



DAN-122B: ADVANCED BEGINNING MODERN DANCE

Effective Term

Fall 2026

BOT Approval Date

03/20/2025

Discipline

DAN - Dance

Course Number

122B

Course Title

Advanced Beginning Modern Dance

Short Title

Adv Beg Modern Dance

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 and further develops skills, approaches, and aesthetics within student performance of modern dance movement principles and vocabularies at an advanced beginning level. Approaches to movement studied may include Graham, Holm, Humphrey-Weidman, Limon, Cunningham, Horton, Hawkins, Taylor, Sharp, Hay, Farber and Lewitzky. The continued development of modern dance movement fundamentals will be emphasized as a means by which individual students develop their artistic voices as dancers.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DAN-122A (with a grade of C or better) or by 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. Develop a mastery of beginning level modern dance swings, collapses, recoveries, suspensions, and turns.
2. Exhibit a beginning level understanding of effort qualities.
3. Demonstrate increased flexibility, strength, endurance and core support throughout different warm-up, center, and across the floor exercises.
4. Create, prepare, and perform a 40-48 count movement phrase that is rhythmically, spatially, and dynamically varied.
5. Employ beginning modern dance terminology effectively and correctly.
6. Formulate a personal movement voice through the execution of movement exercises and choreography.
7. Analyze and critique the philosophies behind--and the execution of--various approaches to modern dance through the viewing of videotaped selection in class.
8. Categorize and differentiate the ways in which the study of a technique for dance impacts healthful living and self-development.
9. Analyze the origins of modern dance as an American art form, highlighting its links to social and cultural changes and movements.
10. Assess historical and aesthetic developments and shifts in modern dance in relation to gender, race, ethnicity, and inclusion.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. The student will continue to develop confidence, and remain open to continuous learning.
2. The student will engage in respectful, inclusive conversations with others.

3. The student will be open to other points of view, methods of learning, and styles of modern dance which broaden their knowledge and experience.

Content

Course Activity Content

1. Advanced Beginning modern dance technique
 - a. Warm-up (several of any of the following will occur during any given class)
 - i. Stretches for tight muscles and lengthening muscles sets
 - ii. Strengthening for weak muscle groups (tight muscles)
 - iii. Center work
 1. Spinal/core support work
 2. Aerobic and/or breath work
 3. Balances on center and off center
 - a. With extensions of legs and/or arms
 - b. Exploring space through guided improvisations
 - i. The dancer's environment
 1. Exploring the body's relationship to and within space
 2. Exploring the dancer's spatial relationship to others sharing the space
 3. Exploring the space to help the dancer discover their full breadth of movement
 - a. Warm-up as means of liberating body and mind
 - ii. Advanced beginning techniques--standing
 1. Further development of the body's sense of center and dynamic alignment
 2. Development of the body's center/dynamic alignment and sense of the floor and gravity
 - a. Beginning explorations of fall and recovery
 3. Vertical throughness
 4. Head/tail connections
 5. Heel/sit bone connections
 - c. Floor barre technique
 - i. Plies in parallel first and second and turn out first and second positions
 - ii. Tendus in parallel and turned out
 - iii. Degages in parallel and turned out
 - iv. Rond de jambes en dehors and en dedans à terre and en l'air
 - v. Grand battements
 - vi. Leg swings in attitude
 - d. Balances on two feet; first and second positions parallel and/or turned out
 - i. weight shifts
 - e. Weight support on one leg while other leg moves
 - i. brushes
 - ii. kicks
 - iii. swings
 - f. Torso work
 - i. Roll downs
 - ii. Releases
 - iii. Swings
 1. full body swings in first and second positions parallel
 - a. adding small jumps at the apex of the swing
 2. upper body swings in first, second, fourth and fifth positions, turned out
 3. upper body swings leading to full circles of the upper body in first and second positions, parallel and turned out
 - iv. High chests
 - v. Hovers
 - vi. Other axial movements
 - vii. Flat backs
- g. Arms
 - i. Full range of motion
 - ii. Placement
- h. Center combinations which build on work done, above

