

Intercultural Dance and Pedagogy Syllabus

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Course: MPADE-UE 1541 & MPADE-GE 2021

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Consultation: By appointment

Course description: Exploration of dance as cultural practice around the world. Focus on theoretical and practical application of key concepts and dance forms as they relate to cultural identity, individual identity, representation, and education. Through research and practice, the course will emerge in historic elements along with socio-economical, geographical, and political development of varying traditions. This exploration of intercultural dance forms in historical and cultural contexts from diverse countries will highlight the relevance and impact in education across sectors. Experiencing and deconstructing pedagogical approaches to technique, improvisation, and cognitive content in relation to various cultures and traditions. No formal dance training is required. Implications for curriculum and instruction are highlighted for MA Dance Education students.

Objectives:

Students will demonstrate cognitive and kinesthetic knowledge of various dance genres of contrasting and interrelated cultures around the world in their historical/cultural context. Student will analyze the challenges to research, preservation, and divulgation of folk dance in relation to authenticity, creativity, various performance settings, and commercialization of cultural dance. Students will develop and communicate effectively a vision and rationale for the inclusion of intercultural dance courses in an educational setting, differentiate and value the folkloric and theatrical threads of cultural dance, and demonstrate effective pedagogical approaches to the intercultural dance class.

Students will:

- ❖ Define intercultural dance in the context of globalization.
- ❖ Demonstrate knowledge of the history and development of folkloric dances from different cultures.
- ❖ Analyze dance as a cultural expressive form in relation to the history, geography, demographics, and apply this analysis to dances from any culture.
- ❖ Apply the knowledge and skills acquired to teach dances from diverse cultures.
- ❖ Apply information learned into performance and choreography of dances from different cultures and creative work.
- ❖ Define intercultural dance forms through their particular historical and socio-cultural lenses in relationship to our own lenses.
- ❖ Demonstrate kinetic awareness of, and expression through, intercultural dance idioms.
- ❖ Articulate and learn to demonstrate that intercultural dance may be learned safely.
- ❖ Describe the value of intercultural dance as an art form with roots in ancestral cultures.
- ❖ Integrate knowledge of teaching methodologies into the intercultural dance class experience.
- ❖ Integrate teaching improvisation and creative movement in dance classes in all sectors.

Course requirements

- ❖ Present two in-class assignments- Group presentations
- ❖ Submit a reflection paper/vision statement and rationale for inclusion of intercultural dance in a curriculum.
- ❖ Written and oral observations, reflections, and deconstructed teaching strategies.
- ❖ Participate in (or observe) at least two folkloric dance classes from any country in selected studios in New York City, and reflect on the experience in a journal entry.
- ❖ Participate in culminating project

Expectations:

- ❖ **Attendance:** Be present and participate fully in all activities. **One excused absence is permitted with a doctor's note or other acceptable evidence.** If you are going to be absent please send an email to the instructor. Additional absences will decrease the cumulative grade by one letter grade increment. An unexcused absence will decrease the cumulative grade by one letter grade increment. Please make arrangements with a peer to collect course materials.
- ❖ Be on time and properly attired for dance class. **Three late arrivals, three early departures**, or any three combinations of late arrivals and/or early departures to/from class will equate to an absence. A late arrival or early departure of more than 15 minutes will be counted as an absence.
- ❖ Food is not permitted in the studio.
- ❖ Clothing and personal items should be placed out of the way.
- ❖ Turn off all cell phones and pagers.
- ❖ **Assignment Formats:** All assignments **must be typewritten** with 12 pt font and double-spaced. Use a header and page numbers. Please upload word documents to Assignments section at NYU Classes. **Emailed copies will not be accepted.**
- ❖ **Late Assignments:** Late assignments are reduced in letter grade increment. Assignments may be handed in up to one week late. Late assignments may not receive significant feedback. Any assignments that are not complete at this time (one week late) will not receive a grade and will negatively affect your cumulative course grade.

