

NYU Steinhardt School of Culture, Education, and Human Development

Department of Music and Performing Arts Professions

MA Dance Education Program

Curriculum Proposal for Intercultural Dance Course

By Belinda A. Sáenz, MEd.

Proposal: This is a proposal to offer an enriching, solid, and holistic experience to the NYU learning community through an expanded curriculum of the existing Intercultural Dance course.

Purpose: The curriculum will maintain the requirements of the current course. It will be open to non-majors, undergraduate and graduate students. The Intercultural Dance course will consist of a theoretical framework that will allow the learning community to explore multiple cultural forms. The students will investigate, practice, and create dances while integrating practical and theoretical knowledge. Through research and practice, the course will merge historic elements along with socio-economical, geographical, and political development of varying traditions.

Course Structure: Besides East and West African components, some of the cultures to explore under my direction and instruction will include: North America-Native American Traditions (Tigua Tribe from El Paso, TX); Mexican Folklore (Selected regions-North, Coasts, Bajío, Huasteca, etc.); Europe (Spain-Flamenco); South America (Argentine Tango, Brazil- Frevo, Latin Rhythms-Cumbia, Salsa, Merengue, Cuban Son, Conga), Middle Eastern (Raqs Sharqui), among others. Furthermore, taking advantage of the great diversity at NYU and expanding the realms of my expertise, I plan to invite dance/folk specialists in other cultural traditions to support the content of the course.

Rationale: My thesis and curriculum design project for dance in higher education (Intercultural Dance in Higher Education at a Curricular Level: Toward a Holistic Preparation of Versatile Dance Professionals), are strongly reflected in this proposal. Such projects were presented in partial fulfillment of my MA in Dance Education in December 2013. In addition, I had the honor to be part of the existing Intercultural Dance course as student and as guest artist. I was invited by Alfdaniels Mabingo to share a Mexican Folkloric dance class. I designed a lesson about Pre-Hispanic México— Aztecs’ Dance of Concheros. I will be thrilled to present the same lesson on April 12, 2014. I believe my proposed curriculum makes me a strong candidate to continue with the current intercultural approaches while enriching and expanding the course by bringing in my experiences in the course, the NYU MA Dance program, and in world dance. Please see attached tentative syllabus, sample lesson plan, materials, and assessment tools.

Intercultural Dance and Pedagogy Syllabus

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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	ISLANDS IN THE CARIBBEAN/LATIN FUSION <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	SOUTH AMERICA <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	SOUTH AMERICA <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	EUROPE- GUEST ARTIST/S <ul style="list-style-type: none"> • Greece • Hungary 	Visit: http://www.flamenco-vivo.org/ http://www.carmendevicente.com/dance.html
Week 9	EUROPE <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	ASIA-GUEST ARTIST <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	AFRICA Ghana- Fungah Alafia Uganda- Kizino	Glass: pp. 3-29 Welsh Asante: pp. 3-38
Week 12	AFRICA 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>

Sample Lesson Plan

Title of Unit: Finding Inspiration in Mexican Folkloric Dances

Title of Lesson: Pre-Hispanic México-Aztec Danza de Concheros

Lesson Duration: 120 minutes

Unit Objectives targeted in this Lesson:

At the end of this unit, the students will:

- Reinforce and/or acquire knowledge of the history and development of the Aztec Danza de Concheros.
- Analyze the impact and influences of Mexican Folkloric Dances and other World Dance traditions in contemporary dance practices.
- Apply the concept/model of choreographic design of Mexican traditions into the reinforcement/ acquisition of history and development of folkloric dances.
- Integrate Mexican Folk choreography, individual inspirational sources, and group collaboration into the creative process of choreography design.

