Bharatanatyam and Transnational Literacy Through Socio-Cultural Pedagogy

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Abstract: This qualitative research paper intends to examine the socio-cultural pedagogies in Bharatanatyam. As an attempt to educate non-Bharatanatyam dancers and dance education researchers, this study focuses on an extensive literature review including data driven studies and position papers. Bharatanatyam, learned using socio-cultural tenets is a valuable Asian Indian artistic and transnational literacy tool. This paper is also an attempt to analyze studies on ballet and flamenco and other scholarly and researched articles on Bharatnatyam. Absence of cognitive benefits of Bharatanatyam in research studies and scholarly articles impacts dance education and Asian Indian children living in the west.
Key Words*: Bharatanatyam, Socio-cultural interaction, dance education, Asian Indian, transnational literacy*

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Figure 1:*Navarasas* in Bharatanatyam

Perspective: Bharatanatyam enables the dancers to portray the nine emotions as described in Asian Indian aesthetic theory (Dutta, 2008). *Navarasas* are the nine emotions (*nava* is nine in Sanskrit). These sentiments, acquired through socio-cultural pedagogy, are portrayed in several of the dance sequences in Bharatanatyam. These emotions enable the audiences to experience catharsis while watching a theatrical or dance performance. The nine emotions are not taught using text or curriculum, but they are incorporated into dance lessons through socio-cultural instructions during Bharatanatyam choreography. The nine emotions are *sringara*/love, *hasya*/comic, *bhayanaka*/fear, *shanta*/peace, *adhbute*/wonder, *karuna*/pity, *rowdra*/anger, and *veera*/bravery (Bhavani and Bhavani, 2001). According to Kushwaha (1994), the audience will be able to reach*shanta* (peace) rasa after they experience the other eight *rasas*.

Purpose

This research paper intends to examine the socio-cultural instructional practices that facilitate learning through Bharatanatyam. This project is an attempt to educate non-Bharatanatyam dancers and dance education researchers to consider Bharatanatyam, learned using socio-cultural instruction, as a valuable transnational literacy tool. The researcher attempts to situate Bahratanatyam in the literature by extensively analyzing studies in scholarly and researched articles on dance including the widely popularized ballet and flamenco dances.

Research Question
1. How does the absence of Bharatanatyam and skills enhancement in research studies and scholarly articles impact dance education?

Theoretical Framework

This articles draws on Socio-cultural tenets involved in learning. Steiner and Mahn (2009) prophesized vygotskian socio-cultural premise, "Physical tools are directed toward the external world; psychological tools are directed internally and are appropriated during activity" (p.1). Steiner and Mahn (2009) elaborate on three of vygotsky's socio-cultural doctrines. One of the tenets, "semiotic mediation" is vital in co-construction of knowledge and this is an important component in socio-cultural model of learning:

> Vygotsky (1981) listed a number of examples of semiotic means: "language; various systems of counting; mnemonic techniques; algebraic symbol systems; works of art; writing; schemes, diagrams, maps and mechanical drawings; all sorts of conventional signs and so on" (p. 137).

Hence, artistic activities also function as 'mediating tools' in learning.

Socio-cultural and cognitive psychologists such as Galperin (2003) assert that an individual acquires knowledge "through internalization and transformation of socially constructed shared activities" (Arievitch, p. 284). Two good examples of socially constructed performance arts are the Indian dance and music programs. These two art forms are important popular cultural practices with Asian Indian people living in America. These are derived from practices that are engaging and entertainment pedagogy (Denzin, 2009) that Steiner and Mahn (2009)explained:

> Other tools, increasingly recognized in socio-cultural discourse -- the paint brush, the computer, calendars, and symbol systems -- are central to the appropriation of knowledge through representational activity by the developing individual (P. 4).

