



DAN-121B: ADVANCED BEGINNING BALLET

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

DAN - Dance

Course Number

121B

Course Title

Advanced Beginning Ballet

Short Title

Adv Beg Ballet

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

1.50

Total Units

1.50

Hours**Activity Contact Hours**

48-54

Out of Class Hours Activity

24-27

Total Contact Hours

48 - 54

Total Out of Class Hours

24 - 27

Total Student Learning Hours

72 - 81

Distance Education

No

Catalog Description

This course builds upon beginning ballet technique and further develops student performance of beginning ballet movement principles and vocabulary, expanding knowledge of beginning ballet barre and center exercises and the ballet aesthetic. Alignment, strength, flexibility, balance and stamina are improved. The historical and cultural context of ballet, including European, American, and other influences, are examined with focus on the exclusionary practices historically embedded within ballet on the basis of race, culture, gender and body type.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DAN-121A (with a grade of C or better) or audition.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Dance (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS E - Lifelong Learning and Self-Development

Learning Objectives

Learning Objectives

Learning Objective
1. Demonstrate a mastery of beginning level ballet positions, actions, and poses.
2. Develop improved alignment as well as increased strength, flexibility, agility, stamina, and spatial awareness.
3. Formulate an embodied understanding of beginning level ballet terminology.
4. Appraise class exercises and structure as well as student's own development of movement fundamentals.
5. Demonstrate an increased ability to dance within the ballet aesthetic.
6. Examine the historical context of ballet as an art form.
7. Analyze the ways in which the study of a technique for dance impacts and informs the development of a plan to meet personal health and wellness goals.
8. Critically examine the underrepresentation and marginalization of non-Western, BIPOC, and LGBTQ+ artists in classical ballet history.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. The student will consistently stick to a task.
2. The student will practice listening respectfully to diverse perspectives.
3.. The student will practice empathy, developing the ability to understand the feelings of others.

Content

Course Activity Content

(NB: The instructor is encouraged to use his/her/their professional judgment to emphasize or deemphasize topics below, or to add additional content reflecting his or her interpretation and/or expertise.)

1. Dance as a learning process/What is an embodied practice?
 - a. Developing skill in the precision of ballet technique
 - b. Beginning to discover how to polish ballet technique
 - c. Beginning to investigate transforming movement into art
2. Understanding the impetus behind ballet
 - a. Assessing fundamental principles of ballet positions, actions, and poses
 - b. Analyzing the structural logic of a ballet class and connections between barre, across-the-floor, and center exercises
 - c. Comparing various schools of training
 - i. Paris Opera Ballet
 - ii. Cecchetti
 - iii. Vaganova
 - iv. Royal Academy of Dance (RAD)
 - v. School of American Ballet (SAB)
3. Critique of live dance and dance on video
 - a. Analysis of the purpose and execution of ballet principles
 - b. Evaluations of possibilities afforded by different approaches to dance action
 - c. Comparison of choreographer's aesthetic with student's own movement preferences
4. Exploring the contributions of persons of color in the history and art of ballet
 - a. African American, Latin, Asian, and Native American ballet dancers (dancers covered may include):
 - i. Ravin Wilkinson
 - ii. Arthur Mitchell
 - iii. Janet Collins
 - iv. Aesha Ash
 - v. Misty Copeland
 - vi. Precious Adams
 - vii. Georgina Pazcoguin
 - viii. Mira Nadon
 - ix. Sae Eun Park
 - x. Yuan Yuan Tan
 - xi. Philip Chan
 - xii. Rosella Hightower
 - xiii. Yvonne Chouteau
 - xiv. Maria Tallchief
 - xv. Evelyn Cisneros
 - xvi. Katrina Gonzalez
 - xvii. Paloma Herrera
 - b. Racial exclusions
 - c. Exclusions based on body type and gender
 - d. Ballets with harmful stereotypical portrayals (The instructor may elect to use any of the following as examples in lecture/video presentations re DEI and racism in ballet)
 - i. Petrouchka
 1. Use of blackface for Blackamoor character
 - ii. Raymonda
 1. Use of blackface for antagonist Turkish Muslim antagonist
 2. White, Christian knight leaving for the Crusades is hero
 3. Classic good vs evil battle
 - iii. Le Corsaire
 1. Use of blackface for antagonist Pasha
 2. Orientalism and racism
 3. Includes scene in which Turkish Muslims are depicted as a cartoon-like comedy
 - iv. La Bayadere