Lesson Activities:

Pre-impact phase of this class include the following readings (10 minutes):

- Garner, S. (Fall, 2009). Aztec Dance, Transnational Movements: Conquest of a Different Sort. *The Journal of American Folklore*, 122(486), 414-437.
- Harris, M. (Spring, 1996). Moctezuma's daughter: The role of la malinche in Mesoamerican dance. *The Journal of American Folklore*, 109(432), 149-177
- 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

Introduction (5 minutes):

As an introduction to the class, I open with discussion about the readings. Students will share their observations, connections, and ideas of the historical and social contexts of the readings in relationship to the generic concept of dance as a cultural expression (Baseline Assessment). We will write these ideas on the board and will create a list of relevant thoughts. Students will use their graphic organizer individually. (See attached assessment tools).

Presentation of theme (15 minutes):

At the lecture area, students will gather around whiteboard to observe power point presentation. I will introduce the Pre-Hispanic Mexican Concheros Dance from the Aztec Empire culture. I will incorporate Mosston 's command, reciprocal, and guided discovery teaching styles while keeping the midway model as presented by Smith-Autard.

This will facilitate the power point presentation that will recapitulate important background information, including the following aspects:

- The Aztec Empire dominated large parts of Mesoamerica from the 14th to 16th centuries.
- Spoke Nahuatl "people from Aztlan" language ""(mythological place for the Nahuatl-speaking culture of the time).
- Later adopted as the word to define the Mexica people.
- Often the term "Aztec" refers exclusively to the Mexica people of Tenochtitlan (now Mexico City), situated on an island in Lake Texcoco.
- From the 13th century, the Valley of Mexico was the heart of Aztec civilization: here the capital of the Aztec Triple Alliance, the city of Tenochtitlan, was built upon raised islets in Lake Texcoco.

- In 1521 Hernán Cortés, along with a large number of Náhuatl speaking indigenous allies, conquered Tenochtitlan and defeated the Aztec Triple Alliance under the leadership of Hueyi Tlatoani Moctezuma II.
- The Spanish founded the new settlement of Mexico City on the site of the ruined Aztec capital, from where they proceeded with the process of colonizing Central America.
- Archaeological evidence found in Templo Mayor in Mexico City; indigenous bark paper codices; eyewitness accounts by Spanish conquistadors such as Hernán Cortés and Bernal Díaz del Castillo; and the 16th and 17th century descriptions of Aztec culture and history written by Spanish clergymen and literate Aztecs in the Spanish or Náhuatl language.
- The Concheros dance, also known as the Chichimecas, Aztecas and Mexicas,
- Important traditional dance and ceremony with feathered costumes, indigenous dance steps and indigenous instruments such as drums.
- However, the name Concheros comes from a type of lute made with an armadillo shell, showing Spanish influence.
- The dance in its current form was the adaptation of the old “mitote” dance to Catholicism as a means of preserving some aspects of indigenous rite.

Sample PowerPoint Slides

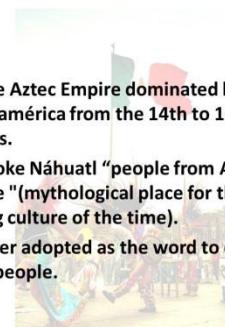


Prehispanic Mexican Dance of Concheros



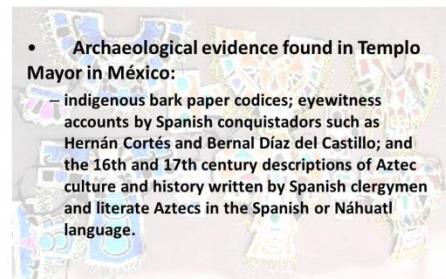
- Often "Aztec" refers exclusively to the Mexica people of Tenochtitlan (now México City), situated on an island in Lake Texcoco.
- From the 13th century, the Valley of México was the heart of Aztec civilization.
- The Aztec Triple Alliance, the city of Tenochtitlan, was built upon raised islets in Lake Texcoco.

- The Aztec Empire dominated large parts of Mesoamérica from the 14th to 16th centuries.
- Spoke Náhuatl “people from Aztlán” language "(mythological place for the Náhuatl-speaking culture of the time).
- Later adopted as the word to define the Mexica people.