Bharatantanatyam involves intricately codified and stylized bodily movements, schematized expressions, and story telling using music. The dancer becomes the teacher who guides the audiences about what the artist is dancing to. These qualities needed for performance is learned through socio-cultural instructions, internalization of the character's personality, and narrative modes; therefore, sociological, psychological, and intellectual aspects are needed for optimal performance (Graham, 2011). Galperin's theory deals with psychology in learning, but Arievitch's critical analysis of Galperin enables the readers to recognize how the west has neglected Galperin's contribution to psychology, especially the socio-cultural aspects of the human mind. Lave, Wenger, &Rogoff (2003) have recognized this importance of collaboration in learning that Galperin vouches. The socially constructed shared activity in learning, which is the premise of socio-cultural learning model, is evident in Bharatanatyam instruction. Bharatnatyam is a culturally driven object-driven activity. Galperin's approach to learning where action is process oriented and socially and culturally mediated, is the premise of socio-cultural processes. Bharatantayam is taught using these socio-cultural pedagogies.Analyzing, Graham's study on the relationship between dance education and intellectual, social, and emotional literacies, we can elevate our understanding of the educational advances through Bharatanatyam.

I.   Introduction

Bharatanatyam – *bha*/expression, *ra*/rhythm, *ta*/beat, and *natya*/dance is an interdisciplinary dance form that originated in the state of Tamil Nadu in south India. It is a co-curricular activity that is familiar to people of Asian Indian origin. This dance is not addressed in the US school curriculum because Asian Indian students are a minority in America and dance education in general is neglected in our educational system. According to Risner (2010), " … I became more and more miffed that so little attention is paid to the status and well being of postsecondary dance education in the United States" (p. 133). Overall dance education is not venerated in our school curriculum and Bharatanatyam is not visible in US schools although many Asian Indian people utilize this style of dance to teach their young adults.

A Bharatanatyam dancer is a transnational interpreter, who helps teach Asian Indian students about their culture, religion, history, heritage, and literature through the medium of dance. Risner (2010) rightly posits that, "Historically, dance and dance education have shared important social bonds with their communities, both by definition and out of necessity" (p. 127). Bharatanatyam, learned using socio-cultural instruction teaches valuable social and language skills incidentally along with helping Asian Indian students use this dance form as transnational literacy. O'Shea (2003) claims that, "The dance form operates as, in ArjunAppadurai's (1996) terms, intentional cultural productions for non resident Indians in places as Los Angeles, Singapore, and Manchester" (p. 178).

II.   My Positionality

Unlike my husband and I who grew up in India, our children are growing up in the west (USA), where technology, theme parks, video games, TV, movie theaters, and dinner get-togethers are some of the popular entertainment prospects. Our family appreciates traditional Asian Indian culture and we rely on dance, music, and theater as alternate platforms for both entertaining and educating our children. Art forms such as Bharatnatyam and Carnatic music are transnational literacy tools some Asian Indian parents trust to teach their children about their roots. Based on my observations, my children resisted these options at times due to peer pressure, ridicule, and absence of the Asian Indian arts at schools and in mainstream society in the US. However, once internalized through parents' model, teachers' commitment, and other Asian Indian children's involvement, they seem to accept and enjoy the Asian Indian art forms. As young adults, they recognize the value in these performing arts because dance and music create an environment for cultural growth and provide children with a space to construct their Asian Indian identities (Iyengar, 2014). Bharatanatyam also involves family, community, and teacher support and hence this dance style is appropriate for cooperative learning. Our family attends music concerts and dance performances once or twice a month depending on the program availability. My daughter and I learn this expressive dance style at Natyanjali Center for Performing Arts directed by Mrs. BanaShastriRamanath. I learn to revitalize my heritage and stay connected to my roots, but my goal is to help my children acquire Asian Indian cultural, religious, and historical values through socio-cultural instructions during Bharatanatyam and Carnatic classes including stage performances.

I consider Bharatanatyam, a valued out-of-school activity, is a conducive vehicle that enables my children and my *Balavikas*(Hindu Sunday School) students to learn about India. For example, dance drama on the Hindu epics, Ramayana and Mahabharata, where Bharatnatyam dancers tell the quest stories of Prince Rama and the Kaurava and Pandava family feud respectively through dance sequences is appealing to young adults. Understanding these epics through performing arts is engaging compared to reading these stories using printed texts. My own research is on Bharatanatyam as transnational literacy and skills acquired through socio-cultural instructions. How do we Asian Indians teach our young adults living outside India their rich culture, religion, and heritage without dance education? This study is especially important to me because my children spend about two hours every week learning Carnatic music and Bharatantayam because I believe that these arts have an impact in terms of cognitive, emotive, and social skills enhancement in children (Iyengar, 2014). In addition, this is a convenient and productive medium to teach children about Asian Indian culture, religion, and history and these art forms address all of these aspects by engaging children who are transnational. The following figure illustrates Bharatantyam choreography.

