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# DAN-129: INTERMEDIATE TAP DANCE

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**Effective Term**

Fall 2024

**BOT Approval Date**

12/14/2023

**Discipline**

DAN - Dance

**Course Number**

129

**Course Title**

Intermediate Tap Dance

**Short Title**

Intermediate 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 facilitates the continued study of tap dance beyond a beginning level, focusing on its African American roots, and the synthesis of technical skill with artistic expression. Through the study of trends in tap, film, concert dance, and television, students will deepen their coordination, strength, stamina, rhythm and personal style and expression, and increase dance proficiency specific to the analysis and practice of syncopated and swing rhythms within extended combinations and improvisations.

**Attach Supporting Documents**

AA in Dance (Transfer) Associate in Arts\_2020.pdf

DANCE CERTIFICATE COURSE LEAF .docx

Dance Associate in Arts\_2021 transfer degree.pdf



## Requisites

### Prerequisite(s)

| Prerequisite(s) (must be taken before) |
|----------------------------------------|
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|                                                       |
|-------------------------------------------------------|
| DAN-124 (with a grade of C or better) or by audition. |
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### Other Enrollment Criteria

| Other Enrollment Criteria |
|---------------------------|
|---------------------------|

|                                                       |
|-------------------------------------------------------|
| The student must provide tap shoes for their own use. |
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## Codes

### TOP Code (CB 03)

1008.00 - Dance

### CIP Code

50.0399 - Dance, Other.

### 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

C1

## IGETC Area(s)

## Learning Objectives

### Learning Objectives

| Learning Objective |
|--------------------|
|--------------------|

- |                                                                                                                                |
|--------------------------------------------------------------------------------------------------------------------------------|
| 1. Examine the historical and cultural contexts of tap dance as an original jazz dance style within American vernacular dance. |
| 2. Demonstrate correct warm-up techniques.                                                                                     |
| 3. Compose and perform improvisations and combinations with rhythmic accuracy and full-bodied musicality.                      |
| 4. Analyze the artistry and contribution of renowned tap dance artists and discuss their impact on tap dance history.          |
| 5. Demonstrate growth in musicality, control, dynamic movement skills and tap dance vocabulary at an intermediate level.       |

6. Assess and evaluate a tap combination performed by a classmate or from a live performance.
7. Exhibit an understanding of syncopated and swing rhythms through performance of combinations.
8. Analyze the ways in which the study of a technique for dance impacts healthful living and self-development.
9. Distinguish appropriate practices for injury prevention through the application of proper warm up, dynamic alignment for Europeanist and Africanist postures, and core support.
10. Demonstrate an understanding of the cultural, historical, and political significance of tap dance in relationship to the lived experiences of African Americans and Africanist forms.

## Learning Outcome Information

### Course Learning Outcomes

#### Learning Outcome

1. The student will consistently stick to a task.
2. The student will demonstrate flexibility in considering differences between Africanist and Europeanist styles of tap.
3. Students will demonstrate individual expression through the performance of tap combinations.

### 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.
- 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.
- Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

## Content

### Course Activity Content

1. Tap dance vocabulary at an intermediate level- center, across the floor or at the barre
  - a. Stationary steps
  - b. Locomotor steps and steps with weight change
  - c. Single, double and triple time steps with or without breaks
  - d. Warm-up combination utilizing proper rhythmic footwork and full-bodied movement
2. Rhythmic vocabulary as it relates to tap dancing
  - a. Syncopation
  - b. Swing Rhythm
  - c. Triplet Rhythm
  - d. Musicality with a sense of mobility
  - e. Counterpoint
  - f. Beat
  - g. Tempo
  - h. Rest

