

Sabbatical Proposal

Cultural Resilience and Resistance through Dance in the Latino Communities of the Willamette Valley



[Fiesta Cultural sponsored by the Lane Arts Council presents Ballet Folklórico Colibrí at the Eugene Farmer's Market Pavilion](#)

Rachel Knighten

Contracted Faculty, Full-Time

Languages, Literature & Communication - Languages | Spanish

Lane Community College | Eugene, OR

Sabbatical Application for Spring 2025

PART 2: APPLICANT INFORMATION AND SIGNED APPLICANT STATEMENT

Submit Parts 2-4 electronically.

Completing your Application: After reading through **Part 1**, please **complete Parts 2-3 and have your Division Dean complete Part 4**. These sections, along with any supporting documentation should be submitted in electronic format (Word document or PDF) by email to: fpd@lanecc.edu. Please retain hard copies and electronic copies of all documents for your own records.

Note: Model proposals are available online, and mentors are available on request.

Applicant Information (please type in the form below):

Name Department/Division: Email address:

Ext.: Home Phone:

FTE: Full-time contracted
faculty

Years at Lane under contract: (including this year)

Previous paid sabbatical leave dates (if applicable): N/A

of terms of paid sabbatical leave awarded in the past: 0

Sabbatical Project Title: Cultural Resilience and Resistance through Dance in the Latino Communities of the Willamette Valley

Term(s) requested for leave: Spring 2025

Leave Location(s): Lane County, OR (Eugene, Springfield and surrounding communities)

Applicant Statement:

I have read the guidelines and criteria for sabbatical leave, and I understand them. If accepted, I agree to complete the sabbatical project as described in my application as well as the written and oral reports. I understand that I will not be granted a sabbatical in the future if I do not follow these guidelines and complete the oral and written reports. (The committee recognizes that there may be minor changes to the timeline and your proposed plan.)

Applicant signature:

Date: 01/21/2024

PART 3: SABBATICAL DETAILS (LEAVE INFORMATION)

Please clearly identify each of the following sections in the narrative of your application.

Application questions and criteria for selection: Following the format outlined below, please address each of the required sections. Responses should be well organized, thorough, and clear. Criteria for evaluation are listed below each section.

Required Sections

1. **Intent and Plan-** Outline what you intend to do if granted this leave. Be sure to include a detailed explanation of your goals, purpose, and any research objectives if your project has a research focus. To the best of your ability at this time, please describe your plan and explain what you would like to accomplish in detail. Please be specific and include details of proposed activities and itineraries for the entire leave time, timelines, appointments, etc. You may include information about any preparation you have done or will do prior to your proposed leave. If you intend to spread your sabbatical leave over more than one term (e.g. course reduction over the academic year), please explain why a typical one-term sabbatical leave is not conducive to your project. Also, how you will balance your project and your regular faculty work to ensure that you will dedicate sufficient time to the sabbatical project? (We understand that details of the timeline and your proposed plan may change.)

Note: In order to award sabbaticals to the greatest number of faculty members, the committee encourages one-term leaves (or the equivalent if spread out over more than one term). If you are asking for more than one term, please justify the need for this in your application. **(30 points)**

Criteria for evaluation:

- Description of:
- The goals of the proposed sabbatical
- Any research objectives if the project has a research focus
- Details of proposed activities and itineraries (week by week)
- Timelines, timetables, appointments, specificity

Intent & Plan

1. Outline what you intend to do if granted this leave. Be sure to include a detailed explanation of your goals, purpose, and any research objectives if your project has a research focus. To the best of your ability at this time, please describe your plan and explain what you would like to accomplish in detail. Please be specific and include details of proposed activities and itineraries for the entire leave time, timelines, appointments, etc. You may include information about any preparation you have done or will do prior to your proposed leave. If you intend to spread your sabbatical leave over more than one term (e.g. course reduction over the academic year), please explain why a typical one-term sabbatical leave is not conducive to your project. Also, how you will balance your project and your regular faculty work to ensure that you will dedicate sufficient

time to the sabbatical project? (We understand that details of the timeline and your proposed plan may change.)

