Gonzaga University

Representation in U.S. College and University Dance Curriculums
Communication Studies Capstone

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Investigation

Introduction

Dance is often viewed as a communicative movement based art form that can transcend some of the boundaries faced by other forms of communication. As a nonverbal art form, dance has the capacity to make others not solely be heard, but truly seen. However, even with this potential, the history of dance adds to this complexity for what can be communicated. While the history of dance is elaborate and far-reaching, a brief synopsis will aid in understanding how the various dance styles came to be what they are today. As noted by Pittsburgh Ballet Theatre, ballet originated during the Italian Renaissance and, thanks to Catherine de Medici, was funded through the French courts. Classical ballets with their signature romantic tutus arose during the nineteenth century and ballet simultaneously gained prominence in Russia. Neo-classical ballet followed in the twentieth century and continues on today, pushing the idea of what ballet can be. The next dance style, as addressed by Smithsonian Education, is modern dance which originated in the early twentieth century as the anti-ballet. This art form emphasized emotion and moving freely with the body in a form of counter-technique. Similarly, contemporary and lyrical dance focus on emotion, but are not strictly tied to any one time period. For the next dance style, Britannica states, “Jazz dance developed from both 19th- and 20th-century stage dance and traditional Black social dances and their white ballroom offshoots. On the stage, minstrel show performers in the 19th century developed tap dancing from a combination of Irish jigging, English clog dancing, and African rhythmic stamping.” Another style, also cited from Britannica, states that “Tap originated in the United States through the fusion of several ethnic percussive dances, primarily African tribal dances and Scottish, Irish, and English clog dances, hornpipes, and jigs.” The aforementioned styles all generally have very distinct definitions as to the types of

movement that fall under the styles. The following styles are broader and contain a range of movement. DanceUS notes, “Latin dances are rather a large group of dance styles that are united by their place of origin - Latin America and invariably passionate rhythms and performances. Latin American dances are a type of ballroom and club dances that spread throughout Europe in the 19th century and became very popular. They owe their wide popularity to curiously mixed cultures of the Americas, including European and local folk dances.” Next, the Smithsonian Folklife Festival source discusses the interconnectedness of dances created in urban spaces such as hip-hop, breaking, salsa, tap, African, and more. Once again from Britannica, for African dance, “Movement patterns vary greatly from one culture to another, depending upon the way in which environmental, historical, and social circumstances have been articulated in working, social, and recreational movements.” Finally, the Kennedy Center discusses musical theatre’s complex origins in minstrel and vaudeville shows and its shift to a cohesive storyline. Musical theatre often combines a variety of the other dance styles depending on the style of the show itself.

This basic dance history lesson is meant to serve as a backdrop in examining representation in U.S. college and university dance curriculums. This is an important encounter to explore due to the impact it has on the wider dance community as a whole. Representation matters and has real implications for real dancers. In a New York Times piece by Laurie A. Woodard, a former dancer with Dance Theater of Harlem who now teaches at New York University, entitled “Black Dancers, White Ballets” the history of black dancers and white ballets is examined. It is important to note that the term “white ballet” refers to a specific style of ballet, though this terminology has had repercussions. She recounts the story of Raven Wilkinson. “Ballet Russe reportedly told Ms. Wilkinson and her family that they were not to let the public

know that this light-skinned young woman was actually black. Onstage, she was often required to "white up," masking herself in pale pancake makeup." The author herself discusses a similar personal experience in the 1970's. "On one occasion, in a "Nutcracker" production of the prestigious ballet school I attended in the 1970s, I appeared in the party scene because the young dancer cast in the role was snowbound. I was so plastered with powder that I came across the footlights deathly pale — shades lighter than all the other dancers. Such was the anxiety about preserving ballet's whiteness." She goes on to note, "although the white ballets were not designed to exclude African-Americans, that is what happened. In Washington, in "The Nutcracker," African-American dancers were inevitably cast in the Arabian/Coffee divertissement, regardless of their aesthetic qualities or mastery of technique." This problematic dynamic is summarized once again in a 2019 Seattle Times article by Moira Macdonald entitled, "Ballet has a diversity problem. Here's what some people, in Seattle and elsewhere, are doing to change that." "Just look at the very symbol of ballet: the pointe shoe, those stiffened satin slippers in which ballerinas gracefully dance on their toes. Until quite recently, the only "flesh" tone the shoes could be ordered in was a pale pink."

The position and history of dance styles, like ballet, that have deep ties to Westernization has subsequently brought about a pattern of privileging certain styles over others and with this an associated image of who the typical dancer is. This permeates itself into all facets of the dance sphere including within college and university dance curriculums. This leads to the pondering of how does representation in U. S. college and university dance curriculums reinforce and/or establish socially agreed upon identity and power in the U. S. dance sphere?

Literature

The conversation surrounding representation in college and university dance curriculums has been increasing greatly the past decade. In a 2014 article by McCarthy-Brown, the research they engaged in included a six-month qualitative case study on cultural diversity in three dance departments in higher education. This study in particular offers great similarities to what this current research hopes to accomplish, but with a greater number of curriculums analyzed to determine if these findings persist broadly within U.S. college and university dance curriculums. The results of this study were that, "Each of these departments had a number of course offerings outside of Western-based dance forms. However, in two out of three departments, a hierarchy was evident. Degree requirements were structured in a manner that privileged Western-based dance forms." Furthermore, "Because modern and ballet are the primary dance forms studied in higher education, most individuals qualified to teach in a college or university have a background in modern or ballet. The problem is cyclical; one cannot study diverse dance forms to a level of proficiency in colleges or universities in the United States and thus cannot teach such courses as tenured faculty." The solution this article ultimately offers is that curriculums must adapt according to the ability of each program when it comes to modifying curriculums to address greater representation. An important acknowledgment within this is their note that, "Diversifying dance education is a multifaceted problem including the recruitment of students and faculty of color and diversification of course content. However, equalizing courses is one step that can be addressed through an administrative directive."

