



Amanda Chung  
Thesis Process Book  
January - April 2016

UNITE THROUGH  
MOVEMENT

To dance is to be out of yourself, larger, more powerful, more *beautiful*. This is power; it is glory on earth, and it is yours for the taking.

Agnes de Mille,  
*Dancer & Choreographer*



Everett, Agnes de Mille's Artistic Justice - The New Yorker, 1954.

# 1 tooc

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Traditional to Cultural

Misty Copeland, LiveTalksLA, 2015.

Fandango Dance, World Arts West: San Francisco Ethnic Dance Festival, 2012.

**THE REMAINDER** of my thesis process work can be divided into three stages. Initially, I was interested in exploring the role of traditional styles of dance taught in dance studios, such as tap, hip hop, and jazz, in promoting physical activity among children and adolescents; this exploration led me to become interested in the role of cultural dance plays in promoting physical activity.

**IN PART I**, I found that cultural dance was an ideal alternative to competitive sports for promoting physical activity among girls. I became interested in exploring the types of benefits a cultural dance program could provide if it were incorporated into Ontario's educational system.

**IN PART II**, I designed a thoughtful and respectful educational program to promote dance in an inclusive, community-oriented manner will be flexible for all participants. My goal was to ensure that adolescent girls feel included and engaged in a physical activity that is collaborative and fun!

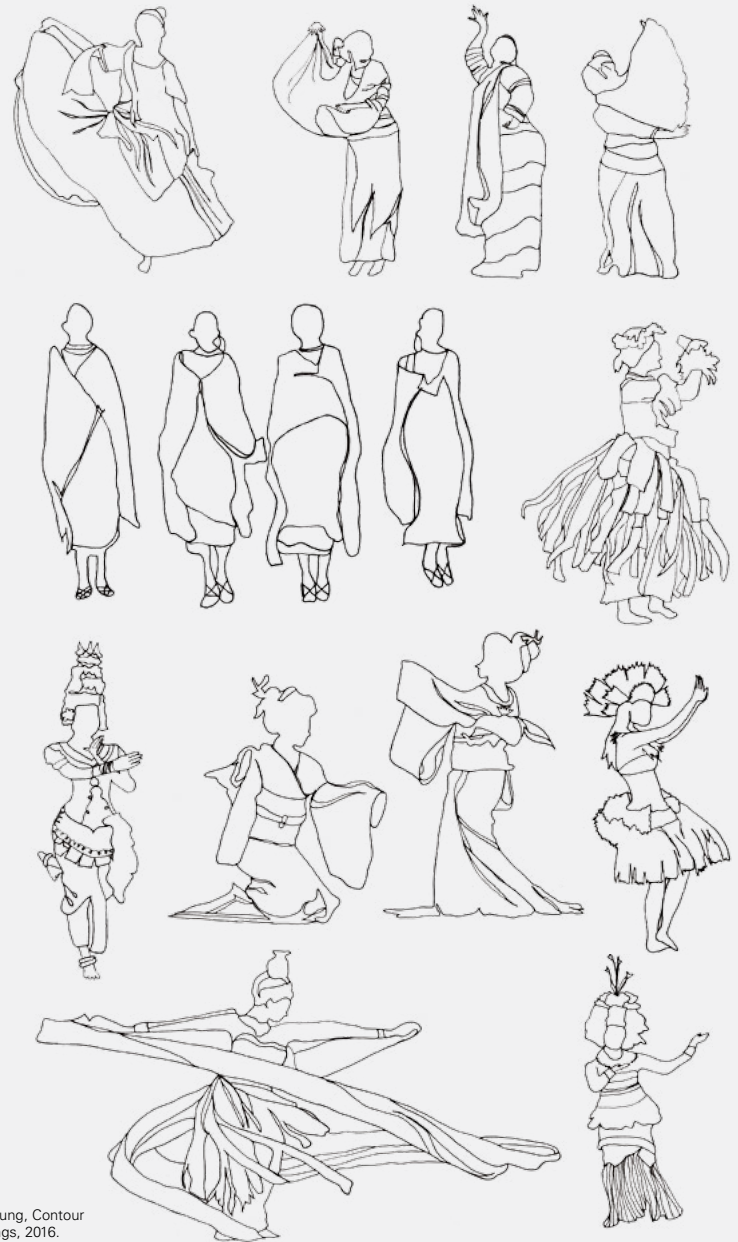
**IN PART III**, I take you through a step-by-step process of the brand identity system, a web database, and a series of promotional posters. It is a look at the trial-and-error process of developing the final design products.

**TRANSITIONING** the dance program from focusing on popular styles of dance, such as jazz, tap, hip-hop and contemporary, to cultural dances from around the world will better serve the students. They will be able to choose a country that interests them, research and learn about the importance of cultural dance and traditional attire in that country, and transmit this knowledge to other students.

This program is important because it will promote independent learning and research, foster a deeper appreciation for multiculturalism, and allow students to gain insight into another culture's perspective. It provide will students with the opportunity to learn, dance, and collaborate with others while gaining an appreciation for cultural traditions.



Morandi, Bruno. The Week: Whirling Dervishes dancers perform in Turkey, 2012.



## DAILY & WEEKLY PROJECTS



**THROUGHOUT** the second semester, daily and weekly projects were reinforced to help us explore our thesis topics in a variety of different ways. In my case, researching and gathering dance images was a way to become more familiar with cultural dances. I decided to draw single-line contour drawings of different dances, one per day, and then use these drawings during the poster design process, which can be viewed in Part III.





Amanda Chung, Contour  
Line Drawings, 2016.

**MY WEEKLY PROJECTS** required extensive research—from locating the historical origins of cultural dances to the educational benefits of cultural dance programs. In March, I refined the final outcomes and resolved and perfected the details. Results of my weekly research projects can be seen in Parts I and II.





Girls prefer to work together; games, and other structured experiences allowed for collaboration.

