

CURRICULUM VITAE

Sharon Eschenbeck Friedler

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EDUCATION: 1974 M.F.A. Southern Methodist University, Dance
1970 B.A. Colby College, Art
1970-72 University of Alberta, Dance
1969 Art Institute of Chicago, Visual Art

RESEARCH

INTERESTS: Choreography, Dance and Culture, Traditional and Contemporary Dances of Ghana, Dance and Technology, Dance and Gender, Women in Contemporary Dance, Dance/Arts and Social Change

PEDAGOGICAL

INTERESTS: Dance Composition, Dance History/Theory, Dance Techniques (Modern, Traditional Dances of Ghana), Pedagogy, The Arts as Social Change, Dance Technologies

ACADEMIC POSITIONS:

Swarthmore College

2010 – present	Full Professor and Director of Dance
2009-present	Faculty Adviser for Off-Campus Study
2000 – 2010	Stephen Lang Professor of Performing Arts and Director of Dance
1997- 2000	Full Professor and Director of Dance
1998 – 2000	Humanities Division Head and Director of Dance
1985-1997	Associate Professor and Director of Dance (tenure awarded 1990)
1993-95	Chair, Department of Music and Dance and Director of Dance

University of Minnesota/Duluth

1983-85	Associate Professor and Coordinator of Dance, Department of Theatre
1981-83	Associate Professor and Head, Department of Theatre (tenure awarded 1981)
1976-81	Assistant Professor and Coordinator of Dance, Department of Theatre

University of Missouri/Columbia

1974-76	Instructor of Dance, Department of Physical Education
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ACADEMIC POSITIONS:

(continued)

Stephens College

1975-76

Part-time Instructor (Theatre Dance and Expressive Arts Therapy)

ADDITIONAL ADMINISTRATIVE POSITIONS:

(Swarthmore College)

1995-present Director./Advisor The Swarthmore Project

In response to the diminishing resources available in the U.S. for the creation of new works of art, the dance program proposed and the college administration approved this residency program that brings two choreographers and a modest number of dancers to campus for two weeks in the summer. The college provides studio space, housing, as well as an honorarium and transportation allowance for each participant. In exchange, the choreographers and dancers return to the college during the following academic year to present an informal performance and a workshop for the college community.

1985-1998 Co-Artistic Director, Swarthmore Music and Dance Festival

This festival, inaugurated in 1982, was dedicated to demonstrating the myriad interrelationships of music and dance, to stressing the importance of contemporary works in both forms and to providing performance venues where students, faculty and guest artists work together.

CURRENT RESEARCH PROJECTS:

The Arts as Social Change: Curricular Models for the Liberal Arts

This project, beginning in 2011-12, arises from interests emerging from one of the courses I have developed on this topic. My plan is to consider whether and how exploring the arts together and in the context of a liberal arts framework can foster social change. I am also interested in exploring models for employing this method for students as they study abroad in programs with a component that includes significant volunteer opportunities in various community placements. My goal is both to produce articles and, eventually, a book on this topic as well as to augment the syllabus I have already developed for this course and to consider how such a course might also become part of a study abroad offering.

PUBLICATIONS:

Dancing Female: Lives and Issues of Women in Contemporary Dance

Co-edited by Sharon E. Friedler and Susan B. Glazer, 1997

Harwood Academic Publishers: OPA, Amsterdam.

In this book scholarly essays from writers, choreographers, educators, performers, and critics are combined with numerous personal interviews with artists in the field to provide a 'stage' for the presentation of topics of contemporary concern to women in dance. We examine the ways in which women transmit their art from one generation to the next and consider the dancer's relationship to her art from three perspectives: her physicality, how she employs the theory and practice of dance and the cultural context in which she works.

A Yoga Symposium: Practice in Body, Mind, and Spirit
Proceedings, March 30, 2008
Co-edited by Sharon E. Friedler and Sally Hess
Swarthmore College

Anatomy for Dance and Sport
Laboratory manual co-authored with Joann M. Johnson, 1982,
Burgess Publishing Co., Minneapolis.

A laboratory text designed for students enrolled in a college level kinesiology course, for adult dancers as a companion resource during studio study, and for athletes as a reference.

“Bad Dancing Does No Harm to Mother Earth”, in *Dances of Our Ancestors*, Festival/Conference Proceedings, Swarthmore College/Temple University, 2005.

"Compose: A Computer Tool for Choreographers"
Proceedings: The Arts and Technology 3, The Center for Arts and Technology,
Connecticut College, New London, Ct. 1991, pp.95-99.

