Key Elements to Design a Dance Education Curriculum: An Opportunity for

Youth Exposed to Community Violence

"The dancer of the future will be one

whose body & soul have grown so harmoniously together

that the natural language of the soul

will have become the movement of the body."

- Isadora Duncan

Carmen del Rosario Sanjuan Melendez

University of Oregon Master's in Arts Management

Research Capstone

June 2012

A Master's capstone project presented to the Arts and Administration Program and the Graduate School of the University of Oregon in partial fulfillment of the requirements for the degree of Masters of Science in Arts Management.

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Approved: _____

Dr. Lori Hager

Arts and Administration

University of Oregon

Date: _____

AKNOWLEDGEMENTS

CURRICULUM VITAE

CARMEN DEL ROSARIO SANJUAN MELENDEZ
artemisa5@msn.com, csanjuan@uoregon.edu
http://aaablogs.uoregon.edu/csanjuan/

PROFESSIONAL OBJECTIVE

Become a proficient Arts administrator by making arts accessible to different communities. Wide experience working as a teaching artist in the performing art setting, targeting underrepresented population and at-risk youth. Eager to keep learning, empathetic and disciplined.

EDUCATION

- **Master's of Arts in Arts Management - Community Arts and Performing Arts concentration**. University of Oregon, Eugene, OR, June 2012.

- **Bachelors Degree in International Relations.** GPA: 4.4/5.0. Universidad del Norte – Barranquilla, Colombia. September 2006.

HONORS AND AWARDS

- **University of Oregon,** International Cultural Service Program Scholarship, 2011. Scholarship for international students with distinguished grades and strong cultural background. The purpose is for scholars to share their cultural values with the community in Oregon. Performances, presentations about their countries, art-teaching are some of the main activities that scholars should accomplish.

- **University of Oregon**, Graduate Teaching Fellowship Scholarship, Arts and Administration Department, University of Oregon, 2011.

- **COLFUTURO, Colombian Government,** Scholarship for Colombian students with remarkable academic success, 2011.

- **Fulbright Scholarship Program,** Cultural Studies for Afro-Descendent and Indigenous Communities. Scholarship, 2009.

- **Universidad Del Norte**, Dintiguished student award. 2006; **Dean´s List**, 2004. **Scholarship due to outstanding grades**. 2001-2006.

SKILLS

- Versed in software programs: Microsoft Word, PowerPoint, Excel, and Outlook.

- Versed in several open source programs: Word press, Blogger, Facebook, BlogSpot, Flickr, Picasa.

- Bilingual: Proficient in Spanish (native language) and English (second language). Basic understanding of French.

PERFORMING AND COMMUNITY ARTS SKILLS

- Professional dancer, Colombian traditional dances for more than 10 years.

- Workshops and field research about Colombian traditional dances and music for more than 10 years.

- Colombian teaching artist for the International Cultural Service Program, University of Oregon.

- Amateur singer, musician and composer.

EVENT MANAGEMENT SKILLS

- **Organization, "Festival Internacional de la Confraternidad" and "Festival *La Palma de Oro*".** General event operations: Selection of volunteers; transportation, housing and food for participants; marketing and fundraising activities; negotiations with sponsors; selection of the venue. Cultural activities promoted by Palma Africana – Colombian Folklore School.

- **Producers' Assistant and vocal musician,** musical project "Mambalu", produced by Francisco Zumaque and the most important musicians in the city of Barranquilla-Colombia.

- **Member of the volunteers' staff (managing more than 600 people between national and international attendees), "Catedra Europa",** international cultural and academic event promoted by Universidad del Norte, Barranquilla-Colombia.

- **Recreation leader** (physical exercises, games, dances and music), "Amar y Vivir", Social Foundation for seniors in the city of Barranquilla-Colombia.

WORK EXPERIENCE

- **Folk Artist Development Program Assistant, New York Foundation for the Arts**. Assistance during the application and selection process. Facilitator, showcase of applicants. Social Networking duties. July 2011.

- **Teaching artist, Flushing Town Hall, New York.** Colombian traditional dances' instructor, Wolfang Barros and "A Pura Madera" performance. July 2011.

- **Teaching artist.** Colombian dances in Colombian schools and universities. Elementary and secondary schools in the city of Eugene, OR. September 2000 – today.

- **Teaching Artist and Director's assistant, Palma Africana – Colombian Folklore School.** Colombian dances and music instructor; different audiences: children, adults and elder people. Advising in Community Engagement projects, January 2000 – 2009.

- **Customer Service Agent, Marriott Vacation Club International Program.** Hotel reservations, travel planning, data base updating. 2008-2009.

- **Passenger Service Agent, American Airlines.** Tickets sales, reservations, customer service at the International Airport Ernesto Cortissoz. 2007-2008.

- **Communication and Press Office's Assistant, French Embassy In Colombia.** Local and national organization of Cultural festivals and fairs. Translations (French-Spanish-French) for Colombian newspapers. 2005.

COMMUNITY ARTS ACTIVITIES AND ABILITIES

- **Cultural Exchanges Facilitator, International Cultural Service Program, University of Oregon**. Cultural exchanges with the Community in Eugene, Oregon (performances, conferences to schools, nursery houses and community in general).

- **Community Cultural Development Facilitator and Grant Writer, The Cook Book project at Lowell, Oregon**. Project with the community of Lowell, OR; collection of traditional recipes and stories from the community with the objective to create a Community Cultural Cook Book. Member of the grant writing committee for this project.

- **Fundraising facilitator, Eugene Arte Latino**. Organization of marketing and fundraising events in the community with the objective of helping Latin American artists in Eugene, OR.

- **As a professional Colombian dancer,** performances in national and international festivals. Palma Africana – Colombian Folklore School.

- **Recreation leader, y Vivir Amar**, Elder Social Foundation. Barranquilla, Colombia.

- **Abilities for writing and speaking.** Facility to share and learn about other cultures. High adaptability in foreign countries due to cultural background. Team working skills, motivation and creativity.

REFERENCES

Karen Demavivas, Program Coordinator - Folk Artist Development Program, New York Foundation for the Arts
kdemavivas@nyfa.org - Karen.demavivas@gmail.com
Mobile: 718-313-8216
Office: 212-366-6900

Abe Schafermeyer, Program Coordinator – International Cultural Service Program, University of Oregon
abe@uoregon.edu
Office: 541-346-3206

Lori Hager, Assistant Professor Arts and Administration Program, Coordinator Community Arts Management – University of Oregon
lhager@uoregon.edu
Office: 541-346-2469 – 541-346-3639

John Fenn, Assistant Professor, Arts and Administration Program, Coordinator Media Arts – University of Oregon
jfenn@uoregon.edu
Office: 541-346-1774 - 541-346-3639

ABSTRACT

Key Elements to Design a Dance Education Curriculum: An Opportunity for Youth Exposed to Community Violence

Youth exposed to community violence live in a world in which the probabilities of expressing their feelings with no violence are very low. This community presents a series of characteristics that affect negatively their lives, some of them are: financial needs, dysfunctional families, lack of attachment towards schools, constant exposure to violent situations, time invested in the streets, stereotyping and discrimination.

Individuals and groups of people from a variety of spheres have been developing initiatives to help youth exposed to community violence to channel their feelings, to foster self-esteem and self-confidence. Some of these initiatives have been the result of utilizing dance and movement as a method to provide non-violent mechanisms of self-expression for these juveniles.

This research is going to identify key elements to design a dance education curriculum, with the objective to incentivize youth exposed to community violence to explore creative and engaging methods to not only express themselves, but also to learn how to establish environments of dialogue and peace.

Studying different concepts and theories of dance, this research delves into the concept of dance education and its positive impacts in

youth, positioning dance within an educational realm. Having analyzed

the effects of dance in youth, this research presents three key elements to

take into consideration to design dance education curricula for youth

exposed to community violence: **Awareness towards Actions, Mutual**

Collaboration in the Teaching/Learning Dance Process and the

Development of Integral Human Values.

Research Question

What are the most important elements to take into account in designing a dance education curriculum for youth exposed to Community Violence?

Sub-Questions

- What are the main positive impacts of dance in youth?

- How can a dance education curriculum contribute to the human and social development of youth exposed to Community Violence?

- Based on my capstone course, **Youth Arts Curriculum and Methods,** what suggestions would I give to the Colombian education system to adjust their curricula by introducing dance education as part of the core courses?

- Based on my capstone course, **Top Juvenile Delinquency,** how does violence affect the youth's mentality in terms of behaviors?

- What would the implications of implementing a dance education curriculum for Colombian youth exposed to community violence be?

Keywords

Dance, dance education, community violence, youth, collaboration, motivation, participation, integral human values.

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INTRODUCTION TO STUDIES

STATEMENT OF PURPOSE

In the world it is easy to see that arts do not have enough space to be developed. Sometimes arts are denoted as a matter of amusement but not as an important tool to the development of integral human values. The education system in some countries is more focused on "core courses" such as math, language and biology, putting the arts aside, in a dark corner where nobody can see them. What educators probably do not know is that through arts, students are able to understand numbers and words in an easier way. According to O' Farrel and Meban (2003), researchers have concluded that a child who is exposed to the arts, has higher possibilities of being more creative, imaginative, expressive, confident, self-reliant and critically individual. These qualities presented by O'Farrel and Meban are missing in most of our kids in the current days, especially in those kids who are exposed to community violence. These children, who live under high poverty levels, have few opportunities to be immersed into an environment where education and arts can be utilized as a method of self-expression and as a generator of early critical and creative thinking.

As a Colombian teaching artist in the performing arts setting and taking myself as a reference, I affirm that dancing is one of the most powerful ways to achieve peace of mind and create levels of

sensitiveness and empathy, vital elements to ameliorate any violent circumstance. Unfortunately, in countries such as Colombia, there are not enough foundations in terms of dance curriculum neither at the schools, nor in arts organizations. If there are few possibilities for Colombian regular students to have dance curricula at their schools, to what extent are dance programs available to youth exposed to Community Violence if the Colombian education system and the majority of arts organizations are lacking of these curricula? The answer could probably be "there is almost no accessibility".

The objective of my research project is to start opening this accessibility for youth exposed to community violence. Based on document analysis, the research will identify the most important elements to take into account in designing a dance education curriculum for youth exposed to Community Violence. This research will contribute to the enrichment of the Colombian dance education area targeted specifically to Colombian youth exposed to violent atmospheres.

The outcome of this research comprehends two main points: to contribute to the academic growth in the field and to nurture academically teaching artists, arts administrators and all the organizations and/or communities involved in the art education realm.

CAPSTONE COURSES THAT SUPPORTED STUDY

To identify the key elements that should be implemented in the design of a dance education curriculum for youth exposed to Community Violence, the courses that complemented my capstone were **AAD 530 Youth Arts Curriculum and Methods (3 credits)** and **SOC 584 Top Juvenile Delinquency (4 credits).** The first course, Youth Arts Curriculum and Methods provided me with the elements to create an effective dance curriculum for youth. The course gave me the structure I needed in order to build through academic foundation the dance curriculum I want to give to youth exposed to community violence in my country (Colombia).

The second course, Top Juvenile Delinquency, complemented my capstone through a variety of topics that are strongly related to my research topic. These examples comprehend modern policing, juvenile delinquency, correction, emerging forms of social control. Youth exposed to community violence need to be understood. In order to achieve this, it was my commitment to study how my targeted population think and act, what policies are implemented to control delinquency and what is the appropriate role I should take non only as an artists but also as a mediator.

APPROACH TO RESEARCH

The goal of this research was to elaborate a journal article that depict the most important elements to take into account in designing a dance education curriculum for youth exposed to community violence. The intended methodological theory was a mix of Post-Positivist, Constructivist and Relativist. This research brings a new theoretical line for the applicability of dance in Colombia; this means that I cannot be rigidly objective, but accept that this is just the beginning of a long but productive research.

Post Positivism argues that human knowledge is based on human conjectures that are justified by warrants, which can be modified throughout further investigation (Philips & Burbules, 2001). In this case, the point of identifying the "what" of the main research question gives place to formulate new approaches that can nurture the dance realm in my country.

Constructivism takes the use of personal experience aligned with internal representations to build knowledge (Piaget, 1950). Constructivism, according to Piaget, is composed of two processes; Accommodation, which is the process of reframing individual mental images of the external world to support new experiences; and Assimilation, which is the incorporation of a new experience into an existing framework without changing the framework.

Relativism, on the other hand, affirms that there is not absolute truth and this truth is always shaped by particular references such as language and culture. In this last point, I affirm that my professional and personal biases are clearly illustrated. As I said before, this is an exploratory research and a new contribution to the dance field in my country; therefore, it is risky to say that there will be an absolute truth.

This cluster of theories will influence my research design in terms of accessibility. This research will be more than a rigid study, a conversation between the researcher and her findings about identifying the elements that a dance education curriculum should have to benefit youth exposed to community violence. This study is an open space of dialogue and creativity for me as a researcher in discovering the applicability of my investigation to the current Colombian dance education field.

RESEARCHER ROLE

As a researcher, I will have my own "truth", truth that can be modified throughout my findings. My biases are linked to my daily experiences as a teaching artist but also as a citizen who has experienced how community violence is affecting Colombia. This prevents me from being completely objective and will provoke in my research spaces of subjectivism that I will theoretically support, if it applies.

