



DAN-124: BEGINNING TAP DANCE

Effective Term

Fall 2024

BOT Approval Date

06/08/2023

Discipline

DAN - Dance

Course Number

124

Course Title

Beginning Tap Dance

Short Title

Beginning Tap 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 introduces students to the uniquely American dance form known as tap dance at a beginning level with a focus on its African American roots. Basic steps, rhythms, vocabulary, beginning musicality, and movement skills are introduced. This course emphasizes fundamental tap dance skills and introduces students to the historical and cultural context of tap dance.



Requisites

Other Enrollment Criteria

Other Enrollment Criteria

Students must purchase tap shoes for their own use.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

Student Accountability Model (SAM) Priority Code (CB 09)

E - Non-Occupational

Noncredit Category (CB 22)

Y - Credit Course

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

CSU Area(s)

Approved CSU Area

E1

IGETC Area(s)

Learning Objectives

Learning Objectives

Learning Objective

1. Discover proper tap dance technique within warm-ups and across the floor combinations.
2. Exhibit improved strength, flexibility, specificity in footwork, and rhythmic understanding.
3. Demonstrate the correct execution of basic tap combinations utilizing beginning tap dance vocabulary.
4. Illustrate an understanding of rhythmic weight changes and beginning musical skills.
5. Evaluate basic count structures and/or the phrasing of a thirty-two count combination.
6. Compose a tap dance combination in response to a rhythm provided by the instructor.
7. Evaluate classroom performance and personal progress for the skill and artistry that applies specifically to the study of tap dance.
8. Demonstrate correct performance of combinations learned in class, including specific articulation of rhythm and its relationship to the music.

9. Examine the historical and cultural contexts of tap dance, understanding the form as a result of multicultural fusions and as a part of the African diaspora.
10. Analyze the ways in which the study of a technique for dance impacts healthful living and self-development.
11. Demonstrate an understanding of the cultural, historical, and political significance of tap dance in relationship to the lived experiences of African American forms and styles.
12. Differentiate between Africanist and Europeanist styles of tap through viewing of video and/or demonstration of hallmarks of both styles.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Student will consistently stick to a task.
2. Student will be open to exploration and learning about diverse cultures through dance.
3. Student will think flexibly in considering Africanist and Europeanist styles of tap dance.

Program Learning Outcomes

Learning Outcome

- Apply knowledge and skills gained to new and varied situations through dance expression.
- Compose, perform and evaluate works of artistic expression. Develop an awareness of the history, diversity, and cultural significance of dance.
- Develop an awareness of the history, diversity, and cultural significance of dance.
- Discover and evaluate movement through the use of aesthetic tools gained.
- Examine anatomical ideas and discover the connections required to demonstrate depth of knowledge and technical ability.

Institutional Learning Outcomes

- Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.
- Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.
- Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.
- Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Content

Course Activity Content

1. Basic musical vocabulary and how it applies to tap dancing.
 - a. Beat
 - b. Rest
 - c. Tempo
 - d. Accent
 - e. Phrasing
 - f. Rhythm
 - i. polyrhythm
 - g. Basic time signatures
 - i. 3/4
 - ii. 4/4
2. Beginning improvisation and choreographic elements:
 - a. Call and response
 - b. Theme and variation
 - c. Counterpoint