Assessment:

30% Class attendance and participation (Everyone)
10% Journal entries (5) (Everyone)
10% Vision statement with goals and objectives (Grad only)/Midterm paper (Undergrad)
20% In-class verbal and experiential presentations- (Includes lesson plans for Grad)
30% Final presentation (Graduate-Includes verbal, written, kinetic, and pedagogical components).

❖ Grades

Letter Grade	Number Grade	Legend
A	94-100	Exceptional
A-	90-93	Excellent
B+	87-89	Extremely Good

B	84-86	Very Good
B-	80-83	Good
C+	77-79	Satisfactory
C	74-76	Satisfactory
C-	70-73	Nearing Satisfactory
D+	67-69	Minimum Passing Grade
D	65-66	Minimum Passing Grade
F	0-64	Failure

Journal entries:

- ❖ Journal entries provide you the opportunity to:
 1. Discuss your observations and to reflect on your class experiences in the context of education, performance, and dance. Explore 2 outside folkloric dance classes, as described your ideas, experiences, etc.
 2. Graduate Students-Respond to one (1) class/reading in each of these three (3) categories. You may select articles from the recommended readings or engage in your own research.
 - a. Pedagogy of intercultural dance.
 - b. Research, diffusion, and performance of folkloric dance forms.
 - c. Your choice of reading in relation to intercultural dance, folklore, etc.
- ❖ Assessment will be based on clarity of writing; relevance to historical, socio-cultural, and pedagogical aspects of intercultural dance; and use of education/pedagogical models.

Midterm Project:

Undergraduate students will present a reflection paper on the interrelations of the cultures studied along with the impact on present social dance practices.

Graduate students will prepare a vision statement about the significance of inclusion of intercultural courses in curriculum.

In-class verbal and experiential mini-presentations: We will assign 2 opportunities where you do a little research on a particular concept/region and present it in small groups. Graduate students will develop the concept/region in relation to how they would include the material/approaches within a lesson plan.

Culminating Project:

This comprehensive, reflective, creative project presents a generic understanding on intercultural dance forms within the various regions we explored. We will bring our experiences and knowledge from the semester to celebrate our diversity and create a performance project that will enhance our experience as an intercultural dance community. The project may include verbal,

written, and kinetic, components. More details to be discussed as we get closer to prepare the project.

Special Accommodations: Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities located at 726 Broadway, phone: 212.998.4980, or website address: www.nyu.edu/csd.

Academic Integrity: Please be familiar with NYU Steinhardt policies:
http://steinhardt.nyu.edu/policies/academic_integrity

Intercultural Dance I **Class Schedule and Assignments**

Date	Topic	Readings/Assignments Due
Week 1	<p>Welcome/Introduction. Syllabus overview. Definition and place of intercultural dance in the curriculum. Performance, choreography, authenticity... Advocacy and pedagogy issues. Teaching technique within historical and social contexts. Folklore, tradition, culture, diffusion of culture vs. commercialization and staging, is it valid?</p> <p>NORTH AMERICA</p> <ul style="list-style-type: none"> ● USA <ul style="list-style-type: none"> ○ Native American- Tigua Tribe from El Paso, Texas <ul style="list-style-type: none"> ■ Ysleta de Sur del Pueblo Pow-Wow 	Stock Harris Garner
Week 2	<p>NORTH AMERICA</p> <ul style="list-style-type: none"> ● Mexico- Prehispanic <ul style="list-style-type: none"> ○ Aztec Civilization <ul style="list-style-type: none"> ■ Danza de Concheros 	Dils & Albright: pp. 2-6; 30-43, & 114 - 127 Merrie Monarch Festival Video: http://www.youtube.com/watch?v=W0L2S_BIVVE http://www.indians.org/articles/native-american-dance.html
Week 3	<p>NORTH AMERICA</p> <ul style="list-style-type: none"> ● Mexico- PostColonial Dances <ul style="list-style-type: none"> ○ Danza de Matlachines in Ciudad Juarez, Chihuahua. 	Prokosch Robinson & Domenici Schwartz <i>Due:</i> journal entries 1-2
Week 4	<p>NORTH AMERICA</p> <ul style="list-style-type: none"> ● Mexico- PostColonial <ul style="list-style-type: none"> ○ Mestizo Dances 	Najera Thorpe pp. 119-130 Mini presentation group 1