Dorman 166

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**ADOLESCENTS** often face barriers to achieving recommended daily physical activity levels. These barriers include:

- Lack of time
- Parents' fears about public safety
- Cost of organized sports and exercise equipment
- Lack of transportation and access to facilities

Adolescent females, who are less active than their male peers, face additional barriers, including:

- Negative peer influence
- Unsupportive parents
- Lack of self-confidence
- High levels of competition
- Lack of space dedicated to girls

Given that girls in Ontario's public schools lack female-specific space dedicated to physical activity, having a program devoted to females in grades 7, 8 and 9 will allow them to engage in exercise in a comfortable, competition-free environment. This will help promote confidence and positive peer relationships. It will also ensure that parents will not have to worry about transportation costs or safety, as supervisors and teachers will be present. Administered and funded by the Ontario Ministry of Education, the program will be free of charge and will not require students to purchase equipment to participate.

Dance consists of self expressive movements that are purposeful, culturally defined, intentionally rhythmical, with aesthetic value, and symbolic potential. This definition identifies dance as art, as it refers to concepts of aesthetics, symbolism, expression, meaning, and language.

Cote 26

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**THERE ARE MANY REASONS** why dance should be part of the school curriculum. Firstly, dance allows students to engage and participate in a non-traditional way of learning about other cultures that is both interactive and expressive. Secondly, dance not only improves physical fitness, but it also teaches students skills they can apply inside and outside of school. Finally, dance aids in cognitive, emotional, social, and physical development (Ontario Ministry of Education 4). The dance education program will be offered to all female students, allowing friends to support, inspire, and motivate each other during the program. This will minimize competition typically present in physical education classes and minimize girls' insecurities, as students will be working in teams to research and demonstrate their cultural knowledge.

Dance forms such as ballet, jazz, and modern often possess sociocultural or ceremonial meanings and present well-documented and important benefits for the students (Jain and Brown 217). However, participation in these types of dance styles is usually only possible through costly, structured, and formal dance training programs available to a minority of the population (Jain and Brown 217). Moreover, mandatory gym classes often involve highly competitive activities that diminish girls' self-confidence and positive peer relations. Thus, including a cultural dance program within regular school hours will provide female students with an alternative way of participating in physical activity.

**CULTURE** refers to a society's knowledge, beliefs, traditions, values, customs, and common heritage. While there are many commonalities among different societies, each society has its own unique cultural components, contributing to the rich diversity present across the globe. Essentially, culture is about participating and contributing as a community; cultural practices can be related to ritual and spiritual life events and celebrations. Culture is a way of life—rituals, values, and beliefs—that is learned, shared, and passed on to future generations. Overtime, cultures and cultural practices evolve as a result of changes in the population and economy.



Azia, David. The Guardian Eyewitness Series:  
Southern Sudanese Celebrate Independence, 2011.

Cappelletti, Marc. Dancing The Jarabe Tapatio in Baja California. Lindbald Expeditions - National Geographic for Huffingtonpost Travel, 2013.





Chacarera Dance of Argentina, World Arts West:  
San Francisco Ethnic Dance Festival, 2011.

**CULTURAL DANCE** refers to dance styles and techniques that are specific to certain cultures, regions, and/or ethnicities. The combination of cultural studies and dance studies in *DancEd* will provide students with the opportunity to engage and understand movement styles from diverse classes, races, and geographical locations (Desmond 7). Dance is a form of art that expresses ethnic and cultural traditions, rituals, and everyday life experiences of indigenous people in particular geographical locations (Desmond 363).

The purpose of implementing the cultural dance program in the Ontario School Curriculum is to enable students to gain an appreciation of diverse cultures and styles of dance. All cultures have traditional dances developed by indigenous people that reflect everyday activities and cultural traditions within their community (Desmond 240). These dances were created over time, through many generations. The dance movements hold significant meaning and reflect the culture's values, beliefs, and traditions. Importantly, these dances continue to evolve as the societies undergo changes. These changes can be incorporated into the *DancEd* program, and adolescents can develop their own unique dances, combining traditional cultural movements with their own modern-day dance actions.

**CULTURAL DANCES** were created to keep a society's ancestral traditions alive. Older generations wanted to preserve these dances and share their heritage with the younger members of their community. The cultural dance program aims to increase students' awareness and appreciation of other cultures and cultural values. In addition to teaching dance movements and increasing physical activity levels, the *DancEd* program will inform students about various cultural dances and the significant roles they play in societies.

Individuals who do not dance can still partake in the program by learning about various cultural dances and engaging in repetitive dance moves that provide a physical workout. This inclusive program aims to support all interested female adolescents in their goal of achieving a broader understanding of different culture and attaining the recommended levels of physical activity. However, for students to gain the most from the program, they must come into it with an open mind and a willingness to learn and appreciate other cultures. A full experience of the cultural dance program requires that students observe dances from a non-judgmental perspective, pay close attention to various dance forms, movements, and styles, and partake in creating their own cultural dance styles.





## MAORI HAKA

**UNDERSTANDING** the importance of researching traditional folk dances and their importance within indigenous cultures, I came across a video that went “viral” over social media. In less than 24 hours (evening of January 21, 2016), the video received more than 19 million views. The video depicts a wedding reception where a few guests and the groomsmen perform a traditional Haka dance by the Maori people of New Zealand. This particular dance is a traditional ancestral war cry used to intimidate enemies on the battlefield but can also be performed to welcome guests at special occasions or to acknowledge achievements.

In this case, the groomsmen and guests performed the traditional Maori Haka dance as a sign of love, respect, and honour to the newlyweds. The group of dancers portrayed strength, courage, and passion with emotional expressions. As a sign of respect to the dancers, the newlyweds—Aaliyah and Benjamin—joined the performance. Traditionally, only men are allowed to perform the Maori Haka dance; however, when it is performed at a wedding, women are allowed to join.