- d. Phrasing/timing
- e. Time, space, energy
- 3. Tap dance styles, techniques and aesthetics.
 - a. Africanist
 - i. Hoofing
 - ii. Flash
 - iii. "Black"
 - b. Africanist aesthetics
 - i. posture bent at the waist toward the earth
 - ii. rhythms exploding downwards into the earth
 - iii. Polycentrism
 - iv. Polyrhythms
 - v. High effect juxtaposition
 - vi. Contrariety (an encounter of opposites)
 - vii. Ephebism–Intensity, drive, force, vitality within performance of movement suggesting youthfulness
 - viii. Improvisation
 - ix. Aesthetic of "the cool," or "soul force"
 - c. Europeanist
 - i. Class
 - ii. "White"
 - d. Europeanist aesthetic
 - i. Upright, elongated spine
 - ii. Lighter taps
 - iii. Accentuates the importance of the couple
 - 1. Astaire and Rogers
 - iv. Movement performed in repeatable patterns
 - v. Eurocentric concept of "cool" connected to comportment appropriate of royalty, nobility
 - e. Traditional
 - i. Old style
 - f. Modern
 - i. New style
- 4. Historical and cultural contexts of tap:
 - a. Multicultural fusion
 - i. Relationship to slave trade
 - 1. African diaspora
 - 2. African rhythms
 - 3. Pattin' Juba/Hambone
 - ii. Relationship to immigration from the British Isles
 - 1. Irish jig
 - 2. English clogging
 - b. Early musical and theatrical platforms
 - i. Blackface minstrelsy
 - 1. Master Juba (William Henry Lane)
 - 2. Vaudeville
 - 3. Musical Theatre
 - 4. Dance on film
 - ii. Notable tap performers:
 - 1. Bill "Bojangles" Robinson
 - 2. Ruby Keeler
 - 3. Eleanor Powell
 - 4. Fred Astaire
 - 5. Ginger Rogers
 - 6. Gene Kelly
 - 7. The Nicholas Brothers (Harold and Fayard)
 - 8. Honi Coles
 - 9. Cholly Atkins

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- iii. Contemporary tap performers:
 - 1. Gregory Hines
 - 2. Savion Glover
 - 3. Michelle Dorrance
 - 4. Brenda Buffalino
 - 5. Basic vocabulary, patterns, combinations and rhythms – barre, center, across the floor.
 - a. Stationary steps:
 - i. Flap
 - ii. Stomp
 - iii. Spank
 - iv. Shuffle
 - v. Heel drop
 - vi. Heel dig
 - vii. Scuff
 - b. Steps with weight changes
 - i. Leap
 - ii. Ball change
 - iii. Step touch
 - iv. Step brush
 - v. Step pull
 - vi. Chug
 - vii. Stamp
 - c. Time steps and correct time step rhythms
 - i. Single shuffle
 - ii. Cincinnati Time Step
 - iii. Single Stomp Buck Step
 - iv. Single Stomp Buck Time Step
 - v. Triple Stomp Buck Time Step
 - d. Short combinations:
 - i. Waltz clog
 - ii. Cramp rolls
 - iii. Drawbacks
 - iv. Shuffle off to Buffalo
 - v. Soft shoe
 - vi. Riffs
 - e. Turns
 - i. Cramp roll turn
 - ii. Step heel
 - iii. Shuffle heel
 - iv. Maxie Ford turns
 - 6. Development of basic tap dance technique and dynamic movement skills.
 - a. Groundedness and use of plie
 - b. Use of body's own weight to facilitate the dancing
 - c. Coordination of upper and lower planes of the body
 - d. Spotting
 - e. Momentum
 - f. Strength
 - g. Control
 - h. Mobility of the joints–suppleness

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- i. Full-bodies instrumentation and dancing
 - j. Aesthetics for different styles
 - k. Focus
7. The embodied practice of basic musical vocabulary specific to tap dancing
- a. Beat
 - b. Rest
 - c. Tempo
 - d. Accent
 - e. Phrasing
 - f. Rhythm.
8. Embodied musicality.
- a. Responding to specific time signatures in music
 - b. Demonstrated relationship between performed rhythms and music
 - c. Counterpoint
 - d. Syncopation
 - e. Varied tempo and rhythms within a single movement phrase
9. Developing a plan for personal health and wellness via tap dance.
- a. Achieving health and wellness goals

Methods of Instruction

Method

Directed Study

Integration

Practice and rehearsal of combinations and improvisational elements through 'call and response' structures.

Method

Film/video Viewing and Discussion

Integration

Video viewing of renowned tap dancers with a follow up discussion of technique, artistry, and the cultural and historical context of the specific era.

Method

Homework

Integration

Analyze and evaluate the ways in which the study of tap dance impacts stability, agility, stamina, and strength, promoting overall health and fitness.