1. Use of blackface to portray Indian characters
2. Orientalism and racism
 - a. exoticizing
3. The Nutcracker (most popular ballet)
 - a. Use of yellowface to portray "Chinese Tea" variation
 - b. Use of darker makeup to portray "Arabian Coffee" variation
 - c. Orientalism and racism
 - i. exoticism
5. Other means of discrimination against BIPOC dancers
 - a. Not fitting into harmonious look of the corps de ballet
 - i. BIPOC dancers told they don't "fit" or that they "stand out" in what should be a unified, harmonious group
 - ii. The corps de ballet is the starting ground in ballet companies
 1. Those determined to not "fit in" are eliminated
 - b. Not being promoted
 - c. Made to feel replaceable
 - d. Being asked to "white up" faces by applying light makeup especially when dancing principal roles
 - e. Being asked to wear yellowface or blackface even when their ethnicities align with those of the character
6. Saving ballet from itself: Ballet's reckoning (the instructor may elect to use any of the following)
 - a. A breaking point with humanity--call to end racism in ballet from within
 - i. Refusing to be boxed in by prejudices and world views from the past
 - ii. Speaking up in an industry that encourages blind submission to the powers that be (older white males)
 1. On issues of racism, exclusion
 - a. Ballet continues to be a white-dominated field
 - b. White men continue to be in positions of power within ballet organizations
 2. On issues of expected extreme thinness
 - a. Eating disorders
 - b. Supplements and drugs used to help with weight loss
 - c. Female dancers eating too few calories to support activity while male dancers eat to be strong/support females in lifts, etc.
 - d. Weigh-ins
 3. On issues of power differentials and dynamics
 - a. History of male choreographers preying upon dancers, expecting the return of attraction/affections/sexual interest
 4. On issues of personal accountability
 5. On issues of empowerment within a male-run industry
 - a. the white male gaze continues to dominate decision-making
 - b. dancers made to feel powerless
 6. On issues of body type
 - a. Criticism of dancers' bodies by those in power
 - b. Spot-reducing impossible with dieting and exercise
 - b. The resistance to change within many companies
 - i. Excuses/reasons given re stereotypical storylines and portrayals
 1. Tradition
 2. "Just for fun"
 3. "Shouldn't be taken seriously"
 4. Explanations included in program re historical practices in lieu of doing the actual work
 7. Headway made within the four largest ballet companies in the U.S. (Instructors may use any of this information in lecture/discussion: Info found at MoBBallet.org, <https://mobballet.org/index.php/2023/11/15/the-increase-of-diversity-in-ballet-companies-a-snapshot-2013-vs-2023/>)
 - a. American companies that have improved diversity within company ranks between 2013 and 2023
 - i. New York City Ballet--27.37% dancers of color (26 dancers)
 - ii. American Ballet Theatre--24.21% dancers of color (23 dancers)
 - iii. Pacific Northwest Ballet--53% dancers of color (24 dancers)
 - iv. Boston Ballet--29.63% dancers of color (16 dancers)
 8. Warm-up
 - a. Plies
 - i. demi
 - ii. grand

-
- b. Tendus
 - c. Coupes
 - d. Developpes
 - e. Degages
 - f. Frappes
 - g. Sur le cou de pied
 - h. Passe
 - i. Ron de jambs
 - i. a terre
 - ii. en l'air
 - iii. en dehors
 - iv. en dedans
 - j. Releves
 - k. Arabesque
 - l. Battements
9. Adagio
 - a. Port de bras
 - i. First
 - ii. Second
 - iii. Third
 - iv. Fourth
 - v. Fifth
 - b. Directions of the body
 - i. En face
 - ii. Croise
 - iii. Efface
 - iv. Ecarte
 - v. Epaule
10. Allegro
 - a. Pas de bourree
 - b. Sautes
 - c. Soubressauts
 - d. Changments
 - e. Echappes
 - f. Temps leve
 - g. Sissones
 - h. Glissade
 - i. Assemble
 - j. Jetes
 - k. Pas de chat
11. Turns
 - a. Pirouettes
 - i. en de hors
 - ii. en de dans
 - b. Chaines
 - c. Soutenus
 - d. Pas de bourree
12. Across the floor
 - a. Pas de basques
 - b. Grand jetes
 - c. Chasses
 - d. Tombe pad de bourree
13. Establishing personal goals for health and wellness group physical practice, reading and reflection
 - a. Performance qualities and artistic style
 - b. Technical development and achievements