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Overview

My name is Rachel Knighten, and I have been a full-time, contracted faculty member in the Spanish Department at Lane Community College since September 2018. This application is for a paid sabbatical in the Spring Quarter 2025. The purpose of this sabbatical would be to research and explore the role of dance in the Latino communities of the Willamette Valley, with a focus on Eugene and Springfield. Eugene has multiple active dance communities for both adults and children: social dance classes and events, performance dance teams, and folkloric dance troupes. This project would explore what motivates participants to become involved in dance and the impact of their participation on their sense of cultural identity, community integration, and achievement of both dance- and non-dance-related goals. I am especially interested in exploring issues around identity and heritage through the lens of dance while also learning how involvement in dance serves participants' goals.

I would use the time afforded by a sabbatical to connect with leaders and participants, to experience dance communities myself, and to engage with the relevant scholarship. The planned activities would include observing and participating in some of the dance opportunities available in our area, forging connections with community leaders in the dance communities, interviewing leaders and participants, and researching the scholarly and popular literature to inform and contextualize my findings. It is my hope that this three-pronged approach will enable me to make meaningful connections in the community in order to better serve my students at LCC, inform my teaching, and provide a scholarly context for a life-long interest in dance.

Over the course of the 3-month sabbatical, I intend to become involved in multiple dance groups in a variety of ways, depending on the nature of the group. I hope to attend performances and, if permission is granted, observe rehearsals, as well as interview teachers, parents, and participants (pending IRB approval). There are also numerous dance groups for adults that focus on different dances, including Salsa & Bachata, Tango, and Flamenco. I plan to join or enroll in classes as a participant and also interview studio owners, teachers, and other participants. I am curious to learn if there is a difference between the folkloric dance groups, which often have an explicit goal of maintaining a legacy dance form in order to cultivate their community's heritage, and the social dance-oriented groups, which perpetuate a dance form and its accompanying music but do not necessarily appear to connect the dance to its

originating community. Through these activities, I hope to gain an understanding of why people choose to participate (or choose to have their children participate) in dance.

Dance can serve many functions. It can be a form of recreation, exercise, and socialization. Dance can also address deeper purposes, such as connecting people to their heritage via a legacy of shared movement. Dance links people across space and time through the shared experiences of listening, watching and moving together which heightens a group's sense of community and common purpose while simultaneously fostering an individual sense of pride and accomplishment. Children and their families share with each other and showcase to the broader community their cultural heritage by participating in folkloric dance groups. This is often a stated purpose, as in this [mission statement from Raíces de Oregón](#) (2023): "Raíces De Oregón, is a non-profit organization that helps preserve the Mexican heritage, through Folklórico dancing." My research question is thus: how and why do participants become involved in dance, and how does their involvement impact their sense of cultural identity and connection to their heritage? This question arises from a central concern, the role of dance in fostering a sense of cultural pride, but it extends to a broader concern regarding the role of dance in connecting participants to the dance's heritage depending on the apparent purpose of the group. In "I Wanna Dance with Somebody," (2024) Xochitl González writes about Salsa, "It's also part of my Puerto Rican inheritance. During its golden age in the '60s and '70s, Nuyorican salsa was more than just dance music—it was the sound of political empowerment and pride." I am curious if this is generally true and, furthermore, for non-Latino dancers, do they seek a connection to or have a curiosity about the origin of the dance form they are learning? How do dancers in different contexts understand the legacy of the dance, whether it's Bachata (Dominican Republic), Tango (Argentina), Son Jarocho (México), or Flamenco (Spain)?

Rationale

This project is deeply rooted in my personal story as both a professional Spanish language educator and an amateur dancer, two parts of my life that have never coincided. My parents moved to Puerto Rico the summer that I turned 2, just as I was learning to talk and I didn't begin speaking English regularly with my parents until I was 4. According to family lore, at first I spoke exclusively in Spanish, which I learned from the woman I called "abuela", Ana Pérez, who cared for me while my parents worked long hours at their jobs at the University of Puerto Rico-Río Piedras. By the time my family moved to Massachusetts, when I was 14, I was fluent in both languages. Throughout my childhood, I navigated the linguistic and cultural differences between my English-speaking family and the Spanish-speaking community outside my home. These childhood experiences forged my identity as a dual language, bicultural speaker while reinforcing a sense that, as many say in Spanish- I was "ni de aquí ni de allá" from neither here

nor there- with dance always serving as a foundational element as the places and circumstances of my life evolved.