PAPERS (representative selection):

(Invited)
“Artist/Activist: Building the Bridge Between”
Siena Art Institute
Siena, Italy
February, 2013

(Invited)
“Digital Storytelling and Study Abroad”
CIEE National Conference, Philadelphia, PA
November, 2010

(Invited)
“Romeo And Juliet: Contemporary Choreographers’ Trysts with the Star-crossed Lovers”
Drexel University, Philadelphia, PA
April, 2008

(Invited)
“Ghanaian Dance: Traditional and Contemporary Practices”
Long Island University, Brooklyn Campus
September, 2005

(Invited)
“A Global Conversation: Dance Vocabularies, What they tell us about one another, How they serve as bridges of understanding”
Institute for African Studies, University of Ghana
April, 2005

(Invited)
“Dance as a Vehicle for Social Change: Ghana, Poland, Pennsylvania”
Siena School for Liberal Arts, Siena, Italy
March, 2005

PAPERS (continued):

(Invited)

“American Modern Dance: Looking Back and Moving Forward”

Dept. of Theatrology

University of Poznan, Poland

October 25 and 26, 2004

(Invited)

“Dancing Women: Crossing Cultures” and

“Bad Dancing Does No Harm to Mother Earth: Traditional Dances of Ghana”

VIII Annual International Contemporary Dance Conference and Festival

Silesian Dance Theatre, Bytom, Poland

June, 2001

(Invited)

“Teaching and learning from Traditional Dance of Africa”

VII Annual International Contemporary Dance Conference and Festival

Silesian Dance Theatre, Bytom, Poland

June, 2000

(Invited)

“Women Dancing: Cross Cultural Dialogues”

“Dances of Ghana: What they have to teach”

Sage Cowles Scholar in Residence

University of Minnesota

February, 1999

(Invited)

"Women Dancing: Bali, France, Ghana"

Annual Congress on Research in Dance Conference

University of Arizona, Tucson, Arizona

November, 1997

(Invited)

"Mentoring: How Women Pass on Dance Heritage"

Annual Congress on Research in Dance Conference

Texas Woman's University, Denton, Texas

November, 1994

(Invited)

"Compose/Lifeforms and the Choreographic Process"

Twelfth Annual SCAN Conference

Franklin Institute, Philadelphia, Pennsylvania

November, 1992

(Invited)

"Using Compose/Lifeforms as a Tool for Young Choreographers"

Dance and Technology Conference, sponsored by National Dance Association

Univ. of Wisconsin, Madison, Wisconsin

February, 1992

PAPERS (continued):

(Invited)

"Compose/Lifeforms: A Choreographer's Sketchbook"
BiAnnual Arts and Technology Conference
Connecticut College, New London, Connecticut
April, 1991

"Women Creating Dance Creating Women"
American Dance Guide National Conference
University of the Arts, Philadelphia, Pennsylvania
June, 1989.

(Invited)

"Female American Choreographers in the Twentieth Century"
Department of Dance and Women's Studies Program
University of Kansas, Lawrence, Kansas
February, 1987.

(Invited)

"Dance in the American Musical Theatre"
Theatre Department
University of Kansas, Lawrence, Kansas
February, 1987.

(Invited)

"Issues and Problems in the Technique and Aesthetic of Video and Dance"
Wisconsin Dance Council Conference
University of Wisconsin, Green Bay, Wisconsin
March, 1981.

REVIEWS:

Since 1986 I have been a regular reviewer for the librarian's journal, Choice. The number of reviews for this period exceeds one hundred.

SELECTED PROFESSIONAL HONORS (1985-Present):

2013 Guest Artist Faculty – Siena Art Institute (February – May)
2004-05 Mellon New Directions Fellowship
2000 First recipient of the Stephen Lang Professorship of Performing Arts,
 Swarthmore College
1996-97 Brand Blanshard Faculty Fellowship, Swarthmore College

1995 Fig Leaf Computing Grant, Swarthmore College
 For development of computer/video interface in relation to
 Lifeforms use in dance composition and history courses.

1990(Summer) Intensive Immersion Workshop Simon Fraser Univ., B.C.
Invited as one of a small group of American and Canadian choreographers to develop applications for COMPOSE /Life Forms, a computer graphics system to aid visual planning for choreographers. My interest in this system is twofold. As a choreographer I use the system in my own work. As a teacher I see the benefit of and continue

SELECTED PROFESSIONAL HONORS (1985-Present) continued:

to develop uses for COMPOSE/Life Forms in both dance composition and dance history courses.

1988-89 Mary Albertson Faculty Fellowship, Swarthmore College
 1987 Sloan Foundation Summer Research Grant
 Preliminary work toward developing uses for computers in dance curriculum.

