

**Collin County Community College District
APPLICATION FOR SABBATICAL LEAVE**



Instructions

Please complete this application by responding to all items. Attach requested documentation (in the order requested) and secure the appropriate signatures prior to submitting the application to the chair of the Sabbatical Leave Committee. **Please submit the original and 10 copies.**

Name Meghan Cardwell-Wilson CWID 100039159
Title Professor of Dance Division Academic Affairs

Have you ever been granted a sabbatical? No If yes: Dates of Prior Sabbatical(s): _____

Please provide a brief description of your previous sabbatical project:

Sabbatical Leave Period Being Requested

Dates: Beginning Date August 2019 Ending Date December 2019

Length: ☒ One semester ☐ Two semesters ☐ Other _____

Applicant's Agreement

ABSTRACT

Please give a summary description of the project and its significance in improving teaching and learning at Collin College. Please use language that can be readily understood by persons in areas of expertise other than your own. **PLEASE DO NOT EXCEED SPACE PROVIDED BELOW.**

I teach 5-7 courses per semester: dance studio movement courses and the core curriculum course Dance Appreciation (DANC 2303). I work with a diverse population in all of those courses, and all of those students move/dance throughout the semester, as movement is a form of knowing and understanding. It is clear that the curriculum becomes more accessible to students when they see themselves in it. For this to occur, the content must extend beyond America and across the globe. A semester-long sabbatical will enable me to update my current praxis (primarily based in Western dance forms) to include global dance forms and global perspectives - specifically those with roots in Asia and Africa. Because the discipline of dance is both physical and theoretical, I will do this by engaging in a variety of physical dance technique classes, enrolling in an online professional development dance course, and attending a national dance conference.

By cultivating a more comprehensive knowledge of global dance forms, I will be better able to help students think globally in relationship to movement - and not just study the pillars of ballet and modern dance that comprise so much of dance education in America. Movement lives in the body, and it is essential that I return to the role of a student and immerse myself in learning global dance forms. As the sole full time dance faculty member at the Frisco campus, it is my duty to share global perspectives in dance.

Fall 2019 Sabbatical Leave Proposal

Meghan Cardwell-Wilson, Professor of Dance
972.377.1014
mcwilson@collin.edu

Sabbatical Research/Development Plan

Objective 1: Professional Enrichment - Physical study and embodiment of global dance forms

Method of Procedure: Participate in master classes, class series, and workshops.

- 1) Participate in Bharata Natyam (classical Indian dance) movement classes under the instruction of Sarita Venkatraman at Arathi School of Dance.
- 2) Enroll as a non-degree seeking student in the Dance Department at Texas Woman's University to study dance forms of Asian descent: Butoh (avant garde Japanese dance form) and/or Bharata Natyam. Courses of interest: DNCE 2171: Urban Global Dance & DNCE 2143: Dance & Globalization. Past topics for Urban Global Dance include the postures and styling of the dances of Bali, Cambodia, and the North and South Philippines. Past topic for Dance & Globalization: Bharata Natyam.
- 3) Participate in African dance movement classes at Bandan Koro in Dallas.
- 4) Participate in Feldenkrais Method (somatic practice on the efficiency of movement developed by Moshe Feldenkrais) movement classes at Dallas Feldenkrais.

Rationale and Significance: I teach 5-7 courses per semester, many of which require individual, creative preparation. It is essential that I continue to study not only ideas about global dance, but the dancing itself by being a student in the dance studio classroom. What I teach in the dance studio at Collin College has to first live in my own body.

Relationship to previous or related work: This objective directly relates to professional enrichment and teaching methodologies that I utilize in my current position as a professor of dance. The focus, global dance, extends beyond my current areas of expertise.

Benefits to the college community: Developing a physical understanding of global dance forms will help me guide student understanding and exploration of global perspectives in dance. In recent semesters I have collaborated with Collin College humanities and art professors, bringing their students into the dance studio for Renaissance era dance experiences and drawing workshops, respectively. By further developing my own knowledge base, there is potential to connect with a wider student base on a greater range of topics.