- i. Exploration of musicality
 - ii. Dynamic alignment
 - iii. Dynamics while moving
 - iv. Connecting concepts through movement
 - v. Changes of directions/facings/spatial integrity and ability to change facings and directions performing small combinations
 - vi. Swings
 - vii. dynamic alignment
 - viii. Facings, directions/spatial integrity
 - ix. Connecting through the movement
 - x. Focus
 - xi. Turns
2. Across the floor (incorporating any of the above)
- a. Movement combinations traveling across the floor
 - i. Locomotor and axial movements
 - b. Traveling through space
 - i. Challenging breadth, length and fullness of movement
 - c. Rhythm/timing
 - d. Phrasing
 - e. Employment of correct technique while dancing
 - f. Spatial awareness
 - i. Of dancer within the overall space
 - ii. Of dancer moving with others in the space
 - 1. Sense of "feeling" the others in the space
 - 2. Working with others to create ensemble
 - g. Combinations center floor
 - i. Putting it all together
 - ii. Dynamic alignment
 - iii. Phrasing
 - iv. Musicality
 - v. Expression
 - 1. Imbuing the movement with personal expression while maintaining the authenticity of movement and intent
 - vi. Presence
 - vii. Focus
 - h. Structured improvisations
 - i. Creating a more flexible mind and body
 - 1. Developing openness to different kinds of improvisation
 - a. Working closely with others
 - i. Strengthening group work
 - ii. Saying "yes" to your partners
 - b. Giving and taking weight
 - ii. Discovering new movement and qualities of movement
 - iii. Authentic presence
 - iv. Spatial clarity
 - v. Making spontaneous/informed choices
 - i. Personal performance and artistic goals
 - i. Technical development and improvements
 - ii. Personal achievements
 - iii. Performance qualities and artistic style
 - 1. Development of personal aesthetics and individual "voice" while dancing
 - 2. Beginning to find the authentic self within performance
 - a. Finding your own personal "style" while also developing ability to work within other styles
3. Dance Education (continuing and furthering understanding at advanced beginning level)
- a. Dance etiquette
 - i. Building and maintaining respect for the process and all who share the space
 - ii. Working with others in an inclusive environment
 - b. Dance pedagogy

- i. How dance is learned
 - 1. Dance engages metacognition on many levels
 - 2. The benefits of embodied learning
 - c. Why group work?
 - d. Dress
 - e. Kinesthetics
 - f. Teaching modalities
 - g. Cool down techniques
- 4. Instruction for modern dance: History and Theory
 - a. What is modernism in dance?
 - b. History of modern dance and its relation to other arts
 - c. Philosophy of modern dance—training and *raison d'être*
 - d. The "art" of modern dance
 - i. Introduction of various styles and techniques
 - 1. Classic modern dance
 - a. Discussion of the following prime movers/innovations, their work may include:
 - i. Forerunners
 - 1. Isadora Duncan
 - 2. Ruth St. Denis
 - 3. Ted Shawn
 - 4. Denishawn company
 - ii. Pioneers
 - 1. Martha Graham
 - a. Martha Graham Dance Company/Graham technique
 - 2. Doris Humphrey
 - 3. Charles Weidman
 - a. Humphrey/Weidman technique and company
 - b. Hanya Holm
 - 4. Second Generation of modern dancer/choreographers
 - a. Paul Taylor
 - b. Merce Cunningham—Father of Postmodernism
 - c. Erik Hawkins
 - d. Pearl Primus
 - e. Agnes de Mille
 - f. Jose Limon
 - g. Katherine Dunham
 - h. Lester Horton
 - i. Garth Fagan
 - iii. Third Generation of modern dancer/choreographers
 - 1. Alvin Ailey
 - 2. Anna Halprin
 - 3. Yvonne Rainer
 - 4. Twyla Tharp
 - iv. Subsequent generations
 - 1. Bella Lewitzky
 - 2. Donald McKayle
 - 3. David Parsons
 - 4. Mark Morris
 - 5. Bill T. Jones
 - 6. Ulysses Dove
 - 7. Angelin Preljocaj
 - 8. Jawole Jo Zollar
 - v. Others
 - b. Postmodern
 - i. Twyla Tharp
 - ii. The Judson Group