Figure 2: Kalakshetra Dancers

III.   Interdisciplinarity

[Bharatanatyam enables Asian Indian Americans] involve their home, social worlds, networks, social interactions, and community (Moll, Amanti, Neff, and Gonzalez, 1992). Bharatanatyam is also an interdisciplinary Asian Indian art form that integrates key elements from different disciplines such as semiotics, music, mathematics, philosophy, history, religion, sociology, anthropology, art, aesthetics, cognitive psychology, and cultural studies. Bharatanatyam incorporates knowledges from different disciplines to produce an artifact aesthetically pleasing and appealing to the audiences' senses and intellect. The different disciplines have to come together to synthesize beautiful artifacts and this interdisciplinary synthesis paves way to "cognitive promotion through integration" (Mansilla, 2007). Bharatanatyam also uses culturally relevant pedagogy (CRP). Research has established that culturally relevant pedagogy connects diverse children's home environment and scholastic life and encourages cultural competence in children (Landson-Billings, 2005) and such pedagogies may act as literacy agents, especially in upholding their culture.

IV.   Learning Environment

Bharatanatyam is an engaging co-curricular performing arts activity that many Asian Indian children practice early on in life to conserve their culture. However, this dance is not addressed in US schools. In the absence of school curriculum, socio-cultural activities are what propel diverse students to learn about their background, history, culture, and religion. Bhartanatyam creates such a learning environment for Asian Indian children growing up in western countries.Risner (2010) is an ardent believer of post secondary dance education and argues that, "…dance is significantly dwarfed by other disciplines in higher education, both in terms of student enrolment and faculty and staff" (p 124).   Therefore parents from diverse backgrounds must find alternate spaces that provide a supportive environment for their children.

The Reggio Emelia "approach to education is committed to the creation of conditions for learning that will enhance and facilitate children's construction of his or her own powers of thinking through the synthesis of all the expressive, communicative and cognitive languages [modes]" (Loh, 2006, p. 4). Environment plays a crucial role in skills enhancement. Children need a conducive and nurturing environment for emotional and intellectual growth. The Reggio Emelia approach also emphasizes the "environment as the third teacher" (Tarr, 2004, p. 2). Also, Luria (1928) reiterates that environment is the key factor in the development process. Socio-cultural interactions, in absence of school support, provide diverse students with an excellent platform to acquire valuable skills.

Emergent curriculum, where children are offered appropriate classes by creating a learning environment deepens their curiosity (Orellana, 2009). This curiosity allows them to engage in meaningful activities that they engage in as part of their culture, and lessons learned as children will stay with them as adults (Malaguzzi, 2009). Gardner (2008) confirmed such prolonged learning "…[Reggio Emilia Approach] is effective and humane; its students undergo a sustained apprenticeship in humanity, one that may last for lifetime (p. XV). Lifetime learning may be crucial for children growing up outside of their parents' country of origin.

In addition, the learning environment established at dance and music classes are conducive for skills enhancement and cognitive advancement. Although knowledge is cognitive, it is also acquired through socio-cultural interaction (Bandura, 1998). Further, the socio-cultural instruction and self-authorship are crucial in learning Asian Indian dance style. So parents have to make a conscious effort to take their children growing up in the USA to Asian Indian music and dance performances periodically so the children can learn through social pedagogies.

The following section describes the various studies and scholarly articles on dance education including flamenco and ballet.

V.   Literature Review

Articles Selection Process: There is research in the area of dance education for the values and benefits it offers to participants at various stages in life. Literature focuses on the cultural, religious, and performance aspects of Bharatanatyam. However, there has not been any significant data driven studies in the area of transnational literacy throughBharatanatyam, a South Indian classical dance style because it is practiced by a minority and marginalized ethnic group of people. Bharatanatyam is not addressed in school curricula in the US. After careful examination of literature in the area of Bharatnatyam for almost two years, I realized that there were no data driven studies in the area of my interest. Hence, I explored the topic using several accredited search engines. A few sites I went to are Google Scholar, EBSCO HOST, Academic Search Premier, Science Direct, Academic Search Elite, Nexus-Lexis, Academic Publications, ejournal, Anthropological Literature (Harvard maintained), Arts and Humanities Citation Index (Cornell maintained), ATLA Religion Data base (through the UTSA), FOREST (Internet East Asian Library), and JURN: Arts and Humanities. To further my confirmation of lack of data driven studies on Bharatanatyam, I made an appointment with the sociology librarian at the UTSA library. He confirmed that the area was not explored because it was not addressed in dance instruction at schools in the US. To check this lapse in literature, I searched for studies using the concept cues as listed in the following table.

