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TRANSFORMATIVE DANCE PEDAGOGY

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TRANSFORMATIVE DANCE PEDAGOGY

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For my mother, Mary Beth Nance,
who always believed in me
and encouraged me throughout the journey
of this dissertation.

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Abstract

This study is a qualitative exploration utilizing content analysis and analytic induction in an interdisciplinary exploration of educational principles and dance pedagogy. Data consists of educational theory, dance pedagogy, dance history, and the observations and experiences of the researcher.

The complex challenges of dance pedagogy are explored for the purpose of better dance pedagogy in postsecondary realms. Some scholars have called for new, more resonant, models for higher education dance pedagogy. This study envisions transformative postsecondary dance pedagogy, embracing both educational tenets and dance performance with schemata applicable for both experiential learning and dance technique training.

Preface

Because this study draws upon my experience in dance pedagogy and dance education, my background must be presented. I teach theatrical dance forms of ballet, jazz, and modern dance to college students and my adult dance company in Oklahoma City. For the past thirty years I have studied ballet, modern dance, jazz, hip hop, historical dance, and ballroom, including rhythm and swing, and have taught dance and fitness classes. I have learned a lot since I began teaching dance in the 1980s. Indeed, all of my practical knowledge of dance pedagogy stems from my experiences. There were no teaching methods classes in my undergraduate program in modern dance pedagogy. Following dance pedagogy tradition, I believed I was expected to simply teach as I was taught. Thus everything I knew came from my recollection of former teachers' methods—and sorting through what I determined was good and what was bad.

Even though I taught dance, I continued taking dance technique classes from other instructors. Wanting to experience a challenging dance class, concentrating on my own technique, I also hoped to absorb new material or ideas for choreography, and learn whatever I could about teaching methods from my peers.

As a graduate student at the University of Oklahoma, I was fortunate enough to be able to study dance pedagogy with my former dance professor, Mary Margaret Holt, now director of the O.U. School of Dance as well as its resident ballet company, Oklahoma Festival Ballet. From those two graduate level dance pedagogy classes with her I learned additional dance pedagogy and dance education. From my students along the way, I have also learned so much about

teaching the art of dance. From these experiences over the past thirty years, I have come to realize the complexity and the challenges of dance pedagogy.

My experiences at the O.U. School of Dance also contributed to my understanding of dance history, as well as the role of dance in society. As a graduate student, I was fortunate enough to take graduate level dance history courses with professor, notable dance historian and dance critic Dr. Camille Hardy. Subsequently, I served as her graduate assistant, and also worked with her in special studies. These experiences combined to grant me further understanding of the development of dance pedagogy.

My dance history classes with Dr. Hardy built upon my previous dance history interest. My master's thesis during my studies at Virginia Commonwealth University concerned dance history, tracing the development of ballet through the early colonization of America, and studying the development of social dance and its significance in colonial Virginia.

My recent graduate study in the College of Education at the University of Oklahoma also led me into the fascinating world of educational theory and scholarship. Majoring in Instructional Leadership and Academic Curriculum, I learned not only about education, but also philosophy, including the history of the development of Western ideas. This taught me the transformative power of philosophy. I also learned how education has and does affect society. These experiences shaped my understanding of education, and represent my educational background pertinent to this study.

The purpose of this study is to explore dance pedagogy for better dance pedagogy in postsecondary realms. Utilizing various sources of literature, as well as personal observations and experiences, I explore dance pedagogy and educational philosophy. Drawing upon these interdisciplinary sources, I envision transformative dance pedagogy and education.

Lastly, dance pedagogy utilizes a broad vocabulary of terminology not common to those outside of the world of dance. Therefore, a glossary of dance terms pertinent to this study is included in the dissertation.

Chapter 1:

Dance Pedagogy

Dance cannot be taught by itself without the teacher. It cannot be learned on a computer, or read from a book. The medium of the art of dance is the dancer's body, and dance pedagogy involves extreme attention to detail. Teaching dance involves close observation and analysis as well as deconstructing and reassembling parts into a whole. The dance instructor must be present and fully engaged.

A postsecondary theatrical dance class, such as ballet, jazz, or modern dance, ideally begins with the dance instructor selecting reasonable goals and objectives. The teacher considers the over-arching goals of the students, that is, the *reason* they are taking the class. For example, are they a recreational dancer or an aspiring dance artist?

After deciding upon the students' general needs pertaining to their technical level, the dance instructor considers the appropriate level of challenges for the class, and the overall class objectives. The larger class objectives guide the pedagogy. Beginning classes in essence include teaching broad-based concepts whereas advanced classes have fewer concepts and much more detail.

Objectives for a low level postsecondary dance class in ballet, modern dance, and jazz, for example, may include the following:

- Proper use of *plié* for jumps, turns, linking steps;
- Demonstrated knowledge of the use of the core (solar plexus);
- Understanding and utilization of proper weight shift;

- Proper rotation of the legs, turned out from the hips not the feet;
- Proper alignment;
- Working knowledge of class terminology/concepts from the class vocabulary list.

Ideally, the dance teacher assembles a vocabulary list which includes concepts and terminology representing the important constructs of the class. This may include idioms of the dance style as well as concepts regarding class objectives. Beyond physical positions and movements, a vocabulary list for a beginning theatrical dance style class may begin with such concepts as:

- "Center" or solar plexus;
- Toe base (for aligning over the ball of the foot and first two toes);
- *Tendu, Dégagé.*

This listing is only the beginning of such a vocabulary list. In essence, the most important terms and concepts that will be taught in the class appear on the vocabulary list.

After considering the students' level of advancement, and the number and length of class meetings in the teaching term, the dance instructor then divides the teaching term into smaller units, and reviews the goals to examine the objectives carefully and decide how they can be effectively distributed in the units. The teacher then ideally creates an outline or lesson plan for each class in each week, striving to connect exercises within a class and also connecting each class to the next. The instructor breaks down objectives into smaller/simpler stages. Then the dance master plans the teaching of the material in the reverse order. For example,

if a class plan included an objective of students learning *développé*, (the leg moving up the other leg then extending), the instructor might first teach *pas de cheval* (literally, *step of the horse*, which is similar to the *développé* movement but smaller, and more easily achievable).

For low-level classes it is crucial for class objectives to address alignment, weight distribution, and working from his or her center (or solar plexus) since these concepts are often foreign to beginners and can hold them back. Specifically, those objectives lead the student to be able to get over their leg, work from a correct stance, effectively shift their weight in a movement, and be able to find their balance in *relevé* (rising up and balancing on the balls of the feet). Indeed, how basic placement and alignment are to effective dance training cannot be overstressed. Moreover, one of the biggest ongoing challenges for beginning and intermediate students is weight distribution *en demi-pointe*. Students usually distribute their weight over the outer edges of the feet and struggle for balance. This practice is extremely widespread and I have found good results for helping them by utilizing a large drawing of the underside of a foot, illustrating where weight should be placed.

Placement is also a problem in students of all levels if they are not fully over the standing leg, resulting in the working leg struggling or the body compensating, and producing either misalignment, tension, or reduced range of movement. Thus, it is not uncommon for the dance teacher to *put their hands on the student* to move areas into place.

Even in advanced classes, such beginning concepts of movements such as *tendu* and *dégagé* must necessarily be addressed because of their primary importance. Indeed, using the feet (and implementing *plié)* are on-going points of focus, because of their importance and the prevalence of students not using the floor when they dance, resulting in diminished range and elasticity in the legs, as well as loss of articulation.

Tendu is not only important to the aesthetic of ballet but for maintaining balance and a long line of the body when used to link other movements. *Tendu* is also necessary for developing strength in the foot. Therefore, if I have a student struggling with *tendu,* I might have the student stand in first position and think of energy extending through the body, up out of the top of the head as well as down the legs, through the feet and into the floor. From there, I would instruct them to maintain the energy extending through the body in both directions as the rotated leg moves forward like a wand, the energy extending through the leg and the foot and into the floor. Their initial weight distribution during the movement and the changing of weight would also be a conversation.

All these examples of class preparation and student challenges serve both to introduce dance pedagogy and illustrate the centrality of the dance teacher. The dance instructor and the student have necessary interaction, to various degrees, in the dance class. Thus, the focus, attitude, and precise pedagogy of the dance instructor greatly affect a dance class. This is especially true in theatrical dance styles, such as ballet, jazz, and modern dance, due to the necessary precision and close interaction required.

Dance pedagogy developed along with the dance master during the Renaissance and Baroque eras. The convention of the dance master began before court dance left the ballroom and took to the stage. Dance instruction became a convention of an upper class education during the Middle Ages and represented refinement and social grace. The dance master himself represented the epitome of elegance, and included in dance classes were substantial instruction in fine manners and the social graces required for gentility (Bloomfield & Watts, 2008; Jones, 1737). But with the development of professional dance after 1661, the social dance instructor became a ballet master who choreographed dance steps for theatrical productions. Dance training became codified in the late 17th century, as will be discussed later. Importantly, for the first time, non-courtiers were accepted for ballet training at the Paris Opera. Dance training became rigorous and extensive, and the dance master typically accompanied prescribed movements and exercises himself with his violin.

Under the evolving notion of theatrical performance as beneath the dignity of the upper classes, state-supported academy students consisted largely of young paupers, and were initially more often male than female (Swift, 1974). In such an age of social class distinction and order, with existing notions of authority, the dance master could reign over the dance class with all the impunity of a liege lord. Indeed, students recounted the dance master beating them, pouncing on them when they made mistakes, pulling their hair or ears, pushing them and sending them flying (Swift, 1974). Even backstage, with the audience applauding on the other side of the curtain, the dance master could confront dancers, shouting,

shaking them, even chasing them down and kicking them, or punching a ballerina in the back before pushing her back on stage for the curtain call (Swift, 1974, p. 149).

Such violence of dance masters was not pervasive. However, in such a time of social stratification, harshness sometimes pervaded interactions between levels of society (e.g., Isaac, 1982; Kulikoff, 1986). Educational conventions included authoritative and mechanistic learning traditions of stern discipline and punishment (Walker & Soltis, 2009). Importantly, an authoritarian teaching model was established with the convention of the dance master, and lingered on with the codified structure and techniques of dance pedagogy (Alterowitz, 2014; Dyer, 2009; Fortin, Vierira, & Tremblay, 2009; Green, 1999; Hagood, 2008; Lakes, 2008; Smith, 1998; Stinson, 1993).

A study identifying how undergraduate dance students respond to authoritarian training methods, Green (1999) demonstrated that the pressure to meet the dance master's standards in such a situation could lead to dysfunctional habits and strategies, such as the students tucking under, hyper extending knees, or forcing the turn-out of the legs, which can lead to various physical ailments, including injury. Moreover, an authoritarian training method could also lead students to have a lack of feelings of connectedness and well-being, even possibly inflicting the student with physical and emotional distress (Green, 1999).

According to Richardson, (2006), scholars should have a broad sense of the landscape of their chosen field, including problems and questions, and to be a steward of a field he or she should have a sense of obligation to help preserve and

promote change and improvement. In this manner, stewards of the field in dance education then must necessarily analyze dance pedagogy problems, challenges, and trends. In such a spirit of stewardship this study considers postsecondary dance pedagogy. Respecting both the dance initiatives of K-12 arts education and postsecondary dance pedagogy focused on performance of this art form, this study begins from a standpoint of embracing the value of both dance artistry and dance education, and moving beyond the traditional artistry/education dichotomy.