CHOREOGRAPHY AND STAGE DIRECTION 1989-present:

<u>TITLE</u>	<u>COMPOSER</u>	<u>DATE</u>
Intrecci di Storie	Traditional lullaby	2013
Quintet	J.S. Bach	2012
Solas an Lae	Coldplay	2010
Dance and Drum Ensemble	traditional Ghanaian	2008
Dance and Drum Ensemble	traditional Ghanaian	2007
Peace: What Is It?	Poetry/rap	2007
Shirley and Ike	popular American	2006
Dance and Drum Ensemble	traditional	2005
Dance and Drum Ensemble	traditional Ghanaian	2003
Vocalise	Rachmaninoff	2003
Line of Control	various/sound collage	2002
Dance and Drum Ensemble	traditional Ghanaian	2002
Street Songs	various	2001
Dance and Drum Ensemble	traditional Ghanaian	2000
Ori	Thomas Whitman	2000
Dance and Drum Ensemble	traditional Ghanaian	1999
May Morning Dew	traditional Irish	1999
Dance and Drum Ensemble	traditional Ghanaian	1998
Dido and Aeneas	Purcell	1997
Four Simple Gestures	various	1997
Spinning a Thread	various	1996
Papageno's Magic Flute	Mozart	1996
Preludes	J.S.Bach	1995
Hornsmoke	Schickele	1995
Peripheral Vision	various	1994
Seven Deadly Sins	Whitman	1994
Memory's Horizon	Hovda	1993
Babar the Elephant	Poulenc	1992
The Turnip	Stoianova	1992
Memory of Wings	Hovda	1992
L'Histoire du Soldat	Stravinsky	1991
Carnival of the Animals	Saint Saens	1990
Peter Vs. the Wolf	Prokofiev	1989

CHOREOGRAPHY AND STAGE DIRECTION (1974-1989)

Over forty works for professional and student dancers and actors in concert dance and musical theatre were created during this period.

PROFESSIONAL MEMBERSHIPS:

Congress on Research in Dance, Society of Dance History Scholars, Imagining America

EXTERNAL PROFESSIONAL SERVICE:

(1985-present)

Guest Faculty Member – Siena Art Institute – February – May, 2013

Committee Member – Fulbright Hays Selection Committee – Dance/Performance Art (2010 – 2013) National committee reviewing student/recent alumni applicants

Co-Director, anthology article author - *Dance of Our Ancestors: Festival and Symposium*, competitive funding received from Dance Advance Grant (PEW Charitable Trusts), January 10-16, 2005.

Faculty member - Annual International Contemporary Dance Conference and Performance Festival, Bytom, Poland (2000, 2001, 2002, 2003, 2004, 2005)

Congress on Research in Dance - (Board of Directors 1997-2000, Editorial Board Committee 1996-1999, Marketing Committee)

Philadelphia Dances/2000 Feet - Chair, Performance Committee

Middle Atlantic Higher Education Commission Review Board
(Site visitor - 1993 - present)

Visiting Committees

Williams College (2007)

University of Rochester (2007)

Performing Arts Programs Review, Long Island Univ. – Brooklyn Campus (2001)

Performing Arts Programs Review, Mercer County Community College (1996)

Dance Program Review, Bryn Mawr College (1988)

External Evaluator for Reappointment and Tenure Reviews

University of California – Santa Barbara - 2011

Franklin and Marshall College – 2010

University of California – Santa Barbara – 2008

Ohio University - 2008

Barnard College – 2007

Oberlin College 2006

Bowdoin College – 2001

Florida State University – 2000

Dickinson College - 1997

Barnard College - 1996

Bryn Mawr College - 1995

Oberlin College - 1995

Spelman College - 1995

University of the Arts – 1992

International Baccalaureate Organization

Co-chair Dance Steering Committee (1998-present)

Chief Examiner for Dance (2001-present)

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programs of international education and rigorous assessment. These programs encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

With two others from the dance education field I wrote the curriculum for dance and directed its pilot testing in 50 schools during a ten-year period. The program is now available in IB schools throughout this international system.

TOVA - Board of Directors (1992-1999, President 1998-99, member 2004 – 2005, President 2005-2007, Board of Directors 2007-2008)

TOVA is a nonprofit theatre company that creates projects that speak to issues of social change.

Siena School for Liberal Arts (Siena, Italy) – Advisory Board member 2006-present

HECUA – Advisory Board member (2009-present)

HECUA builds academic-community partnerships for social change. HECUA uses community-based learning methods to explore the dynamic relationships between theory and practice and to equip students with skills and knowledge for building just communities and societies.

The Swedish Program – Advisory Board member (2009-present)

The Swedish Program is committed to challenging its students intellectually and culturally. The challenge of intercultural education is to learn about the institutions and people of a different culture as you gain a better understanding of yourself and your own country.

American Dance Guild - Board of Directors (1989-91)

National Conference Co-Chair, American Dance Guild, 1989

References Available Upon Request