Viewers from around the world were fascinated by the video because they are unfamiliar with this particular traditional cultural dance, its meaning, and its historical significance. However, the emotion, the movements, and the sense of community that are palpable in the video connect and unite people together. This is the type of connection I want my program to convey: I want young female students to look beyond our immediate surroundings because learning about and from other cultures and their traditions can enhance our lives, our understanding of ourselves, and our relationships with others.



Image 1



Image 2

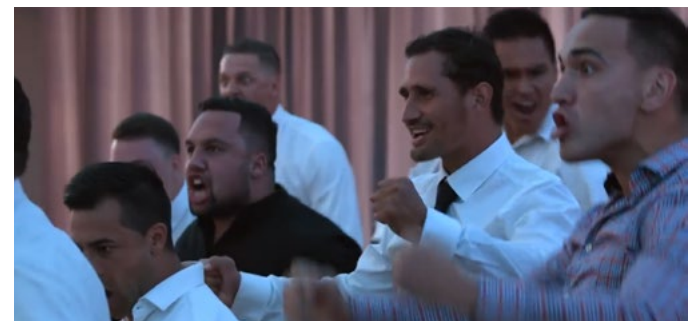


Image 3



Image 5



Image 6



Image 7

Image 1-3: Weststone Productions. Maori Haka Wedding Performance, 2016.



Image 8



Image 9



Image 10

Image 8-10: Chinese Cultural Dances, Vancouver CBC news, 2016.

## CHINESE LION DANCE

**BEING OF CHINESE DESCENT**, I have frequently celebrated Chinese New Year with my family at banquet dinners where I had the opportunity to observe and admire traditional cultural performances. The cultural performances are more than simply entertainment; they have meaning and significance that dates back to the Han Dynasty of 206 BC (CBC 1).

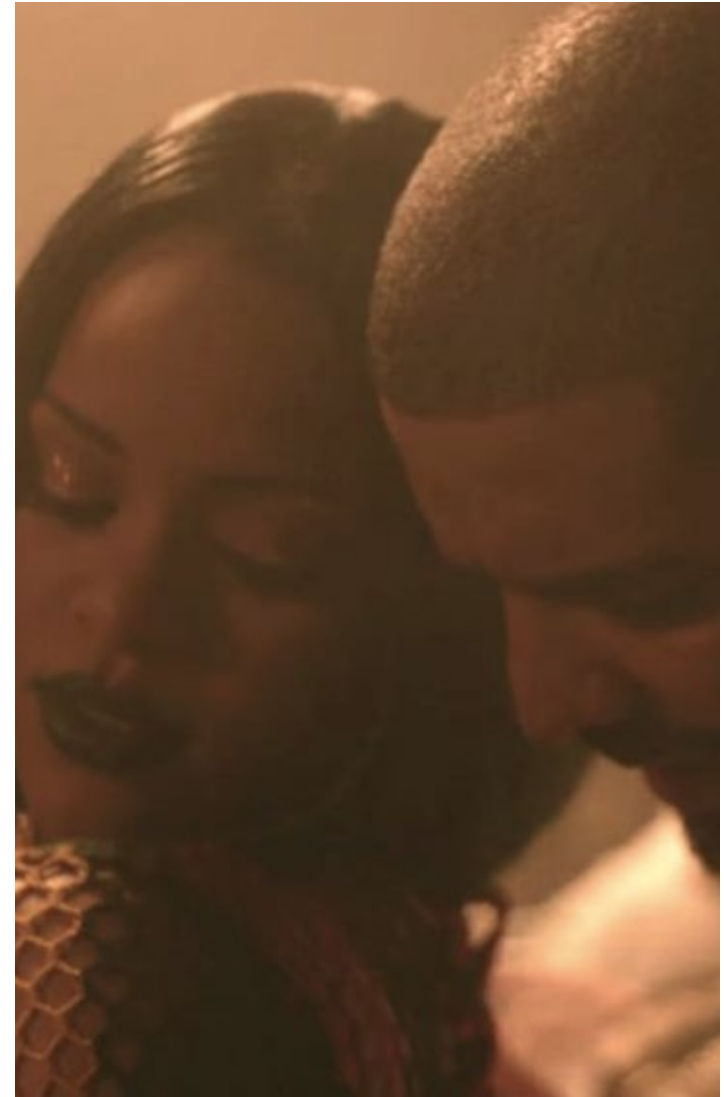
The Lion Dance, for instance, captivates the room, spreading pleasure and delight among parents' and children's faces. Grandparents and elders explain to their children and grandchildren the significance of the dance during the New Lunar Year: The lion brings health, wealth, prosperity, and luck. In addition, the lion symbolizes a strong, powerful, and dominant animal that is significant within the Chinese culture. The constant movement of the lion's head, mouth, and eyelids enhances its vitality and longevity, while the tail sweeps away the previous year's bad fortunes (Gehrmann 1). This cultural dance successfully portrays China's main characteristics, which have been formed and developed through centuries. Evidently, dance exists to serve not only as a culture bearer, allowing individuals to cherish cultural traditions, but also as a cultural creator.

## WEST INDIAN CULTURAL DANCE

**CULTURAL DANCE** is an important aspect of all regions and countries. However, meanings and significances can be lost without a proper understanding of cultural history. This misunderstanding can be seen in how some Western audiences have interpreted Rihanna's music video "Work," which features the artist and singer Drake.

In an interview, the director of Rihanna's video discussed the West Indian dance culture and our Westernized perspective of their cultural dance. The West Indian culture has "a dance is a dance" (Myles) perspective, meaning that it does not entail sexual connotations or imply that "something more" has to happen, or will happen, beyond the dance. In the interview, the director contrasted this view with the Americanized perspective of dance, where dancing and sex are linked together.

In West Indian culture, dancing called "wining" and "pumping" are common, but they are meant to show individuals having a good time, enjoying others' presence, and enjoying the environment. The director chose to situate the dance party in a restaurant, showing food in the background, to give the audience a more accurate sense of West Indian culture. He wanted to show the audience a piece of West Indian culture so that they could "feel that connection" and illustrate that where dancing often takes place "has a different vibe than a nightclub ... there are tables where people ate" (Myles).





