

Hampshire Dance Program Manifesto

The Hampshire Dance Program welcomes students with a broad range of interests in dance, movement, and the body.



WE...

Work in daily practice in the studio studying and exploring embodiment.

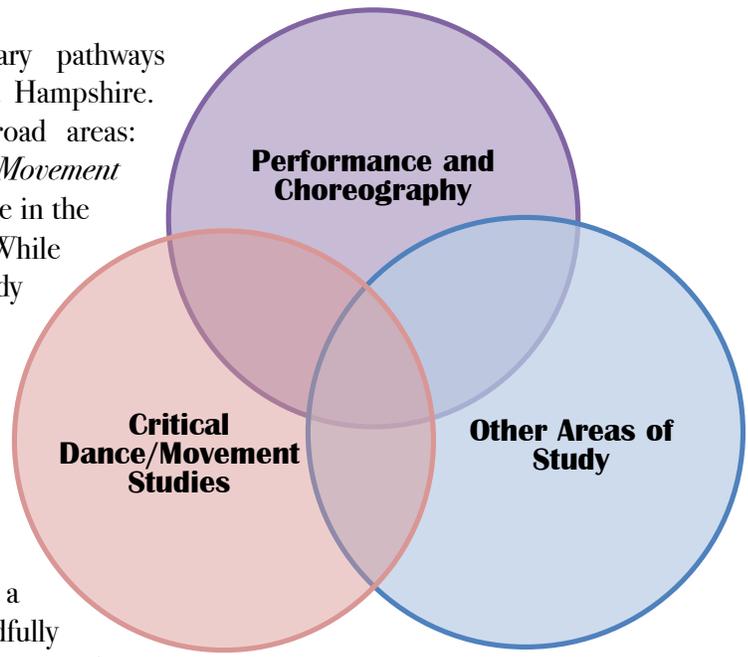
Compose, interpret, and analyze movement from the levels of the body, the human imagination, and diverse individual and cultural paradigms of belief, behavior, values, histories, aesthetics, and our positions relative to these.

Create dances, performances, movement scores, curricula and workshop proposals, and we research and write history, theory, and criticism engaging with a wide range of theoretical and cultural concerns.

Imagine a wide variety of ways dance and movement studies inform or contribute to such areas as other art disciplines, education, different populations, healthcare, and human development.

DANCE DIVISION II

The following guidelines represent interdisciplinary pathways students can take through a dance concentration at Hampshire. These paths of study are grouped into three broad areas: *Performance and Choreography*, *Critical Dance/Movement Studies*, and *Other Areas of Study*. Most courses will be in the Division II, with some in Division I and Division III. While each student will engage these three broad areas of study in varying proportions, depending on their Divisional focus and in consultation with their committee, a balance between Theory and Practice is key in all cases. Courses in these areas can be fulfilled across Five College Dance, though it is important to establish a groundedness with faculty here at Hampshire. All students should consult with their Division II committees early in their planning to create a concentration tailored to their interest, and to mindfully engage each area deeply enough to accumulate proficiencies that can be substantively leveraged in Division III and beyond.



PERFORMANCE AND CHOREOGRAPHY:

Here students develop a rigorous and informed movement and artmaking practice through course work and related activities. Progress in this area requires engagement across each the following sub-categories.

Technique and Repertory:

One or two technique or rep courses per semester (most are designated as half-courses and should be paired)

Creative Research and Composition:

Elementary Composition (Making Dances 1), Intermediate Composition, Advanced Composition. Embodied Imagination or other creative process courses.

Movement Analysis, The Body, Music, Design:

Scientific Foundations of Dance, Somatics, Music for Dance, Rhythmic Analysis, Lighting design, Costume Design, Production, Dance & Technology, Dance Video, other arts disciplines

Related Activities:

Perform, choreograph, work backstage (minimum 2 crew assignments required), see dance in concert

CRITICAL DANCE and MOVEMENT STUDIES:

Here movers and makers invest time to root dance in social, cultural and political contexts by studying dance theory, dance writing, and dance research. Progress in this area requires engagement across each the following sub-categories.

Theory: Approaches to Critical Dance Studies, Critical Moves

History: 20th Century Dance History, Protest Traditions in African American Dance

Culture: Dance & Culture, Salsa in Practice and Theory, West African Dance and History, Haitian Dance Technique & Theory, Caribbean Dance History

OTHER AREAS OF STUDY:

Some students combine their interests in dance and movement with their other interests (e.g. video, psychology, environmental studies, urban studies, education, child development, community-engaged practice, theater, critical theories, feminist studies, anthropology, physiology, social entrepreneurship, economics).

Examples within the Dance Program: Examining Arts Ecologies, Embodied Community, Queer Caribbean

THE DIVISION II PORTFOLIO

One of the final steps in the Division II process is to compose a retrospective essay and compile a portfolio to document and reflect on your Division II experience. It is wise to gather materials throughout the 4 semesters, but the break before the final semester of Division II is an important time to ensure you have all the components you will want to use. The portfolio should be carefully curated to reflect key moments in the evolution of your concentration, rather than producing a repository for *all* of your work over the 4 semesters. Where did you begin? Where did you end up? What happened along the way to move you from one to the other? How do you imagine the skills, knowledges, and questions developed over the course of the division II will be useful in your Division III work? It is recommended that a rough draft be given to the committee for initial feedback.

The portfolio should include:

- **Table of Contents**
- **Division II Contract**
- **Faculty and Self-Evaluations (or grades for off-campus courses)** for each course listed in the contract
- **Retrospective Essay** reflecting on how the concentration evolved and deepened over the course of the four semesters. Provide specific examples of experiences, coursework,
- **Reflection on how you engaged Multiple Cultural Perspectives (MCP)**, how this study informs and contextualizes your Division II studies and your position within your area(s) of study.
(<https://www.hampshire.edu/academics/multiple-cultural-perspectives>)
- **Papers and projects from courses and independent work**, organized coherently and with tabs/dividers. When available, include papers that DO have the faculty's comments on them rather than fresh printed copies.
- **Community-Engaged Learning (CEL-2) Evaluation**
(<https://www.hampshire.edu/academics/community-engaged-learning-cel-2>)
- **Evidence of any additional learning activities**, such as internships, field study, summer workshops or projects. Sometimes this includes a bibliography of independent reading, or of pivotal readings you want to pull together from your class readings, things that represent the evolution of your ideas.
- **Lists of your choreography, performing and crew-work**, with brief retrospective of what you did and what you learned in each case. (This is best done at the end of each project, and a paragraph or so is usually sufficient.
- **Concert Log** that lists the dance concerts/performance events you witnessed throughout the Division II process, with brief notes about key highlights/questions/interests that emerged for you. You are encouraged to also include art events of other media, lectures, and other related events that have informed/enriched your studies.

Two copies of the portfolio should be made, and distributed to both members of your committee no less than 7 days prior to your scheduled final Division II meeting.

Online e-portfolios can also be submitted. Visit Hampshire's Center for Teaching and Learning for more information about how to make one: <https://sites.hampshire.edu/ctl/eportfolios/>.