	<ul style="list-style-type: none"> ■ North (Polkas) Center (Jalisco) and East Coast (Veracruz) 	
Week 5	<p>ISLANDS IN THE CARIBBEAN/LATIN FUSION</p> <ul style="list-style-type: none"> • Afro-Caribbean <ul style="list-style-type: none"> • Cuban Son, Rumba, Salsa. • Haiti -GUEST ARTIST 	Kerry-Berry Robinson & Domenici
Week 6	<p>SOUTH AMERICA</p> <ul style="list-style-type: none"> • Brazil <ul style="list-style-type: none"> ◦ Sao Paulo <ul style="list-style-type: none"> ■ Samba ◦ Recife <ul style="list-style-type: none"> ■ Frevo 	Due: journal entry 3
Week 7	<p>SOUTH AMERICA</p> <ul style="list-style-type: none"> • Argentina <ul style="list-style-type: none"> ◦ Tango 	Visit: http://www.dunav.org.il/balkan_music_greek.html#all Greek Dances Theatre “Dora Stratou” http://www.grdance.org/en/
Week 8	<p>EUROPE- GUEST ARTIST/S</p> <ul style="list-style-type: none"> • Greece • Hungary 	Visit: http://www.flamenco-vivo.org/ http://www.carmendevicente.com/dance.html
Week 9	<p>EUROPE</p> <ul style="list-style-type: none"> • Spain <ul style="list-style-type: none"> ◦ Flamenco ◦ Sevillanas 	Musil Banerjee Due: midterm reflection/vision/advocacy paper.
Week 10	<p>ASIA-GUEST ARTIST</p> <ul style="list-style-type: none"> • India <ul style="list-style-type: none"> ◦ Baratha Natyam • Japan <ul style="list-style-type: none"> ◦ Kabuki 	Dils & Albright pp. 103-113 Vatsyayan Mini presentation group 2
Week 11	<p>AFRICA</p> Ghana- Fungah Alafia Uganda- Kizino	Glass: pp. 3-29 Welsh Asante: pp. 3-38
Week 12	<p>AFRICA</p> Middle Eastern-Raqs Sharqi- From East to the West (“Belly Dance”)	Dils and Cooper pp.128-143 http://www.raqssharqisociety.org/

Week 13	Learning Community- Final Prep time	Due: journal entries
Week 14	Final Presentation- Intercultural Dance Fest Final Reflections	

Required Readings

Banerjee, S. (2013). Adaptation of Bharatanatyam dance pedagogy for multicultural classrooms: questions and relevance in a North American university setting. *Research in Dance Education*, 14(1), 20-38.

Dils, A. & Albright A. C. (2001). *Moving history/dancing culture: A dance history reader*. Wesleyan University Press.

Garner, S. (Fall, 2009). Aztec Dance, Transnational Movements: Conquest of a Different Sort. *The Journal of American Folklore*, 122(486), 414-437.

Glass, B.S. (2007). *African American dance: An illustrated history*. Jefferson, NC: McFarland & Co.

Harris, M. (Spring, 1996). Moctezuma's daughter: The role of la malinche in Mesoamerican dance. *The Journal of American Folklore*, 109(432), 149-177

Kerr-Berry, J. (2012). Dance education in an era of racial backlash: Moving forward as we step backwards. *Journal of Dance Education*, 12(2), 38-53.

Musil, P. S. (2010). Perspectives on an expansive postsecondary dance. *Journal of Dance Education*, 10(4), 111-121.