## FEMALE SPACE

**AS THEY GET OLDER**, girls' physical activity and enthusiasm for sports decreases and they begin to prefer more sedentary activities (Mulvihill, Rivers and Aggleton 167). As the popularity of physical activity declines, girls become less likely than boys to achieve the required amounts of exercise for their age and gender. As a result, there is a need to identify and understand female-specific barriers to physical activity in order to develop a comprehensive and successful solution to girls' low levels of activity. Commonly cited female-specific barriers include negative influence of peers and parents, lack of self-confidence, competitive environments, and a lack of space dedicated to girls.

Through his research, Steve Dorman found that girls preferred to work together and collaborate through games and other structured experiences (165). Thus, creating a female-specific space would help girls feel more comfortable with their bodies while providing an environment that facilitates positive, encouraging, and collaborative interactions.

According to Caroline Mulvihill and colleagues, many girls display an aversion to sports (177). Therefore, it is important to create an alternative program that would allow girls to achieve the required levels of physical activity. A cultural dance program is uniquely positioned to provide a female-specific space that promotes physical activity among females in a friendly, safe, and educational environment.



Lize, Virna. Uma Brasileira na Grecia:  
Greek Dances, Dec. 2013.



Lumad “indigenous” Dance. World Arts West:  
San Francisco Ethnic Dance Festival, 2009.

**THE PURPOSE** of the DancEd program is to broaden students’ education about different cultures while simultaneously helping them achieve required levels of physical activity. In order for students to respectfully present about others’ cultures and understand the social, political, and economic contexts within which certain cultural practices occur, they need to become well informed about the topic by conducting extensive research.

Students need to be aware of their “positionality” vis-a-vis the culture they have chosen to research. The best way to show respect for other cultural practices is to research and gain information about that culture. Therefore, when students write or talk about specific cultural practices, they will be able to present the cultural practices in the most informed and contextualized manner possible. To do so, they will need to look broadly and deeply into their chosen society to understand the role indigenous dance plays in peoples’ lives today.

Cultures are constantly changing, with modern generations incorporating aspects of previous generations and other cultures into their identity. As professor Lynne Milgram states, folk dance—dance that reflects a community’s or group’s traditional way of life—is one form of dance that people frequently revive today, sometimes adding their own twists, to mark cultural and historical practices and to assert their identity and place in society.





**DANCE IS AN UNSPOKEN UNIVERSAL LANGUAGE** expressed by cultures all around the world. Dance conveys unique knowledge and meaning not taught through other subjects. DancEd is an educational program that offers students the opportunity to work collaboratively, set goals, solve problems, develop self-discipline, and participate in physical activity. A dance education program is a fundamental part of a well-rounded curriculum for young females.

DancEd seeks to encourage a positive and fun team environment where girls feel comfortable and accepted by their peers. In DancEd, students will use their creative and critical skills to explore, research, and demonstrate a variety of cultural dance forms. Thus, in addition to encouraging physical activity, the DancEd program is to promote research and analytical skills, which students will gain through research.



Doherty, Kieran. The Week: Folk Dancers perform in Mongolia's capital city of Ulan Bator, 2012.



Lewis, Barry. The Week: Traditional Irish step dance in a Galway courtyard, 2012.

**ANOTHER IMPORTANT GOAL** of the *DancEd* program is to help students make connections between dance, cultural studies, and other subjects. Informed by a broad perspective, students will be required to connect and apply what they learn in *DancEd* to other subject areas and to their career plans. Finally, by working in pairs, small teams, and large groups, students will have the opportunity to collaborate with diverse peers, enabling them to develop comprehensive teamwork and leadership skills required to succeed beyond the classroom. In *DancEd*, all students will participate in dance as learners and creators.

*DancEd's* curriculum is designed to be considerate of all students by providing them with alternative ways to observe and experience the world. A student-centered dance education program offers students a way to learn and work at their own pace, develop self-awareness, self-expression, and self-confidence, and experience a sense of accomplishment. In the process of studying dance, students accomplish diverse tasks and gain complex knowledge, developing skills that are valuable for achieving success in other areas of school and life.

Over the course of the *DancEd* program, students will be able to form meaningful relationships with themselves, other students, and their environment. They will learn communication methods of body movements by interacting with others and by analyzing live and recorded dance performances. After successfully learning to decipher meaning behind movements, students will effectively communicate their own ideas, thoughts, and feelings by merging their chosen cultural dance with their own movements to create an original interpretation. It is important for students to learn how a particular dance relates to the time and place of its origins by contextualizing dance within its culture of origin and history.

## Program Strategies

It is important to enforce program strategies that will help students receive a well-rounded education. This will benefit their time in and outside of school.

## Cooperative Learning

Socializing and interacting with other students is an essential feature of dance. Dance also promotes wondering, imaging, and exploring in ways that students do not experience in other subject areas. Dance teaches individual and group skills that are needed for community building. Dance promotes the ability to work with others in a harmonious and positive manner within the classroom, in the community, and in society. In the DancEd program, positive role models will encourage participation in and enjoyment of physical activities and promote a positive self-concept and respect for others. Finally, working with others will help build confidence, motivation, and a sense of community.

## Multicultural Perspective

DancEd will help students gain an appreciation of diverse cultures and styles of dance, and the role of movement in understanding others' cultural traditions. The combination of cultural studies and dance studies will provide students with the opportunity to engage and understand movement styles from diverse class, racial, and geographical groups. Dance movements hold significant meaning and reflect a culture's values, beliefs, and traditions. Importantly, cultural dances continue to evolve as societies undergo changes. These changes can be incorporated into the program, and adolescents can develop their own unique dances, combining traditional cultural movements with their own modern-day dance techniques.