To this point, Bouey (2020) elaborates that "White supremacy in dance is making ballet and modern a requirement to receive a degree, but dance forms originated by POC are all electives." A further manifestation of this "indoctrination" is, "When the word 'technique' is used to talk about a dancer's grasp of ballet vernacular, we have placed it into the norm; into

white dance." Allowing dance programs to specialize themselves, so that those who are the experts in a specific area of dance are able to teach that area without having the constraints of a more dominant style taking precedence over their own, is one possible solution the author offers in a similar way to McCarthy-Brown.

McCathy-Brown appears once again in a 2018 article alongside Schupp, though this time looking at the student' perceptions of diversity. Within this an examination of the history of U.S. college and university dance curriculums also gives brief insight to the current state of the curriculums. "It was a monumental achievement to get dance recognized as an academic discipline in the early twentieth century. Once established, growth was an uphill battle. Dance education pioneers prioritized curriculum development, scholarship, and advocacy, and their students were considerably less demographically diverse than today. When postsecondary dance programs first developed in the US, they were primarily white not only in faculty and student populations, but also in content that reflected dominant cultural values. [...]The research indicates that major strides in diversifying postsecondary dance major programs have been made. However, aesthetic values that privilege Western dance forms remain entrenched. Data suggests that while survey respondents have benefited from multiple forms of diversification, experiences with artists outside the mainstream hold great significance in broadening their perspective and ability to see beyond their own cultural background. The data indicates that access to studying a range of dance styles beyond ballet and modern dance is relevant to survey respondents and is a critical component in how they perceive cultural diversity within their dance programs. Further, survey respondents who identified as students of color in particular have knowledge about diversity in dance beyond modern dance and ballet;

this knowledge can be mined and utilized to demonstrate respect for the experience students of color bring to their programs as well as cultivating values of cultural diversity." Additionally, when afforded the opportunity, being able to choose a diverse range of dance courses is beneficial for the growth of the students as both dance artists and individuals. An article from Schupp 2016 notes, "The study's findings suggest that the selection and study of diverse dance practices in combination with a curricular emphasis on creativity and inquiry led students to feel empowered in their dance education, develop and articulate individualized movement approaches, and increased awareness of dance and creative problem-solving ability. Postsecondary dance programs prepare future citizens, artists, educators, and administrators who may find themselves in leadership or other positions that require a re-thinking and implementation of arts policies in public schools and other settings. As such, the study's findings also speak to the potential for arts policies and their implementation to evolve in a way that situates dance as a critical component of a comprehensive education." This article is also very striking in that it illustrates why diverse dance curriculums are so vital to the world and particularly for future generations.

A final resource from a 2019 Dance Magazine article by Rachel Rizzuto entitled "College Dance Curriculums Are Finally Catching Up to 2019" reiterates these statements in noting, "Though the first dance degree was awarded more than 85 years ago, the focus of dance programs in higher education has stayed, for the most part, pretty much the same: Western dance forms dominate curriculums across the country, with ballet and modern classes reigning particularly supreme. Over the last several years, however, some colleges have begun thinking critically about what kind of dance they're teaching—and how they teach it. They're ushering in a

new wave of dance in higher ed, with the hope that their approach—bringing African diaspora and urban forms to the fore, forging connections with other fields, degendering ballet—might be a catalyst for others." The coming analysis will further exemplify this both in progress made and the progress still to go.

Theory

A theory to note, particularly as it applies to what is made visible in the dance world and how this is reinforced, is framing. "Framing is used to represent the communication aspect which leads to the people's preference by consenting one meaning to another. Framing stimulates the decision making process by highlighting particular aspects by eliminating the others" (*Framing.* 2013). As a visual form of artistry, dance is particularly susceptible to the types of movements that people see as well as the ones they do not. This is reflected in the types of courses offered in college and university dance curriculums and also informed by the break-down of styles for the artifact analysis. The previously addressed history and literature also contribute to this theory in how the styles of dance came to be viewed today and which elements of them are most vital to examine in terms of representation. This can be expressed in terms of college and university dance curriculums by the very presence of a certain course, whether the course is considered a technique course or not, and whether there is more than one level of a class offered in order to advance in a given style. It can also be expressed in whether the class is viewed as an elective course though this can result in some ambiguity further demonstrating how crucial it is to analyze the frameworks of the dance curriculums in dynamic ways.

