession (such as a performer, teacher, or arts administrator) and work environment (such as rural area or big city). This provided information on the type of work setting for which they needed to be prepared. Students who desired to work in large cities or diverse communities would need to be prepared with skills and knowledge to contribute in those environments. Students were asked to describe the core values of the department; this question was designed to reveal if students knew whether or not their department valued cultural diversity as one of those values. A question about students' chosen genre of dance was asked to ascertain aesthetic preferences; this question was designed to reveal if most students, after nearly completing their studies, held a monolithic aesthetic preference. Faculty members were also asked about their preferred genre, for the same reason. Data on curriculum content was gathered through questions about required reading materials. Faculty was also asked how texts were selected. This question was designed to indicate whether instructors used the texts they had as students, or if they updated their resources. To gauge student understanding of culturally diverse figures in dance, as well as content covered, students were asked to identify three dance artists within the general rubric of cultural diversity. Faculty and students were asked whether or not course material was historically and culturally contextualized. This question was asked as a means

to examine cultural awareness in teaching approaches. Students and faculty were asked to identify their gender, ethnicity, and nationality. This inquiry was placed last in the hopes that respondents would feel comfortable enough by the end of the questionnaire to share personal information.

Research Sample

I focused the study on three selected undergraduate programs in dance departments that grant bachelor degrees in the field of dance. Initially I was open to studying institutions that had both graduate and undergraduate programs, however I found undergraduate programs to provide a larger, more diverse pool of subjects. Therefore, the focus of this study is based on the collection of data connected to undergraduate curricula and student populations. The student subjects were all seniors in their fourth or fifth year of study. I studied seniors because they had been members of their respective departments for three or more years and had a greater breadth of experience than did freshman, sophomores, or juniors.

I examined the mission statements of seven dance departments in search of those that emphasized pluralism and/or cultural diversity as a significant value within their departments. Following that process, three dance departments were selected as research subjects. In addition, I selected four departments as alternates in case a school needed to be removed from the study for any reason.

I began the process of selection by looking for dance departments that had mission statements available online. Through this process I found two

schools that stated a commitment to cultural diversity. Next, I went to Dance Magazine's 2009-2010 Online College Guide and found over 650 institutions with dance departments/programs. In order to refine the search further, I delimited the online search to departments that offered World Dance. I found over 100. I then looked online at each school's mission statement. For schools with a stated World Dance emphasis, either in their program overview or reputation, and no mission statement online, I contacted the school and requested their mission statement. As a delimitation of the study, I excluded conservatory-based dance programs because I felt that these programs' missions and curricula would be first and foremost aligned with the preservation of classical arts. My list of potential schools included those that were both non-conservatory programs and granted undergraduate degrees in dance. This process resulted in a list of 39 schools. I read through each mission statement and placed schools that stated cultural diversity as one of their values into a pool of eligible schools. This narrowed my focus to seven dance departments. The three schools that were used in this study were selected from this list of seven, based on the department's accessibility and willingness to participate in the research project outlined. The names of these institutions have been kept confidential to protect the institutions and to promote internal validity within the research design. For the purpose of this study I created pseudonyms for each school: City Side School, School Mountain Side, and School Brookside.

Data Collection

Once the selection of schools was completed, agreed upon by the dissertation committee, and the selected schools agreed to participate in the study, I collected and analyzed the primary data. These documents consisted of mission statements, dance department curricula, course catalogs, student handbooks, and listings of required texts (furnished by faculty and students through questionnaires or via syllabi). These documents were my primary measure of cultural diversity in curricula and I used the faculty and student questionnaires as a secondary measure.

I rendered a qualitative analysis of the data on each individual institution and later compared findings among the three institutions in the study in order to discern whether trends across dance departments could be identified. Ultimately, I hypothesized that the data analyzed would provide a gauge of the progress made in the field of Dance Education to meet the needs of our diverse society. Through a study of three dance institutions, research was produced with multiple perspectives while revealing nuances inherent in the data.

I visited each institution during the data collection phase of the research. During these trips, I was able to collect questionnaires; interview the department chairpersons; observe dance classes, students, the dance and academic environments; and, attend a student dance concert at each school. Each visit yielded a wealth of information. Although the visits were not a part of the research plan, I included information gathered during the visits in the

data analysis section of this document. During each visit, I learned pertinent information about the department and the community that contextualized a number of the choices that each department has made in regards to diversifying its curriculum.

My visits to each of the three dance departments occurred at the end of the respective school's term in the spring of 2010. As a result, I was able to attend the end of the semester dance concert for each department. At one school, I attended the faculty dance concert; at the other two I attended the student dance concerts. In addition, data collection at the end of the term ensured that students who participated in the questionnaire had nearly completed their entire dance program.

Faculty and student demographics were documented. Faculty members were asked to complete an anonymous faculty profile/questionnaire (see Appendix B). The faculty questionnaire was designed to generate data on what course resources professors used and whether these resources were carry-overs from the instructors' own educational experiences. In keeping with qualitative research designs, most of the questions on the questionnaire were open-ended. The students who were seniors in each department were also asked to complete an anonymous student profile/questionnaire (see Appendix A). The student questionnaire was constructed to obtain information on the career goals of students; core values of the department communicated to students; required readings; students' feelings about whether the curriculum was aligned with the mission statement of their department;

and, the students' feelings about their preparedness in meeting their career goals. Similar to the faculty questionnaire, most questions were open-ended to allow for qualitative, nuanced responses.

The collection of questionnaires was done differently at each school, depending on the needs of the particular school community. At City Side School I was given the opportunity to meet briefly with the senior class as well as with the faculty. The Department Chairperson gathered all of the seniors together in a studio, and I was able to distribute and collect the student questionnaires on-site. My visit happened to coincide with a regularly scheduled faculty meeting, during which time I distributed and collected the faculty questionnaires.

Prior to my visit to School Mountain Side, I sent the Department Chairperson electronic files of the faculty and student questionnaires. Upon my arrival at School Mountain Side, the Department Chair presented me with 14 completed student questionnaires. The questionnaires were completed prior to my visit, during the class time of a course for seniors.

The faculty questionnaires of School Mountain Side were returned to me several months after my visit to the Department. I visited the Department at the end of the semester, a time of the year when it was challenging to get all faculty members together. I received five completed faculty questionnaires. The Department Chair was unable to require adjunct faculty to complete questionnaires, as such a task would fall outside the purview of their contractual job duties. However, I was able to get several of the part-time

faculty members to respond to an abbreviated questionnaire. The abbreviated questionnaire included two questions, “name two of your favorite dance companies,” and “do you provide historical and or cultural context for course material discussed?” I was then able to extrapolate information on their educational and performance backgrounds from their bios/resumes, and to document required texts for their courses through their syllabi (supplied by the Department). This enabled me to gather the information requested on faculty education and performance background without adjunct faculty needing to complete the full questionnaire.

School Brookside elected to complete the data collection process via e-mail. Therefore, I e-mailed the faculty and student questionnaires to my faculty contact, who in turn, distributed and collected all of the questionnaires to/from the senior class and faculty. Although this data collection method provided the respondents with sufficient time to provide detailed responses, it also resulted in a longer response time and a lower number of responses overall.

Researcher Assumptions and Anticipated Outcomes

The Dance Departments all stated values of cultural diversity in their literature; this suggested that each department embraced diversity in some way. Yet the system of higher education in the United States was developed upon the foundation of institutionalized racism and White privilege.[159] The presumption was that a modicum of these constructs would be embedded in

these dance departments situated in institutions of higher education. Although I approached each institution without knowing what to expect, I did anticipate that these Dance Departments would be predominantly White, as is the case for most institutions of higher education in the United States. It was also my presumption that most of these institutions would privilege Ballet and Modern dance forms, as had been my experience with dance in higher education and formalized dance training throughout our nation.

Dance departments differ from many departments in an institution of higher education in two ways. One, the student population of dance departments is predominantly female; and two, dance departments (similar to other departments in the arts) have a focus on artistry, which can conflict with objectives of the academy. Dance is a function of aesthetics and is highly informed by one's cultural background and context. The subjective nature of dance and the culturally informed perspectives of aesthetics give dance departments a unique position within the larger institution to which they belong.

Another consideration of dance departments within an institution of higher education is that they are, more often than not, economically disadvantaged in comparison to other departments. Dance does not have the same capital and agency within an institution as the departments of business, science, or sports management, to name a few. Dance as an art form has been historically recognized as a cultural ambassador and has the ability to represent one's culture. For this reason, dance departments are expected to

conform to the culture of the institution as much as possible. One can see the embodiment of the dominant mainstream culture at most student dance concerts in higher education.

Whether or not a dance department values diversity is not always a choice of the department personnel. In many instances departments will emulate the position of its institution as a whole if it wants to survive; or, may be required to do so for accreditation or other purposes. Each of the three selected departments had stated a commitment to cultural diversity; all were situated in academies of learning that also held this value.

When I began this research endeavor, I anticipated that the completion of this study would produce current dance research and recommendations to the field that would be relevant for the 21st century. I expected to find some of the practices at each of these institutions novel, useful, and important for the advancement of the field and for understanding implementation of cultural diversity. Similarly, I also expected that no department would be "perfect" in the way it approached cultural diversity, as I believe it is a journey and not a destination. Moreover, I presumed that each department would have areas of strength and weakness in regard to cultural diversity. For the most part, these anticipated outcomes were proven to be true, which I will detail in the presentation and interpretation of the data in Chapters Four and Five. It is my hope that from this study these institutions will have an opportunity to recognize and build upon their strengths and address their areas for growth. I also hope that the content summarized throughout this research will contribute

to the broader base of knowledge within the field of dance in higher education.

Researcher Perspectives

At the time I conducted this study, I was a full-time doctoral student and dance educator. As a doctoral student, I was immersed in the study of research inquiry, theory, and methodology; I focused upon Dance Education and Cultural Studies throughout my tenure in the doctoral program. I taught dance in higher education at The University of Michigan, Spelman College, and Temple University prior to beginning this research, and at Temple during the dissertation process. Additionally, I taught dance in several k-8 settings, in four high schools, as well as in numerous community and private studio settings, in California, Georgia, and Pennsylvania. Although, I did not major in dance as an undergraduate, I have had several long-term experiences with undergraduate students while studying with dance majors as I pursued my master's and doctorate degrees in dance. And finally, I come to this work as a woman of color who has been a student of dance for the past twenty-seven years. As a bi-racial woman who identifies as African American, I recognize the biases that I bring to the research and strive to maintain an objective perspective within the research.

I worked with the Chair of each department in the study to develop the best means of data collection for each particular institution. Because this was a small case study, it allowed for variance in the data collection process. One

institution felt it would be best if students completed questionnaires on their own, thus providing students with privacy and extended time. In this instance, questionnaires were sent out via e-mail and returned via e-mail; this also enabled students to complete the questionnaire at their convenience. However, this method also took significantly more time and made data collection a lengthy process. The other two schools chose to gather seniors and ask them to complete the questionnaire in one location, at one specified time. This method was quicker, but students absent on the day the questionnaire was distributed were unable to participate in the study on that day. One school was able to follow-up with absent students and submitted questionnaires to me up to one month later. Because the questionnaires were distributed so close to the end of the school year, this was not possible at the other school. Faculty questionnaires were handled similarly; two schools conducted them at a faculty meeting, and one school e-mailed questionnaires out to the faculty, for return by e-mail.

Ethical Considerations and Issues of Trustworthiness

Ethical considerations and issues of trustworthiness were taken into account throughout the construction of the research design and research instruments, as well as the data collection. First, my research plan and instruments were presented and approved by my advisor. Then, the research instruments were submitted to Temple University's Institutional Review Board to ensure that human subjects involved in the research plan would not

be exposed to any harm. The use of human subjects in this study was limited to anonymous questionnaires.

It was my goal throughout this research project to remain objective. However, I am a woman of color, who studied Western and historically privileged dance forms for over twenty years. The institutions in this study are led by predominately Caucasian faculties and serve predominantly Caucasian student bodies. Therefore, my perspective is predisposed to identify with students of color at these institutions. As a result, I have scrutinized my interpretations of the data to eliminate potential biases.

Issues of trustworthiness are bound to arise when human subjects are relied upon for a response. My dissertation committee and Temple University's Institutional Review Board reviewed all questions used with human subjects. Questions interpreted as judgmental or containing a leading tone were re-phrased or eliminated. The student questionnaire was piloted by senior dance students in a senior seminar course at Temple University to ensure that all questions were clear and understandable. I ascertained from this process that the questions in the questionnaire were clear. However, students were uncomfortable with questions about their race and ethnicity. As a result, I drafted a letter to the student, to accompany the questionnaire, which explained why demographic information was requested and why it was significant to the study. (Letter to the student is available in Appendix A).

The questions asked were based on the students' and faculty's own experiences, and there was no apparent advantage to provide a false answer.

There was neither incentive nor consequence (positive or negative) to give untruthful answers. Open-ended questions were used, so there was no need to look for default patterns (such as all C, or A, B, A, B, A, B……) that can occur with multiple-choice questionnaires. Any variance present in this research would be comparable to any other qualitative research.

With any research in which questionnaires are used, the human factor must be acknowledged in regard to reliability and accuracy. H. Russell Bernard and Gery W. Ryan brought forth three points of interest, in their publication *Analyzing Qualitative Data* (concerning research with human subjects). First, once a person agrees to participate in a study they have a vested interest in the project. Second, people's memories are fragile and subjects may not remember all of the events and/or details your research requests. Finally, [speaking of interviews] "people will manipulate those encounters to whatever they think is their advantage."[160] It is for this last reason that it was imperative that the presentation of questions did not lead the respondent. However, it is possible that students may have wanted to present their dance department, faculty, and the school community in the best possible light. Conversely, some students may have wanted to emphasize the negative and present their department in a negative light. It is widely understood that humans may answer questions differently depending upon their mood. This study does not control for this possibility.

At the time the questionnaires were developed, I designed questions in an objective manner so as not to lead respondents in one direction or another.

For this reason, I made the decision not to define cultural diversity. In hindsight, I recognize that this has proven to be problematic. Varied understandings of the term cultural diversity among students and faculty have made the interpretation of responses challenging. Readers will notice this issue in the presentation of the data, and it will be discussed again in Chapters Four and Five.

CHAPTER FOUR

THE PROOF IS IN THE PUDDING: PRESENTATION OF THE DATA

Overview

This chapter is a presentation of the data collected, all of which provide a picture of how the three selected dance departments have incorporated cultural diversity into dance curriculum. Findings were summarized, and mission statements and course names were paraphrased to protect the identity of the three subject institutions. The data presented in the second half of this chapter includes: department demographics; discussion of the mission statement; departmental course offerings; curriculum requirements; required readings for courses; and, data collected from student and faculty questionnaires. Each category of data presented was later examined to ascertain if it reflected values of cultural diversity. For example, the dance specialties of dance faculty members were presented. This information spoke to the types of dance genres that were embraced by the leadership of the department. Some of the data suggested cultural biases toward a Western-based dance aesthetic, curriculum, and/or philosophies. Interpretation of these data will be presented in the following chapter.

CITY SIDE SCHOOL

Demographic Data for City Side School Student Population

City Side School is a large public school in the mid-Western region of the United States. It is located in a culturally diverse city. The Dance

Department has a broad Modern focus and does not define itself as a conservatory. The University's research and planning office estimates that in the fall of 2009 the institution enrolled 14% total minorities. Of this percentage, 6.2% were African American, 4.9% Asian American, 2.5% Hispanic, and .4% American Indians. When I spoke with the Dance Department Chair of City Side School, they indicated that the student demographics of the Department were approximately the same as those for the university's incoming class.

City Side School – Mission Statement

In order to protect the identity of City Side School's Dance Department, I have paraphrased the components of the mission statement pertaining to cultural diversity. This mission statement was written in 2001. The Dance Department of City Side School acknowledges that they are accountable to share dance forms from different cultures. The Department embraces dance as an expression of education and creativity, as well as culture. The mission goes on to include an explicit commitment to recruit students and faculty of diverse cultural, ethnic, and/or racial backgrounds.

City Side School – Campus Visit

In a brief visit to City Side School, I was able to glean that this was a close-knit community. On Friday I observed two technique classes, met with the Department Chairperson for 30 minutes, met with senior students for 30

minutes, met with the faculty for 20 minutes, and observed the environment of the Department throughout my visit. City Side School has a strong studio component. I observed a very friendly atmosphere among the students when I attended a student dance concert, also experiences when observing classes. I witnessed several faculty members interacting with students. The exchanges seemed warm and communicative, as instructors made suggestions to guide students. Students received instruction with interest and enthusiasm. In one Modern technique class, students were called upon to critique one another and provide constructive commentary. Students flourished in this process, displaying an interest in the sharing of knowledge with peers and the application of information learned in class.

I attended City Side School's student dance concert on a Thursday evening. The theater was filled with students, parents, families, and a number of faculty members. The student dance concert allowed me to observe how students chose to express themselves. True to the focus of the Dance Department, most students performed and choreographed pieces within the Modern/Contemporary genre. There were, however, two pieces that explored culture in different ways. A Hip-hop ensemble piece was presented as well an Asian-influenced solo.

City Side School – Dance Curriculum and Course Offerings

In the examination of the Dance Department curriculum, I was not only interested in dance degree requirements but also the Department course

offerings. A dance department cannot have open and/or diverse degree requirements if the department does not offer a range of culturally diverse technique courses from which to select.

The graph below (figure 3) represents the number of different types of classes available for students. The three categories presented traditional Western technique (Ballet and Modern), non-technique, and IDF (non-traditional, outside the framework of Ballet and Modern, see Glossary of Terms for full definition) dance training. Out of 27 courses listed as "foundational," 12 Western traditional classes are available to students: six levels of Modern and six levels of Ballet. Two courses outside the categories of Ballet and Modern: Dances of the African Diaspora and Dance Education in Diverse Environments, are available to students. It is interesting to note that these two courses were not traditional technique classes; Dances of the African Diaspora was a combination theory and practice course, and the Dance Education in Diverse Environments was a methodology course. Under the Department's curriculum requirements, 13 courses were categorized as non-technique courses. Non-technique courses included, but were not limited to, Dance Notation, Lighting, Kinesiology, Music Skills, and Composition.

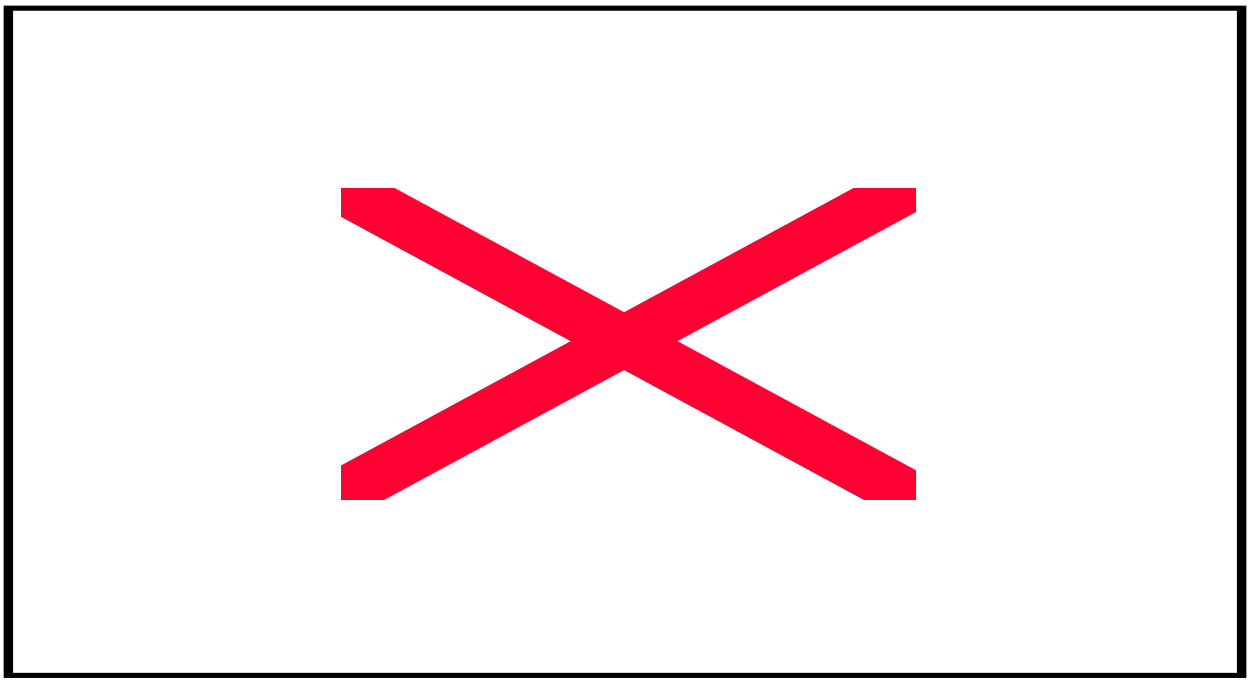


Figure 3 – display of how many courses are offered in each genre

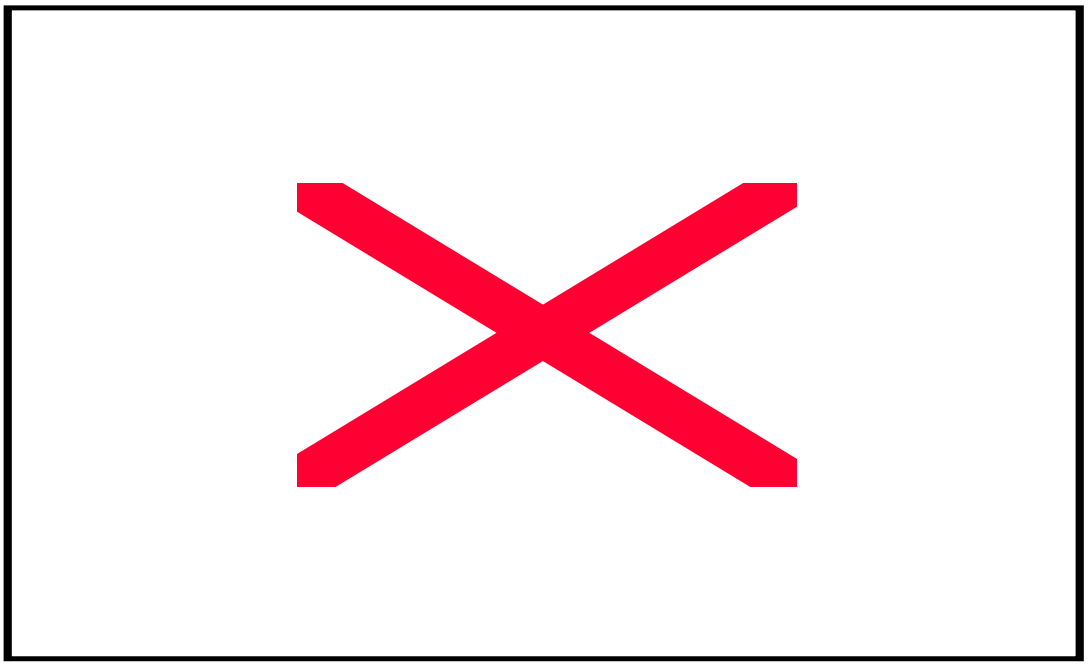


Figure 4 – this graph displays dance degree requirements, measured in credit hours, for City Side School

City Side School – Degree Requirements

Degree requirements for City Side School were obtained from the student handbook, which was available online. City Side School requires that all students take 48 credits of major technique, a maximum of 17 credits for supplemental courses, and a maximum of 10 courses outside of the major. The major technique classes were limited to Ballet and Modern. To that end, the Department maintained a broad definition of Modern. Some Modern courses instilled influences of culturally diverse dance forms. Because City Side School maintained a Modern-based program with all students required to take Modern dance at least three times a week, this Department targets Modern dance classes as the main source of cultural diversity within the curriculum. As such, each year some of the Modern courses contain culturally diverse

influences. In the past this has included courses on West African, partnering, advanced Jazz, and Hip-hop. These courses were listed as "Modern" and thus a component of the core curriculum. Supplemental courses in the curriculum included, but were not limited to: Jazz, Pilates, Yoga, historical dance, Tap, directed teaching, Laban Studies, production, and repertory. (*Note: courses were valued with varying numbers of credit hours; some courses were worth one credit, while other courses were worth five.)

City Side School – Required Readings

Required readings within a dance department are arguably fewer than those of typical academic departments within a college or university. Dance students spend large amounts of time in the dance studio, engaged in the investigation and design of movement. It is largely an experiential and kinesthetic learning process. However, dance theory is part of a comprehensive dance education and most dance scholars and dance educators believe that students of dance should have foundational knowledge of dance literature. Culture inherently informs all courses. There are cultural influences in all information and in all methods of delivering information. This is one reason why the cultural diversity of course material is significant. The cultural diversity examined in this study is that which is outside the mainstream, and/or, offers more than one cultural point of reference or approach. It was beyond the purview of this study to examine all required readings for all courses. Therefore, I delimited my focus on required readings to texts that were culturally diverse.

Required readings were the next category of study. This question was examined: Do course readings reflect the discipline's mission to value cultural diversity and pluralism? To answer this question I relied on three sources: 1) student questionnaires, wherein I asked students what their required readings were; 2) faculty questionnaires, in which I asked faculty what readings they assigned students; and, 3) course syllabi. I asked each department Chair/liaison for the syllabi of courses that were non-technique based and which explicitly indicated an incorporation of cultural diversity within the title of the course, such as Dance in Human Society (formerly taught at Temple University).

