



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

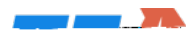
- Districts must have local board approval to implement innovative courses.
- In accordance with Texas Administrative Code (TAC) §74.27, school districts must provide instruction in all essential knowledge and skills identified in this innovative course.
- Innovative courses may only satisfy elective cred

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;

- (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:



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.

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