The other theory that will be utilized is critical race theory. In summary, "The critical race theory (CRT) movement is a collection of activists and scholars interested in studying and transforming the relationship among race, racism, and power" (Delgado & Stefancic, 2001). CRT

contains a series of tenets for study. “First, that racism is ordinary, not aberrational—“normal science,” the usual way society does business, the common, everyday experience of most people of color in this country. Second, most would agree that our system of white-over-color ascendancy serves important purposes, both psychic and material. [...] A third theme of critical race theory, the “social construction” thesis, holds that race and races are products of social thought and relations. [...] Another, somewhat more recent, development concerns differential racialization and its many consequences. [...] Closely related to differential racialization—the idea that each race has its own origins and ever evolving history—is the notion of intersectionality and anti-essentialism. No person has a single, easily stated, unitary identity.[...] A final element concerns the notion of a unique voice of color.” (Delgado & Stefancic, 2001). To the first point, the aforementioned experiences of Laurie Woodard and Raven Wilkinson reveal a systemic problem in how people of color are subjected to racism in order to even be in a ballet performance. This is in part due to the cyclical nature of students eventually becoming the teachers and carrying on the lessons they learned from previous generations. The presence of predominantly white faculty and students also creates an environment in which Western dance is seemingly more prominent and valued and creates a hierarchy. While these overt forms of racism may or may be as visible, there can still be forms of microaggressions present. Correspondingly, to the second point, the application of powder to their skin visually illustrates the white-over-color ascendancy and was an overt form of racism. The pink pointe shoes are a much more subtle form of racism and dancers of color would often need to apply make-up to their shoes if the intention was for them to be “skin-tone.” It has only been a push from the public in the past few years that has encouraged shoe companies to create pointe shoes for a variety of skin tones. The third point is made prominent based on the very naming of some of the dance

forms in being tied to a given place or people. While ballet has one unified term, hip-hop, urban, and street all have their own nuance which does not meet the categorical nature that curriculums often require and much of this is based on the origins of the dance forms. To the fourth point, as noted by the history of dance and its rise in the United States, a prevalence of Western situated dance styles emerges predominantly in the forms of ballet and modern. Styles like jazz and tap that have roots in non-Western dance forms have gained prominence over time, but, as will be further explored, not necessarily to the same extent in part due to who founded the dance style. Furthermore, styles existing outside of the Western influenced styles have even more difficulty gaining visibility. These additional styles also happen to be those in which the greatest amount of intersectionality occurs both in how the styles were formed and the identities of those who currently perform them. The final point is especially crucial to note when recognizing why this topic matters. Each dance style brings with it its own history and the meaning it has for those who dance it. Traditional dances carry stories, meaning, and memories. They are an expression of the past, present, and sometimes even future. This is why it is vital to recognize each its unique value and the contribution that it brings.

Artifact

The goal of analyzing this artifact was to get a broad view representation in undergraduate college dance curriculums as a whole within the United States. To accomplish this, one college or university was randomly generated from each of the fifty states. Any type of college or university could be selected as long as it had some form of sequenced dance course study (e.g. minor, associate's, bachelor of arts, bachelor of fine arts). The number of credits/units needed to attain the corresponding course of study was also noted. School type was categorized by control, Carnegie classification, and enrollment. Control included both public and private

colleges and universities, Carnegie classification included associate's, baccalaureate's, master's, doctoral, research, and not-for-profit universities/colleges, and the range of enrollment (for all of the colleges and universities) included a minimum of 480 students to a maximum of 56,000 students. For this analysis it did not appear that type of college or university, dance pursuit offered, or region contributed significantly to the results, though a larger analysis may reveal more in one or more of these areas. The styles of dance were broken down into categories as illustrated in the simplified chart of Figure A. The styles were evaluated based on the number of schools where the dance style was present (out of 50), the number of schools with the dance style considered a technique course (out of 50), and the number of schools where more than one live of the given dance style was offered (out of 50). It should also be noted that a technique course implies a specific method of movement to be trained in which is why it is of particular interest as to why some courses would be given this distinction and others may not. The data was collected through a combination of looking at the dance pursuit requirements and the most updated version of the university course catalog,

	Ballet	Modern	Lyrical/ Contemporary	Jazz	Tap	Hip-Hop/ Street/ Urban/ African Dance/ Non-European	Social/ Swing/ Ballroom/ Latin/ Musical Theatre	Other
# of schools with course in dance style (out of 50)	48	46	18	42	27	24	27	N/A
# of schools with	40	39	14	33	19	8	6	N/A

dance style considered a technique course (out of 50)								
# of schools with more than one level of given dance style offered (out of 50)	40	41	15	31	19	9	7	N/A

Figure A: Key findings of representation in U.S. college dance curriculums. The information in the "other" category has been removed in the interest of the limited scope of this particular analysis.

This chart reveals a great deal and further exemplifies much of what previous research discovered. Ballet and modern consistently contain the highest presence in all three criterion areas. Jazz and tap fell about in the middle and the Contemporary/Lyrical, Hip-Hop/Street/Urban/African Dance/Non-European, Social/Swing/Ballroom/Latin/Musical Theatre had the least amount of offerings. With critical race theory in mind, the proximity to whiteness determines the prevalence of the dance styles. With the exception of lyrical/contemporary (which may have indeed been influenced by a lack of including improvisation courses), styles that historically were situated among predominantly white originators are still the most prominent and viewed as being the most foundational. Tap and jazz have roots notably with Black creators, however once white creators historically began to enter these disciplines their prominence also increased as seen through the moderate representation today in the charts. Dance originating from the African diaspora, Latin America, Asia, and Indigenous peoples are minimally represented if at all. Through these means U.S. college and

university dance curriculums continue to enforce and establish Western identity and power. They articulate which styles are most necessary and reaffirm power structures that place Western styles problematically above others.