In order to streamline the analysis of course readings, I began with responses to the questionnaires. I compiled and compared the responses of faculty and students that provided books, chapters of books, and articles. Most of the students listed the same texts in their questionnaires, as dance departments are small, and many of the students take the same courses within the dance major. Often when students may have been missing part of the title or the author's name, the faculty questionnaire contained the missing information. Then I compiled a list of all the readings in all the courses reported. From that, I selected all texts which I found discussed cultural diversity such as: *Moving Histories/Dancing Cultures,* a reader edited by Ann Dils and Ann Cooper Albright, listed as a text for a Dance History course; *Bodystories* by Andrea Olsen, listed as a text for a Modern technique course; and, *Teaching to Transgress,* by bell hooks, listed as a text for a teaching

methods dance course. I then requested the syllabi of courses that indicated, within the title of the course, that they would encompass cultural diversity, such as Embodying Pluralism and Dances of the African Diaspora. In addition, I included Dance History courses. These courses demonstrate the genres of dance and dance artists that are deemed by faculty to hold significance.

To better understand how cultural diversity was incorporated into dance curriculum, students were asked about required readings. The sources reported were largely not the sources listed on City Side School's lengthy list of sources encompassing cultural diversity (list created for this study and is available in Appendix A), nor did students identify many of the books on City Side School's list. When asked about required readings, four students noted *Art and Fear* by David Bayles and Ted Orland. Five students reported *Bird by Bird* by Anne Lamott. Six students identified *A Director Prepares* by Anne Bogart, as well as another Bogart book, *And Then You Act*, that was reported by two students. Two students recalled reading *No Fixed Points* by Nancy Reynolds and Malcolm McCormick, and three dancers mentioned *Making Video Dance* by Katrina McPherson. "Handouts" on African Diaspora History were noted in three questionnaires, and two students identified "packets of readings" as text resources used for the Dance History course. The following texts were identified and endorsed by a single respondent: *Harnessing The Wind*, by William Kamkwamba and Bryan Mealer, and *Moving History/Dancing Cultures*, by Ann Dils and Ann Cooper Albright.

(The Dils/Albright text was the only one mentioned here that was included on the list of culturally diverse resources, the "handouts" did not offer enough information to cite). Other respondents mentioned having additional texts but did not remember them. Nine out of ten students stated that they planned to use the texts they identified in the future.

I created a list of dance department resources with the book, chapter, and article titles of all texts mentioned in questionnaires and syllabi (see Appendix C). Once the list was compiled, I went through each of these sources to determine whether the sources exhibited a focus on cultural diversity. If I found that a particular text did not encompass cultural diversity, or race, I eliminated the text from my list. For instance, *Bodystories,* identified in student questionnaires, is a "guide to experiential anatomy" and did not include any discourse about cultural diversity; thus, this text was excluded from the list of culturally diverse readings. I then added a key to the list: texts that focused entirely on cultural diversity in dance received three stars; two stars were given to works that focused half or more than half of the text on cultural diversity; and, texts with less than half of the material focused on cultural diversity received one star. Textbooks that included less than ten percent of text on cultural diversity were not included on the list. The three star system is included in the Appendix on each school's Required Reading Table.

City Side School – Data Collected from Faculty Questionnaires

To collect further information on cultural diversity in dance curriculum, faculty questionnaires were collected on-site at City Side School during a faculty meeting at the end of the spring term in 2010. Questionnaires were completed by 85% of the faculty members.[3] These questionnaires requested information about the following: educational and professional background of faculty; cultural values of the department that each faculty member attended as an undergraduate; specialty within the field of dance; favorite companies of faculty members; texts used in courses taught; efforts to provide historical and cultural context for students when discussing course material; and, racial and/or ethnic identity. In this section, data collected in each of these areas are presented.

First, I was interested in the educational and professional background of the faculty. Previous experiences of faculty influence the teaching content as well as the pedagogy of faculty. All faculty members reported that they had obtained a bachelor's degree; 90% reported they had obtained a master's degree (of those, 50% reported to hold a Master of Fine Arts); and, 10.5% of the faculty reported they possessed a master's and doctoral degree. In terms of the undergraduate experience, 55% of the faculty members attended a small, private Liberal Arts college, 30% attended a large public university, and 15% attended conservatories. Thus, most faculty members at this large public institution have been educated at small Liberal Arts colleges. In

[3] Percentages are used for faculty responses to protect the identity of the institution. The number of faculty members could serve as an identifier of the subject institution. Student responses were not put into percentages, as student populations were more similar across the board.

addition, 60% of the faculty reported having been members of two or more professional dance companies.

The experiences of the faculty influences how faculty members guide and shape the dance departments to which they belong. The core values that shaped these individuals' learning experiences during their undergraduate years were of great importance to me. In the questionnaire, the faculty members were asked the following open-ended question: "What were some of the core values within your undergraduate dance department?" The following is a composite of faculty responses, streamlined into the following four categories: creativity, research and scholarship, technical dance training, and individuality in relation to community.

Table 3
City Side School – Categories described by faculty as values of their undergraduate education:

Creativity	*Research/Scholarship*	*Technical Dance Training*	*Individuality in Relation to Community*
Experimentation (2), creativity, curiosity, broad-based curriculum, and interdisciplinary work.	Interdisciplinary research (2) rigor, excellence, understanding place in the field of dance, feminist perspective, linguistics, academic excellence, generative knowledge, rigorous scholarship, cross cultural anthropology, ethnographic research, Liberal Arts, and research in dance	performing, arts practice, "dance or die," integration of technique and creative work, Contemporary North American dance, performance, exposure to the field of dance through performing, and comprehensive theatrical arts education	Individuality, student responsibility, supportive community spirit, consensus building, civic/social responsibility, Quaker philosophy, and self-designed education

Note: a number in parenthesis was included to indicate all responses that were reported by more than one faculty member, such as (2) for two respondents.

Two faculty members cited experimentation and another two cited interdisciplinary research. Several responses communicated a standard of "excellence" or "rigor." Two responses related directly to cultural diversity as they mentioned "cross-cultural anthropology" and "ethnographic research." However, these areas could also refer to a distant subject/researcher relationship. It is interesting to consider if the lack of educational backgrounds encompassing cultural diversity as a core value was a sign of the time in which these dance educators were educated. One respondent noted their school valued "North American Contemporary dance." I interpreted this to indicate that Western and historically privileged dance forms were the predominant genres of this faculty member's school.

The next question focused on the technique specialty of each faculty member. The question was open-ended, and faculty members were able to write in all specialties that applied to them. More than 50% of the faculty members reported a specialty in Contemporary dance (the terms Modern and Contemporary are used interchangeably herein). Ballet was named as the focus of 10% of faculty members. 20% of instructors reported a concentration in one of the following areas: West African dance, Yoga, somatics, Jazz, and pedagogy.

In addition to the faculty's technique specialties, I inquired about their own preference of dance companies. This question was used to later compare a similar question asked to students. I wanted to examine the affinities

students had to particular dance companies and/or styles of dance to see if a relationship could be made to those valued by their instructors. Below is a Table of the dance companies identified by faculty members of City Side School as their favorites (each respondent was asked to name two). The Table includes the name of each dance company and categorizes the genre of dance. I categorized dance companies based on how they identified themselves on their websites, in press releases, and/or in advertisements. However, many of the prominent, self-described Contemporary dance companies exhibit a strong Ballet movement vocabulary and upright orientation. In Chapter Four I also explore how faculty preferences of dance genre may impact students.

Table 4
City Side School *Faculty Favorite Dance Companies*
Key:
B – Ballet C – Contemporary/Modern
* - *In viewing pieces from these dance companies, I noted that they are composed of dancers who have been trained in Western and historically privileged dance forms.*

Name of Company	# faculty responses	Identified as
Alvin Ailey Dance Theater (promotes the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage[161])	1	C*
Baker and Tarpaga Dance Project ("transnational Contemporary dance company based in Los Angeles" [162] blending West African and post-Modern dance forms)	1	C
Batsheva Dance Company – (Israel based Contemporary company)	4	C*
Compagnie Maguy Marin (France based company)	1	C
Cross Performance (New York based company, led by Ralph Lemon)	1	C*
David Dorfman Dance (New York based Contemporary company)	1	C*
Evidence Dance Company (integration of traditional African dance with contemporary choreography and spoken word [163])	1	C*
Forsythe Dance Company (European based company that is an outgrowth of the Ballett Frankfort)	2	C*
Grupo De Rua (Brazil based Contemporary and Hip-Hop dance company)	3	C

Table 4 continued

Joffrey Ballet (Chicago based Ballet company)	1	B*
Kate Weare Company (New York based company)	1	C*
Kidd Pivot Dance Company (Canadian based company)	1	C*
Les Ballets C de la B (Belgium based company)	1	C
Merce Cunningham Dance Company (preserves and develops upon the work and traditions of Merce Cunningham)	1	C*
New York City Ballet (New York based Ballet Company)	1	B*
Paul Taylor Dance Company (preserves and develops upon the works and traditions of Paul Taylor)	1	C*
Repertory Dance Theatre – Utah (Utah based company)	1	C*
Tanztheater Wuppertal Pina Bausch	1	C*
Tere O'Connor Dance ("an abstract documentary form that need not be assessed through the lens of Western culture, spoken language, or the history of dance."[164])	1	C*
Trish Brown Dance Company (preserves and develops upon the works and traditions of Post-Modern)	1	C*

The instructors of City Side School who taught courses in the Dance Department were asked if they provide historical and/or cultural context for course material discussed. Of the faculty members who completed the questionnaire, 65% responded "yes," 15% answered "no," 15% reported "sometimes," and 5% did not respond. Whether or not instructors provided context spoke to cultural diversity in teaching pedagogy. These data were compared to student responses, and in some instances, department objectives.

City Side School - Demographics Reported by Faculty

When asked to report ethnicity, 85% of the respondents identified as Caucasian. 5% of the faculty identified as Jewish and 15% percent listed African American as their ethnicity.

City Side School - Data Findings from Students Questionnaires

During my campus visit, the Dance Department Chairperson at City Side School gathered the seniors together to complete the questionnaire. This occurred the day after a student dance concert. As a result, several seniors were not present, as they were recuperating from the previous evening's performance and preparing for the performance to take place that evening. This is a common occurrence during a performance weekend within a dance department. I collected the questionnaires on-site. 10 seniors at City Side School completed a survey, out of 20 seniors.

In an effort to understand the educational and professional goals of students, I began with the question, "Do you plan to dance professionally?" I wanted to gain insight into the career interests of students in the Dance Department, and for what they wanted to be prepared. All ten seniors responded "yes." The second question inquired about the types of dance companies (genre) that interested them (multiple responses were accepted). Eight seniors responded that they were interested in Modern/Contemporary, two students noted a desire to work with Cirque Du Soleil, two students expressed a desire to pursue work with an improvisation company/collective, and one student wrote that he/she was interested in performing on Broadway.

As one of the aspects of this study examines how values of cultural diversity are communicated to students, I asked the question, "What are the core values of your current dance department?" This question was asked in an effort to understand what had been communicated to students as valued by

their home department over the course of four years. Since many departments have multiple values, students were able to list as many as they wanted. The following values were identified by seniors:

> technique as creative research (4); range of performance, ambition, acceptance, self-motivation, improvisational skills (3); innovation, technically well-rounded, thinking dancer "not just dancing body" / mind body connection (3); interdisciplinary study, collaboration (3); choreographic skills (3); individual expression, diversity and offering students a broad range of experiences, community, artistic practice (2); theory, and Modern dance (1).

Seniors were asked to identify their dance specialty areas/interests. Students were able to list more than one specialty. Each of the 10 seniors listed Modern dance and one or two additional genres. Additional responses were: Ballet=4, Jazz=3, Tap=2, Improvisation=2, Lyrical=1, Notation=1, Choreography=1.

In a parallel discussion with faculty questionnaires previously presented, I asked seniors to name two of their favorite dance companies and where they learned of the companies. The Table displayed below includes a column noting whether students were exposed to the dance company through their educational experience in their dance department or outside of their school setting. The fifth column of the Table notes whether the company was also named among faculty favorites.

Table 5
City Side School *Students' Favorite Dance Companies*
Key –
C - Contemporary/Modern B - Ballet
*: In viewing pieces from these dance companies, I noted that they are composed of dancers who have been trained in Western and historically privileged dance forms.

Name of Company	# stud. responses	Identified as -	Exposed to inside/outside dept.	Listed among faculty favorites
Ailvin Ailey Dance Theater (promotes the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage[165])	1	C*	Outside	✓
Akram Khan Company (Based in the UK, known for cross-cultural blends of classical Indian dance and Contemporary)	1	C*	Outside	
Batsheva Dance Company (Israel based company)	5	C*	Inside	✓
Bill T. Jones/Arnie Zane Dance Company (nurtures the art of dance, educates the public, and promotes collaborations[166])	1	C*	Inside	
Expressions Dance Company (Australian based Contemporary dance company)	1	C*	Outside	
Forsythe Dance Company (Contemporary dance company based on Frankfort)	2	C*	Inside	✓
Hofesh Shechter Company (based in the United Kingdom)	1	C*	No response	
Hubbard Street Dance Chicago (Chicago based contemporary company)	1	C*	Outside	
Kate Weare Company (New York based company)	1	C*	Outside	✓
Nederlands Dans Theater (originally a group of dancers that had broken from the Nederlands Ballet, has developed into an internationally recognized contemporary company)	1	C*	No response	
Pilobolus Dance Theater ("became renowned the world over for its imaginative and athletic exploration of creative collaboration"[167])	1	C*	No response	

Please note: all companies selected by multiple students were also favorites of faculty members. Moreover, all City Side School students favored Modern dance companies.

Seniors from City Side School stated that they envisioned multiple career paths. This information provided a context for the type of work setting for which students were being prepared. All respondents wanted to perform with professional dance companies. In addition, seniors expressed an interest in the following career paths within the field of dance: performance=10; teaching=7; arts administration=3; community work/arts advocacy=3; dance scholar/writing=2; production=1; pursuing higher education in dance=1; and, making dance videos=1.

Once again parallel to faculty questionnaires, seniors were asked if faculty provided historical and/or cultural context when discussing significant people and/or events. All City Side seniors reported that their instructors provided cultural and historical context for course material. One respondent noted this component of their educational experience was very important. The significance of contextualization was seemingly communicated to students. However, most students noted that contextualization was provided in a particular course. Responses were as follows:

- "Yes."
- "Yes."
- "Yes."
- "Yes."
- "Yes."
- "Yes, this is particularly relevant in social dance, cultural dance courses and Dance History."
- "When we learn repertoire from faculty who danced in famous companies such as Mark Morris and Paul Taylor – they tell us of their experience in the making of those pieces – they offer the historical context in which it was made and also why it was made."
- "Yes, especially in African Diaspora, Ballet, Modern, Dance History, and Social Dance."
- "Yes, history is a very important part of the program and understanding

what we are learning and how it has been shaped and changed over the years."

- "Yes, in my Videodance class we watched biographies about specific video dance artists."

In the questionnaire seniors were asked to: "name three significant figures, about whom you have studied in this program; who would fall within the general rubric of cultural diversity?" The following were named in student responses: 8 named Bill T. Jones; 5 named Alvin Ailey; 3 named Katherine Dunham; 2 named The Nicolas Brothers; and, 1 respondent named the following six: Lloyd Newson, José Limón, Twyla Tharp, Arnie Zane, Isadora Duncan, Bill Robinson, Savion Glover, Pearl Primus, and George Balanchine.

In an effort to ascertain students' levels of preparedness for the specific type of environment where they wanted to work, I asked students to describe the type(s) of locations in which they planned to work. Seven students responded that they would like to work in a big city; two students would like to work in a small city; one student would like to work in a medium-sized city; and, five students stated that they wanted to be a part of an arts collaborative.

In another question, students were asked if there was a course that they were required to take that they did not feel would apply to their future in the field of dance. Responses were as follows: one responded, "African Diaspora – important material but I feel like it was all covered in my other 2 Dance History courses;" three named "Notation;" one wrote, "music skills;" two

students did not respond; and, three students responded “No,” that all of the courses they took could in some way be applied during their future in the field of dance.

Among seniors from City Side School who responded, all respondents were female, nine identified as Caucasian, and one identified as Chinese. In addition, I asked students to identify their socio-economic class; nine students identified as middle class, one as upper class, and no students reported being from a lower working class family.

City Side School - Admission and Recruitment of Students

Admissions processes were examined in order to answer the questions: “How does the admissions process determine that a potential student shares the Department’s commitment to cultural diversity? What types of experiences or courses do admissions criteria encourage, recommend, or require?”

City Side School requires prospective students to audition in person. The top tier of auditioning students is accepted into the Department. The audition contains Ballet, Modern, and may also include other techniques. City Side School has a broad definition of Modern dance. The Department Chairperson explained that the Dance Department has adopted an expanded and inclusive definition and understanding of Modern dance. As offered and taught at City Side School, this genre often includes cultural influences from IDF dance forms. In order to be admitted into City Side School’s Dance

Department, one must apply and be accepted into both the university and the Department.

Recruitment of students and faculty was discussed in my interview with City Side School's Chairperson, who stated that the department works to bring in a culturally diverse class each year, and to hire culturally diverse faculty. The Chairperson explained that interviews were added in the year 2010 as a part of the auditions of prospective students. It was too early to tell how interviews will impact the audition process. However, the Chairperson communicated that the faculty felt that they were a useful addition to the process and provided an opportunity to see the whole person applying to the program. Interviews offer the faculty the opportunity to look for indications of an ideological fit for the department and whether students share the department's commitment to cultural diversity, among other department criteria. When I asked the Department Chairperson about the structure and questions for the interview, I was told that all faculty participated in ten minute, one-on-one interviews for each candidate. Faculty used several pre-set interview questions.

SCHOOL MOUNTAIN SIDE

Demographic Data for School Mountain Side Student Population

School Mountain Side is a small university on the West Coast of the United States, positioned in the midst of a metropolitan city. The university services over 5,000 undergraduate students, as well as graduate and professional students. The school reports the ethnicities of its student body as:

56% percent Caucasian; 19% percent Hispanic; 13% percent Asian/Pacific Islander; 8% percent African American; and, 1% percent American Indian/Alaska Native. The Dance Department Chairperson at School Mountain Side shared that although race and ethnicity were issues in regard to representation in the student body, socio-economic class was an even larger hurdle to overcome. They explained that the student body is composed largely of middle or upper middle class students and these students are not in touch with the realities of life for lower and working class people. This small university provides few need-based scholarships due to financial constraints. As a result, socio-economic diversity is limited.

School Mountain Side - Mission Statement

The Department Chairperson stated that the School Mountain Side Mission Statement was written twenty-five years ago. It was revised through every National Association of Schools of Dance (NASD, see Glossary of Terms) accreditation cycle (one five year review, followed by 10 year interval reviews) as well as at the request of the institution. Below is a paraphrase of School Mountain Side's Mission Statement, presented in this manner to protect the identity of the Dance Department. I have limited the portion displayed here to components of the mission statement that directly address cultural diversity. It is as follows: *Students are encouraged to explore multiple forms of dance movement, and to investigate cultural issues connected to dance studies. Students are recognized as individuals with*

cultural ties and an embodied connection to a community. Similarly they are encouraged to understand others through this lens.

School Mountain Side - Campus Visit

I visited School Mountain Side in April of 2010. The visit occurred toward the end of their semester, in the midst of a performance week. I was able to see the dress rehearsal of their student dance concert during my visit. I met with the Chairperson of the Dance Department for an hour and 30 minutes. I observed several dance classes as well as students interacting with faculty and peers before, during, and after classes and at the dress rehearsal.

During the dress rehearsal, I observed the Department Chairperson working with the students. They had a hands-on approach with students, and displayed a guiding, firm, yet nurturing rapport. Students were encouraged, complimented, and directly told where and how they could improve upon their performances. Details to entrances, lighting, and costumes were noted, and it seemed as though no aspect of the production went without critique.

Students performed in a well-polished Modern dance concert. One interesting note about the show was that while School Mountain Side had the most diverse course offerings of the three schools, with technique classes offered in a number of genres. The choreography and performances in the dance concert were Modern. Student dance concerts are rich with information, as they are an expression of how students choose to perform, a reflection of what they have been influenced by, and a demonstration of what

they value or believe that those in power value. In essence, student dance concerts are learning outcomes. Thus, a department's mission of cultural diversity could be exhibited in the students' dance concert, as the embodiment of department values.

School Mountain Side - Dance Curriculum and Course Offerings

In the examination of the Dance Department curriculum, I was not only interested in dance degree requirements, but also department course offerings. A dance department would need to have open and/or diverse course offerings in order to make the diverse study of dance forms a degree requirement. Figure 7 displays the number of courses offered in each genre. Specific names of courses were altered to protect each school's identity.

The following courses were available to dance students enrolled in School Mountain Side. Western dance forms included: Ballet from beginning through advanced levels (including pointe and partnering); Jazz from beginning through advanced levels; Modern from beginning through advanced levels; Tap from beginning through advanced levels; dance conditioning; and dance improvisation. A host of IDF and popular-Western dance forms, as well as Physical Practices (see Glossary of Terms for definition) were offered: martial arts; martial arts in China; Yoga I, II, Yoga for dancers; World Dance (selected world cultures from Africa, Asia, the Pacific, and Europe), Dunham Dance Technique (Modern dance pioneer, Katherine Dunham categorized the

Dunham Dance Technique as a Modern dance technique); Dances of Greece; and Hip-hop.

The next category, non-technique courses, could all be taught with a Western or non-Western bias depending on the pedagogy of the instructor. However, I have listed them as non-technique courses and consider them to be on a continuum in regard to cultural relevance and context. While these courses are not expressly Western-based courses, most of the ideology and philosophical principles of these courses are Western-based. However, they can be taught from a culturally diverse perspective if a given instructor chooses to do so. Non-technique classes offered at School Mountain Side included: Laban Movement Analysis, Dance Composition Foundations, multiple levels of Choreography, Stagecraft for Dancers, Dance Aesthetics, History of Dance Theatre, Creative Dance for Children, Movement Arts for Children, Music for Dance, Dance Touring Ensemble, Dance Production, two levels of Kinesiology for Dancers, Principles of Teaching Dance, Dance in the City, Internship, and Dance Media and Technology. School Mountain Side offered three non-technique courses that related to cultural diversity: Dance: Humanity, Culture, and Society, Dance as Social Justice, and Community and Dance Project.

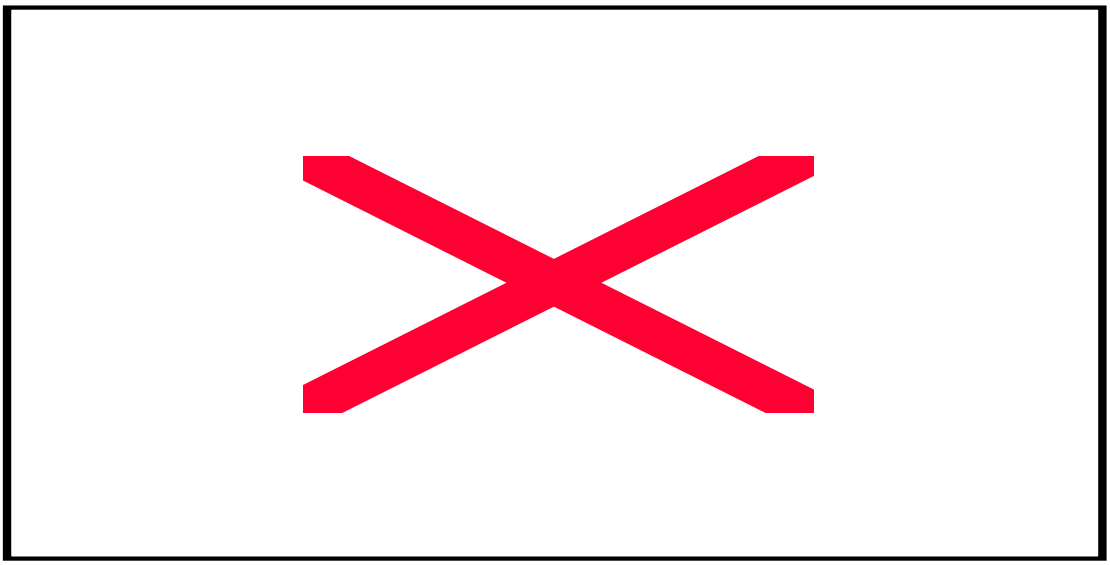


Figure 5. Distribution of Course Offerings at School Mountain Side

School Mountain Side - Degree Requirements

Although there are two tracks for dance majors at School Mountain Side, there are many classes that all dance majors are required to complete. All dance students are required to take at least six courses of Modern (1 credit), eight courses of Ballet (1 credit), two courses of world dance (2 credits), five dance theory courses (ranging in credit hours from 1-3, and one with a cultural studies focus), three composition courses (3 credits), two kinesiology courses (3 credits), one Dance History course (3 credits), Laban Movement Analysis (3 credits), Dance Production (1 credit), Dance Pedagogy (3 credits), Music for Dance (3 credits), Senior Thesis (3 credits), and two additional 1-credit courses designed for seniors. (see figure 6).