Table 1: Concept Cues

Concept 1	Concept 2	Concept 3	Concept 4
Performing arts	Communication skills	Socio cultural	Asian Indians
Dance	Social aspects	Sociology of education	Children
Bharatantayam	Social interaction	Transnational interpreter	Transnational literacy
Performance pedagogy (as related to performing arts in education	Transnational literacy	Cultural Capital Community Cultural Wealth Funds of Knowledge	School curriculum Dance education

I located a few data driven articles and position papers, but they were all to do with other dance forms and not Bharatanatyam. However, many Asian Indians including my own children practice this art form, and it is my obligation to study my community and probably propose a curriculum for the Bharatanatyam dance schools in the USA. I strongly feel that Asian Indian culture is marginalized in US schools; therefore, I chose to research on Bharatanatyam. It is also practiced in the Asian Indian communities and is learned using the socio-cultural tenet and transnational literacy. Graham (2011), affirms:

> Dance education programs can facilitate literacy…these dance forms hold a body of knowledge, history of a people and deep understandings of the world view and philosophies of cultures creating the dance forms…[these] views are supported by the socio-cultural learning theory of Vygotsksy (1978) and socio-ecological theory of Bronfenbrenner (1997) (p. 4).

I see the value in learning this dance myself and since it is not recognized outside the Asian Indian community, I explored and conducted a qualitative study at three different dance schools in a major city in the Southwest. I studied two topics - skills enhancement through Bharatanatyam and teacher practices. One of the teachers confirmed my finding about the lack of data driven studies in Bharatantyam and she was willing to explore research findings for her own professional development because she teachers the dance (see appendix A for a questionnaire).

Next, I surveyed several position papers and recorded the salient points.

Position Papers: The absence of studies about Bharatanatyam and the lack of focus on transnational literacy through Bharatanatyam forced me to examine a few position papers on dance education. I wanted to look at qualitative, quantitative, and mixed methods studies so I could crosscheck my findings about how studies on dance education deal with kinesthetic aspect, the adverse effects of the dances on the body, or medical problems associated with practicing different dance styles. Hence I looked into Flamenco and Ballet dance forms because these styles are widely practiced and popularized in the US. Both flamenco and ballet have international roots; flamenco originated in Spain, and ballet is an Italian renaissance form. Gypsies practiced flamenco like the temple dancers practiced Bahratanatyam. These temple dancers dedicated their lives to serving the temple (God).

I choose flamenco and ballet because I am familiar with them and I have attended and appreciated flamenco and ballet performances. The following studies revealed to me that these studies focused on the bodily kinesthetic or the advantages/disadvantages of dance to the 'musculoskeletal demands', and the risk factors involved in these dances. I would have preferred to stay with more researched articles and position papers because there were no data driven studies on Bharatanatyam. However, it is important to have comprehensive knowledge so I could situate my topic in the field by analyzing other studies in dance education.

Conclusively, none of the studies discussed the benefits of dance in terms of transnational literacy, skills enhancement, or cognitive development acquired through socio-cultural instructions through Bharatanatyam. Consequently, I decided to analyze theory driven position papers that dealt with socio-cultural processes and transnational literacy. So, I decided to look at scholarly or theory based articles for analysis. I decided to conduct comprehensive analysis of two and partial analysis of three other articles.

Next, I examined a few data driven studies and recorded the findings.