1. Yvonne Rainer
2. Steve Paxton
3. Trisha Brown
4. Deborah Hay
5. David Gordon
6. Lucinda Childs
7. Simone Forti
8. Others
- iii. Choreographer(s) and their aesthetic and where they may fit into the overall history of modern dance
 1. Any of the above or other choreographers may be included
- iv. Response of students regarding the aesthetics of dances viewed
 1. Development of one's own ideas and aesthetics through viewing the work of others and feeling comfortable sharing responses
 2. Exhibiting respect for the opinions of others
2. Contemporary
 - a. What is contemporary?
 - i. Late 20th, Early 21st century development in modern dance
 - ii. Through live performance
 - iii. Through viewing of video and class discussion
 - iv. Through technique and background of instructor
 - v. Through other viewpoints
- e. Discussion of the style represented and the choreographer's possible intent as interpreted
5. Establishing personal health and wellness goals
 - a. Physical fitness and development
 - i. Understanding the techniques for stretching, strengthening and conditioning
 1. Do dancers need to cross-train?
 - b. Healthy approaches to rest and nutrition
 - c. Physical, social and psychological demand and issues
 - d. Personal responsibility
 - i. Assessment and evaluation of health and wellness goals
 - ii. Analysis of personal growth toward achieving one's goals
 - iii. Developing personal plans to achieve one's goals
 - iv. Modifying one's personal plans to achieve one's goals, as these become apparent

Methods of Instruction

Method

Directed Study

Integration

In small groups, students choreograph and practice combinations to improve individual and group performance of movement concepts learned in class.

Method

Discussion

Integration

A short combination or movement exercise will be broken down and analyzed, including discussion and demonstration of the impetus of movement, the initiation point and the building of momentum within the sequence of movement.

Method

Film/video Viewing and Discussion

Integration

During and after the viewing of historical dance videos in class, a discussion will analyze movement concepts within the historical context of the era and developments that took place during that time frame.

Method

Group Projects

Integration

Student presentations will analyze and demonstrate the ways in which the study of a technique for dance impacts general health and wellness in regards to strength, stamina, balance, agility, and endurance, with the goal of aiding the student in the creation of personal goals for health and wellness.

Method

Live Performance Viewing

Integration

Students will attend a live dance performance during the course of the semester, for the purpose of creating a written interpretation and analysis to further student critical thinking and comprehension of modern dance as a continually developing art form.

Method

Observation and Demonstration

Integration

Following demonstration of dance movement employing correct technique by the instructor, students will learn and perform the combination, then receive feedback from the instructor. Feedback may be verbal, tactile, or written, or given through a second demonstration of the movement, followed by the students performing it again to show increased understanding of the techniques and concepts and corrections that have been incorporated into the performance.

Method

Projects

Integration

Final performance of a combination choreographed by small groups of students, will illustrate their emerging artistic voices and aesthetic preferences.

Method

Lecture

Integration

Through lecture and discussion, the instructor will lead investigation into and analysis of the contributions of artists of color to the modern dance cannon, to increase student understanding of the historical/cultural lineage of the art form.

Methods of Evaluation**Method**

Class Participation

Integration

Students will be evaluated based on the continual development of their artistic and technical abilities.



Method

Class Performance

Integration

Students' technical and artistic improvements will be evaluated based on their ability to perform movement combinations with proper technique.

Method

Class Participation

Integration

Students' knowledge and understanding of modern dance vocabulary and terminology will be assessed through ongoing oral discussions.

Method

Final Performance

Integration

Individual growth will be assessed through the final performance of a long combination choreographed by the instructor. Evaluation will be based on the demonstration of improvements made on the movement concepts contained in the choreography, and of the student's growth in artistic ability.

Method

Group Projects

Integration

Students' comprehension of modern dance concepts and historical contexts will be evaluated through oral or written analysis of dance videos viewed in class.

Method

Oral Presentation

Integration

Students' comprehension of the ways in which the study of a technique for dance impacts personal health and self-development will be evaluated through an oral presentation discussing individual improvement of strength, flexibility, balance and endurance.

Method

Papers

Integration

Students' comprehension of modern dance concepts will be evaluated through a written analysis of a live dance performance.