Figure 6 above. School Mountain Side required courses

Figure 7 above. School Mountain Side required technique courses

School Mountain Side – Required Readings

I used the same process, previously described for City Side School readings, to analyze the data on required readings. With the questionnaire, I compiled and compared faculty and student responses that provided book titles and authors. The data on required readings reported was different for each school. Few student respondents from School Mountain Side reported on readings. Five students from School Mountain Side mentioned their Kinesiology textbook, *Dance Anatomy and Kinesiology*, by Karen Clippinger. This text was outside the focus because it made no mention of cultural diversity and displayed a hetero-normative mainstream perspective. One student mentioned each of the following titles (one text was mentioned per student response): *Teaching Dance As Art in Education*, *The Intimate Art of Choreography*, *Modern Dance Pioneers*, and *Oxford Dictionary of Dance*. These texts were also outside the focus of cultural diversity. In addition, one student mentioned a text for "Laban" and "A History of Dance Theatre," while another student mentioned handouts on "Hula." Four students reported about "handouts" in other classes, but gave no further information on what the handouts discussed; four students wrote in "I don't remember."

Because of the small number of students who shared information about texts used in courses, the list compiled of culturally diverse text resources from School Mountain Side was drawn mostly from syllabi of non-technique courses with a cultural focus, Dance History courses, and faculty and student questionnaires. I took the texts mentioned in questionnaires and syllabi and

created a list of Dance Department resources (see Appendix D). Once the list was compiled, I went through each of these books to determine if the book exhibited a minor, average, or major focus on cultural diversity. If I found that the text did not include any mention of cultural diversity, I did not include the text on the list. Then I created a key for the list. Texts that were focused entirely on cultural diversity in dance received three stars; texts that focused half or more than half of the text on cultural diversity received two stars; and, texts with less than half of the text focused on cultural diversity received one star. Textbooks that included less than ten percent of text on cultural diversity were not included on the list.

School Mountain Side - Data Collected From Faculty Questionnaires

I received five completed faculty questionnaires. As mentioned in the introduction, the Department Chair was unable to require adjunct faculty to complete questionnaires, as such a task would fall outside the purview of their contractual job duties. However, part-time faculty members were e-mailed an abbreviated questionnaire and asked to complete it on a voluntary basis; several part-time faculty members responded. The abbreviated questionnaire included two questions: "name two of your favorite dance companies," and "do you provide historical and/or cultural context for course material discussed?" I obtained information about the educational and performance backgrounds of part-time faculty from their bios/resumes, and was able to document their required texts for courses through their syllabi (supplied by the

Department). This enabled me to gather the information requested on faculty education and performance backgrounds as well as required readings without adjunct faculty needing to complete the full questionnaire.

As mentioned earlier, the faculty questionnaire began with educational and performance background questions. Here I have presented the highest degree attained by faculty members. Two faculty members reported holding a doctorate in dance; four faculty members reported holding a Master of Fine Arts in Choreography; six faculty members reported having a Master in Dance Studies degree; and, three faculty members reported having a bachelor's degree. Twelve faculty members reported dancing in professional or semi-professional dance companies in addition to their degree(s) attained.

Noted specialties in dance were plentiful among the faculty. The specialties taught were identified as follows: six faculty members taught Modern; five faculty members taught Choreography; four instructors taught Ballet; three instructors taught Jazz; two faculty members taught Dance Education; and, two instructors taught Laban Movement Analysis. The following courses of study were reported by one faculty member: Dance History, Javanese, Bartenieff, Tap, Hip-hop, Dances of Hawaii, Dances of Greece, Dances of Mexico, Yoga, and Martial Arts. Some faculty members had two or three specialties.

Faculty members were asked to share their preferred dance companies. This question was used to gain an understanding of the aesthetic affinities of the faculty. I have included faculty affinities in this research, as they have the

potential to influence students. Each faculty member was asked to name two dance companies. The following is a list of the companies:

Table 6
School Mountain Side *Faculty Favorite Dance Companies*
Key:
B – Ballet C – Contemporary/Modern P-Post-Modern T - Tap
CC – Company information was ambiguous about genre, so I have categorized this company after viewing current repertory.
In viewing pieces from these dance companies, I noted that they are composed of dancers who have been substantially trained in Western and historically privileged dance forms.

Name of Company	Number of Faculty Responses	Genre of Company
Alvin Ailey American Dance Theater (promotes the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.[168])	1	C*
Akram Khan Company (European based, highlights intercultural and interdisciplinary work)	1	C*
Anouk Van Dijk (Dutch company, grounded in Anouk Van Dijk's "movement system, the Countertechnique."[169])	1	C*
Batsheva Dance Company (Israel based company)	3	C*
Cedar Lake Contemporary Ballet ("daring, athletic movement and integration of ballet into contemporary and popular forms" [170])	1	B*
Club Guy & Roni (Dutch company, they describe their dance vocabulary as "Innovative, raw, and exciting."[171])	1	CC*
Compania Nacional De Danza De España (Contemporary company based in Spain)	1	C*
The Dutch National Ballet (Ballet company based in Amsterdam)	1	B*
The Forsythe Dance Company (Contemporary dance company based on Frankfort)	1	B*
Hubbard Street Dance Chicago (Chicago based contemporary company)	2	C*
Jane Comfort and Company (works that push the intersection of movement and language to a new form of theater[172])	1	P*
Jazz Tap Ensemble (Los Angeles based Tap company)	1	T
Joe Goode Performance Group (San Francisco based dance company that, "promotes understanding, compassion and tolerance among people through the innovative use of dance and theater"[173])	1	CC*
La La La Human Steps (Canadian based contemporary company that utilizes Balletic structures)	1	C/B*
The Limón Dance Company (preserves and develops upon the works and traditions of the José Limón and Doris Humphrey)	2	C*
Manhattan Tap (New York based Tap company)	1	T

Table 6 continued

Merce Cunningham Dance Company (preserves and develops upon the work and traditions of Merce Cunningham)	1	C*
Nederlands Dans Theater (originally a group of dancers that had broken from the Nederlands Ballet, has developed into an internationally recognized contemporary company)	4	C*
Pilobolus Dance Theater ("became renowned the world over for its imaginative and athletic exploration of creative collaboration"[174])	1	C

The faculty of School Mountain Side reported on contextualizing course material. The faculty was asked, "Do you provide students with cultural and/or historical context?" I received the following responses: "n/a;" "Yes, definitely. I studied and have also taught Dance History—context, context, context!" "yes, always;" "yes, specifically in my [course on teaching dance];" "yes historical and cultural context, mostly by telling stories between taking a breath in class or during video observation;" "no, in teaching my course we haven't gotten into discussing the history of the genre ... I wish!" "I do try to provide historical and cultural context when discussing material;" "yes, when teaching classical Ballet repertory I provide students with historical and cultural context either through written handouts, and/ or video;" "yes;" "yes, of course;" "Yes, It is a part of the [state's name] Dance Standards and as I teach dance for classroom teachers it is appropriate that I cover these aspects;" "In Laban, I talk about Laban's proximity to the Nazi's regime and his removal from the opening ceremonies of the 1936 [Olympics] as a result of Hitler's fear that Laban's ability to unite and activate people exceeded his own." In total, there were ten "yes," responses one "no," and one "n/a."

School Mountain Side - Faculty Demographics

All full-time faculty members included their ethnic background on their questionnaires. 100% full-time faculty members that reported their ethnicity were Caucasian, 66% were female, and 33% male. Because part-time faculty were unable to complete the full questionnaire, I asked the Chairperson of the Department to provide an estimate, based on their knowledge of the faculty demographic. Part-time faculty were described to me as: 72% Caucasian, 10% African American, 10% Asian, 8% Latinos, 72% females, and 28% males.

School Mountain Side - Data Findings from Student Questionnaires

Prior to my visit to School Mountain Side, I emailed student and faculty questionnaires to the Department Chairperson. The Chairperson distributed and collected questionnaires during a course for seniors two weeks prior to my campus visit. Upon my arrival, the Chairperson gave me 14 completed student questionnaires from a senior class of 18 (some students were absent the day the questionnaires were given). Respondents identified their ethnic background as follows: nine identified as Caucasian; two identified as Caucasian and Latino; one identified as African American; one identified as Filipino; and one preferred not to say. Socio-economic status was reported as: eight students reported middle class; one student reported upper class; two students reported upper-middle class; and, three students did not respond. All participating seniors in this questionnaire were female.

The following are the findings from student questionnaires collected from School Mountain Side. In response to the first question: "Do you plan to dance professionally?" ten students responded "yes" and four students responded "no."

Students described the "core values" of their Dance Department as follows: development of the whole dancer: mind, body, and spirit, (7 respondents); professionalism, choreography, performance, and technical training, (4 respondents); strength and understanding biomechanics/kinesiology in order to produce bodies that have longevity, (2 respondents); no response (1 respondent).

School Mountain Side reported a myriad of specialty areas (students were able to report more than one specialty): Modern/Contemporary = 9; Jazz = 5; Ballet= 5; Hip-hop = 2; Tap = 2; musical theatre = 2; Hula = 1; African = 1; and lyrical = 1.

Students were asked to name two of their favorite dance companies; Table 7 displays their responses. Each dance company was categorized into the genre that the company identified with through their websites and/or press materials. Students were asked to report if they learned of their selected companies through school or outside of their dance studies experience. In the last column of Table 7, I reported whether the named company was also named as a favorite dance company of a faculty member. (*Note: two students at School Mountain Side did not name any favorite dance companies).

Table 7
School Mountain Side *Student Favorites Dance Companies*
Key:
B – Ballet C – Contemporary/Modern
IDF – International Dance Form Originating Outside the United States
In viewing pieces from these dance companies, I noted that they are composed of dancers who have been trained in Western and historically privileged dance forms.

Name of Company	# stud. Responses	Identified as -	Exposed to inside/outside of the dept.	Also listed as faculty favorite
Akram Khan Company (Based in the UK, known for cross-cultural blends of classical Indian dance and Contemporary)	1	C*	Outside	✓
Altered Modalities Dance Company (locally based)	1	C*	Outside	
Alvin Ailey Dance Theater (promotes the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage[175])	1	C*	Inside	
American Ballet Theater (New York based Ballet company)	2	B*	Outside	
Body Traffic (locally based Contemporary company)	1	C*	Outside	
Complexions Contemporary Ballet (identifies as "America's original multi-cultural dance company" [176])	1	C*	Outside	
Eifman Ballet (Russian based Contemporary Ballet company)	1	B*	Outside	
Hubbard Street Dance Chicago (Chicago based contemporary company)	1	C*	Outside	
Kilohana Dance Company (locally based)	1	IDF	Inside	
La La La Human Steps (Canadian based contemporary company that utilizes Balletic structures)	1	C/B*	Inside	
Lines Contemporary Ballet (San Francisco based Contemporary Ballet company)	1	C/B*	Outside	
Merce Cunningham Dance Company (preserves and develops upon the work and traditions of Merce Cunningham)	1	C*	Outside	
Miami City Ballet (Florida based Ballet company)	1	B*	Outside	
Nederlands Dance Theater (originally a group of dancers that had broken from the Nederlands Ballet, has developed into an internationally recognized contemporary company)	1	C*	Outside	✓
Paul Taylor Dance Company (preserves and develops upon the work and traditions of Paul Taylor)	1	C*	Inside	

Table 7 continued

San Francisco Ballet (San Francisco based Ballet company)	1	B*	Outside	
Tanztheater Wuppertal Pina Bausch (Germany based company)	1	C*	Outside	
Te Vai Ura Nui (dance company focused on an IDF dance form)	1	IDF	Outside	
Trisha Brown Dance Company (preserves and develops upon the works and traditions of Post-Modern)	1	C*	Inside	

When seniors were asked about career goals, most of them knew what they would like to do next. This was an open-ended question and students were able to provide more than one answer. The responses were as follows: performance =9; teaching =6; choreography =4; community work/arts advocacy =2; arts administration = 2; production =2; dance therapy =1; business =1; physical therapy =1; and, graduate degree in dance =1.

Students were asked, "Do professors provide historical context in regard to race/cultural boundaries that impacted significant people and events?" 12 students answered "yes;" one student responded "a bit;" and, one student gave no response. However, of the 12 students who responded "yes," eight of these responses were qualified. Students explained that course material was historically and culturally contextualized in specific courses, such as Dance History, and rarely did contextualization take place in technique courses. Responses were written as follows:

- "yes, yes."
- "yes, often."
- "In Dance History we did learn about context in history and cultural boundaries as well as our sociology class titled (name of course) but not in technique classes."
- "Not so much is discussed about racial/cultural context in the technique classes. But historical context is discussed in Dance

History and world dance classes (Dunham technique)."
"Yes, in Dance History this issue was addressed."

- "Yes, in Dance History we discussed a lot of these things."
"In Dance History we covered a lot of that. In Dances of Africa we have also touched upon that."
- "Yes, especially in (name of course). Also in Modern, we were required to write a paper about a famous choreographer once a week."
- "Yes, in (name of course) we spent time on this, also in my Tap class we did presentations on famous Tappers and really discussed the cultures of the times."
- "Sometimes in world dance, Dance History, and composition classes, yes. But not in technique classes – sometimes in Modern technique."
- "In Dance History we always placed dancers, choreographers, and companies within their social context to understand where this movement was coming from. In (name of course) we discussed dance within several contexts and cultural traditions."
- "In all classes the teachers emphasize the culture, history, and social change that the dance style provides. Our program is organized so that a student has Dance History their 2nd year."
- "a bit."

*Note – The name of the course mentioned by students was omitted because the title was unique and may have compromised the identity of the institution. All students identified the same course.

The next question I asked students was: "name three significant figures about whom you have studied in this program who would fall within the general rubric of cultural diversity." Five students noted Katherine Dunham; Bill T. Jones and Martha Graham were both named by four students. Three students named Alvin Ailey. Lula Washington, Merce Cunningham, and Mary Wigman were each named by two students. Each of the following people were named by one student: José Limón (1), Rudolph Laban (1), Pina Baush (1), Bob Fosse (1), Isadora Duncan (1), Ruth St. Denis (1), Jerome Robbins (1), Bill Robinson (1), Savion Glover (1), Asadata Dafora (1), The

Berry Brothers (1), Pearl Primus (1), Bella Lewitsky (1), Doris Humphrey (1), and Lester Horton (1).

Students at School Mountain Side were asked to describe the types of environment in which they plan to work upon completion of their studies. Nine respondents reported "big city;" three students noted "small city;" one student identified a "suburb" as his/her ideal work environment; and, one student stated they would like to work "anywhere."

Students were asked, "Was there a course you were required to take that you do not think will apply to your future in the dance field?" Nine students stated, "no." Four students identified courses of which they felt they would not use the content. Two of these were a dance theory course, one was Laban Notation, and one was Modern. Two students did not respond to this question.

School Mountain Side - Admission and Recruitment of Students

School Mountain Side had very specific audition requirements that included both academic and dance components. Students with a strong academic profile did not have to audition in person. These students were given the option to submit a video in lieu of attending an audition, although the Department recommended that all applicants do an on-site audition. Ultimately, students must be accepted into the university in order to be admitted to the school. In the VHS or DVD recordings of the prospective student's work, it was recommended that they perform for 2-4 minutes,

including two minutes of Ballet. If the student was a beginner in Ballet, it was recommended that they include a letter explaining the omission of Ballet from the video presentation. Students had the option to present more than one dance style. At times the Dance Department has worked with the admissions office to advocate for a student with a strong audition if the student had shortcomings in their academic profile.

The Chairperson of School Mountain Side also discussed the use of an interview as a component of the audition. It was this portion in the audition that the faculty mined for indicators that applicants' valued cultural diversity (among other criteria). I asked the Chairperson what questions were asked at this point. It was explained to me that over time interview skills had been developed and that they had become proficient in gathering the needed information. No scripted interview questions were used.

SCHOOL BROOKSIDE

Demographic Data for School Brookside Student Population

Nestled on the east coast of the United States is School Brookside, a small, private, Liberal Arts college located in a culturally diverse state. The college serves just under 2,500 undergraduate students. The Registrar's Office of Institutional Research directed me to their webpage where I collected information about student population demographics. Among degree seeking, undergraduate, enrolled students during the 2009-2010 school year, 4.1% were African American, 5.2% were Hispanic, 8.8% were Asian and

Pacific Islander, .7% were American Indian and Native Alaskan, 67.1% were Caucasian, 2.9% were non-resident alien, and 11.3% did not report race. The Dance Department curriculum is non-conservatory based, offering multiple genres of dance, in conjunction with Dance History and theory courses.

School Brookside - Mission Statement

In the analysis of School Brookside's Dance Department Mission Statement, I isolated the portion pertaining to cultural diversity. In presenting the Mission Statement here, I paraphrased the isolated portion in order to protect the identity of the Department.

It is as follows: Culture is explicitly acknowledged as one source of dance. Students are exposed to diverse dance forms, as students pursue the study of Eastern and/or Western dance forms.

School Brookside - Campus Visit

I visited School Brookside in the spring of 2010. It was the end of their term, and seniors were bringing their final projects to a close. I timed my visit so that I would be able to attend a faculty dance concert where students would perform faculty choreography. I spent two nights and one full day on the campus. While there, I was able to sit in on the final presentations of the senior class, observe two dance classes (one technique and one non-technique), attend the faculty dance concert, and meet a number of faculty members and students. I also received a guided tour and spent the day with

one long-time faculty member. To protect the identity of this faculty member and the institution, I will call this person "Professor Glider." Throughout the visit, I noticed that the faculty members were friendly towards each other and the students. I witnessed faculty members making plans to spend time together outside the Department, which indicated a familial environment and a close-knit group. All of my observations were helpful in understanding the unique personality of School Brookside. However, my time with Professor Glider was particularly valuable, as this person was able to answer questions as they came up throughout the day, expand on any specific activities or occurrences I observed, and comment on the structure of the Department in general.

During the senior presentations, students were nurtured by the familiarity of their peers and professors. Yet, faculty made clear their expectations of excellent scholarship. Students' strengths and growth over time were highlighted and acknowledged by the faculty. Furthermore, the faculty communicated to the students the areas in which they needed more growth. It became clear through listening to the dialogue that each student had at least one faculty member particularly invested in his/her work. As multiple faculty members contributed in giving feedback on each student's work, it was apparent that the faculty as a whole worked together to support the student community.

I observed the school's dance community at the faculty dance concert. During the faculty concert, the theater was filled beyond capacity. Many

audience members created seating as they filled several rows on the floor. Faculty sat by my side, students behind me, and community members, who had become friends of the Dance Department, sat in front of me. The audience was extremely supportive of the performers, and it seemed that the largest portion of the encouraging audience consisted of family, friends, and peers of the performers. Most of the pieces presented were Contemporary, with one Ballet piece, and one piece that embraced an African aesthetic with movement oriented to the ground. It should be noted that the piece embracing an African aesthetic was choreographed by an internationally recognized, and accomplished guest artist, described by the faculty Chairperson as "a long-time family member of the Department."

I asked Professor Glider why there was no representation of the Eastern dance forms studied in the Dance Department included in the student dance concert. Professor Glider explained that the Eastern dance performers have their own dance concert, and it would be too many pieces to combine it with the student dance concert. Further, it was explained to me that it was a nice event, and that the students liked to have their own specialized showing. I asked if the audience was as full for the Eastern dance performance; though the Eastern dance performance draws in a full audience, admittedly it was not as full as for the student dance concert.

School Brookside - Dance Curriculum and Course Offerings

School Brookside gives equal credit weight to each technique course. Students are required to take 16-18 hours of dance technique classes in any

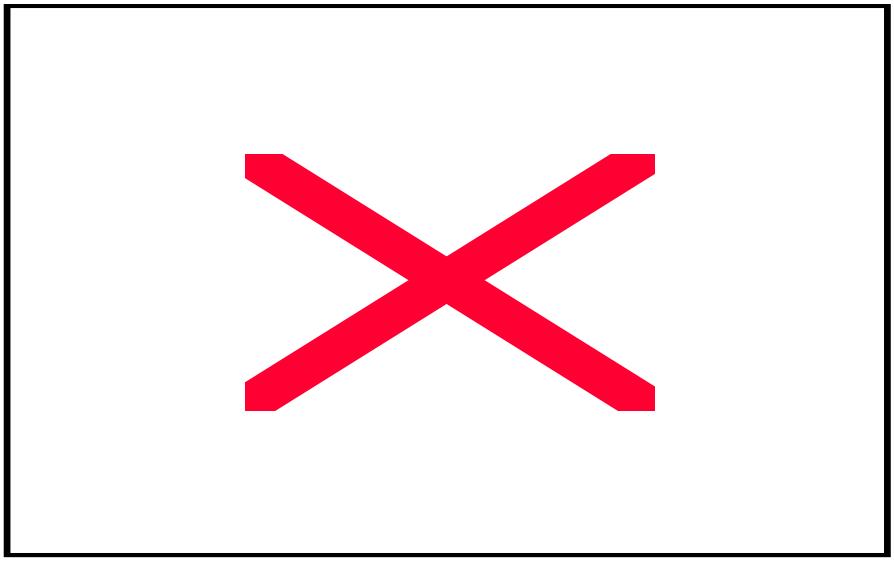
dance genre they choose. Students can, in theory, fulfill all of their requirements through the study of one dance form or a mixture of different dance forms. The students' choice of study dictates their individual educational experiences. The only limitation is course offerings.

There are courses required of all dance majors; these are: Improvisation; Choreography I; Introduction to Dance History, Literature and Repertory; Major Periods in Dance History; Preparation for Senior Culminating Project; and Senior Culminating Project. Courses in Classical Ballet, Modern, Jazz, Classical Indian Dance, African, Spanish, and Hawaiian are among the options offered to students. For clarification, I considered Ballet, Modern, and Jazz (because of the technical foundation and structure included in these classes when they are taught in higher education) to be Western and historically privileged dance forms. I considered African (which usually focuses on West African dance forms), Spanish (which usually includes Flamenco), and Hawaiian (which although it is technically a Western dance form, I categorize as a popular-Western form because it is not a dance form traditionally included in traditional Western dance curricula) to be in the category of popular-Western or IDF. Figure 8 is a graph of the course offerings. A total of fifty-one courses are categorized into one of three categories: non-technique, traditional Western (Ballet/Modern), and IDF/pop-Western. However, all of these are not available every semester, as offerings depend upon faculty. Further, not all of these courses go beyond one or two

levels. The aforementioned list of required courses also reflects the non-technique courses offered under the School Brookside Dance Curriculum.

Figure 8. Course offerings School Brookside

School Brookside

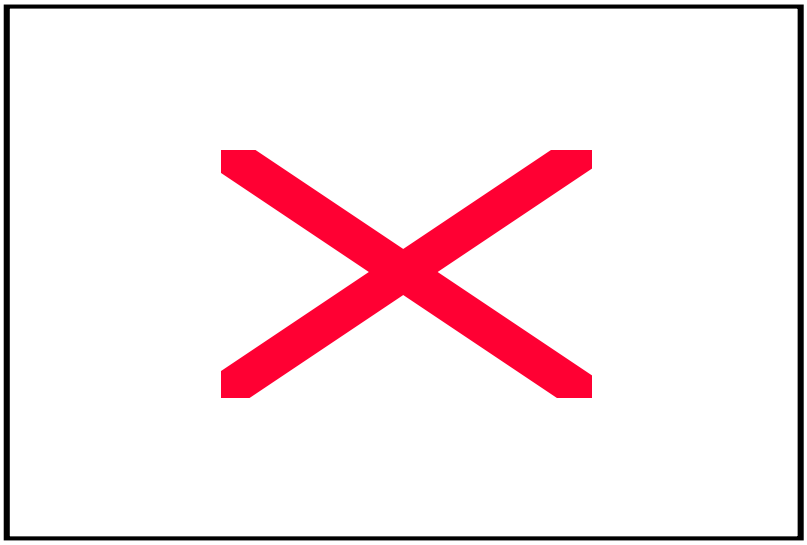


School Brookside – Degree Requirements

The sole technique requirement is the completion of 16-18 credits hours of dance technique. All technique courses are weighted equally. Figure 9 is a graph that details the percentage of credits required in any specific genre.

Figure 9. Required technique courses at School Brookside

School Brookside



School Brookside – Required Readings

No Fixed Points was the primary text identified by six out of ten students at School Brookside. This text did not meet the criteria of more than ten percent of the text focused on cultural diversity. Two students reported no texts and two students reported reading articles in composition class "about choreographers and their way of creating." One student reported having texts in Ballet Theory, Ballet Pedagogy, and Dance History, yet provided no authors or titles for the texts. One student reported on reading excerpts from books about Jerome Robbins, Merce Cunningham, and Judson Church in composition class, yet no titles or authors were listed. One student identified a text for the course, Dance and the Child, described as "Dance for the Child". *Abhinaya Darpana*, by Nandikesvara, and *Indian Classical Dance*, by Kapila Vatsyayan, were texts identified by one student for the Classical Indian

course. Students did not fill in any other blanks requesting information about required texts. (See Appendix E for list).

Overall, School Brookside had a small number of culturally diverse texts. A list of culturally diverse required readings is available in the Appendix. This list is comprised of all the readings from the African American Dance History courses and the Bharata Natyam I, II, and III courses. However, none of the seniors reported the titles or authors of any of the culturally diverse texts reported in the course syllabi; these are also listed in the required readings Appendix for School Brookside. More research would be necessary to pinpoint the cause of this discrepancy. Readings from other courses did not fit the criteria of cultural diversity utilized in this study.

School Brookside - Data Collected From Faculty Questionnaires

Faculty questionnaires were collected at School Brookside via e-mail. Questionnaires were e-mailed to each faculty member in the spring of 2010. Each participating faculty member responded to the questionnaire and then submitted it to a faculty member on campus who was designated as a liaison for this study. In the fall of 2010, all questionnaires were e-mailed from the faculty coordinator to me.