When examining this data there are some considerations to take note of. The first of which is the very nature of categorizing dance styles together. For one, the sheer number of styles makes it difficult to capture them all in a succinct way. While the category other was omitted from the chart, the raw data includes the movement based classes not listed in the chart. This analysis tried to account for as many styles as possible, it is additionally important to note that it can be difficult to ensure that every style of dance is accounted for. There were a few scattered European country specific styles in "other" e.g. Irish, but not enough to influence the results of this analysis if they had been categorized in another area. Correspondingly, it should be noted that the malleability between dance forms can make it difficult to categorize the various dance styles. Some, such as ballet, are very straight-forward in their description, whereas others (essentially any indicated with a /) are more difficult to define as illustrated by the dance style's history. For example, during the process of analysis, the category of "lyrical/contemporary" would have had a higher number of responses if "improvisation" courses were added to that classification which some may argue should have also been categorized with these two forms (though there are those who would agree with keeping improvisation separate). Another consideration is noting which dance styles are considered a requirement versus which are considered elective. This was originally going to be included in this analysis, however a case study of individual programs would be better suited to accomplish this as the systems that different universities utilize to determine this is a substantially more complex and in-depth undertaking than the bounds of this analysis allow for. Furthermore, this research looked

specifically at representation in solely movement based dance classes. Representation in dance curriculums can also be viewed in terms of non-movement based classes such as dance history. This type of analysis would also possibly be more suited to the case study method (as some research has looked into this arena of dance curriculums) as it can require looking specifically at course syllabi and not merely course titles and catalog descriptions.

Ethics

One of the ethics to consider is who is impacted by this research. This is largely college and university students who are pursuing dance curriculums. In some cases, this may be challenged by the resistance of seeing dance as a truly academic discipline. For those institutions which do offer dance degrees, the way a curriculum is structured can very well inform what they are able to do in their future careers in the dance world. Furthermore, the graduates from these colleges and universities will also go on to inform the dance sphere as a whole and may return as teachers for the next generation of college and university dance students.

It is also important to note that if dance programs choose to increase the diversity in their course offerings they must employ those who are affiliated with and capable of teaching the given dance genre. Additionally, it must also be acknowledged to what extent dancers who are not of a given identity have the ability to interact with movement forms that were not originally intended for them and if there are more respectful ways for them to interact with the style.

Another ethical consideration is cost. One manifestation of this is having enough money (and space) to build facilities that can house dance. These same facilities must also be well maintained. Another manifestation is how many faculty members the university can hire to teach classes, especially those that fall outside the illustrated common styles. It also matters greatly

whether these positions have the ability to become tenure-track positions meaning job security for these individuals.

Positionality

In terms of positionality, I am a dancer and bring with that my own experiences of growing up and presently being in the dance world. Furthermore, I fall into the dominant image of a dancer as white, a woman, and bearing a tall, thin frame. I attend a private, Jesuit university (with a corresponding emphasis on social justice) that recently was able to add a dance major, where previously only a minor existed. As a result of this shift, I am now also a dance major with performance concentration in addition to pursuing majors in communications studies and psychology. I am an active member in our dance program and hold a leadership position in running the program's social media accounts and correspondingly being a member of our dance council. I also came to the school at a time where we were granted a large sum of money to build a large performing arts center so I am privileged in that my university is positioned to receive such large sums of money for performance spaces. I have always thought it was important to learn about a variety of dance styles, given my own background in pursuing a variety of styles including Irish, ballet, tap, jap, lyrical, and musical theatre. However, as the aforementioned ethical considerations demonstrate, this is not always a straightforward pursuit. Still, dance is a very universal form of expression and I believe it is crucial to nurture that in a world that could always use more empathy.

Conclusions

Several considerations should be made when it comes to endeavoring into further research. It became clear while randomly generating colleges and universities that the number of schools that did not offer a dance route were just as important as the ones who did. For the 50

schools included in the analysis that did have some form of dance pursuit, there were 209 that did not (only a handful within this offering a couple of dance courses for recreational purposes). It is true that this includes several schools that most would not necessarily be expected to have dance course offerings (e.g. technical schools). However, the gap between having a dance pursuit versus not is substantial. In order for dance to begin to tackle the issue of representation at the collegiate level, it must also tackle being understood as an *academic* discipline worthy of study at the collegiate level. Coinciding with this is how, once again, it is difficult to pin dance down to any one category. In locating dance course requirements, the dance degree could be located within the given college or university in disciplines ranging from Health Studies to Musical Theatre to Theatre & Dance to Music & Dance to Kinesiology to Performance Arts to Fine Arts and more. Additional considerations that could also be pursued in future research are assessing how colleges and universities attain physical spaces for dance to take place, examining representation in non-movement based courses (e.g. dance history as some have already begun looking into), and investigating both who is on the faculty in general and who holds positions that are capable of tenure.

It is clear that there is a lot to pursue when it comes to college dance curriculums. Some would argue that dance is also a discipline in which one does not necessarily need a degree to pursue it. Still, for those who do pursue the tertiary education route, it is essential for them to go out into the world as artists conscious of what their dance background brings to the table. A 2020 magazine article by Ford notes several schools that have already committed to diversifying their curriculums, "Fortunately, some college dance programs have pledged to diversify their course offerings, and to dismantle the layers of white supremacy that still pervade our art on a larger scale. And while many colleges are now beginning this work, a few have made it a central part of