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- i. Phrasing
      - j. Break (complete stop)
  3. Development of Vocabulary and Tap Dance technique
    - a. Time Steps and Variations
    - b. Riffs
    - c. Cramprolls
    - d. Waltz-clog
    - e. Drawbacks
    - f. Turns
    - g. Flash Steps
    - h. Over-the-top
    - i. Other vocabulary appropriate for intermediate level
  4. On-going Improvisation and Choreographic Studies
    - a. Theme and variation
    - b. Musical accompaniment
    - c. Call and response
    - d. Phrasing
  5. Tap "Dancing" - Style, Technique and Performance
    - a. Musicality
    - b. Swing, mobility and momentum in space
    - c. Coordination
    - d. Strength and control
    - e. Mobility of the joints (ankles, knees, and hips) through use of plie
    - f. Full-bodied instrumentation/dancing
    - g. Performance aesthetics
    - h. Focus and execution
  6. Historical and cultural contexts of Tap Dance
    - a. Multicultural fusion
    - b. African Diaspora-relationship to slave trade
      - i. African influences and aesthetics
        1. African rhythms
        2. Pattin' Juba
    - c. African American vernacular language
    - d. Relationship to immigration
      - i. Ireland
        1. Clogging
        2. Jig
  7. Early musical and theatrical platforms
    - a. Minstrelsy
      - i. Master Juba (William Henry Lane)
    - b. Vaudeville
    - c. Musical Theater
  8. Dance on film
  9. Notable tap dancers
    - a. Bill Robinson
    - b. Honi Coles
    - c. John W. Bubbles
    - d. The Nicholas Brothers (Harold and Fayard)
    - e. Fred Astaire
    - f. Ginger Rogers
    - g. Ruby Keeler
    - h. Eleanor Powell
    - i. Gene Kelly
  10. Contemporary Tap Dance artists
    - a. Gregory Hines
    - b. Savion Glover

- c. Michelle Dorrance
  - d. Chloe Arnold
  - e. Maud Arnold
  - f. Ivy Anderson
  - g. Anissa Lee
11. Establishing personal health and wellness goal
- a. Technical development and achievement
  - b. Healthy approaches to rest and nutrition
  - c. Physical fitness and development
12. Achieving health and wellness goals
- a. Personal responsibility
  - b. Physical, social and psychological demands and issues
  - c. Assessing self-development
  - d. Understanding safe techniques for tap dance technique
13. The Africanist Aesthetic
- a. Contrariety
    - i. Central to Africanist aesthetic: an encounter of opposites
    - ii. Created by opposites coming into contact with one another
    - iii. Not necessary to experience resolution
    - iv. May include vocal work
      - 1. Sounds cacophonous to untrained ear
      - 2. Grating
  - b. Polycentrism/Polyrhythms
    - i. Movement may emanate from more than one center in the body
      - 1. Two or more centers may operate simultaneously
    - ii. Democracy of body parts
      - 1. Dancer may perform one rhythm in the hips, another in the shoulders, a third with the head, and none may be "leading"
    - iii. Is not centered in a uplifted, centered torso like in Europeanist dance forms
      - 1. Movement emanates from a "get down" position, bent at the waist, with propulsive rhythms exploding downwards into the ground
  - c. High Affect Juxtaposition
    - i. A heightened contrast that may include mood, attitude, or movement breaks performed without transitions
    - ii. Results in the unexpected, ironic, comedic, may be innuendo-filled
    - iii. Africanist use of heightened contrast goes beyond what would be considered normal use of contrast in Europeanist aesthetic
      - 1. Africanist use of heightened contrast goes beyond what would be considered normal use of contrast in Europeanist aesthetic
        - a. Juxtapositions often jolting
        - b. Use of the "break," or complete stop also done in such a way as to seem jarring or unfulfilled
    - iv. For the audience, high affect juxtaposition may result in elation
  - d. Ephebism-from Greek word meaning youth (suggesting youthful energy)
    - i. Kinesthetic intensity in which drive, force, vitality, sharpness, speed are all attributes
      - 1. recognizes feeling as sensation rather than emotion
    - ii. Phrasing of every step and note performed with consummate vitality
    - iii. Sense of swing
    - iv. Response to rhythm
    - v. A vital "aliveness" despite age of dancer
    - vi. Values suppleness and agility over correct alignment
    - vii. Rhythmic speed, sharpness and sense of attack
      - 1. Percussive force of movement centered in one or more body part juxtaposed with rhythm is the principle value, combining to create youthful energy, joy, exuberance, vitality
  - e. The all-embracing aesthetic of the cool
    - i. Characterized as "soul force"
      - 1. All-embracing attitude of positivity "combining ideals of composure, silence, healing and social purification" (Gottschild 12).
      - 2. Coolness "results from the juxtaposition of detachment with intensity" (Gottschild 13)