- In 1521 Hernán Cortés, along with a large number of Náhuatl speaking indigenous allies, conquered Tenochtitlan and defeated the Aztec Triple Alliance under the leadership of Hueyi Tlatoani Moctezuma II.

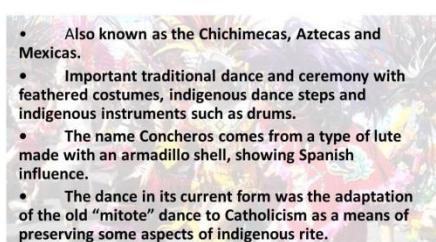
- The Spanish founded the new settlement of México on the site of the ruined Aztec capital, from where they proceeded with the process of colonizing Central America.



- Archaeological evidence found in Templo Mayor in México:
 - indigenous bark paper codices; eyewitness accounts by Spanish conquistadors such as Hernán Cortés and Bernal Díaz del Castillo; and the 16th and 17th century descriptions of Aztec culture and history written by Spanish clergymen and literate Aztecs in the Spanish or Náhuatl language.

Concheros Dance

- Also known as the Chichimecas, Aztecas and Mexicas.
- Important traditional dance and ceremony with feathered costumes, indigenous dance steps and indigenous instruments such as drums.
- The name Concheros comes from a type of lute made with an armadillo shell, showing Spanish influence.
- The dance in its current form was the adaptation of the old “mitote” dance to Catholicism as a means of preserving some aspects of indigenous rite.



The power point presentation will be followed by a video of the Ballet Folklorico “Estado de Mexico” in their Gala performance 2010 dancing *Águila blanca, Adoración al sol, La paloma, and Xochiquetzal*.

Guided Instruction (30 minutes):

For the practical section of the class I will ask the students to face the mirror in straight lines. I will teach the basic steps of *Danza de Concheros* or *Danza Azteca*. We will execute the movements and steps facing different fronts of the rooms and also in a circle.

Individual Activity (5 minutes):

I will lead and allow them to practice individually. I will circulate around the studio assessing their individual work. I will offer verbal and tactile feedback as appropriate.

Group Activity (25 minutes):

I will form small groups to facilitate collaboration and allow for rehearsal time and peer-assessment. Student will be able to gather in groups, circles, lines, and any other formation that facilitates their work. I will make reference to the video we just observed to engage them into locomotion of the movements. I will have the students try the whole material with music and will explore possible formations and transitions as a creative project.

Group Activity/Choreography Project (25 minutes):

Student will review whole material with music and will explore possible formations and transitions as a creative project.

Group Activity/Reflection (5 minutes):

As a learning community, we will reflect on all activities. Open up discussion for feedback, final thoughts and observations.

Formative Assessment will include video recording analysis of the choreographic projects as well as journal entries that reflect the students’ analysis of historic, social, religious, artistic components that influential for the development of Aztec Dance as we see/understand it nowadays. They will make reference to the reading and visual material.

Summative assessment will include formal and informal feedback, assessment tools attached and collaborative work.

Overview of Feedback for Practical Work:

Students will receive productive and encouraging verbal and tactile feedback based on the anatomical, reciprocal, and performance quality expectations. I will be mindful to offer positive verbal feedback before addressing a weakness. Constructive comments from the instructor as well as encouraging for supportive constructive peer-feedback will ensure the environment remains positive and educational (Koff, Lecture, 2013). Tactile feedback may be necessary in certain instances in order to lead gentle physical corrections. Tactile feedback has been established as a possibility during our first sessions while reviewing course management plan.

Materials

- Dance studio: mirrors, sprung and marley floors, bars (mounted and portable),
- Electronics: sound system, auxiliary cables, CD, MP3, ipod, video camera, external flash drives.
- Music/live accompaniment: percussion instruments/drums.
- Lecture room/space: desks and/or tables with chairs, computer with internet access, projector, whiteboard, and books.
- Safety: CPR and First aid kits/ ice-packs.