ORGANIZATION OF STUDY

The concepts explored in my study are organized into four sections. The intended purpose is to identify the key elements to take into account to design a dance education curriculum for youth exposed to community violence.

The first section of this research gives an overview about the main characteristics that youth exposed to community violence present in their different environments: family, streets and school.

Section two discusses different theoretical concepts of dance, emphasizing the dance theory proposed by Isadora Duncan. More than a common dance theory, Duncan made the dance world realize that dance besides being a discipline, is a contributor to the development of social and human values in which individuals and groups are able to work in discovering what dance can provide to transform positively their lives.

Section three primarily brings the concept of dance education and the benefits for youth in participating in dance education learning processes. Secondly, this section describe the three key elements to take into consideration to design a dance education curriculum for youth exposed to community violence: Awareness towards Actions, Mutual Collaboration in the Teaching/Learning Dance Process and the Development of Integral Human Values.

The last section is dedicated to conclusions from the researcher's point of view. The purpose of the conclusion is to give a series of suggestions to the Colombian government to start implementing dance education strategies in schools and art organizations.

SECTION I: YOUTH EXPOSED TO COMMUNITY VIOLENCE: A BRIEF OVERVIEW

What is Community Violence?

Community Violence refers to violence that occurs in the juveniles' environment, outside of their homes (Aisenberg & Ell, 2005). Examples of Community Violence are found on the streets, the schools, the neighborhood or outside the neighborhoods. Community Violence may involve family members or strangers; it also includes interpersonal divergences which are characterized by the presence of force, threats and other methods that produce physical harm, injury or death to a person or group (Rosenberg & Fenley, 1992). In addition, Community Violence is experienced through a direct exposure and through witnessing a violent issue. It is not considered as a Community Violence event the fact of hearing about violent acts (Margolin & Gordis, 2000).

Youth Exposed to Community Violence – the Family context.

Randall Shelden (2012) manifests that most of the time, youth exposed to community violence have families with dysfunctional relationships. Shelden (2012) presents four key family-related factors best distinguish this aspect: "The affection of the parents toward the child (the lower the level of affection, the higher the rate of delinquency); the kind of discipline the parents use (those who use consistently harsh and physical discipline will produce the most habitual and violent delinquent); the

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prolonged absence of one or both parents (those from single-parent households are more likely to become delinquent), and the degree of supervision provided by the parents (the lesser the amount of supervision, the higher the rate of delinquency)" (p. 250). These four key family-related factors are also linked to what Rolf Loeber and Magda Stouthamer Loeber (1986) describe as the four models of family functioning that relate to delinquency: the Neglect model; the Conflict model; the Parental Deviance and Attitudes model and the Disruption model. The Neglect model involves the role of parents in supervising the child. The model explains that poor supervision and few time spent with children are specific behaviors that "best predict" delinquency. The Conflict model is focused on the discipline and parent-child rejection. This model shows that poor disciplines as well as an overly strict physical discipline, a violent behavior and a rejection toward the child are elements that provoke delinquency within the youth. The Parental Deviance and Attitudes model is strongly related to parental delinquency background and abnormal attitudes. Some parents approve the fact that their children become delinquent, others encourage their children to be violent (sometimes this is because one or both parents are also violent and or delinquent) and others ignore the fact that their children are becoming delinquent because they are spending their energies in other factors such as finding a job and looking

for money to pay the rent. The Disruption model focuses on marital conflict and the absence of one or both parents. This situation affects how the child is raised, having as a result the risk of this kid to become delinquent.

There is one important connection between the four key family related factors and the four models of family functioning: the economic background. According to Shelden (2012) the economic situation within families are vital in terms of giving to the children the appropriate care. Most of the juveniles exposed to community violence have families with very low-income. Where youth have both parents, one of them is the one who work and the other one stays at home. In the case of single-parent families – most of the times are single mothers – the possibilities of having a decent job are even more difficult. As a result, families with this type of economic condition are exposed to deprivations, and a way of life that opens the possibilities for kids to find alternate ways to obtain what they have never had, a fair economic status. Which ways are often illegal: including gang members, drug dealing, thefts, murdering and prostitution (Shelden, 2012).

In short, family dysfunctional issues affect the behaviors of juveniles. The economic background also determines the life condition of juveniles, as well as how these kids start thinking about how to be out of the poverty, no matter the ways and the consequences.

Youth Exposed to Community Violence – the Street context.

Acknowledging their lack of opportunities in the society and being continuously deprived from reaching a decent life condition, youth exposed to community violence find in the streets a resource to start accomplishing their monetary and social goals. Unfortunately, statistics show that the time spent in the streets is not well invested. According to the 2008 juvenile crimes statistical data (2008), 11% (1740) of all murder victims were juveniles, with more than a third (38%) under the age of 5 years. The juvenile murder arrest rate was 3.8 arrests per 10.000 juveniles ages 10 through 17. Juvenile arrests for aggravated assault decreased more for males than for females; between 1999 and 2008, the juvenile male arrests for assault dropped 6%, while female arrests rose 12%.

In 2009, the Centers for Disease Control and Prevention published a 2009 national statistic sample of youth in grades 9 to 12. 31.5% of youth had been in a physical fight, the prevalence was higher in males (39.3%) than females (22.9%). 17% of the youth surveyed acknowledged the possession of a weapon (gun, knife or club). Among 10 to 24 year-olds youth, homicide was the main cause of death for African Americans; the second principal cause of death for Hispanics and the third leading cause of death for Asian/Pacific Islanders.

The Juvenile Justice Bulletin of the United States Justice Department found in 2010 a strong link between substance use problems and delinquency. The majority of court-involved adolescents used illegal substances and more serious chronic adolescents offenders have used more substances and were more inclined to qualify for a diagnosis of a substance use disorder. In addition, researchers of the bulletin that analyze offenders over time, found out that substance used at one age is a consistent indicators of continued serious offending at a later age.

The previous statistics make visible the situation that youth exposed to community violence live in terms of finding ways to achieve "a better condition of live". Statistics showed that juveniles, who commit illegal and violent acts on the streets, would have three common endings: constantly running away from the police, jail or death. In these cases and taking into account the different types of the offenses that they commit and how frequent they are, youth are not aware enough of becoming individuals with a legal and positive future, instead, they are finding on the streets the elements they need to "succeed". This lack of awareness in becoming someone with a legal future is also seen through the lack of attachment to social institutions such as schools.

Youth Exposed to Community Violence – the School context.

According to Shelden (2012), "Schools perform a social control function. […] There is a preoccupation with order and control. Indeed, the entire day is "regimented by the dictates of the clock", with all activities starting and stopping according to a timetable. […] Schools increasingly resemble other enervated public spheres as they cut back on trained psychologists; school nurses, programs such as music, art, athletics; and valuable after school activities. Under such circumstances, schools do more than fail to provide students with a well-rounded education, they often "bring in the police, [and] the school gets turned into a feeder system for penal system" (p. 289). In addition to these characteristics, youth exposed to community violence are also victims of economic necessities. Schools in the areas where these juveniles live are not financially supported enough by the government, which make the situations at schools more difficult in terms of hiring qualified teachers. Besides this issue, schools are more focused in maintaining students controlled through spending money in cameras, metal detectors and police officers' hiring, rather than providing students a decent education (Shelden, 2012).

The American Civil Liberties Union manifests that the school-to-prison pipeline is one of the challenging principal civil rights. The school-to-prison

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pipeline refers to the national trend of criminalizing, rather than educating the children. This phenomenon supports "the use of zero-tolerance discipline, school-based arrests, disciplinary alternative schools, and secured detention to marginalize our most at-risk youth and deny them access to education" (p.1). The zero-tolerance policies implement a strict discipline, no matter the reasons of the issue. Children for example, have been expelled for giving medicine to a classmate or bringing scissors to a class for an art project, throwing an eraser at a teacher, breaking a pencil or having rap lyrics in a locker. Students of color, on the other hand, are overrepresented at every stage of the school-to-prison pipeline. African-American students for example, are more likely than their white classmates to be suspended or arrested for the same kind of "misconduct" at school. Minority students with disabilities are predominantly vulnerable, since many schools regard jail as the "default special education placement for poor and minority children" (p. 2).

Despite presenting this type of situations at schools the rate of crime for youth is surprisingly low but the level of gang involvement for example, is visible. According to the Bureau of Justice Statistics, in 2010 students ages 12-18 were victims of about 828.000 nonfatal victimizations at school, including 470.000 thefts and 359.000 violent victimizations, 91.400 of which were serious violent victimizations. In 2009, about 31% of the students in

grades 9-12 reported they had been in a physical fight at one time during the previous 12 months and 11% said they had been in a fight on school property (Bureau of Justice Statistics, 2010).

The National Center for Education Statistics, on the other hand, reported that in 2009, approximately 22 % of students ages 12-18 informed that gangs were present at their school (students attending public schools. Only 2% of the students reported gang presence in private schools). A higher percentage of students from urban schools (31 percent) stated a gang presence than students from suburban (17 percent) and rural schools (16 percent). The percentages of students reporting gangsters at their schools varied by their ethnicity in 2009: 33% were Hispanics, 31% were African American, 14% were white students and 17% were Asian students.

Besides low crime rates and a visible gang presence, schools are also facing a phenomenon that make even more difficult the lack of attachment that youth exposed to community violence are experiencing: Bullying. Bullying is often defined as "unprovoked aggressive behavior repeatedly carried out against victims who are unable to defend themselves" (Smith, Ananiadou, & Cowie, 2003; Whitted & Dupper, 2005). Bullying can adopt different forms, such as physical aggression, threats, insults, spreading rumors, social exclusion, and mocking the victim's culture,

disability, or sexual orientation (Olweus, 2003). A considerable amount of youth exposed to community violence can be classified as an "underclass community", since their social and economic conditions are delicate (Shelden 2012); this is the reason why most of these youth are victims of bullying.

The American Medical Association Report (2002) concluded that bullying has become a "social disease with long-term mental and physical disorders. This issue affects youth's scholar performance in being absent more often, having low grades and being depressed". In the future, and according to Gillian Engberg (2008), students affected by bullying are four times more exposed to adopt criminal behaviors by age 24. Another extension of bullying is Cyberbullying, which is used to denigrate students through e-mails or websites; today, 72% of more than 5500 teenagers manifested that bullying was a way to distress. Bullying brings negative results in terms of emotional disorders, learning problems and it can also produce "auto-bullying" in how the victims blame themselves for not having social skills (Good, McIntosh, & Gietz, 2011).

Taking into account the previous facts about how youth exposed to community violence face most of the time the school issue, it is clear that

once these juveniles experience the unpleasantness of becoming a student, the willingness to succeed in the academic field diminishes.

Youth exposed to Community Violence: an Uncertain Future

After presenting this brief overview about the main contexts where youth exposed to community violence coexist, it is important to ask the question: what would the future of these juveniles be? The answer may vary according to different factors that include changes within the social and economic realms: changes in the family's relationship, changes in the school system, changes in the economy that can benefit this type of population and changes related to the juveniles themselves. These changes might be idealistic, but the truth is that changes in the social and economic spheres would transform dramatically the youth exposed to community violence's lives.

A second question that arose to this introduction it is based on the situations that youth exposed to community violence face: do these youth have ways to communicate their feelings? After analyzing the previous statistics about crime, gangs and bullying, it is appropriate to conclude that the ways these juveniles are expressing their thoughts are not adequate. Violence is most of the time the antidote to "heal their suffering" which is extremely dangerous for the societies.

Individuals and groups of people from a variety of spheres have been developing initiatives to help youth exposed to community violence to channel their feelings, to foster self-esteem and self-confidence. Some of these initiatives have been the result of utilizing arts as a method to provide non-violent mechanisms of self-expression for these juveniles. This capstone is going to identify key elements to design dance education curricula, with the objective to incentivize youth exposed to community violence to explore creative and engaging methods to not only express themselves, but also to learn how to establish environments of dialogue and peace.

SECTION II: WHAT IS DANCE?

Dance as a concept has a variety of meanings and interpretations. In this section, the concept of dance will be described based on different authors' approaches. Through my experience as a dance educator, I have my own concept of dance, and this is a compendium of physical, emotional, motor and psychological dynamics that allows humans to freely express their thoughts. Taking into account that the purpose of this research is to identify key elements to design dance education curricula for youth exposed to community violence, the following section will explore the concept of dance, its characteristics and its relationship with the human body. It is important for youth exposed to community violence to learn how value and respect their bodies, and it is thorough being involved in a dance learning process, that they can start creating this awareness.

Firstly, Judith Lynne Hanna (1979) defines dance as a complex process of communication and symbols, which function to provide an instantaneous and sensuous experience. The experimentation of dance, according to Lynne Hanna, may produce a single emotional response or group of responses. These responses may vary from messages transmitting pleasure and joy, to messages about problematical aspects of social involvement. For this reason, Lynne Hanna suggests that dance may be utilized as a cathartic mechanism of self-expression. As a result, dance

can provide security, being "a testament of values, beliefs, attitudes and emotions" (p. 28). Lynne Hanna, in addition, points out that the value of dance and its meaning cannot be self-evident: its meaning will be constructed based on the values that the different societies give to dance. Therefore, dance may transmit values and norms such as collaborative skills, coordination and problem solving.