- a. Often simultaneously playful, funny, or humorous (inciting laughter) paired with the tragic with a touch of self-mocking (Gottschild 13).
- ii. Performance is composed, collected, self-possessed, imperturbable, audacious, presumptuous, impertinent, brazen, forward, fresh
- iii. Highly desirable state of being
- iv. Associated with deities called orishas, who are deified ancestors or personified natural forces
  - 1. Classified as being "hot" or "cool"

#### 14. Europeanist Aesthetic

- a. Highly values the upright, uplifted torso as the center from which movement emanates.
  - i. The spine is upright and erect reflecting the aesthetic of the aristocratic ideal of comportment and noble carriage created in the royal court system
    - 1. Ideals of comportment reflect rank within society
      - a. Stressed proper behavior
    - 2. Elongation of spine is mirrored in ideals of extension of legs in modern western performing dance forms
    - 3. Proper carriage of the body extends to prescribed, classical use of the arms, as typified in ballet, in which they are curved at the elbow with the elbows also lifted
      - a. Features prescribed movement of the arms in relation to the upper body and placement of the feet
  - ii. Until the twist separated the couple in the early sixties, both social and performing dance forms stressed the couple
    - 1. Classical ballet developed partnering, in which male and female dancers performed intricate choreography
    - 2. Social dance evolved to feature the couple dancing together in close embrace
      - a. African dance forms stress the group, traditionally do not dance in couples
      - b. Soloists come to the center of the circle or front of the line to improvise
        - i. Improvisation not a Europeanist tradition
  - iii. Stressed elegance and grace while also making movement look effortless.
    - 1. Great effort and years invested in learning to perform according to aesthetic of almost impossible elegance combined with seemingly effortless grace
  - iv. Traditionally danced in lines and circles following fixed steps in a repeatable pattern requiring instruction from a dancing master
    - 1. Adherence and conforming to group norms of movement, movement qualities and behavior stressed.
      - a. Improvisation not valued.
      - b. Rhythms while dancing were set and evenly paced
        - i. Syncopation not a Europeanist tradition or aesthetic
  - v. Also has a version of cool related to ideals depicting station in life
    - 1. Court dance demonstrated this concept through courtly behavior in which the courtiers showed what it is to be royal or noble through proper performance and comportment
      - a. Not dancing well could result in demotion of rank
        - i. Quality of performance translated to social dance amongst those who were not members of the nobility through adoption of court dances to everyday life
          - 1. Through the 19<sup>th</sup> century, Western social dance valued noble aesthetics
          - 2. Some ballroom dance forms continue to do so
          - 3. Western performing dance forms such as ballet, modern/contemporary dance, and jazz dance incorporated these ideals into technique and theory
        - b. At court, dancing well was a means of rising in rank
  - vi. Conformity was highly valued

#### 15. Tap dance movement vocabulary at an intermediate level--center, across the floor or at the barre

- a. Stationary steps
  - i. Flap
  - ii. Stomp
  - iii. Spank
  - iv. Shuffle
  - v. Heel drop
  - vi. Heel dig
- b. Locomotor steps/steps with weight change
  - i. Leap
  - ii. Ball change
  - iii. Step
  - iv. Step brush or pull