Assessment Tools Samples

Graphic Organizer #1 Brainstorm

Graphic Organizer #1 will be a baseline assessment on their knowledge/understanding about dance as a cultural form of expression. They will engage in conversation about pre-impact reading assignments and their vision for intercultural inspired choreography. The baseline graphic organizer will provide feedback to the teacher about students' vision for utilizing intercultural dance/world dance forms in the creation of contemporary work. The summative graphic organizer will compile evidence for the students and teacher as of the outcomes of the process.

Graphic Organizer #2

Summative assessment for the whole unit. Student will reflect on the unit goals and will brainstorm and write ideas about their accomplishments. Students will be encouraged to reflect on the process as similar activities will follow utilizing other folkloric dance forms. Teacher will plan accordingly for incoming units.

Instructions to students:

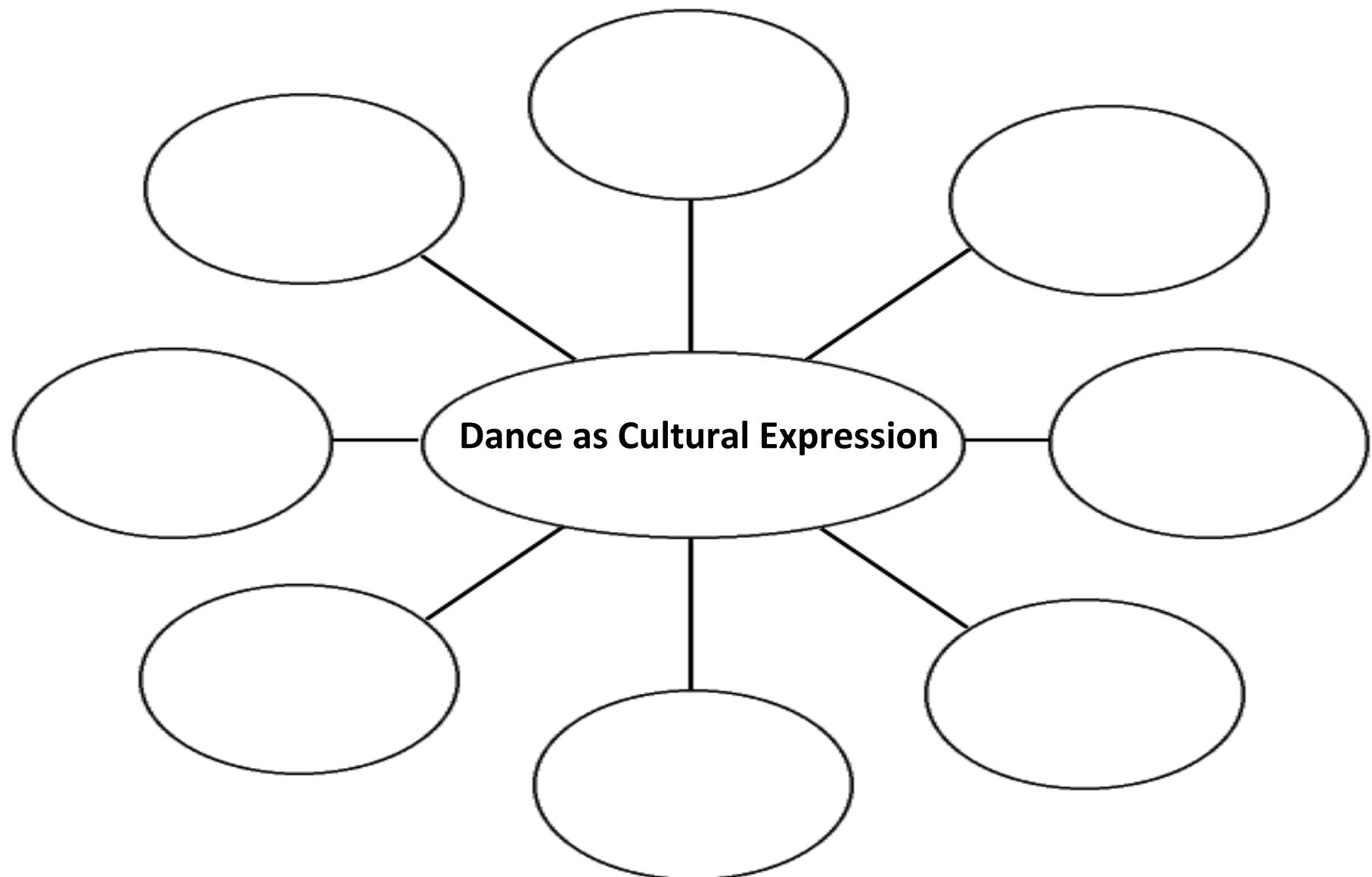
Please reflect on each of the class/unit's objectives along with the following questions and write 3 basic concepts/ideas/feelings/questions/declarations that describe/represent your individual accomplishments with this unit? Notice that there are five objectives and the graphic organizer enlists six. Please add an accomplishment that occurred spontaneously/unexpectedly.