My interest in dance, though lifelong, stems entirely from my experience with it as a pastime. I began taking ballet classes as a very young child and continued through high school. In Puerto Rico, I studied ballet at a private studio as a pre-ballet student and then at the Ballets de San Juan in elementary school and junior high. I spent summers with family in Connecticut where I participated in summer ballet intensives at the Hartford Ballet's school. When my family moved to the Boston area, I continued attending ballet classes at the School of the Boston Ballet and the Copley Square Ballet. Ballet vocabulary is in French, and ballet classes follow a strict, consistent structure, making it possible to attend ballet classes in both the US and Puerto Rico. Ballet, with its common vocabulary and predictable rituals and structures, provided a familiar community that helped me navigate the dramatic changes in my life. In college, I studied modern dance and was a member of two performance groups, which staged annual shows showcasing multiple dance styles, including ballet, contemporary, lyrical, jazz, and tap. Since college, I have continued taking ballet classes and I began ballroom dance lessons as well. My experience with dance is broad and long-term; however, it has always been completely separate from my professional work as a language educator.

As a language educator, I am interested in understanding how people describe their identities and define their communities. This interest arises from the national Standards for Foreign Language Learning: Preparing for the 21st Century, which have guided my methodology since they were first published in 1996. The World Readiness for Standards for Learning Languages, or the 5 C's, as language educators fondly call them, center the learning and teaching of culture in language education. The framework developed by the American Council on the Teaching of Foreign Languages considers "culture" through three, interrelated aspects: Practices, Products, and Perspectives. In essence, the National Standards recognize that language classes are really culture classes: "Because language is the primary vehicle for expressing cultural perspectives and participating in social practices, the study of language provides opportunities for students to develop insights in a culture that are available in no other way. In reality, then, the true content of the foreign language course is not the grammar and vocabulary of the language, but the cultures expressed through that language." (2012) To achieve classes that teach the language through culture, students in our classes learn Spanish by reading, writing, listening, and talking about cultural practices (greetings, use of space, rituals and celebrations), products (literature, arts and crafts, tools, foods, music and dance), and perspectives (values and ideas).

In my professional capacity, I work closely with Spanish heritage speakers which is why I have a special interest in the role of language maintenance to strengthen a person's sense of identity.

However, as is well-documented (2023), many people who identify as Latino and who do not speak Spanish proficiently experience shame and embarrassment for their lack of linguistic connection (for an example, see [My Spanish by Melissa Lozada](#)). Moreover, beliefs and misconceptions about multilingualism, along with nationalistic and white supremacist ideologies, have contributed to a rapid loss of Spanish in families who have immigrated to the US from Spanish-speaking countries (2018). Language is an important aspect of community identity, but it is far from the only one.

Dance is a non-linguistic form of communication that evokes powerful memories and emotions, connecting people across time and space. The purpose of this project is to investigate the degree to which different forms of dance connect people to the community that originated that dance form. I am especially interested in investigating the role of dance in the lives of members of the Latino community in Eugene and Springfield, although I also plan to interview non-Latino participants to compare their experiences. My hypothesis is that involvement in folklórico groups teaches Latino participants aspects of the practices and perspectives of the community that originated the dances they're learning. Learning about and connecting with their heritage is an act of resistance against the dominant forces of acculturation. At the same time, participating in folklórico dancing promotes resilience by building a connection to the US Latino identity. In addition, I want to investigate the role of dance for adults who engage in social and performance dancing. In the case of organizations like Salseros and Eugene Tango, heritage-maintenance does not appear to be a goal, however, I have observed that there are many Latino participants at their events. I know that for myself, at least part of the appeal of going to Salsa, Tango, and Cumbia events is to be immersed in the sounds and movements that connect me to the part of my life that was in Puerto Rico. I wonder what motivates other adults and how their cultural heritage (whether Latino or not) impacts their experience.