- c. Physical fitness and development
 - d. Healthy approaches to rest and nutrition
 - e. Categorizing ways in which ballet improves strength, stamina, balance, flexibility, agility, endurance and helps to relieve stress
14. Achieving health and wellness goals
- a. Personal responsibility
 - i. Creating a plan for improved fitness, health and wellness
 - ii. Categorizing the ways in which ballet improves strength, stamina, balance and flexibility
 - iii. Assessing demands of ballet in regard to adequate sleep and nutrition
 - b. Physical, social and psychological demands and issues
 - c. Assessing self-development and development of the class as a whole
 - d. Understanding safe techniques for stretching, strengthening, and conditioning

Methods of Instruction

Method

Activity

Integration

The instructor will show video of notable dancers and choreographers of color, leading analysis and discussion of how they have both contributed to the art form of ballet and were also excluded from the art form.

Method

Directed Study

Integration

Students will demonstrate knowledge of movement concepts through the rehearsal and performance of movement concepts learned in class.

Method

Discussion

Integration

The instructor will demonstrate and analyze ballet positions, actions, and poses.

Method

Group Projects

Integration

In small groups, students will analyze and demonstrate the ways in which the study of a technique for dance impacts general health and wellness in regard to strength, stamina, balance, and agility, and aids the student in creating personal goals for health and wellness.

Method

Lecture

Integration

In a lecture augmented by demonstration and the showing of video clips, the instructor will examine the history and different styles of ballet technique.

Method

Live Performance Viewing

Integration

Instructor-led scrutiny and analysis of technical execution of a live dance performance, analyzing ways that it relates to concepts learned in class.

Method

Observation and Demonstration

Integration

The instructor observes and assesses student movement accompanied by verbal and tactile feedback.

Methods of Evaluation**Method**

Class Participation

Integration

Students will be evaluated on the continued growth of their artistic and technical development.

The instructor may elect to focus on any one, a combination, or all of the following: implementation of turnout, alignment and centering, proper arm and leg movement, the five positions of the feet, and/or performing an exercise en croix (to the front, to the side, to the back, to the side performing plies, tendus, degages, developpes or rond de jambs) including proper shifts of weight will be assessed for accuracy and technical and artistic growth.

Method

Class Performance

Integration

Student artistic and technical improvement will be assessed based on their performance of movement combinations demonstrating proper technique.

Alignment, turnout, sequence of choreography, ballet technique and aesthetics, and expression will be assessed.

Method

Exams/Tests

Integration

Students' mastery of beginning level ballet terminology will be assessed through written and/or oral examinations.

Method

Final Performance

Integration

Student mastery of movement concepts contained in a long combination choreographed by the instructor will be assessed based on their final performance of the combination.

The student will be assessed on thoroughness of preparation, including sequence, technique, performance and expression.

Method

Group Projects

Integration

In small groups, students will demonstrate ballet movement as they analyze ways in which specific steps, movement sequences, exercises or short combinations influence alignment, flexibility, balance, stamina, agility and strength.

Groups will be assessed on the thoroughness of their inquiry and critical thinking in identifying and discussing the benefits of steps, movement sequences, exercises or short combinations they investigated, in relation to their impact on alignment, flexibility, balance, stamina, agility and strength.

Method

Papers

Integration

Student comprehension of ballet technique will be evaluated through a written analysis of a videoed dance viewed in class.

Students will be assessed on discussion, substantiation of opinions, and demonstration of critical thinking on the following elements: posture (including alignment and centering) turnout, lines, mastery of movement vocabulary, strength, flexibility, balance, coordination, musicality, and artistic expression.

Method

Self-Evaluation

Integration

Students will evaluate their own technical and artistic development in a written analysis of their strengths, weaknesses, and improvements.

Open, honest self-assessment of strengths, weaknesses and improvements will be made through a written analysis in which the student identifies and discusses each aspect, including progress made, overall improvement over the course of the semester and the ways in which they feel they have grown as a dancer.