- Did I reach the following goals?
- What evidence do you have?
- How will you use the new skills in the future?
- What other interests awakened as result of this work?

Objectives:

1. Reinforce and/or acquire knowledge of the history and development of the Aztec Danza de Concheros.
2. Analyze the impact and influences of Mexican Folkloric Dances and other World Dance traditions in contemporary dance practices.
3. Apply the concept/model of choreographic design of Mexican styles into the reinforcement/ acquisition of history and development of folkloric dances.
4. Integrate Mexican Folk choreography, individual inspirational sources, and group collaboration into the creative process of choreography design.
5. Demonstrate accurate technique and high performance quality.

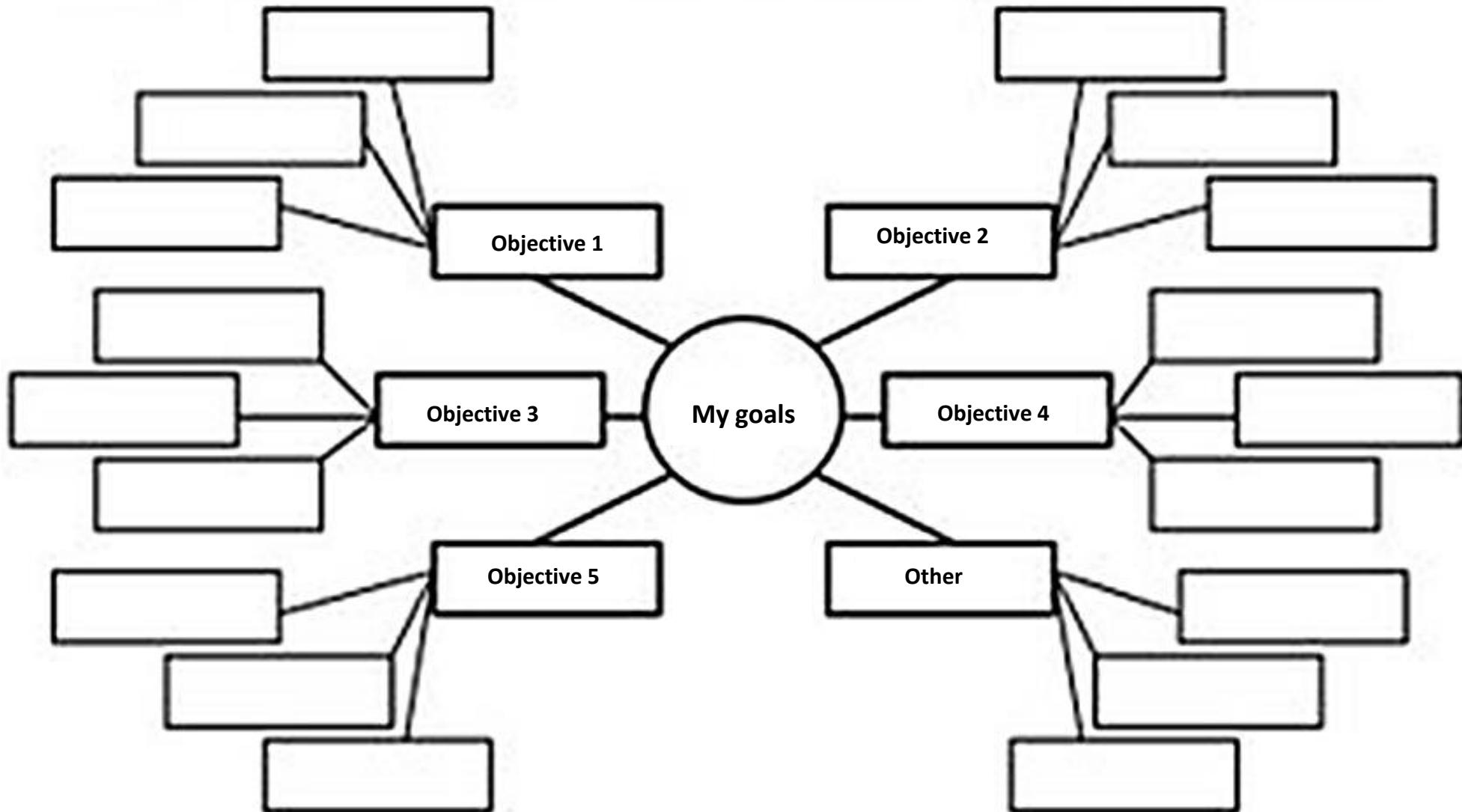
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Finding Inspiration in Mexican Folkloric Dances