their mission for years. Here are four schools with longstanding commitments to a more equitable dance education: Alabama State University, Goucher College, Sarah Lawrence College, and University of Colorado, Boulder. [...] ASU BFA majors are exposed to two non-Western tracks twice a year, offered in four levels: African dance and hip hop, or jazz and tap. [...] The [Goucher] program offers a BA in dance that requires students to be technically proficient in West African diasporic dance, modern, and ballet. [...] 'The analytic seminars all support a historical and theoretical understanding that is in dialogue with what we do in practice-based studio classes,' Jasperse [director of the Sarah Lawrence dance program] says. Those classes range from West African dance to hula to hip hop to Butoh. [...] CU Boulder started working to address racism in dance nearly 18 years ago. 'We first began dismantling the ideas of level and "technique" offering instead a variety of styles that include hip hop, house, jazz, and transnational fusion, says Erika Randall, chair of the department of theatre and dance. 'Classes that have, in the past or in other programs been relegated to elective status are absolutely required here–not required because of their "diversity" but because they are essential to training.'" This source bears noting as it exemplifies concrete action towards improving representation in areas demonstrated to have unequal distribution of dance styles in the analysis including the presence of the dance style, the evaluation of the course as a technique course, and the presence of multi-level course offerings. It illustrates real examples of how representation can be striven for. The artifact illustrates that, broadly, there is a long way to go, but this source shows what can occur when actions are concretely defined. Thus, three possibilities for dance program action provided by this analysis are 1) Hiring a diverse dance faculty with experience in a variety of diverse styles 2) Bringing in guest artists of color 3) Attending performances by choreographers/dancers of color.

There is a limitation to address with these action items in that there are many different forms of dance and it is unlikely that one student would be able to pursue every single style or to expect faculty to know every style. However, as a cumulatively diverse faculty this can allow for the presence of a wide range of dance forms.

As evidenced at the top of the paper, dance has a complicated history especially when it comes to representation. In connection to critical race theory, the problematic nature of situating Western dance styles over others has real implications when it comes to limiting the voice of the Non-Western dance styles. Coinciding with this, it also matters who is able to teach these dance styles and who can be taught. There are some dances that are not meant to be performed outside of a given group. This is why it is vital that, even if one does not directly engage movement wise with the given style, each form is acknowledged and respected. Ultimately, representation in U.S. college and university dance curriculums is one way of ensuring representation into the greater dance community. In doing so the people and the dance styles that each carry unique significance and history are made truly visible and valued as previous research has also discovered. A 2006 article by LaPointe-Crump concisely phrases the connection between dance curriculum and life as a whole. “A dance curriculum should balance the creation of powerful choreographed statements with the shared community that results from precision ensemble work and learning the tools for performing from a personally felt emotional connection to dance. Music and dance describe cultural differences while at the same time expressing our shared human experiences of joy, heart beat, and the need for energy, expression, competition, and satisfaction.” Though there is still a long way to go, it will be all the more worth it to see the level dance floor this progress creates.