- v. Chug
  - vi. Stamp
  - c. Single, double and triple time steps with or without breaks
  - d. Warm-up combination utilizing proper rhythmic footwork and full-bodied movement
16. Rhythmic vocabulary as it relates to tap dancing
- a. Syncopation
  - b. Swing Rhythm
  - c. Triplet Rhythm
  - d. Musicality with a sense of mobility
  - e. Counterpoint
  - f. Beat
  - g. Tempo
  - h. Rest
  - i. Phrasing
17. Development of vocabulary and tap dance technique
- a. Time steps and variations
    - i. Single, double, triple with both set and improvised breaks
  - b. Riffs
    - i. Pendulum
    - ii. Leaping
    - iii. Turning
  - c. Cramprolles
    - i. Traveling
    - ii. Turning
    - iii. Alternating
  - d. Waltz-clop
  - e. Drawbacks
    - i. right
    - ii. left
    - iii. alternating
  - f. Turns
    - i. spins with or without taps
    - ii. barrel rolls
    - iii. flap heel
    - iv. stamp shuffle step
  - g. Flash steps
  - h. Over-the-top
    - i. wings
  - i. Other vocabulary appropriate for intermediate level
18. Assessment and evaluation of health and wellness goals
- a. Analysis of personal growth toward achieving one's goals
  - b. Developing and modifying personal plan to achieve one's goals
  - c. Modifying goals as necessary

#### Work Cited

Dixon Gottschild, Brenda. "Digging the Africanist Presence in American Performance: Dance and Other Contexts." Westport, Connecticut, Praeger, June 30, 1998.

## Methods of Instruction

### Method

Activity

### Integration

Analysis and practice of the use of weight and momentum as it relates to tap dance styles.

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**Method**

Critique

**Integration**

Feedback and critique of class combinations based on performance of rhythmic patterns, performance style, and sequence retention.

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**Method**

Directed Study

**Integration**

Lecture and discussion of the historical and cultural contexts of tap dance with or without video examples.

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**Method**

Discussion

**Integration**

Class discussion and practice of tap dance styles and techniques.

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**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.

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**Method**

In-class Exercises

**Integration**

Student practice and performance of class combinations in large and small groups.

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**Method**

Lecture and demonstration

**Integration**

Instructor lecture and demonstration of vocabulary and performance aesthetics followed by student recreation and reflection.

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**Method**

Film/video Viewing and Discussion

**Integration**

Viewing of Africanist and Europeanist styles of tap followed by discussion highlighting the differences, pointing out aspects of both the African and Europeanist aesthetics.

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## Methods of Evaluation

### Method

Class Participation

### Integration

Evaluation of student performance of warm-up techniques through analysis of rhythmic accuracy and use of momentum.

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### Method

Class Performance

### Integration

The student will be evaluated for clarity in performance of class combinations based on the effective utilization of style and technique.

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### Method

Class Work

### Integration

The student will be evaluated based on their rhythmic comprehension and ability to improvise in response to 'call and response' structures.

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### Method

Final Performance

### Integration

Performance of a detailed combination choreographed/structured by instructor or student will be evaluated for accuracy in rhythm, timing and relationship to music.

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### Method

Homework

### 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.

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### 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.

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### Method

Capstone Project

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**Integration**

Evaluation of choreography assignment for inclusion of Africanist aesthetics and details in a tap combination created by students collaborating in a small group, for demonstrated understanding and incorporation of correct posture, clarity of rhythms and other Africanist aesthetics included.

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**Assignments****Assignment Type**

Other

**In-class and/or outside of class**

In-class

**Formative or Summative**

Formative

**Assignment**

Create a 32-count combination which integrates a single, double, or triple time step with your own choreographed break which demonstrates your understanding of timing and artistry.

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**Assignment Type**

Other

**In-class and/or outside of class**

In-class

**Formative or Summative**

Formative

**Assignment**

Analyze the rhythmic structure and phrasing of a combination performed by self or instructor that demonstrates your understanding of the relationship between the music and the dance, including the use of syncopation and varied timings.