Through the questionnaire, data were gathered about the faculty members' education and performance backgrounds. All faculty members reported dancing with a professional dance company. Five out of six faculty

members hold a bachelor's degree. Two faculty members hold a Master of Fine Arts and one faculty member holds a Doctorate in Dance Education.

The faculty was asked to describe the values of the undergraduate institutions that they attended. None of the faculty reported an undergraduate educational experience that incorporated an interest, value, or presence of cultural diversity. Creativity and technical training were the primary focus and core values of the faculty's undergraduate educational institutions.

The faculty was asked to share the specialty areas in which they taught. Of the faculty members who participated in the study, dance specialties were as follows: four faculty members focused on Modern dance; three faculty members specialized in Ballet; two faculty members focused on composition and choreography; and one faculty member specialized in Jazz and Dance History.

Table 8
School Brookside *Faculty Favorite Dance Companies*
Key:
S – Step Professional Company B – Ballet C – Contemporary/Modern
CC – Company information was ambiguous about genre, so I have categorized this as a Contemporary company after viewing current repertory.
* In viewing pieces from these dance companies, I noted that they are composed of dancers who have been trained in Western and historically privileged dance forms.

Name of Company	# faculty responses	Identified As -
American Ballet Theater (New York based Ballet company)	1	B*
Aszure Barton & Artists (New York based Contemporary Company)	1	C*
Batsheva Dance Company (Israel based company)	1	C*
Bill T. Jones Arnie Zane Dance Company (nurtures the art of dance, educates the public, and promotes collaborations[177])	1	C*
Company Stefanie Batten Bland (Cultural bridge builders, we are committed to fostering an intercontinental relationship of dance [178])	1	CC

Table 8 continued

Joe Goode Performance Group (San Francisco based dance company that, "promotes understanding, compassion and tolerance among people through the innovative use of dance and theater"[179])	1	CC
Limón Dance Company (preserves and develops upon the works and traditions of the José Limón and Doris Humphrey)	1	C*
Mark Morris Dance Group (New York based Contemporary company)	1	C*
Martha Graham Dance Company (preserves and develops upon the work and traditions of Martha Graham)	1	C*
Merce Cunningham Dance Company (preserves and develops upon the work and traditions of Merce Cunningham)	2	C*
Nederlands Dans Theater (originally a group of dancers that had broken from the Nederlands Ballet, has developed into an internationally recognized contemporary company)	1	C*
New York City Ballet (New York based Ballet company)	1	B*
Shen Wei Dance Arts (Eastern influenced contemporary company based in New York)	1	C*
Step Afrika ("Professional company dedicated to the tradition of stepping" [180])	1	S

Five out of six professors at School Brookside reported that they provided cultural and historical contextualization of material for students. One professor provided a detailed rationale for historical contextualization as the framework of their courses. The remaining faculty member, who did not contextualize material, noted that he/she teaches Ballet, but, "I may teach Dance History, when it is appropriate." I got the impression from this statement that this instructor did not feel cultural and historical contextualization was appropriate for Ballet technique classes.

School Brookside - Faculty Demographics

83% of full-time faculty members of School Brookside were Caucasian women; of these one identified as Italian and Caucasian, and one

identified as Cuban-American/Caucasian. 17% of the faculty identified as Hispanic, and 17% of the faculty were male.

School Brookside - Data Findings from Student Questionnaires

Seniors at School Brookside shared their career goals through the questionnaires. Of the ten seniors who participated in the study, eight did not plan to dance professionally. One senior who planned to dance professionally identified Modern or Jazz dance forms as chosen genres to pursue. The other senior wrote that s/he would like to work within the realm of Modern or Contemporary.

Seniors identified the following as core values of the Department: "centering the body to expand beyond one's limits and incorporating an understanding of anatomy;" "being exposed to as many different styles of Modern dance as possible, understanding choreography in an abstract way, and not 'to the music,' and "more meaningful in a less obvious way, and knowing the history of dance and where we stand in dance world today;" "strengthening and improving technique and performance quality;" "strong technique, ability to critique, choreography, performance, relationship between music and dance;" "thinking critically, historical context, creativity, solid technique, movement;" "To prepare students for the professional dance world;'' "The values are primarily in: technique, athletic/performance ability, and mastery of choreographic vision;" "technique proficiency in your chosen style and exploration of movement;" and "Strong technique, critical thinking,

compositional abilities, and knowledge of diverse dance forms." In summary, three out of ten students identified historical context, and one noted "diverse dance forms". Technique was the primary value mentioned (4 students), followed by performance (3 students). Other than the ability to critique (understanding choreography….), contextualization was the other value mentioned by more than one student.

Seniors at School Brookside specialized in the following genres: Modern=5; Jazz=4; Ballet=3; Tap=2; Hip-hop=1; Choreography=1; Classical Indian=1. In addition, one student noted taking Ballet, Modern, improvisation, Jazz, and Classical Indian. This student added, "Hip-hop wasn't offered at 'School Brookside' and neither were ballroom genres like swing. Both of these are dance forms I am very passionate about."

Table 9
School Brookside *Student Favorites Dance Companies*
Key:
B – Ballet C – Contemporary/Modern C/J – Contemporary Jazz
C/B – Contemporary Ballet I- Classical Indian
* *In viewing pieces from these dance companies, I noted that they are composed of dancers who have been trained in Western and historically privileged dance forms.*

Name of Company	# student responses	Identified as -	Exposed to inside/outside of the dept.	Also listed as faculty favorite
American Ballet Theater (New York based Ballet company)	3	B*	Outside	✓
Ballet Russe	1	B*	Outside	
Batsheva Dance Company (Israel based company)	1	C*	Inside	✓
Battleworks Dance Company (blends African and modern traditions)	1	C*	Inside	

Table 9 continued

Bill T. Jones/Arnie Zane Dance Company (nurtures the art of dance, educates the public, and promotes collaborations[181])	1	C*	Inside	
Complexions Contemporary Ballet (identifies as "America's original multi-cultural dance company" [182])	1	C/B*	Outside	
Garth Fagan Dance (blends modern dance, Afro-Caribbean, ballet, and post-moderns [183])	1	C*	Outside	
Gallim Dance (New York based company known for "quick wit, morphing physical quality, and technical virtuosity" [184])	1	C*	Inside	
New York City Ballet (New York based Ballet company)	2	B*	Outside	✓
Paul Taylor Dance Company (preserves and develops upon the works and traditions of Paul Taylor)	2	C*	Inside/Outside	
Martha Graham Dance Company (preserves and develops upon the works and traditions of Martha Graham)	2	C*	Outside	✓
Mark Morris Dance Group (New York based Contemporary company)	1	C*	Outside	✓
Pearson Widrig Dance Theater (highlights: "sentient technique, inspired improvisation, and inventive choreography"[185])	1	C*	Inside	
Les Ballets Jazz de Montreal (Contemporary company based in Canada)	1	C/J*	Inside	
Trish Brown (preserves and develops upon the works and traditions of Post-Modern)	1	C*	Inside	
Raul Acharya (classical Indian Dance, currently forming a company)	1	I	Outside	

In order to gain a perspective on what types of careers they were being prepared for, students were asked to report their expected career paths. Two students anticipated careers of teaching dance; one student hoped to perform, but noted being open to teaching, administration, and writing about dance; one senior planned to dance and then move toward physical therapy; and, one senior planned to own a dance company or pursue dance as a creative artist. Three students wrote that they did not plan to pursue a career in dance. One

student did not respond, and one student was hoping to teach, but was unsure about the type of setting.

In terms of the question 'Do professors provide historical and cultural contextualization,' two students reported "yes." Additional responses were as follows:

> "Yes- in Dance History we made timelines including significant figures in dance given time along with other significant historical events to try to draw connections between the choreographers and what was going on in the world at that time."
>
> "Yes – we constructed timelines in Dance History that included historical events as well as figures and movements happening in the dance world."
>
> "The Dance History course covers that [historical/cultural context] in great detail; in technique classes, important dancers are occasionally brought up and discussed."
>
> "Our Dance History course provided discussion of significant dance figures, companies, and choreographed pieces in the appropriate historical and social context within and outside the dance community. Racial diversity was not a major topic in Dance History, but it was pointed out and discussed when pertinent and necessary. However, Dance History focused on Western dance. Eastern dance was rarely discussed due to lack of time in the semester."
>
> "Occasionally, but rarely in technique classes. Often in composition and history classes."
>
> "No, it's not really spoken about in context of racial and cultural boundaries."
>
> "It depends on the class. In my African American dance class there was much content given. Since my Dance History course was 20th century dance, little context given was appropriate, since hopefully people know what went on from their previous education."
>
> "I believe that 'School Brookside' has many short comings when it comes to exposing its dancers to the world of dance. Location and limitation of breadth were huge factors. 'School Brookside' is very culturally limited and very wealthy which leads to a lot of ignorance and a very limited palate of dance. The White privilege also creates a

> very advanced student body in the Dance Department. The majority of the dancers in the Department began their dance education before the age of 5!!!! I, due to economic limitations, didn't begin any serious dance education until I was 15 when I could contribute to the cost of my education. I was therefore 10 years behind compared to my peers in the 'School Brookside' Dance Department. I was not technically as qualified as my peers and when competing for time with professors, and auditioning for performance-experiences, I was left in the dust. Therefore I was not qualified to obtain the "performance" degree that I had planned on. I had to in my final year of study switch my major to a "general dance" degree where obtaining maturity requirements was near to impossible."

The last comment veered off the topic of the original question, however, I found the response reflective and helpful in providing some context for this student's experience at School Brookside.

Students were surveyed about culturally diverse dance artists. In the questionnaire students were asked to name, "significant dance figures about whom you have studied in this program who would fall within the general rubric of cultural diversity." Five students identified Alvin Ailey and Katherine Dunham; Bill T. Jones was reported by three students. Kurt Jooss, Marie Rambert, Edna Guy, Lester Horton, Pearl Primus, Ohad Naharin, José Limón, and Garth Fagan were each identified by one student.

Students from School Brookside want work in various settings. Four students reported that they want to work in a big city; the remaining work settings were identified by one student each: "an artistic city;" "a small city; a rural area, an inner city;" "big to small city, small pick-up or community dance company." One student was undecided, and one student identified a "city with a supportive community".

The following are responses to the question, “What text(s) from your dance studies do you think you will use most frequently after you graduate? Two students stated, “I had no texts.” One student responded, “probably none,” and another responded “no.” One student wrote, “maybe, *Classical Ballet Techniques*.” *No Fixed Points* was reported by three students, with one student adding, “it is an excellent reference, but we unfortunately have no other references from courses.” One student stated, “Films were much more valuable to me than text.” This student identified no texts throughout the entire questionnaire. One student wrote, “The texts from my thesis work around Bharata Natyam”.

When asked if there were any required courses that did not seem pertinent to their education, eight seniors responded, “No.” Students shared a confidence that the required curriculum had prepared them for the field of dance. One student gave no response and one student stated, “yes, the Western dance technique classes, but I don’t mind.”

Out of ten seniors, only three seniors reported their racial/ethnic identity. Two students reported being Caucasian, middle class females, and one student identified as a multi-racial, middle class female. Two students, while not reporting race and ethnicity, reported being middle class; and one student who chose not to report race identified with a working class socio-economic background. This spoke to the possibility that students felt more comfortable in identifying by class than race/ethnicity, which also suggested

that there is great meaning connected to these constructs. All students who responded included their socio-economic status.

School Brookside – Admission and Recruitment of Students

School Brookside, similar to many Liberal Arts colleges in the United States, requires that students apply and be admitted to the institution first. When and if the prospective student is admitted to the school, the student can choose to be in the Dance Department. There is no audition for School Brookside's Dance Department. This eliminates the possibility of preference for any particular training or aesthetic that students may bring, when entering the program. With this model, dancers who are particularly strong in Ballet, Modern, African, or Eastern dance forms cannot be favored. Students are accepted based on academic merit and pursue whatever genre of dance they choose. However, it might be argued that students who have the academic resources to be admitted to a selective institution would also have been exposed to, and had access to train in, Western and historically privileged dance forms.

Conclusion

All of the data presented in this chapter were significant in creating a picture of each department included in the study. School descriptions gave insight into the school community each curriculum was designed to serve. The mission statements were a reference point for each department's

commitment to cultural diversity. The curriculum and course offerings of each school offered evidence of cultural diversity in curricular structure. Informal interviews were useful to contextualize data from a source directly connected to the Department. The cultural diversity of each department was established with the faculty and student demographics. Faculty questionnaires were integral to the study and provided data on each one's educational and performance background, goals, aesthetic preferences, teaching methods, and content area and resources. Student questionnaires reported career goals, dance specialty, aesthetic preferences, and experience with curriculum content. Finally, audition practices were presented and reflected whether or not each department chose to include cultural diversity within this process. All these data components were synthesized to illuminate the implementation of cultural diversity within each dance department. In the next chapter, I present my analysis and interpretation of these data.

CHAPTER FIVE

INTERPRETATION OF THE DATA

Historical Context of Mission Statements

This chapter is an analysis and discussion of the data presented in Chapter Three. This study focused on the implementation of dance department mission statements. Before moving forward into the analysis, I will address issues connected to mission statements in general.

In most cases, an administrator develops a mission statement with or without the faculty of each department. Departments are often required by the educational institution to develop mission statements. In my experience of working with the undergraduate students who participated in this study as well as undergraduates in my own home institution, mission statements are not a component of the educational curriculum with which students regularly connect. Most students encounter the mission statement sometime during the admissions and/or orientation process, or in reading the student handbook, and/or general department literature. Beyond that, most students focus on their sequence of required courses and their ability to perform well in their enrolled courses. Therefore, the impact that a mission statement has on a student's educational experience depends upon how closely the faculty of the department fulfills the mission. This is subjective and has a great deal to do with the leadership of the department and/or institution.

In order to provide a perspective of the origins and designs of the mission statements of the departments in the study, I have included historical context of mission statements of other dance departments in higher education.

Ideally I would have presented the mission statements from the subject institutions that were written 25 years ago and compared past statements to each department's current mission statement. Unfortunately, the schools no longer had these dated materials available, and NASD only holds Self-Studies (which include the mission statement) for five years. These would have been valuable documents to provide historical context for the study. However, I was able to obtain the Mission Statement of School Mountain Side from 1997, as well as an essay written in 1983 by a dance faculty member from School Brookside. This essay was the foundation of School Brookside's Dance Department 1988 Mission Statement.

School Mountain Side's Mission Statement from 1997 aligned department values with those of Maraget H'Doubler and Alma Hawkins (Hawkins was a Dance Education pioneer and established the first autonomous Dance Department in the United States at UCLA). An open door was extended to diverse populations and specific attention was given to each individual student. Overall, this Mission Statement did not position diverse backgrounds as a focal point of the Department, but more as an explicit acknowledgement. The Department's Mission Statement today has expanded to embrace cultural diversity exponentially and explicitly. I found this interesting because in the presentation of dance course offerings listed in the 1976 *Dance Directory*,[186] School Mountain Side had the most culturally diverse dance offerings of any school in the directory. Thus, their commitment to cultural diversity in dance was long-standing, even though it

was not given significant weight in the Mission Statement. It was present in the Department curriculum before the 1980s wave of multiculturalism began in academia.

School Brookside made numerous connections to the cultural and artistic values of Western and Eastern dance forms throughout the 1983 aforementioned essay. Values of note in the essay included a focus on mind and body integration: "the acquisition of knowledge both intellectual and physical…." Human communication through dance was a cornerstone of the ethos to come from this essay. Finally, students were encouraged to relate to "both familiar and exotic cultures, past and present."[187] As stated, this essay influenced the construction of School Brookside's 1988 Mission Statement. Remnants of this document remain in School Brookside's current Mission Statement, as the Department still incorporates and values Eastern and Western dance forms. However, discussion of mind and body connections is no longer a focal point of the 2010 mission.

During the process of selection of schools for this study, I found a small pool of schools that mentioned cultural diversity in their mission statements. Thus, it is significant that while the schools in this study only made mention of cultural diversity in decades past, these seeds were planted, and present in the history of these departments. Many dance departments in the 1970s and 1980s embraced the ethos of the individual's creativity within the mode of Modern dance. During the 1990s, and continuing in dance in higher education today, an emphasis on interdisciplinary work in the arts and

an integration of arts and technology have emerged. In addition, a focus on technical training and performance has consistently increased as a value stated in the missions of dance departments since the 1970s.

INTERPRETATION OF THE DATA

The data presented in Chapter Four revealed information about the curricula of three selected dance departments of higher education, the faculty members of these departments, and the students whom they serve. Data were first categorized by school and then coded by research questions for analysis. This chapter is a presentation of my analysis of each research question outlined in Chapter One. Analyses have been organized by school as in the previous chapter. After multiple close readings of the data, findings emerged for each research question. In a number of instances, information was gathered from more than one source, such as: the student questionnaire, the faculty questionnaire, and the field observation. In these instances findings were synthesized. This chapter is designed to interpret the data that related to each overarching research question of the study as well as to the sub-questions.

City Side School

Mission statements are comparable to belief statements or roadmaps. They outline the direction in which a particular organization, school, or in this case, department intends to move. They evolve over time. Two of the

Department Chairpersons I spoke with described how their Mission Statements met their students' current needs and as the needs of students evolve, so will their Mission Statements. They are not written in concrete, but thrive as living documents. One limitation herein that became apparent during the interpretation of the data was the inability to share mission statements verbatim. Although I did deconstruct each mission statement, sharing this process explicitly would have compromised the identity of each institution.

Each idea in a mission statement was deliberately placed, thought out, and ultimately endorsed by the faculty and leadership at the time of implementation. However, it is interesting to note that the Chairperson of City Side School commented that the Department Mission Statement, in their opinion, was generic, and could be applied to any number of schools. It was also stated that in the future, it would be good to see a more defined and specific mission statement that would communicate, "who we are."

The primary research question of the study was, 'How is the department's mission to value cultural diversity transmitted to curriculum?' City Side School's mission focused its cultural diversity through curricular offerings and the recruitment of faculty, students, and staff. The cultural diversity of the people in the Department is a reflection of the values of the Department. Therefore, I focused a relatively larger portion of this section regarding City Side School on the recruitment of a culturally diverse faculty and student body. City Side School's Mission Statement also asserted that

such diversity will be accompanied by ethnically diverse course offerings for students.

The Department Chairperson at City Side School shared with me that recruitment of faculty members of color is important, and was a challenge. The cultural diversity of the faculty speaks to how a department models the values stated in their mission. Although there was intent to diversify, the Chairperson said that the Department had been unable to employ any additional faculty members of color during the last two hiring cycles. The pool of applicants did not result in their selecting a person of color as the best candidate for their respective positions.

However, in a recent hiring cycle, the Department was able to bring in a faculty member who specializes in a culturally diverse dance form. Although this new hire was not a person of color, the person's work was a fusion of an IDF and Contemporary and offered students culturally diverse content. While the Chairperson acknowledged that currently students exhibited a limited influence of diverse cultures in their choreography and movement, it was anticipated that this will change as more students have experiences with their newest dance specialist.

While some institutions claim that it is challenging to hire faculty members of color, similarly it remains a challenge to study ethnically-diverse dance forms in higher education. Thus, qualified dance faculty (by university standards, this is usually someone who has a terminal degree and/or comparable professional experience) often possess dance training in what is

commonly being taught in dance departments: Western and historically privileged dance forms. In addition, because few dance departments have ethnically-diverse offerings, specialists in these areas may choose to pursue other avenues of professional development; for instances, they may teach in the community, dance with an ethnically-diverse dance company, or start their own company. This leaves a smaller pool of ethnically-diverse dance educators prepared to teach at the higher education level.

One consideration that was not addressed in the study is whether faculty members perceive cultural diversity hiring goals will impact them. It is possible that faculty members whose livelihood is dependent upon the need for instruction in Western and historically privileged dance forms could feel vulnerable by the prospect of a more culturally diverse faculty. Faculty members may perceive these shifts and change as potentially threatening. I hypothesize that as demands for culturally diverse faculty, or those teaching culturally diverse dance forms increase, one may be concerned that demands for traditional mainstream instruction will decrease. Therefore, it is possible that current faculty might be less apt to support the hire of culturally diverse applicants.

When I asked what recruitment strategies were in place to diversify the Department staff, faculty, and student body, I was told that faculty is typically solicited by announcements in local and national publications. It was not clear to me how these efforts might be different, or specialized, to reach applicants of color. After reading the mission statement, speaking with the

Department Chairperson, and considering the demographics of the Department, I concluded that the effort to recruit has not received the attention needed to yield a greater applicant pool for faculty or students from a culturally diverse background. Lack of strategic planning appeared to be the missing piece of the puzzle, not lack of intent. City Side School was located in an urban setting, with the African American population estimated at twenty percent. The African American population of the school was six percent. The Department Chairperson asserted that the Department goal was to reflect the diversity of the city in which they were situated. It seems there may be a need for the Department to reexamine their plan to accomplish this desired goal.

In addition to the primary source data identified in my research design, I utilized National Association of Schools of Dance (NASD) School Self-Studies. I found recruitment information in City Side School's 2000 NASD Self-Study, which was supplied to me by the school. In this document, there is a section on student recruitment. Herein, City Side School states that they are "deeply committed to reflecting the racial and ethnic diversity and richness of American culture in both our student body and curriculum." In accordance with their goals, they send a recruitment letter to "selected schools and community centers, inviting talented students from under-represented groups interested in majoring in dance in an undergraduate or graduate program to contact [them] for information." Reading the Self-Study left me with questions about recruitment strategies. How were schools "selected" to receive recruitment letters, and what were the criterions for "talented

students”? Further, it remains unknown if these prospective students see the Department as a viable option. The NASD Self-Study demonstrated an embrace of values of diversity and ethnic dance forms in the curricular portion of the document, yet lacked concrete examples of how they might ensure such cultural diversity.

There was little mention of cultural diversity in the faculty portion of the Self-Study. It was stated that visiting artists are selected and invited to teach in the Department each year to bring diversity to the curriculum. “Visiting Artists are often targeted to enrich our curriculum through movement classes in Tap, African, Jazz, or alternative dance styles as well as academic course work, i.e., Current Issues in Dance.” This is a valuable means of expanding curricular offerings; however, it does not offer the permanency of a tenure-track position in a specialized dance form. A student could not expect to study one of these diverse dance forms for the duration of their degree program, as is the case with Ballet or Modern. Further, the sentence in the Self-Study in regard to visiting artists does not exclusively address cultural diversity. Many artists within the general rubric of Western and historically privileged dance forms could be included under the description of “alternative dance styles.” Another question might be, “what artist would be excluded from this description?” Other than the portion in the Self-Study on visiting professors, no explicit mention of cultural diversity was stated, and recruitment of culturally diverse faculty was not mentioned at all.

City Side School's Department Chairperson, as well as the NASD Self-Study, reflected sensitivity to the need for more cultural diversity. However, the Department is under no obligation to hire faculty or admit students accordingly. This is a positive point. The prestige of the Department and institution could be impaired if the quality of candidates were to be compromised in the name of diversity. If City Side School were to admit students or hire faculty solely for the purpose of cultural diversity, it would be a disservice to the academic community to see faculty and students of color not performing at the standard of other department members. That stated, awareness of the need for diversity does not qualify as strategic planning. The impact and effectiveness of a letter to prospective students of color is undetermined. It is uncertain if these recruitment letters reach the hands of prospective students and/or their parents.

City Side School does have an institution-based Diversity Action Plan that monitors the recruitment and retention of minority students and the hiring of minority faculty, as well as the appointment or promotion of minority faculty to senior-level positions within the university. The monitoring of these areas is accomplished by tracking the growth of minority presence in the faculty and student body each year and defining target goals over a five-year period. This university Diversity Action Plan, which was introduced in 2001, may be the stimulus for, or a source of impact on, the dance department's embrace of cultural diversity. Additionally, it ensures that the efforts of each department and the institution as a whole, successful or not, will be

monitored. (Note: City Side School's Mission Statement was written in 2001).

Part of City Side School's Mission Statement acknowledges its responsibility to educate students about expressions of culture through dance. City Side School has some courses that are grounded in cultural diversity. How these courses are positioned became the next point of interest. Within the foundational required courses, all dance students take Dances of the African Diaspora and Dance Education in Diverse Environments. Students experience culturally diverse Physical Practices within the Modern courses offered in the Department.

Cultural diversity as a term was problematic throughout the study. All dance forms express a culture, are culturally meaningful and transmit culture. Thus, what dance forms can be excluded from cultural diversity? If diversity refers to difference, then different from what? If diversity indicates multiple cultures, then how many cultures are required to satisfy the criteria? Without clarity on these concerns, the term is pliable and can be manipulated. The Chairperson of City Side School's Dance Department acknowledged a wide range of meanings connected to the term cultural diversity. In our conversation, an interest to "unpack" this term was expressed; in essence, a desire to reveal the multiple interpretations people have. While the issue of variance in understanding this term was established, I explained my definition of the term, and we then discussed how others might define it differently. Cultural diversity could be assessed by the number of culturally diverse

course offerings one has, the number of people of color enrolled, the number of faculty members of color, and/or the number of course offerings within one specific genre considered culturally diverse. This issue of variance in understanding cultural diversity, in relation to subjects, will be further expanded upon throughout this section.