An age-old chasm exists between the camps of performance and education, which has become worse from the challenges facing the entire field. Dance education in America is generally acknowledged to be in crisis, with unstable financial support for K-12 schools and a corresponding lack of support for the field of dance education (Bennett, 2010; Bonbright, 2011; Hanna, 1999; Risner, 2010b). Some dance education scholars blame the professionalization of postsecondary dance programs with a focus on high performance standards for the downsizing of dance education (Bennett, 2010; Musil, 2010; Risner, 2010b; Sims & Erwin, 2012). Higher education faculty hires with prestigious performance credentials, expensive dance productions, and noted guest residencies require a steep financial investment, which dance education scholars consider to be at the expense of dance education faculty lines and curricula (Risner, 2010a). Because the vast majority of dance graduates will not dance professionally but cultivate careers in dance education and administrative (Bennett, 2010), some dance education scholars argue that dance education skills must necessarily be further addressed and education curricula expanded in higher education programs

(Bennett, 2010; Bonbright, 2011; Musil, 2010; Sims & Erwin, 2012). Indeed, some dance education scholars have called for new models to provide relevance and resonance in higher education dance programs (e.g., Alterowitz, 2014; Bennett, 2010; Bonbright, 2011; Green, 1999; Risner, 2010a, 2010b; Sims & Erwin, 2012). Dance in higher education remains focused on performance, especially BFA dance degree programs, whereas generalist BA dance degree programs largely include somewhat broader curricula outside of performance (Bonbright, 2011; Musil, 2010; Risner, 2010b). Importantly, pedagogy in higher education is informed by the institution's own in-house sensibilties (Bonbright, 2011; Kraus et al, 1991; Musil, 2010; Risner, 2010b). Schemata implementing transformative education resides largely in arts education in some K-12 schools, with widely varying financial support (Adams, 2013; Kane, 2013; Kraus et al., 1991).

Transformative education can be defined as theoretically informed, organic, democratic, and to the benefit of the student. This study asks *What would transformative dance pedagogy look like in postsecondary dance education*? The purpose of this study is to utilize various of literature in dance and education to envision better dance pedagogy. Such schemata may be especially beneficial for experiential learning in generalist BA dance programs, or adapted for the more performance based programs inherent in BFA degree programs.

Chapter 2:

The Dance Master

The field of dance pedagogy is beginning to adopt transformative educational methods in dance technique training (Bales, 2006; Bales & Nettl-Fiol, 2008; Doughty, Francksen, Huxley & Leach, 2008; Eddy, 2009; Foster, 2010; McCutchen, 2006). Schemata implementing transformative educational principles reside largely in arts education in some K-12 schools, and have widely varying financial support (Adams, 2013; Kane, 2013; Kraus et al, 1991). The purpose of this study is to envision transformative dance pedagogy in postsecondary education.

To understand dance pedagogy conventions is first to understand the dance master. This chapter presents a contextualization of the development of dance and dance pedagogy, conventional dance pedagogy methods, and pertinent American dance traditions, then explores contemporary literature expanding upon the development of pedagogy important to this study.

Dance History

Dance extends from timeless traditions innate to humanity. Dance began as prayer, a connection to the mysterious spirit world while moving around the campfire in a circle of the clan. A group moving together step after step for a prolonged period of time can create a powerful bonding and spiritual transcendence. Not surprisingly, the circle dance represents an ancient dance practice found around the globe in world dance history.

Religious dance preceded social dance. Dance movements existed in both social and religious prehistoric rituals, and dance was also an important element of ceremonial recognition of the seasons—the guideposts of life. At ancient spring festivals, performances and competitions featured song and dance (Cohen, 1992). During the Middle Ages, religious rituals and dance customs increasingly became social diversions (Cohen, 1992).

Dance was used to condition warriors for war, and develop athletic prowess, early in human history. Dance was also considered an important athletic exercise to enhance strength and dexterity for combat. Medieval knights were expected to master riding, hawking, playing the lute, singing, and dancing (Feyock, 1990). Dance treatises and manuals by dance masters increasingly circulated throughout the courts of Europe, creating standard court dances, often including printed music for each dance, precepts concerning dance steps, mannerisms, demeanor, deportment, and detailed descriptions for various dances.

During the 18th century, Western society increasingly became more refined, with expectations of elegant manners and proficiency in social dance. Dance treatises and published dance music collections became much more extensive. The role of dance in society is represented in Pierre Rameau's *The Dancing Master* (1725), which contains 54 full-page engraved plates drawn by the author. These illustrations and precise descriptions were meant to help students and dance masters with their postures (Rameau, 1725).

In essence, dancing represented the *dearest diversion* of Western society. Indeed, "Dance, our Dearest Diversion," echoed from 18th century diaries I read

while researching sources in Colonial Williamsburg, (and actually became the title of my master's thesis).

Although dance fully separated into social and theatrical domains in the 18th century, the dances of the court continued to retain their high status and identity, and symbolized the utmost expression of aesthetic beauty. Thus a dance performed in a production by professional dancers was often be adapted by dance masters in a new dance for an upcoming ball or assembly (Hilton, 1981). This underscores the important role of the dance master for his contemporaries.

The perceived educational value of dance expanded at this time, following the broad popularity of lively country dances, as well as the establishment of the cultural value of dance proficiency as crucial for personal advancement (Bloomfield & Watts, 2008; Feyock, 1990; Hilton, 1981). Dance was promoted as bestowing benefits beyond physical grace. Dance education was crucial to being accepted into polite society, and the premise of success in any field or endeavor through the 19th century.

As 18th century dance broke into two distinct dance training domains, social dance and theatrical dance, the dancing master developed through two very different orientations, and yet the mystique of the dance master prevailed. The dance master, representing both gentility and theatrical spectacle, enjoyed a high status. In such a time of social stratification, the dancing master's status indicated a teacher with a very powerful position. Both social and theatrical dance at this time, in essence, encouraged refinement and artistic aesthetics either stately and calm or joyous and optimistic, but always disciplined and controlled, reflecting

the style of the period (Bloomfield & Watts, 2008). The landscaped garden with carved boxwood cut and transformed into mazes represented a prevailing idealism of nature tamed and controlled (Bloomfield & Watts, 2008). Dance movements of the period also mirrored the prevailing style and philosophy of the 18th century with an aesthetic of controlled, courtly elegance. The aesthetic aspired to for dancers of the court included a noble bearing, bent wrists and curled fingers, elegantly rotated legs, and a stately, attractive placement of the head. Contemporaries also found perfection in the serpentine line. Typically, ballets were performed by men wearing large expressionless masks. Indeed, women did not perform theatrical ballet until 1681.

At the beginning of the 18th century, most ballets consisted of baroque ballroom dances of the court, and the focus of choreography was changing floor patterns, such as creating a serpentine line or designing a dance that spelled the initials of the local duke. A pivotal change in Western dance began in the latter decades of the 17th century in the French court of King Louis XIV (1638-1715), who appeared in court ballets. King Louis' Paris Opera director, Pierre Beauchamps (1636-1705) essentially began the elevation of ballet from ballroom to theatrical dance by having French dancers appear in dances inserted between the acts of plays and operas. Yet these ballets existed as elements of operas or plays, and typically consisted of a light presentation between acts, which allowed for an intermission for the cast and stage crew.

During the 18th century, dance separated itself from opera with increased theatricality, virtuosic technique, and the implementation of story and emotion.

Borrowing from the commedia dell arte, ballet began to use pantomime and, in Italy especially, ballet became purely virtuosic. Although ballets were still performed mostly in masks, the idea of the action ballet (narrative) with more naturalism and emotion was promoted by theatrical dance masters such as John Weaver (1712) and Jean-Georges Noverre (1760). Indeed, Noverre's *Letters on Dancing and Ballet* (1760) represents the groundbreaking philosophy of dance performance following a storyline and depicting human emotion, which required leaving off the masks. Noverre not only revolutionized ballet but elevated choreography to an art form with his treatise (1760).

By the end of the 18th century, heel-less slippers and simpler, lighter performance attire allowed dance steps and postures to become increasingly difficult. Thereafter, technical training changed dramatically with heightened intensity, and the dancing master increasingly prescribed rigorous training. Filippo Taglioni exemplifies the heightened intensity of training and corresponding rising of technical standards in his insistence that his daughter, the important Romantic ballet star, Marie Taglioni, spend 25 minutes on each side doing *demi-coupé*: rising up onto the ball of one foot with the other foot crossed low in front, placing all weight over the standing foot.

The 19th century development of dancing on pointe changed not only ballet training but also dance pedagogy itself. For dance pedagogy, Romanticism included not only the development of the ethereal ballerina dancing on the tips of her toes, but also a greatly expanded dance vocabulary with vertical choreography including lifts, with a male dancer lifting the female. With the ballerina

conveying an illusion of weightlessness, beauty, and other worldliness, came the beginning of an evolving tradition of a delicate, extremely lightweight ballerina. The development of dancing on pointe also eventually resulted in the development of the classical *pas de deux*, and its inclusion of a male partner helping the ballerina sustain her balance in slow, virtuosic partnering movements. No longer meant to imply good manners or elegance, ballet had evolved into theatrical virtuosity.

Dance Pedagogy

Although begun by peripatetic Italian masters in the 15th century, a 17th century king's dancing master is credited with first formulating a technical system for classical theatrical dance. Pierre Beauchamps (1636-1705) developed codified exercises for dancing, taking the *ballet de cour* to a new regimen termed the *danse d'école*, now known as classical ballet. The *danse d'école*, or dance of the school, referred to the Royal Academy of Music and Dance, founded by Louis XIV in what eventually became the Paris Opera.

Carlo Blasis is a pivotal figure in ballet because he canonized the technical language of ballet, the basics of which remain almost unchanged today. He wrote *The Code of Terpsichore* (1830), the first comprehensive book of ballet technique representing classical ballet pedagogy. His work outlined the conventional ballet lesson, and explained and illustrated exercises and techniques still foundational to classical ballet. His treatise explained the construction of a ballet class and such elements as barre work, *adagio, pirouettes,* and *allegro,* which remain the conventional foundation of any ballet technique class.

Blasis was the first to make training symmetrical, with exercises on both the right and the left. He invented the conventional ballet position of *attitude*, in which one leg is lifted with the knee toward the side with the foot behind the dancer, after being inspired by a statue of Mercury. Blasis also established the technique of *spotting* when turning to avoid getting dizzy: by focusing the eyes on a fixed point and keeping the head there when starting the turn, then snapping it around--so that the head is in essence the last to leave and the first to arrive.

In contrast to the strong, Italian technique of Blasis, was the softer, French classical style partly incorporated by the hugely influential Romantic era Danish dance master Auguste Bournonville. Like Noverre, Didelot, and other dance masters before him, Bournonville played the violin in accompaniment to the movements and exercises prescribed in his classes. He also had music composed specifically for his classes and ballets. The greatest influence on him was the French School style of dance instituted at the Paris Opera, where he studied with Auguste Vestris. Bournonville stressed grace, lightness, and *épaulement*, the shoulders positioned in opposition to the direction of the working leg, as in the *contra* motifs of the Baroque era.

In keeping with prevailing pedagogical tradition, his training method supported his choreographic vision. His choreography was characterized by various elements, including pirouettes in *coupé* (with the pointed foot at the ankle) as well as the traditional turn in *passé* (with the pointed foot at the knee). His technique included more beats than seen in the work of most choreographers in France or Russia. Bournonville's choreography and technique also often

included turns from second position, and more frequent big jumps, both for men and women. Thus, when completing a long Bournonville combination of jumps, students should be reminded to keep weight forward, since continuous jumping may tend to send body weight backward if the dancer is not mindful of their alignment.

Although the Danish repertoire currently includes major choreographers of the 20th and 21st centuries, the Bournonville school syllabus of today continues to develop the graceful ease essential to Bournonville's choreography, along with speed, stamina, lightning quick footwork, extraordinary elevation, and *ballon* (bounce—giving jumps an elastic quality).Beyond his light, airborne style, Bournonville also affected technical training with his insistence that the Danish curriculum include academic learning for dance academy students. This section of the academy known as the Reading School remains in operation today.

Bournonville did not record his teaching methods, but they were codified and recorded as classes by his student Hans Beck and other dancers who had studied with the dance master. There is no training certification in the U.S. for Bournonville technical training. Bournonville's technique, the mainstay of Danish ballet, represents the Romantic era style of classical theatrical dance with gentle rounded arms more than any other. Yet Bournonville created a ballet style all his own, both distinctively romantic and infused with an airy quality and technical precision as well as his iconic *bras a l'ange*, arms of an angel, which refer to his motif of distinctly rounded arms with slightly flexed hands.