Method

Self-Evaluation



Integration

Students will evaluate themselves by creating written appraisals of their own technical and artistic strengths, weaknesses, and improvements.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Demonstrate appropriate effort qualities, spatial awareness, phrasing, and technique within a performance of a 40-48 count combination choreographed and taught by the instructor.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write an analysis of a live dance performance or videoed dance performance viewed in class, , in a 2-page response paper which discusses the utilized elements of technique and artistry as well as the historical and cultural influences that inform the style of the piece. Relate your observations to course concepts and your own study of modern dance technique.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Perform demonstrated across-the-floor exercises exhibiting proper technique and artistic interpretation.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Choreograph a 16-count combination that investigates one's movement preferences and artistic voice.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a two page self-evaluation appraising your growth during the semester, evaluating your overall performance, and analyzing the ways in which the study modern dance technique has impacted your overall health and self-development.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Keep a journal over the course of the semester, discussing your journey over eighteen weeks and how your study of a technique for dance has impacted both your self-development and your overall health and wellness.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Read the article "Contemporary VS Modern," by Victoria Looseleaf, printed in DANCE MAGAZINE, November 30, 2012, in which ten dance artists/choreographers discuss their definition of the genre "contemporary dance," in relation to modern dance. Based on the contemporary and modern dances shown on video in class, and your expanding knowledge, write an essay in which you create your own definition of "contemporary" dance which you feel represents your understanding of term. Then, answer this question: What do you see as the main difference(s) between modern dance and contemporary? Is it a "look," a style, a philosophy, a timeframe, specific movement, etc.?

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Read the article, "The Transcendent Artistry of a Legendary Dancer, Four Decades In," by Wyatt Mason, about Black dance artists Bill T. Jones, in which Jones discuss the impetus of his work (which is often provocative), and the experience of being asked whether a dance can inspire people to act. In turn, Jones challenged the audience, made up of college students, "What about you? What are you pushing against? Is this your world? Do you feel this world wants you?"

Create a short modern dance study to be performed in class as your midterm, in which you embody your answers to any one or all of Jones's questions.

Course Materials

Textbooks

McCarthy-Brown, N. (2017). Dance Pedagogy for a Diverse World McFarland and Company. ISBN: 9780786497027
Laban, Rudolph and Lisa Ullmann (2011). The Mastery of Movement Dance Books Ltd.. ISBN: 978-1852731458

Other Resources

Minimum Qualification

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.

While predominately rooted in Europeanist aesthetics, modern/contemporary dance has historically demonstrated remarkable inclusivity, welcoming dancers of diverse racial and cultural backgrounds and sexual orientations. But a prevalent bias and prevailing attitude in the professional dance industry discourages those whose bodies do not conform to a specific type, and historically, students at the college level whose body types did not adhere to this standard were discouraged from pursuing dance as a career,

because as performers outside the established size range, they were not marketable. This bias didn't merely include standards of weight, but also of height. Exclusionary practices of this sort belie the established fact that the study of a technique for dance can have many positive outcomes for all student dancers regardless of race, culture, sexual orientation, gender identity and body type. As the pioneering African American modern dance choreographer Alvin Ailey famously asserted, 'Dance is for every body.' This insightful play on words underscores both the diversity of human forms and the fact that engaging in dance technique offers numerous benefits for the mind, body, and spirit. It advocates that the discipline and practice of modern/contemporary dance training should be available to all interested students, irrespective of body type or any other exclusionary criteria. In revising this course, particular care has been taken to emphasize these benefits. Additions to the Learning Objectives, Methods of Instruction, Methods of Evaluation, and Assignments, incorporate lecture, video viewing, discussion, and analysis to examine existing inequities within contemporary dance. The goal is to present this genre as an art form enriched by the contributions of all enthusiasts, regardless of race, culture, gender identity, sexual orientation, or body type, or whether they might have a professional performing career in dance. By fostering a more inclusive environment, we aim to cultivate a deeper appreciation for the diverse voices and perspectives that shape contemporary dance and promote training opportunities that provide positive outcomes and equitable experiences for all aspiring dancers. A further goal is to bring awareness to how exclusionary practices of any kind marginalize entire populations of dancers, and to effect positive change in recognizing that contemporary dance is for everyone, regardless of their background or physical attributes.