The Chairperson of City Side School did mention that the Department had a particular interest in popular, African, and African American dance forms within the rubric of cultural diversity, as these forms speak best to the City Side School and its surrounding community. Further, any strategic focus of expanding cultural diversity would center on dance forms connected to the African America community. The Chairperson was hopeful that new personnel changes will move the Department closer to this vision. Additionally, a previous African American, female instructor, whose work with the African aesthetic, identity, and the African American woman's experience, was noted as having a positive influence on the recruitment of students of color and the Department overall. This supports the notion that students desire culturally relevant content.

A sub-question in the research plan was used to explore incoming students' interest and/or investment in valuing cultural diversity. This question sought to gather information on the admissions process. As explained in the previous chapter, City Side School conducts admissions interviews to extrapolate the values of each individual student to ensure that the student's values are aligned with the Department. Although the use of

interviews is new to City Side School, from my conversations with the Department Chairperson, the Department seemed satisfied with this method. It is too early to quantify or qualify the results City Side School has had with this component within their admissions process.

Several data sources were utilized to address the research question: 'Does the curriculum of the selected Dance Department reflect the values of cultural diversity explicitly expressed in their mission statement?' In the case of City Side School, there was one question on the questionnaire that yielded especially interesting data. In the questionnaire, students were asked what the core values of their department were. Cultural diversity was not among the responses. Out of a class of ten students, only three identified "individual diversity" as a value of the Department. Because all people are individuals, with varying cultural backgrounds, I felt that individual diversity was aligned with the mission. However, the number of students who perceived that individual diversity as a value of the Department was low. This indicated to me that the Department's commitment to cultural diversity is not explicitly expressed and/or transmitted to students.

The Department Chairperson and I discussed cultural diversity within the City Side School Modern program. I found the course label of "Modern Dance," which is a course inclusive of culturally diverse influences, to be a generic and nebulous label. The Chairperson explained that all dance majors take three Modern courses per week and two Ballet courses per week. Any additional course would be supplemental or elective. The Department has

offered partnering, West African, advanced Jazz, and Hip-hop under the umbrella of Contemporary techniques, and listed these as Modern. It is important to recognize that a vague understanding of the term cultural diversity allows people to avoid accountability, as one could explain that they understood cultural diversity in a different manner. Thus, a more uniform and cohesive understanding of the term would be an asset to the field.

The desired culturally diverse curricular offerings that would accompany a culturally diverse faculty are difficult to quantify. Not all people with a culturally diverse background teach culturally diverse courses, and vice versa. However, the Department Chairperson acknowledged that the cultural diversity of the faculty was an area of weakness. The Department highlights the presence of cultural diversity in the Modern dance courses. It is important to note that the transient nature of this cultural diversity in Modern dance is a practice of exposure more than an investigative study. Under this model, students are exposed to various culturally diverse dance forms each year, as opposed to a focused study. Such an approach is beneficial to students' heightened awareness of other culturally informed dance genres. Additionally, because students are exposed to an array of dance forms, students can choose to commence a specific study after the completion of their program. However, the exposure approach often does not allow students to: become proficient in the form, study the historical and cultural context, or examine the choreographic structures utilized in the genre. When students educated through the exposure model do incorporate culturally diverse dance

styles, it is often with Western choreography principles and limited cultural contexts as to the meaning connected to each movement. This can result in altering the meaning and purpose of the dance. Thus, students cannot complete a dance studies degree with proficiency of a culturally diverse dance form, without a concentrated focus, similar to the training approach for Modern and Ballet dancers. Yet, a focused study of one culturally diverse dance form would take from the opportunity to be exposed to numerous other genres. Moreover, there are benefits and disadvantages to both approaches.

The expanded definition of Modern, wherein influences from various cultures are present in some of the dance classes, makes the presence of culturally diverse courses ambiguous. Additionally, even this ambiguous presence of diverse cultural influence in some Modern courses could dissipate. Without cultural diversity as a defined criterion or component of Modern courses, its absence could go unnoticed, just as its presence is undocumented in the curriculum. In addition, a qualifier to the term and course name "Modern," one that would provide some indication of diverse cultural influences, would be an asset. It would signify to outsiders, as well as potential students and faculty, that the Modern dance program incorporates and values cultural diversity. Further, it would place an expectation of culturally diverse movement vocabulary within the course for the instructors and students. I got the impression from the Department Chairperson that the absence of a qualifier makes the course more pliable for variance in cultural influences. Unfortunately, it also makes the course vulnerable to a limited

number of diverse influences. I was only able to observe one Modern class during my visit; however, it appeared to be a traditional Western-based class with no culturally diverse influences. The Department Chair did communicate confidently that their infusion of an IDF dance, from their newest faculty member, would have a strong impact on students and the program.

The strategy to diversify course offerings through the core (Modern) course is a creative approach to ensure that all students experience culturally diverse dance forms. For some programs steeped in a Modern and Ballet technique program it may be the only way leadership was able to address the issue. However, there are a number of problems with this approach, as stated above. Overall, I found the cultural diversity in curricular offerings at City Side School transient and unstable.

Student outcomes are integral in the assessment of effective curriculum. To that end, interesting insights were drawn from the question, "name three significant figures about whom you have studied in this program who would fall within the general rubric of cultural diversity." Responses were an outcome of each student's educational experience. Students identified many world-renowned seminal figures in Modern dance, some from culturally diverse backgrounds and others without such backgrounds. This question raised others. How did students interpret the term culturally diverse? Dance seniors identified Twyla Tharp, Isadora Duncan, Arnie Zane, George Balanchine, and Lloyd Newson as culturally diverse (among identified

African American choreographers). Arnie Zane was a member of the gay community, which could be viewed as a different culture. George Balanchine was a Russian choreographer who was known for his legacy as a pioneer of Ballet in the United States. Lloyd Newson is an Australian whose work as the artistic director of DV8 Physical Theater is based in London. Both Balanchine and Newson are certainly from different cultures overseas (albeit still working within a Western context); however, it is unclear as to how Twyla Tharp and Isadora Duncan fit into the culturally diverse rubric. This issue spoke to how cultural diversity was framed. It would be interesting to research how the latter two artists were connected to cultural diversity in the curriculum. This datum emphasized the issue mentioned previously concerning the definition and understanding of "cultural diversity."

City Side School's stated mission to educate students on expressions of culture through dance was addressed though the sub-question which assessed curricular requirements. (Does the sequential curriculum design reflect a culturally diverse curriculum?). This discussion addressed curriculum structure, as opposed to the previous discussion on the curriculum content. The Dance Department requires 48 credit hours of technique in Ballet, and Modern. 81 credit hours of non-technique courses are required. This included two courses with a focus on cultural diversity: Dances of the African Diaspora and Dance Education in a Diverse Setting. The remaining non-technique courses have no explicit indication of cultural influences, i.e. improvisation, somatics, and production. Students are required to take up to 17 credit hours

of supplemental dance courses comparable to electives (this is less than half as many as the 48 Modern and Ballet courses required). Tap, historical dance, and Jazz are all available to students to complete this degree requirement. However, Tap and Jazz are American dance forms that most dance students have been in contact with before they enter higher education. Pilates, Floorwork, Yoga, Choreography, Research, Ballet, and Modern are also among the available courses.

Overall, I found City Side School's course offerings to be similar to most dance departments in higher education. The Department's offerings showed no significant difference, in terms of being a culturally diverse curriculum, than dance departments without a stated commitment to cultural diversity. Dance Education in a Diverse Setting is the only course offered by City Side School that is not common among the curricular offerings of many dance departments. Further, all technique courses outside of Modern and Ballet are elective courses and not requirements. This causes one to question, "how many culturally diverse courses must be offered to consider a curriculum culturally diverse?" This issue will be further explored in Chapter Six.

Teaching methods were also an area examined. Faculty and students were asked to respond to the question: "Do instructors provide historical and cultural contextualization of material?" Although all seniors noted that their instructors provided historical and cultural context for course material, 35% of the instructors reported that they contextualized materials sometimes or not at

all. It is possible that the faculty members have not been explicitly instructed to provide historical and/or cultural context for course material, and therefore did not focus on this component of pedagogy in the midst of numerous other teaching requirements. Such findings support the notion that the commitment to cultural diversity is expressed in a covert rather than overt manner at City Side School, and that this has become an implicit value of the Department.

There was a notable difference reported in faculty and student responses on the question of historical and cultural contextualization. Of the faculty members who completed the questionnaire, 65% percent said "yes," (contextualization was provided), 15% said "no," fifteen said "sometimes," and 5% did not respond. Although this question has room for varying interpretations, the mixed responses to the question suggested that it is a subjective issue for faculty, and that all faculty members do not approach historical context in the same manner. When asked the same question, all students reported that their instructors do provide them with historical and cultural context. It was interesting that students reported a higher occurrence of historical and cultural context than their instructors. It was possible that instructors contextualized material without realizing, or that students have assessed this component of their education as valuable and have enlarged its occurrence. However, the lack of uniformity from the faculty in a commitment to contextualize all content suggested that this is not a Department requirement, nor a primary focus for the faculty in designing and delivering course content.

An examination of how required readings reflect the mission statements as well as which forms of media were preferred sources (i.e., texts, videos, and online journals), was explored through a sub-question. According to syllabi and student/faculty questionnaires, City Side School did have a substantial number of texts that reflected the Department's commitment to cultural diversity (see Appendix A). What is unfortunate is that a large number of the readings that encompassed a culturally diverse perspective were listed in course syllabi, yet not listed on the student questionnaires. This could be because the students came into contact with the texts early on in their studies and were not able to recall titles and authors at the time they completed the questionnaire; and/or, that little class time was spent in dialogue about these texts; and/or, that these texts were for some reason or another never addressed. There are numerous possible reasons why students did not include all the texts listed in course syllabi. Whatever the reason, I would venture to say that students reported texts that were significant and integral to their experience as young scholars. Texts that were not reported by students were probably not central to their course experiences.

Some City Side School courses did not have texts; these courses focused solely on the investigation of the body and movement (which is common in a dance course). Some professors assigned the same readings they were assigned as students. However, more than half of the faculty developed reading lists based on independent research, resources found at professional conferences, and networking among colleagues. This finding indicated that

professors were connected to the field, current resources and developments, and that they did not solely rely on texts of the past, as well as their own, often outdated, educational experiences to direct their selection of texts.

No students or faculty reported the use of videos or online resources. As a student and instructor of dance in higher education who is familiar with the field in general, I have observed a rapid expanse of the use of technology in the classroom, including online web-feeds of dance and DVDs of dance. In addition, many institutions include technology in the classroom as an assessment criterion listed on all student evaluations. It is for this reason that I believe the absence of responses was an oversight. Either the phrasing of the question was unclear, or the respondents misunderstood this question that asked for a list of texts and other resources used. Students and faculty alike made numerous mentions of "handouts" (articles, or compilations of articles, also known as course packets). There were no department-wide required readings, but there were required courses that had required readings. Thus, the Department has an infrastructure through which to disseminate texts to all students.

Overall, I found that City Side School's reading list, comprised of texts that explore cultural diversity used in a number of its non-technique courses, provided a strong foundation of cultural diversity for students. However, the lack of an explicit commitment to cultural diversity was problematic. Many of the texts included on the list were noted by faculty in the questionnaire and in the syllabus, but not reported by the students. The

students' inability to recall texts could have stemmed from a myriad of reasons from fatigue to rushing through the survey. Also, it is also possible that these texts were not covered in class, and/or not made relevant to students, and/or that the value of the content was not communicated to students. Conclusive data in regard to the effectiveness of culturally diverse readings were not found. This area would benefit from further research and/or a larger sample.

The intent to provide City Side School students with a culturally diverse dance education was apparent. However, evidence of this intent was weak in the areas of recruitment, student enrollment, faculty hires, curriculum development, instructional standards, and required readings. City Side School has taken the first steps toward a culturally enriched curriculum; yet there is still a need to invest resources into a strategic plan that will enable the Department to realize its vision. Room for growth in these areas is not a negative; it is an opportunity to develop. This department was shaped over decades to embrace Western philosophies of Dance Education. It will take time to change the infrastructure of the Department, should that remain the vision and the direction in which City Side School plans to move.

School Mountain Side

School Mountain Side's Mission Statement encouraged students to come to know themselves as individuals, and then transfer that process in order to come to know others as individuals, who often represent diverse

backgrounds. During my visit to the Department, this approach was explained to me as a body, mind, and spirit connection that encompassed the cultural background of the individual. This was effectively communicated to students in the Department. When students were asked to describe the values of their department, the development of the whole dancer in mind, body, and spirit was the primary response. Here I was able to identify a clear relationship between mission and practice.

School Mountain Side offered more courses outside of Western and historically privileged genres than either of the other two schools in this study. These dance forms and Physical Practices included dances of Mexico, dances of Greece, Hawaiian dance, Hip-hop, and martial arts. While this alone does not equate to a culturally diverse curriculum, it was an opportunity for students to embody diverse dance forms, which signified that cultural diversity was valued by the Department.

I was provided a copy of School Mountain Side's NASD report from 2005-2006. Throughout the document, School Mountain Side's commitment to the recruitment of a diverse faculty and student body was stated, as it was a goal aligned with the Mission of the university. A number of the outlined objectives referred to cultural diversity, such as the "Student-Centered Goal." The student-centered goal stated,

> The student will experience him/herself as a cultural being. Having cultivated a clearer cultural identity, he/she will study the cultures of others to learn about ways of being, knowing, thinking, and feeling that are diverse from his/her own personal experience.[188]

Of eleven student-centered goals, three encompassed cultural diversity. Four faculty and staff goals and objectives were outlined in the report. Of these, two mentioned cultural diversity, one of which stated, "they [faculty] will provide historical context…." which supports the notion that School Mountain Side has clear and explicit objectives for faculty and students in reference to cultural diversity. Not only are different time periods reflective of different cultures, because constructs of society change, discussions of historical context are prime for incorporating cultural diversity. When discourse is conducted about a previous time period, the origin of ideas, theories, events, and movements can be explored as well as cultural roots of the subjects being examined. Although the presence of cultural diversity is not assured here, it is positioned to be included. Further, the Self-Study focused on staying connected to the Mission of the Department. I saw a commitment to cultural diversity throughout the internally consistent document.

It was evident in the data that School Mountain Side encouraged students to discover dance as an art form in their community. When students were asked to report their favorite dance companies, most students provided different responses from one another, and only two students identified companies that were also selected as favorites by faculty members. Thus, all but one of the preferred dance companies of Mountain Side seniors were selected by one student (Table 7). Of the nineteen dance companies named, fourteen were companies that students were exposed to outside the Dance Department, and two of the companies fell into the category of IDF. This

supports the claim that School Mountain Side encourages students to highlight their individuality, rather than conform to one aesthetic. It is important to note that the only African American student respondent was also the only student to identify The Alvin Ailey American Dance Theater as their favorite dance company. This further indicates the need for students of color to be able to identify with other dance artists in their field of study.

Overall, School Mountain Side's commitment to cultural diversity was apparent in the areas of curriculum, course offerings, and student and faculty objectives. These values were communicated to students, listed in the Self-Study, and reported by students in the questionnaires. However, when I attended the student dance concert, I saw a discrepancy between a commitment to cultural diversity and the work presented by the students. I saw little exploration of diverse cultures in this instance. This could be an indication of the type of work students chose to present; it might also indicate what they felt would be most marketable to their audience, faculty, or possibly future employers/company directors. While the performance I attended did not present a complete picture of the Department, the performance was a product of the curriculum as interpreted by students.

Admission requirements were the next area to be examined through the use of a sub-question. (Does the department evaluate an incoming student's level of interest and/or investment to the department mission, in regards to cultural diversity?) I was interested in examining what types of experiences or courses admissions criteria encourage, recommend, or require.

School Mountain Side interviewed students as a part of the audition process. All students were encouraged to audition, even if not required to do so because of strong grades and an acceptable video. This is, in part, to help the applicant and faculty discern whether the student is a "fit" for the program. The interview, as mentioned in Chapter Four, is an essential component of the audition process wherein Dance Department faculty can gauge whether or not a student values cultural diversity, among other criteria markers. There are no experiences or courses that are pre-requisites, nor are there specific questions asked. Rather, assessment in this area is at the discretion of the faculty.

Although the intent to assess whether students are amenable to Department values is valiant, the method of a single interview, with no pre-set or defined questions, makes this process subjective and arbitrary. This process could be stronger if streamlined with a uniform interview schema. This would ensure that each student is given an equal opportunity to share his/her views and values. With the use of open-ended questions, as done in many interviews, a uniform interview outline would still allow for nuanced responses from students. Such a process could contribute to the admissions process.

A barometer of learning outcomes, as discussed previously, was the students' ability to identify dance artists with culturally diverse backgrounds. This discussion speaks to the research sub-question designed to explore the cultural diversity of curriculum content. To the prompt "name three significant figures about whom you have studied in this program who would

fall within the general rubric of cultural diversity," responses were given that inspired more questions about how the Department frames cultural diversity. Students from School Mountain Side identified eight African American artists (Alvin Ailey, Lula Washington, Bill T. Jones, Savion Glover, Asadata Dafora, Katherine Dunham, The Berry Bothers, and Pearl Primus). Latino Modern dance pioneer José Limón was identified by one student. Caucasian Americans were also identified: five students named Martha Graham, two named Merce Cunningham, and each of the following artists were name by one student: Ruth St. Denis (1), Bob Fosse (1), Isadora Duncan (1), Lester Horton (1), Doris Humphrey (1), and Jerome Robbins (1); along with European artists: Pina Baush (1), Mary Wigman (1), Bella Lewitzky (1), and Rudolph Laban (1). It is not clear to me why students included Caucasian Americans in a general rubric of cultural diversity, especially when instructors were reported to provide historical and cultural context. However, if the rubric of cultural diversity has no parameters, there is the possibility that cultures would be watered down, lumped together, misrepresented, and/or misunderstood. Further research is needed to gather an understanding of how cultural diversity is framed and understood within this educational setting.

One way in which students reflect the values of their home institution is in the work products they create. Thus, the diversity in course requirements can be seen, or not seen, in student concerts. In my opinion, all three schools struggled in this area. The study did not address how student choreographic work is selected for dance concerts. Perhaps there were works students

produced which did not get selected that were more representative of the culturally diverse offerings and interests of the School Mountain Side's Dance Department students. If I were to repeat the study I would ask, "How is student work cultivated, selected, and assessed?" Further, is a foundation laid for students to create in culturally diverse dance forms, or are culturally diverse courses simply recreational electives? If students study a majority of Ballet and Modern and then take composition courses based on Western philosophies of staging, creative processes, and aesthetics, then the curriculum is designed for students to become educated artists within a Western aesthetic. This is an area that begs for more research, yet is outside the purview of this document.

A sub-question was used to address the area of curriculum requirements. (Does the sequential curriculum design reflect a culturally diverse curriculum?) School Mountain Side requires students to take more than twice as many Ballet and Modern dance classes as "World Dance" courses. Although School Mountain Side explored cultural diversity throughout multiple facets of its curriculum, these requirements communicated a greater value placed on the training system of Western and historically privileged dance forms. This value system of Western and historically privileged dance forms may have transmitted to the creation of the particular dances that students choreographed.

Students in the Dance Department had excitement for and a commitment to the Hip-hop and Hawaiian courses that I observed during my

visit. Students in these courses were fully engaged in the material and demonstrated active roles as class participants. In the questionnaires, although they constituted a minority of responses (two students mentioned Hip-hop and one student mentioned Hula and African), students with an affinity for culturally diverse dance forms provided passionate commentary on the importance of cultural diversity in their dance courses. It is possible that these students came into the Department with these values and that their responses may or may not have been demonstrative of the Dance Department's communication of these values. Responses did not indicate whether or not students developed this interest in culturally diverse dance forms while studying at School Mountain Side.

Cultural diversity in the curriculum of School Mountain Side's department was found in numerous areas. However, School Mountain Side's implementation of cultural diversity was particularly strong in the areas of social and historical contextualization of curriculum (as this is one of their faculty objectives), as well as the availability of culturally diverse dance courses. Almost all of the students (12 out of 14) commented that they received a great deal of social contextualization. However, students noted that contextualization was relegated to specific courses; they also stated that technique courses rarely contextualized material. Course offerings and historical contextualization are both influenced heavily by the Department leadership. In this instance the leader of the Department was also the instructor of the course most students (9 out of 14) named as their primary

source of historical and cultural context. Thus, the leadership was aligned with the mission and faculty objectives of the Department, but this was not consistent throughout the teaching faculty.

Although historical and cultural context was not included in instruction in all courses, it was apparent from student responses that this was a component of their education. The confidence with which students responded to this question gave me the impression that a value for cultural and historical context was communicated to students. It is unfortunate that all courses did not incorporate this value. However, the courses that did incorporate it left an impression on students. Students were, as a whole, more detailed in their responses to this question than any other.

The use of required readings in the curriculum was examined. School Mountain Side provided limited readings that reflected cultural diversity (See Appendix D). Most culturally diverse required readings came in the form of articles or chapters within a book. Some courses did not have required readings. It is interesting to note that while technique courses often did not have required readings, those courses that focused on dance forms from diverse geographical locations, such as Hawaiian Dance, did provide culturally diverse readings for students in the form of "handouts." It was my experience that instructors teaching culturally diverse dance forms find the need to supplement movement practices with readings to contextualize movement and give students an understanding of the culture and heritage from which the dance form has developed. School Mountain Side committed

resources to offering students kinesthetic opportunities to experience diverse dance forms through course offerings. To this end, it appears as if School Mountain Side's curriculum values kinesthetic intelligence and experiential learning of culturally diverse dance forms over resources in the form of literature.

Required readings were provided through required courses. The course, Dance: Humanity, Culture, and Society, required for all dance majors, had a significant number of culturally diverse readings. The readings assigned in this course comprised the majority of the culturally diverse readings for School Mountain Side. Unfortunately, few students reported these readings. This suggested that the readings were not a focal point of their educational experience. Of fourteen students, six reported that they had required readings but no students remembered the titles or authors of the texts. Of the remaining students, six noted a kinesiology text, two noted a Laban text, one noted a text for choreography, and one noted a text for Dance Education. Six students said they had required readings in "World Dance." Of these students, two wrote that they could not remember the title or author; one wrote in "handouts;" and one wrote in "Hula." Overall, the students' responses suggested that little significance was given to the required readings.

The study was inconclusive in determining what values, outside of cultural diversity, were reflected in the readings. Because only the texts of courses that referred to cultural diversity in some way or Dance History courses were analyzed, I am unable to report on the general values

communicated in the courses overall. I found one culturally diverse text in the Dance History syllabus, *Winter Season*, the story of a Russian ballerina. This course did not list any other culturally diverse reading materials. Although Russian culture is diverse, the text was about a ballerina. Ballet dancers share customs of the Ballet world that would be similar to a Ballet student in the United States; customs connected to vocabulary, attire, and class etiquette (such as applause at the end of class and how to receive corrections). Thus, although I included it as a culturally diverse text, it still reinforced Western values of dance connected to historically privileged dance forms.

School Mountain Side's Dance History course included cultural diversity in other ways. Two days of instruction focused on the works of Alvin Ailey. In addition, two days of this course focused on Tap, which, although it is a Western dance form, I would consider to be within the category of popular-Western. Tap has cultural roots and retentions from African music and dance forms. Similar to Hip-hop Tap is not a recognized Western dance form, yet it originated in the African American community of the United States. Also similar to Hip-hop, Tap was developed in the African American community, but was refined and given attributes of a Eurocentric aesthetic in order to be profitable in commercial markets. "Plain hoofers," Tap dancers that focused on the footwork and rhythms, never assimilated into the mainstream. Success on Broadway was reserved for those who polished up "hoofing" with a lifted upper body and precise arm and torso placement—these performers were Tap dancers.[189] Once again this assumes a Western-

based aesthetic was the required avenue for achievement. The Ailey and Tap focuses within the Dance History course are examples of culturally diverse offerings in the curriculum that were outside the purview of required readings. Such incidences could explain some of the shortcomings of School Mountain Side's reading list. However, the Dance History syllabus indicated that out of the 42 class meetings, 38 classes focused on Western and historically privileged dance forms, with the sole exception of Tap. Alvin Ailey is included among American Modern dance pioneers. While the subject of his work often focused on the African American experience, the genre of dance he worked within was Modern, a Western and historically privileged dance form. Some argue that Alvin Ailey would not have achieved the commercial success that he did, had he worked outside a Western-based dance aesthetic.

Among faculty responses, all faculty members reported that they selected texts through their own independent research. No faculty members reported the use of online or video resources.

Overall I found School Mountain Side to be working toward their mission. I found their faculty and student objectives focused on cultural diversity. The responses of students who stated that their professors provided historical and cultural context supported this. School Mountain Side has an extensive history of offering culturally diverse dance forms to students. This is one area that could be developed by offering students the opportunity to apply more of their required dance technique credit hours to dance forms outside of Ballet and Modern. However, the areas that need the most

development at this point are the culturally diverse required readings and a focused recruitment strategy for culturally diverse students and faculty. School Mountain Side offers culturally diverse readings in a limited number of courses, and in a manner that is not effectively retained by students. School Mountain Side would benefit from a strategic approach to diversifying the faculty and student population. Overall, and through my personal interactions with the leadership of this Department, I determined that School Mountain Side took the issue of cultural diversity seriously and sought to actualize their mission and educate students with this understanding.