Bournonville and Blasis represent two different styles of ballet emerging during the Romantic era: the Italian school from Blasis, and the French school as extended by Bournonville. The Dane kept the softly curved *port de bras* and distinctive *épaulement*, while adding dazzling feet and leg work, flashing brisk beats, astonishing and soaring *grands jetés* with which both men and women traversed the entire stage with nonchalance, all the while keeping the arms and upper body in French repose. In essence, the French school and Bournonville's training methods represent the soft, graceful movements typified in *adagio*, whereas the Italian school represents the dynamic, powerful, elevated, quick movements characterized in *allegro*. These two styles of ballet, French and Italian, were in essence forged together with a heavy emphasis on the strong Italian bravura, resulting in a new style that formed the basis of another important 19th century development: Russian technique.

Dance master Charles-Louis Didelot (1767-1837), is credited with beginning the ascension of Russian ballet and its universal effects on the art form. Didelot guided Russian ballet away from pastorals and deities to humanity and dramatic narrative, aiding the development of mimed, choreographic drama, and bridging the way to the romantic era of ballet (Swift, 1974). His pedagogy was characteristically strict and comprehensive.

Expanding upon the new high standard of technical training represented by Didelot, Blasis, and Bournonville, dance virtuoso Enrico Cecchetti (1850-1928) brought additional detail from the academy of La Scala.

Cecchetti established the Italian tradition of virtuosity underlying training in ballet technique. His method consists of distinct comprehensive training exercises for each day of the week, and incorporates a progression of technical difficulty and muscular development. *Ports de bras,* elegant arm movements through codified arm positions, were included in each lesson in specific sequences. Lessons were planned in detail with codified positions for the arms, hands, fingers, head, and legs. The Cecchetti method also included exacting measurements in regards to the conventional five foot positions, specific positions of the body, and *attitude* positions.

The Cecchetti method became a very influential method of classical dance training in the early 20th century. Cecchetti stressed the importance of the strength and elasticity of the instep. In forcing out the instep, he prescribed keeping the pointe extended and stretching, not clenching, the toes. He also promoted the aesthetic of the heel pressing forward with the pointe forced backward, which presents a very elegant shape of the foot.

Another major method of the 20th century derived from the work of Agrippina Vaganova (1879-1951). Vaganova began to develop her approach after the Russian revolution. A beautiful Russian principal dancer trained at the Imperial Ballet School, Vaganova believed the Cecchetti system lacked expressiveness and poetry, and produced strained arms and upper body movements. She also rejected the heavy use of decorative poses representative of the Romantic era. Ballet relied too much on such poses, she believed, and seemed stale and dated, with a seemingly confined upper torso and limited virtuosity.

Vaganova developed her method in the 1920s and published her definitive treatise, *Basic Principals of Classical Ballet*, in 1934.

Vaganova embraced a heroic ballet style, that can be loosely described as including big and grand movements. However, she (1934) wanted to move dance training away from focusing on decorative poses and movements, and bring to dance training a *plastique*, a sense of a creation of life. She believed ballet should have more expressiveness, and, in essence, represent a lofty lyricism.

Her pedagogy also advocated rigorous planning of the teaching process—which contrasted with the prevailing tradition of the dance teacher improvising class as it is being taught (Foster, 2010). Vaganova (1934) believed in firm training of the torso for developing control of the body. She also had a distinctive use of the shoulders and arms. In essence, Vaganova fused together the fluid, expressive style of the Bournonville and French traditions with aspects of the rigorous training methods of Cecchetti as well as the acrobatic style of ballet that began developing in Russia just before the 1917 revolution.

World-renowned Danish dancer Erik Bruhn described the essence of the difference between the Russian aesthetic and training and that of the French and Bournonville in his biography (Gruen, 1979). Having trained in Bournonville as well as Russian technique, Bruhn explained that Bournonville's aesthetic consisted of an easy flow expressing the joy of life. The Russian style often included acrobatics and great feats with showy preparations, giving the audience a signal that something spectacular was about to be performed. In contrast, the

Bournonville method included training to hide preparations. Moreover, Bournonville training developed strength in the feet, ankles, and calves.

Danish male dancers did not acquire the bulging thigh muscles of the Russians because Bournonville's choreography stressed lightness. In addition, Bournonville's work included very few lifts. In contrast, the Russian repertoire included endless lifts, and pedagogy placed emphasis on developing the strength of the thighs and back to accomplish these feats. With the further development of verticality in both the Russian repertoire and the choreography of Russian émigré George Balanchine, ballet training increasingly required the development of strength in those areas, especially for men (Gruen, 1979).

George Balanchine in essence replaced classical formality concentrated on elegant arm movements with a dynamic use of the whole body, which dance historian Richard Glasstone (1998) described as "a style of movement whose energy and speed reflect that of the American people" (p. 14). Trained at the Imperial Ballet School in Russia during the last years preceding the Russian Revolution (1917), Balanchine was strongly influenced by the classicism of Marius Petipa as well as the increasingly high lifts by other Russian choreographers (Taper, 1983). At this time abstract (plotless) dance also began to be presented by choreographers such as Michel Fokine and Isadora Duncan. Balanchine developed his own neo-classical style that maintained classicism with a hugely expanded vocabulary that sometimes brought in elements of the theatrical dance of Broadway musicals. He also broadened the audience for ballet with his insertion of ballet in his choreographic work for motion pictures as well

as theatre. Balanchine's aesthetic was in essence much more angular than that of classical ballet, as exemplified by the height of the dancers' legs in arabesque. In the classical tradition, the back leg extended from the hip at about hip level, but the Balanchine aesthetic raised the leg to behind the head (Taper, 1983).

Balanchine also used musical dynamics in a distinctive way. Perhaps most significant for his pedagogy was the amazing speed and precision of the legs as well as the use of beats. Balanchine's method of training dancers to move with the speed and dynamics demanded by his choreography developed along with the curriculum of the academy he founded with philanthropist Lincoln Kirstein. The School of American Ballet trains dancers for the New York City Ballet and companies internationally. Balanchine did not codify the technique of his ballet style or write a treatise on his methodology. However, a description of his pedagogy can be found in a work written by his former student, Suki Schorer, in *Suki Schorer on Balanchine Technique*(2006).

Balanchine's New York City Ballet represents one of America's two largest and most prestigious ballet companies. Both are located in New York, currently an important center of the ballet world. The other company sharing this distinction is the American Ballet Theatre, which developed the American Ballet Theatre (ABT) National Training Curriculum in 2008. Designed by Franco De Vita, principal of the ABT Jacqueline Kennedy Onassis School, and Raymond Lukens, the ABT method does not favor any certain school from the French, Italian, or Russian traditions, but draws variously from all three, as most independent ballet instructors do currently in the United States. In order to

become ABT certified, teachers must themselves have reached an advanced level of ballet. The system consists of pre-ballet, and seven grades, or levels, of training. The courses are intensives, and completed in a matter of days. Although goals and objectives are prescribed, the individual dance instructor is responsible for designing corresponding pedagogical elements to accomplish set goals.

Most importantly to this study, the ABT curriculum utilizes a holistic approach. The curriculum addresses not only practical advice regarding anatomy and kinesiology and the prevention and treatment of dance-related injury, but it also includes a holistic approach with the inclusion of psychology and child development. This curriculum also underscores the recent development of more nurturing pedagogy for the dance master.

The Development of Modern Dance Pedagogy

Modern dance pioneers rejected classical dance pedagogy, following a trend for more naturalism in the arts. By the middle of the 19th century, dance most commonly served to entertain, or even titillate (Reynolds & McCormick, 2003). Influenced by the arrivals of the Italian spectacles, American ballet productions, beginning with *The Black Crook* (1866), often relied on scenic effects, with little dancing, as the corps de ballet marched in formations (Cohen, 1992). Others utilized formulaic spectacle, virtuosic display, and little else. Rejecting ballet of this type as formal and stale, modern dance presented itself as natural, and a true expression of contemporary life (Kraus et al., 1991). Rather than spectacle, modern dance presented emotional experiences or perceptions (Kraus et al., 1991).

An Art Nouveau aesthetic of realism and nature prevailed between 1890 and 1925. During this time the three main American modern dance pioneers, Loie Fuller, Isadora Duncan, and Ruth St. Denis, broadened the scope of American theatrical dance and laid the ground work for later American modern dance founders. Fuller, Duncan, and St. Denis all utilized dance as personal expression, and embraced the manipulation or use of fabric in choreography. Moreover, all three believed that one of their missions was to teach (Reynolds & McCormick, 2003).

In contrast to the formulaic ballet of her era, late 19th century dance pioneer Loie Fuller performed movements appearing spontaneous and natural (Reynolds & McCormick, 2003). Considered the earliest major precursor of modern dance, and a major innovator of modern stage lighting, utilizing illusionistic lighting techniques, Fuller became famous for her play of light on moving fabric, with swirling turns and undulations of the arms and her lighted fabric (Reynolds & McCormick, 2003). Fuller's performances broadened prevailing notions of dance, and helped make personal expression accepted as art.

A decade following Fuller, in the early 20th century, dance pioneer Isadora Duncan, a native Californian, first found inspiration for dance from the rhythm of ocean waves. Duncan's legacy includes the use of simple stage hangings instead of prevailing garish painted backdrops, and the use of great symphonies as musical accompaniment for both ballet and modern dance. Yet Duncan's main contribution to the development of modern dance was her notion of a new

motivation for dance, from a combination of both classical and contemporary philosophy.

Duncan was influenced by the late 19th century association between aesthetics and the classical world that eulogized Greek culture as the highest expression of human existence, as well as the philosophy of the American Transcendentalists, especially Ralph Waldo Emerson, who believed that God is inherent in both man and nature (Reynolds & McCormick, 2003). From the pantheism and *Natur-philosophie* of contemporary German philosophy she found affirmation of her belief that because the soul and nature are one, by extension knowledge of the absolute can be accessed through the body in dance (Reynolds & McCormick, 2003). Thus, for Duncan, it was the duty of the artist to seek spiritual truth, and a dancer's responsibility to use their body as a medium for the mind and spirit (Reynolds & McCormick, 2003). Duncan fully believed in the power of dance to influence both the audience and the dancer. In contrast to the escapism of the ballet of her era, Duncan's dance productions expressed egalitarian ideas, such as humanism, feminism, and populism, in essence underscoring a connection of high art and social change (Reynolds & McCormick, 2003).

Duncan sought an art of self-expression with dignity and spiritual significance. Whereas ballet provided a vehicle for performance, modern dance was geared to stimulate creativity, and express individual feelings and emotion (Cohen, 1992). Duncan's vision was a world of peace and universal communication with dance used for personal expression. Her movement idiom

utilized skipping, running, basic elements of waltz and polka, motifs inspired by Ancient Greece, and upper body gestures communicating to other dancers through the rhythms of the music. Her motifs depicted the transcendence of the spirit, and the connection of humanity.

Emerging notions of the importance of vigorous exercise for women in the late 19th century also influenced Duncan (Reynolds & McCormick, 2003). The concern over women's health was in large part due to the effects of wearing corsets. Placed in corsets from early childhood, women often developed severely weak bodies. Indeed, many women could not raise their arms over their heads. The new focus on women's physical strength led to the development of aesthetic calisthenics and gymnastics, as well as aesthetic dance.

A system of rhythmic education developed for actors by Françoise Delsarte was developed into exercises by Delsarte's American followers. Noted dance teacher Melvin Gilbert developed a method that eventually became aesthetic dance. Gilbert's method utilized ballet and ballroom steps in a series of routines, and quickly evolved into two forms: gymnastic dancing for males and aesthetic dancing for females, with the masculine version discarding turn-out, or rotation of the legs from the hips, difficult steps, and expressiveness (Kraus et al., 1991). By the early 20th century these two gender-differentiated forms had become established throughout America in secondary school and college physical education programs (Kraus et al., 1991).

The new dance style also developed from the work of Émile Jacques-Dalcroze, a Swiss music teacher and composer who designed a system of

exercises to teach rhythm and expressiveness to music students. An interpretation of Delsarte's exercises into linked, aesthetic poses by Genevieve Stebbins inspired dance pioneer Ruth St. Denis, whose natural dance aesthetic further established a foundation for the development of American modern dance.