## Critical Thinking

Critical thinking is an important skill that allows students to strengthen their communicative abilities. Dance education offers opportunities for creativity in the classroom that promote and enhance critical thinking. As students focus on researching and demonstrating their knowledge, they develop strong interpretive, analytical, and critical thinking skills.

## Problem Solving

By providing opportunities to make choices and face challenges, dance offers students the ability to develop solutions to problems individually and in groups. Developing and executing a dance routine effectively requires students to delegate, compromise, and work together.

## Creativity

Merging dance and cultural studies combines creative and critical thinking that benefits student learning. Students will have an opportunity, through dance, to think creatively, produce original work, and explore ideas while, at the same time, developing an outlet to express their feelings and develop their personal, cultural, and social identities.

## Student Assessment

With the elimination of a competitive and hierarchical environment, students will be assessed based on their attendance, teamwork skills, and completion of in-class and homework assignments.



Rodríguez, Uises. The Week:  
Women commemorate El Salvador's  
Independence Day, 2012.



## CULTURAL DANCE: PROGRAM NAME

**THE FOLLOWING ARE EXAMPLES** of program names that were brainstormed to represent the cultural dance program that will be incorporated into the Ontario school curriculum. The idea was to create an embossed, circular logo that could be used professionally or on promotional materials (e.g., athletic wear, hats, posters).

In Motion	Dance Mix
Heart & Soul	Mega Moves
Fit & Fab	Motionstyle
Fit & Feminine	Active Groove
Her Fitness	Dance Division
Fusion Fitness	BodyTwist
Move n Groove	Unite Through Movement
Rockin' Rhythm	Rhythm Tribe
Feel The Beat	Evolve Dance
Unity in Diversity	PureMovement
Diverse Dance	Diverse Flow
Step By Step	Steppin' Style
Steppin' Out	Equal Rhythm
Dare To Dance	Dynamic Dance
Be Rhythm	We Motion
Dancepiration	Dancewave



**AFTER CONSTRUCTIVE** reviews and critiques from professor, other students and friends, the name of the program should have a similar take on the name “Phys. Ed.,” as that is what high school students currently call “Gym class.” As we are introducing a dance education program, DancEd was the name that many liked and felt it represented the program the most.

## PROGRAM NAME:

San Serif Typeface Exploration

**DANCED.**

Univers LT Std - Roman & Black

**DancEd.**

Univers LT Std - Bold

**DancED.**

Britannic Bold - Reg

**DANCED.**

Century Gothic Reg & Bold

**DANCED.**

Calibri Light & Bold

**DANCED.**

Eurostile- Regular & Bold

**DANCED.**

Gill Sans Light & Semi Bold

**DANCED.**

Futura - Medium & Med Italic

**DANCED.**

Gill Sans Light & Semi Bold

**DANCED.**

Letter Gothic Std - Medium & Bold

**DANCED.**

Avenir Next - Regular & Bold

**DANCED.**

Gurmukhi MN - Regular

**DANCED.**

Bangla MN Regular & Bold

**DancED.**

Lucida Console - Medium

**DANCED.**

Corbel Regular & Bold

**DANCED.**

Myanmar MN - Regular & Bold

**DancEd.**

Univers LT Std - Light

**DANCED.**

Optima Regular& Bold

**PROGRAM NAME:**  
Serif Typeface Exploration

**DANCED.**

Charter - Roman & Bold

**DancED.**

Baskerville - Reg & Semi-Bold

**DANCED.**

Chaparral Pro - Regular & Bold

**DancED.**

Big Caslon - Medium

**DANCED.**

Didot - Regular & Bold

**DANCED.**

Lucida Fax - Regular & DemiBold

**DANCED.**

Garamond - Reg & Bold

**DANCED.**

Trajan Pro - Regular & Bold

**DANCED.**

Georgia - Regular & Bold

**DANCED.**

Perpetua - Regular & Bold

**DANCED.**

Goudy Old Style - Regular & Bold

**DANCED.**

Times New Roman - Reg & Bold

**DANCED.**

Lucida Bright - Reg & DemiBold

**DancED.**

Nueva Std Bold

**DANCED.**

Hoefler Text - Regular & Black

**DANCED.**

Palatino - Reg & Bold

**PROGRAM NAME:**

Serif & San Serif Typeface Exploration

**DANCED.**

Helvetica Light & Didot Bold

**DANCED.**

Univers Roman & Palatino Bold

**DANCED.**

Baskerville Reg & Britannic Bold

**DANCED.**

Baskerville Reg & Univers Black

**DANCED.**

Britannic Bold Regular & Univers LT Std

**DANCED.**

Baskerville - Reg & Semi-Bold

**DANCED.**

Letter Gothic Std Medium & Trajan Pro Bold

**DANCED.**

Lucida Console & Times New Roman Bold

**DANCED.**

Perpetua Reg & Century Gothic Bold

**DANCED.**

Big Caslon Medium & Myanmar MN Bold

**DANCED.**

Georgia Regular & Myanmar MN Bold

**DANCED.**

Chaparral Pro & DIN Alternate Bold



DANCED.