School Brookside

The relationship between the mission of cultural diversity and the curriculum of School Brookside was examined. School Brookside stated the option to move toward proficiency in Eastern or Western dance forms in their mission statement. The mission also states that culture is the foundation and starting point of dance. My analysis of School Brookside begins with its mission; School Brookside stated course offerings would enable students to become proficient in Western as well as Eastern dance forms.

School Brookside allows students to study the technique of their choice without any set number of credit hours in any one specific technique. As long as students complete the required number of technique classes (16-18 credits), students may study any one or multiple techniques to satisfy degree requirements. The Department offers both Western and non-Western dance

forms or Physical Practices (Hawaiian, African, Yoga, T'ai Chi, and Indian - Bharata Natyam, and Kathak). However, the Department offers eight, level one Western courses, and five, level one non-Western dance forms. The mission states that students can work toward proficiency, so additional levels become pertinent. The Department offers six level 2 Western courses, compared to two level 2 non-Western dance courses. Six level 3 and 4 Western dance courses are offered, while no level 3 or 4 courses are offered in non-Western dance forms. This disparity of upper level courses in non-Western dance forms begs the question, "How can a student seeking to become proficient in a non-Western dance form at School Brookside achieve this goal?"

Although students at School Brookside have the freedom to choose the techniques they wish to study, limited course offerings suggest that all students will study Western dance forms in order to accrue enough credit hours to graduate from the four-year program. It might be possible for a student to study the beginning level of the six various types of non-Western dance forms or Physical Practices (Hawaiian, African, Yoga, T'ai Chi, and Indian [Bharata Natyam, and Kathak]) and the two level 2 non-Western dance forms (one Indian and one African); however, this would not qualify as the development of the proficient technique of a dance form. Nor would a student be able to satisfy all technique requirements in that manner. Overall, School Brookside has taken a significant step toward diversifying its curriculum by not requiring a specific number of credit hours in Ballet and Modern,

disproportionate to World Dance. However, limited course offerings remain an obstacle in order to fulfill the Department's stated mission of training proficient dancers in Eastern and Western dance forms.

Indirectly, one student communicated the issue of limited IDF course offerings in their questionnaire. This student identified Classical Indian as their dance specialty. When asked, "Is there a course(s) you were required to take that you do not think you will apply to your future in the field of dance?" this student responded, "Yes, the Western dance technique classes, but I don't mind." It is unfortunate that this student was required to pay for and take courses outside the purview of that specialty; when students studying Western dance forms were fully accommodated and not required to study outside of their specialty. Certainly, many students take courses that they would not elect to take if given the opportunity. However, these courses were not taken because they were required, but rather because upper level courses in this student's specialty were not offered. This is not to say that such courses will be useless to the student in the future. It is to say that such provisions are not in place for students who chose to study Western-based dance forms. They are not required to take more than two credits (in most cases) outside of their selected genre of study, just in case it would be of use in the future. This structure is not equitable in terms of cultural diversity in dance.

The second part of School Brookside's mission addresses cultural diversity and speaks to teaching students that culture is the source of dance. I found that School Brookside accomplished this portion of its mission in

several ways. First, most students and faculty reported that cultural and historical contextualization of material was important to the educational experience of students. Offering culturally diverse dance forms and Physical Practices, such as classical Indian (IDF), Hawaiian (popular-Western), African (IDF), and T'ai Chi (culturally diverse movement practice) provided students with an understanding of culturally informed movement, and how culture imprints and is transmitted through dance.

A sub-question was used to explore admissions processes. (Does the department evaluate an incoming student's level of interest in and/or investment to the department mission, in regards to cultural diversity?) This question was designed to gain data on admissions practices. However, this question was irrelevant to School Brookside. School Brookside does not require auditions; nor does the Dance Department have input into the admittance of dance students. Students in the Dance Department select dance as their major after being admitted to the institution. This aspect of the Dance Department admissions process makes it challenging for the Department to show a preference for one dance genre over another. Further, the Department has no input (other than possibly through recruitment) into the demographic representation of each incoming class. This places the Dance Department in a neutral position; the Department can neither advocate for, nor stand as a barrier against, any student's admission on the basis of an audition. This system also allows for students who may not be technically advanced enough to be accepted into dance departments with rigorous audition requirements to

study dance. However, Professor Glider shared with me that in most cases students who had the academic resources to position them for entry into Brookside also had the resources to attain dance training.

Students had an acute awareness of artists from culturally diverse backgrounds. These data addressed the research sub-question in reference to content of curriculum. When asked to name three significant dance figures with a culturally diverse background, all students offered responses that fit into the rubric of cultural diversity and qualified responses that were in any way ambiguous. For example, the student response of "Lester Horton," a Caucasian American artist, was accompanied with the comment, "used movements with African origins." (Although I would not connect the Horton technique to "movements with African origins," the technique is commonly connected to the Black community because of Alvin Ailey's historic use and association with the technique). The other two Caucasian figures identified were both of European origin, Kurt Jooss and Marie Rambert. Overall, School Brookside's seniors were the only group of students who participated in the study who identified figures that fit into the rubric of culturally diverse, without ambiguity as to how they came to that understanding. Thus, School Brookside provided students with a traditional framework of cultural diversity which focused on cultures outside the American mainstream.

As explained in connection to the other schools in the study, the student dance concerts are an important product of the educational experience. These data also spoke to curriculum content. The Brookside dance concert

that I attended was a presentation of faculty works and not a student product. Pieces within Western and historically privileged dance genres were presented, similar to traditional dance departments. The concert was similar to many dance concerts I have attended in higher education: there was no apparent focus on culturally diverse dance forms.

As noted in Chapter Four, students who performed Eastern dance forms presented their work at a separate event. I found the separation of Eastern dance forms from the mainstream dance forms in this dance concert problematic. Understandably time restrictions can make a full integration of the two programs unrealistic. However, it seems as though one Eastern dance form piece could have been presented. Such a presentation could have served as an advertisement for the upcoming Eastern dance performance, or an opportunity to educate and orient audience members to a culturally diverse dance form, or to communicate to students who study Eastern dance forms that they are valued and considered a part of the Department as a whole. Although I do not have a full history and context of the faculty dance concert, and other variables that may have impacted the decision to separate Eastern dance, the presence of Eastern dance in the faculty concert of a dance department is an opportunity to demonstrate the department's commitment to cultural diversity.

School Brookside demonstrated a commitment to bringing culturally diverse guest artists to the Dance Department for master classes, series, community performances, and/or residencies. Between 1996-2010, School

Brookside hosted the following artists (all of these artists expanded the presence of cultural diversity in the Dance Department): Robert Battle, Bill T. Jones & Company, Pearson/Widrig Dance Theater, José Limón Dance Company, Bebe Miller Dance Company, Garth Fagan, Ronald K. Brown\Evidence, Bill T. Jones/Arnie Zane, Ellen Sinopoli Dance Company (master class and performance of *BRANCHES OF WORDS* a filigree of 14th century Persian poetry by Hafez, Middle Eastern, Jewish and African music, and American Modern dance), Shila Mehta (Kathak Dancer, Classical Dance of North India), Stefanie Batton Bland (Contemporary dance with international influences), Gina Bugatti (Ballet Mistress for Ballet Hispanico), Marilyn & Sekou Sylla (African dance/music), and Barbara Martinez & Carlos Revollar (Flamenco dancer & guitarist). These artists extended the students' exposure to culturally diverse dance arts.

Professor Glider communicated to me that the guest artists are considered integral to providing students with a culturally diverse perspective of dance. (Note: Western, mainstream guest artists were also included in residencies and master classes). This component of the Department's curriculum and culture speaks directly to their mission of teaching that acknowledges that culture is a foundational starting point of dance.

Curriculum requirements were explored through a sub-question. (Does the sequential curriculum design reflect a culturally diverse curriculum?) As explained previously in relating the curriculum to the mission statement, School Brookside requires that all dance majors take 16-18 credit

hours in any technique. No preference is given to any specific genre. However, only 8 courses, each for 1 credit, are available under the category of non-Western dance forms. How, then, would a student who wishes to study non-Western dance forms complete degree requirements of 16-18 credit hours? The intent of School Brookside is progressive. However, at this time, they do not have the infrastructure and resources to fulfill this aspect of their mission.

Instructors' use of historical and cultural contextualization was examined. This is a teaching tool that can be utilized during class discussion of course material. Cultural contextualization is relevant throughout the curricula, materials, and techniques. If cultural context does not draw attention to how content relates to diverse peoples, then it can in the least, acknowledge their absence. Students and faculty stated that historical and cultural contextualization was a component of the educational experience at School Brookside. Students identified Dance History courses, as well as courses in culturally diverse dance forms, as the primary sources of contextualization. It was reported that contextualization did not occur in all courses; however, the value was evident: each student noted contextualization as a component of the program. This indicated that it was important and memorable. School Brookside also states a commitment to Eastern and Western dance forms in the Dance Department mission statement. However, balancing the two within a Western context is a challenge. One student reported that in the Dance History class they were able to contextualize

Western dance, but did not have time for Eastern dance forms. This noted a departure from the School Brookside mission of providing students with an excellent education for either course of study. Thus, historical and cultural contextualization is an area that is working in some regards, yet can be further developed.

I found the lack of integration of culturally diverse resources was most evident in the area of required readings. A sub-question was utilized to explore required readings. (Do non-technique courses utilize culturally diverse reading requirements?) The cultural diversity of the required readings at School Brookside was insufficient. No students recalled any of the texts identified as containing culturally diverse subject matter; therefore, the significance and the value placed on the text into question was called into question. Further, the texts that offered cultural diversity were only present in three elective courses: (African, African American, and/or classical Indian dance forms; see Appendix E.) Because these courses were electives, students could graduate from the program without taking them. Thus it appears that cultural diversity was relegated to specific classes and that not all content is in some way amenable to cultural diversity.

A key component to an inclusive curriculum is making all content culturally relevant to all students—required readings provide a concrete resource. Even though the student body is not diverse, the workplace that many of these students will transition into is culturally diverse. As noted, nine out of the ten students in School Brookside's Dance Department wish to work

in a metropolitan setting (this included small, medium, and large cites.). This is not to say that all people who work in a metropolitan setting will engage in culturally diverse work and/or communities. However, they do have a need to understand the people and cultures that are present around them. Additionally, those in rural communities also have a need to understand those who are indirectly connected to them, as fellow citizens in this country and globally (i.e. global economy and growing cyber network). Thus, a culturally diverse curriculum speaks to the preparation of these students and the work environments they will likely meet in the future. Culture is transmitted in all content. If there is not a diversified approach both in content and delivery, then students' education is reinforced with a monolithic vantage point of dance studies, inscribed by the dominant mainstream culture. Historically, dance curriculum has been steeped in decades of alignment in Western ideology, aesthetics, and creative processes. Thus, to reform traditional curriculum, culturally diverse required readings should not be compartmentalized into specific courses. Moreover, the culturally diverse required readings of School Brookside need to be expanded.

Overall, School Brookside offered a progressive curriculum model that weighted all dance forms/techniques equally. Unfortunately, limited course offerings would not allow a student to fulfill the required 16-18 credit hours of technique before exhausting all of the World Dance offerings. This would make it necessary for the student to take Western and historically privileged dance techniques. Conversely, a student whose intent was to study Ballet and

Modern could fulfill Department requirements without taking courses outside his/her primary interest of study. Thus, while the curriculum infrastructure is in place to offer the study of culturally diverse dance forms, the course offerings need to be expanded in order to realize the full potential of the curriculum.

School Brookside demonstrated meaningful strides toward providing a culturally diverse educational setting and experience. Although the Department has little control of the demographics of the student body, the Department could benefit from a more culturally diverse faculty, particularly full-time faculty positions. The transient nature of some of the culturally diverse courses is a result of not having the instructors of these courses as full-time faculty members of the Department. This is an issue for many dance departments and hopefully can be remedied as more departments prepare dance educators who can teach culturally diverse dance forms. Finally, as stated previously, School Brookside would benefit from culturally diverse required readings across the curriculum.

CONCLUSION

It is apparent, throughout the data, that each school has taken steps to incorporate cultural diversity into their respective Dance Departments. The degree to which each school has succeeded with this goal varies. It is difficult to assess which has incorporated adequate, more than adequate, or insufficient cultural diversity to meet the needs of the students the department serves. It is

also apparent that each of these schools is invested in Western and historically privileged dance forms; two of these schools maintain sequential curriculum that it has structured itself upon for decades. From composition, to improvisation, to Dance History courses, the philosophical underpinnings of Western dance aesthetics mark a sequential through-line experienced in courses each semester. Yet, requirements that focus on cultural diversity can be met within one or two semesters. It is not possible to conclude from the data whether these schools should focus less on Western and historically privileged dance forms. However, data support the need to incorporate culturally diverse content in each course, not solely specialty courses.

Professors' historical and cultural contextualization of dance materials provided another avenue to explore cultural diversity at each institution. In reference to the question of whether professors provide historical and cultural contextualization of material, I found that Ballet teachers, at all three schools, tended to say they did not contextualize material because it was not appropriate, there was no time, or they contextualized material when they taught other courses. The idea that contextualization is only appropriate in certain courses is problematic. How can Ballet be relevant for people of color if they cannot see themselves in the art form, or if instructors do not feel that providing context is relevant? There were and are Black ballerinas, Korean ballerinas, Latino ballerinas, and Native American ballerinas who have contributed to the development of the art form. Ballet content could be diversified in a number of ways. For instance, Dance Theatre of Harlem's

Creole Giselle could be critiqued and compared with the classic *Giselle*. It is incumbent upon faculty to make all courses culturally relevant, as opposed to relying upon traditional content.

There should be, and are, places throughout the world where Western and historically privileged dance forms can be studied and preserved. However, where can students go to receive a culturally diverse dance education, if not from the few institutions that state cultural diversity as a component of their mission?

The use of admissions interviews seems to be a valued barometer of students' alignment with department missions for both institutions that used them: School Mountain Side and City Side School. More research would need to be conducted in consideration of the overall evaluation process to determine whether the method objectively meets their goals. What is the importance of a student's commitment to cultural diversity? Where does a student's commitment to cultural diversity factor in among other criteria such as academic record, test scores, technique, and talent? These schools might consider the development of a formula, if they do not already have one, whereby each criterion of assessment is given a value. While it is clear that the current system acknowledges a commitment to cultural diversity and is interested in students aligned with this, unscripted interviews are ambiguous and leave room for oversights. If valuing cultural diversity is significant to these schools, it should be included somehow in the assessment process, even if only for the purpose of communicating department values.

Student outcomes provided the strongest evidence of what students learned within a culturally diverse curriculum. In reflecting upon students' responses to the questions that asked them to name significant culturally diverse dance figures whom they have studied; students' commentary on required readings; and, what students chose to showcase in their dance concert, I gained perspective, albeit not complete, of the students' educational experience. This picture indicated that schools with a commitment to cultural diversity could provide to students a more concise frame of reference for cultural diversity.

Offering culturally diverse dance forms is a starting point, and one that was introduced in dance departments decades ago. Historical and cultural context is integral to a comprehensive dance program; it is not a practice that should be limited to schools that value cultural diversity. There is a need for such contextualization in all dance departments. To City Side School's credit, incorporating culturally diverse dance forms into the Modern curriculum is a creative way to ensure that all students experience cultural diversity through dance. However, augmenting degree requirements, as School Brookside has, is a vital way to reform the infrastructure. Without expanding the definition of higher education degree requirements in dance to include the study of culturally diverse dance forms, Western historically privileged dance forms remain the status quo and reinforce socially constructed ideas and ideals of race and class.

Overall, I found that many students were unaware of their department's commitment to diversity. When asked what their dance departments valued, most students at all three schools made no mention of cultural diversity. However, throughout the questionnaire, students identified numerous ways in which the Departments incorporated cultural diversity. Thus, while I did not get the sense that any student of the three schools would be surprised to hear that their dance department was committed to cultural diversity, it was apparent that many students were unaware that it was a core value. I believe attention to core values of cultural diversity could go a long way to communicate its importance to students. This could ensure that cultural diversity does not become an implicit component of department values, taught as a "hidden curriculum." In Chapter Six, I provide a number of recommendations to the field about how cultural diversity might be embedded in department curricula.

CHAPTER SIX

SUMMARY, RECOMMENDATIONS FOR IMPLEMENTATION, AND RECOMMENDATION FOR FURTHER RESEARCH

Introduction

Chapter Six is a presentation of this study as a whole. Herein I share conclusions reached and suggest directions for the implementation of culturally diverse curriculum development as well as suggestions for further study.

Summary

The focus of dance departments has evolved a great deal since the establishment of the first dance major at the University of Wisconsin in 1926. Margaret H'Doubler spearheaded dance education that inspired kinesthetic learning, creative movement, and an understanding of human science. Her work was instrumental to the establishment of dance as a major field of study in the academy. Over two decades later, the first Dance Department in higher education was created under the direction of Alma Hawkins at UCLA in 1953. Hawkins also esteemed a philosophy of Dance Education that embraced the dancer as a creative being, and resisted a focus on technical proficiency.[190] In subsequent years, countless dance educators worked to advance the position of dance in the academy. By the 1970s, many dance educators began to shift dance department missions from H'Doubler's Dance Education focus to a performance-based focus. This change in vision did not occur in all dance

departments, but it did occur in most. This performance vision stimulated curricula to focus more on Western and historically privileged dance technical training. Performance-oriented dance departments met the needs for a growing number of students who wanted to pursue dance training at the university level. This performance goal can, in some instances, work in opposition to the integration of a culturally diverse curriculum.

The selected dance departments in this study stated a value in cultural diversity, among other values. This dissertation was an exploration of how this value was transmitted to the educational experience of students. Cultural diversity is a relatively new value to be embraced by dance departments. One factor to motivate this value were requirements outlined by WASC, NCA, and NEASC (three accreditation agencies for colleges and universities in the United States). For many schools strategies to address cultural diversity are criterion of accreditation.[191]

Dance has long been understood to be a cultural expression. Dance in higher education has historically been approached through a Western lens. During the process of subject school selection, I learned that few dance departments stated a value in cultural diversity in their mission statement. Students with culturally diverse backgrounds comprised a small number of the students who participated in this study. That stated, these students reported the significance of culturally diverse offerings, and historical contextualization. In the midst of many forgotten texts and items of information, students with a particular interest in a culturally diverse dance

form were more likely than others to recall the name of texts. This indicates that the texts were of importance, resonated with these students, and were relevant to their learning process. As dance departments and student populations as a whole continue to diversify, the demand for culturally diverse curriculum in dance will likely increase as well.

Multicultural Education is a field of study that supports culturally informed learning styles and endorses culturally relevant pedagogy. The goal of Multicultural Education is to provide learning opportunities and a quality education for people from diverse cultural and socio-economic backgrounds. It was my goal to see where and how Multicultural Education can be employed to provide quality-learning experiences for dance students. Although Multicultural Education has been a component of education curricula in higher education for decades, it has not yet reached Dance Education in higher education in a substantial manner.

Understanding cultural diversity was the overarching issue throughout this study. What does it mean to provide a culturally diverse curriculum within a Western-based educational system? For each dance department studied, cultural diversity was demonstrated differently. It would be possible to construct a definition of cultural diversity and then demonstrate how these schools did not fulfill the qualifications of my definition. However, each school's understanding and implementation of cultural diversity was valid, functional in the given space, and took on the amount of progressive change that each department could adjust to at that particular time. That stated, I have

defined cultural diversity as the inclusion of people who represent multiple cultures or the representation of dance forms from multiple cultures.

The term “multiple” is vague and pliable. It is my belief that multiple begins with a minimum representation of three cultures and provides space to grow and evolve to a number that includes more cultures. All dance forms are expressions of culture. Thus, in order to offer diversity, different cultural expressions are required. This could be accomplished by offering two culturally diverse dance forms. However, this dichotomy sets up a situation with a limited frame of reference. Students may box things into categories, dance form “A” has x characteristics and dance form “B” does not. However, when dance departments offer several cultural expressions of dance, students are in a better position to articulate each dance form individually, with a greater understanding of their nuanced differences.

In this summation of the study, I will present the weakness of the dance departments first and the strengths second. All three schools are aware of their need to diversify dance department faculty. This is the area where I saw the least evidence of a strategic plan to change and the least diversity across all three schools. Faculty and student cultural diversity and the inclusion of culturally diverse dance forms represent the actual practice of the mission. Diversity of faculty is an issue within all of higher education, so it would be odd if it were an issue that did not impact dance departments. However, because faculty diversity is a challenge for most schools and

departments, there are increasing resources to address this issue. Recommendations for faculty diversity will be presented in the next section.

Required readings were also an area that proved to be a challenge for all three schools. For each school there were between two to five courses which offered culturally diverse texts. These courses were niche courses designed to address cultural diversity in some way; examples include Dance Education in Diverse Settings, or Hawaiian Dance. Culturally diverse resources were limited in Dance History courses, and students at all three schools reported few culturally diverse texts overall, at all three schools. This signified a low priority of text resources for students in general.

Historical and cultural contextualization was reported as an integral component of students' education experience. Most students at each school reported that their professors provided historical and cultural contextualization for course material. Interestingly students reported such contextualization at a higher percentage than did the faculty. Although the data were not conclusive, this might suggest that students felt that their dance education was thoroughly contextualized and grouped courses together, reflecting the overall experience. Faculty also noted reasons why historical contextualization was not appropriate, depending upon subject area or it was not possible, due to lack of time. This suggested that not all faculty members were invested in the mission to diversify the curriculum. This could be a difference between adjunct and full-time tenured faculty. Often tenure-track faculty members are more invested in the department mission and culture. In many instances

adjunct faculty teach their course and leave campus, with limited departmental duties and/or requirements, and often hold employment obligations at multiple institutions. This is an area that would benefit from further study, especially as changes in the academy indicate there will be a greater number of adjunct faculty members in the future. Overall, the dance departments in this study demonstrated satisfactory levels of contextualization although this area could be developed. Recommendations for improvement are provided in the following section.

School Mountain Side offered the largest number of culturally diverse dance forms. These elective courses included: martial arts; martial arts in China; Yoga I, II, Yoga for dancers; World Dance (selected world cultures from Africa, Asia, the Pacific, and Europe); Dunham Dance Technique (Modern dance pioneer, Katherine Dunham categorized the Dunham Dance Technique as a Modern dance technique); dances of Greece; dances of Mexico, Javanese; and Hip-hop. However, School Mountain Side only offered one level in all of these art forms. Students were permitted to repeat Hip-hop for credit up to four times, and Dunham could be repeated up to six times. The World Dance course could only be repeated if the specific dance form being studied differed. The ability to repeat a course is not equivalent to offering multiple levels. When beginning, intermediate, and advanced students are all in the same class the instructor has to accommodate all students, as opposed to a focused progressive study of a genre. Note, multiple levels of Ballet, Modern, Jazz, and Tap courses are offered to School

Mountain Side students. Nonetheless, due to the number of Modern and Ballet credits required, most students do not have enough openings in their schedule to become proficient in other dance forms nor to study a significant number of the culturally diverse dance forms throughout the four-year program. Thus, School Mountain Side's culturally diverse course offerings were a strength, in that the Department offered a variety. Simultaneously these same course offerings were a weakness in that the Department did not offer multiple levels for advancement to proficiency.

School Brookside offered a progressive sequential curriculum model that allowed students to receive comparable technique credit for any dance technique the student chose to study. This model is ideal in not privileging one dance genre over another. Unfortunately, similar to School Mountain Side, School Brookside did not have enough course offerings in culturally diverse dance forms to allow a student to complete four years of study in a culturally diverse form. I presumed this was because of limited resources. Thus, School Brookside had an exemplary design for required technique courses, which was a strength, but, the lack of upper level culturally diverse courses was a weakness.

City Side School did not focus on diverse course offerings. This school focused their culturally diverse curricular offerings on the infusion of diversity into the Modern courses. This approach ensured that all students would be exposed to cultural diversity during the course of the four-year program. However, this approach did not allow for students to become

proficient or attain a degree in the study of a culturally diverse dance form. Additionally, because courses were titled "Modern," there was the potential for the culturally diverse aspect of this course to be suppressed or eliminated.

Recommendations for Implementation

The following recommendations are designed for any school that wishes to implement a culturally diverse dance curriculum. It is important to acknowledge that the process of culturally diversifying curricula and department culture is a laborious process and does not occur overnight. In most instances, all of the recommendations will not be feasible for one school. However, I have offered a number of recommendations in each category to provide options to each dance department. School student population, location, faculty, institutional support, and financial resources are all variables that will factor into the feasibility of the recommended changes.

The recommendations in this section have been developed after analysis of the data presented. Recommendations have also been informed by my experience in several settings. I called upon skills I developed as a recruiter for Teach For America, where there were specified recruitment targets for increasing the numbers of people of color in the organization. In addition, I reflected upon experiences I have had in dance departments in my undergraduate and graduate education that were significant in terms of expanding my perspective of cultural diversity in dance. Finally, my experiences teaching culturally diverse populations were also significant in

the compilation of these recommendations. These recommendations emerged after reflecting on best practices to expand cultural diversity. These recommendations are the beginning of a process. Literature presented in this dissertation documents the challenges that many schools have encountered when working to diversify curriculum.[192] Some of the recommendations suggested can be implemented easily, while others will require resources and invested individuals. Departments may find that creating a short-term and long-term plan will be the best way to address this process. Change is not an easy process and resistance to change can be expected. However, when I think of how dance as a discipline in higher education began, and how it has grown, I am certain that this field of study in higher education can evolve to become a more inclusive discipline. The placement of Ballet in dance curriculum speaks to how a genre, once outside the core curriculum, can be moved to the forefront. I am confident that as a dance department works to diversify the curriculum and department structure, it will find more opportunities for expansion than I have provided here.