Method

In-class Exercises

Integration

Learn and rehearse tap dance combinations with a focus on rhythmic accuracy in small groups.

Method

Individual Projects

Integration

Create and perform a tap dance combination that demonstrates an understanding of rhythm, tempo, and musicality while engaging the articulation of the body as a whole.

Method

Lecture

Integration

Lecture on the cultural and historical contexts of tap dance focusing on multicultural influences and the impact of Africanist aesthetics and elements.

Method

Lecture

Integration

Lecture and demonstration by the instructor of basic tap dance steps, combinations, and rhythms followed by student practice and drills.

Method

Group Projects

Integration

Creation of a beginning-level tap dance combination of 64 counts in collaboration with other students, utilizing Africanist posture, and aesthetics such as polyrhythms, polycentrism, and/or use of heightened contrast that may include mood, attitude, or movement breaks performed without transitions resulting in the unexpected, ironic, comedic, may be innuendo-filled.

Methods of Evaluation**Method**

Class Participation

Integration

Evaluate class participation based on the development of tap dance technique, including a demonstrated understanding of applied vocabulary, rhythmic specificity and nuance, and musicality.

Method

Class Performance

Integration

Evaluation of student's ability to negotiate weight changes in conjunction with musical and rhythmic skills through an accurate elucidation of call and response structures.

Method

Class Work

Integration

Assessment of student understanding of the historical and cultural contexts of the tap dance genre through ongoing course discussions. Discussions will be evaluated for clarity of communication and the demonstrated understanding of specific eras, multicultural influences, and the impact of African diasporic elements and aesthetics.

Method

Exams/Tests

Integration

Movement exams intended to assess student progress in specificity of footwork, rhythmic articulation, technical skill, and expressed artistry.

Method

Final Performance

Integration

Final performance and evaluation of a thirty-two count combination which demonstrates basic count structures and phrasing as well as a demonstrated understanding of the skill and artistry that applies specifically to the study of tap dance.

Method

Papers

Integration

Two-page analysis paper in response to a live or recorded tap dance performance that illustrates knowledge of tap dance elements, technique, and presentational style. Papers will also be evaluated for organization, cohesion, proper use of terminology, and integration of course concepts.

Method

Self-Evaluation

Integration

Students' comprehension of the ways in which the study of tap dance has impacted their personal health and self-development will be evaluated in a written, or oral, self-evaluation that discusses individual improvement in strength, flexibility, endurance and overall well-being.

Method

Capstone Project

Integration

Evaluation of student performance of a combination featuring Africanist movement for clarity of syncopation, polyrhythms, ephebism (energy suggesting youth and vitality), and Africanist posture.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Prepare and perform a combination which demonstrates two different weight changes within at least two different rhythms. Rhythms should be well-planned and articulated for clarity of sound and specificity of movement.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

After watching a video of a performance by a noted tap dancer who embodies the Africanist aesthetic in tap, analyze the performance in a 3 page paper, discussing a minimum of three of the following elements: Africanist posture, (with body bent forward, almost in a crouch as if hunting an animal), propulsive, centrifugal movement exploding outward from the hips down into the earth, rhythms in multiple parts of the body performed simultaneously, a vital aliveness suggesting youth, high effect juxtapositions that can be jolting, jarring, unexpected, ironic, comedic, or which use a "break," and the quality of movement within the performance reflecting the all-encompassing concept of "cool" characterized as "soul force." When possible, give descriptions of movement and how it was performed to substantiate your opinions. Relate your observations to course concepts and your own study of tap dance technique.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Analyze and describe a tap dance performance, seen live or on video, in a 2-page response paper which discusses the utilized elements of technique, rhythm 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 tap dance technique.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Prepare and perform a combination which demonstrates two different weight changes within at least two different rhythms. Rhythms should be well-planned and articulated for clarity of sound and specificity of movement.