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

This course is taught through the use of visual, physical demonstration, lecture, hands-on, manipulative corrections, embodied practice through movement in relation to ballet terms, rhythms, the use of music, and immediate feedback that occurs throughout each class, over the course of the semester. This course employs various teaching methods, including physical demonstrations, lectures, hands-on activities, manipulative corrections, embodied practice through movement in connection with contemporary dance terminology, rhythms, utilization of music, and continuous immediate feedback throughout each class session over the duration of the semester. Lecture, video, assignments, various methods of instruction and evaluation, course content and interactions employed in the course are all designed to be inclusive of all races, cultures, identities, genders and body types. The implementation of different modalities affords students the opportunity to enjoy the benefits of the embodied practice of a technique for dance while also learning about historical, and cultural developments and the newest trends in contemporary dance. By implementing various modalities catering to different learning styles, including embodied practice, video, discussion, and assignments including collaboration with peers to create short dance studies, and the viewing of live performance, students directly engage with contemporary dance technique, complemented by historical and cultural practice, as well as contemporary trends in the field. This approach empowers them to excel within their own unique learning styles and ensures that students not only reap the rewards of physical movement but also acquire a comprehensive understanding of the rich context and evolution of contemporary dance. Additionally, courses in the performing arts serve as accessible platforms through which students utilize their own unique styles to express their authentic selves in the present moment through the medium of contemporary dance. Various methods of instruction and evaluation are employed, providing active interaction with course content, designed to be inclusive of all races, cultures, identities, and genders.

Interactions

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

Dance classes typically take place in a studio with other dancers, requiring students to work together as a large group during warm-up and technical exercises center floor, then break into smaller groups as they dance across the floor or perform combinations of contemporary movement together. In a typical dance class, students engage in cooperation, teamwork and collaboration as they gather in a studio alongside fellow dancers, fostering a collaborative environment throughout the session. The class typically begins with a collective warm-up, followed by technical exercises conducted center floor. Next, students break into smaller groups as they move across the floor or perform combinations of contemporary movement together. This structure fosters mutual support among classmates as they navigate various dance elements and compositions that comprise a typical class. Dance students often engage in a collaborative approach, assisting one another as they review both new and previously learned material, and engage in joint practice sessions. A supportive and communal atmosphere is created within the dance class, enabling students to learn from each other's insights and experiences while honing their skills together. Another avenue in which dance is collaborative occurs as students break into small groups to create midterm and/or final projects together in which they implement contemporary dance movement vocabularies, both invented and learned. These assignments encourage cooperation as they agree on intent/themes, rhythms, shapes, spacing, aesthetics and overall design, then perform these studies for the class. During class, students frequently pose questions to the instructor, who meticulously dissects movement into intricate details. This process involves clarifying nuances related to rhythms, aesthetics, musicality, shape, and quality of movement within contemporary dance combinations. Students will practice together, give one another feedback, and further collaborate to perfect the movement. Additionally, information and corrections are given frequently, especially hands-on, manipulative corrections, during which an instructor might ask all other students to gather round and observe as they work with an individual student to perfect a movement or attain proper alignment. Through seeing the correction being made on a classmate's body, students can often better understand how to enact the correction on their own bodies, and/or help their classmates to maintain the work they've implemented until it becomes natural to them. The instructor also provides ongoing, constant feedback to both individual students and the group. This continuous guidance is integral to refining overall technique, fostering progress, and maintaining cohesion as students dance together throughout each class session and over the course of the semester, ensuring that students receive consistent support and direction, facilitating their growth and development as dancers.

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

During a typical dance technique class, the instructor provides a combination of general and individualized feedback to students on various aspects of their performance. This includes guidance on alignment and placement, ensuring proper execution, understanding theoretical concepts, maintaining appropriate spacing, refining aesthetics, interpreting rhythm and musicality, and navigating directional changes within choreography and movement exercises. This comprehensive feedback approach is ongoing, addressing both the technical and artistic components of dance, fostering students' overall growth and proficiency. Instruction and feedback are constant throughout the class, over the course of the semester. The instructor repeatedly demonstrates movements and provides corrections, often employing physical manipulations to aid students in grasping proper limb placement and alignment within movement combinations. This hands-on approach enhances students' understanding of technique by providing tangible guidance and reinforcing correct execution through tactile feedback. Lectures on form and aesthetics continue during each class, and historical context is given in relation to specific styles of contemporary and modern movement performed. The instructor actively moves around the room, carefully observing students to assess their form and technique. They provide individualized feedback and corrections as needed, addressing any areas requiring improvement. This personalized approach ensures that each student receives tailored guidance to enhance their performance and understanding of the material. Through lectures, assigned readings, video presentations, and discussions, the instructor sheds light on historical exclusionary practices that have occurred in modern/contemporary dance, with a specific eye toward body shape and shaming, prompting critical analysis. The teaching methodologies employed actively demonstrate the evolution of contemporary dance from the early 20th century through today, including the individual student's role in this evolution. Student dancers witness how contemporary dance can continue to evolve into a technique and art form enriched by the elimination of exclusionary practices, promoting a deeper understanding of the inequities present in the past but also empowering students to envision and advocate for a more inclusive future for the art form. By engaging with the historical context of the exclusionary practices inherent in contemporary dance as a performing art form and discussing ways to address them, students realize they are not simply passive recipients of knowledge, but potential agents of change within the dance community. These teaching strategies may even increase a sense of responsibility and activism, inspiring students to contribute to the ongoing evolution of modern/contemporary dance as a more inclusive and equitable art form.