Data Driven Studies: 1. The first data driven study was Wilson's (2009) qualitative study on *Dance Pedagogy Case Studies*. A multiple case studies approach is beneficial to understanding dance education because according to Wilson (2009), "Rather than using only one approach, combining several methods provides a wider palette to paint a broader portrait with the data" (p. 3). A single approach could render tunnel vision without providing a peripheral view for comprehensive knowledge. The chief objective of this analysis is to collect data, report, evaluate, and provide a detailed explanation about the dancer's understanding of their bodies in a particular setting.
2. The second study was on *Developing Intellectual, Social and Emotional Literacy through Dance Education* by Graham (2008).This study explored and evaluated skills enhancement through the medium of dance. The author posits that dance education has an ability to facilitate additional skills development using incidental learning model. As an additional finding, this study examines the different kinds of literacy students learn with dance education. Literacy is not only how to read and write, but also to express intellectually, socially and emotionally. Social Partner Dancing Intervention Program (SPDIP) as a Self-Description Scale 11 (SDQ 11) was used in this study.

Relevance: This study was appropriate for three reasons. First, the premise of incidental learning must not be neglected in education and in out of school activities. Now that the federal government is thinking of doing away with the arts curriculum, it presupposes several dangers in students who have varied learning styles. What is to become of those students who rely on dance education to experience catharsis for relief and expression? Secondly, how do ethnographic researchers who study people for a comprehensive description of a culture conduct research without the arts? How do students learn to find a way to share their creativity without the arts curriculum, especially if they enjoy arts?

3. The third study titled, *Injuries to dancers: Prevalence, treatment, and perceptions of Causes* (Bowling, 1989) is a study involving 188 professional ballet dancers and modern dance companies in the UK. This quantitative study focused on the injuries caused by the dance form. The dancers succumb to injuries due to the floor, leg and knee positions, and the studio climatic conditions, and wait time if an injury occurs. The study used a self-reported questionnaire developed by members of medical panel. The panel studied the causes of injuries, preventive measures, and treatment options. The results of this study revealed a clear bodily risk with classical ballet, flamenco, and modern dances and these risks may apply to all/any dancer.

4. The fourth article was on *Dance Education Matters: Rebuilding Postsecondary Dance Education for Twenty-First Century Relevance and Resonance*. Risner (2010) looked at dance equity, dance education programs, opportunities, and leadership. The article also compares the doctoral degrees in dance and other disciplines along with assessing the reasons why dance related topics are declining in higher education. A few reasons for this decrease may be traced to lack of doctoral guides, social stigma, the lack of value for dance dissertations, and the focus on curriculum and pedagogy in dance education.

Next, I also looked at studies that dealt with skills enhancement and other benefits in dance and the following table explains the purpose and findings of the studies (see table 3).

Table 3: Purpose and Findings of Studies

Title and participants	Purpose and Instrument	Findings	Limitations
1. What does dance have to do with it? Parent perceptions of four-year-old girls' general self-esteem, social skills, and relationship to participation in a dance class - Hoque, J. (2007). Participants were 30 parents of girls enrolled in dance and 30 parents of girls who were not enrolled.	To explore the relationship between self-esteem and social skills. Parent perceptions of their daughter's socio-emotional development and participation in dance programs. Skills Rating System-Parent preschool level and Behaviour Rating Form-Revised Questionnaires.	There was moderate and positive relationships between the variables of the study.	Enrolment in dance program did not have any correlation to parent reports of their daughters' self esteem or social skills.
2. *"Creative dance": Potentiality for enhancing psychomotor, cognitive, and social-affective functioning in seniors and young children.* A physical education class/13 children, a children's creative dance class/20 children, an intergenerational creative dance class/15 seniors and 21 children, an exercise class with 9 seniors.	To examine the potentiality of creative dance to enhance physical, cognitive, and socio-affective functioning in seniors and children in rural setting. Questionnaire and class observations.	Creative dance increased – skills, gait, balance in adults and improved flexibility, motor skills, positive emotions. Observations showed that creative dance helped with learning social skills like cooperation, communication, group dynamics, leadership roles, empathy, and Intergenerational class, improved attentiveness, and tolerant behaviour.	No findings about cultural, religious, historical and heritage knowledge enhancement.
3. *The Use of Dance in the Promotion of Mental health in girls: An*	To understand how girls experience dance and to examine the idea of	The children's self-perceptions, social and motor skills improved.	Could use qualitative study to find out how results developed. Could

exploratory study – Rossberg-Gempton (1998) 15 girls between the ages of 3 and a half and 10 years old – Rossberg - Gempton and Von (1994).	using dance as a venue to promote well-being and artistic growth in young children. Triangulation method (video taping, interviews, and children's self-reports).	Parents found their girls happy in dance classes.	study Bharatanatyam and other international dance forms.