Assignment Type

Reading

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

After reading the online blog article, "The Africanist Aesthetic in American Dance Forms," by Emily Willette, Smith College, discuss the ways in which tap dance is part of the African Diaspora as well as an unique American vernacular form. Be sure to include references to the historical events which fueled the development of tap dance as well as the multicultural elements that continue to inform the genre.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Practice and perform a combination as taught by the instructor demonstrating your ability to effectively integrate specific footwork, accurate rhythms in relationship to the music, and artistry as articulated throughout the body as a whole.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a 2-page self-evaluation paper which evaluates your technical and artistic growth over the course of the semester, as well as how the study of tap dance technique has impacted your overall health, self-development, and fitness.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Create, rehearse, and perform a 32-count combination in response to a rhythm provided by the instructor evaluating the count structure and phrasing for optimal sound and performance.

Course Materials

Textbooks

Hartley, Derek. (2018). The Essential Guide to Tap Dance. The Crowood Press, 2018. ISBN 13: 978178500389.

Other Resources

Valis Hill, Constance Valis Hill. (2014). Tap Dancing America: A Cultural History Illustrated Edition, Oxford University Press; Illustrated edition. ISBN-13 : 978-0190225384

West, Colleen N. (2005). Tap Dance Fundamentals Kendall/Hunt Publishing Company. ISBN: 978-0-7575-2230-7

Class Size Information

Class Size

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

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

This course is taught utilizing lectures, visual demonstration, verbal description, hands-on feedback, movement, music, rhythms, embodied practice, and immediate assessment to deliver the content. Diverse learning modalities provide students with multiple, different ways to both access and comprehend the material, allowing students to excel according to their individual learning styles and strengths. Kinesthetic and embodied learning modalities, which are often undervalued, are at the heart of this class, facilitating student growth through class practices and instruction that rely on multiple senses. This is true of any dance technique course and other classes offered in the performing arts, which inherently engage multiple intelligences and learning styles and provide a unique educational platform for all, including those students who may not excel in traditional learning environments.

Specifically, tap dance has various cultural influences, the majority coming from two main demographic groups in the United States in the 19th century, and the dance forms that these respective groups brought with them to the U.S., which then came into contact with one another here. These two main influences are the Europeanist aesthetic of Northern Europe, as seen in English clogging and the Irish jig, and the Africanist aesthetic typified by the loose-limbed shuffling styles and buck dancing that were imported here from Africa. Both genres have distinct postures: The Irish jig and clogging are both performed upright, with a straight spine, arms held at the sides, with the jig featuring lightness of steps, (in keeping with Europeanist aesthetics that emphasized the Christian pursuit of Heaven and comportment appropriate to royalty), while Africanist forms were performed bent over at the waist, with movement exploding into the earth and featuring heavier taps that emphasized being grounded and in relationship with the earth. The cross-cultural borrowing of steps and rhythms, fused with traditional cultural and aesthetic values to create new movement styles and steps, resulting in two main forms of tap emerging: Europeanist, which includes "Class," "White," and "New Style," and Africanist, which includes "Flash," "Black," "Hoofing" and "Old Style." Sadly, while it was once the most popular dance form in America, often featured on television and in musicals both on stage and film, tap fell out of popularity, and though many popular Broadway shows of the seventies and eighties resulted in new interest, many colleges and universities no longer teach tap today, and the tap seen most often on the American stage, screen and on film, is most often "White," though of course, there are exceptions. In response to this, instructors of this course will center the class on Africanist aesthetics, elements, and influences using various modalities including lecture, video viewing, discussion, and most importantly, the teaching of the skills, rhythms, movements, and techniques of tap that are Africanist. The devaluing of African American aesthetics influences and contributions that occurred here in the U.S. will be covered in discussions which are centered around awareness of white bias and privilege, as well as white supremacy, which were at the heart of devaluing anything that was Africanist. This aesthetics, instead, will be held up and recognized for their sophistication and brilliance, rather than characterized as primitive.