Objective 2: Professional Enrichment - Theoretical/historical study of global dance forms

Method of procedure:

- 1) Attend the Women in Dance Leadership Conference in Philadelphia, PA in October 17-19, 2019.
- 2) Enroll in a National Dance Education Organization (NDEO) Online Professional Development Institute (OPDI) course.

Rationale and significance: I attend the American College Dance Association regional conference each year; this would mark my first national conference. Brenda Dixon Gottschild, the keynote speaker at the 2019 Women in Dance Leadership Conference, has developed a body of work detailing the Africanist presence that has often gone unnoticed, undocumented, and unattributed in American dance performance. The current NDEO course of interest is Dance History: Global, Cultural, and Historical Considerations. Fall 2019 course rotation TBD.

Relationship to previous or related work: Dixon Gottschild's research investigates the Africanist presence in contemporary ballet, modern dance, and jazz dance in America, which are all dance studio courses I teach and subjects that surface in the core curriculum course Dance Appreciation (DANC 2303). The NDEO course can yield an updated approach to dance study that reflects the connections among dance forms across the globe, versus a genre specific approach to teaching and learning that compartmentalizes different styles of dance.

Benefits to the college community: Dance Appreciation students study inspiration appropriation, inspiration, homage, and plagiarism in movement. Many of them are largely unaware of the number of global dance forms that have inspired and/or are appropriated in a number of historical and popular culture works.

Objective 3: Teaching Methodologies - Further incorporate a global perspective into the dance curriculum

Method of procedure:

- 1) Re-evaluate and update the core curriculum Dance Appreciation course (DANC 2303) and dance studio courses to incorporate global perspectives and, where appropriate, global dance forms.
- 2) Research the ACGM course World Dance (DANC 1305) as a potential future course offering in the Collin College Dance Department.

Rationale and significance: Dance Appreciation is a core curriculum course that addresses the core objectives of Social Responsibility, Teamwork, Critical Thinking, and Communication. Fortifying my global dance studies will enable me to design curriculum and create assignments/scenarios that further challenge students to think and work with a global perspective.

Relationship to previous or related work: This is a continuation of the current focus in my Dance Appreciation course that needs development. The content is primarily delivered in traditional format (genre by genre) with several movement experiences throughout the semester to increase students' physical understanding of class concepts. Developing a personal praxis in global dance forms will help me design course content that is conceptually based (spirituality, community, political perspectives – as opposed to the genre specific approach) and create physical content that incorporates the postures and aesthetics from non-Western societies.

Benefits to the college community: Action and immersive learning motivate students in my classes. My most successful teaching connections with students have occurred when they are wholly engaged and out of their seats as they work with course content in real time and space.

Timeline

Women in Dance Leadership Conference: October 17-19, 2019
NDEO Online Professional Development Institute course: 4-6 weeks
Reading: continuous, weekly
Physical study/classes: 2-5 per week (August – December)
Theoretical study/classes: staggered throughout sabbatical
Teaching Methodologies/praxis: continuous

Bibliography

Baird, Bruce, and Rosemary Candelario, editors. *The Routledge Companion to Butoh Performance*. Routledge, 2018.

Gottschild, Brenda Dixon. *The Black Dancing Body*. Palgrave Macmillan, 2003.

Mills, Dana (editor). *Dance and Politics: Moving beyond Boundaries*. Manchester UP, 2016.

Wong, Yutian, editor. *Contemporary Directions in Asian American Dance*. University of Wisconsin, 2016.

Resources*

Arathi School of Dance	Plano, TX
Bandan Koro African Drum & Dance Ensemble	Dallas, TX
Contemporary Ballet Dallas	Dallas, TX
Dallas Feldenkrais & Angela Alston	Dallas, TX
Dallas Yoga Center	Dallas, TX
National Dance Education Organization	online course
North Texas Yoga	McKinney, TX
Texas Woman's University	Denton, TX
Women in Dance Leadership Conference	Philadelphia, PA

**Additional travel opportunities for study will be considered as/if they arise.*

Candelario, Rosemary, editor. *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies*. Wesleyan, 2016.

Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Praeger, 1996.