The above partially analyzed studies have a common theme of positive effects of dance on the body and mind of young children. Next, I examined scholarly articles.

Scholarly Articles: Since Bharatanatyam also integrates three of Gardner's intellectual capacities such as mathematical, music/rhythmic, spatial, and Bodily-Kinesthetic skills by allowing children to create artistic and creative designs on stage using music (Loh, 2006), I researched on articles that argued for the kinesthetic aspect and the relationship between body and the mind.

1. O'Shea (2003) traces the historical development of Bharatnatyam in the temples of south India and its migration to the global stage in the west. The article trace the growth of this dance form from the 1980s to the modern day stage along with establishing the importance of the anthropological importance as portrayed through this dance form. Further, the three forerunners who propagated Bharatantayam in the west were – Balasaraswati, Rukmini Devi Arundale, and Krishna Iyer. The two women were instrumental in transforming the regional, national, and international audiences through their innovative choreographies and showcases. Bharatnatyam in the west is an adaptation of Rukmini Devi Arundale'sKalakshetraschool of dance:

> In addition, O'Shea provides a new conceptual perspective by situating the history and choreographic practice of *bharatanatyam*, within both an areas studies and transnational framework. She then proceeds to tell the story of the transnationalization of twentieth-century *bharatanatyam* within a local/global framework (p. 180)

2. The second article deals with the introduction and spread of Bharatanatyam in the west and how Bharatanatyam dancer becomes a transnational interpreter of the oriental tradition. The following flyer is an example of dance programs in the US.

Figure 3: India Fine Arts Program

The data driven studies by Wilson (2009) and Graham (2008) are case studies and ethnographic studies respectively. Wilson (2009) focused his research on the physical aspects of ballet movements while working on the grounded theory approach. Graham's (2008) concerns were to study and explore skills and literacy enhancement through dance. The common theme in these two studies is the empirical experiences of dancers and not incidental learning and skills enhancement through dance education.Hoque (2007), Rossberg-Gempton (1994), Rossberg-Gempton (1998), and Bowling (1989) discuss parent's perception of self-esteem and social skills enhancement in girls, the role of creative dance in physical, cognitive, and socio-affective functioning through dance. They also focus on the significance of dance in promoting the well-being and artistic growth in children, and the risks involved in ballet, flamenco and modern dances. The common theme in these three articles is the body in relation to dance. The following tables list studies and themes.

Table 2: Studies and Themes

Hoque (2007) - Self-esteem and social skills	Rosseberg-Gempton (1994)- Creative dance in physical, cognitive, and socio-affective functioning	Rossberg-Gempton (1998) – Dance and well being and artistic growth	Bowling (1989) – Risks involved in dances	Theme Body and dances

A small selection of data driven studies that I partially analyzed for this study yielded common themes found in the comprehensive analysis of Wilson (2008) and Graham (2009) studies. I decided to partially analyze the following studies; these three studies deal with positive outcomes of dance education.

Hoque (2007) – Dance and self esteem, social skills and parents perception enhancement	Rossberg – Gempton (1994) – Dance and Creativity, skills, gait, emotions, and expression improvement	Rossberg – Gempton (1998) – Dance and self-perceptions, social and motor skills improvement	Theme Beneficial

The third set of articles chosen for this project discusses the sociological, psychological, socio-cultural , and transnational literacy in dance. Steiner and Mann (2009) support Vygotskian socio-cultural premise of 'social and individual processes in the co-construction of knowledge', while Reggio-Emelia approach focuses on the environment, a non-curricular aspect, for developmental processes. Arievitch (2003) shares the accomplishments on Galperin's 'socially constructed shared activities'. O'Shea's (2003) preoccupation is dancer as a transnational interpreter.