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

In a dance class, students engage with movement material and receive verbal instructions on how to execute the movements correctly, drawing upon foundational principles from start to finish. A deeper understanding and mastery of the material is forged as they actively apply theoretical concepts and technical and aesthetic guidance. Through this interactive, integrated approach, both their physical skills and theoretical knowledge are developed, ensuring a comprehensive learning experience. The instructor employs the dual approach of demonstrating movement while also giving verbal instructions, ensuring that students have multiple channels through which to understand and internalize the information, and then produce their physical interpretation. Aside from actually dancing during every class where they apply practical applications of these concepts, students watch videos of professional companies performing choreography of different styles of contemporary dance and the work of various choreographic artists, followed by analyses and discussion. Students attend a dance concert and subsequently write a response paper, delving into selected dances with a comprehensive critique. For each dance discussed, they analyze its underlying intent, examining how all elements of theatrical production for dance, including choreography, intent, technique, performance, lighting, costuming, scenic design, props, and special effects synergize to create a fully realized work of art (or not). Performance values are evaluated within the broader context of the production, considering how each component contributes to creating a cohesive and impactful experience for the audience. Through this process of evaluation and critical thinking, their understanding of dance as a multidimensional art form is deepened and refined, intensifying and strengthening their critical analysis skills. Through consistent practice and interaction with contemporary dance techniques, they consider ways in which their overall health and well-being has been improved, documenting changes in stamina, strength, agility, flexibility, endurance. As students engage with the study of contemporary dance their ability to execute dance movements with greater precision, fluidity, and adherence to specific stylistic requirements is intensified. Dancers reflect on the ways in which their personal performance and overall health and well-being are positively impacted through consistent practice and dedication to technique. These physical improvements also cultivate confidence and a sense of accomplishment in their skills as dancers. Additionally, students make connections, realizing that to maintain the growth they have achieved, they must also acknowledge the significance of prioritizing their physical and mental well-being. As they consider their own personal growth over the course of the semester, they come to more clearly appreciate the ways in which the study of dance technique represents a transformative journey, enriching their lives both physically and aesthetically.

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

The study of any technique for dance involves embodied practice supported by the cultivation of critical thinking, discernment, and self-awareness. These skills enable dancers to effectively apply self-critique and integrate corrections received on both technical and theoretical aspects. The student of dance is constantly engaged in implementing foundational techniques, exercise sequences, choreography, directional changes, and the correct quality of movement. This happens throughout class. While the body can memorize movement through repetition, the dancer must inject their performance with the proper aesthetic while also imbuing it with their own sensibilities and interpretive qualities. Additionally, they must make the movement their own, through individual expression. While engaging with the material, dancers must connect all aspects of themselves, and of the dance itself, as they perform. Dance emerges as a highly metacognitive activity, intertwining the senses with the awareness required to execute choreography accurately and expressively, enabling the dancer to develop awareness of their thinking process while engaging in learning and performing. This calls for the dancer to be in the moment with each aspect of both consciousness and physicality as they strive for artistic expression and is why students of dance often grow in both self-awareness and self-confidence: when it all comes together, it's an extraordinary

experience enhancing positive, individual outcomes. As seminal modern dancer/choreographer Martha Graham once said: "It is only through discipline that we achieve true freedom." While her sentiment may echo Plato's, she recognized the pivotal role of discipline and metacognition in uniting the various processes of human cognition typical with the study of a technique for dance.

Key: 1144