This project brings together different aspects of my identity, experience, and expertise in order to explore questions about identity and community. Along the way, I hope to also work towards a long-held professional goal of establishing relationships with members of the Latino community in Eugene and Springfield. In addition, this project opens a new field of study, connecting my personal interest in dance with my professional and scholarly work as a Spanish language educator. I will accomplish these goals by connecting with the dance organizations in our community and by investigating the scholarship on the topic of heritage and dance, specifically, the role of dance in fostering a strong sense of cultural identity. This project will allow me to be both an observer and a participant while permitting me to deepen my personal interest in dance in order to serve my professional goals.

Initial List of Community Organizations & Contacts

- Ballet Folklórico Colibrí
 - María Sollo
- Raíces de Oregón
- Salseros
 - José Cruz
- Azúcar!
- Mariachi del Sol at Springfield High School
- UO Salsa Libre
- Comunidad y Herencia Cultural
 - Antonio Huerta
- Eugene Tango
- Eugene Flamenco Arts
 - Ebony Woods (LCC student, founder's granddaughter)
- Fiesta Cultural
 - Stacey Ray (Executive Director, Lane Arts Council)
- Florabelle Moses (Dance instructor at LCC, UO, Eugene Ballet)

Projected Timeline

Summer and Fall Terms 2024

- Identify contacts in community Latino arts organizations
- Identify participation opportunities with dance studios and ensembles
- Continue developing a bibliography on dance, community-building, and heritage
- Read *Doing Anthropological Research: A Practical Guide*

Winter Term 2025

- Develop questions for leaders and participants
- Obtain IRB approval
- Register for dance classes and auditions as appropriate
- Reach out to dance community teachers and leaders to introduce myself and the project

Spring Term 2025 SABBATICAL TERM

WEEK 1	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Read “Feeling global belonging: Sensorial experiences in global education”
WEEK 2	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Observe a rehearsal at Ballet Folklórico Colibrí or Raíces de Oregon ● Interview an instructor - Salseros ● Read <i>From Quebradita to Duranguense: Dance in Mexican American Youth Culture</i>
WEEK 3	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Observe a rehearsal at Ballet Folklórico Colibrí or Raíces de Oregon ● Reach out to parents of participants at Ballet Folklórico Colibrí and Raíces de Oregon to request an interview ● Interview an instructor - Azúcar, UO Salsa Libre ● Continue reading on the topic of dance and identity
WEEK 4	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Meet with parent(s) of participants at Ballet Folklórico Colibrí and/or Raíces de Oregon - request permission (if approved by IRB) to interview children with their parents ● Interview adult participants in Salseros, Eugene Tango, UO Salsa Libre ● Continue reading on the topic of dance and identity

<p>WEEK 5</p>	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Meet with parent(s) of participants at Ballet Folklórico Colibrí and/or Raíces de Oregon - request permission (if approved by IRB) to interview children with their parents ● Interview adult participants in Salseros, Eugene Tango, UO Salsa Libre ● Continue reading on the topic of dance and identity
<p>WEEK 6</p>	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Interview participants from Salseros, Eugene Tango, UO Salsa Libre ● Meet with child participants (and their parents) of Ballet Folklórico Colibrí and Raíces de Oregón ● Continue reading on the topic of dance and identity
<p>WEEK 7</p>	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Interview participants from Salseros, Eugene Tango, UO Salsa Libre ● Meet with child participants (and their parents) of Ballet Folklórico Colibrí and Raíces de Oregón ● Continue reading on the topic of dance and identity
<p>WEEK 8</p>	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Wrap up interviews with participants ● Continue reading on the topic of dance and identity
<p>WEEK 9</p>	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes

	<ul style="list-style-type: none"> ● Begin compiling findings and seek presentation opportunities ● Continue reading on the topic of dance and identity
WEEK 10	<ul style="list-style-type: none"> ● Participate in dance classes (Salseros, Eugene Tango, Eugene Flamenco Arts) ● Attend shows, concerts, rehearsals as opportunities permit ● Maintain a weekly journal documenting personal experiences, observations, and notes ● Continue to compile findings and seek presentation opportunities ● Continue reading on the topic of dance and identity

Summer Term 2025

- Reevaluate commitments to continue dance classes and plan for fall participation
- Write the Sabbatical Report and create a presentation to share at Fall Faculty Inservice
- Share findings with community contacts
- Create a directory of community contacts in the Latino dance community