Method

Oral Presentation

Integration

Students investigate issues related to saving ballet from itself, reporting their findings in informal presentations on topics of their choice related to race, culture, gender, body type, eating disorders, exclusionary practices, stereotypical portrayal of BIPOC peoples, allegations of abuse, power dynamics, and other systemic problems embedded within ballet as an institution.

The presentation will be evaluated on the implementation of a clear thesis, substantiation of their findings, and demonstration of critical thinking.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Demonstrate proper alignment and technique in a combination choreographed and demonstrated by the instructor.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the article, "The Dancer's Guide to Turnout," by Dr. Lily McCrossin, May 22, 2024. Write a paragraph synthesizing your intellectual and working understandings of turnout, answering the following questions:

1. Dancers are repeatedly told, "Turnout happens from the hips, not the knees," when in fact, this is an oversimplification. What two main aspects have you learned reading this article?
2. In what ways do you believe this knowledge informs your understanding of turnout?
3. In what ways do you think your approach to turnout may be impacted and/or improved?

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a three-page self-evaluation detailing your goals for the semester, the obstacles you faced, small victories you enjoyed, and ways in which you feel you have grown in your technical and artistic/expressive abilities. Include any ways in which you struggled, or felt you were not making progress, and how you dealt with that obstacle. Finally, address the ways in which you have discovered that your study of ballet this semester has impacted your overall fitness, health, wellbeing and self-image. Substantiate your opinions with evidence, including verbal or written feedback given by your peers or the instructor, and your own observations.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Demonstrate a barre exercise that moves en croix, (front, side, back, side) center floor, exhibiting proper weight shifts, balance, and turnout executed during the performance.



Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

In small groups, collaborate with peers to create a short ballet composition reflecting a selected style and aesthetic of ballet: romantic, classical, neoclassical, or contemporary. Perform these for the class.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Watch the video: Reframing the Narrative: Blacks in Ballet/A Kennedy Center Digital Stage Original.

<https://www.thirteen.org/blog-post/can-ballet-become-anti-racist/>

Be prepared to share your reactions as part of the discussion:

What most struck you in watching the video? What changes did the dancers report when working with other dancers of African descent who have shared some of the experiences they have? After watching the video, what reasons for systemic exclusionary practices within the ballet industry were debunked?

Course Materials**Textbooks**

McCarthy-Brown, Nyama. Skin Colored Pointes: Interviews with Women of Color in Ballet McFarland (May 10, 2024) ISBN-13 : 978-1476687056

Other Resources

Hammond, S. N. (2011). Ballet: Beyond Basics Waveland Press Inc. ISBN: 978-1577667186

Grant, G. (2014). Technical Manual and Dictionary of Classical Ballet bnpublishing. ISBN: 978-1607963332

Class Size Information**Class Size**

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course revision aligns with Dance Studies and the current reckoning happening within ballet in which it is wrestling with systemic racism connected with centuries-old Eurocentric ideals upheld within the long-defunct royal court systems that created and further developed it. Through the addition of Learning Objectives, Methods of Instruction, Methods of Evaluation and Assignments, utilizing lecture, the viewing of video, discussion, and analysis, to examine historical exclusions and inequities, this revision seeks to continue the work of changing how ballet is discussed, taught, cast and performed, recognizing that as an art form, it is informed and enhanced by the contributions of dancers of all races, creeds, ethnicities, cultures, genders and body types. Goals of this revision include bringing awareness of how these practices have marginalized complete populations of dancers, and to contribute to change, first recognizing that the argument that one has to embody whiteness and extreme thinness to be able to make meaningful contributions toward the evolution of the art form is simply preposterous. The revisions made to this course help to address these issues and longstanding exclusionary practices with an agenda toward continuing the forward trajectory of ballet as an art form and meaningful practice that reflects and expresses what it is to human as it continues to evolve in the twenty-first century.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Dance 121B is taught through visual, physical demonstration, lecture, tactile corrections, and embodied practice in which students learn movement in relation to terminology, theory, rhythms, musicality, technique, etiquette and immediate feedback. Information is given throughout a ballet technique course which connects each of these elements, while also connecting to historical developments, and influences, encouraging students to think critically throughout each class, over the course of the semester. Various modalities are employed, including lecture, demonstration, video, assignments, numerous methods of instruction and evaluation and approaches to introducing course content, all of which are interwoven with student interactions with the instructor, the material and one another. These modalities are employed to be inclusive of all races, cultures, genders, body types, learning styles and identities, and include various approaches offering students the opportunity to enjoy the benefits of the embodied practice of a technique for dance, including encouraging them to be proactive and take responsibility for their own health, fitness and wellbeing, while also learning about historical, and cultural developments and the newest trends in ballet. Students can both learn and excel within their own sensibilities, as the class utilizes visual, auditory, verbal, experiential, and both interpersonal and intrapersonal learning styles. Courses in the performing arts additionally provide accessible platforms through which students may engage, including the unique experience of artistic expression, which includes aesthetic expression mixed with those elements that are unique to the individual.