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**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.

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**Assignment Type**

Writing

**In-class and/or outside of class**

Outside of class

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**Formative or Summative**

Summative

**Assignment**

After viewing examples of both Europeanist and Africanist styles of tap, write a two-page paper comparing, contrasting, and analyzing both styles, with particular attention to differences in aesthetics, including proper alignment/postures, performance styles and look, the essence of "cool," for both, as well as other different aesthetics representing both styles.

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**Assignment Type**

Reading

**In-class and/or outside of class**

In-class

**Formative or Summative**

Formative

**Assignment**

Read the the handout, "The Africanist Aesthetic." In small groups, identify aspects of the Africanist Aesthetic found in performances by peers of the midterm combination. Each group should assess the performances of all other groups as they perform the midterm. Discussion will follow each performance to identify all Africanist Aesthetics observed.

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**Assignment Type**

Reading

**In-class and/or outside of class**

Outside of class

**Formative or Summative**

Summative

**Assignment**

Read the articles, "New York Today: The Tale of Tap Dancing," by Alexandra S. Levine and Jonathan Wolfe, and "Tap Dance," by Rusty Frank. After reading both articles, categorize contributions to tap by each of the following prime movers: William Henry Lane, Bill "Bojangles" Robinson, John Bubbles, Gregory Hines and Savion Glover.

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**Course Materials****Textbooks**

Weedall, Simeon. (2023), The Complete Beginners Guide: Independently Published, (Aug 18, 2023). ISBN-13 : 979-8859805938

**Other Resources**

Knowles, Mark. (2012). The Tap Dance Dictionary: Reprint Ed. McFarland & Company. ISBN-13 : 978-0786471645

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

Gray, Acia. (2002). The Souls of Your Feet: A Tap Dance Guidebook for Rhythm. Grand Weaver's Publishing; 1st edition. ISBN-13 : 978-0966744507

Seibert, Brian (2015). What the Eye Hears: A History of Tap Dancing Farrar, Straus and Giroux. ISBN: 978-0865479531

Duffy, Barbara. (2017). Tap Into Improv: A Guide to Tap Dance Improvisation, CreateSpace Independent Publishing Platform. ISBN-13 : 978-1977783066

Frank, Rusty (1995). TAP! The Greatest Tap Dance Stars and Their Stories 1900-1955. Da Capo Press; REV edition; ISBN-13 : 978-0306806353.

Feldman, Anita. (1995). Inside Tap: Technique and Improvisation for Today's Tap Dancer. Princeton Book Company. ISBN-13 : 978-0871271990.

## 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.

Any dance class is, at its heart, a shared kinesthetic experience that includes embodied learning modalities that are often undervalued. Because students learn differently, diverse modalities utilized provide students with multiple, different ways to access and comprehend the material, allowing them to excel according to their own individual learning styles and strengths. Embodied learning affords the dancer the ability to use their body as a means of expression, of translating what we think, feel, and experience into movement. It is deeply embedded. Learning with both your mind and your body engaged together brings greater and long lasting retention. Embodying ourselves makes us more comfortable with ourselves, our body types, and with expressing what we are experiencing. Self-confidence grows as students embody movement, express themselves through dance, and experience both diversity and inclusion for all through moving together through space, sweating together, and shared endeavor.