As students study any dance technique, they embody their own realities, whether cultural, racial, sexual, or gender based. All are welcomed and respected within each dance course we offer, especially because of the wealth of individual styles of artistic expression that may occur in any dance class. Because tap dance for both camps emphasize rhythms, improvisation, and the expression of self in the here and now, the instructor can introduce styles from both Africanist and Europeanist aesthetics, compare and contrast, but always make sure that the Africanist styles are not considered as "primitive," or "less than," those that are more Europeanist. In teaching this course, instructors will introduce different styles in such a way as to consider systemic barriers and social oppressions that impact some students based on race, gender identity, disability, etc. and these issues will be considered with an eye toward reducing harm both in regard to both our students, and the respective art forms. Creating equitable experiences and outcomes are the goals of both the Dance Department, and the instructor for this class, especially in relation to educating students

on the vibrancy, creativity, and the amazing complexity of tap dance styles that focus on the Africanist aesthetic, and the Africanist tradition of improvisation which has helped to make American tap dance such a dynamic, creative, cultivated and refined tradition.

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

This course will be centered on and around Africanist aesthetics, elements, and influences, as they relate to Europeanist elements found in American entertainment today, and how these elements and influences came together to create an American dance form born of fusion: tap dance. Through lecture, the viewing of video, and in the teaching of the rhythms, movements, techniques and aesthetics of tap, the instructor will educate our students on the Africanist aesthetics, culminating in the all-encompassing soul force epitomized by African American performers, that defines the word "cool." Discussions will include an awareness of how white bias and the propensity of white, male minstrel performers to lampoon African American mores, manners, and specifically, movement styles on the minstrel stage, resulted not only in Africanist forms being thought of as "primitive," and "less than," European American traditions, but also in the spread of racism and stereotypes through these performances. Through this course, Africanist aesthetics, influences, rhythms, skills, and techniques will be highlighted, recognized, and contextualized through presentation of lecture, the viewing of video, physical demonstrations, and bi-weekly technique classes. Africanist elements and influences will be celebrated as the brilliant, sophisticated (not primitive) and innovative contributions that they actually are. Through this course, students will embody their own racial, gender, sexual, and cultural identities, and identify with aspects of the Africanist aesthetic, many of which are prevalent in the entertainment industry today, which they may not even have recognized as Africanist, because they have been integrated into our arts so completely, that we think of these aspects simply as "American." Without African American contributions, and the Africanist aesthetic, tap dance, jazz dance and music, and hip hop music and dance would not exist. Through this class, the effects of the Africanist aesthetic on the developments within American dance, and contributions of African Americans will be recognized and celebrated.

Interactions

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

Students in any dance technique class interact with one another at each class meeting. Everyone is present in the studio, moving together as warm-up and technical exercises are taught and practiced. They often assist one another, working together to go over new and old material, and practice together, and often, there are several students with more experience as dancers who take a leadership role within the class, often assisting their peers. Students usually break into smaller groups as they move across the floor and perform combinations. Together, they work on group dynamics as they move together, building course community and group dynamics, and also on individual expression within the group. Students choreograph midterm and final projects of original choreography utilizing the vocabulary, of the class, in this case, tap, collaborating on intent/themes, rhythms, shapes, spacing and aesthetics, then perform these dances for the class. Each contributes to the choreography of the dance that all will perform. As the class progresses from week to week, members of technique classes often build a sense of comradery over the course of a semester. Student also ask individual questions of the instructor on how to perform a specific movement, or to break down and go over segments of movement that might be more difficult. It's surprising how many times, when a student asks a question, other dancers in the course chime in, and this is another way in which they will interact with one another in a dance technique class: by supporting one another's inquiries, attempts to master movement sequences, and through watching final performances of combinations and final project dances. Dance is process and product oriented, but it is also performance-oriented, even at a beginning level, with each group moving across the floor or performing a combination together. Students typically give one another a lot of support in dance classes, as each group performs for one another within class.