Future Terms

- Build and maintain relationships with local Latino dance community
- Expand network to include dance organizations, studios, and troupes in Corvallis, Albany, and Salem, with a goal to expand to Woodburn and Portland
- Seek collaborations with LCC via MECHA and the LCC Concepción "Connie" Mesquita Multicultural Center to bring dance performances to LCC
- Seek collaboration with LCC and the Lane Arts Council during National Dance Week (third week in April)
- Build information about dance and heritage into Spanish curriculum at LCC

Long-term research goal:

Expand this study beyond Oregon by returning to Puerto Rico to learn about the revival of traditional Bomba y Plena. How does participation in traditional dance forms in Puerto Rico compare to participation in traditional dance forms in immigrant communities in the US?

Growth

How will this activity contribute to your growth as a professional person? How will the proposed sabbatical improve your work as a faculty member? If you have taken a sabbatical in the past, explain how this leave will contribute to your professional development either building on or separate from your previous leave(s). **(25 points)**

Criteria for evaluation:

- Extent to which activity contributes to growth as a professional person
- How the proposed sabbatical will improve your work as a faculty member

Growth as an Individual and a Community Member

I moved to Eugene in September 2018 and quickly became involved on campus, joining APROC and Faculty Council, and then becoming involved in the Center for Teaching and Learning and Faculty Professional Development as a coordinator and member on various committees (FIGs and Faculty Connections). I also initiated community connections, joining the Lane Arts Council board, serving on the Lane County Cultural Coalition (as the LAC representative), and becoming a CASA of Lane County. Although the pandemic initially slowed down my return to dance, I have resumed ballroom dance lessons and for the past year have been taking ballet classes at LCC with Florabelle Moses. However, my goal to foster meaningful connections with the Latino community has not been nearly as fruitful. A primary goal of my sabbatical project is to become integrated with the Latino community through my interest in dance. These connections will advance my professional goals to serve our Latino students more effectively, to continue to update and improve the Spanish curriculum at LCC, and to be an effective liaison between LCC and the Latino community in order to develop collaborations and partnerships.

Growth as a Teacher-Scholar

This sabbatical project would foster my growth as a faculty member by providing the opportunity to apply a scholarly lens to a topic that, up to now, has been just a hobby. My research question has substance beyond a one-term sabbatical and could be developed into a community action research project worthy of ongoing study and dissemination. This project will also support my work as an educator, expanding my knowledge about an important cultural practice that is directly relevant to what I teach. Music is an essential component of the curriculum in all my courses, however, in spite of my personal experience with dance, I have not felt equipped to include it. Dance is a highly visible cultural practice and product that provides many opportunities to illustrate a variety of topics and themes in the language classroom. Students regularly request more information about the history and role of dance in the communities we study. This project will prepare me to address an identified need in our Spanish curriculum.

Relevance and Value

How is this activity valuable and relevant to one or more of the following: division/department, discipline, program, profession, and/or students? You might consider the long-term sustainability of the project, if relevant. **(15 points)**

Criteria for evaluation:

- Demonstrated relevance and value to division/ department, discipline, program, profession, or students.

Department & Division

This project directly benefits the Spanish department by increasing my expertise in an important cultural practice of Spanish-speaking communities from around the world and right here in our own community. Students in all our classes complete a variety of projects based on community activities. The connections I make through this project will directly benefit LCC students by increasing the options I can make available to them for their "experiencias culturales" and research projects.

College

Additionally, I hope the contacts I make will lead to partnerships and collaborations that would connect multiple areas at LCC that are not currently working together, including, though not limited to, the Multicultural Center, the Arts Division, and the Humanities Division. I envision these areas partnering to bring local dance companies to provide performances and workshops. This would build relationships across units to break down disciplinary and administrative silos at our college.

Profession

Within the context of my profession, Spanish language educators frequently incorporate a wide variety of topics in their courses, including the arts; however, dance is relatively under-represented, and when it is introduced, it is often superficial and limited in scope. At language educator conferences, there are few, if any, presentations focusing on dance. Taking an academic approach to dance will enable me to share my findings with my language educator peers at Language educator conferences such as the American Association of Teachers of Spanish and Portuguese and the American Council on the Teaching of Foreign Languages.