Interactions

Explain how the course will incorporate student-to-student interaction.

Embodied learning encompasses not only the student's individual effort within a physical environment, but also the social environment of the class as a whole, as students engage both with the material, and with one another. In this way, any dance technique course is a communal endeavor in which everyone in the class learns, works on, and strives to accomplish the movement material presented both together in various groupings, and also individually. As this basic structure continues throughout each class, a camaraderie is developed as students perform movement exercises together at the barre, center floor, across the floor, and in movement combinations taught by the instructor. This happens in a variety of groupings. While working at the barre or center floor, the entire group may engage in movement exercises together. Later in the class, when performing leaps across the floor, students may travel diagonally in groups of two. Each duo gets a sense of traveling covering space together, and of mutual endeavor in achieving the movement as a team. Ballet is challenging and demanding, but a sense of "we're all in this together," develops, and over time, students begin to develop a sense of ensemble as they cooperate with one another in various ways. Assignments in which small groups work together to break down the movement within an exercise, identifying ways in which specific movements impact strength, stability, balance, flexibility, and memory, and/or to identify the influences found in the choreography cause students to collaborate.

In small groups, students rehearse combinations, demonstrating critical thinking as they give one another feedback before their own group performs. Students support one another through the sharing of information and supplementing thoughts about specific steps as they drill choreography to master the sequence and incorporate technical, theoretical and historical aspects. Additionally, ballet classes tend to be more formal, and it is ballet convention and etiquette to perform a *grande révérence* (stylized bows) at the end of class, acknowledging the work and effort students have invested, and showing gratitude and respect to the instructor. Through ballet etiquette, collegiate dancers show appreciation and support for one another, having worked hard together to accomplish the movement presented, while also having fun.

Explain how the course will incorporate instructor-to-student interaction.

Instructors of technique create and lead dance classes, introducing concepts, and demonstrating movement sequences at the advanced beginning level that help students to make connections between how to correctly accomplish the movement at the barre, and implement those concepts center floor. The instructor breaks the movement down piece by piece, explaining how to correctly perform a *demi plie*, for example, demonstrating how to determine the correct amount of turnout for their bodies as they slowly bend their legs, keeping their knees squarely over the center of their feet. The instructor gives tactile, manipulative corrections to individual students, as needed, to help them discover and feel the difference between what is correct and what is not. These teaching techniques reinforce ballet theory with practice. It is painstaking and sometimes slow, but through this kind of instruction, in which the professor proceeds at the pace the class needs to truly comprehend and begin to implement the movement correctly as they dance, these connections are made. A dance teacher walks throughout the space, giving verbal cues, information, and, as he/she/they determine, tactile corrections, sometimes using a student as a demonstrator as they work with that student on a particularly difficult foundational concept. This allows students to see it on someone else's body, thus both showing students the correction in action. This is invaluable, because we cannot truly "see" ourselves and all aspects of what we are doing, thus seeing it corrected on someone else can make all the difference in comprehension. In a dance class, corrections are understood in two basic ways: first, we intellectually comprehend how a movement is supposed to look, and second, we finally make the connection between the proper execution and what that feels like our individual bodies. But the instructor also needs to be sensitive to individual students and what they are open to. The instructor also judges when the class is ready to move on to a new combination, providing challenging movement appropriate to the level without overwhelming the students, but at the same time, still providing the opportunity for both improvement and fun. Throughout a dance class, the instructor interacts with students both individually and as a group as they train their students in ballet etiquette, technique, aesthetics and styles appropriate to the era being covered, gauging when extra encouragement or sternness is needed. Instructors implement methods of instruction, evaluation, and assignments to help students grapple with the many ways in which ballet as an institution has historically excluded dancers whose race, ethnicity, gender identity or body types were determined not to fit into the traditional, Western Eurocentric ideal from which ballet evolved. Students also learn about harmful conventions of certain eras of ballet, in which stereotypical portrayals of races, and ethnicities existed, and antagonists were often Black, Asian, African, and/or Muslim, or other non-Christian religions. Finally, through lecture, discussion, and showing examples on video, the instructor analyzes how ballet is in the midst of a reckoning in which many companies have made commitments to diversity in hiring and are implementing other changes. Dance cannot happen in a vacuum. One doesn't watch a video on YouTube and learn technique. It is painstakingly taught; imparted to ballet students, one class at a time, both as individuals and as a group, handed down from one generation to the next.

