INCLUSIVE PEDAGOGY PROPOSAL for DANC 231 – JAZZ 2

Background Information:

This is a major level technique course designed for sophomore level dance majors.

In previous iterations of this course, learning objectives have included

- Continues development of intermediate jazz dance skills with a focus on the following five areas:
  - Technique (alignment, placement, flexibility, strength, coordination)
  - Execution (consistency, use of space, implementation of corrections)
  - Performance Quality (use of focus, intention, energy)
  - Artistry (musicality, dynamics, transitions)
  - Professionalism (presence, punctuality, respect)
- Continued development of an understanding of and respect for the history, lineage, and artistry of jazz dance and its many different styles.

Proposed Pedagogical Innovations

My hope is to examine how inclusive pedagogy practices can foster a safer and more inviting environment for student investment, collaboration, and cultivation. Dance is a discipline and practice that is traditionally driven by placing the majority of cognitive authority on the teacher. The following curricular design is intended to create opportunities to spread cognitive authority more evenly amongst teacher and students in ways that spark creativity, passion for the subject, and growth.

My intention is to divide the course into five spheres/modules of exploration:

1. Technique – Defining What Jazz Dance is and How We Practice It
2. Execution – Why Is It Important to Learn Jazz Dance and How Do We Do It with Efficiency, Effectiveness, and Excellence
3. Creativity – Why Is It Important to Make Jazz Dance and How Do We Do It with Creativity and a sense of Personal Uniqueness
4. Performance and Artistry – Why Do We Dance, and How Do We Do It In a Way that Honors these Reasons
5. Building Community and Engagement – Why Is It Important to Share Jazz Dance, and How Do We Build a Community to Share Dance With
**Modular Exemplar**

Utilizing the first sphere, TECHNIQUE, as an example, I break down below how I aim to utilize both in and out of class activities and assignments to foster an inclusive classroom that balances a diverse and holistic perspective of jazz dance.

Within the Technique Module, our main objectives and points of examination include:

1. Define what jazz dance is – According to the student? According to the Teacher? According to the Expert? According to someone with little or no jazz experience? According to the “other”?  
   - In class activities include discussion; sharing thoughts, ideas, perspectives about both what our own personal experiences of jazz dance are and the environment that helped shape these; identify groupings that encourage a multitude of perspectives and experiences to work with for the semester.  
   - Possible out of class activities include reading articles where others/experts define jazz dance from two vastly different voices/perspectives; watching videos that represent jazz dance from these various perspectives; asking/interviewing others who are apparently different from one self, particularly encouraging exploration in terms of age, education level, race, ethnicity, and other axes of apparent diversity; journaling and reflecting on how all of these various definitions/perspectives feed and inform each other; create a concrete and personal definition of what jazz dance is and publish and date it;  
2. Begin a practice of efficient, excellent, and effective ways to engage in the form  
   - In class activities include introduction of warm up exercises and establishing this as the primary practice structure for the class; in class discussion of why we structure the class this way; introduction of progressions and combinations; in class discussion of what is necessary to build technique in this way, and how we can do that in ways that are economical, efficient, effective and excellent; in class discussion of multiple intelligences  
   - Out of class activities include reading articles about what the “rules” and structure of a jazz class are and how these might differ based on the voice of the author; peer discussion and reflection on how these rules came to be and their usefulness, both generally and to our specific purposes; peer discussion and reflection on if and how these rules should change to reflect the individual needs of our specific classroom; reading articles about multiple intelligences and what, if/any of these intelligences align along different axes of diversity; peer discussion and reflection on what one’s own personal “intelligences” or learning modalities might be; drafting a concrete and personal set of “rules” and structures that we might possibly implement in our classroom in a way that honors both individual learning practices and modalities and the group/ensemble learning practices and modalities and publish and date it  
3. Examine the pieces/parts of jazz dance as they contribute to the whole of the field  
   - In class activities include breaking down warm up exercises from a pedagogical perspective; discussion of the following questions: why are we making certain choices from a technical perspective? From an artistic perspective? From a social/cultural
perspective? What choices benefit your learning processes as a student? What choices present challenges to your learning processes as a student? What are other choices we can explore; approaching different warm up exercises in different ways and discussing/reflecting on how this affects the student’s learning processes

○ Out of class activities include regularly self-assessing how students are gathering and processing kinesthetic information in the studio and reflecting on what is working and what is not; examining and journaling about learning practices as they relate to non-studio based classrooms (i.e. lectures, labs, etc); re-watching videos we labeled as jazz dance and breaking them down into the various pieces; formulating a list of questions we can explore as a group about the components of jazz dance and how those come together to form the whole.

Future Planning

My hope is to continue developing each of the subsequent spheres/modules in this way over the summer months, and to utilize this curricular design in the Fall 2016 semester to determine if approaching studio based technique classes in a more inclusive and learner centered environment produces a richer and more formative educational experience for students.

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