The third major modern dance pioneer besides Fuller and Duncan, Ruth St. Denis embraced show business, theatricality, and music visualization. St. Denis was influenced by the work of Delsarte and the prevailing national focus on physical culture, as well as her interest in the exotic and the mysticism of "the Orient" (Reynolds & McCormick, 2003). With fellow dancer, Ted Shawn, she formed the dance company Denishawn, and through popular audience works, influenced the founders of American modern dance, including Doris Humphrey, Martha Graham, and Charles Weidman (Reynolds & McCormick, 2003).

Denishawn later opened their first dance studio, in Los Angeles, 1915, with a curriculum utilizing a ballet barre and ballet stylized as softer and more fluid and pedestrian, with little turn-out, and no pointe work. Additional curricula included music visualization, Dalcroze exercises, Ted Shawn's "free-style" movement, St. Denis's Indian dances, as well as music classes.

Denishawn's repertoire included barefoot "interpretive" dances, and, in essence, cultural studies as derived from Shawn's interest in exoticism and dances of the world's people, including Native Americans (Reynolds & McCormick, 2003). Denishawn's broad appeal to popular audiences largely included an escapism that prevailed until the Depression, when the focus of choreographers began to turn inward, and go deeper.

In the 1920s, the natural dance of Gertrude Colby and creative dance introduced by Margaret H'Doubler became widely influential in the development of dance programs in America. H'Doubler pioneered the idea of dance as a study of movement, and established dance as an area of study in higher education. Subsequently, dance began to be offered in women's colleges and universities. Her legacy greatly influenced dance curricula, pedagogy, theory, and scholarship (Wilson, Hagood, & Brennan, 2006), and will be further explored later.

In contrast to ballet, modern dance developed with an emphasis on the individual and personal expression. Following Fuller, Duncan, and St. Denis, trailblazers of the new dance form, included Martha Graham, Doris Humphrey, Charles Weidman, Pearl Primus, and Helen Tamiris. European dance and movement pioneers include Mary Wigman and Rudolf von Laban. In America as well as across the Atlantic, these figures explored movement from their unique vision or objective, and developed individual vocabularies of movement. Their work contributed in various ways to the development of modern dance. However, by the first third of the 20thcentury, modern dance could be clearly defined as an American art (Kraus et al., 1991).

American modern dance largely utilized elements of pedestrian movements, human expression, theatre dance, contraction and release, ethnic motifs from peoples across the world, and Native American dance elements. Modern dance pioneers such as Ted Shawn, Martha Graham, Erick Hawkins, Lester Horton, and José Limón, among others, utilized Native dance elements in their works, as well as movements inspired by Native dance. Indeed, Jacqueline Shea Murphy (2007)

presented a good case for an undeniable link between American modern dance and Native American dance in *The People Have Never Stopped Dancing* (2007).

Native American dance articulates a worldview of existing in an agency of an ever-present spirit world of interconnections (Murphy, 2007). The naturalness and numinous agency of Native American dance arguably brought it into the development of American modern dance (Murphy, 2007). Numinosity can be defined as a feeling of psychic energy and exaltation. The circle dance, as previously described, represents such transcendence.

Modern dance developed within individual idioms of its pioneers. Modern dance instructors today often utilize elements from various codified methods. Traditional modern dance pedagogy includes codified methods of various modern dance pioneers. Although it is beyond the scope of this study to discuss the broad range of modern dance aesthetics and methods, the following descriptions are provided to provide a contextual framework to the discussion of modern dance, as they represent common modern dance class techniques.

Martha Graham technique is characterized by contractions of the solar plexus, which moves the pelvis. Her technique also included sharp movements, stark lines, angularity, and dramatic expression. Graham's idiom and training method also incorporated fall and recovery exercises, sharp arabesque turns, off-balance strikes and turns, and gesture.

Erick Hawkins's pedagogy is known for its distinctive use of the breath in large, swinging movements, as well as physical conditioning, and change of weight practice. Hawkins's technique also utilized exercises to banish tension.

Lester Horton's pedagogy is distinctive in its use of extremely difficult poses and moves designed to strengthen and condition the body for all dance styles. His training exercises eventually became utilized within modern dance choreography. Horton's technique places a lot of stress on the knees and quadriceps, but is extremely beneficial for developing center core (solar plexus) strengthening from the use of his lateral movements such as his signature Lateral T (with both arms and one leg extended horizontally). In Horton's method, every section of the body is isolated, and every targeted muscle is lengthened. The method's characteristics include pelvic movements with African origins, leg swings, off-balance positions, asymmetry, controlled progressions to the floor, and sudden drops (Reynolds & McCormick, 2003).

Although early modern dance technique built upon the aesthetic of the teacher, modern dance instructors today are largely dispassionate about specific techniques. Modern dance pedagogy includes some codified methods, but modern dance classes vary from interpretive, low-level (floor) movements to jazzy mid-level (standing) aesthetics to high-level (airborne). The teacher's aesthetic may lean more toward ballet, musical theatre, abstract expressiveness, angularity, ethnic dance, athletic virtuosity, or any other focus. However, modern dance classes often begin either on the floor, or standing but using large muscle movements.

Modern dance pedagogy today largely focuses on producing strong, versatile dancers (Bales & Nettl-Fiol, 2008). If the modern dance class does not begin on the floor, the lesson will typically include floor work at some point. Beginning

movements often include body and arm swings, *pliés*, and large, relaxing or expressive movements. These are typically followed by spinal flexion, back and abdominal exercises, feet and leg conditioning, including prances for building strength, and subsequent stretches, followed by leg swings, if they have not already been introduced. The dance teacher's own favored dance aesthetic and dance technique may determine not only the dance combinations in the later section of the class, but also in the entire class, from warm-up, through dance conditioning, and all elements leading to the longer dance combinations at the end of class.

Over the course of the 20th century, modern dance became a disciplined, demanding dance form, and the rejection of ballet gave way to renewed respect, with the understanding that ballet training developed the body for modern dance (Bales, 2008; Kraus et al., 1991). Currently, modern dance presents a broad canvas of artistic expression, and has been strongly influenced by ballet. Indeed, modern dance and ballet have increasingly become bedfellows (Bales& Nettl-Fiol, 2008; Banes, 1980).

Modern dance philosophy changed dramatically in the 20th century. Early modern dance choreographers focused on developing a new, uniquely American form of dance, whereas post-World War II artists increasingly found purpose in developing new forms of movement or new approaches to dance. Following a trend in the 1960s of presenting collaborations among visual artists, musicians, and dancers, termed Happenings, a new emphasis was placed on incorporating everyday objects, pedestrian movement, and untraditional sounds—even silence.

Merce Cunningham's studio was the venue for highly influential classes taught by Robert Dunn, who explored new ways of dealing with time, space and the human body. Dunn also incorporated many of John Cage's ideas and attracted such students as Simon Forti, Yvonne Rainer, and Steve Paxton, later including Tricia Brown, Meredith Monk and Lucinda Childs. Postmodern dance evolved, producing such groups as Grand Union and Judson Dance Theater. A July concert in 1962 at New York's Judson Church is considered the official launch of postmodern dance.

General audiences often now use the terms *modern dance* and *postmodern dance* interchangeably. Indeed, the term *modern dance* is often used to refer to an enormous variety of dance not deeply rooted in classical ballet (Banes, 1980). However, postmodern dance developed as a reaction against modern dance as well as classical dance.

Postmodern dance emerged after the middle of the 20th century as choreographers turned away from universal symbols and metaphors. Postmodern concert dance adopted the concept of the body as a tool of the individual and his or her expression. This postmodern turn developed within a paradigm of an avant-garde opposition to formalism and the elitism of high art in order to reconnect with reality, everyday people, and everyday life (Bales & Nettl-Fiol, 2008; Banes, 1980).

Importantly, higher education largely supports modern and postmodern dance choreography and companies in America (Bales & Nettl-Fiol, 2008). Moreover, modern dance and, later, postmodern dance, have assumed the role of the avant-

garde in the world of dance. Whereas ballet enjoys a status of unparalleled beauty and dazzling virtuosity, and musical theatre styles are popular with broad audiences, to many people, modern and postmodern dance represent the *Ausdruckstanz*, and the notion of art for humanity.

Modern dance, in essence, often largely identifies with the avant-garde and the German *Ausdruckstanz*—the dance of feeling or expression. *Ausdruckstanz* embodied a cluster of ideologies that dominated German thought throughout the 19th century. These included idealism, a philosophical movement encompassing a belief in the ethical virtue of art, and the idea of creativity and noble self-sacrifice, stemming from the German *Volksgeist* (the people's spirit) tradition.

Contemporary Dance Education

Dance pedagogy literature changed from a focus on dance codification and a dance master's philosophy in the Baroque era to conventional method literature in the 20th century. Yet before the end of the 20th century, dance scholarship exploded. Most pertinent to this study, dance education literature greatly expanded after 1980, beginning with a focus on the cultural context of dance, with dance set in the wider field of cultural studies, (Bales& Nettl-Fiol, 2008). Subsequently, scholarship included or concentrated on dance training and the care of the dancer, as exemplified by such works as *Dancing Longer, Dancing Stronger* (Watkins & Clarkson, 1990).

This more nurturing pedagogy, focusing on the dancer, is also reflective of the increasingly advanced, complex skills and stellar performance standards of today's concert dance. The dancer--not the dance master—has, in essence, taken

the spotlight, and now holds the stage. As a result, current efforts continue to strive to produce a dancer with broad techniques and a suitably athletic body for every conceivable advantage in today's keenly competitive dance world. This change is reflected in the expansion of higher education curricula in technique, fitness, toning, and somatics (mind-body practices). In addition, because of the physical and technical benefits of ballet training, ballet has become more integral in pedagogy of contemporary dance styles, such as jazz or modern dance. Current dance education scholarship displays both a remaining classical influence and a diverse approach to dance training, with increasingly complex dance pedagogy.

Somatic movement education has become an integral part of 21st century dance pedagogy due to a number of 20th century developments (Eddy, 2009). Eastern philosophies and mind-body practices, such as yoga, influenced somatic pioneers Joseph Pilates, who initially designed exercises to help injured dancers. Representing a vein of dance pedagogy scholarship centered in somatics, Weber (2009) demonstrated the importance of somatic practices for dance technique training with the results of an empirical study pointing to increased body connection, confidence, and technical understanding.

Fortin, Vierira, and Tremblay (2009) placed somatics in a larger context that provides students with technologies of the self as conceptualized by theories of Foucault (1988). The work points to the convention of the dancer as an object of the all-knowing, all-powerful dance master aligned with Foucault's notion of technologies of domination and technologies of the self. Foucault developed the concepts of *technologies of domination*, which refer to modes of knowledge

production and organization that dominate and control individuals, and *technologies of the self* in which individuals ultimately empower themselves against domination. Technologies of the self through somatic practices promote dancers' empowering themselves through attitudes and body practices designed to transform them, as Foucault (1988) espoused, in order to attempt to achieve a state of happiness, purity, wisdom, or perfection. In essence, through action research the scholars had the dance students utilize positive mental messages and develop autonomy to defend against the dominant discourse in dance: a discourse that promotes an ideal body, supposes an attitude of docility, and upholds the authority of the dancing master as the prime holder of power and knowledge (Fortin, Vierira & Tremblay, 2009). Importantly, the autonomy was not to be a rejection of the dance instructor as an authority figure. Rather, the action research guided students to arm themselves against those practices that place the dancer in jeopardy. A choreographer's drilling dancers to the point of exhaustion and over-use injury could exemplify these practices. The somatics the authors utilized for the study in essence helped the students look inward to construct self-knowledge, which the authors argued counteracts the dominant discourse and supports a transformation of the power relations in dance. This emerging vein of dance scholarship exemplifies the recent trend of pedagogy designed to empower the dancer and inspire more confidence. This also represents the growing trend of the nurturing dance educator.