DANCED

DANCED

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DancEd  
Corporate Colour

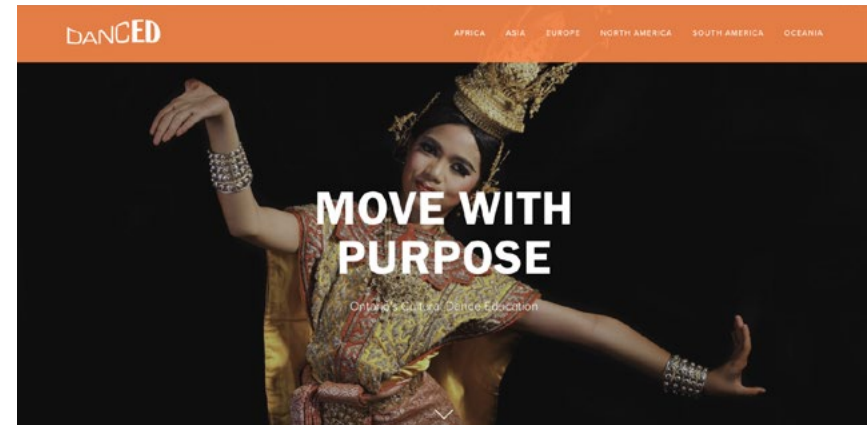
C 0  
M 56  
Y 84  
K 0

R 246  
G 139  
B 62

## WEB DATABASE PROCESS

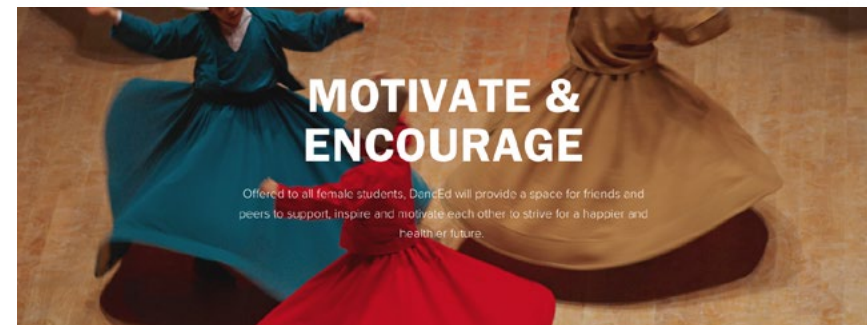
**THE PURPOSE** of the web database is to provide a platform for students and teachers to reference cultural dances from around the world. It focuses on folk, classical, social, and court dances and includes the history of each dance.

By providing examples of images, videos, and music samples, viewers who visit the website will have a better understanding of each cultural dance and its historical significance.



### COLLABORATIVE EDUCATION

Dance is an unspoken universal language expressed by cultures all around the world. Dance conveys unique knowledge and meaning not taught in through other subjects. DancEd is an educational program that offers students the opportunity to work collaboratively, set goals, solve problems, develop self-discipline, and participate in physical activity. A dance education program is a fundamental part of a well-rounded curriculum for young females.

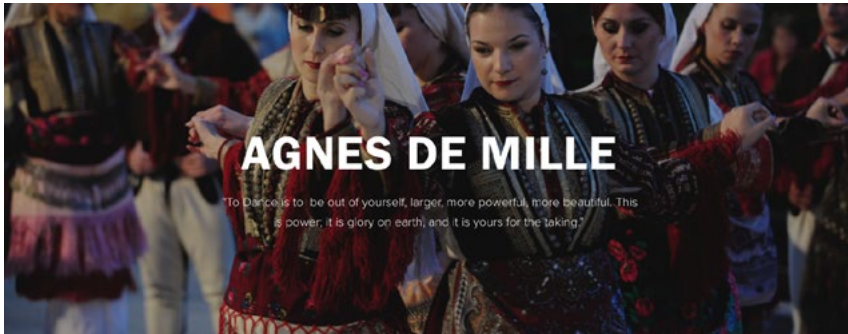




The purpose of the DanceEd program is to broaden students' knowledge of different cultures while simultaneously helping them achieve required levels of physical activity. DanceEd seeks to encourage a positive and fun team environment where girls feel comfortable and accepted by their peers. In DanceEd, students will use their creative and critical skills to explore, research, and demonstrate a variety of cultural dance forms. One goal of the DanceEd program is to promote research and analytical skills. To this end, students will become well informed about their chosen topic by conducting extensive research in order to understand the social, political, and economic contexts within which certain cultural practices occur.

Another important goal of the DanceEd program is to help students make connections between dance, cultural studies and their other subjects. Informed by a broad perspective, students will be required to connect and apply what they learn in DanceEd to other subject areas and to their future career plans. Finally, by working in pairs, small groups and large groups, students will have the opportunity to collaborate with diverse peers, enabling them to develop comprehensive teamwork and leadership skills required to succeed beyond the classroom. In DanceEd, all students will participate in dance as learners and creators.

[VIEW MORE](#)



# AGNES DE MILLE

"To Dance is to be out of yourself, larger, more powerful, more beautiful. This is power; it is glory on earth; and it is yours for the taking."

DanceEd Ontario provides students with the opportunity to experience a well-rounded education.



Belize



Korea

## CRITICAL THINKING

Critical thinking is an important skill that allows students to strengthen their communicative abilities. Dance education provides opportunities for creativity in the classroom that promotes and enhances critical thinking.

[Learn More >](#)

## PROBLEM SOLVING

By providing opportunities to make choices and face challenges, dance offers students the ability to develop solutions to problems individually and in groups. Developing and executing a dance routine effectively requires students to delegate tasks, compromise, and work together.

[Learn More >](#)

## COOPERATIVE LEARNING

Socializing and interacting with other students are essential features of dance. Dance also promotes wondering, imagining and exploring in ways that students do not experience in other subject areas.

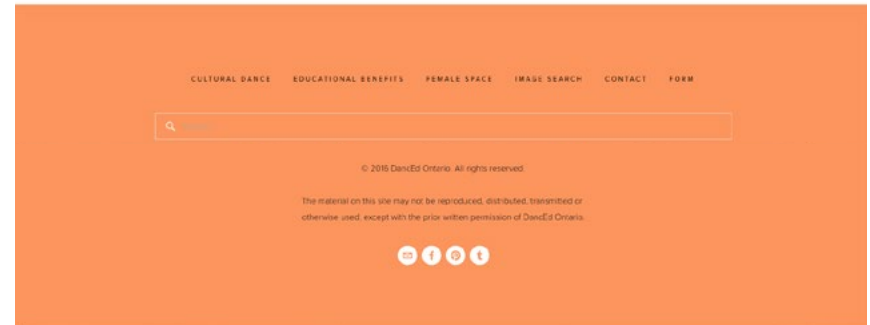
[Learn More >](#)



© Savelle



India



CULTURAL DANCE EDUCATIONAL BENEFITS FEMALE SPACE IMAGE SEARCH CONTACT FORM

Search bar with magnifying glass icon

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**ENDLESS SCROLLING** allows visitors to easily view the website content from their phones and other digital devices. The responsive design adjusts to the size of the user's screen, further facilitating website browsing. Moreover, information can be readily searched and accessed through the navigation bar and the search bar on the home page. The design is user friendly, and the compelling images, videos, and music samples make learning about cultural dance styles even more enjoyable.