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 focus on Africanist aesthetics, elements, and influences in the uniquely American dance form known as tap. Students will study the rhythms, movements, techniques, postures and aesthetics of tap, including rhythms and improvisation, while at the same time learning about the Africanist aesthetic in dance in relation to those that are Europeanist. Differing modalities will be employed. Through lecture and discussion, students will become more aware of how white bias resulted in Africanist forms of dance being considered "primitive," and somehow "less than," those that emanated from white European American culture. These two methods of instruction will also be employed to celebrate African American contributions to the development of both tap dance as a performing art form, and also to overall American culture. Additionally, strategies for injury prevention, and overall health and well-being will be covered during in-class discussions, as students discover, determine and differentiate ways in which a technique for dance, and especially tap dance, which is highly aerobic, positively impact physical ability, mental acuteness, strength, endurance, flexibility, agility, musicality, and the ability to learn and retain movement, including complex rhythms on the intermediate level. Students will assess their own growth over the semester, and be able to give and receive feedback, encouragement, and support to their peers. Through class performance, students will be able to gauge their own improvement and growth in learning not just tap sequences, but the implementation of Africanist elements and aesthetics, especially the all encompassing concept of "cool," characterized by the "soul force," present in all African and African American performing art forms. The contributions of individual students through self-expression and performance of tap combinations, including original choreographies which students will create and perform, either as solos or collaborative group projects, will celebrate the individual, in the same way that African dance forms feature a soloist coming to the center of the circle or the front of the line: All have something to share, and all are welcome and valued as members of the MSJC Dance Department. Individual identities, including those of race, gender, culture, sexuality, or other identities are may be expressed through movement sequences learned in class and performed for the group, through all aspects of class, whether during warm-up exercises, moving across the floor, or performing combinations either taught by the instructor, created by the student, or improvised. Africanist elements and influences will be celebrated for their brilliance, sophistication and innovations, students will embody their own racial, gender, sexual, and cultural identities through movement and embodied expression, and African and African American contributions to tap dance as an American fusion art form will be celebrated and held up as highlights of American ingenuity and invention.

## **Interactions**

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

In any dance technique class, students are in the same boat together: they are learning movement sequences, combinations, and exercises from their instructor that teach them about the genre they are studying; in this case, intermediate tap. Students interact with one another at every class meeting, whether they are warming up, moving across the floor, performing combinations in small groups center floor, or working on a shared choreography assignment with partners for a midterm or final project. A technique class is a shared experience. Students often assist one another, with those who know the material well helping out those who might be struggling, or who missed a class and need to catch up. Often, they break into smaller learning communities within class to perfect a combination for performance to the entire class.

Together, they work on group dynamics as they move together, building course community and group dynamics, and also on individual expression within the group. When working on choreographic assignments, they collaborate on intent/themes, the creation of choreography and how music will be used, all while utilizing the vocabulary of tap, and its rhythms, shapes, spacing, and aesthetics. They work in concert with one another to perform these short dances for shared and/or individual grades, all the while building comradery within their small groups, and overall, within the entire group as a class. This comradery results in giving one another support, feedback, and encouragement, especially when watching final performances of midterm and final project dances created by their peers. Again, they're all in the same boat! Because dance is process and product oriented, and also performance-oriented, this kind of support begins early in the semester, with each group moving across the floor or performing a combination together, and the rest of the class supporting their efforts and cheering them on. Over the course of a semester, a dance technique class often gels into a unit, and students will look forward to class not just to learn new movement and stay in shape, but to be a part of a group that works hard together, sweats together, and has a lot of fun while doing so.

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

Dance technique classes provide a special opportunity for students to interact with their instructors in a way they don't get to experience in a regular, lecture or online course. Everyone is in the same room together. The instructor teaches movement exercises, with built from class to class, while also giving constant feedback throughout each class, both to the group as a whole, and also to individual students. The instructor literally walks the room, giving information, both verbally and physically, individual instruction, and corrections. This constant information and feedback focuses on many aspects of a dance class: proper technique, alignment (including the bent forward at the waist posture utilized in Africanist dance forms), theory, spacing, directional changes, the space, aesthetics, rhythms, and musicality, whether traveling across the floor, or performing a combination center floor. This is constant throughout each class. The instructor demonstrates repeatedly, gives corrections, encourages, praises, and then demonstrates again, or turns the students loose to experiment and explore based on a demonstrated rhythm. Lecture on form and aesthetics continues through each class, and historical context is given in relation to specific styles of tap being performed. Various modalities including lecture, readings, the showing of videos, and discussion and analysis, are implemented, with the instructor focusing on tap's African

roots, and how the Africanist and Europeanist aesthetics caused tap to develop two very distinct styles, and how dance battles and competitions between African and European proponents caused each side to grow as they stole steps and were influenced by one another while still retaining their own aesthetics. Students ask questions about movement material, and the instructor then breaks down movement into fine details, clarifying rhythms, aesthetics, musicality, shape, and quality of movement within tap combinations. Finally, 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, as they study this uniquely American form on the intermediate level.