Besides somatic education, current dance training trends point to the emerging ideal of increasing democratization. This trend appears throughout

studies concisely referred to here: Van Rossum (2004) pointed to 157 dance major students listing democratic behavior among the three ideal characteristics of a dance teacher. You (2009) suggested best practices data pointed to dancer-centered schemata and students expressing individual meaning. Mainwaring (2010) posited that since experimentation is a powerful learning tool in consolidating cognitive and motor schemata, student error should be accepted and even expected in the dance class, and this should be communicated thusly to students.

Current scholarship also concerns the use of increasingly sophisticated methods in dance pedagogy, and the simultaneous trend of high dance technique standards, and new technology. Representing this trend is an empirical study by Doughty, Francksen, Huxley, and Leach (2008). The main themes of this empirical study were the use of technology as a means of enabling reflection and engaging in the creative process as a creative tool.

Dance scholarship also increasingly focuses on developing *best practices*. Literature largely focuses on methods and models for K-12 schools. *Best practice*, a term originally borrowed from the medical profession, refers to teaching theories and strategies that enhance curriculum to achieve educational goals. With increasing adoption of standardized content curriculum, the concept of *best practice* has emerged as a prominent buzzword in education. Indeed, the trend of nationwide standardized content curriculum and evaluation increasingly places expectations upon all teachers to incorporate educational strategies that produce tangible assessment and measurable outcomes (Harris, 2013). *Best*

practice precepts largely support less whole-class, teacher-directed instruction and more student-centered, experiential learning (Adams, 2013). Because of the necessary centrality of the dance instructor in the dance class, this is challenging for dance pedagogy.

Current best practices in dance education remain centered on the needs of the dancer, and the development of critical thinking skills and communication as well as creativity and collaboration (Harris, 2013). As previously noted, researchers have begun to address the development of student confidence and self-esteem. The focus on best practices represents the new educational emphasis on transformative education. As earlier suggested, this ideal has recently begun to inform schemata for K-12 schools to various degrees. For postsecondary dance education, the most notable trend is shifting the focus away from the dance master to the dance student, as previously mentioned.

Rory Foster (2010) represents this new turn of dance pedagogy focused on the student in *Ballet Pedagogy, the Art of Teaching*. Foster presented methods focused not on the art of dance, but the art of teaching. This was revolutionary for the conventional dance master profile. As previously discussed, conventional dance pedagogy treatises typically focused on the dance master's dance technique and training guidelines, dance/choreography philosophy, and/or career highlights.

A professor of dance with extensive experience teaching undergraduate and graduate dance pedagogy classes to ballet and modern dance majors, Foster trained under renowned teachers in both the Cecchetti and Vaganova methods as well as the combined Franco-Russian and Italian techniques of the Imperial

Russian Ballet. In his work, Foster (2010) suggested effective dance training does not lie in the curriculum of any one school or training system, but in the teacher's ability to solve and communicate the student's technical and artistic errors, and inspire dancers. The conventional dance master is replaced with an equal partnership in which teacher and student each have designated responsibilities. Indeed, Foster reiterates that the dance master should not demean students in class.

Foster's experiences as a dance educator inform his review of current pedagogy. My experience as both a dance class student and teacher led me to agree with and underscore the major tenets of his treatise (2010) regarding the challenges and problems of current dance pedagogy:

- Dance training and performing experience do not solely prepare dance teachers. (This fact is mentioned here because it also points to the practice in higher education and conservatory schools of hiring dance teachers with impressive performance credentials);
- Dance classes are often improvised upon loose guidelines;
- Dance instructors typically do not clearly articulate corrections, or appropriately demonstrate and explain the proper execution of a step;
- Dance teachers often do not know how to construct and sequence barre and center floor exercises correctly according to age range and level of advancement;
- Dance masters do not typically give enough class time and attention to the development of articulate feet;

- Classes usually have an inadequate number of jumps, which are important to building strong feet;
- Not enough time is allocated to teaching the execution of a step;
- Dance instructors often construct combinations that are unnecessarily complicated and too long, making them difficult to memorize and incompatible to learning. Students expend unnecessary energy memorizing long or difficult sequences instead of concentrating on what they are learning and why;
- Students often lack a thorough understanding of dance technique and how the body should move, and kinesthetic concepts are not adequately explained;
- Many students do not understand how the body must move as a coordinated whole;
- Students do not commonly move from their center, the solar plexus; and
- The importance and proper use of *plié* is not adequately stressed.

The difference between a dancer using the proper amount of bending and stretching of the legs in an exercise or movement cannot be over stressed. In my experience, dance students often do not use enough *plié*—and as a result, they do not have suitable spring, or balance, for the movement.

Foster also discusses turn-out and proper alignment and position of the feet and knees in various positions. The photos of his examples of detrimental misalignment are commonly seen in ballet classes---and in my experience, rarely commented upon by the instructor.His emphasis on proper alignment and position

also represents his theme of the necessity of close observation in teaching the exacting, refined movements of ballet.

Foster's (2010) treatise underscores the necessity of the instructor to be prepared, student-focused, explanatory, energetic, and enthusiastic, and have strong interpersonal skills. The ballet teacher also discussed the teaching and learning process, beginning with the student/teacher relationship. Foster (2010) suggested that developing a relationship with students is the first step of mastering the training process, which he terms an equal partnership in which the teacher and student each have designated responsibilities. Foster's work (2010) in essence points to the importance of the interpersonal skills of the dance master. His treatise also emphasized the importance of dance pedagogy moving beyond technique and establishing educational tenets for better dance pedagogy.

As previously suggested, dance pedagogy in higher education is not informed by transformative educational tenets, and postsecondary schools focus primarily on performance (Bonbright, 2011; Kraus et al., 1991; Musil, 2010; Risner, 2010a, 2010b). Schemata implementing transformative educational principles reside largely in arts education in some K-12 schools with varying financial support (Adams, 2013; Kane, 2013).

How the beginnings of the trend of dance pedagogy focused on dancer can possibly be improved upon is the focus of this study. The purpose of this exploration is to envision better dance pedagogy in postsecondary dance education.

Chapter 3:

Methods and Methodology

American dance education in K-12 schools is generally acknowledged to be in crisis, with unstable financial support for K-12 schools and lack of support for the field of dance education (Bonbright, 2011; Kraus, Hilsendager, & Dixon, 1991; Risner, 2010a, 2010b). Dance in higher education is focused on performance, and pedagogy is informed by each institution's own in-house sensibilities (Bonbright, 2011; Kraus et al., 1991; Musil, 2010; Risner, 2010a, 2010b). Dance education scholars have called for new models for relevance and resonance in higher education (e.g., Bennett, 2010; Bonbright, 2011; Musil, 2010; Risner, 2010a, 2010b; Sims & Erwin, 2012).

Schemata implementing transformative educational principles reside largely in arts education in some K-12 schools (Adams, 2013; Kane, 2013; Kraus et al, 1991). Transformative education can be defined as theoretically informed, organic, democratic, and to the benefit of the student. This study asks, what would transformative dance pedagogy look like in postsecondary dance education? The purpose of this study is to utilize various sources of literature in dance and education to envision better postsecondary dance instruction.

Methodology

Interdisciplinary in nature, this work in essence utilizes historiography and philosophical inquiry concerning both dance and education. The research design for this study proceeds from a constructivist worldview, or paradigm, which is interpretivist, with assumptions that individuals seek understanding of the world

in which they live, and develop subjective meanings of their experiences, with meanings directed toward certain objects or things (Creswell, 2009). Constructivist researchers address the processes of interaction among individuals, and focus on historical and/or cultural settings (Creswell, 2009). Recognizing that their own backgrounds shape their interpretation, constructivist researchers also position themselves in the study, demonstrating how their interpretation flows from their personal, cultural, and historical experiences.

This study extends largely from qualitative, rather than quantitative research methodology. Qualitative research explores the meaning individuals or groups ascribe, and the research typically involves emerging questions and procedures, with the researcher making interpretations of the meaning of the data (Creswell, 2009).

Qualitative procedures draw on diverse strategies of inquiry and rely on text and image data (Creswell, 2009). Collection procedures first consider what will best help the researcher understand the problem, using purposefully selected documents, participants, sites, or visual materials. Researchers seek to develop a comprehensive understanding of the problem under study, sketching a larger, holistic picture. The research process is emergent, which means that the initial plan for research cannot be tightly prescribed, and indeed, all phases of the process may change after the researcher begins collecting data (Creswell, 2009).

The epistemology of the researcher is traditionally fully explained in the methodology and methods section, thus it is important for me to state that I have come to understand I am more rationalist than empiricist. To explain, it is helpful

to first see the contrast between the more extremist views of empiricists and rationalists: A strict empiricist believes that all ideas originate through experience, either through the external senses or inner sensations, thus knowledge is actually based on or derived directly from experience. In contrast, a pure rationalist asserts that reality has an intrinsically logical structure and certain truths exist, thus knowledge is created through the use of logic independent of sensory experience (Merriam, 2009).

My ideas are perhaps best represented by anthropologist and philosopher Clifford Geertz (1973), whose notion of knowledge and culture bridges the scientific and humanistic. Geertz affected not only anthropology but also educational philosophy beginning with his revolutionary idea that culture is symbiotic, and should not be studied by anthropologists from the perspective of binary thinking because it is emergent and unfinalized. Importantly, Geertz suggested that the study of culture should be richly descriptive and interpretivistic. Geertz did not believe that there is no truth, only interpretation, as later interpretivists argued, especially postmodern scholars beginning in the 1980s.

Geertz, however, contributed to the turn of interpretivist ideals and qualitative studies that would have such an impact on educational scholarship. Geertz argued that cultures were not something to be captured through neutral forms of representation. Rather, cultures were already subjected to interpretation because of the interpretive nature of reality. That is, in an anthropological study, not only the researchers but the subjects under study are meaning-making agents

just by the nature of interpreting concrete events/elements of their environment. Perhaps most importantly, Geertz argued that inquiry should focus on human interaction because culture is a complex web of internal structures interpreted through communication in relationship to the world and others. Such notions represent my own ideas on the importance of human interaction as symbiotic to culture, and the importance of qualitative, interpretivist work underscored by the premise that truth can be found, and knowledge gained through rationalism.

Because this study is historically based, I explored historiography approaches and realized that most closely resembling what I needed was the approach of cultural history. Whereas cultural history can often focus on source criticism as a methodology, this study more aptly follows a literature review and analysis as in a history of philosophy study. The history of philosophy is the study of philosophical ideas and concepts through time. Because this dissertation is based in historiography and philosophical inquiry, the study basically utilizes content analysis and analytic induction.

Content analysis and analytic induction are two less common data analysis techniques in qualitative research. Content analysis has traditionally been quantitative in nature. Essentially, content analysis is a systematic procedure for describing the content of communications. Historians and literary critics have long used content analysis to analyze historical documents and literary works. In qualitative studies, a form of content analysis is used to analyze documents. When used in qualitative research, the focus is on meaning—looking for insights in which settings, situations, styles, images, meanings, and nuances are key topics

(Merriam, 2009). Most research designs using content analysis are sequential in nature and evolve through category construction to sampling, data collection, data analysis and interpretation. However, this is proscriptive of quantitative research designs, not qualitative. In quantitative analysis the researcher counts the units of analysis. In contrast, in qualitative research designs, quantification is not a component of content analysis, rather the nature of the data is assessed. Qualitative content analysis differs from conventional content analysis in that it is often used to document and understand the communication of meaning, as well as to verify theoretical relationships. A distinctive characteristic of qualitative content analysis is that it is highly reflective and the researcher is continually central to the process (Merriam, 2009).

Analytic induction has its roots in sociology, and begins deductively by formulating a hypothesis about a phenomenon of interest. Testing tentative explanations in data is included in the design of the study. That is, in essence the researcher is not pretending a construct of a mental blank slate, as advocated in purer forms of phenomenological inquiry and grounded theory (Merriam, 2009).

Data for this study consists of literature in educational theory, dance pedagogy, dance history, and my personal observations and experiences as a longtime dance educator. More specifically, my contributions concern my understanding of dance pedagogy and education from both graduate course work and experience. Although such observations and experiences are counted as data, the study relies more heavily on data from other sources, such as documents pertaining to pedagogy and education.