Kenya Maasai Warrior Dance

Many of the people outside of the cities or the modern life often choose to live after ancient laws, keeping their devotion to the tribe. The Maasai people are a perfect example for understanding the special connection between humans and nature. The Maasai (also called Maa) are a Nilotic ethnic group of semi-nomadic people located in Kenya and northern Tanzania. Due to their distinctive customs, dress and residence near the many game parks of East Africa, they are among the most well-known of African ethnic groups. Maasai society is strongly patriarchal in nature with elder men, sometimes joined by retired warriors, deciding most major matters for each Maasai group. The central human figure in the Maasai religious system is the ritual leader who may be involved in divination, healing, abortion and

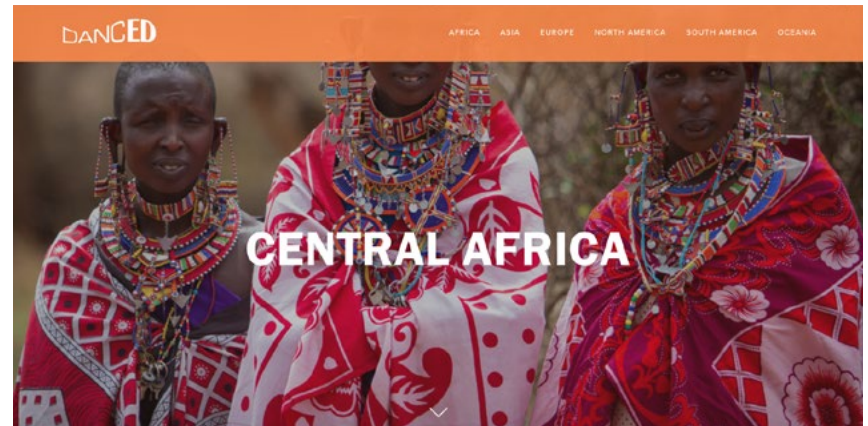


These are Maasai tribesmen (and girls) from the Amboseli area of southern Kenya performing a dance. The rhythmic motion that they perform is surprisingly difficult to do and the height that they jump is impressive to say the least. The mountain in the backdrop is Mount Kilimanjaro just across the Tanzanian border.

Kenya Maasai Chart  
Kenya Maasai Playlist [Download](#)

Geographical Source: Kenya, Africa Dance Style: Folk Dance Dance Pace: Moderate

A TYPICAL WEBPAGE about a cultural dance, in this case, the Kenya Maasai Dance, provides information on the history of the dance along with image, music, and video samples. The information is easy to read and navigate.



KENYA MAASAI



Many of the people outside of the cities or the modern life often choose to live after ancient laws, keeping their devotion to the tribe. The Maasai people are a perfect example for understanding the special connection between humans and nature. The Maasai (also called Maa) are a Nilotic ethnic group of semi-nomadic people located in Kenya and northern Tanzania.

[View More >](#)

ZIMBABWE



Zimbabwean dances are communal and largely performed in the rural areas, where about 75% of Zimbabwe's population lives. Although the traditional purposes of the dances tend to change over time, their meaning and significance is often preserved. Zimbabwean dances are performed for three main purposes: religious, social and ceremonial.

[View More >](#)

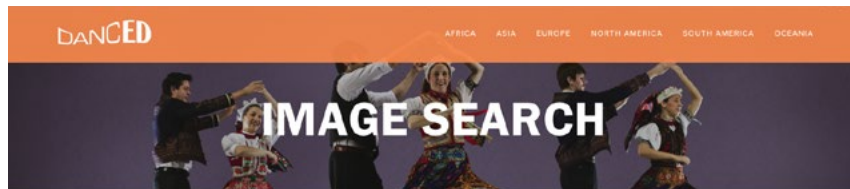
MOZAMBIQUE



Mozambique is a country with a diverse population that blends not just racial background but also cultural and linguistic links to three different regions of the world. While much tradition is obscured by modern technology, professional and amateur dance groups continue to preserve traditions of the people of Mozambique in the various dances they perform.

[View More >](#)

**THE IMAGE SEARCH** allows visitors to scroll through images of dances they might not be unfamiliar with. Clicking on an image immediately directs users to information about that particular dance's history, additional images of the dance, and video samples.



## AFRICA



## ASIA



## EUROPE



## NORTH AMERICA



## SOUTH AMERICA



## OCEANIA



CULTURAL DANCE EDUCATIONAL BENEFITS FEMALE SPACE IMAGE SEARCH CONTACT FORM

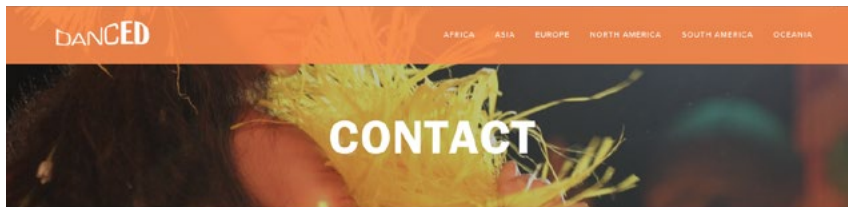
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**WEBSITE VISITORS** can contact the DancEd administrators through the Contact link. The form provides individuals to submit edits or additions to any information regarding cultural dances on the web database.

Once the form is submitted, an administrative staff member at DancEd will review the submission and an approval process will take place. The estimated time is 4-6 weeks.