Recruitment

Recruitment is one way to attract a large pool of applicants. A larger applicant pool increases the probability of having more qualified applicants. Pre-recruitment activities can enhance the recruitment process. The department should reach out to culturally diverse communities. Prior to recruitment season, departments should establish contacts who will become

resources during recruitment cycles. Personal contact with these members of communities is ideal. Additionally, a department representative can invite these communities to dance events on campus as well as send dance students to community events to perform. These established contacts can be utilized as a network of resources during recruitment season.[193]

I recommend that the department chair create a recruitment team or committee comprised of interested faculty and students who represent the demographic populations from whom the department is seeking to enroll. I recommend the department work with a specialist in diversity recruitment to lead the department's recruitment team. This individual would be responsible for marketing the department to prospective students and faculty, with a focus on expanding cultural diversity. In addition, this person would provide recruitment training to the department chairperson, faculty, and student recruiters as well as coach the team through a recruitment plan, inclusive of target goals and closing assessments. Many dance departments have limited budgets that would prevent the expenditure of hiring a diversity specialist. However, the burden does not have to be on the department solely. Because numerous departments wish to diversify the student and/or faculty population, it may be possible for several departments within the institutions to combine resources to make this expenditure affordable. The college or university benefits from recruitment policies that promote diversity. It may also be possible to request support in this area from the human resources department.

As mentioned above, students from culturally diverse backgrounds are great recruitment resources.[194] It is challenging to be in a minority in a predominantly Caucasian academic department, so often minorities have a vested interest in the recruitment of more students of color. Because many Americans live in a socially segregated society, people of similar cultural backgrounds often gather together. As a result, students from culturally diverse backgrounds often know where to go to find other dance students, such as culturally diverse dance studios. For example, a student with an Eastern Asian background might know where other dance students with a similar background study dance in their community. Students with culturally diverse backgrounds can direct recruitment letters and/or visit culturally diverse dance schools. Or, student recruiters can get involved in other recruitment activities directed toward expanding the applicant pool. Students and faculty from culturally diverse backgrounds can be a strong recruitment tool and can sometimes yield better results than mailings. Person-to-person contact is also a valuable recruitment tool. The literature on recruiting minorities into higher education states that phone calls and more personalized modes of communication are more effective with minorities than letters.[195] Current social networking technology also has the potential to be an effective personalized recruitment resource. Ask current students to reach out to prospective students by phone, e-mail, Facebook, and/or Twitter. In addition to sending letters, send posters and post dance videos on YouTube that exhibit

the cultural diversity you wish to expand. Visuals can be a powerful representation of a culturally diverse mission.

Establish relationships with local high schools that have dance programs. Communicate your goals to recruit students of color to the dance teacher at each school. Ask the high school dance educators or if they can put the department's recruitment team in contact with prospective college students.

Ask minority alumni if they would be willing to participate in recruitment activities and/or mentoring.[196] Because some alumni inevitably move away from the institution, these individuals have the ability to recruit in other parts of the state and/or country, which can expand the reach of the department. Minority alumni often have an interest in increasing the diversity of their home institution.

Recruitment of culturally diverse faculty must be targeted aggressively. It is crucial to recognize that more of the same will not produce better results. Previous approaches that have not yielded the desired gains should be abandoned. C. S. V. Turner, as noted in the Literature Review, contended that despite institutional goals to diversify the faculties of colleges and universities in the United States, initiatives to increase faculty diversity have been the least successful of institutional goals. Additionally, the literature suggests that even with the best of intentions, search committees often taint the hiring process. In Pauline Kayes' article on diversifying faculty in higher education she speaks to the myths that surround the hiring process.

> One of the most common [myths] is that if the president, dean, provost, chancellor, department chair, human resources officer, and trustees all openly advocate for faculty and staff diversity then it will be actualized in the search and hiring process. This myth assumes that those who serve on search committees also prioritize diverse hiring when in reality many have never even discussed, let alone agreed upon, the institutional and departmental advantages of a diverse faculty and staff. To be sure, administrative leadership is crucial to a college's success in attracting, hiring, and keeping faculty and staff of color, but if there is any resistance to diversity and multiculturalism in the institutional culture, such advocacy can spawn a backlash that plays out behind the closed doors of search committee deliberations.[197]

Kayes' article references research on faculty searches and the hiring process for faculty members of color to support her claim. Additionally, as a diversity specialist she has guided many search committees through the process of diversifying their faculty. Her experience as a Caucasian woman participating in faculty searches provided her with a heightened awareness of racial biases that can impact the hiring process. This is not to say that all faculty searches are racially biased, but that committees should be aware of the possibility and consciously work toward objectivity.

Diversifying the faculty can be approached through multiple strategies. Current faculty members can be asked to encourage potential candidates with culturally diverse backgrounds to apply. The search committee for the particular vacant position might contact at least five people in the field of dance studies whom they consider the most ideal for the position. They can ask these people if they to could refer the search committee to any viable candidates. They can contact graduate dance programs that focus on

culturally diverse work and ask them to distribute and/or post a job announcement. In addition to posting in the Chronicle of Higher Education and mainstream publications, the search committee should seek out local and nationwide diverse publications or list-serves, like the International Association for Blacks in Dance (IABD), and Diverse (a national publication that focuses on Black and Latino issues in higher education) to post open positions. I recommend schools develop an aggressive recruitment plan utilizing some of the mentioned strategies to assist the administration and search committee in reaching their goal of a more culturally diverse faculty.

Diverse faculties are attractive and help to recruit diverse students. Conversely, diverse student bodies are attractive to faculty members of color. Each population supports the retention of the other, as students of color benefit from having role models in leadership. Faculties trust the institution's stated commitment to cultural diversity when it sees a diverse student population. Additionally, mentoring programs also have a positive impact on the retention of students[198] and faculty of color.[199]

Admissions

Department values can be communicated during the admissions process. Prospective students can learn about the values of the department before they matriculate. The importance of cultural diversity can be communicated upfront; this can also set a tone for the educational experience. This could occur during the dance class audition. A culturally diverse dance class can be a component of the audition. In addition to the dance class, or

instead of it, the admission interview can address issues of cultural diversity. I recommend the use of pre-set interview questions; these would provide an optimally reliable and consistent tool to evaluate each applicant.

Sample questions that could be used in an interview are:

- What is your background, would you share about your family, and/or community? (Cultural backgrounds are not always visible, this question provides an opportunity to learn more about the student's unique life experience.)
- What type of movements do you prefer; can you tell me about your aesthetic preferences?
- What are your goals for expanding your technique and/or perspectives on dance? (A student may show an interest to learn more about culturally diverse dance forms and/or acknowledge that their background did not provide a lot of diversity, and that he/she is interested in being in a culturally diverse environment.)
- Would you share with me your perspective of how dance and culture are related?
- Have you had any cultural experiences with dance? (All dance experiences are cultural, but this questions reveals to what extent a prospective student is aware of this reality.)

I encourage schools to consider how important students' investment is in the department mission. Accordingly, they can incorporate cultural sensitivity into the assessment rubric for applicants. Cultural sensitivity could be one of a number of assessment criteria. (Cultural sensitivity is an acute awareness of different cultural expressions and values that can impact learning, behavior, and life experiences.) Or, schools may decide that students do not need to have an awareness of cultural diversity prior to enrollment. These schools may choose to focus efforts on the learning process that occurs throughout the college experience.

Sequential Curriculum

I recommend that schools implement a sequential curriculum with technique requirements that value all dance technique courses equally. School Brookside offered an excellent curriculum model that allowed students to decide what genre of dance they wanted to cultivate during their academic career. Similar systems that allow students to get equal credit for technique classes are being used in the Dance Departments at Indiana University of Pennsylvania and the University of Colorado at Boulder. This is not to suggest a time-intensive study of Modern and Ballet dance techniques should be eliminated. Rather, dance students in one of the most culturally diverse countries in the world deserve the option to achieve a degree in culturally diverse dance forms. Offering students an alternative does not diminish the study of Modern and Ballet. Instead, it offers students who are interested in culturally diverse dance forms the opportunity to become as proficient in their chosen genre as the students who study Ballet and Modern dance. This diversified approach to the sequential curriculum would set dance departments apart from the over six hundred dance departments in the United States that offer the standard Western-based dance curriculum.

Course Offerings

Course offerings need to allow for students to advance to proficiency and beyond cursory or novelty knowledge of culturally diverse dance forms. Without upper level course offerings of culturally diverse dance forms,

students cannot achieve a full course of study comparable to their counterparts who are studying Western and historically privileged dance forms. Resources to offer upper level courses are often limited due to a number of obstacles. In some regions, instructors who are qualified by university standards may not be readily available. Enrollment numbers for upper level courses may not support expansion. Funding to support additional courses may not be available, and often studio space is limited.

Schools that wish to advance their offerings in culturally diverse dance forms can develop a four-year-plan to extend the technique levels of a specific course, each year adding an additional level to meet the needs of the students who have completed the previous level. Within four years the department would be able to offer proficient study of a culturally diverse technique comparable to that of the other genres of study in the department.

Faculty Training

Support is encouraged for faculty. Institutions may find it beneficial to provide instructors with professional development focused on the diversification of curriculum. The department may want to contract a diversity consultant or specialist to provide training to faculty on culturally relevant pedagogy for higher education. A specialist can demonstrate tangible examples for instructors diversifying dance curriculum. This person would be available to assist faculty with selecting culturally diverse texts and resources. In addition, this person can provide sensitivity training to faculty to heighten

awareness around cultural issues typically experienced by students and faculty in higher education settings.[200]

Required Readings

It would be possible for each department to require uniform compliance from faculty to utilize culturally relevant texts. Department leadership could require a minimum of two culturally relevant texts per course; these texts would be listed in each syllabus. Often instructors want to make their course content culturally diverse but are unsure of how to approach this. A reading requirement would address this issue. Further, such a mandate would ensure culturally diverse content across the curriculum, as opposed to being limited to particular courses. Without an integration of all content, a message is sent to students that cultural diversity has specific defined spaces and is not relevant or valued in all facets of curriculum. Therefore, providing culturally diverse content across the curricula is a demonstration of the significance of this value embedded within the overall educational experience.

Admittedly, it is not always possible to find culturally diverse texts. Authors with culturally diverse backgrounds can be used when instructors find that culturally diverse texts are limited. When resources are exhausted or a quality culturally diverse text is not available, this disparity in the literature can be shared with students so they have an awareness of the absence of cultural diversity in the literature. This will provide students with an

understanding of the efforts that educators have made to diversify curriculum. In these instances when resources are not available instructors can discuss how content being studied may impact various groups differently; it can be a teaching moment. Further, awareness of the absence of culturally diverse texts may inspire students to address this issue in their own future endeavors.

Historical and Cultural Contextualization

School Mountain Side provided an example of how to provide students with historical and cultural context. The faculty was assigned specific objectives to provide historical and cultural context for students. All students at School Mountain Side reported that their professors contextualized course material. This value can be explicitly stated and directly transmitted from the faculty to the students.

Historical and cultural contextualization can become an objective for faculty and at the forefront of teaching pedagogy. Values are communicated in the explicit statement of the value, or in the implicit statement of its absence. Without contextualization students are denied the opportunity to gain a layered understanding of the societal underpinnings of the phenomena being studied.

At School Mountain Side, ten out of twelve faculty members reported that they provided historical and cultural context; and, twelve out of fourteen students reported that their professors provided historical and cultural context. As mentioned in Chapter Four, one of the staff goals stated in the School

Mountain Side Self-Study was, “they [faculty] will provide historical context….” This suggested to me that when faculty were given objectives to include context, this goal could be accomplished. Moreover, department administrators can provide faculty with this objective to ensure that historical and cultural contextualization occurs in all courses.

Guest Artists

Most dance educators will express that students’ viewing of dance performances is an essential component of Dance Education. Thus, providing students with the opportunity to see dance performances of culturally diverse artists and taking master classes with them can make a monumental difference in a student’s educational experience. Contact with culturally diverse dance artists can serve as inspiration, motivation, and exposure. For some students, such experiences serve as the opportunity to identify with a dance artist with the same or a similar cultural background. For other students it may provide the opportunity to be exposed to or learn about a culture. Dance departments committed to cultural diversity can set a number that is feasible for the department, and include that number of culturally diverse artists, in some way, each year.

Student Dance Concerts/Faculty Dance Concerts

Department leadership can devise a system to promote more cultural diversity in department performances. The department can set a goal that at

least three culturally diverse works are presented in each faculty or student dance concert. This could be done in numerous ways. The department could do any of the following:

- ✓ Ask students to create works in culturally diverse dance forms.
- ✓ Create a collaborative assignment between a composition class and a culturally diverse dance class and require students to audition the collaborative projects for the student dance concert.
- ✓ Encourage students to use culturally diverse music and or instruments in a composition assignment.
- ✓ Provide a grant to student and/or faculty choreographers working within culturally diverse dance forms.
- ✓ Ask, require, or hire instructors of culturally diverse dance forms to choreograph a piece for the faculty dance concert.
- ✓ Encourage students to costume a piece in culturally diverse attire.
- ✓ Create a repertory dance class for a culturally diverse dance form such as Hip-hop, African, or classical Indian and invite the class to perform for the department and/or in a department dance concert.
- ✓ Invite a guest artist to create a culturally diverse piece for the faculty dance concert.

These suggestions can be augmented to meet the needs of each particular dance department. However, it is my belief that cultural diversity is best when embodied. A department cannot be cultural diverse in theory only;

it must embody the mission through dance. Students can benefit from the cultural diversity presented in the product (dance) that the department develops and shares with its community.

Recommendations for Further Research

This dissertation has raised a number of questions that challenge the status quo. Research is needed in the following areas to ensure that Dance Education in higher education continues to evolve with the society it serves. The following are recommendations for further research in Dance Education.

Cultural Diversity Terminology

In light of the findings from this study, I recommend research on the term *cultural diversity*. Further study in dance departments in higher education, as well as throughout higher education, would be valuable in understanding how this term in being used. Research on cultural diversity will be limited as long as no uniform understanding for the term exists. However, should more research be conducted without an inquiry into how cultural diversity is understood by subjects, then I suggest that a concise definition of the term be made available to subjects.

Cultural Diversity in Dance Education

This study focused on dance departments that espouse a value for cultural diversity. However, many institutions are diversifying their

curriculum because national accreditation agencies require institutions to address this issue.[201] That stated, there is a need for a comprehensive examination of the role of culturally diverse curriculum in higher education. Departments and institutions need to be proactive and fully engaged in the process of culturally diversifying curricula. Although a large undertaking, an examination of the role of culturally diverse curricula in higher education would yield research that would benefit all disciplines of study, as much of the research available on this topic is dated (see Literature Review). A comprehensive study in higher education would allow each department to identify their strengths and weaknesses in comparison to other fields of study. It would also be an indicator if the cultural diversity incorporated into the curricula of the departments in the study was on par with or surpassed that of dance departments without a commitment to cultural diversity. A detailed examination of dance curricula in higher education would offer direction as to where culturally diverse content is most needed. Without a study that includes both schools with a stated value for cultural diversity and schools that do not have an explicit commitment, it is impossible to conclude if the measures taken by the schools in this study are on par with standard curricula, or standout as exemplary in the implementation of a culturally diverse course of study.

Faculty Preparation

A comprehensive study to ascertain how dance faculties in higher education have been prepared to diversify curricula is an area that could be developed. Such research could address the question: Have faculties been trained in curriculum development, culturally relevant teaching methods, and/or cultural sensitivity? The expectation of a culturally diverse curriculum cannot exceed the preparation of the faculty that is required to implement the curriculum.

Further research is needed to investigate the preparation of dance faculty in higher education compared to the preparation of K-12 dance educators. K-12 dance educators are closer to general K-12 education, which has been incorporating culturally relevant teaching methods for decades and requires teachers in many states to take at least one course in culturally diverse learning styles as a part of the teacher certification requirements. As a result, K-12 dance educators may have pedagogy resources that could be adapted and utilized in higher education. A comparative study of K-12 dance educators and dance educators in higher education would reveal what, if any, gaps in teacher preparation exist in regard to culturally diverse educational practices.

The role of dance administrators should be studied. This would provide a better understanding of the impact that dance administrators have on faculty hiring, student admissions, and pedagogy practices. Such a study is a possible vehicle for further understanding questions such as: What do

administrators (including faculty administrators) do to ensure the implementation of a culturally diverse curriculum? What are administrators (or faculty administrators) doing to expand cultural diversity among the department's students and faculty?

Research on Required Readings

Research findings in connection to required readings indicated that dance students in this study were unable to recall many of the texts they had come into contact with during their four-year program. Although I was looking specifically at culturally diverse reading materials, I asked students to report the titles and authors of the texts in all their classes. Across all three school populations, few students were able to complete this portion of the questionnaire. Further research would be required to indicate if this is an issue with the undergraduate population in general, with dance students in particular, (possibly in connection to their affinity as kinesthetic learners,) or, if the findings of this study were an anomaly and a larger research pool would yield different results. Nonetheless, in order to provide an effective educational experience, research on how content is being delivered and/or how instructors can use texts differently to maximize student retention would be a valuable asset to the field.

Research on Student Choreography

During my visits at the three schools, I was unable to understand why dance departments that embrace cultural diversity displayed little in their

culminating creative expressions, — student/faculty dance concerts. In trying to understand how a homogenous group and aesthetic can evolve and make space for diverse expressions, one must understand the motivations behind how creative work is developed.

This issue would be best addressed if the cause for the problem were identified. Further research would identify the source of the aesthetically homogeneous presentation of works. Are students disinterested in developing culturally diverse works? Are culturally diverse pieces created by students, auditioned, and not accepted in department performance spaces? Are students discouraged from creating works outside of Western and historically privileged genres? Or, do students feel less comfortable performing culturally diverse dance forms because higher levels of study are not offered at their institutions? Without understanding why students do not create in culturally diverse dance forms the issue is a challenge to address. Further, what is the purpose of a dance department valuing cultural diversity if not to see the student and faculty population embody and create dance that reflects the mission of the department?

Author Reflections

The journey to learn more about the cultural diversity of three selected schools regarding dance curricula in higher education has left me inspired and better equipped to identify the most effective approaches to culturally diverse curricula reform. I have learned that the intent to provide a quality culturally

diverse education is not strong enough, in many instances, to overcome an infrastructure rooted in the cultivation and preservation of Western and historically privileged dance forms. Change must take place within the curriculum, supported unilaterally by the faculty, for successful implementation and administration to occur.

Departments that bring students who are interested and open to cultural diversity into a community with that same mission can have a significant impact. In this study I was interested in whether departments included barometers for a student's value or interest in cultural diversity. However, this is not to suggest that all departments need to have this type of evaluation in place. College is the laboratory for learning and exposure, where students are free to explore new ideas. In many places throughout the country, students come from homogeneous communities and have few real world experiences with cultural diversity in which to shape viewpoints. Thus, the college and university experience is an opportunity to expose young people to a pluralist vantage point from which to view the world. College students are often pliable, and many are willing to approach content differently. Thus, a culturally diverse curriculum, combined with professors invested in the mission, can inspire students, previously unaware, to become open to or invest in the mission themselves.

One student's testimony spoke to the heart of this document. In the presentation of data for School Brookside I included a passionate student commentary on the program. The student was from an underprivileged

background with limited training in Western dance forms. This student reported that their specialty was Hip-hop and Swing but because School Brookside did not offer these concentrations, four years of training were spent in lower level Western dance forms and a of survey of IDF courses. The student stated,

> ….I was not technically as qualified as my peers and when in competition for time with professors, and auditioning for performance experiences, I was left in the dust. Therefore I was not qualified to obtain the "performance" degree that I had planned to pursue.

This student's love for dance was not nourished because it did not fit into a Western standard of technical qualification. If this student had had the opportunity to study dance in a program that focused on Hip-hop, s/he may have been able to attain the performance degree to which s/he had aspired to; or, in the least, have had the opportunity to legitimately compete.

This is not a call to end Western and historically privileged dance training in higher education. Ballet and Modern as genres of dance are viable artistic and aesthetic modes in which millions of artists express themselves. That stated, is there not room for spaces where people can study culturally diverse dance forms at the same collegiate level where students throughout our nation have the opportunity to study Western and historically privileged dance forms? It is wonderful to study African American Modern dance choreographers Alvin Ailey, and his protégé Judith Jamison, and African American Ballet legend Arthur Mitchell; the inclusion of these artists is standard in most Dance History courses. These individuals provide an example of how people of color can excel in Western and historically

privileged dance forms. Their representation in dance is invaluable but it is only one part of the story. There are culturally informed dances from many of the ethnic groups represented in this country. When students have the opportunity to study the dances of their culture, or other cultures that interest them, in the higher educational system of the United States, they will be better arts patrons because they have cultural sensitivity and appreciation. Further, dance departments which have embraced cultural diversity as a component of their mission statement need to demonstrate that value in multiple facets of their curriculum.

At twenty-two years of age, I walked into a high school dance class room/studio in Oakland Unified School District, excited to begin my first year of teaching dance. I was certain that after, then, sixteen years of studying dance, I was prepared to teach students. A student population that was forty-five percent African American, forty-five percent Latino, and ten percent Asian met me. I was at a loss as to how to make the dance content I had learned relevant to these culturally diverse urban youth. My knowledge of Western-based dance forms seemed out of place. I was working in a school with a 98% below average reading scores. The students were hungry for an education that would affirm their history, culture, and community, one that would give them value. Yet, within this disadvantaged, at-risk community, what I had to offer them were dances that came from outside their reality and would be of use only outside their community. Ten years later I finally feel equipped to provide those students with a quality dance education that would

expose them to culturally diverse dance forms, culturally relevant pedagogy, as well as Western and historically privileged dance forms. Thoughts about early teaching experience have remained with me; my interest in ensuring that future dance teachers are not placed in similar predicaments has motivated this work. All students deserve the opportunity to include their culture and to understand and value its relevance in their academic explorations.

Classes taught on dances of the African Diaspora have been among course offerings for over thirty years.[202] Although, the proportion of African American students in most dance departments is small, these students are a part of the school/department community and must still be served. In addition, African dance forms have had a significant influence on American dance.[203] Thus, it is particularly disheartening that dances of the African Diaspora have not been cultivated, nurtured, studied, and preserved in our institutions in higher education. The literature on Black Dance, explored in the Literature Review, suggests that there are more than enough resources and qualified instructors of African and African American dance forms to provide instruction. Consider the experience of an African American dance student who is required to complete the study of two dance classes in a genre that reflects his/her own cultural background and sixteen courses from the dominant mainstream culture. There is a message of inequality being sent to all students. If the message being sent is that Western historically privileged dance forms are worthy of more study, and all the full-time gainfully

employed professors are teaching in that genre, which genre would one expect students to more highly value?

The data presented in this document demonstrated the various approaches implemented by different departments to address cultural diversity in higher education. Each school acknowledged that it was a process. The progress these departments have made did not take place overnight, nor will continued progress occur instantly. As the diversity in our society expands, so will our ideas of inclusion. It is not enough to open the door to people of different cultural backgrounds; ways to demonstrate a respect and value for the cultural traditions these individuals bring with them must be found. This research has highlighted three dance departments that value cultural diversity, presented examples of how curriculum can be integrated and shared student outcomes. Implementation of an inclusive curriculum is not simple, and each school community will grapple with how best to address these challenges.

This study has expanded the research on culturally diverse dance curriculum in higher education. It has also provided direction toward the implementation of best practices and areas where more research is needed. This dissertation has exposed the deficiencies of current culturally diverse curricula, the need for reform in dance in higher education, and has offered recommendations for effective change in the field. Moreover, it is my hope that this research will provide dance educators resources needed in order to continue the work required to address the needs of our multicultural society.

GLOSSARY OF TERMS

1. Pluralism: a principle of recognizing more than one presence or viewpoint. Under the scope of pluralism, multiple cultures are embraced with an understanding that each one is of value.

2. Culture: for the purpose of this study I have interpreted culture as: a system of meaning, pertaining and significant to a group of participating members. Culture includes but is not limited to: customs, beliefs, behaviors, arts, government structures, and physical and verbal languages. Cultures are socially constructed to meet the particular needs of a group and often include a worldview that is integral to the survival of group members. Cultures are fluid and respond to environmental changes.

3. Western dance technique: dance techniques developed, and predominantly performed and supported in, Western countries. Ballet, largely developed in France, Russia, Italy, and England, and Modern dance techniques born in America and Germany, are Western dance techniques.

4. Western and historically privileged technique: albeit a bit awkward and cumbersome, I created this term to qualify the term "Western dance techniques." These dance techniques are Western dance techniques as previously described and hold currency within American society in regards to funding, media attention, training facilities and infrastructures for training.

Such sites include dance departments in higher education as well as professional dance schools of study (i.e. San Francisco Ballet School, The Ailey School, and the Martha Graham Center for Contemporary Dance). Historically these techniques have been limited to middle and upper class individuals with resources and access to training. Some people of color have had access to Western and historically privileged dance forms; some have been successful in the genres, such as Arthur Mitchell, Raven Wilkinson, Maria Tallchief, and José Limón. However, by and large, people of color have been under-represented in Western and historically privileged dance techniques, giving rise to the notion that these are elite dance forms.