PROCESS	MEDIUM	PRODUCT	IMPACT-PERMANENECE
Confluence of Environment and Socio-cultural Element choices And expression	Human body (other accoutrements possible)	Human body In motion	Dancer's and observers' Memory, affect, cognition, Behavior, film, notation.

Table 1: *The Semiautonomous System of Dance by Lynne Hanna*

Secondly, Adrienne Kaeppler brings the relationship between dance and anthropology. Kaeppler manifests that "dance is a cultural form that results from creative processes which manipulate human bodies in time and space. The cultural form produced by dancing, according to Kaeppler, is a visual manifestation of social relations, and may be the subject of an elaborate aesthetic system-surely the domain of anthropologists" (p. 32). This author also explains that there are some anthropologists that, when studying their chosen subject, do not pay much attention to things such as dance; on the contrary, they believed that dance and other artistic realms, were not as important to include them

into their anthropological studies.

Despite how anthropologists were thinking about the value of dance, Franz Boas, a German-American anthropologist, began to give relevance to the role of dance in anthropology. Kaeppler mentions that Franz Boas analyzed dance as a cultural aspect, rather than a theoretical issue (Kaeppler, 1978). Boas thought that humans had a natural and basic need for order and rhythm, a need that Boas later utilized to explain the "universal existence of art". Boas suggested:

"Dance is a universal human phenomenon, but because the human body has ultimate limitations in movement ability, and because there are relatively limited numbers of group formations which seem to occur to human beings, similar patterns of dance are found in widely separated and unrelated areas. Each culture, however, has a unique configuration of dance characteristics for movement patterns, styles, dynamics, value and raison d'etre of dance which are distinguished when comparing dances from one culture with those of another" [quoted in Kaeppler, p. 5].

The influence of Boas permeated others' dance concepts. Merriam (1972) for example, conceptualizes dance as a transient art of expression, performed in a given form and styled by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance

both by the performer and the observing members of a given group (p. 25).

Fourthly, Naya-Robbins (2002) brings a concept of dance from an interpretative approach. Dance, according to Naya-Robins, "translates particular feelings and emotions, human conditions, situations, or fantasies into movement and dramatic expression combined [...] Movement, the first language, reaches beyond any vocabulary and reason. It communicates from the innermost soul - that which cannot truly be expressed through words" (Naya-Robbins, 2002. p.1). Interpretative Dance is composed by a series of elements (Naya-Robbins, 2002): Movement, Creative Movement, Technique, Improvisation and Choreography. *Movement* is a vehicle for artistic expression; it is the tool that physically communicates feelings and thoughts. *Creative Movement* uses imagination and self-expression to transmit inner feelings. It incorporates the elements of dance and human movement through "BEST" (Body, Energy, Space and Time). *Technique is* the "ability to use physical movement effectively, safely and efficiently. [...] It becomes the ability to use specific methods to create a dance" (Naya-Robbins, 2002. p.1). *Improvisation* is internal motivated spontaneous movements that come from a specific stimulus. It could be interpreted as "Moving without thinking" (Naya-Robbins, 2002. p.2). The term "without thinking" makes reference to the importance of having an idea or emotion that will be

communicated through movements, without being focused in how to move or what the next step will be. *Choreography* is the creation of a sequence of movements that produces a performing piece, being the key to the choreographic process (Naya-Robbins, 2002). Through choreography, dancers explore spontaneously movements that can represent an idea or a concept; those ideas or concepts will come alive with the process of following a specific order of movements.

Dale, Hyatt and Hollerman (2007) define dance from a neurological approach. The authors define dance as a "consciously organized energy that gives form to feeling" (p. 90). They point out that "1) Dance is an emotionally expressive use of the body ("gives from the feeling") and 2) Dance involves conscious choices made by the dancer regarding what to do, or not do ("consciously organized energy" – engaging in a process that Erick Hawkins called "Think-Feel")" (p. 90). Dance, according to the authors, may be catalogued as a neural projection of inner thoughts and emotions into movement and rhythm, with a mixture of creative flows. In this concept of dance feelings are cognitive, being the result of physiological "arrangement that has turned the brain into the body's captive audience" (Damasio, 1994). What is also important is the acknowledgment that dances are strongly connected to personal and biological necessities and cultural values, being dance "a consciously

organized and exquisitely refined motor relation at the interface of motion and stillness, of voluntary and involuntary neural systems that gives form to feeling" (Dale, Hyatt and Hollerman, 2007).

Evelyn Dörr and Lori Lantz (2003), on the other hand, make reference to another dance theorist: Rudolph von Laban. For Laban, dance was the highest form of nature. Laban acknowledged the importance of the human body and categorized the dancer's understanding of him/herself not as a social but as a natural being that can only be transformed by the natural laws of the universe. Laban, according to Dörr and Lantz, transformed movement into an affirmation of realities, which offered a mechanism to express ideologies in a tangible way. The abstract choreographies of Laban represented the transformation of nature in terms of changing, surging and flowing, giving as a result paths of harmonious flows. For Laban, the dancing body is "organic nature that generates dynamics forms that, like natural images, can grow, change, shape, gain strength, consume each other, fight, split up or reform, finally achieving order in the zone between the fixed and the movable" (p. 6).

One of the Laban's objects of study is the analysis of why people dance. According to Laban, movement engage people to live together, allowing them to work and take care of themselves; this is what Laban calls "Doing" (Alter, 1991). Dancing, says Laban, "is not just a social pursuit, but

a vital activity as eating, sleeping and working" (p. 144). Laban, in addition, studied what he called the *Material*. These studies are one of the major contributions to dance research, since Laban could identify different mechanisms to record the components of body movement. Laban integrated body, senses, everyday movement and dance movement, concluding that the body and the nervous system, in addition to all the manifestations of thoughts and feelings is in essence a motor-process (Alter, 1991). Laban, on the other hand, highlighted the importance of the kinesthetic sense. He thought that all the other senses are variations of the kinesthesia, "the sense of touch" (p. 145). Lastly, Laban denotes that inspiration can come through the improvisation of movements or from peoples' mind, not from an already constructed intellect. The feeling of creating a dance is the same feeling created to make any artwork. Movement, according to Laban, depicts generated gestures that are the source of movement in dance and, in company to internal rhythms, is what make dance to become real.

Lastly, Martha Graham concept of dance was intrinsically linked to the infinite ways of body expressions that not necessarily needed a theoretical background, but the creativity and the inspiration from the soul. Graham argues that the soul is an energy that is materialized into action, and that action is unique in each human being. Graham, on the

other hand, manifests that "we learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. In each, it is the performance of a dedicated precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one's being, a satisfaction of spirit. Practice, according to Graham, means to perform over and over again in the face of all obstacles. Practice is a mean of inviting the perfection desired." (marthagraham.org).

Graham, moreover, contributed significantly to the development of modern dance. Graham introduced new basic movements of contraction and release, by focusing on the basic activities of the body and highlight them through "electric emotions", that later will be complemented by movements characterized by sharpness and energy. Graham was also a dancer influenced by the social, political, psychological and sexual current issues, wanting to let her audience know her interests about the different issues that were generating a significant impact in the society. Graham's interest in transmitting on stage what was currently happening in the world is observed through different pieces of dance such as Revolt (1927), Immigrant: Steerage Strike (1928) and Chronicle (1936). (Marta Graham Dance Company, 2012).

Reflections

The significance of dance is substantially broad, with multiple interpretations and results in the human being.   What is true is that all the previous concepts of dance have commonalities: the use of the body, the expression of feelings and emotions, the use of nature and all the daily human experiences, the connections between dance, movement and current social issues, and lastly but very important, the role of the soul, mind and spirit. The different conceptions about dance discussed above, can be connected in a variety of ways to the youth exposed to community violence's process to start exploring non-violent mechanisms to communicate their emotions. The variety of ways can be illustrated through a primary deep exploration about the self, in terms of mind, body and soul: why do I react in this way when something like… happens? Why does my mind think in this way? How I connect my feelings with my mind and with my body? What do I feel when I act violently? What kind of energy do I experience in that moment? How dance could contribute to find new channels of effective communication? Why dance?

Those are some of the questions that youth exposed to community violence can visualize once they start a dance learning process. One of the purposes with this research is to create an effective dance-learning environment where some of the previous questions can be answered.

20

Isadora Duncan: "Dancing from the Soul"

Isadora Duncan was born in Oakland, California in 1877. Her mother was a well-know pianist that introduced Isadora to the world of music and great composers. Isadora showed her passion and talent toward dance in an early age and her family immediately supported her; however, her innovative ideas about dance were not accepted in the United States. Until later in life, she was very influential within the American dance world. As a teenager, Isadora moved to Europe, where she finally was recognized. Isadora's fame was spread all over the world. Her legacy is found through the creation of a variety of dance schools whose philosophies are based on Isadora Duncan's dance theory (http://www.dancewriting.org).

Duncan defined dance as "not only the art that gives expression to the human soul through movement, but also the foundation of a complete conception of life" (Daly, 1994. p.26). Duncan proposed dancing "as the connective tissue between mind and body, which had been yoked together by evolution theory. By sharpening the skills of the young body, dancing would concomitantly sharpen the skills of the mind (Daly, 1995). Duncan's dance theory was based on seven principles: 1. Our first conception of beauty is gained from the human body . 2. The source of

dance is "nature". 3. Dancing should be the natural language of the soul.

4. The will of the individual is expressed through the dancer's use of gravity.

5. Movement should correspond to the form of the mover. 6. Dancing

should be successive, consisting in constantly evolving movements. 7.

Dancing must express humankind's most moral, beautiful and healthful

ideals (Daly, 1994). For Duncan, the human body was the most pure

manifestation of the soul, being itself, the symbol of highest beauty

(Duncan & Cheney, 1928). The soul, for Duncan, was a central inner source

that connects mind with "quite irrational expressions of feelings" (Magriel,

1947, p. 5). For Isadora, there was not a specific place in the body

designated to the soul; however, she thought that the soul should have

some habitation in the body (Magriel, 1947).

Duncan manifested that all true dance's possible movements to the

human body exists first, in nature; therefore, a true dance is the one, which

does not attempt to disfigure the human body (Duncan & Cheney, 1928).

Duncan found that nature, through the movement of the earth, the

movement of the plants, animals and waves, illustrates a natural and

harmonious way of expression, an expression of serenity that is perceived

by humans through their emotions. Emotions, for Duncan, work "like a

motor. It must be warmed up to run well, and the heat does not develop

immediately; it is progressive. The dance follows the same law of development, of progression" (p. 99).

The School of Dance and Dance Teaching to Youth

The school of dance, according to Isadora should have two goals: the first one is "of the earth" and the second one is of "production" (Duncan & Cheney, 1928). Duncan argues "In forming my school I had primarily in mind the aim to contribute this most important discovery to the education of the child – not to a particular group of children but to all the children in the world: the dance is the most natural and beautiful aid to the development of the growing child in its constant movement. And only that education is right which includes the dance" (Duncan & Cheney, 1928. p. 88).

Duncan was not concerned about creating a "Duncan School" with "the Duncan Dance". She was opposed to schools of professionalisms. What Duncan was pursuing was the teaching of basic dance by discovering the origins of the impulse toward movement as an answer to circumstances. The improvisation and spontaneous movement of the human body, according to Duncan, was the first reaction to any external stimuli (Magriel, 1947).

About dance teaching for youth, Duncan believed that for a better understanding of the dance, the ways to teach dance to the children

should be natural, with the purpose for children to show their capacities.

She explained that as a dance teacher, she did not demand high work

from a child. Instead, she allowed the children to express and move freely

through natural movements but keeping attentive to the natural grow of

children's bodies. Following the previous idea, Isadora points out: "The

child must not be taught to make movements, but her soul, as it grows to

maturity must be guided and instructed; in other words, the body must be

taught to express itself by means of motions which are natural to it. We do

not allow the child to make a single movement unless it knows why it

makes it" (Duncan & Cheney 1928. p. 75).

Types of Dancers

Isadora distinguishes three types of dancers: the dancers who

consider dancing as part of the sports realm; the dancers who by mental

concentration, allow the body to follow a rhythm and to express a desired

emotion; and finally the dancers who transform their bodies into a flow of

inspiration of the soul. For Duncan, the last classification is the one that

understands that the body can be an instrument of fluidity (Duncan &

Cheney, 1928).

The Dance and the Dancer of the Future

Isadora was inspired by the Greek's dances. For her, these dances

were a synonym of freedom of the soul (Duncan & Cheney, 1928).

Because of her attachment to the Greek culture, colleagues from the dance realm thought that Isadora's dance of the future consisted in the returning of the Greek dances. Contrary to these assumptions, Duncan clarified that the dance of the future would be a new movement resulted from the human evolution, the evolution of reaching a deep understanding about the vital relationship between nature, body, movement and soul. The dance of the future, moreover, would be a "high religious art, as it was with the Greeks" (Duncan & Cheney, 1928).

In this order of ideas the dancer of the future, according to Duncan, would be the one "whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the movement of the body. The dancer will not belong to a nation but to all humanity" (Duncan & Cheney, 1928).