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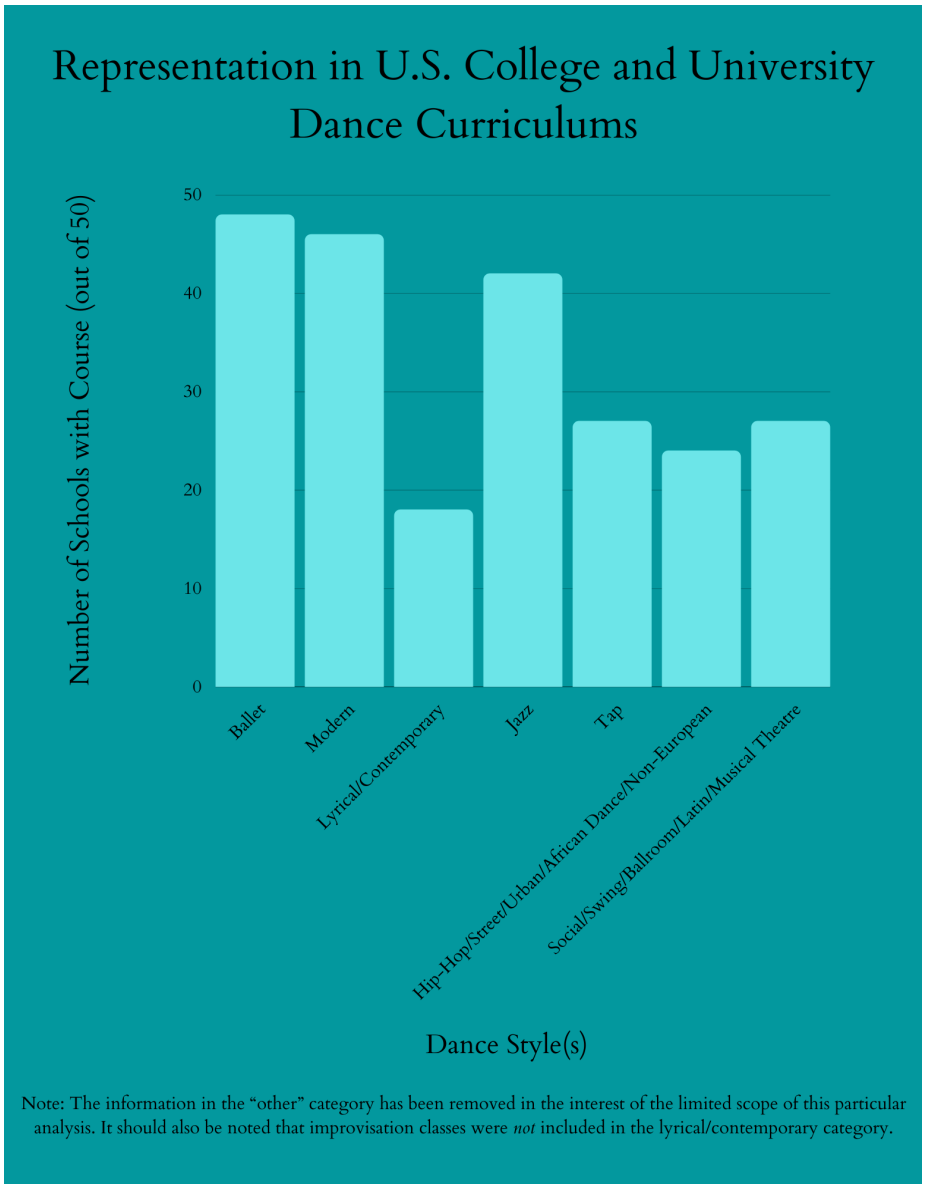
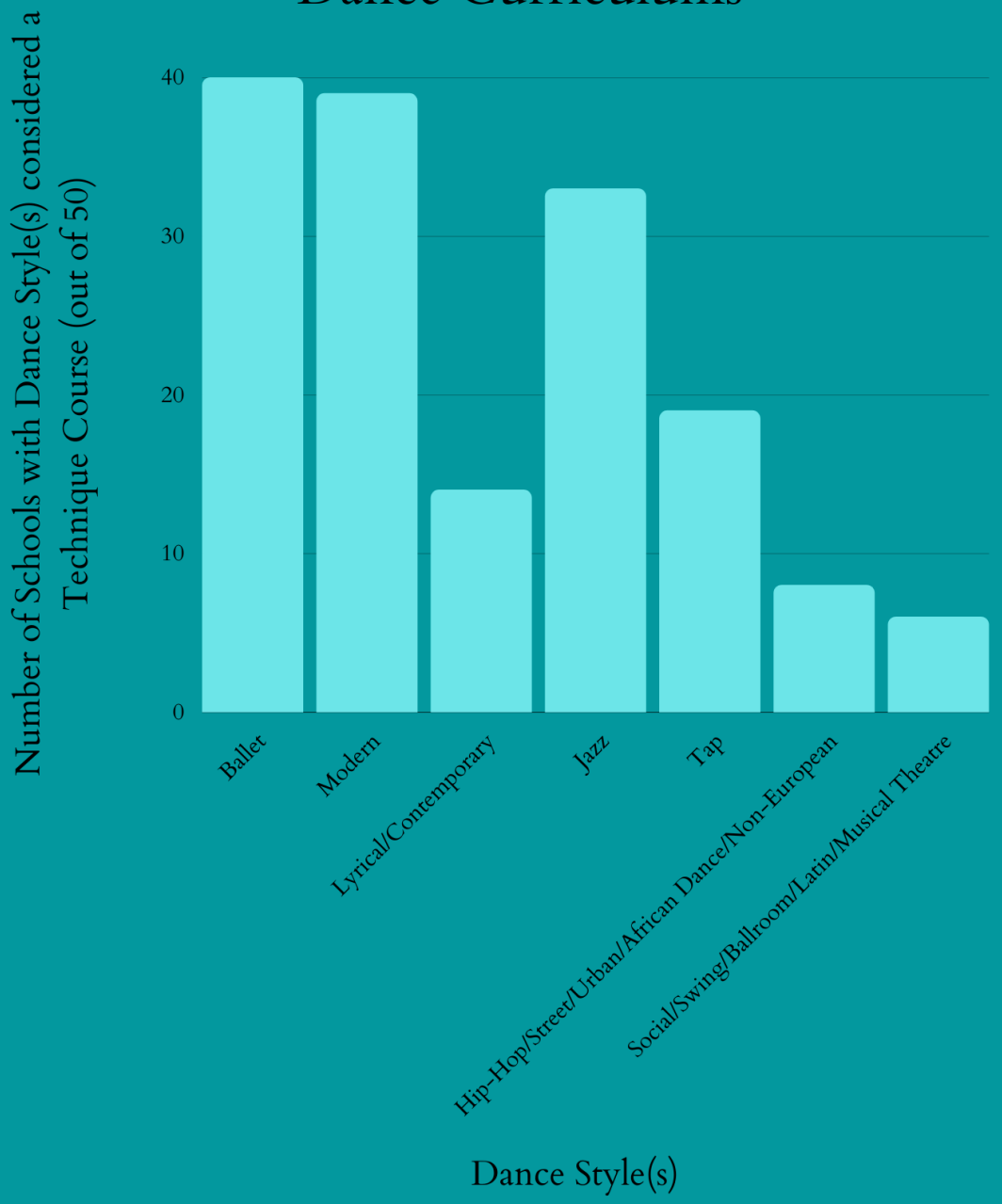
Intervention