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

In dance technique class, students constantly interact with course materials. This occurs through various methods. The instructor teaches movement, how to properly achieve that movement, and the aesthetics that are appropriate. This includes giving information about theory, history, and culture. The student utilizes foundational principles within their performance of the steps, rhythms, directional changes, etc., while also imbuing their performance with musicality, personal style and artistic expressiveness. Exercises, combinations and information are given verbally and via physical demonstrations. Students do much more than copy what their instructor did. The whole self is engaged. Videos of professional companies performing choreography of different styles, including examples of both the more upright, Northern European (Europeanist) styles of tap, and more Africanist styles such as "flash," and "hoofing," are implemented, followed by analyses and discussion. Students attend a dance concert and respond to selected dances in a critique paper, which allows them to consider not just individual performances and choreographies, but how design elements such as lighting, costuming, sets, props, set pieces, and special effects work in concert to produce a fully realized dance and homogenous experience. Broadway offerings such as "Bring in 'da Noise, Bring in 'da Funk," "The Tap Dance Kid," the classic "Stormy Weather," or the film "Tap," may be shown in class as examples of Africanist styles, or "42nd Street," or "The Gay Divorce," may be shown as an example of Europeanist styles of tap. Viewings are followed by discussion in which student opinions are sought after and valued. Students also interact with tap using intermediate tap dance vocabulary, and consider ways in which their individual strength, stamina, agility, flexibility, endurance and ability to dance using different styles and aesthetics of tap are impacted by their study of tap dance over the course of a semester. Last, but not least important, students interact with information learned via various methodologies including lecture, readings, video viewing, discussion and analysis, coupled with or incorporated into twice-weekly technique classes to make connections between mind, body, material and individual expression, all of which facilitate personal growth. Their understanding of tap from an Africanist point of view, helps them to connect how indebted the United States is to African American innovators and contributors, and the Africanist aesthetic, which influences American arts and entertainment forms. Through student to content interaction, the whole self is engaged, and the positive agenda of today's standards in Dance Studies help to inform their lives.

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

Dance is very meta. It combines embodied practice, active listening, critical thinking, discernment, the development of an "eye," for dance, self-awareness and spatial and kinesthetic awareness, and in the case of intermediate tap dance, the synthesis of new movement vocabulary, including new rhythms and intricate weight changes, with the ability to learn and retain movement, and to improvise, while also implementing good technique and demonstrating artistic expression. In any dance technique course, students must do much more than learn steps: they must implement foundational techniques within the performance of choreography, while also imbuing a combination with individual expression, all the while remaining aware of where they are in the space in relation to other dancers, through directional changes, while also moving full out. In an intermediate tap class, we must also add to this list the rhythmical dynamics and complexities that are at the heart of this genre, musicality and proper aesthetics to the tap style being performed. The body has the ability to learn and retain choreography kinesthetically, through repetition, but with tap, the improvisational aspect means that dancers will often be called upon to respond to musical rhythms with movement that echoes or adds to the rhythm played. Both call and response and improvisation necessitate the tap dancer to be in the moment, connecting body, mind, musicality, rhythm, and expressive qualities, while also implementing technique, theory and aesthetics with their artistic expression. All the while, the dancer never stops interpreting or interacting with the music. A good technique dance class demands that the dancer is fully connected with all aspects of self, full present, and engaged in in order to be able to achieve this: it can't get much more meta than that!

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