Reflections

Isadora Duncan's dance approach is grounded in the respectful and clear understanding of the relationship between human body, mind, nature, movement and soul. What is interesting is to analyze that for her, it was not necessarily to become an intellectual of the dance realm, but a human with the desire to obtain inspiration and self-communication through movement. Isadora was against of any type of dance philosophy

whose main purpose was to teach how to move the body; instead, she was inclined to support the self and free body expression. With youth exposed to community violence, Isadora Duncan's dance concept would result in a productive dance teaching/learning process, since Duncan's thoughts about dance are based in finding the acceptance of an outside world, a world that is composed by a variety of elements but that its main one is nature. Youth exposed to community violence would not probably see the nature that Duncan was talking about. Instead, their vision of nature would be linked to their daily lives, with threatening issues, being victims and also offenders. Duncan's dance principles would be a complement for this research's targeted community: Youth exposed to community violence would have a vehicle to understand that their bodies are more than physical instruments; that they must respect and love their bodies and that through their bodies and the implementation of movement, creativity and inspiration, they would find a non-violent mechanism to communicate their feelings.

SECTION III: DANCE EDUCATION AND ITS BENEFITS: MOST IMPORTANT ELEMENTS TO DESIGN A DANCE EDUCATION CURRICULUM FOR YOUTH EXPOSED TO COMMUNITY VIOLENCE

After studying different theoretical approaches about the concept of dance, it is important to start positioning dance within an educational context. For this reason, this section is going to explore the concept of dance education from different theoretical perspectives, as well as the positive impacts that dance education generates in youth exposed to community violence.

What is Dance Education?

Dance education, according to Koff (2000), may be described as "the sequential development through the exploration of time, space, and energy in order to express oneself. In simpler terms, however, dance education seeks the development of self-expression and interpretation through motion, with self-knowledge as its aim" (Koff, 2000. p.28). The foundation of dance education, according to Koff (2000), is the learning of the body and how the body can move. Dance education explores the body parts "and movement, through variations of time, space and energy" (Koff, 2000. p.28). Dance education can also be defined as the education of our moving selves with the goal as self-expression: "This can be initiated as an aspect of the initial developmental movement stages

encountered by an infant through toddler stage, developed through early schooling in order to counteract the sedentary school lifestyle, and continued through adulthood as an aspect of keeping ourselves as fully integrated thinking, moving, and feeling human beings" (koff, 2005. p.28).

Kassing and Jay (2003) point out that in order to define dance education, it is a priority to study dance in its different roles. The authors argue that the concept of dance can take different perspectives, according to how dance is transmitted: from person to person or from generation to generation, for example. Dance, in this case, can be framed within an authentic/classical perspective, taking into account the media used to diffuse it. For a better understanding, according to Kassing and Jay (2003), it is more useful to define dance education based on its functions in education:

Understanding dance in educational settings. Dance as a discipline is focused on the process of performances that "come out of the process rather than the goal of producing performance after performance" (Kassing & Jay, 2003. P. 5). According to Kassing and Jay (2003) Dance can be considered as a discipline because it educates physically, socially, emotionally and intellectually adults, seniors, adolescents and children. Ideally, according to Kassing and Jay (2003), dance education should start at an early age, since it is a lifelong learning activity.

Understanding historical functions of dance in education. Dance, according to Kassing & Jay (2003), is a vital component of education, since it complements physical education. The authors maintain that dance should be acknowledged as a separate discipline from other art education scenarios. At the beginning of the 20th century, dance was taught as part of the physical education curriculum: folk dance for boys and girls and aesthetic dance exclusively for girls. With the efforts of dance educators, dance was finally catalogued as a separate discipline. Dance separated from the physical education, started to establish academic alliances with other disciplines of fine arts, being recognized as a singular discipline with its own curriculum, program and department. Despite the positioning of dance as a separate discipline in public schools and college, the general focus still remains on the study of dance and the preparation of dance educators for teaching in different educational settings such as K-12 public education.

Understanding dance as a discipline of study. "For any subject to be considered a discipline of study, it must contain content knowledge of facts, concepts, principles, and theories" (Kassing & Jay, 2003. p.5). Dance, in this case, can be accepted as a discipline of study, since it depicts knowledge about dance forms through the dance learning process. Since dance can be considered a complement to other

academic areas such as physical education, psychology and science, dance can also be placed within a credible and multidisciplinary scenario, enriching one more time the concept of dance as a discipline of study (Kassing & Jay, 2003).

Understanding dance as arts education. Arts play a key role in education. (Kassing & Jay, 2003). Supported by artists, art organizations, researchers and states' financial support, the arts have gained a national recognition and place in the educational reform phenomenon of the 80's. The new important role of the arts was also complemented by influential theories such as the Howard Gardner's multiple intelligences theory, in which he argues that arts is a vehicle for students to achieve higher levels of learning in other topics, such as linguistic and logical/mathematical learning (Kassing & Jay, 2003).

Dance, according to Kassing and Jay (2003), has a variety of roles in dance education. Because of its versatile usage, dance can vary from simple and exploratory, to professional and performance artistic levels. Dance can contribute to the teaching of history or can also illustrate the biological process of the butterfly in science. Dance therefore, has become a great tool for educators (Kassing & Jay, 2003).

The Opening Minds to the Arts project (OMA) is an illustration of how dance can be integrated in the learning process of other academic disciplines. The OMA project is part of the Arts Integration Solutions Organization, which mission is "to transform the education system by bringing the classroom practice of arts integration to every child, in every classroom, every day; helping them succeed in math, science, literacy… and life" (artsintegration.com). As part of the OMA project, the Corbett Elementary School in Arizona started implementing arts into every academic subject. For example, kids learn science by playing the violin and geometry through dance. According to the nonprofit research firm WestEd, there are positive results in schools integrating dance in other classes:

> OMA students significantly outscored their counterparts in reading, math, and writing, and although the benefits held across all ethnicities, Hispanic students, in particular, made substantial gains in writing […] Teachers in OMA schools did better than their peers on every indicator, including lesson planning and design, arts-integrated instruction, and the creative use of varied learning activities. Today, 40 of Tucson's more than 70 elementary schools

have at least some elements of OMA. Pilot projects are under way at

4 of the district's 20 middle schools (edutopia.org).

Approaching Dance Education: Comprehensive, Substantive, Sequential, Aesthetically Driven, Contextually Coherent and Inquiry Based.

Mc Cutchen (2006), approaches dance education through six

defining characteristics: Comprehensive (broad in scope), Substantive

(challenging and significant), Sequential (ordered and incremental),

Aesthetically driven (seeking fine quality), Contextually coherent (relevant

and related), and Inquiry based (participatory and investigative), each of

which will be explained below.

- o **Comprehensive** means that dance utility is broad due to its application in different human stages and experiences. Mc Cutchen claims that "to be comprehensive, educational dance must encompass the full spectrum of the dance discipline: the dance processes (dancing, dance making and dance critiquing), dance science (anatomy, somatics, kinesiology, injury prevention), dance knowledge (dance elements, dance history and anthropology, and cultural dance forms), and everything that affects dance (e.g. theatrical terms, stage lighting, and performance techniques)" (Mc Cutchen, 2006. P. 8). Comprehensive dance also is inclusive, since it involves all the students through the different engaging dance styles. To create a comprehensive dance education program, teachers should motivate learners to participate in the dance learning experience through the creation of a variety of mechanisms of participation that will

transform the dance-learning environment into a harmonious space of tolerance and dialogue (Mc Cutchen, 2006).

o **Substantive** dance, according to Mc Cutchen, must be academically rich and worthy to study. Dance should put students in a stance of complexity where teachers engage learners to explore movement and to develop their own concept of dance based on their analysis. In order to carry this process out, students do both, creative and re-creative work. Following Mc Cutchen, Elliot Eisner (1985) agrees: "We must ask students to think critically as well as to articulate about these experiences in order to ensure the experiences take on significance and are processed into the total learning experience" (Eisner, 1985. P. 7). Substantive dance, therefore, motivates students to reach outstanding academic, aesthetic and kinetic accomplishments. Substantive dance creates in students high levels of analysis and critical thinking that will reinforce their performance in other academic subjects.

o **Sequential** makes reference to how the dance learning process should be provided. Dance should be taught according to the physical development of the human body as well as the growth of students' mentalities. The fact of sequencing maintains the dance concepts within a logical order, according to ages and avoids dance teachers of being repetitive and redundant. The point within the dance leaning process is that one concept is taught at one stage and the developed throughout the student's dance experience (Mc Cutchen, 2006)

o **Aesthetically driven** mentions a very important concept within the dance field: Aesthetics, which is the branch of philosophy that studies the nature of beauty and its human reactions. Dance in education enables students to identify what is artistically and aesthetically beautiful, then value it. From a performing point of view, aesthetics are also seen through the process of refining movements, analyzing and evaluating the

art (Mc Cutchen, 2006). An aesthetically driven dance curriculum therefore, will give students the tools " to transform ideas into movement symbols, how to create and compose with artistic skill, and how to dance and increase technical skills of performing. Aesthetic education teaches a vocabulary with which to analyze and critique dance for its compositional quality and performance quality" (Mc Cutchen, 2006. p.13).

o **Contextual coherence** depicts the relationship between dance and other aspects of learning. According to this concept, what is learned should be applied to other dance's concepts, for example, the concept of improvisation within choreography. With a contextual coherence dance learning process, students will understand and achieve what they learn. Dance educators should guarantee that students are able to connect their learning process to the larger world of dance and identify the possibilities where different dance concepts can be applied to finally obtain a high-quality and aesthetically appealing piece of performing art (Mc Cutchen, 2006).

o **Inquiry-based dance** involves investigation and a dance-learning environment that allows students to participate and to problem solve. With an inquiry dance-learning environment, students are engaged to learn a variety of dance concepts, but also are allowed to select what is meaningful for them in dance. Dance inquiry, according to Mc Cutchen, "relies on creative and critical thinking. Individuals delve into complexities with a questioning attitude. They use their senses and at times their whole self – body, mind and spirit – to question and to explore. This process deepens their experiences and advances their education" (Mc Cutchen, 2006. p.15).

Dance Education: The Seven Cross-Disciplinary Categories of Dance Knowledge

A Cross-Disciplinary category is a group of subjects that contribute to a discipline. Dance, according to Kassing and Jay (2003), works through the dynamic process of complementing and unifying concept and utility through seven cross-discipline categories:

1. **Supportive knowledge** helps to build the concept of the dance form; it also contributes to learn about the history, culture, teaching environments, dance books, media and technology.
2. **Physiological training** and conditioning, or dance science, studies the physical side of dance: types of exercises, fitness control and body weight.
3. **Technique and choreography** studies dance vocabulary, music accompaniment and produce the skills in students to create their own choreographies.
4. **Teaching methods and management** comprises teaching strategies, assessment strategies, classroom behaviors, observation abilities and presentation methods.
5. **Education theories** foster the students' critical thinking abilities, metacognitive skills, multiple intelligences and interdisciplinary learning.
6. **Psychological development** covers the relationship between the dance educator and the students, the identification of expectations, the students' personal development, and the participation and collaboration of all the students in the different dance learning processes.
7. **Artistic development** is focused on the aesthetic values of dance, performance, production and the identification of dancers' skills that make them to have talent.

The seven Cross-Disciplinary categories of dance knowledge presented by Kissing and Jay (2003) reaffirm dance as an academic discipline, being the majority of these concepts applicable to any dance form. These categories can be also implemented through the whole dance learning process, from preschool to high school. For this reason, it is important for dance educators to have a clear idea about what the students need to learn and the type of knowledge that students need to study. Thus, the dance teaching/learning process will be a balance between what the dance educators can provide in terms of dance knowledge and the students' needs, and the abilities for students to "absorb the concepts" (Kassing and Jay, 2003. p.19).

Dance Education and its Benefits

The benefits of dance vary among humans of different ages. According to the Einstein Aging Study (2003), dancing helps to prevent dementia; it produces relaxation joy, self-confidence and mental acuity. For children, on the other hand, dance contributes to the growth of physical development, emotional maturity, social awareness and cognitive development (National Dance Education Organization, 2011).

Lynne Hanna (1999) offers - through anecdotal reports from teaching artists, students, arts administrators and parents – the most important benefits of dance education:

1. Dance education fosters the development of kinesthetic intelligence. According to Howard Gardner (1999), the Bodily Kinesthetic Intelligence involves the potential of using one's whole body or parts to solve problems. To coordinate the body movements, there should be the use of mental abilities. Dance is an illustration of the relationship between coordination and body movements.

2. Dance education promotes self-expression and communication within the limitations of the body. Dance may help students to understand themselves as well as to discover and share their identities, beliefs and cultural values.

3. "Dance, whether representational, thematic, or abstract, is a repository civilization that changes through time" (Lynne Hanna, 1999. p. 31). Dance is a method to describe and share our lives and times. Learning different dances as well as creating them, allow people to understand past and present human experiences.

4. Dance education allows students to value different concepts such as "creativity, problem solving, risk talking, making judgments in the absence of rules, and higher-order thinking skills" (Lynne Hanna, 1999. p.32). Dance helps students to foster their self-esteem and the confidence they need in order to succeed in other human and academic areas.

5. Dance gives students the opportunity to understand that there are different ways to solve problems. In explaining this concept, Elliott Eisner (1985) says that there is not correct answer in art. Eisner manifests that dancers can attach their individualities onto their work in a way other academic subjects [such as spelling and computing] do not provide.