A study's method cannot be discussed without addressing validity and reliability. Means of ensuring confidence, or truth worthiness, in a study can be ensured in qualitative research through validity and reliability procedures. For qualitative research, validity refers to the researcher's accuracy of findings, whereas reliability concerns congruence between the study and others. Various approaches are offered by scholars, including Gibbs (2007), and Lincoln and Guba (2000) among others. However, this study will follow strategies suggested by Creswell (2009). Specifically, selected strategies include researcher triangulation, use of rich, thick description, clarification of bias, and prolonged time in the field.

Triangulation as conceptualized by Creswell (2009) consists of examining different data sources of information for evidence and using it to build justification for themes. The convergence of several sources of data adds to the validity of the study (Creswell, 2009, p. 191). This study purposefully strove to consider data sources from both education and dance as well as educationists and artists. Triangulation in scholarly writing also includes sharing work with peers or others in the field, for their input (Creswell, 2009). This study utilizes triangulation through regular reviews of the dissertation with a noted dance historian, who serves as a member of my dissertation committee.

Writer validity also includes contextualization. Creswell (2009) believes that the use of rich, thick description to convey findings transports readers to the setting, gives the discussion an element of shared experiences, and adds validity

to the findings. As a writer, I embrace the use of rich, thick description for these reasons as well as to provide a full, accurate account.

Prolonged time in the field also serves to validate a study, Creswell (2009) argues, because the researcher develops an in-depth understanding of the phenomenon, and detail that lends credibility. My time in the field, past and present, should, in this way, be helpful as a means of ensuring confidence in the study's validity.

Chapter 4:

Educational Theory for Dance Pedagogy

The research question of this study is, what would transformative postsecondary dance education look like? Dance and arts education in K-12 schools have begun to adopt transformative educational tenets and schemata, albeit to widely varying degrees, whereas dance education in higher education largely focuses on dance artistry and performance. This chapter explores transformative notions pertinent to higher education, beginning with America's dance education pioneer, Margaret H'Doubler.

American Dance Education Pioneer Margaret H'Doubler

The legacy of Margaret H'Doubler includes laying the foundation for both higher education curricula and American modern dance (Kraus et al., 1991; Wilson et al., 2006).Conventions influenced by H'Doubler range from pedagogy concerning dance technique to teaching philosophy (Wilson et al., 2006). H'Doubler's vision established important conventions still used in higher education programs, such as courses in movement fundamentals, dance philosophy, improvisation, composition, anatomy, rhythm, and pedagogy (Wilson et al., 2006).

H'Doubler's schemata strongly affected the development of American modern dance pedagogy in higher education. Conventions established by H'Doubler, for example, are evident in subsequent pedagogy literature, such as Elizabeth Hayes's *An Introduction to the Teaching of Dance* (1964). Hayes points to the University of Wisconsin's Women's Physical Education Department

syllabus and Margaret H'Doubler, among others, as instrumental in the development of her treatise. Hayes's "Movement Fundamentals as Preparation for Dance" (chapter two) and "Approaches to Modern Dance" (chapter four) are specifically attributed to H'Doubler by Hayes. Indeed, Hayes's (1964) illustrations in the chapter "Movement Fundamentals as Preparation for Dance" depict exercises and movements that are typical class elements for students of modern dance.

H'Doubler's student, Patricia Rowe, went on to become a prime mover in the development of a field of dance with fellow higher education dance educators and researchers, developing dance programs and curricula for undergraduate and graduate programs in dance. She founded New York University's Department of Dance and Dance Education in 1964. Rowe shared H'Doubler's philosophy of dance being necessarily grounded in science, and later wrote of feeling fortunate to have been able to study dance with H'Doubler. She shared H'Doubler's philosophy of dance as grounded in science. "Some get angry if dance is not in art. But I'm just as stubborn about the notion that the starting place for dance is the human body—and if you don't know the human body and the potential for hurting yourself, you risk injury at some point" (Rowe, interview with Kolcio et al., 2000, p. 168). Rowe also commented various times upon the "avant-garde" dancers influenced by the Judson Church experimentations, the forerunners of postmodern dance (Rowe, interview with Kolcio, Danitz & Lehman, 2000). Rowe represents the next generation of dance education pioneers following

H'Doubler, and further underscores the legacy of America's dance education pioneer.

Born in Kansas in 1889, Margaret H'Doubler established dance as a field of study in higher education in 1926 at the University of Wisconsin-Madison. H'Doubler believed dance fulfilled a human need for both creativity and physical movement (Wilson et al., 2006). Thus, for H'Doubler, general education schema should include dance. She believed that all people have a right and need to dance (H'Doubler, 1971).

H'Doubler's philosophy and worldview was shaped by an emerging culture in late 19thcentury America, a progressive social-political outlook that called for humane reforms in the areas of public education and industrial conditions. These ideals promoted improving conditions in the workplace and society itself, with agendas of reform in economics, education, and public health. H'Doubler grew up in a family that strongly embraced the trending, progressive ideas of democratization of knowledge and self-improvement (Wilson et al., 2006). Her writings reflect her core educational philosophy of educating the whole person, the uniqueness and dignity of the individual, and integrated wholeness, discovery, and dance as part of living on inner impulses and needs, biologically sound, and transformative for the students (Wilson et al., 2006).

H'Doubler also stressed the importance of understanding the mechanics of movement, for both the sake of the individual and the dance student. Self-discovery and improvement, kinesiology, and creativity formed the bedrock of much of H'Doubler's dance education curricula, and greatly influenced the

direction of modern dance programming in American educational settings. H'Doubler's approach as a physical education teacher informed the direction of her dance pedagogy. Indeed, Margaret H'Doubler was not a dance master but a basketball coach (Wilson et al., 2006).

After five years of coaching and teaching for the Women's Physical Education Department at the University of Wisconsin-Madison, H'Doubler wanted to study philosophy and modern educational theory. She requested a leave of absence and entered Columbia University Graduate School. Her leave of absence was approved on the condition that she would come back and teach dance—and develop a dance program. H'Doubler was assigned to explore the teaching methods for the new, expressive dance fashionable in New York, and bring it back to Wisconsin (Wilson et al., 2006). H'Doubler's supervisor, the Director of Women's Physical Education, Blanche Trilling, felt that if dance was to be included in physical education it should be not only expressive but contribute to the whole person (Wilson et al., 2006). Rebelling at what she perceived as artificiality in dance, Trilling wanted a faculty member who could grasp the spirit of Isadora Duncan and cast aside traditional dance teaching forms (Richardson, 1937).

Although H'Doubler had taken some dance classes as an undergraduate student, she had no interest or preparation to teach dance or develop a dance program for Trilling (Richardson, 1937). However, H'Doubler grudgingly accepted, eventually searching New York dance studios for dance classes, not knowing what to teach, and disliking what she found. H'Doubler found the

studios mostly teaching ballet, with two or three different studios teaching modern dance in what she considered the same rigid manner as ballet, with the students imitating the movement vocabulary of the teacher in rote fashion (Wilson et al., 2006). H'Doubler also considered Dalcroze Eurythmics, a systems approach to movement and music education, but found the technique did not suit her either. She also found the aesthetic dance taught by Melvin Ballou Gilbert to consist of what she considered rigidly executed poses and steps set to prescribed music (Kraus et al., 1991). Ballet itself, of course, was not considered, as she had been assigned to follow the new dance style—and at that time modern dance and ballet had no affiliation, unlike today where ballet and modern dance are increasingly entwined.

It is important to understand that this was a time of revolt in the visual arts, with artists rebelling against traditional art forms. This was a time of painters turning away from traditions within their art, such as painters producing cubist, impressionist, and futurist paintings (Wilson et al., 2006). In addition, H'Doubler had been instructed to establish something that could be used for student self-expression, for the development of the whole student. H'Doubler was looking for a system that would give dance students a pure movement experience that was personal and authentic (Wilson et al., 2006). Biographer Janice Ross (2000) described H'Doubler as a woman on a quest for a form of dance unencumbered by personal style and fixed vocabularies, a scientifically sound system built upon kinesthetic analysis.

H'Doubler recounted being disappointed and without hope, until Trilling sent her to watch a class taught by a music teacher (H'Doubler, interview with Brennan, 1972). Alys Bentley began her music classes with the students lying on the floor, physically responding to what they felt in the music. H'Doubler immediately realized the significance of such an approach (H'Doubler, interview with Brennan, 1972). Lying on the floor, away from the pull of gravity allowed the students to move freely and discover movement possibilities. Such improvisation of movement allowed the student self-generated expression and creativity (Wilson et al., 2006). Here was the genome of an organic system of dance movement. Inspired by Alys Bentley, H'Doubler created a new approach to teaching dance. To the present day, the use of the floor for dance exercises and kinethetics is a major characteristic of modern dance and other theatrical dance techniques.

To Bentley's floor exercise, H'Doubler added a self-aware review of the body, providing a scientific approach to the study of dance (Wilson et al., 2006). H'Doubler's goal also became very clear to her: a system of dance pedagogy that allowed for the artistic expression of the individual's experience in terms of physical movement.

In *Dance: A Creative Art Experience* (1940) H'Doubler in essence framed dance education as organic and unique to the individual student. H'Doubler tied the intellectual growth of a student to the discovery of the individual's true self and succeeding emotional and artistic expression. In this way she tied intellectual growth to emotional and artistic growth (Wilson et al., 2006).

H'Doubler's philosophy and pedagogy is well illustrated in her unpublished essay "A Way of Thinking" (1948):

> "To teach" is to accept the privilege and responsibility of shaping and directing human thought. The hope of the teacher is to help each individual develop to his fullest capacity as a human being, and to equip him as far as is possible, with knowledge and skills with which to adjust to the forces that bombard himself and his fellowmen, and contribute to the cultural efforts of his social order. (p. 198)

The main themes of this essay include the notion that teaching includes shaping human thought, and developing a human being (pp. 197, 200). H'Doubler also suggested that an individual's own experiences shaped their construction of knowledge (p. 197). For H'Doubler, perceptual thinking leads to conceptual thinking (pp. 198-199). Moreover, the conscious manifestations of sensory data underscores the human experience (p. 198). To this construct of the centrality of physicality, H'Doubler tied educational philosophy:

> Because of [the] organic wholeness inherent in the human structure, the body is constantly pouring sensation of itself into consciousness, a condition that continues throughout the span of life. Because all phases of living are so closely connected with activities of the physical body, how important then it should be to seriously study its conditions. Through understanding, there will develop an enthusiasm and respect for the body self. Such a refinement of movement experience is certain to pay dividends in the form of discovered values. Since the body image is a constant life companion, and can be a source of either irritation or pleasure, it should follow that to be in harmony with it is essential to a sense of well-being and of an integrated wholeness or unity. For it is the growth and enrichment of the inner life that is the important thing in teaching and the issue that should be as much concern to the physical educator as to those who instruct in other fields of learning. (p. 200)

Thus for H'Doubler, dance education should be invested in the science of the body:

> The effective accomplishment of such a learning process in the field of body movement necessitates knowledge of the complete body structure. The anatomical structure must be understood as the structure that sets the mechanical limits for motor response. Knowledge of our physiological structure includes a consideration of the physio-chemical processes and the neuro-muscular system. It is behavioral equipment possessing reflex paths and infinite possibilities for activities that can be *modified* [*H'Doubler's emphasis*]. It is highly modifiable and must be educated by doing. (p. 202)

H'Doubler's inclusion of the study of the body and physicality in higher education dance curriculum established the kinesthetic tradition instituted today. Kinesiology and somatic classes represent this convention in postsecondary dance education, (as illustrated in the presentation of dance training trends in chapter two).

H'Doubler's physicality and inclusion of physical science extended further in regard to the psyche and its significance in education:

> [Consciousness] is of course dependent upon the part of the physiological structure. It determines the psychic behavior. Here resides the awareness of all sensations as well as the capacity to think, feel, imagine, desire, remember, create, etc. It is the equipment to interpret experience. The central nervous system is the very essence of the human person. It determines his intrinsic nature. This structure is the formative substance from which the personality emerges. It is highly modifiable and educable and needs broad experience. It represents the personal human endowment that through knowledge and use are the only forces that lend warmth and importance to any act. (p. 202).