VI.   Limitations and Conclusion

The preliminary analyses of data driven studies and various position/scholarly articles on dance education including Bharatanatyam revealed that researchers could only build on the ideologies of other experts in dance education and their treatment of dance education. In order for me to make a claim about the cognitive value in learning Bharatanatyam, I have to conduct extensive longitudinal study both in the USA and in India involving major dance schools (with both teachers and students). Once I gather extensive data and analyze it, I can propose a curriculum to be pilot tested in various Bharatanatyam dance schools in a major city in the US first and then Bharatanatyam curricula can be launched internationally. If we examine the above studies using the socio-cultural lens, we may be able to recognize the need for the inclusion of funds of knowledge, community cultural wealth, and cultural capital of marginalized students such as Asian Indian American and underrepresented dance forms such as Bharatanatyam. The need for dances such as Bharatanatyam for the social, ethnic, and cultural values as embodied in similar dance forms is important for the minority groups such as Asian Indian American. In addition, dances such as ballet and flamenco may help researchers like me to understand the values of dance in personality development or the advantages these dances offer participants, parents, teachers, and curriculum designers.

However, I am convinced that Asian Indian children living in western countries learn about their culture, religion, heritage, history, literature, and fine arts through socio-cultural pedagogies including Bharatnatyam and Carnatic music. The lack of data driven studies in Bharatantyam instructional practices is a major stumbling block in understanding the skills learned using socio-cultural instructional pedagogies and transnational literacy tools. In addition, Participants, teachers, performers and parents' perceptions through ethnographic studies on Bharatantayam are crucial to reiterate the researcher's claims.

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Appendix A - Questionnaire

This exit survey is to be administered to all the participating teachers of this project on a qualitative analysis of Interdisciplinary Bharatanatyam and skills enhancement and Teacher Practices. The questions focus on the teacher practices only and they can be used for self evaluation of teacher practices for their own professional development. The respective dance teachers who have a thorough understanding of an interdisciplinary approach to teaching will fill out the survey, and the survey will be completed as soon as the observation hours are over so the principle investigator can utilize the opinions in her study. This survey must not take more than an hour for completion. This instrument is used with the advanced or *arangetram* (debut) levels only.

According to Dr. Mansilla (2008), an interdisciplinary approach to teaching, "Is the capacity to integrate knowledge and modes of thinking drawn from two or more disciplines to produce cognitive advancement-for example, explaining a phenomenon, solving a problem, creating a [appealing, creative, and synthesized] product, or raising a new question-in ways that would have been unlikely through single disciplinary means (p. 12).

Please answer all of the following questions to the best of your knowledge. The responses will not be shared and they will be used for research and curriculum design purposes only.

1. How do you use an interdisciplinary approach for your students to adapt in class?
2. How do you use an interdisciplinary approach to evaluate students' performances in class and in stage performances?
3. How do you use an interdisciplinary approach to help students learn to appreciate the lessons?
4. How do you use an interdisciplinary approach to help students apply what they learn in class?
5. What collaborative techniques do you use to teach formations and patterns?
6. What scenes do you enact and explain as models for students?
7. What skills (other than simply asking) do you teach to encourage students to question?
8. When and how do you give feedback to students for reassurance and improvement?
9. What strategies do you use to repeat lessons to enable students reenact for mastery of skills?
10. What lessons do you use to help students to be able to produce beautiful and appealing dance sequences?
11. When and how do you add new dances based on the students' ability to comprehend and perform?
12. How do you involve parents and community during productions?
13. How are you using an interdisciplinary approach to teach Bharatanatyam for students' engagement?
14. Why do you use cymbals, songs, drums, and other musical instruments?
15. Why and how do you adopt stories from the Hindu epics, religious stories, and cultural artifacts to teach Bharatanatyam?
16. Why do you require your advanced or arangetram students to dance for a long period of time?
17. Why do you require your advanced or arangetram students to dance with a group at times?
18. Why do you require your advanced or arangetram students to dance with the teacher at times?
19. Why and how do you test your advanced or arangetram students with entry and exit to stage, positioning, and movement on the stage?
20. When do you ask questions about the content and structure of the dances?
21. How do you repeat the instructions to students for clarity?
22. When do you dance with your students and how many times do you both dance one artifact before the *arangetram*(debut)
23. How do you introduce the dances for students with different learning styles?
24. How do you delegate responsibilities to different people involved in a production?
25. How do you include the non-disciplinary Yoga to teach Bharatnatyam?