Nájera R. O. (1989). Social and political dimensions of folklorico dance: The binational dialectic of residual and emergent Culture. *Western Folklore*, 48(1), 15-32.

Prokosch K. G. (1956). Dance relatives of mid-Europe and middle America: A venture in comparative choreology. *The Journal of American Folklore*, 69(273), 286-298.

Robinson, D. & Domenici, E. (2010). Form inclusion to integration: intercultural dialogue and contemporary university dance education. *Research in Dance Education*, 11(3), 213-221.

Schwartz, P. (1991). Multicultural dance education in today's curriculum. *Journal of Physical Education, Recreation and Dance*, 62(2), 45-47.

Stock, C. (2012). Adaptation and empathy: Intercultural communication in a choreographic project. *Journal of Intercultural Studies*, 33(4), 445-462.

Thorpe, E. (1990). *Black Dance*. The Overlook Press.

Vatsyayan, K. (1978 - 1979). Folk dances of India. *Dance Chronicle*, 2(4), 327-334.

Welsh Asante, K. (Ed.), (1996). *African dance: An Artistic, historical and philosophical inquiry*. Trenton, NJ: Africa World Press.

Recommended Readings

Buckland, T. (1999). All dances are ethnic, but some are more ethnic than others: Some observations on dance studies. *Dance Research*, 17(1), 3-21.

Blacking, J. (1983). Movement and meaning: Dance in social anthropological perspective. *Dance Research*, 1(1), 89-99.

Bowman, P. B. (2006). Standing at the crossroads of folklore and education. *The Journal of American Folklore*, 119(471), 66-79.

Gérin-Lajoie, D. (2011). Multicultural education: Nothing more than folklore? *Canadian Issues*,

24-27.

Hamer, L. (2000). Folklore in schools and multicultural education: Toward institutionalizing noninstitutional knowledge. *Journal of American Folklore*, 113(447), 44-69.

Kealiinohomoku, J. (2001). An anthropologist looks at ballet as a form of ethnic dance. In A. Dils., & A. C. Albright. (Eds.), *Moving history/dancing culture: A dance history reader* (pp. 33-43). Middletown, CT: Wesleyan University Press.

Mantell-Seidel, A. (2007). Dancing across disciplines: A 21st century model for educational reform in the academy. *Journal of Dance Education*, 7(4), 118-126.

Melchior, E. (2011). Culturally responsive dance pedagogy in the primary classroom. *Research in Dance Education*, 12(2), 119-135.

Rovegno, I., & Gregg, M. (2007). Using folk dance and geography to teach interdisciplinary, multicultural subject matter: A school-based study. *Physical Education and Sport Pedagogy*, 12(3), 205-223.

Appendix A Videos

The following videos will be part of the lessons. Feel free to explore the sites and/or watch videos at any time.

NORTH AMERICA

- USA- Native American
 - Tigua Tribe from El Paso, Texas
 - <http://www.youtube.com/watch?v=VdUnLToeISU>
 - <http://indiancountrytodaymedianetwork.com/article/warm-springs-traditional-powwow-and-historic-celebration-136475>
- Mexico- Prehispanic
 - Aztec Civilization
 - Danza de Concheros
 - <http://www.youtube.com/watch?v=qaa-lSp1hAM>

SOUTH AMERICA

- Argentina
 - Tango
 - <https://www.youtube.com/watch?v=blv4xxziJV8>

EUROPE

- Greece- **GUEST ARTIST**
 - <http://www.youtube.com/watch?v=DUCK1kmACWg>
- Hungary
 - <http://hungarianfolk.com/>
- Spain
 - Flamenco
 - Celina Zambon
 - <http://www.youtube.com/watch?v=xqxJMCQxb>

ASIA

- <http://hubpages.com/hub/Types-of-Asian-Dances>
- Japan
 - Kabuki
 - <http://www.japansociety.org/event/kabuki-dance>