6. The study of dance fosters the individual skill to better comprehend interpersonal non-verbal communication.

7. Dance education provides the skills to analyze and make informal statements about corporeal images. These images are the ones that produce an impact in people's minds for example, images of advertisements in the media.

8. Learning the dances of other cultures help students to accept that the current world is a multicultural space with multiple cultural values and worldviews.

9. Through the stimulation of human senses, dance produces in students the development of multisensory beings. According to Lynne Hanna, what is learned through multisensory beings will be remembered longer.

10. Dance has the power of empower those who feel underrepresented or disenfranchised.

11. Dance education prepares students for careers related to dance or other fields. Lynne Hanna (1999) highlights different examples: "Linda Hamilton became a clinic psychologist after dancing with the New York City Ballet. Michael Simmons became a chiropractor specializing in dance and sport injuries in California, following studies at the High School of Performing Arts and the Martha Graham School […] Jacques D'Amboise. Former dancer with the New York City Ballet, set up the National Dance Institute to work with K-12 students is school, linking dance to the requirements of other disciplines" (Lynne Hanna, 1999. p.34).

12. Dance provides a lifelong quality of life. Early dance education creates the habit in individuals of being involved in dancing and in generally exercising, which contributes to keep healthy physical and mental conditions.

13. Participation in dance reinforces the presence of non-profit arts organizations in the arts sector, generating utilities that also benefit the dance communities. According to American for the Arts (quoted by Lynne Hanna, 1999), the non-profit arts industry supports about 1.3 million jobs in the United States. The public investment in the arts "brings back a return several times its value in state, county, and local tax revenues"(Lynne Hanna, 1999. p. 35).

Reflections

Taking into account the previous dance education concepts and the benefits of dance education, it is pertinent to conclude that first, dance education as a discipline is the result of a multidisciplinary compendium of disciplines which main purpose is for humans to develop physical, psychological and mental skills. Dance, therefore, goes beyond movement, it surpasses the physical to go to the innermost human parts and from there, help to understand the world and its differences.   Through dance, people can understand and value their bodies and cultivate respect towards the physical presence of others.

The concept of the human body for youth exposed to community violence needs to be redefined. In the case of youth exposed to community violence, the concept of body as a physical human component, and also as a social medium of transmitting emotions is distorted by the erroneous idea to utilize the human body to demonstrate power, authority, sex prevalence, pain and resentment. What dance does in these cases, is to transform those negative messages into positive ideals: if youth exposed to community violence learn how to value and respect their bodies, they will acknowledge that being a human being and have a life is a privilege. Through the Isadora Duncan's dance theory, dance educators can teach to youth exposed to community violence the

importance of respecting theirs and others' bodies. Dance, from the Isadora Duncan' s dance perspective, is a useful element that creates in people the awareness that the human body cannot be injured; on the contrary, it should be used wisely and be respected as part of one of our most important human characteristics.

To be a human being and to belong to this world is more than the simple fact of breathing: to be a real human being involves the self-acceptance of humans conditions and the consciousness of knowing that every human is a different world with different perceptions of life. Taking this last idea into account, people should understand that if two people disagree in how to solve a conflict, it is not through violence that they are going to demonstrate who is "right" and who is "wrong". It is through the establishment of an environment of dialogue and tolerance that both people will expose their ideas to finally generate a solution that can include both perspectives. Dance, in this case, is a tool that helps to increase the levels of sensibility, maturity and respect, crucial elements for the moment of exposing ideas and accepting differences of thoughts.

KEY ELEMENTS TO DESIGN A DANCE EDUCATION CURRICULUM FOR YOUTH EXPOSED TO COMMUNITY VIOLENCE

Throughout the development of this research, dance has demonstrated to be more than the study of movement. Dance reaches different areas of human nature that other academic disciplines cannot. Dance, as it has been demonstrated along this capstone, accomplishes a variety of necessities in human beings that allow them to become real humans with integral values. Youth exposed to community violence in this case, benefit from the resources that dance can provide, in order to positively change their lives. This section, will describe three key elements to take into account to design dance education curricula for youth exposed to community violence: **Awareness towards actions, Mutual Collaboration in the Teaching/Learning Process and the Development of Integral Human Values.** As a researcher, I consider that these three complementary elements will foster the development of youth exposed to community violence by providing a series of resources that will create the awareness of utilizing non-violent mechanisms within a problem-solving process. The three key elements are supported by the theories this capstone has brought – especially the Isadora Duncan's dance theory – and by the different previous sections related to the benefits of dance education and its impact.

KEY ELEMENT #1: AWARENESS TOWARDS ACTIONS

To be aware towards actions in designing a dance education curriculum for youth exposed to community violence involves a balance in how to transmit what dance educators have learned to students, and the ability of dance educators to understand the learner.

The Balance to Transmit what Dance Educators Have Learned to Students

The main point to highlight in understanding the balance in how to transmit what dance educators have learned to students is what Kimmerle and Côté-Laurence (2003) call the "Obstacles to Teaching Dance Skills" (Kimmerle & Côté-Laurence, 2003. p.4). Whether dance educators keep in mind the actions that they should not carry out in terms of dance teaching, there will be a clear understanding about identifying the balance previously mentioned. There are four main obstacles to effective dance curriculum, according to Kimmerle and Côté-Laurence (2003): **Inappropriate dance material, Ineffective teaching methods, Isolation between dance teachers and movement sciences, and isolation between teachers in various dance forms:**

The inappropriate dance material point highlights the importance of the content of the dance lesson, since it should be addressed according to the students' needs and capabilities (Kimmerle & Côté-Laurence, 2003.).

Ineffective teaching methods involve the lack of abilities to provide clear verbal instructions, clear demonstrations or specific corrections to the students. It is pertinent for dance educators to know what dance teaching method is going to be adequate for a specific group of students (Kimmerle & Côté-Laurence, 2003.).

The isolation between dance teachers and the movement sciences makes reference to the situations in which dance educators only teach what they have been taught. Sometimes, tradition is not a meaningful reason to continue implementing a dance teaching method that probably is not providing positive outcomes in students; therefore, the more knowledge a dance teacher possesses about dance learning/teaching process, students' motor skills and ages, and dance in general, the most effective the dance educator will be in teaching dance based on appropriate academic and practical foundations. For this reason, it is almost mandatory for dance teachers to be updated with the current dance teaching methods and the current movement science research (Kimmerle & Côté-Laurence, 2003.).

The isolation between teachers in various dance forms addresses the fact that the dance world can be a close world if dance teachers are not focused on acquiring the correct professional techniques to teach a variety of dance forms. In other words, dance educators should cultivate

versatility in their dance teaching forms, giving the students an umbrella of dance learning possibilities in which they can be able to identify which type of dance form would be comfortable for them to learn (Kimmerle & Côté-Laurence, 2003.).

Solutions

Kimmerle and Côté-Laurence (2003) found two types of solutions addressed to the four obstacles to teaching dance skills: the first solution involves continuity in the development of traditional curriculum practices, and the second solution is to create in dance educators the awareness to update their knowledge referred to innovation in the dance education realm. In overcoming the obstacles that Kimmerle and Côté-Laurence (2003) mentioned previously, dance educators should keep in mind what the authors call **"Application Knowledge"** which consists in modifying foundation knowledge into the dance realm. The application knowledge concept includes three different elements: **the dance material, the learning process and the learners' capabilities** (Kimmerle & Côté-Laurence, 2003.).

Dance material makes reference to the fact that dance teachers should assess the complexity of their material, since they should be able to classify it according to the students' age and physical skills.

In **The learning process,** it is important for dance teachers to assess their behaviors based on the type of learning process they are going to implement. In this order of ideas, the motor learning theory gives the foundations to study how humans learn, produce and repeat a skill. These processes will vary according to the students' age and capabilities.

In **the learners' capabilities** aspect according to Kimmerle and Côté-Laurence (2003), "people of different ages present a unique set of mental and physical capabilities. Motor development and motor learning theories can assist in understanding what makes young beginners different from older beginners and what makes beginners different from experienced learners" (Kimmerle & Côté-Laurence, 2003. p.6). In other words, it is pertinent for dance teachers to be aware about the students' ages and dance level – if there is any – in order to impart the appropriate dance education method and curriculum.

The Ability to Understand the Learner

The third element pointed out in the last cluster of ideas - the learners' capabilities – brings the second aspect of this section out: the ability of dance educators to understand the learner. For a better understanding, Kassing and Jay (2003) have briefly classified the dance students according to ages and general characteristics. This is with the

purpose for dance educators to utilize the correct dance teaching methods and curriculum:

General Characteristics of Three-to-Five-Years-Olds. Three to five-years-olds children are emotional, inconsistent and easily distracted. They have short attention and have troubles in being away from their parents. Their bones are still fragile and they are not able to distinguish between right and left (Kassing & Jay, 2003).

General Characteristics of Six-to- Eight-Years-Olds. Children in this stage love to move and love to be the center of attention. In this age, children start making friends and developing vocabulary. They can also follow instructions, be able to distinguish between left and right and be able to have concentration for more than 20 minutes on a single activity (Kassing & Jay, 2003).

General Characteristics of Nine-to- Fourteen-Years-Olds. Children in this category are physically strong enough to develop fine motor skills activities. They develop time management skills and understand the meaning of relationships. In this stage, both, boys and girls are physically changing; therefore, they become more emotional, insecure and clumsy. Is in this level where children start cultivating maturity and an identity (Kassing & Jay, 2003).

General Characteristics of Fifteen-to- Eighteen-Years-Olds. Students in this age have improved motor coordination. They are more inclined to solve their own situations by using critical thinking; they are able to participate in prolonged activities and are more aware of sexuality. At this level, students' bodies continue to grow, completing their puberty most of the times by the end of high school (Kassing & Jay, 2003).

Learners with Special Needs. Learners with special needs most of the time are physically delayed, which means that their process of physical development requires more time and patience. For this reason, teachers should be more sensitive, knowledgeable and creative in teaching this type of people. Learners with special needs have the same desire to learn, but are aware of their limitations. It is a commitment of the teacher and the rest of the students to make this person feel comfortable and capable to learn the dance lessons (Kassing and Jay, 2003).

Motivation

Besides the age-classification, there is another important element that helps dance teachers to understand learners: **Motivation.** To keep a dance student motivated is a signal of comfort, confidence and empathy (Wachowiak & Clements, 2006). Art students need some form of stimulation or motivation; this form does not have to be always through body movement, but through visual or verbal strategies. According to

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Wachowiak and Clements (2006), there are seven principles for arts teachers to keep students motivated:

1. "Guiding a class discussion in recalling a past experience and defining goals for new projects.

2. Showing visual materials on the theme.

3. Viewing examples of previous work.

4. Demonstrating the technical process with student participation.

5. Calling the attention to a bulletin board or marker board presentation prepared for the project.

6. Having a guest speak, perform, and/or model for the students.

7. Using poems, stories, chanting, songs, and recorded music as motivation" (Wachowiak & Clements, 2006. p.34).

The use of personal experience as motivation is one of the most successful tools for teaching arts (Wachowiak & Clements, 2006). Here, the role of the teacher is to help students to clarify the important aspects of the experience. Wachowiak and Clements (2006) present what they call **Recalled Experience.** With the **Recalled experience,** the students are not physically involved in the experience but they recall it in their minds. The role of the teachers here is to motivate students to bring those memories to the classroom. The experiences that are brought to the class can be illustrated through dance in exploring physical movements that can clearly

exemplify what the student is expressing. In the case of youth exposed to community violence, it is appropriate to infer that the fact for students to bring past experiences to the classroom could be more difficult since firstly, most of their experiences have negative endings and secondly, it is hard for them in some cases to freely express their emotions. It is the creativity and the commitment of the arts teacher to provide the adequate environment and to implement the correct strategies for students to feel comfortable enough to talk about their memories. For this reason, Wachowiak and Clements (2006) offer a strategy that can help arts teachers to motivate their students to recall their experiences: **"Using Who? What? How? Where? When? and Why?"(add this to my activities in the appendix)** (Wachowiak & Clements, 2006. p.34). The **"what"** is the general experience that the student is asked to recall. To motivate students to illustrate the **"what" and "how",** teachers can ask students to physically demonstrate their experiences, using their bodies to recreate the issue. The objective of **"where" and "when"** is for students to give more details about the past experience, for example the location, time and people involved. The purpose of **"who"** is for students to identify their presence and identity within the experience, as well as their relationships with the others. The **"why"** inquiry is for the teacher. This question is for teachers to ask themselves the reasons why that specific experience is important to

bring out and how these students' past experience should be addressed (Wachowiak & Clements, 2006).

Following the concept of motivation of Wachowiak and Clements and going more specifically to the dance realm, Donahue (1997) affirms that dance engage the whole person. The author manifests that "Although dance can be great exercise, it is primarily an art form and an aesthetic expression of mind and body" (Donahue 1997. p.16). In analyzing Donahue's explanation, what dance does is to let human beings feel free to express themselves and it is through the acceptance of the human body as an instrument of inspiration that individuals can achieve the stimulating connection between body, mind and feelings to later transmit their messages and thoughts.

Another important aspect in how to understand the learner is depicted by Kassing and Jay (2003). Dance teachers, in order to be empathetic towards their students, should create strategies to develop **psychosocial behaviors, personal and group development**, all of this with the purpose for dance educators to identify in learners the aspects (emotional, physical, psychological) that should be treated and after, implement the correct dance teaching methods.