Name: _____

Date: _____



Graphic Organizer #3

Culminating Project Checklist

Students will be expected to create a final project as a community using the traditional movements from all the cultures explored throughout the semester. I will discuss the checklist while explaining the group project. By this point, students have been exposed to practical, visual and written material. They will be asked to apply it within their own creative process. Students will use the checklist within the process of creating the piece to remain ware of the project requirements. They will be able to come back to it as necessary during the process. Students will use the checklist during the process and once again to make notes/observations/reflections while teacher and students give verbal feedback to the group immediately after the presentation/s.

Checklist for Culminating Project

Project Requirements

Project Requirements	YES	NO	SOMEHOW	Why? Explain	Notes
Length Is the piece between 5-7 minutes?					
Group Are we collaborating as a community?					
Music Accompaniment Live or recorded?					
Costumes Do costumes support/enhance the concepts of our piece?					
Available Devices Have we reached for info to our Journal, Syllabus, Notes, Readings, Videos?					
Cultural Elements Did we use at least 4 of these: Sense of community, ritual, spiritual, angularity, Non-Western ideas/movements, etc.					

Sample journal questions

Students will keep a journal notebook throughout the semester. They will be able to write their ideas at home or during their rehearsal. Ideally, the questions will help them reflect about their work, the community process, etc. Students may use their questions for their mini presentation or share verbally at the end of each class.

Sample Journal Question

1. In Concheros, we have explored angular movement, foot work, use of space, symmetrical/asymmetrical formations, and percussive concepts in terms of performance and rhythm. What of these aspects do you feel more connection to? why? It may be something that becomes organic due to your previous experience, training, etc.
2. The ritualistic concepts we discussed in class, such as religious settings/events, ancestral tradition, cultural heritage, Pre-Colombian and Post-Colombian rituals, Polytheism, Monotheism, Christian evangelization, etc., show the development of traditions and they evolve around societal and religious construct . Explain similar ways you would like to set your creative piece. What ideas would you like to use in your group project and why? Will it be very close to the traditional Concheros? Will you deconstruct the dance form completely? Please explain.
3. In Concheros there are particular historic characters who played an important role in the development of the dance ritual commander, Princess, Soldiers, etc. Do you think your work will include the character aspect? If so? What characters?