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

In any dance technique class, an instructor gives constant feedback are given throughout the class both to individual students and the group as a whole to improve overall technique, in this case, in tap on a beginning level, t as students dance together at each class meeting. Both general and individualized feedback is given within any single technique class, focusing on alignment and placement, proper technique, theory, spacing, aesthetics, directional changes and especially within a tap class, rhythms and musicality within choreography and movement exercises given. This is constant throughout each class. The instructor demonstrates repeatedly, and gives corrections, including physical manipulations to help students understand proper technique within a movement combination. Lecture on form and aesthetics continues through each class, and historical context is given in relation to specific styles of tap being performed: "Broadway," "class," "acrobatic," "hoofin'" etc. The instructor literally walks the room, examining students for form, etc., and giving individualized feedback and corrections as needed. Last, through lecture, readings, the showing of videos, and discussion and analysis, the instructor provides information regarding tap's roots, especially focusing on its African origins and how, here in the United States, the African jig and Irish jig came into both contact and competition, with proponents for each being influenced by the other, making this American phenomenon a fusion form. Through instructor-to-student interactions, all students, regardless of race, culture, gender identity or body type can enjoy positive outcomes through the forwarding of an inclusive agenda and an understanding of tap as an American fusion form with African roots. Additionally, students ask questions of the instructor, who then breaks down movement into fine details, clarifying rhythms, aesthetics, musicality, shape, and quality of movement within tap combinations.

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

Again, in any dance technique class, students constantly interact with movement material and information given both verbally and performed/demonstrated by the instructor. They learn how to perform the movement correctly, utilizing foundational principles married to personal style and musicality through each class meeting. Exercises, combinations and information are given verbally and via physical demonstrations performed by their instructor. Students watch videos of professional companies performing choreography of different styles, followed by analyses and discussion. This is especially helpful when learning about different styles of tap. Many wonderful examples exist of both the more upright, Northern European (Europeanist) styles of tap, to more Africanist styles such as "flash," and "hoofing." Students attend a dance concert and write a response paper focusing on selected dances which they will critique in depth discussing choreography, and intent and how both work in concert with the music, lighting, costuming, sets, set pieces, props, the space, and technique and individual performance values to produce a homogenous experience. This is valuable even if there were no tap pieces in the concert. If this is the case, the instructor may show a DVD of such Broadway offerings as "Bring in 'da Noise, Bring in 'da Funk," "The Tap Dance Kid," or the film "Tap," for the Africanist styles, or show "42nd Street" to show Europeanist styles of tap, followed by discussion in which student opinions are valued. Students will also interact with tap vocabulary in considering the ways in which a technique for dance enhances personal performance and overall health and well-being in regard to stamina, strength, agility, flexibility, endurance, and the overall ability to implement tap aesthetics of different styles during performance in class. Last, through interaction with information learned in lecture, readings, the showing of videos, and discussion and analysis, the students truly begin to understand how two major influences from opposite ends of the globe came together in the United States, creating dance forms born from existing genres coming together through fusion, which could only have happened here in America at that time in history. Through student-to-content interaction, the positive agenda of today's standards in Dance Studies are learned.

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

The study of any dance technique involves embodied practice which must also be supported by active listening, critical thinking, discernment, the development of an "eye" for dance, and self-awareness in order to be able to implement self-critique, and corrections given on the technical, expressive, or theoretical sides. The dance student is constantly thinking about implementation of foundational techniques throughout a class, as well as what step or movement comes next, which direction to dance, what quality of movement to imbue it with, and, especially in a tap class, the rhythmical dynamics and complexities, and musicality that is at the heart of this genre. Students will even begin to work on being able to improvise, an important element in the Africanist aesthetic. Additionally, while the body has the ability to memorize movement through repetition, the dance student must also imbue their performance with the proper aesthetic and bring to it their own sensibilities and interpretive qualities. They must make the movement their own and add their own level of expression to its performance. Dance is very meta, because in any dance class, those participating never stop interacting with the material as they connect all aspects of themselves through its performance. Dancers connect body, mind, musicality, rhythm, and expressive qualities, which merge with technique, theory, and aesthetics within their performances. Dance demands that the student be in the moment with the movement material, technical and theoretical information, and musicality, and also connect with themselves as expressive human beings. This is an extraordinary experience that greatly enhances positive, individual outcomes.

Key: 1148