Psychological Behaviors. In developing psychosocial behaviors in the dance class, the dance educator establishes a classroom environment by clarifying the expectations for the class. These expectations would be achieved through the positive students' behaviors within the classroom. For this reason, the dance teacher should be clear and consisting when creating "the rules of the game" for students. Thus, the good behavior of students will be showed in the class by wearing the appropriate clothes, listening, asking questions and respecting their classmates and teacher (Kassing and Jay 2003).

Personal Development. Personal Development is the second point highlighted by Kassing and Jay (2003): "A dance body image, self-esteem, and self-confidence are heightened through the study of dance. The abilities to attend class, follow instructions, remember the movements, and incorporate corrections are part of the student' s development. Patience – with oneself and with others in the class - is another psychosocial aspect that serves the teaching and learning process well" (Kassing and Jay, 2003. p.97). Moreover, and following Kassing and Jay's concept, Taylor and Taylor (1995) argues that a dancer is able to change physically, emotionally, mentally and technically through **Awareness, Control and Repetition**. **Awareness** deals with the acknowledgment of the student about what he/she is doing and a need to change. Is in this step where

students evaluate their strengths and weaknesses. **Control** makes

reference to the element of knowledge and feedback that help students

to make changes. **Repetition** requires the student's time and effort, which

at the end, result most of the times in positive changes.

Positive changes are also reinforced by the **Performance Pyramid**

formulated by Taylor and Taylor (1995):

The Performance Pyramid
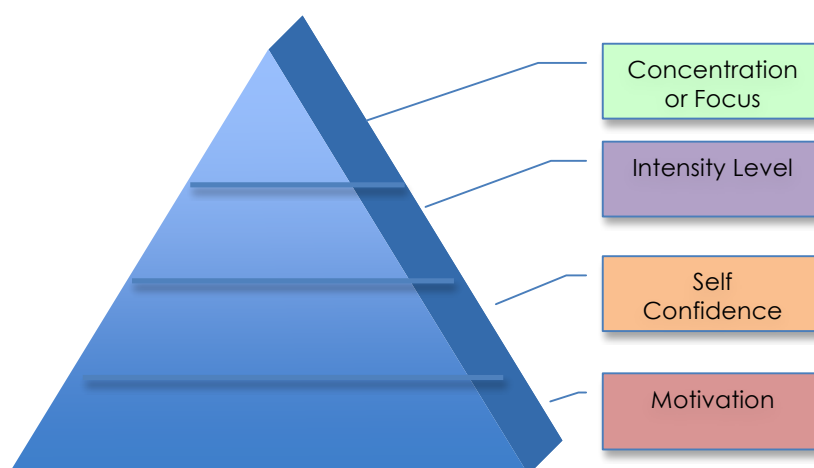
Figure 1. The Performance Pyramid. Created by Taylor and Taylor (1995) to determine positive changes in human beings through performing.

Motivation. Motivation is important because without determination

to take action in achieving goals, all the efforts would be unnecessary.

Students have to feel motivated in learning dance and this motivation is

visible through the different dance teaching strategies that dance

educators can provide. It is also important to understand what motivates

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students and how students and teachers can continue to work hard in achieving the classroom's outcomes.

Confidence. Confidence is a mental factor that enables students to be sure about their skills and it is through a continuous working and discipline that dance students will reach their goals. Students may have the abilities to develop movements, but with no confidence, students will not be able to use those abilities.

Intensity. Intensity allows dance learners to transform their bodies to achieve physical shape. Intensity involves psychological motivation that can be produced through the establishment of a harmonious classroom environment, where the dance teacher and the students support each other in the accomplishment of their dance curriculum.

Concentration or Focus. Concentration or focus involves the ability to concentrate on those aspects that help students to perform best. In this matter, it is necessary to stay focused and avoid distractions that can be presented throughout the dance learning process. The ability of being focused is very important at the moment of learning about dance techniques, since it is a dance element that requires dedication and discipline.

The four elements presented in the performance pyramid are key components of the process in which dance educators begin to understand the learner. It is through these aspects that the relationship between the dance educator and the students becomes stronger in terms of empathy, respect and confidence (Kassing & Jay, 2003).

Group Development: Teamwork and Collaboration. Besides individual personal development, Kassing and Jay (2003) also depict the group development that is achieved through being a participant of a dance education learning process. Group development, according to Kassing and Jay (2003) may vary, depending on the dance form. In interpreting dances, students utilize their personal and group social skills to participate, cooperate and create teamwork abilities through the dance activity. There are important elements for dance teachers to take into account at the moment of imparting a collective dance project. One of these elements for example, is synchronization: there are dances forms that require this skill and it is through the team effort of both, teachers and students that the ultimate result will be according to the patterns of the specific dance form (Kassing & Jay, 2003). The second and third elements are improvisation and choreography. There are dance forms such as modern dance in which dancers utilize creative movement and

choreography in order to create a piece of dance. Thus, the spontaneous movements of a dancer should be aligned to the energy and timing of the others individuals in the group. Moreover, in performing choreographically, all the members of the group should be aware of the synchronic movements that will at the end build the whole performance (Kassing & Jay, 2003). These three elements – synchronization, improvisation and choreography – are reached through implementing personal and group behavior skills, which are founded in the classroom with the dance educator's guidance.

Reflections

The main point in this section is to understand that the dance learning process for youth exposed to community violence is a constant dynamic in which dance educators have the commitment to understand the mentality of these students through the implementation of an adequate dance education curriculum and the confidence that teacher can provide them to express their emotions through movement. In addition, motivation is a vital component that dance teachers should take into account, since it is through being motivated in the classroom that students can develop their personal and group psychosocial skills.

In the case of youth exposed to community violence, implementing personal and group development skills will serve them in the classroom but also in their daily lives. Since this community is characterized by the lack of family bounds and the almost not existence of environments of dialogue, the dance learning process taught in the classroom, will be useful for this community in trying to understand more effectively human social reactions and new mechanisms to solve conflicts with no violence.

KEY ELEMENT #2: MUTUAL COLLABORATION IN THE TEACHING/LEARNING PROCESS

After studying the balance in how to transmit what dance educators have learned to students, and the ability of dance educators to understand the learner, it is pertinent the level of responsibility that both, dance educators and students, should maintain in order to accomplish a dance education curriculum. For this reason, the second key element in designing a dance curriculum for youth exposed to community violence is framed into roles. This section will study the roles of effective dance educators and the role of students in the classroom, looking at ways the students participate in the dance learning/teaching process.

The Role of the Effective Dance Educators

An effective dance teaching, according to Kimmerle and Côté-Laurence (2003), can be examined at three levels. In the first level, the dance educator has three roles: "understand the knowledge base, evaluate the dance material and student capabilities, and select the dance content and teaching methods" (Kimmerle & Côté-Laurence, 2003. p.7). The second level of effective teaching is focused on the teacher's role during the class. His/her role is based on the skills that dance teachers have to manage the learning environment. In this case, the dance

teacher "presents the dance skill, observes and analyzes student behavior, adjust the skill to instruction if necessary, monitor student practice, and lastly present the next skill" (Kimmerle & Côté-Laurence, 2003. p.8). The third level of an effective dance teaching refers to the evaluation process in determining whether the objectives where achieved or not. If the objectives were accomplished, dance teachers can move to the next lesson; if the objectives where not achieved completely, the dance educator should modify either the content or the teaching methods (Kimmerle & Côté-Laurence, 2003).

Lavay, French and Henderson (1997) bring a series of strategies for dance educators to maintain a positive behavior in the classroom. According to the authors, there are five important points to take into consideration:

1. Identify good behaviors in students and reinforce them by being truthful. Students will feel confident about themselves.
2. Give the appropriate instructions to students once or twice. If dance teachers give the instructions more than two times, students will not think for themselves and will depend on the teacher's instructions. Moreover, dance teachers should monitor the student's improvement, to make sure that students are understanding and accomplishing the objectives.
3. As a teacher, "control your own behavior" in case of any uncomfortable issue and try to solve the conflict quickly. In doing this, use positive mechanisms to motivate the students to be part of the solution process.

4. Be focused on the student's behavior, not the student as a person. Dance teachers should be clear and specific with their corrections; therefore, students will know exactly what to improve.

5. Be consistent. It is important to know what students expect from the dance teacher and what the dance teacher expects from students. In addition, dance educators should be fair. They need to respond equally to everybody in the group.

Wachowiak and Clements (2006) on the other hand, manifest that the role of effective dance educators is accompanied by the "teacher's positive personality, rapport and respect" (Wachowiak & Clements, 2006. p.25). A positive and sociable personality helps dance teachers and arts teachers in general to overcome positively difficulties in the classroom. The fact of having a positive personality give to students the confident to rely on their teachers; therefore, teachers became helpful elements for students in finding solutions to students' problems. In carrying this process out, teachers should learn how to listen and interpret their students' experiences to latter implement those experiences in the dance learning process (Wachowiak & Clements, 2006).

A dance learning process is successful when the classes are founded in the empathic rapport between dance educators and students. It is important for the positive development of the class that students and teachers can have a well-founded relationship within the values of respect and discipline. In this order, teachers will evaluate their students' work

objectively, giving them critical attention and treating students not just as students but also as artists (Wachowiak & Clements, 2006).

The Role of the Students

The role of the dance students, according to Kassing and Jay (2003) is measured through the level of responsibility. To reinforce what the authors were manifesting, Lavay, French and Henderson (1997) studied what they called "Psychodynamic Analysis". This approach is based on the students' responsibilities in the classroom; responsibilities of taking care of themselves, taking care of their classmates and dance educator. Teachers, in this case, guide students in becoming more responsible through the different activities and assignments given in the dance classroom. The Psychodynamic Analysis comprises four components: **teacher's talk, student's talk, teacher's actions, and student's actions** (Lavay, French & Henderson, 1997). **Teacher's talk** requires awareness and touch; teachers should be aware of the language they implement at the moment of talking to their students and utilize the appropriate vocabulary to make their messages clear, positive and helpful. **Students' talk** help students to be more responsible of their actions. Their "talks" are illustrated through their actions, actions that should be monitored by the dance teacher. **Teacher's actions** refer to the creation of activities that help students to become more responsible. Teachers should establish and

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explain their concept of responsibility to their students and after, teachers should clarify why responsibility is important. In doing this, it is appropriate for teachers to let the students know what type of behaviors are responsible and which ones are not. **Student's actions** require the teachers to create the activities that engage students to act with responsibility. For example, to let students create choreography in-group will demonstrate the levels of responsibilities that they have towards the class and towards their own dance learning development. (Lavay, French & Henderson, 1997).

Intrinsic to the concept of Psychodynamic approach is learning to "take responsibility for one's talk and actions" (Hellison & Templin, 1991. p.86). Extending the Psychodynamic approach, Hellison and Templin (1991) describes the **Six Levels of Responsibility**:

- o **Level 0 is irresponsibility**. At this level, students show indiscipline, make excuses and blame others. Moreover, students may offend their classmates physically and verbally (Hellison and Templin, 1991).
- o **Level 1 is respect**. Students at this level know about their actions and want to solve them in a peaceful way. They have more self-control and are open to accepting others' opinions (Hellison and Templin, 1991).
- o **Level 2 is participation**. Students at this level implement what they have been learning in the dance classroom into their daily lives. Students want to explore their own dance techniques, dancing with others, showing leadership and also demonstrating commitment through actions such as being on time in class (Hellison and Templin, 1991).

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- o **Level 3 is self-direction.** At this level, the student as a dancer start interrelating and modeling dance according to his/her identity. Students demonstrate self-control and they do not need directions or supervision to accomplish their work. The teacher can guide and correct, but it is the student's responsibility to improve his/her dance learning process (Hellison and Templin, 1991).
- o **Level 4 is caring.** The student at this level is more cooperative in taking care of the others. In this level, students can support each other by teaching a step, clarifying a movement, with the purpose of maintaining harmony and artistic level within the group (Hellison and Templin, 1991).
- o **Level 5 takes place outside the dance classroom.** This is the moment in which students use the skills learned in levels 1 to 4 in everyday situations. At this level, students have self-control, authority in a decision –making process, confidence, motivation and self-direction. Here, students are prepared not only as well-instructed dancer, but also as integral human beings (Hellison and Templin, 1991).

Reflections

This section depicted the role of dance teachers and the role of students in the dance teaching/learning process. It was interesting to observe how, through the commitment of both sides dance teachers and students, dance is able to serve not only as an instrument of self-expression, but also as a vehicle to improve psychological behaviors. An effective dance learning process will give students the tools to become integral human beings, since dance assists to acquire important behavioral and social values, such as responsibility and others. In the case of youth exposed to community violence, their psychological, personal and group

development skills need to be correctly addressed. The situations that this community face on the streets, at schools (if they attend) and with their families limit them to act deliberately, without thinking about the consequences. Most of the cases, youth exposed to community violence have to run away from situations that can cost their lives. At that point, they are just responsible for finding the ways to survive. When youth exposed to community violence interact with arts and mainly with dance, they could feel uncomfortable at the beginning, since they would probably not find useful the matter of expressing their feelings through dance. However, with good teaching strategies, empathy, and a good dance teaching/learning environment, young people may start to find meaning to the fact of being involved in a dance-learning atmosphere. What matters is to take these youths out of their harmful environment, to infuse them into a space where they can feel that they are heard and understood. Through dance, youth exposed to community violence will explore a new method to first, educate themselves about the importance of their bodies; second, learn how dance and how movement contribute to the expression of their feelings; and third, nurture their lives through the learning of social values. These three elements will be theoretically supported by the dance theories that this research has discussed.