College Core Values

Choose one of the College core values and explain how this activity is relevant. Please include this response to a maximum of ½ page typed. Please see <https://www.lanecc.edu/planning/vision-mission-values> for Lane's Core Values. **(10 points)**

Criteria for evaluation:

- Demonstrated relevance to core values

Diversity:

- Welcoming, valuing and promoting diversity among staff, students and our community
- Cultivating a respectful, inclusive, and accessible working and learning environment
- Working effectively in different cultural contexts to serve the educational and linguistic needs of a diverse community
- Developing capacity to understand issues of difference, power, and privilege

After reviewing Lane's Core Values, the one that most closely reflects the goals and purpose of this project is Diversity. The purpose of this project is to gain an understanding of the needs and priorities of the Latino community in order to serve current and future Latino students more effectively. I hope to bring my learning to the LCC community to add to existing work that cultivates a respectful, inclusive, and accessible working and learning environment. I seek to understand the ways in which members of the Latino community use dance as a way to preserve and promote their cultural heritage. This demonstrates both resilience and resistance to hegemonic cultural forces that are prevalent in the US, especially vis à vis immigrants from Latin America. Understanding how members of the Latino community in the Willamette Valley generally, and at LCC specifically, navigate power and privilege differentials, in this case, via participation in dance, will help me better understand how we at LCC can foster the success of Latino and recent Latin American immigrant students.

Evaluation of Success and Dissemination

In addition to a written and oral report of your activities, it is expected that you will share your experience with other faculty. This can be formal or informal. What format might that take, and how can the committee assist you? **(10 points)**

Criteria for evaluation:

- Evaluation and dissemination, methods of evaluating success, and methods for disseminating and sharing sabbatical report.

Evaluation

The multifaceted nature of this project means that successful completion will include a variety of products and outcomes. Specific products and outcomes will include:

- a directory of contacts with leaders, teachers, and participants in the Latino dance community
- a bibliography on dance, community-building, and heritage
- resources to develop lessons, units, and projects
- increased dance repertoire

Dissemination

The two principal audiences for the dissemination of my findings will be the LCC community and the national Language educator community:

- Written sabbatical report
- Sabbatical presentation at Fall Faculty Inservice
- Presentation at a national, peer-reviewed language educator conferences such as the American Association of Teachers of Spanish and Portuguese and the American Council on the Teaching of Foreign Languages
- Presentation at LCC such as an Academic Colloquium
- Collaboration with the Consuelo "Connie" Mesquita Multicultural Center
 - Host a local dance organization for a workshop or performance
 - Share the findings of this project via a presentation/Q&A

Preliminary Bibliography

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ADDITIONAL POINTS

Provided you have a minimum of 55 points on Part 3, up to 25 points will be added to your score on the following basis:

- 12 points if this would be your first term of sabbatical leave,
- 6 points if this would be your second term of sabbatical leave, or
- 3 points if this would be your third term of sabbatical leave
- AND one point for each year since hire as a contracted faculty member including this year if you have never taken a sabbatical OR one point for each year since your last sabbatical.

Please calculate your potential additional points below.	Your Points
Enter 12 points if this would be your first term of sabbatical leave, 6 for second, or 3 for third.	
Enter one point for each year since hire as a contracted faculty member including this year if you have <u>never</u> taken a sabbatical OR one point for each year since your last sabbatical including this year.	
Total Points	
Total with limit – If the total is 25 or less, write your total here. If it is more than 25, enter 25 here. (25 is the maximum.)	

The final selection will be based on attempting not to award too many sabbaticals within the same disciplines. (Please see 23.8.7.1 of the faculty contract for details.)

The decision of the Committee is final and is subject to appeal only on grounds specified by LCCEA Executive Board.

PART 4: DIVISION DEAN ACKNOWLEDGEMENT AND COST ESTIMATE

Division Dean:

Please sign below to acknowledge receipt of a copy of this application and provide an estimate of the cost for a replacement. This acknowledgment is not used to determine a sabbatical award, but instead helps the division and FPD plan for a faculty member’s potential leave. Thank you.

—

Division Dean: _____ Ext. _____

Signature: _____