In essence, H'Doubler (1948) humanized physical education. More importantly for this study, H'Doubler positioned ideal dance education as organic:

> For too long the emphasis in physical education has been on skills for playing games, leaving students unacquainted with the emotional and intellectual significance of their acts. Students should be given the opportunity to participate in body activity in away that will be a total self-experience: one that will motivate

> them with a desire for as perfect a body instrument as possible, capable of responding to the demands of the mind and of reflecting its attitudes. . . As instructors we should try to utilize to the best of our knowledge the great wealth of human resources for the individual's realization of himself, and of the more enduring life values. (p. 203).

As America's dance education pioneer, H'Doubler functioned as a trailblazer as she established traditions in higher education dance curricula. H'Doubler's main tenets of dance education were grounded in the ideals of progressive educational tenets, and such notions formed the foundation for the development of transformative education.

Transformative Educational Philosophy

One metaphor for education is a pack mule carrying books up a dusty trail to a monastery with monks in black cowls sworn to silent meditation. As Kieran Egan (2008) recounts, educational philosophy extended from the platonic convention, without imagination or vigor. Educational conventions included authoritative and mechanistic learning traditions of stern discipline and punishment, long periods of study, rote memorization and drill, and knowledge passed from teacher to student in adult terms (Walker & Soltis, 2009). Education was not easily accessible outside of private institutions until the 19th century, when the notion of public schools was advancing, promising to prevent juvenile delinquency and crime and produce a more productive workforce. Progressive educators also favored the aims of developing vocational preparation, civic responsibility, ethical values and behavior, and healthful, personal and social adjustments for future citizens (Walker & Soltis, 2009). In essence, general

education curriculum changed along with worldviews while learning theories evolved in relation to modern philosophies concerning society.

Near the beginning of the 20th century, an associationist learning theory prevailed. Consistent with the modernist worldview, the associative learning theory extended from the mechanistic societal view symbolized by the Industrial Revolution. In the modern worldview, the universe and humanity functioned like a well-oiled machine, with parts not necessarily relatable to each other. Species and elements were identified and classified as to value. This contrasts sharply with the postmodern perspective of holistic education.

At the beginning of the 20th century, with the student viewed as a passive organism, top down schemata prevailed, with curriculum teacher-centered, and notion of epistemology grounded in the ideal of forging associative chains of understanding through repetitive stimulus-response bonding (e.g. Skinner, 1953; Watson, 1916). The typical mode of instruction involved the transmission of knowledge from the teacher to the student.

Towards the middle of the 20th century emerged the constructivist theory that knowledge is actively constructed through interaction with the student's environment (e.g. Bruner, 1960; Piaget, 1950). This extended from the premise previously introduced by pivotal educational theorist John Dewey (1902) and the notion that the educative process involves the student's experiences, thus teaching methods should involve an organic assimilation starting within the child.

Perhaps the most influential of all American philosophers, John Dewey (1859-1952) achieved international recognition for his pragmatic approach to

education, philosophy, and psychology. Dewey radically altered conceptions of epistemology and revolutionized educational theory. His treatises continue to lay the groundwork for transactional, empowering, and transformative education. These represent the tenets proposed in this study for enhanced dance education and pedagogy.

Dewey (1902) suggested that the objective world is not separate from thought, but rather is defined within thought. Dewey later revised his theory in that he began to think that the development of human knowledge was an adaptive response to the environment. In 1938 Dewey defined environment as "whatever conditions interact with personal needs, desires, purposes, and capacities to create the experience which is had" (p. 44). Whereas previous generally acknowledged epistemologies regarded thought as a primitive of the mind, Dewey's (1938) suggested an interaction between a human, or any organism, and its environment. Arguing against prevailing approaches to learning grounded in mind-body dualism, Dewey (1938) posited that the student interacts with the environment through self-guided activity that is affected by the student's sensory and motor responses. Thus, for Dewey (1938), knowledge and learning are actually produced through active manipulation of the environment. This contrasted sharply with the prevailing mode of instruction involving the transmission of knowledge from the teacher to the student, and in essence, revolutionized education in America.

Theorists such as Lev Vygotsky (1986) later defined the environment as social interaction. Vygotsky (1986) posited that in learning, a child first

experienced external factors—social situations and relationships, and then internalized those symbols and experiences. Perhaps most importantly, Vygotsky (1986) insisted that symbols, notably language, were crucial to epistemology. The combined notions of Dewey and Vygotsky continue to represent foundational transactional theory.

Dewey's pivotal educational theory began with his ideas of experiential learning. In *The Child and the Curriculum*, Dewey (1902) suggested that often school subjects were presented in generic packaging that separated them from the child and lost the qualities that gave the student relatable meaning and inspiration. He argued that a child learned by interpreting material through their individual lens, through physical and mental processes.

Dewey (1902) went on to posit that three evils resulted from the separation of the child from the curriculum. First, the lack of any organic connection to what the child had already known and loved made the material "purely formal and symbolic" (Dewey, 1902, p. 24). The second evil was lack of motivation, and the third a loss of quality for the subject under study (Dewey, 1902).

Whereas a child had a narrow, personal world psychologically centered in relation to themselves, curriculum was typically impersonal, logical, and in relation to itself. Dewey (1902) illustrated the difference between the two with a metaphor of an explorer and a map, equating the world of the child to the notes of an explorer, and curriculum as a finished map constructed after the territory has already been explored:

> We may compare the difference between the logical and the psychological to the difference between the notes which an

> explorer makes in a new country, blazing a trail and finding his way along as best he may, and the finished map that is constructed after the country has been thoroughly explored. The two are mutually dependent. Without the more or less accidental and devious paths traced by the explorer there would be no facts which could be utilized in the making of the complete and related chart. (p 19).

Dewey (1902) also contrasted the inherently practical and emotional orientation of the child with the abstract principle of logical classifications of curriculum. Furthermore, he (1902) posited that "facts are often torn away from their original place in experience and rearranged with reference to some general principle. Classification is not a matter of child experience; things do not come to the individual pigeonholed" (p. 6). Dewey further explained: "The vital ties of affection, the connecting bonds of activity, hold together the variety of his personal experiences" (p. 6).

Dewey (1938) argued that learning should not consist of absorbing material in isolation from others. Rather, he (1938) suggested, education was in essence a social function: "The principle that development of experience comes about through interaction means that education is essentially a social process" (p. 58). This did not, however, mean that the students should interact only with other students. Dewey also posited: "It is absurd to exclude the teacher from the [learning community]. As the most mature member of the group, he has a peculiar responsibility for the conduct of the interaction and intercommunications, which are the very life of the group as a community" (p. 58).

Transactional education considered communication an important aspect of learning. Transactional learning also applied to the notion that learning is a result

of reflection and adaption based on lived experience. Dewey (1929) suggested that reflection represented the highest form of mental activity, thus reflection was crucial for learning.

In essence, Dewey (1938) contrasted two schools of thought regarding education. The first school of thought strongly adheres to the transmission of knowledge, wherein the student's experiences are minimized and learning is passive. The other school of thought is child-centered schema in which the growth of the child is the focus and ultimate goal. Dewey did not adhere to the more extreme child-based, hands-off schema that developed in some educational settings after the 1960s. Rather, he suggested that it is simply the child's understanding and interest that is most effective as a starting point in curriculum development (Dewey, 1902).

The transaction method of teaching began to replace transmission in educational schemata with the development of transactional educational theory with Dewey and others. Herbert Mead (1934) pointed to the reciprocal relationship between organisms and environments in nature and in essence extended his thesis to humans. Mead suggested that as an individual adjusts to an environment and changes, he in some way affects the broader community (Mead, 1934). In this manner, the transactional education tenet of interconnectedness increasingly became a focus of scholarship and continues to lead dialogue regarding educational schemata. This important development in educational theory expanded the cultural and community aspect of the educational environment.

Dewey (1938) suggested that society needed an intelligent theory of education that assesses the causes of problems. He warned that traditional ideas should not be thrown out simply to usher in new practices. However, any theory or set of practices should be able to withstand and find improvement upon critical examination of its underlying principles.

In *Experience and Education* (1938), Dewey clearly defined traditional versus progressive education. Traditional education favored predetermined norms, standards, and subject matter based on principles of tradition in order to preserve the information and skills of the past. Progressive education favored evolving norms, standards and subject matter based on principles of human growth in order to provide information and skills needed for present life and a changing world. Whereas traditional education favored the goal for schools that transmitted traditional information and skills from the top down, in essence preserving identity, the progressive educational goal consisted of creating opportunities for information and skills to be developed by students, to cultivate the expression of the individual. Ultimately, Dewey (1938) contrasted techniques of instruction of traditional education with holistic, transactional instruction interesting to the students.

Dewey's (1938) pivotal notion of educative experience suggested the importance of learning that broadens the student's horizons. Curriculum should support a continuity of learning and development to arm the student with reflexivity for an empowering educational experience. Dewey (1938) suggested that a miseducative experience was that which hinders or distorts potential growth

from further experience, such as promoting a narrowing disposition. Therefore, a central task of education included the selection of quality experiences that connected the student to the experience and also promoted further development. He further suggested that because progressive educators did not have the traditions and institutions upon which to rely, such as traditional educators had, a coherent philosophy of education was necessary (Dewey, 1938).

In *Experience and Education*, Dewey (1938) also found that continuity is essential for educative experiences, since the educative process involves development for continuing growth. This is evidenced when he says, "the principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some the quality of those which come after" (p. 35). Furthermore, he stated that, "the principle of continuity in its educational application means, nevertheless, the future has to be taken into account at every stage of the educational process" (p. 47). The principle of interaction, Dewey (1938) suggested, qualified both external and internal experiences, and with their interaction, informed learning. Thus education should manipulate educative experiences to provide the student with the ability to construct learning and continued growth. He went on to suggest that beneficial educational experiences could arouse curiosity, strengthen initiative, and set up desires and purposes to such intensity that they would be armed to carry themselves over "dead places in the future" (p. 38).

Dewey (1938) further suggested that intellectual growth required the reconstruction of ideas from personal experiences through the student's reflection

and judgment. He posited that such intellectual freedom actually controlled impulse, in that reflection manifested self-control. Because self-control included the freedom of personal observation and reflection, Dewey believed education should aim to develop within students the ability to reflect upon observations or past experiences, and through deduction, make thoughtful judgments.

Reflection, Dewey (1938) also suggested, is also required for the personal creation of purpose. More specifically, purpose requires observation of external conditions, knowledge gleaned from similar situations, and judgment which synthesizes observations and recollections.

Dewey (1938) underscored the importance of education and its relation to freedom. "The only freedom that is of enduring importance is freedom of intelligence, that is to say, freedom of observation and of judgment exercised in behalf of purposes that are intrinsically worthwhile" (p. 61).

Additionally, Dewey's (1938) educational tenets were grounded in the idea that a central function of education is preparation for membership in society. In essence, Dewey (1938) supported the notion of transactional, empowering (democratic), and transformative education.

The idea of empowerment through education flourished upon the ideal of developing a healthy, adjusted individual. Empowerment through education in educational theory also expanded recently upon the postmodern notion of the democratization of perspective. Transactional education further developed along with the notion of civic literacy, the role of critical reflection and personal participation for personal and social transformation (Freire, 1970).

Considered the defining foundation of contemporary transactional and transformative educational philosophy, Freire's *Pedagogy of the Oppressed* (1970) represents both social theory and pedagogical method. Like Dewey (1902), Freire (1970) argued that the overarching responsibility of education was the development of future citizens. Yet Freire (1970) argued that education was grounded in larger philosophical and social projects. That is, education was fundamentally charged with not only producing citizens but future realities. Thus, education should be grounded in pedagogy capable of giving students a critical consciousness, so that they have the skills to effectively narrate, and subsequently direct, their lives for its fullest potential.