5. Popular-Western technique: I created this term to identify Western-based dance techniques, created in Western countries that are not considered Western dance techniques. Popular-Western techniques thrive in popular cultures. Largely, these dance forms have been created within cultures outside the mainstream, but may have permeated into the mainstream over time. Break dancing, Hip-hop, Hawaiian, and Tap are example.

6. Cultural diversity: I have defined cultural diversity as the inclusion of people who represent multiple cultures, and/or the representation of dance forms from multiple cultures. Multiple begins with a minimum representation of three cultures and provides space to grow and evolve to a number that includes more cultures. This term refers to the collective of differences in our

society, including race, ethnicity, nationality, class, religion, region of origin, language, and dialect and/or accent. The term is a descriptor, acknowledging difference and dissimilarity. Within most of the above categories, privileged status was awarded to some groups and not others, establishing a complicated dynamic around diversity issues as these are related to equality and equity. For the purpose of this study I have qualified the larger more inclusive term "diversity" by use of the word "culture." I recognized the wide and expansive definition of diversity which included, but was not limited to, race, nationality, religion, age, ethnicity, gender, physical abilities, size, weight, height, sexual orientation, and skin complexion. This research was delimited to matters of race and ethnicity. These are two facets of diversity and are significant issues which affect many groups. Ethnicity was also one of the oldest issues of diversity (barring gender, the dynamics of which were an anomaly in dance departments where females dominate dance departments as students and instructors). Thus, it was significant to investigate how race and ethnic diversity issues, formally established in the late 1960s and early 1970s,[204] were being addressed and implemented in higher education in 2010.

7. World Dance and Global Dance: used interchangeably herein. Use of the terms began as a way to describe all dance outside the Western and historically privileged dance frameworks of Modern and Ballet. World Dance has evolved from the term "Ethnic Dance." Challengers of this logic have argued that Ballet and Modern are not only two dance forms that reflect a

culture from a specific part of the "world," but they can also be identified as ethnic dance forms. In this document the term World Dance is used in its most traditional form, as I examined how dance departments list courses and use the term within the context of quoting department curriculum and/or department language.

Various understandings of this term developed throughout the 20th century. My focus on cultural diversity necessarily connected this study to issues of semantics attached to the terms "Ethnic Dance," "World Dance," and "Western Dance," all of which relate to class and race. In essence, where did these terms come from? Before the use of "World Dance" there was the term "Ethnic Dance," and prior to that "primitive dance" was in popular use. I found use of "primitive dance" as a descriptive term as early as the 1930s.[205]

8. Ethnic Dance: coined by La Meri (Russell Meriwether Hughes) in the 1940's "the term *ethnic dance* designates indigenous dance art that has grown from popular or typical dance expressions of a particular race."[206] The term, now dated, is considered politically incorrect.

Further Context on the Term:

In tracing the lineage of these terms, it is important to remember that dance in higher education was in its infancy during the 1930's and terms which preceded the use of Ethnic Dance would not have been in use in the academy (see figure 1, p. 32). In 1973, Judith Lynne Hanna wrote the article

"Ethnic Dance Research Guide: Relevant Data Categories." The guide provided criteria to document an Ethnic Dance form that presumably would be outside the traditional research format of a "*non*-Ethnic Dance" form. Researchers were directed to collect data on specific categories such as the dancers' "clan, tribe," and "clothing (ordinary, different from ordinary)."[207] The term "Ethnic Dance" suggested more than one's ethnic group; it implied a static repertory of dances that are representative of a people but not necessarily having artistic or classical merit. The term was developed to identify non-Western dance forms. For obvious reasons, the term was problematic at best.

Today, most dance departments use the term "World Dance" as a more updated term to identify dance forms outside the genres of Ballet, Modern, Jazz and Tap. It was used for the same purpose as Ethnic Dance and poses the same problem: what dance form is not in and of the world? All dances are ethnic and world dances of one kind or another, or a fusion of dance types.

I would be remiss if I did not note the classism and racism being expressed under the surface of these identified terms. Terms such as "heathen," "pagan," "folk," and "savage" have also been connected to the lineage of the terms Ethnic and World Dance. "Exotic Dance" was also popular in the early 1930's to describe the work of Ruth St. Denis and other performers who highlighted dances from cultures outside of Western cultures. However, such terms were not included as part of dance department curriculum in higher education (which is why they are not included in the

flowchart on p. 32). It is significant to note that although use of terms changed over time, use of any one term did not stop instantly. For example, Pearl Primus was associated with "primitive" dance through the 1940's. She also contributed the definition of primitive African dance in Anatole Chujoy's, *The Dance Encyclopedia* in 1949.[208]

In the 1967 edition of Chujoy's, *The Dance Encyclopedia*, La Meri defined the term ethnic dance.

> The term "ethnic dance" designates all those indigenous dance arts which have grown from popular or typical dance expressions of a particular race….In the larger sense the term "ethnic" is so all-embracing that it is easier to define it by saying what it isn't than what it is. The Ballet is not an ethnic dance because it is the product of the social customs and artistic reflections of several widely-differing national cultures.[209]

La Meri provided a detailed definition of ethnic dance, however contradictory in context. The construction of her definition seemed to be designed to keep ethnic dance forms separate from Ballet. In 1970 Joann Kealiinohomoku questioned the term "Ethnic Dance" in her article "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." The article focused on Ballet and why it is not considered an ethnic dance form; therein she acknowledged the negative connotations associated with the term Ethnic Dance. She noted that, "all dance forms reflect the cultural traditions within which they were developed."[210]

Kealiinohomoku claimed that Ballet is not included in the category of Ethnic Dance because Western dance scholars have relegated this category to dance forms that hold less esteem than Ballet. Kealiinohomoku traced the

term back to terms used earlier, such as primitive and folk. It is the "primitive" characteristics and label that Western scholars would not classify as Ballet. Similarly, such a description should not be used for a dance form that reveres customs and culture of a particular group. To place a dance form into a category that implies limited development calls one to question the antiquated framework of separate but equal.

More recently, the 2005 *International Encyclopedia of Dance* described Ethnic Dance as follows:

> [It is] viewed as a leftover category—dance that is not from a classical tradition such as Ballet, or the classical dance of India, not theatrical, not social, and not popular. Terms used to designate this troublesome category in the past include primitive, tribal, peasant, and folk. These terms apply to societies that have been considered either non-Western or non-industrialized.[211]

Unfortunately, the term is still being used to describe a stereotypical category placed upon disenfranchised groups. In the case of higher education, the term was changed and widely accepted as World Dance (and the word used when quoting from institutions in this study); however, these "World Dance" forms are not weighed equally in degree requirements. This, in turn, communicates the value of these dance forms as less than Western and historically privileged dance forms.

"Physical Practices" and "Movement Practices" are new terms to emerge from the field in recent years. They refer to all genres of dance. It is a choice some institutions have made as a means of moving away from the stratification implied when using the terms World Dance and Ballet

simultaneously. Institutions that have decided upon the term Physical Practices use this term to refer to all technique classes involving the body.

In light of the history attached to Ethnic and World dance, I have chosen to create several new terms for the purpose of this dissertation, "Western and historically privileged dance forms," "popular-Western dance forms," and "International Dance Forms Originating Outside the United States" (IDF). As discussed earlier, simple reference to geography was inaccurate. Western-based dance forms such as Hip-hop were relegated to being outside the category of Western dance forms although Hip-hop originated in the United States. In most dance departments of higher education, Hip-hop was listed under or fulfilled degree requirements under the category of World Dance.

9. Dancers of color: similar to the term "people of color," this refers to dancers who identify as non-Caucasian and/or racial and ethnic minorities. The term groups ethnic minorities together, many of whom have historically experienced racism in the United States. It is preferable to the terms non-White or minority, as non-White describes one's identity as not belonging to a particular group, and minority has a connation of "less than."

10. Physical practice: traditionally called "technique," this term refers to a regimented physical study of a dance form. It is a new term in the field of dance that succeeds in not preferring one dance form over another. Thus, within a department, all dance forms can potentially be considered Physical

Practices, as opposed to referring to some genre as techniques and others as a dance class or elective.

11. International Dance Forms Outside the United States (IDF): I created this term to categorize dance forms originating from parts of the world outside the United States. These dance forms often are inscribed by a specific culture. I prefer to use this term instead of the term "World Dance." However, it is not always possible to replace this term as in some instances World Dance is a direct quote. I considered the following dance forms and movement practices to be included under this term: African (which usually focuses on West African dance forms), Spanish (which usually includes Flamenco), dances of Greece, dances of Mexico, and classical Indian dance. Although I recognize that martial arts forms are not dance forms, I have included them under this category because they are culturally diverse movement practices.

The hierarchy and divisions in dance discussed in this document run along two continuums that intersect at times. One continuum is from Western to International Dance Forms Originating Outside the United States (IDF) (sometimes also called World/Ethnic Dance). The other continuum is from popular to traditional (often elite) dance forms. Without noting a division of class as it relates to these dance forms, one could legitimately place Hip-hop in the category of Western dance, which would fail to recognize its second-class status within the hierarchy of dance. Thus, for the purpose of this study, I refer to Ballet and Modern as Western and historically privileged dance

forms, Hip-hop as a popular-Western dance form, and dances from other parts of the world and/or cultures as non-Western dance forms.

12. Dance Education: when used with capital letters in this document, the term refers to the established field of Dance Education as recognized by Western systems of K-12 and higher education. When the term is not capitalized it is inclusive of the learning of dance in general, as experienced all over the world, outside Western constructs of accepted dance forms.

13. National Association of Schools of Dance (NASD): "is an organization of schools, conservatories, colleges and universities. It has approximately 70 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials."[212]

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Appendix A - Student Letter and Student Questionnaire

NYAMA McCARTHY-BROWN

February 18, 2010

Nyama McCarthy-Brown
<Street address>
<City, State, Zip>
<e-mail>

Dear Senior Dance Major:

Greetings! My name is Nyama McCarthy-Brown and I am a doctoral candidate in the Dance Department at Temple University, in Philadelphia, Pennsylvania. I am conducting dissertation research on how dance departments which have a vested interest in cultural diversity and pluralism—as stated in their mission statements—carry out their mission in terms of curriculum and implementation. The research project is designed to learn about and document how your dance department incorporates cultural diversity into the curriculum and implementation. The data collected will be available to dance educators to provide them with strategies to meet the needs of our diverse contemporary society in terms of curriculum and course development. Your department has been selected to become part of this study.

The success of this study depends upon your participation. Attached you will find a student questionnaire designed for senior dance students; this three-page questionnaire should take you ten to fifteen minutes to complete. The faculty of your dance department will also be asked to complete a questionnaire. All information gathered will be anonymous and utilized for the completion of my dissertation. The demographic information requested will be used to compile a complete profile that is representative of the diversity in your department. I am interested in the possibility that people from different backgrounds may experience the same education program differently. Please complete the questionnaire, place it in the stamped envelope provided, and return it to me. Your support and full participation are greatly appreciated.

Sincerely,

Nyama McCarthy-Brown
Temple University
Doctoral Candidate
Future Faculty Fellow
CHAT Fellow

Student Profile/Questionnaire

page 1 of 3

21st Century Dance Departments

This questionnaire has been developed for research purposes. All responses are anonymous, and all information provided is greatly appreciated. Please answer the following questions to the best of your ability and recollection.

1. Do you plan to dance professionally?
   - o Yes
   - o No (if no, go to question #3)

2. Which dance company(ies) are you interested in joining?

Name of dance company(ies)

3. What are the core values within your current undergraduate Dance Department? Please list them here. If unsure, try to make an educated guess drawn from your experience in the Dance Department.

_____

4. What is your specialty in the field of dance (African, Ballet, Modern, Jazz, Hip-hop, etc.)? (You may list more than one)

_____

_____

5. Name two of your favorite dance companies and how you were introduced to the companies. (In your Dance Department, outside school, high school Dance Department etc.)

_____

_____

6. What type(s) of dance career path are you planning? (performing, teaching, community work, arts administration, dance scholar, etc.)

RESEARCH QUESTIONNAIRE CONTINUED - page 2 of 3

7. Complete the Table below with information about courses you have taken in this Dance Department.

Name of course	Were readings required for this course? (yes or no)	List the primary texts	Do you plan to use this text in the future? (Yes or No)
Composition	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
Modern Technique	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
Ballet Technique	Yes_____ No _____	1.	1.
		2.	2.
		3.	3.
World Dance	Yes _____ No_____	1.	1.
		2.	2.
		3.	3.
Dance History	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
Other (please specify)	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.

8. Do your professors provide historical context in regard to diversity as it relates to course materials? For example, when discussing significant figures, genres, or time periods of dance do you include social context and racial/cultural boundaries that impacted these people and events?

9. Please name three significant dance figures about whom you have studied in this program.

_____

_____

10. What type of work environment/setting would you like to work in after graduation? (Big city, small city, rural area, inner-city school, arts collaborative, large professional dance company, small pick-up or community dance company, etc.)

_____

11. What text(s) from your dance studies do you think you will use most after you graduate?_____

12. Is there a course(s) you were required to take that you do not think will apply to your future in the dance field? If so, please explain.

_____

13. If you were to design a dance department curriculum, what courses would you require all dance students to take? Please explain your response.

_____

_____

14. Is there a dance genre that you think is favored over others in your Dance Department? If so, please identify.

_____

_____

15. Race _____ 16. Ethnicity (if different) _____

17. Gender _____ 18. Nationality _____

19. Other group you would like to be identified as _____

20. Socio-economic background (check one box)

[] working class [] middle class [] upper class

Thank you for your participation in this dance research study.

Appendix B – Letter to Faculty and Faculty Questionnaire

NYAMA McCARTHY-BROWN

February 18, 2010

Nyama McCarthy-Brown
<Street address>
<City, State, Zip>
<e-mail>

Dear Faculty Member:

Greetings! My name is Nyama McCarthy-Brown and I am a doctoral candidate in the Dance Department at Temple University, in Philadelphia, Pennsylvania. I am conducting dissertation research on how dance departments which have a vested interest in cultural diversity and pluralism—as stated in their mission statements—carry out their mission in terms of curriculum and implementation. Your department has been selected to become part of this study. This research project is designed to learn about and document how your dance department incorporates cultural diversity into the curriculum and implementation. The data collected and analysis thereof will be informative to dance educators in higher education as the field seeks to develop strategies to meet the needs of our diverse contemporary society. Results from the study will be available to you and may assist you in future curriculum and course development.

The success of this study depends upon your participation. Attached you will find a faculty questionnaire; this two-page questionnaire should take you about ten minutes to complete. The demographic information requested will be used as well, in order to compile a complete profile in order to understand the diversity within your department. Seniors in your dance department will also be asked to complete an anonymous questionnaire. Identification of each department will be limited to a description of size of department and school, public or private school institution, and region. All information gathered will be used for the completion of my dissertation.

I am hopeful that you will be able to oversee the distribution and collection of both the faculty and the student questionnaires within the next two weeks. When all are completed please place the materials in a stamped envelope provided and return to me. Your support and full participation are greatly appreciated.

Sincerely,

Nyama McCarthy-Brown
Temple University, Doctoral Candidate

21st Century Dance Departments

This questionnaire has been developed for research purposes. All responses are anonymous, and all information provided is greatly appreciated. Please answer the following questions to the best of your ability and recollection.

1. Educational backgrounds

Institution(s) Attended	Degree(s) Earned	Field of Study	Year Completed

2. Have you danced with a professional dance company? If so, please list.

Name of Dance Company	Years of Membership with the Company

3. What are some of the core values within your undergraduate Dance Department? (In reference to your experience as an undergraduate student) please list them here.

_____

_____

4. What is your specialty in the field of dance (Ballet, Modern, African, Jazz, Hip-hop, etc.)? (You may list more than one).

_____

_____

5. Name two of your favorite dance companies.

_____

6. Complete the Table below with information about the courses you teach.

Course Title	Do you require readings for this course? (yes or no)	List the primary texts	How did you select this resource?
	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.
	Yes _____ No _____	1.	1.
		2.	2.
		3.	3.

7. Do you provide historical context in regard to diversity as it relates to course materials? For example when discussing significant figures, genres, or time periods of dance, do you include social context and racial/cultural boundaries that impacted these people and events?

_____

8. Race _____ 9. Nationality _____

10. Ethnicity (if different) _____ 11. Gender_____

12. Other group you would like to be identified as _____

Thank you for your participation in this dance research study.

Appendix C

City Side School Books

Title of Book and Author	Stars	Number of chapters focused on cultural diversity out of x
Moving Histories/Dancing Cultures edited by Ann Dils and Ann Cooper Albright	**	26/52
Orientalism by Edward Said	***	3/3
Tango and the Political Economy of Passion by Marta E. Savigliano.	***	6/6
Teaching to Transgress by bell hooks	***	11/14
International Encyclopedia of Dance by Selma Jeanne Cohen	*	N/A
DANCING in Your School: A Guide for PreSchool and Elementary School Teachers by Anne Dunkin	*	1/11
Teaching Dance as Art in Education by Brenda Pugh McCutchen	*	1/16
Partnering Dance in Education Intelligent Moves for Changing Times by Judith Hanna (check that its in the syllabus)	*	2/10
Adversities of Dance Ann Wagner	*	1/12
African Dance: An Artistic, Historical and Philosophical Inquiry edited by Kariamu Asante	***	16/16
Digging the Africanist Presence in American Performance Dance and Other Contexts by Brenda Dixon-Gottschild	***	7/7
Steppin on the Blues: the Visible Rhythms of African American Dance by Jaqui Malone	***	11/11
Caribbean Dance from Abakua to Zouk edited by Susanna Sloat	***	22/22
Keeping Together in Time by William McNeill	*	1/6

City Side School Articles

Title of Article or Chapter and Book and Author	Stars
"Katherine Dunham, Dance Icon, Dies at 96" *New York Times* 23 May 2006, by Jack Anderson.	***
"The Life and Times of an American Classic" *New York Times* 3 Dec. 1995, by Jennifer Dunning	***
"Under the Exotic Flair, Always 'Miss Dunham'" *New York Times* 23 May 2006, by Jennifer Dunning	***
"Rennie Harris: Pure Spirit and Sheer Joy" *Dance Magazine* Aug. 1999: 60- 63, by Brenda Dixon Gottschild	***
"A Conversation with Savion Glover" *Dance Magazine* May 2004: 35, by Karen Hildebrand	***
"The Story of Tap as the Story of Blacks," in *The New York Times*, Nov. 16, 1995, pgs. B1 & 6, by Ben Brantley	***
"Savion Brings Back 'Da Noise,'" in *Dance Magazine*, Dec. 2002, pgs. 50-55, by Jane Goldberg	***
"Cultural Exchange—or Rip-off?" in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*, 2000, pgs. 96-106, by Brenda Dixon Gottschild	***
"Whose Paradigm?" and "It Don't Mean a Thing . . ." in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*. pgs. 11-21, by Brenda Dixon Gottschild	***
"Breakdancing: A Reporter's Story," in *Writing Dancing in the Age of Postmodernism*, 1994, pgs. 126-132, by Sally Banes	***
"It's Hip-hop Time: Master Choreographer and Performer Rennie Harris on the Culture and Technique of Hip-hop," in *Dance Teacher*, May/June 1999, pgs. 90-93, by Rose Eichenbaum	***
Gore, Georgiana. "The Beat Goes On: Trance, Dance and Tribalism in Rave Culture," in *Dance in the City*, ed. Helen Thomas. New York: St. Martin's Press, 1997, pgs. 50-67, by Georgiana Gore	***
"Hip-hop 101," in *Droppin' Science: Critical Essays on Rap Music and Hip-hop Culture*. Philadelphia: Temple University Press, 1996, pgs. 211-233, by Robert Farris Thompson	***
"Check Your Body at the Door," in *Dance Ink*, Winter 1994/95, pgs. 6-11, by Sally Sommer	***
"From Cyborgs, Nomads and the Raving Feminine," in *Dance in the City*, ed. Helen Thomas. New York: St. Martin's Press, 1997, pgs. 118-124, by Maria Pini	***

"Social Dance in the '60s," in *Sharing the Dance: Contact Improvisation and American Culture*. Madison, WI: The University of Wisconsin Press, 1990, pgs. 33-42, by Cynthia J. Novack	***
"From 'Messing Around' to 'Funky Western Civilization': The Rise and Fall of Dance Instruction Songs," in *Dancing Many Drums: Excavations in African American Dance*, ed. Thomas F. DeFrantz. Madison, WI: The University of Wisconsin Press, 2002, pgs. 169-203, by Sally Banes and John F. Szwed	***
"The Sultan of Swing: Lindy Hop Pioneer Frankie Manning," in *Dance Teacher*, Mar. 2003, pg. 8, by Kate Mattingly	***
"Charleston Variations," in *Dance Teacher*, Mar. 2003, pgs. 40-41, by Angie Whitworth	
"The Savoy: Home of the Lindy," in *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*. New York: Palgrave, 2000, pgs. 71-75, by Brenda Dixon Gottschild	***
"Hearing Dance, Watching Film," in *Dance Scope*, Vol. 14, no. 3, pgs. 52-62, by Sally R. Sommer	***
"Tap Dance," in *International Encyclopedia of Dance*," Vol. 6, ed. Selma Jeanne Cohen. New York: Oxford University Press, 1998, pgs. 95-104, by Sally R. Sommer	***
"The Lady Is a Champ," in *Dance Teacher*, Jan. 2003, pgs. 44-48, by Jeni Tu	***
Stewart, Doug. "This Joint is Jumping," in *Smithsonian*, Mar. 1999, pgs. 74-60, by Doug Stewart	***
"Portrait of the Swing Era," in *Swingin' at the Savoy: The Memoir of a Jazz Dancer* by Norma Miller and Evette Jensen, by Ernie Smith	***
" A Man Called Whitey," in *Swingin' at the Savoy: The Memoir of a Jazz Dancer* by Norma Miller and Evette Jensen	***
"Swingin' Out: Southern California's Lindy Revival," in *I See America Dancing: Selected Readings 1685-2000*, ed. Maureen Needham, University of Illinois Press, 2002 by Juliet McMains and Danielle Robinson.	***
Ohio Department of Education www.ode.state.oh.us	*
The Kennedy Arts Center http://www.artsedge.kennedy-center.org/	*
National Dance Education Organization www.ndeo.org	*
National Arts & Learning Collaborative—www.artslearning.org	*

Key –
*** All or most of text focused on cultural diversity

** Half to three fourths of text focused on cultural diversity
* Less than half of text focused on cultural diversity

Appendix D

School Mountain Side Books

Book Title and Author	Stars	Number of chapter focused on culture out of X chapters
Winter Season: a Dancer's Journal by Toni Bentley	***	All

School Mountain Side Chapters in Books and Articles

Title of Chapter and Book or Article and Author	Stars
"The Possessive Investment in Whiteness," chapter in *The Possessive Investment in Whiteness* by George Lipsitz	***
"The Power of Dance," chapter in *Dancing: The Pleasure, Power, and Art of Movement* by Gerald Jonas	***
"Art and the Community: Breaking the Aesthetic of Disempowerment," chapter in *Dance, Power, and Difference: Critical and Feminist Perspectives in Dance Education* by Sherry B. Shapiro	*
"Dancing Through Theology," chapter in *Sacred Woman, Sacred Dance: Awakening Spirituality Through Movement & Ritual* by Iris Stewart	***
"The Paradox of Culture," chapter in, *Beyond Culture* by Edward Hall	***
"Situating *Revelations* in African American Life," chapter in *Dancing Revelations* by Thomas DeFrantz	***
"Human Aging," chapter in *Race, Class, and Gender in the United States: An Integrated Study*, by Paula Rothenberg	***
"Culture," chapter in *Society: The Basics*, by John Macionis	***

Appendix E

School Brookside Books

Title of Book, and Author	Stars
Bharata Natyam: Indian Classical Dance by Sunil Kothari, 2001	***
Understanding Bharata Natyam, by Mrinalini Sarabhai, 1965	***
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School Brookside Chapters of Books or Articles

Title of Chapter and Book, and Author	Star
"Dance in Ghana," in *Dance Perspectives* winter 1974 by Odette Blum	***
"The Slave Trade," in *Black Dance: From 1619 to Today* by Lynne Fauley Emery	***
"Africa and the West Indies," in *Story of Jazz* by Marshall and Jean Stearns	***
"Dancing Singers and Singing Dancers: Black Vernacular Dance on Stage, 1890-1940," in *Steppin on the Blues* by Jaqui Malone	***
"Jazz Dancing: The Harlem Renaissance of the 1920's" by James Haskins	***
"Awkward Moves: Dance Lessons from the 1940's," in Dancing Many Drums: Excavations in African American Dance by Marya Annette McQuirter	***
"Jazz Music in Motion: Dancers and Big Bands," in *Steppin of the Blues* by Jacqui Malone	***
"Fieldwork at the Cutting Edge" in *Katherine Dunham: Dancing a Life* by Joyce Aschenbrenne	***

"Sacrifice, Dancers, Budgets, Race and Other Things," in *Revelations* by Alvin Ailey	***
"Social Intercourse" by Bill T. Jones	N/A
"Rap's Raggamuffin Roots," in *New Beats: Exploring the Music, Culture, and Attitudes of Hip-hop* by S.H. Fernando Jr.	***

School Brookside Videos

Title of Video	Stars
Free to Dance: African American Role in Modern Dance	***

School Brookside Audio Recordings

Title of Audio Recording	Stars
The Anthology of Indian Music, Vol. 1, Ravi Shankar, 1999	***
Anthology of Indian Classical Music, Alain Danielou, 1955	***