KEY ELEMENT #3: DEVELOPMENT OF INTEGRAL HUMAN VALUES

The third and last key element in designing dance education curriculum for youth exposed to community violence is the development of integral human values.

Lynne Hanna (1999) presents dance as a social art that gives to students a series of social skills. These social skills are translated into a cluster of values that are necessary for individuals in order to socially succeed. Dance, curricula, according to Lynne Hanna (1999) should foster them.

- o **Interpersonal Management and Teamwork Skills.** The dance learning process is accompanied by activities where students should assume different roles. For example, there are activities where students should create their our performances and show it to their classmates, or they are part of a collective choreography in which they have to manage time and people, being aware of making the effort to achieve the mutual goal. These types of activities create in students the value of collaboration, in thinking more as a group, rather than as an individual (Lynne Hanna, 1999).
- o **Competition.** To compete, in a positive way, make students to bring out their characters and reinforce their identities. Competition produces in students the desire of working hard to achieve certain level, artistic, personal or collective (Lynne Hanna, 1999).
- o **Cultural Diversity.** By learning different dances, students are exposed to learn from other cultures and therefore, are becoming open to accept people from different cultural backgrounds. Cultural diversity helps students to reduce stereotypes and prejudices towards other communities, enriching themselves as individuals but also as social agents (Lynne Hanna, 1999).

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o **Self-Expression.** To promote self-expression, dance teachers create activities where students are asked to express their feelings and thoughts. By using dance as a mechanism of self-expression, students are able to evaluate the problem to latter find a solution. It is through movement that students are free and feel the authority to adopt an optimistic position towards their vicissitudes (Lynne Hanna, 1999).

o **Self-Esteem.** The levels of Self-esteem can be increased through dance by creating activities that help students to accept and love their bodies. Once students feel that their bodies are valuable, they will feel empowered enough to be willing to accomplish their dance work, as well as they will be more confident about establishing new friendships (Lynne Hanna, 1999).

o **Problem Solving.** Problem solving through dance is seen first, in identifying positive solutions to different issues in the classroom. Second, in educating their bodies and enhancing their dance skills, students are asked to make decisions about how to arrange parts of the body, gesture, time, space, and energy. Moreover, problem solving is also seen when students have to make decisions about some performing elements such as music, lights, makeup and props (Lynne Hanna, 1999).

o **Planning.** In this point, dance educators promote a sense of organization through the implementation of different activities that are categorized according to age, dance skills and personal experiences. Dance teachers, moreover, encourage students to participate in performances with the objective of creating in students the value of responsibility and planning ahead (Lynne Hanna, 1999).

o **Independence.** Independence through dance is seen at the moment for students to create choreographies and present them to their classmates and dance teacher. Independence is seen when students have to make decisions in selecting the correct movements, the best sequence and adequate music for example. The value of independence comes out when students are strong

enough to express an idea and to adopt a position towards their classmates' thoughts (Lynne Hanna, 1999).

Reflections

By identifying the social values that dance brings to individuals, it is clear to observe that youth exposed to community violence will gain a series of skills that are necessary at the moment of being in the world, dealing with all kind of situations. Through dance, youth exposed to community violence will have not only a space for them to learn dance, but also the opportunities to learn how to coexist with people, how to accept differences, how to make decisions and how to be empathetic. The skills learned in the dance classroom are values that will be applied to students' daily lives. In doing this, they will notice the positive changes gained through the dance learning process and they will be aware of their actions and responsibilities. The dance learning process will give to youth exposed to community violence valuable skills in Interpersonal management and teamwork, competition, cultural diversity, self-expression, self-esteem, problem solving, planning and independence. The acquirement of these qualities will be complemented by acknowledging the importance of respecting our bodies and our nature through the implementation of the Isadora Duncan's dance theory.

SECTION IV: CONCLUSIONS - DANCE EDUCATION FOR YOUTH EXPOSED TO COMMUNITY VIOLENCE: WHAT IS MISSING IN COLOMBIA?

This section will be nurtured through what the previous sections depicted and through my personal approaches as an art administrator and my personal experience as a Colombian artist who has witnessed the current situation that the arts in Colombia are facing. The purpose of this section is to provide a series of suggestions for the Colombian government and the Colombian art institutes related to the implementation of dance education initiatives for underrepresented communities, mainly youth exposed to community violence. To illustrate the point about dance education initiatives, this section is going to briefly describe two institutions in the United States that have been implementing dance curricula as a core course and have been utilizing dance as a complement for the learning of other disciplines: The William E. Doar Public Charter of the Performing Arts and the National Dance Institute.

The suggestions for the Colombian government and the Colombian art institutes related to the implementation of dance education initiatives for youth exposed to community violence can be categorized in different forms: political, economic and academic.

As a Colombian citizen, I observe the Colombian political system more interested in investing their efforts, money and energies in the reconstruction of the national security. For this reason, other goals that are also relevant for the development of the country are a long way from being accomplished, for example, the investment of technological resources in public schools and public universities. Politicians in Colombia are not taking into consideration that the reason why the country is lacking of security – in some areas – is because there is a vast amount of citizens that live in an environment where the most efficient method for them to have food is through using violence. These people – the majority youth – do not count with resources, help, neither hope; they live their lives hoping one day the government can come to them and alleviate their needs.

For the Colombian political system, I suggest the beginning of a process in which underrepresented communities can be heard and helped, a process in which politicians can establish an environment of dialogue and empathy with these communities. This process should be carried out through creative ways in which underrepresented communities – including youth exposed to community violence – can find non-violent methods of self-expression and where politicians can be open to honestly contemplate the possibilities to help. Through the art of movement, marginalized communities can start speaking to the society. Politicians

should invest their efforts in providing these communities with the personnel, spaces and other resources necessary for the creation of a new and artistic way to express a message, a message that will be well received. By doing this, youth exposed to community violence for example, will have a better investment of their times and would start transforming their mentalities of seeing their world as a place in which the violence is the effective resource to solve any conflict, into a world where everyone have to understand and accept realities, differences and freedoms.

Politics and economy in Colombia and any other country are interconnected. In Colombia, the Ministry of Culture is the last ministry in the order of priorities, since it is the one that receives less monetary funds. According to the 2011 National Culture Plan Report:

The national budget investment resources assigned to the Ministry of Culture, with its corresponding Cash Box Annual Program (CAP), have not been sufficient to attend to the sector's needs. The decrease in national investment resources is notorious, if we consider that in 1996 it had 40 billion Pesos and in 2001 it had 24 billion Pesos, an amount which represents 0.20% of the total national investment resources for that year.   The reduction in the resources assigned to the sector was derived from the great financial difficulties that the

country had to face since 1999 and which led to a drastic adjustment in the entire public investment (National Plan Report, 2011. p.13)

As it was observed, the Colombian government has been reducing the budget of the Ministry of Culture, which represents an impact in terms of providing work opportunities for those artists that live only from what their artwork may give them. For this reason, there is a lack of artistic initiatives towards the fostering of the arts as a community-engaging element and even more, towards the creation of artistic spaces for underrepresented communities; on the contrary, arts are seen as a matter of amusement and entertainment and as a subject that people do not have to take care of. It is the lack of financial support that makes arts less visible to the citizens; therefore, art values have been underestimated for years.

My suggestion for the Colombian government regarding monetary support towards the cultural initiatives, not only by the Ministry of Culture, but also any independent cultural initiative, is to take into consideration a higher monetary investment in the arts sector. With a monetary increment in the arts sector, the ministry, artists and arts organizations in general will have better opportunities to create other cultural spaces for those who have never had a cultural/artistic experience before, this is the case of most of the youth exposed to community violence in the country.

The Academia (schools, universities and different Colombian educational institutions) is also involved in the conflict. The following thoughts are not a generalization. These thoughts are the product of my experiences as a Colombian dance educator.

As a dance teacher who worked in different schools, I have witnessed the lack of interest towards the arts: in some schools there are no arts curricula. Dance and music for example, are used just for special events such as the Family Day and the Independence Day; art teachers are hired temporarily, by short-term period contracts, the purpose is to not be responsible for anything beside services. In some schools there is not a fairly respect towards arts teachers, mainly dance instructors, since they are seen as the ones who "organize the parties", not as people equally capable of providing to students useful sources to become better human beings.

I suggest the creation of a national advocacy campaign addressed to the importance of arts and movement in humans. This initiative should be a process that must start. I suggest that the Colombian government should invest in "dance journeys" where dance educators, two times per month, can have the opportunity to teach to professors, directors and administrative staff in schools and universities, important topics such as the importance of arts and movement in our lives, the positive impacts for

youth and people in general of participating within a dance process and the initiatives in investing for the creation or dance curricula in schools and dance departments in universities. In addition, art organizations (non profit and for profit) will have participation by reinforcing the journeys. Arts organizations' representatives would be able to participate and complement from their perspectives, what the dance educators propose. With the "dance journeys", the possibilities to understand the meaningfulness of dance in the human life will be more understandable and professors, directors and administrative personnel of schools and universities will have a bigger spectrum about the importance of the implementation of dance and other cultural initiatives in schools and universities. Therefore, students would receive a new approach about dance, starting by the attendance of regular dance classes, with qualified dance educators and following a dance curriculum.

The "dance journeys" projects could be also extended to off-campus areas. This project could be implemented in different areas where communities have almost no access to education, especially those communities where there are youth exposed to community violence. The "dance journeys" project could be a first attempt for youth exposed to community violence to be involved with arts and to participate in activities that will help them to express freely their emotions. The "dance journeys"

space would be for these people a space in which they would invest their times efficiently and not on the streets.

I must acknowledge that there is a level of idealism in the previous thoughts, with ideas that will probably allow the readers to formulate a series of questions that I do not know whether I would be able to answer or not; however, I also consider that Colombia needs more idealistic people to convert the country in a more peaceful place.

The William E. Doar Public Charter School of the Preforming Arts: an example of the positive impacts of dance education.

The William E. Doar Public Charter School of the Preforming Arts is a public charter located in Washington D.C. This institution was founded in 2004 within an education range of Pre K-3 to 12th. This school implements SPECTRA (School, Parents, Educators, Children, Teachers Rediscover the Arts), a program that proclaims that Performing Arts education contributes to foster the self-confidence, communication and public speaking habilities that students need in order to be successful in their learning process. SPECTRA is contributing to the improvement of attendance rates as well as to the reduction of discipline problems. Moreover, the students have demonstrated significant improvements on reading, vocabulary, math and reading comprehension. Arts education is the core of the complete school program. The school employs full-time arts administrators and full and part-time teachers in the areas of graphic, music, plastic, drama and movement. The school also has a dance program that is designed in partnership with the CityDance Ensemble in Washignton. In addition, all teachers should use arts as an element to help children to understand personal aspects such as their societies and cultures. As a last point, the school has created standards organized in three sections

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applicable to the arts: Creating and Performing, Perceiving and Analyzing and Understanding Cultural and Historical Contexts.

The National Dance Institute (NDI)

The National Dance Institute is a non-profit organization founded by New York City Ballet principal dancer Jacques d'Amboise. D' Amboise belonged to a low-income family that did not have the resources to support him in pursuing a dance degree. Based on his experiences, D' Amboise, after making his dream become true, he decided to create a foundation where children could have the opportunities he did not have when he was a child. This organization was created in 1976 in New York City. The NDI mission is to give the opportunity to experience the joy of the arts to all children, regardless of social status, language, cultural background or physical skills. The NDI goal is to inspire youth to achieve their personal growth, using dance as a catalyst. The programs are focused on dance teaching but also on the development of discipline, which is an element that is implemented in all aspects in life. NDI's programs are designed for all children, including children with special needs. These programs are carried through School partnerships and comprehend full year programs and short-term Residencies programs.

NDI also motivates children receive scholarships to continue with NDI's programs. These scholarships are implemented for after-school programs or summer sessions.

Reflections

These schools are an example of the positive impacts of the arts education in general but also it is an example of the positive impacts of dance as a performing arts discipline. The fact of having an education curriculum founded in arts and the fact of using arts as a tool of participation (SPECTRA) incentivize children to explore a different way of being educated. National Dance Institute, on the other hand, gives a variety of opportunities to kids to explore and gain experience in the dance field with no discrimination. These schools are an illustration that affirms that performing arts contribute to the human integral development With the implementation of schools models such as the two described above, youth exposed to community violence will have an alternative to create self-esteem and self-expression, an alternative to find non-violent strategies to solve their conflicts and an alternative to build harmony and peace.

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APENDIX I

Healing Violence through Arts

- Grades 7 and 8 -

Carmen Sanjuan Melendez

Unit Overview

The main purpose of this art unit is to give the opportunity to at-risk youth, belonging to grades 7 and 8 to express their feelings. Through six sessions, students will be able to create new channels of communication. These new channels will help students to increase their self-expression and self-esteem by finding non-violent methods to speak. It is a general characteristic in at-risk youth the lack of dialogue and understanding. Through this unit, at-risk youth will find healthy strategies to talk and be heard.

