



## Dance Appreciation: African American and Mexican Folkloric Studies

PEIMS Code: N1170195

Abbreviation: DANCAPP

Grade Level(s): 9-12

Award of Credit: 1.0

### Approved Innovative Course

- Districts must have local board approval to implement innovative courses.
- In accordance with Texas Administrative Code (TAC) §74.27, school districts must provide instruction in all essential knowledge and skills identified in this innovative course.
- Innovative courses may only satisfy elective credit toward graduation requirements.
- Please refer to [TAC §74.13](#) for guidance on endorsements.

### Course Description:

Students enrolled in this Dance Appreciation course will explore the anthropology and historic contributions of African American and Mexican American cultures to deepen knowledge, diversity, growth, and development of dance interpretation in the United States. The goal of this dance course is to broaden the cultural awareness and development of students interested in a culturally diverse curriculum. Students will research universities that offer culturally specific dance degrees while honing their skills as a dance citizen. Knowledge and Skills will be taught through the lens of the history and unique cultural experiences of African American and Mexican Folkloric dance genres.

### Essential Knowledge and Skills:

- (a) General Requirements. This course is recommended for students in Grade 9-12. Recommended prerequisite: none. Students shall be awarded one credit for the successful completion of this course.
- (b) Introduction.
  - (1) The course, Dance Appreciation, will contribute to students' awareness, understanding, appreciation, and enjoyment of these dance cultures within their historical, geographical, and sociocultural context as well as their cultural relevance and current practice. Dance in relation to music, history, politics, religion, and gender roles will be explored as traditional and contemporary dances indigenous to the cultures are studied. Students will critically analyze and evaluate performances, examine how the historical implications of each culture intersect, and compare values evident in these cultures with their own cultural values. College programs, dance companies, and other career pathways rooted in each culture will be researched
  - (2) Five basic strands--foundations: Cultural Mapping; History; Cultural Relevance; Critical Evaluation and Response and College and Career Readiness--provide broad, unifying

structures for organizing the knowledge and skills students are expected to acquire. Students develop perceptual thinking and movement abilities in daily life, promoting an understanding of themselves and others. Students recognize dance as a vehicle for understanding historical and cultural relevance, increasing an awareness of heritage and traditions of their own and others, and enabling them to participate in a diverse society. Analyzing and evaluating dance allows students to strengthen decision-making skills, develop critical and creative thinking, and develop artistic and creative processes.

(c) Knowledge and Skills.

- (1) Cultural Mapping. The student evaluates African and Mexican dance forms. The student is expected to:
  - (A) reproduce movement characteristics of African and Mexican Dance both in their American variations and from their country of origin; and
  - (B) compare ritual, social, and stage context.
- (2) History. The student investigates historical dancers and dances, choreographers, and choreographic works in early jazz during Post Civil War (1865-1919) and the Harlem Renaissance (1920s-1929s). The student is expected to:
  - (A) research the origins of and explain relationships between the dances of African Americans before and after emancipation, including the cakewalk, buck and wing, and ballin' the jack;
  - (B) describe the characteristics and the lasting effects of the minstrel show, including the character of Jim Crow and the practice of blackface;
  - (C) describe the significance of *Shuffle Along (1921)* in terms of race relations on Broadway and in the United States;
  - (D) defend tap as an African American art form derived from the African Diaspora;
  - (E) explain the development of dances such as the Charleston and Black Bottom in relationship to the broader Harlem Renaissance and analyze current formal and informal dances for characteristics of these earlier dances; and
  - (F) describe careers and contributions of Master Juba (William Henry Lane), Bill (Bojangles) Robinson, and Josephine Baker.
- (3) History. The student assesses important choreographic works that depicted African American life during the Great Depression, World War II, and the Rise of Jim Crow (1930s-1960s). The student is expected to:
  - (A) analyze the iconic movement quality found in historical pieces such as *Strange Fruit* by Pearl Primus and *House of Flowers* by Talley Beatty;
  - (B) describe the emergence of dance theatre as a genre in works such as *Games* by Donald McKayle; and
  - (C) analyze the ethnic choreographic work of Katherine Dunham and describe her role as the founder of the anthropological dance movement.
- (4) History. The student evaluates social, religious, and political influences in choreographic works as it pertains to the Civil Rights Movement (1954-1968). The student is expected to:
  - (A) analyze the intersections between the Civil Rights Movement, the Black experience, and the contributions from the Black artistic voice;