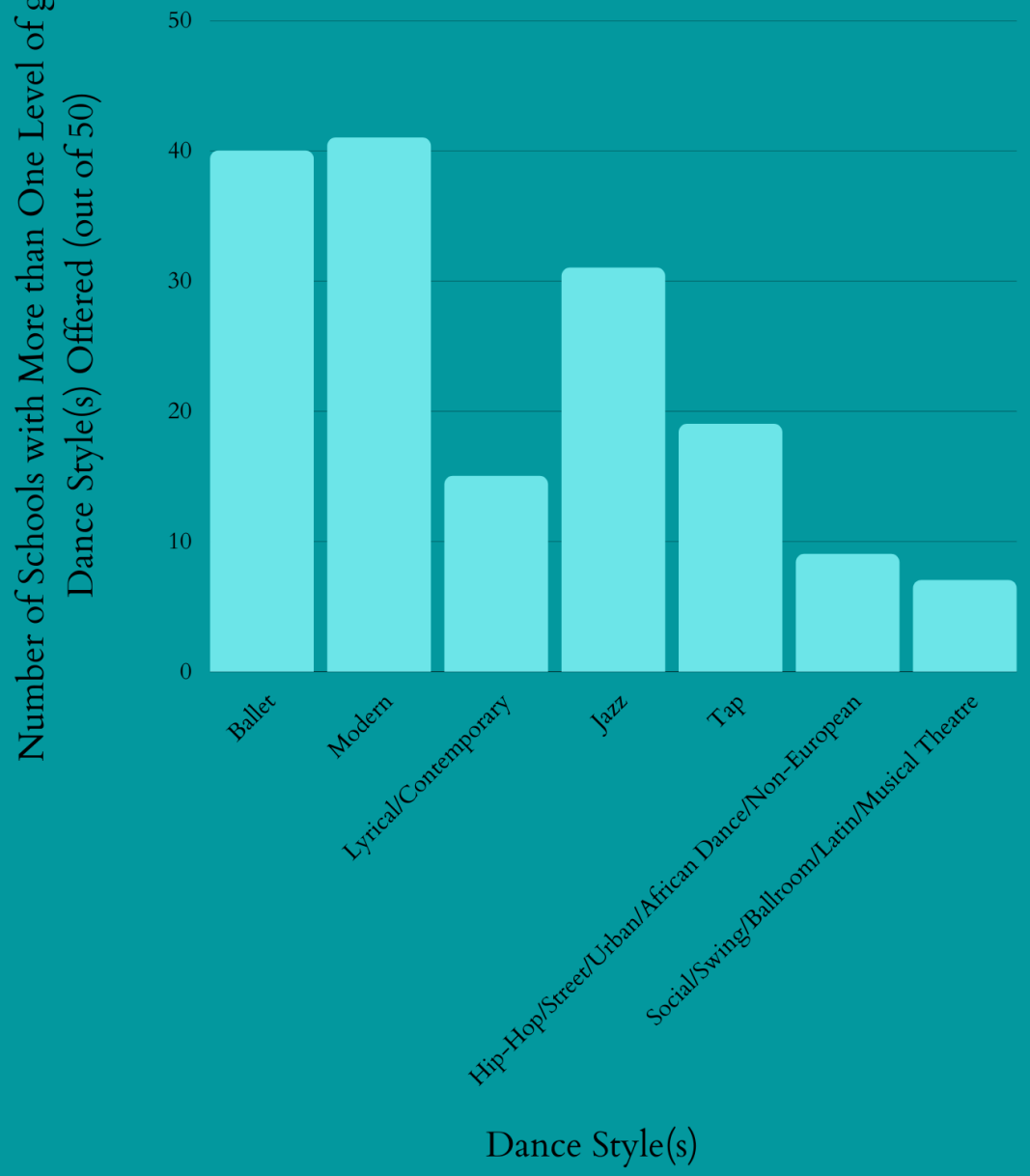


Representation in U.S. College and University Dance Curriculums



Note: The information in the "other" category has been removed in the interest of the limited scope of this particular analysis. It should also be noted that improvisation classes were *not* included in the lyrical/contemporary category.

Representation in U.S. College and University Dance Curriculums



Note: The information in the "other" category has been removed in the interest of the limited scope of this particular analysis. It should also be noted that improvisation classes were *not* included in the lyrical/contemporary category.

What does this mean?

In summary, with critical race theory in mind, proximity to whiteness determines the prevalence of the dance styles. Styles that historically were situated among predominantly white originators are still the most prominent and viewed as being the most foundational. Dance originating from the African diaspora, Latin America, Asia, and Indigenous peoples are minimally represented if at all. Additionally, much of their presence aligns historically with when white creators began to create in the given style. Ultimately, U.S. college and university dance curriculums continue to enforce and establish Western identity and power by articulating which styles are most necessary and thereby reaffirm power structures that place Western styles problematically above others.

Why does this matter?

Representation in U. S. college and university dance curriculums is one way to ensure representation in the greater dance community. In doing so the people and the dance styles that each carry unique significance and history can be made truly visible and valued. Several important considerations should also be noted including, but not limited to, costs associated with dance as a discipline, viewing collegiate dance as an academic discipline, examining non-movement based dance courses, and recognizing who is in the position to teach certain styles and who is able to learn and perform them as intended.

What do we do?

Three possibilities for dance program action include:
1) Hiring a diverse dance faculty with experience
in a variety of diverse dance styles cumulatively
2) Bringing in guest artists of color
3) Attending performances by choreographers/dancers of color

The intervention component consisted of summarizing my materials via several graphs and a final explanation page (pictured above). The first graph summarizes the findings of the number of schools with a given course out of fifty for each given dance style category. The second graph summarizes the findings of the number of schools with dance styles considered a technique course out of fifty for each given dance style category. The final graph summarizes the number of schools with more than one level of given dance style offered out of fifty for each given dance style category. In displaying the graphs in this way it is clear to see the unequal distribution of the presence of some of the dance styles and how they are viewed. The final sheet details the implications of these graphs, why it is important, and provides actions for dance programs. Respectively it states, "In summary, with critical race theory in mind, proximity to whiteness determines the prevalence of the dance styles. Styles that historically were situated among predominantly white originators are still the most prominent and viewed as being the most foundational. Dance originating from the African diaspora, Latin America, Asia, and Indigenous peoples are minimally represented if at all. Additionally, much of their presence aligns historically with when white creators began to create in the given style. Ultimately, U.S. college and university dance curriculums continue to enforce and establish Western identity and power by articulating which styles are most necessary and thereby reaffirm power structures that place Western styles problematically above others." This first paragraph on what the graphs mean serves to summarize the encounter studied, how it was studied, and the results that were found. In essence, it is a paragraph summary of the entire investigation component of the paper. The next paragraph notes, "Representation in U. S. college and university dance curriculums is one way to ensure representation in the greater dance community. In doing so the people and the dance styles that each carry unique significance and history can be made truly visible and valued.