Learning Objectives

With this unit, students will be able to:

- Create in students the critical thinking and the awareness about the impact of arts in at-risk youth.
- Analyze the improvement of behaviors through the use of arts.
- Look for symbolism or hidden meaning.
- Speculate on the historical and cultural context surrounding works of art.

Materials

Materials will be described through the sessions

Activities

Activities will be described through the session

Adaptation

With this unit, students will be able to participate, no matter the physical impediment. There will be volunteers that will help them to draw, dance and write with the appropriate treatment and maintaining levels of respect and confidentiality. Parents will be informed about the process of their children, for a better accomplishment of the sessions.

Standards Addressed

English Language Arts Standards Grades 7/8

W.7.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Physical Education and Health Standards Grades 5-8

Students will comprehend concepts related to health promotion and disease prevention:

- Describe the interrelationship of mental, emotional, social, and physical health during adolescence.
- Describe how family and peers influence the health of adolescents.
- Analyze how environment and personal health are interrelated.
- Describe ways to reduce risks related to adolescent health problems.

National Dance Standards Grades 5-8

Understanding Dance As A Way To Create And Communicate Meaning

Achievement Standard:

- Students create a dance that successfully communicates a topic of personal significance.

National Visual Arts Standards Grades 5-8

Using Knowledge Of Structures And Functions

Achievement Standard:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- Students select and use the qualities of structures and functions of art to improve communication of their ideas

Session One:
VTS with Fernando Botero

VTS with Fernando Botero is an activity that allows students to start thinking about how arts can show different behavioral issues. After the VTS activity, students will be allowed to use movement to complement their thoughts

Artwork

Activity

VTS Questions (40 minutes)**:**

1. What is going to in this picture?

2. What do you see that makes you say that?

3. Have you seen any of these images in your real world?

4. With which one of these images do you feel identified? Why?

5. Do you see any signs of poverty in these pictures?

6. What type of feelings could you identify in the pictures?

 - 10 minutes break -

Part 2: Defining Violence – students will build the concept of violence by themselves (15 minutes). After, students will have an open dialogue about their experiences with violence. The instructor will have some questions to manage the discussion (40 minutes).

Examples of questions:

- What type things make you be violent? Why?
- Have you seen violence in the streets? What type? What did you feel while watching that? Would you like to do the same? Why?
- Are there any violent issues at home? What type? What do you think about them?
- How do you imagine yourself in 10 years?

Part 3: Finding Movements – After defining the concept of violence, students will be asked to create by themselves two movements with their bodies that represent violence. Each student will explain the origin and reasons of the movement and will teach another student to do it.

Homework: Write one paragraph about what they learned through Fernando Botero's paintings, what they learned about the effects of violent behaviors and what they experienced by illustrating violence through the creation of movement.

Session Two

Exploring emotions through painting and Movement

Students will explore how visual arts is a vehicle of self-expression.

Activity

Each student will choose two types of feelings, one positive and one non-positive, related to their lives. After choosing, they will have a time where they will draw those feelings (20 minutes).

Materials:
- Paper
- Non-toxic acrylic paints
- Brushes

Part 2: students will present their paintings and will have 2 minutes to explain the main topics. (30 minutes)

– 10 minutes break -

Part 3: Debate – is it art useful to heal our hearts? How? (30 minutes)

Part 4: How does art heal our hearts? – Creation of movement (30 minutes). In groups of three, students will choose one reason discussed in the debate about the art as a healer. Students will illustrate this reason through the creation of a sequence of three movements with their bodies. Students will have some music of background in order to help them to create the sequence.

Session 3

Expressing Feelings through Writing
Students will connect writing to the expression of emotions.

Activity

The activity involves writing a one-page story about what they like and what they do not like about their lives and the reasons. (40 minutes)

Materials:

- Paper
- Pencils
- Erasers
- Colors

– 10 minutes break -

Part 2: students will share their stories and at the same time they will participate in giving their opinions about the story. (40 minutes)

Session Four

The Dynamic Triangle

A strategic method that fosters dialogue skills in students.

Activity

The dynamic triangle: Analyzing the importance of dialogue: students will be grouped in three; each student in the triangle will have a specific role: listeners, and observer. The instructor will give to each triangle an easy case, where the speakers have different opinions about a certain situation. The speakers will have to defend their opinions but at the same time, they will have to listen their counterpart. The observer is just taking some notes if it is desirable. (20 minutes). At the end, the triangle should come to the front to explain their case and the solution. The observer will give his/her opinion about what he/she saw while the speakers where talking and the other students are also welcome to give their opinions. (40 minutes).

Case examples:

- Why mom is giving you more food than me?
- We have to choose: shoes or backpack for school
- There is a big kid at school than wants to beat me. Should I beat him too?
- Dad only has a dollar for dinner. What should we get?

Session Five

Channeling Violence through dance expression
Where dance allows students to experience Freedom.

At-Home Activity

Individually, students will create a 4 minutes sequence of movements that will illustrate what they wrote in session 3. The 4 minutes sequence will be divided into 2: the things they like about their lives (2mins) and the things they do not like about their lives (2). Students are free to choose their music and customs.

"Bailarina Na-varra" – **Fernando Botero**

Session Six

Performance Day
An Art meeting with Students and Families

Activity

Each student will perform their sequences in public, in company of other teachers and families. Each student will have as a background stage, the image of the story he/she wrote. After the performance, the student will have 2 minutes to explain in what ways the activity helped him/her to exteriorize their feelings.

This activity will be the end of the unit and it will be mandatory for parents or a close relative to attend the performance. It is important that students can communicate their feelings to their family through non-violent ways (arts). If the kid does not have parents or relatives, friends can come to the performance.

The activity will take approximately 3 hours with 2 10-minutes breaks.

Family – **Fernando Botero**

Evaluation

The evaluation will be the day after the performance. Each student will write two paragraphs about all what they enjoyed and disliked about the sessions. In addition, they will evaluate the instructor, giving feedback about positive and non-positive issues with the instructor.

The instructor will measure the students through the well performance of each activity. The evaluation criteria will be addressed through 6 different aspects: **creativity, dedication, attitude, level of respect towards the instructor and students, participation and performance parent's attendance.** Each factor will be measured **from 1 to 5.** At the end, students – with the company of their parents/relatives - will receive their scores and observations.

APENDIX II

UNIT 1. MOVEMENT AND EXPRESSION		
CONTENT	**COMPETENCES**	**ACHIEVEMENTS**
1. Body and sensory perception. 2. Elements of expressive movement. 3. Corporal expression. 4. First basic dance concepts: locomotion, gestures, elevation and rotation. 5. Dance and corporal self-expression. 6. Basic notions of classic Ballet.	Students will be able to: ➢ Discover their expressive and mobility skills, as well as to reinforce motor weaknesses. ➢ Acknowledge and apply the first basic dance concepts (locomotion, gestures, elevation and rotation) in the creation of basic movement sequences. ➢ Start using corporal expression through auditory and visual stimuli. ➢ Identify corporal self-expression initiatives through dance. ➢ Be familiarized with the basic notions of classic Ballet (postures and basic techniques)	Students will : ➢ Acknowledge their body as the main instrument of human self-expression. ➢ Identify their expressive and motor skills. ➢ Clarify the different expressive movement modalities ➢ Manage the basic notions of classic Ballet (postures and basic techniques)

EVIDENCE OF ACHIEVEMENTS	PEDAGOGIC STRATEGIES	EVALUATION STRATEGIES
Students: ➢ Experience and acknowledge their expressive and motor skills. ➢ Reinforce knowledge, enabling them to conceptualize through their experiences. ➢ Differentiate the expressive movement modalities. ➢ Acknowledge their body as the main instrument of human self-expression.	➢ Workshops ➢ Individual and collective dance research ➢ Round tables ➢ Games	➢ Qualitative evaluation for students through an individual and collective practice where they can apply what they have learned. ➢ Short paragraph that describes in what ways dancing has been influencing their lives. ➢ Teaching artists will be evaluated by students. Students have a variety of evaluation methods such as writing a paragraph, a conversation with the teaching artists (with a witness) or a survey. .

UNIT 2. IMPROVISATION, FEELINGS AND CORPORAL ENERGY		
CONTENT	**COMPETENCES**	**ACHIEVEMENTS**
1. Concept of improvisation. 2. Concept of feelings (in a very practical way). 3. Improvisation and dance. 4. Corporal expression and improvisation. 5. Improvisation within the basic dance concepts (locomotion, gestures, elevation and rotation). 6. Measurement and balance of corporal and mental energy through improvisation in dance	Students will be able to: ➢ Start implementing improvisation as part of their corporal expression mechanisms. ➢ Identify improvisation as an effective way to express their feelings. ➢ Channel energies through improvisation in dance.	Students will : ➢ Implement the concept of improvisation in dance. ➢ Learn how to measure and balance their corporal and mental energy through improvisation in dance- ➢ Find the ways to express their feelings through improvisation in dance.

EVIDENCE OF ACHIEVEMENTS	PEDAGOGIC STRATEGIES	EVALUATION STRATEGIES
Students: ➢ Apply the concept of improvisation to their corporal movements, as well as to the first basic concepts of dance. ➢ Reinforce knowledge, enabling them to conceptualize through their experiences. ➢ Demonstrate how feelings are better expressed with the measurement of corporal and mental energy through corporal improvisation in dance.	➢ Workshops ➢ Individual and collective research ➢ Round tables ➢ Games	➢ Qualitative evaluation for students through an individual and collective practice where they can apply the concepts that they have learned. ➢ Short paragraph that describes in what ways dancing and improvising has been influencing their lives. ➢ Teaching artists will be evaluated by students. Students have a variety of evaluation methods such as writing a paragraph, a conversation with the teaching artists (with a witness) or a survey.

UNIT 3. CREATIVITY, COMMUNICATION AND COMMUNITY CULTURAL DEVELOPMENT		
CONTENT	**COMPETENCES**	**ACHIEVEMENTS**
1. The concepts of creativity, community and Community Cultural Development (in a very practical way). 2. Creativity, dance and community engagement. 3. Community and art self-expression 4. Overcoming social imbalances: dance, feelings and social inclusion. 5. The role of communication in the community.	Students will be able to: ➢ Be familiarized with new concepts such as creativity, community, Community Cultural Development/Engagement, as well as to apply them to their lives. ➢ Implement dance as a method to express feelings and to gather people together. ➢ Utilize methods of communication (dialogue, movement, gestures) in order to create a better communitarian environment.	Students will : ➢ Acknowledge dancing as an effective method of social participation and self-esteem improvement. ➢ Create dance activities with the objective of establishing harmonious atmosphere of respect and integration. ➢ Be aware of the importance of communication in any social interaction.

EVIDENCE OF ACHIEVEMENTS	PEDAGOGIC STRATEGIES	EVALUATION STRATEGIES
Students: ➢ Show an improvement in their behaviors with their families and friends. ➢ Achieved an artistic level which allows them to perform individually or collectively within a dance company. ➢ Are able to lead artistic activities such as warm up times and games.	➢ Workshops ➢ Individual and collective research ➢ Round tables ➢ Games	➢ Qualitative evaluation for students through an individual and collective practice where they can apply the concepts they have learned. ➢ Short paragraph that describes in what ways dancing has been influencing their lives. ➢ Short paragraph that describes in what ways communication skills influence their lives and communities. ➢ Teaching artists will be evaluated by students. Students have a variety of evaluation methods such as writing a paragraph, a conversation with the teaching artists (with a witness) or a survey.

UNIT 4. FINAL DANCE PROJECT		
CONTENT	**COMPETENCES**	**ACHIEVEMENTS**
The one-year dance education plan will finish with the creation of collective dance projects. Each group will be free of choosing their topics. Since this dance education plan was not created with the objective of teaching a specific type of dance, the groups will do a research about the dance they want to interpret. This research will be periodically monitored by the teaching artists through tutorials. The research will be composed by a theoretical part, where students will explain the background of the dance and how the dance covers what they learned in class; a practical part, where students will interpret the dance; and a collective part, where students will include the audience in their show The performance will be presented to the	Students will be able to: ➢ Be familiarized with a national/international dance, its history and participatory methods. ➢ Enhance team work skills. ➢ Analyze the importance of dance as a community engagement tool.	Students will : ➢ Perform a dance based on research and teaching artists' tutorials. ➢ Integrate the concepts learned in class through the dance performance. ➢ Include the audience as part of the show, to create a participatory environment.

students' families and member of the community in general. The show will have not a price, but a donation to cover the expences.		
EVIDENCE OF ACHIEVEMENTS	**PEDAGOGIC STRATEGIES**	**EVALUATION STRATEGIES**
Students: ➢ Will have a remarkable improvement in their social behaviors. ➢ Will be able to freely talk to people about their process as dance students and their effects on their lives.	➢ Collective dance research ➢ Tutorials between students and teaching artists	➢ Qualitative evaluation for students through an individual and collective assessment before, during and after the dance project building process. ➢ A 3 pages collective essay that describes the whole process with the dance project, challenges, rewards and reflections for the future. ➢ Teaching artists will be evaluated by students. Students have a variety of evaluation methods such as writing a paragraph, a conversation with the teaching artists (with a witness) or a survey.