## TORONTO

483 Richmond St. W  
Toronto, ON — M5S 8P5  
416.508.2942

—  
All other questions, please  
use the form on the right

Email Address \*

Subject \*

Message \*

SUBMIT

If you would like to edit or add information relating to indigenous cultural dances from around the world, please fill out the form below. Your input is critical to maintaining an up-to-date informative web database. Thank you.

Name \*

First Name

Last Name

Email Address \*

Dance Name \*

Country

Subject

Information to Change

Your Position \*

[Student](#)

If Other, Please Specify:

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SEARCH

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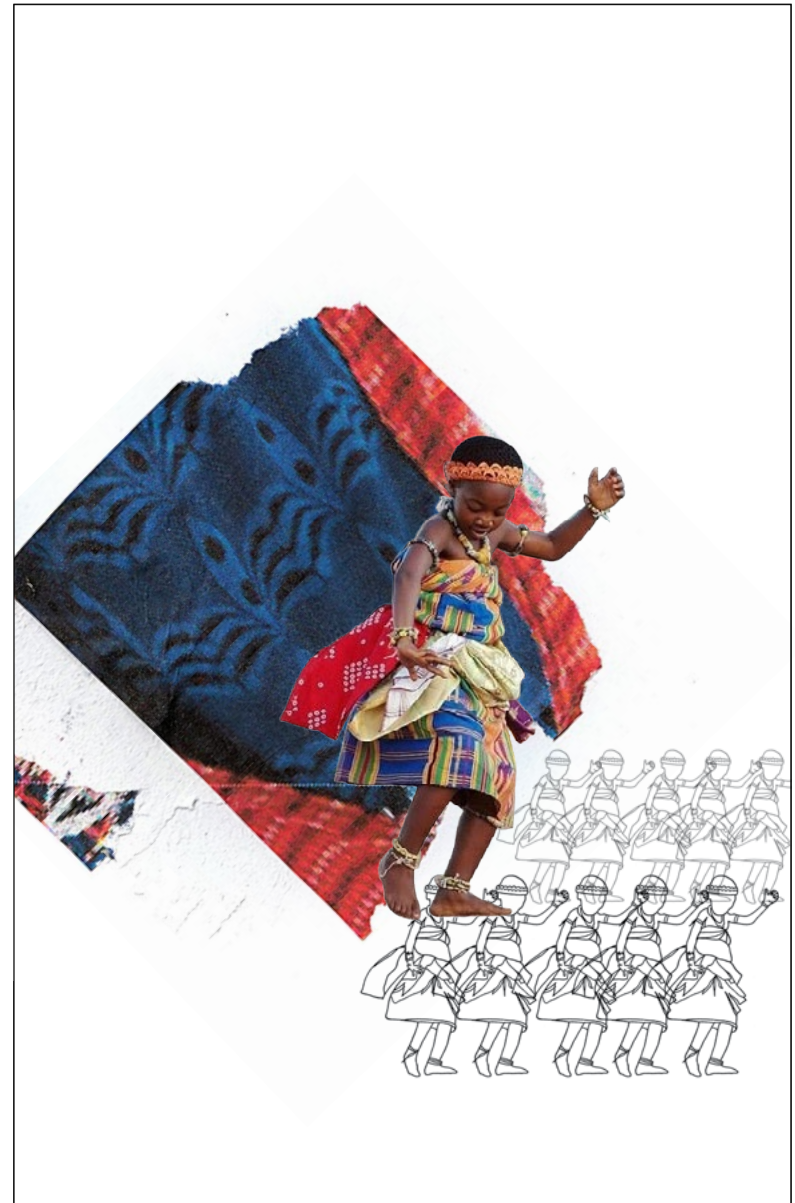
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## POSTER DESIGN PROCESS

**THE FOLLOWING** are examples of the poster-making process, from the initial design concept to the final product. I went through many variations to create the final series of three promotional posters.

The first three poster designs incorporated aspects of traditional clothing textures, illustrations, and images of dancers. I included a significant amount of white space to focus on the many parts of the poster. The other iterations of the posters use geometric shapes to give the poster structure and “movement.”







**MAKE**  
WITH  
**PURPOSE**

FANDANGO DANCE  
SHEILA ESTEBAN

**ONTARIO'S EDUCATIONAL CULTURAL DANCE PROGRAM**

Dance is an unspoken universal language expressed by all cultures around the world. Dance conveys knowledge and meaning that is not taught in other subjects. DancEd. offers students the opportunity to work collaboratively, set goals, solve problems, develop self-discipline and participate in physical activity.

MOVE  
WITH  
**PURPOSE**

NOH MAI DANCE  
JENN YAM

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**DANCED.**

# MEDIA WITH PURPOSE

GHOOMAR DANCE  
INDIA, ASIA

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**DANCED**

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## COLOPHON

**BOOK NAME:** Unite Through Movement

**FINAL SIZE**

Cover: 7.28" x 5.12"

Inside pages: 7.28" x 5.12"

Binding: Perfect bound

**MARGINS**

Outside margins: 0.33"

Inside margins: 0.36"

Grid format: 12 columns x 22 rows

Gutter measurement: 0.167"

**DESIGN DECISIONS**

A clean, simple and spacious design to bring attention to the images and information. The design esthetique is cohesive with the web database and poster designs.

Single page, double-sided, full coloured pages

**COVER**

White cardstock with trapezoid cut-outs

Image of Cambodia's Khmer/Aspara dance from Worlds Arts West, San Francisco Ethnic Dance Festival

**PAPER**

Coated

**TYPEFACE**

Cover: Univers font family

Folios: Perpetua, 8.5pt, Regular, Univers Roman, 6pt, Upper/Lowercase

Paragraphs: Univers, light, 8pt

Quotes: Perpetua, regular, 11/12, Univers, light, 8pt

Image citations: Universe, light, 5.5pt

**TOTAL NUMBER OF PAGES:** 97

**PROGRAMS:** InDesign, Photoshop

**PRINT SOURCE:** Graphic Print Depot, 95 McCaul Street.