Explain how the course will incorporate student-to-content interaction.

In order to learn ballet, students must engage with it. One cannot sit on the sidelines and learn to embody technique, aesthetics, or the etiquette of ballet. Therefore, through carefully planned and designed classes meeting twice a week, students engage with the material, as taught by their instructor, who uses various modalities to impart the material. Students engage with that material in many ways: through imitation of demonstrations by the instructor, learning movement exercises, techniques, theory, history and being able to break down specific movement sequences to discover how they impact strength, stamina, flexibility and balance. Through various other methods of instruction employed, such as showing video of ballet in class, students gain general information as to different eras and how to identify them (Romantic, Classical, Neoclassical, Contemporary), techniques (Vaganova, Cecchetti, Paris Opera Ballet, School of American Ballet), or to point out specific conventions that proliferated during the 19th and early 20th centuries in which ballet as an institution was racist. Students engage in instructor-led analysis and discussions to assess the technical merits of a particular performance or analyze and discuss elements and conventions from romantic or classical era ballets that today's audiences find objectionable. Students engage with the material through individual projects in which they present their findings to the class relating to an issue of their choice regarding diversity, equity, or exclusion based on race, creed, ethnicity, gender identity or body type, or other ills that plague ballet today. But at the heart of it, students are there to dance, and to engage with ballet as a technique for dance through twice-weekly classes in which ballet serves as a discipline that is process and product oriented, causing students to engage practice in which they implement the many lessons any technique for dance has to teach us. This can include what works or doesn't insofar as adequate sleep, and good nutrition is concerned, or ways in which ballet positively supports overall fitness, health, and wellness, even helping with handling stress, or through tracking our own progress and growth in relation to goals we set for ourselves at the beginning of the semester. Through different methods of instruction, such as breaking down a *plie* exercise *en croix* (front, side, back, side), demonstrating weight shifts and proper technique, then identifying the ways in which that exercise impacts the body, or collaborating with peers to rehearse, drill and perform a combination for the class, receiving feedback and then giving it as they observe other groups perform, or experiencing the sheer joy of expressing oneself through ballet movement, students engage with the material in ways that are meaningful and which present the possibility for personal growth, while also having fun.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Dance is all about two main things happening at once: trying to learn and perform movement combinations, while trying to implement how to do it correctly. This is an oversimplification that makes it sound very simple, but it's not. The student of dance is thinking about both process and product within every movement exercise, or combination they perform, whether at the barre, center floor or movement across the floor, throughout any dance class. This is especially true of ballet, which is one of the most difficult dance techniques in the Western canon. The dancer has an inner monologue running: how to properly turn out, how to pull up, how to perform a specific step, making sure they turn out and pull up as they do so, where their weight should be centered, what direction to travel, what comes next, are they embodying the aesthetic, spacing in relation to others, who they are moving with, whether or not their timing is correct, and if they're putting it all together as they display musicality and dance expression all while performing the movement. In this way, the dancer has an inner thought process going throughout the entire class as they think about every aspect of accomplishing the movement while they are moving, or watching other groups perform the movement. Sometimes, they must concentrate on only one or two aspects of special concern, but there is always an internal thought process connecting movement to theory to history to technique. At the beginning level, they often are so invested in this process that they often forget about expression; that begins to happen as they become more comfortable with the mechanics and begin to focus more on what we call "putting it all together." In this way, dance is very meta, and while the body's ability to memorize movement with repetition, without constant specific thought about sequence helps tremendously, a dance class is a lesson in critical thinking, as dancers of all levels make many connections and choices as they engage in a class and begin to encounter the wonderful experience of aesthetic expression through dance.

Key: 1141