## Dance Appreciation: African American and Mexican Folkloric Studies

- (B) analyze the role of religion and the Southern Black Church in *Revelations* by Alvin Ailey through themes, imagery, and sacred music influences;
  - (C) describe the impact of socially conscious concert works from 1950s and 1960s choreographers, such as Donald McKayle (1930-2018), that focused on expressing the black experience in America; and
  - (D) identify and analyze the physical imagery representing the theme of oppression within *The Black Belt* by Talley Beatty.
- (5) History. The student analyzes characteristics of African/Black/African American identity in choreographic works from post-Civil Rights to present. The student is expected to:
- (A) compare Debbie Allen’s *Hot Chocolate Nutcracker* to Mikhail Baryshnikov’s *Nutcracker*;
  - (B) defend the common oral traditions of storytelling found in Michelle Gibson’s *The Original Buckshop* as it pertains to the African diaspora, Southern Black Church, and African communities;
  - (C) justify the classification of liturgical dance as a formal dance genre;
  - (D) identify diasporic influences found in Historically Black Colleges and Universities (HBCU) choreographic techniques such as struts, whip, call and response, and stand routines; and
  - (E) analyze the historical representation of Blacks in ballet, such as Lauren Anderson, principal dancer of the Houston Ballet, and Misty Copeland, principal dancer of the American Ballet Theatre.
- (6) History. The student explains historical events, traditions, and ceremonies that influenced Mexican Folkloric dance. The student is expected to:
- (A) describe the influence of indigenous cultures, including the Aztec and Chichimecs, on pre-colonial Mexico and how the Spanish conquest of Central America brought these cultures into contact;
  - (B) describe the combination of indigenous and colonial influences in the Michoacán-based *Matlachines*;
  - (C) describe the influences of the African slave trade on the development of Mexican dance, including the evolution of *son jarocho* in the Vera Cruz region of Mexico;
  - (D) explain how the use of masks in various dances, such as the *chinelos*, is connected to Spanish colonialism in Mexico;
  - (E) analyze the patriotic symbolism in the Jalisco-based *Jarabe Tapatio*;
  - (F) Analyze the influence of cultural events including Fiesta Patrias, Día de los Muertos, Día de la Virgen, Las Pastorelas, and Cinco de Mayo on Mexican folkloric dances associated with these events; and
  - (G) summarize how indigenous dance and culture continue to influence the evolution of Mexican folkloric dance in the 20th century as in the Michoacán-based *Los Viejitos*;
- (7) History. The student analyzes the development of *ballet folklórico*. The student is expected to:

## Dance Appreciation: African American and Mexican Folkloric Studies

- (A) define the concept of *mestizaje* and describe *ballet folklorico* in relation to this concept;
  - (B) analyze the various dance influences that led Amalia Hernandez to found Ballet Folklorico de Mexico;
  - (C) analyze the costumes and music of *ballet folklorico* of the south Pacific coast of Mexico (Guerrero, Oaxaca, and Chiapas) and identify its various indigenous and colonial elements;
  - (D) describe the elements, including Western theatrical traditions, of *ballet folklorico* of the Gulf (Tabasco and Vera Cruz) that differentiate it as a stage art form;
  - (E) evaluate the choreographic works and influences of Amalia Hernandez, Silvia Lozano, and Anita Martinez; and
  - (F) describe the ongoing relationship between *ballet folklorico* and Mexico's national identity.
- (8) Cultural Relevance. The student evaluates the cultural aesthetics of African American dance. The student is expected to:
- (A) define African aesthetics found in various genres of dance including ballet, modern, or jazz;
  - (B) analyze the symbolism of costumes, music, and movement found in ritual dance related to geographic regions in the African diaspora; and
  - (C) analyze the evolution of African American social dance and its influences from the African diaspora and the 21st Century.
- (9) Cultural Relevance. The student analyzes the cultural aesthetics of Mexican Folkloric dance. The student is expected to:
- (A) explain the influence of Indigenous, African, and European cultures within Mexican dance;
  - (B) analyze the symbolism of costumes, music, and scenery as it relates to geographical regions in Mexico and the United States; and
  - (C) analyze the evolution of Mexican and Mexican American cultures and their influence on 21st century dance.
- (10) Critical Evaluation and Response. The student evaluates and responds to dance. The student is expected to:
- (A) interpret relationships between African American and Mexican Folkloric dance in performance;
  - (B) critique and evaluate movement aesthetics used in the choreographic process by various African American and Mexican American choreographers;
  - (C) evaluate and synthesize contemporary choreography influenced by the African and Mexican cultures; and
  - (D) analyze the societal implications of the ongoing debate surrounding the roots and foundations of dance.
- (11) Technology. The student uses research and presents dance in various ethnicities using available technology. The student is expected to:

## Dance Appreciation: African American and Mexican Folkloric Studies

- (A) research dance performance opportunities in the local community;
  - (B) create a presentation defining the historical influences found in popular modern dance pieces such as *Bring in 'Da Noise, Bring in 'Da Funk*, choreographed by Savion Glover and *Odetta*, choreographed by Matthew Rushing;
  - (C) curate a slideshow depicting historical images of African American and Mexican American life; and
  - (D) design a historical costume or makeup morgue for a selected diasporic region.
- (12) College and Career Readiness. The student researches the college and career pathways specific to African and Mexican dance forms. The student is expected to:
- (A) examine dance programs and degree pathways found at Texas universities and colleges;
  - (B) investigate the history of dance as a degree program and evaluate current dance programs and degree pathways found at Historically Black Colleges and Universities (HBCUs);
  - (C) investigate and present on various dance career pathways outside of performance; and
  - (D) evaluate postsecondary programs that provide Mexican folkloric dance as a form of independent study or extension.

### Recommended Resources and Materials:

Emery, L. F. *Black Dance in the United States from 1619 - 1970*. Palo Alto, CA: National Press Books, 1972.

Gottschild, B. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Kassing, G. *Discovering Dance*. Champaign, IL: Human Kinetics, 2014.

Kassing, G. *History of Dance: An Interactive Arts Approach*. Champaign, IL: Human Kinetics, 2007.

Kraus, R. and Chapman, S. *History of the Dance in Art and Education*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1981.

Lozano, S. and Canamar, K. *Mexican Folkloric Dance*. Champaign, IL: Human Kinetics, 2015.

Luana. *What Makes That Black?: The African-American Aesthetic in American Expressive Culture*. United States: Luana, 2018.

Martinez-Hunter, S. and Mendoza-Garcia, G. *Dancing throughout Mexican History (1325 -1910)*. Self-published, 2018.

Oliver, W. *Dance and Culture: An introductory Reader for Middle and High School Levels*. Reston, VA: National Dance Association, 2009.

### Possible Film Resources:

Breaking Barriers on Stage: African American Ballet Dancers Who Made History. PBS

Ballet Folklórico de las Américas. PBS

**Recommended Course Activities:**

As students explore historical, social, and cultural topics about African and Mexican dance cultures, they gain a greater understanding of issue-related instruction. For every unit, each student researches an area of interest. Students utilize web-based resources, books, periodicals, journals, and other media to collect, organize, and analyze data. Students summarize findings and express opinions on selected topics. They present research results to peers via written reports, displays, and digital media. Although these types of research activities are required, students have the option of choosing specific areas of interest within the scope of African and Mexican dance cultures. In addition, instructors may incorporate optional community-based experiences into the course, such as visits to cultural centers, community service, and experiencing art through movement by attending different cultural dance events.

**Suggested methods for evaluating student outcomes:**

- Written and/or digitally published products, such as annotated maps, research reports, and interactive notebooks
- Presentations of group research projects and other in-class presentations
- In-class formal assessments, including objective tests, quizzes, and written responses to selected articles
- Literature and non-fiction book reviews
- Teacher observations and community programs

**Teacher qualifications:**

An assignment for Dance Appreciation is allowed with one of the following certificates.

- Dance: Grades 8-12.
- Dance: Grades 6-12.
- Grades 6-12 or Grades 9-12--Dance.
- Junior High School (Grades 9-10 only) or High School—Dance.
- Secondary Dance (Grades 6-12).

**Additional information:**