Several important considerations should also be noted including, but not limited to, costs associated with dance as a discipline, viewing collegiate dance as an academic discipline, examining non-movement based dance courses, and recognizing who is in the position to teach certain styles and who is able to learn and perform them as intended." This paragraph explains why the content matters and why this topic was worthy of study. It also alludes to a few of the limitations of study. The final paragraph is drawing upon the real crux of the intervention portion of the capstone. "Three possibilities for dance program action include: 1) Hiring a diverse dance faculty with experience in a variety of diverse dance styles cumulatively 2) Bringing in guest artists of color 3) Attending performances by choreographers/dancers of color." One could look at the data provided and merely acknowledge it without doing anything or not knowing where to start, so this section moves to provide several direct options for actionable ways that U.S. college and university dance programs can work to increase representation in their programs.

This intervention was initially intended to be sent out to the members of the Gonzaga Dance Program. However, dance program director Suzanne Ostersmith was very enthusiastic about the findings and decided to include the chair of the Theatre and Dance department as well as the Dean of the College of Arts and Sciences as recipients. I also decided to post these four images as slides on my personal Instagram story so that I would have more opportunity to interact with others. A range of between 307-342 people total viewed the story. I had a total of ten people respond to me in my DM's (this may not seem like many compared to the total viewing but it is the most interaction I've ever had with a post on my Instagram story). Three responded with the clapping hands reaction. Other comments included congratulatory messages as well as expressing interest in the topic. Two especially notable comments were from a friend from my hometown who is pursuing music who said they just did a very similar project and had

similar findings but with choral music. The other was a friend asking to look at the final version of the paper. It was neat to see the impact this research had in just my personal audience bubble. If I were to continue to expand upon my intended audience, other dance programs throughout the U.S. could be included as the images include several action items that would be beneficial for dance programs to consider in addition to the findings of the research itself and the implications of them.

The intervention is meant to illustrate representation in U.S. college and university dance curriculums. More specifically it reveals the lack of representation in U.S. college and university dance curriculums. It is designed so that the comparison of various dance style categories is made visible and clear. The explanations for what they mean, why it matters, and what to do, are also made to be succinct and easy to understand. On the whole it is an informative series of images that can easily be viewed and shared. As the data set is of randomly selected colleges and universities throughout the whole of the U.S., it demonstrates that this topic is relevant in every state. Ideally the intervention is meant to interact with the encounter in a way that encourages learning and concrete action.

The intervention looks predominantly to visual communication theories to help relay the message. The graphs were created so that they are easy to read and interpret. The final graphic is framed into the questions of "What does this mean?", "Why does this matter?", and "What do we do?" in order to engage the audience and encourage them to act upon the desired actions. This is especially achieved through the employment of the word "we" and the ability it has to create a sense of shared community and responsibility. Albeit brief, the final page does mention the main communications theory utilized in the investigation which is critical race theory. For anyone viewing the graphic who knows about this theory, it should ideally contextualize these

findings among others they know of. For those who do not know the term, it may encourage them to explore what it means further or employ context clues to determine how the theory corresponds to the findings. For those who are reading on a surface level, it adds credibility to the research and may therefore make the overall argument more persuasive.

This work challenged me in many ways but was also very rewarding. Dance has always been especially meaningful to me as I have danced since I was two. I have engaged with many styles of dance but the style dearest to my heart is Irish dance (which appeared only once in my research and in the other category of the raw data chart). Seeing how this style was often considered niche was really the impetus for me noticing the ways the various styles existed in the dance world. In terms of the capstone itself, collecting the data was the part that was the most difficult for me as it was a very tedious process of randomly selecting not only colleges and universities, but also ruling out those that did not allow for some sort of dance pursuit. When this task was complete, however, it did feel like a major step forward. However, as this did take up a lot of time and effort, I had less time to spend on the other components of the paper. While I am happy with where the paper ended up, if I were to continue research in this area I would want to be able to have more time to expand on certain key points (e.g. expand on dance history beyond a crash course summary) and dive in even deeper. Correspondingly, I would say this research was especially exciting because it allowed for so many areas in which to jump off from. I do not currently have plans to attend grad school, but if I did I could very much see myself taking this research and continuing on with it. I am very excited to see the impact it has and I am proud of what I have accomplished. As it is being presented to the Chair of the Theatre and Dance Department and the Dean of the College of Arts and Sciences, I feel it has the potential to make an impact here at Gonzaga. I know one difficulty faced is being able to hire faculty as we are a

relatively dance small program (though one which is rapidly growing). Hopefully in seeing this these administrators are encouraged to hire additional faculty members that come from diverse backgrounds and to approve diverse dance courses. I also plan to share the raw data from my research with the dance faculty in the hopes that it will aid them in any of their own research. Overall, I hope that this investigation and intervention helps lead to greater representation in U.S. college and university dance curriculums. Dance has the ability to communicate in its own unique way and bring about greater empathy as a result. In a particularly divisive world, witnessing, respecting , and valuing the movement that others hold dear has the potential to let us truly see one another.