Freire (1970) in essence brought Aristotle's notion of praxis (thesis, antithesis, synthesis) of the *polis* (city-state or government functions) into the sphere of improving the human condition. Humans could change their conditions of life, Freire (1970) argued, thus pedagogy should cultivate conscientization for their enhancement or empowerment. According to Freire, the goal of the educator is to engage students in their lived realities through transactional education, and Freire (1970) likened traditional, transmission pedagogy to banking, in essence the depositing of knowledge into the student. Taking transactional education into a new realm, Freire argued that students should explore the meanings and effects of their world through generative pedagogies that engaged students with dialogue (Freire, 1970).

Dialogue, Freire (1970) posited, creates connections between the student and their world, and makes the student part of the educational process, rather than an

observer who has knowledge transmitted to them. Further, Freire (1970) suggested more pedagogy should be generative and utilize problem posing and problem solving dialogue, which is empowering for the student and engages them in reflection, laying the groundwork for the development of praxis and a critical consciousness. He went on to say that to be successful, dialogical education should be framed by the teacher in humility and mutual awareness. That is, the educator should consider the perspective of the student and also engage them with dialogical pedagogy that acknowledges the importance of the student. In this way, rather than remaining automatons passively receiving information, Freire posited, students become engaged in the process of learning. Such schema empowers the student, and stresses the transformational essence of praxis (Freire, 1970).

Freire's (1970) educational philosophy reflects his ideas that life requires ongoing probing, introspection, and re-evaluation to provide opportunities for growth as well as freedom. Importantly, Freire (1970) argued that the goal of education is to lead students to the understanding that they are subjects of their own lives and narratives, not objects in the stories of others. He (1970) also suggested that students should be led to realize that they are fundamentally charged with producing and transforming their reality. According to Freire, the human agency needed for positive change required unconscious engagements with the world, and reflection. The goal of the educator, he suggested, is to engage students in their realities, give them voice, and allow them to narrate and transform their lives (Freire, 1970).

Notions of discovery and growth, democratization and freedom, as goals for education have been clearly avowed by both Dewey (1902) and Freire (1970), as previously suggested. Also important in the development of transformative education for this study are scholars Alfred North Whitehead, Lev Vygotsky, bell hooks, who distinctively writes her name without capital letters, and Parker Palmer. These scholars advanced ideas that radically changed the development of educational theory.

Whereas Dewey (1929) drew connections between the student and his environment, as well as curricula, Vygotsky (1978) drew connections between the student and his environment from the stand point of social interaction and symbiotic mediation. That is, whereas Dewey (1929) linked learning to environment, Vygotsky (1978) defined the environment as social interaction. Furthermore, he (1978) suggested that learning actually preceded development, therefore a child first experienced external factors, (specifically, social situations and relationships), then the child internalized those symbols and experiences. Perhaps most importantly, Vygotsky (1978) insisted that language was crucial to epistemology.

John Dewey (1859-1952) and Lev Vygotsky (1896-1934) were contemporaries of Alfred North Whitehead. Whitehead's treatise *The Aims of Education and Other Essays* (1929) is considered foundational to the development of transformative education, and in it he suggested that curricula should be mindful of the tenet that education was essentially the guidance of the individual towards a comprehension of the art of life. Theoretical ideas, he

argued, should always find important applications within the pupil's curriculum. Most importantly, Whitehead suggested the teacher should remain mindful of keeping the romance of the subject alive for the student. Whitehead (1929) argued that it is the teacher's function to elicit enthusiasm by resonance from the teacher's own personality, and to create and sustain an environment giving students a spirit of great purpose. He (1929) also pointed to the importance of art when he stated: "Our aesthetic emotions provide us with vivid apprehensions of value" (p. 40).

Vivid apprehensions of value are certainly possible through dance. Dance and the arts have a unique ability to both evoke emotion and understanding, even empathy for others (Eisner, 1991; Palmer, 1998). In this way, dance pedagogy can be transformative for the student. Indeed arts education for all art forms can extend itself toward a postmodern approach in some fashion, either representing, expressing, or even challenging perspectives. Such a notion in itself is empowering for the artist and not only provides a sense of empowerment, but stimulates creativity. Thus, dance pedagogy should incorporate schemata in some way providing this opportunity to the student, whether as in improvisational or compositional studies. This notion will be further explored in the following chapter.

Empowerment and engaged pedagogy also define the avocation of bell hooks [*sic*]. hooks (1994) argued for an engaged pedagogy in a collective, community context for self-actualization and meaningful knowledge. She (1994) also posited that engaged pedagogy could be challenging because it could be open to a full

range of political and social experiences, which students bring to the classroom. hooks in essence argued for the notion of student engagement through teaching in a space of passion and love in educational schemata. An avowed black feminist also concerned with issues of marginalization, hooks (1994) argued that educational systems tended to disconnect participants. Furthermore she (1994) suggested the importance of not only engaged pedagogy and multiculturalism but spirituality in education, including a socially and politically invested teacher. Passion should not be squeezed out of teachers, she (1994) argued, but rather, the classroom should be a space where passionate bodies come together (p. 198). hooks (1994) represents educational philosophy adopting a notion of beginning from a place of passion, for not only the student but the teacher as well.

hooks (1994) suggests that education should give students a voice, for political, cultural, or personal expression. Such ideals by hooks and other theorists follow the ideals of transformative dance pedagogy. Enhanced dance pedagogy is built upon the notion that education should be changed to better serve the students, as suggested by Michael Hartoonian (1991).

Arguing against the vocational nature of schools, Hartoonian (1989) first suggested that schools should educate students regarding the goals of citizenship and self-betterment. He (1991) also pointed to what he perceived as three important general categories of goals. These included preparation for continued self-development (learning how to learn), preparation for employment, and preparation for citizenship, which he considered learning the cultural heritage and

the political, economic, and social systems in which individuals learn, work, and live (p. 23).

Hartoonian's (1991) thesis is that education needs to be changed in order to better serve both the students and the community—instead of serving politicos. For Hartoonian (1991), a problem in education is that the public dissatisfaction with U.S. education makes politicians and educational administrators want to control the situation by focusing upon the teachers, and demanding testing and accountability. He (1991) argued that education should center upon the goals of developing successful, productive, well informed citizens. Importantly, he (1991) suggested that the disconnect between theorists and practitioners had to be bridged, not to control or cast blame, but to provide the best education for the students.

Like Hartoonian, hooks, Dewey, and Freire, Parker Palmer (2007) considers the needs of the students central to pedagogy. Yet Palmer (2007) also focuses on the needs, and responsibilities, of the teacher. He suggests that all teachers should consider the inner landscape of their life. That is, a teacher should reflect on three aspects of the self: Intellectual, Emotional, and Spiritual. Through such reflection they can find a connection between the self and the largeness of life.

Palmer (2007) suggests that good teaching comes from the integrity of the teacher. In this manner, Palmer believes that good teachers are truly engaged when they teach, (such as joining and connecting with their students), while bad teachers distance themselves from their subjects (Palmer, 2007). A good teacher, Palmer (2007) suggests, has a capacity for connectedness. That is, they bring

together a convergence of intellect, emotion, and spirit—which is the meaning of "heart" in the ancient sense (p. 11). From such an inner landscape, good teachers are able to weave a complex web between themselves, the subject under study, and the students. To develop connectedness, teachers must resist the powerful draw of the disconnected life, distancing themselves from their subjects and even their own selves and their heart (Palmer, 2007, p. 35).

Palmer (2007) further suggests that fear can keep teachers disconnected. He (2007) argues that fear is at the heart of being human. We fear conflict, diversity, and losing identity, Palmer (2007) suggests, but such fears can be managed with openness and communion with students, considering a generative relationship as an opportunity to renew oneself through "creativity in serve of the young" for posterity and future generations (pp. 48-49).Furthermore, he states, "We must enter, not evade, the tangles of teaching so we can understand them better and negotiate them with more grace, not only to guard our own spirits but also to serve our students well" (p. 2) Tangles, Palmer (2007) posits, stem from students, subjects, and selves.

To overcome disconnection, Palmer (2007) suggests the teacher embrace the notion of *thinking the world together*. Western thought resides in polarities in analysis that thinks the world apart, he (2007) posits, and Palmer argues that such thought creates imbalance and a fragmented sense of reality, in effect destroying the wholeness and wonder of life. Ultimately Palmer suggests that humans need both community and solitude, in effect creating a paradox (Palmer, 2007).

A paradox can be defined as an inconsistent or contradictory proposition, such as *the more you learn the less you"know"* (Palmer, 2007, p. 62). The "both-and" thinking of paradox contrasts to "either-or" thinking tradition of Western ideas (p. 63). Palmer further suggests that paradox generates the "energy of life" like poles of a battery held together (Palmer, 2007, p. 65).

Paradox creates a heightened awareness and positive creative tension, Palmer (2007) explained. He (2007) also suggested that the classroom (or studio) should be paradoxical to create a heightened awareness that can exist when the teacher and students are caught in such creative tension. Palmer (2007) suggests paradox in pedagogical design means that the classroom (or studio) should be bounded but open. That is, established boundaries should be in place as well as a sense of openness.

Further, he (2007) suggests, the classroom should be both hospitable and charged. That is, students should be treated with "hospitality" including civility and compassion, but a classroom is also charged in that students and their insights can be included in the conversation. Palmer (2007) explains that the notion of hospitality means that the host is not only polite but assumes that the guest has worthwhile stories to share (p. 79). Paradoxical design also includes inviting the voice of the individual as well as the group, and honoring the "little" stories of the students along with the "big" stories of the discipline (under study) and its traditions. Students, he posits, should be specifically asked to honor the "little" and "big" stories as well.

Palmer (2007) also advocates holding the tension of paradox in the interest of student learning. He explains that jumping in too soon to resolve tension of opposites for either the teacher or the student, destroys an opportunity to learn. In essence, such notions advocate a dance pedagogy wherein the teacher is not depended upon for ready answers. This follows the philosophy of some dance teachers, suggesting the student must not depend upon the teacher to fix individual positions, movement, phrasing, etc.

Importantly, Palmer's (2007) paradoxical pedagogy design suggests that within an academic discipline, the subject itself participates in the dialect of knowing (p. 103). That is, the deepest knowledge requires a full immersion and reverence for the subject. In this way, the classroom is energized with the notion of being amidst the *grace of great things*. Furthermore, in the act of gathering around such *great things* and trying to understand them—as the first humans must have gathered around fire—we all become who we are as knowers, teachers, and learners (Palmer, 2007). In my experiences, creating a sense of the class being amidst the *great thing* creates a sense of excitement, and also eases tension somehow. Perhaps this is because the teacher's deference to *the great thing* elevates the space into a place of joy and gratitude.

How can the *grace of great things* be a pedagogical design for dance? Perhaps the concept can begin to be established by creating an atmosphere that is not teacher-centered, in the convention of the dance master, or even student centered, in the tradition of dance studios trying to keep their customers. That is, it is not unusual for an advanced, postsecondary dance class to represent a

presentation/performance of the instructor, whom the students strive to emulate and imitate. Similarly, it is not uncommon for dance studios, seeking to keep their customers, to unwittingly implement a student-centered model wherein the students can do no wrong, and learning objectives are inadvertently led and/or determined by the students or their parents. Conversely, a model focusing on the subject itself, as envisioned by Palmer (2007) focuses on the subject itself, and the class is characterized by the sense of being in the presence of some *great thing*, its presence so strong and powerful that the *great thing* eclipses all else, teacher or student.

For example, in a teacher-centered dance class, if an instructor demonstrates and explains a movement but misspeaks or makes a contradiction and a student raises questions, the teacher may feel embarrassed and/or defensive. The underlying message communicated throughout the class is that the instructor is showing the students the correct and only way. But in Palmer's (2007) vision, the teacher gives the great thing its own independent voice, apart from the instructor. There is no one right way. There is only the great thing, dance, and its myriad of possibilities. The great thing itself is more important than the teacher or the egos of those present. With such an openness to alternatives and imperfection, returning to reference or work through the dance (or subject) itself, the teacher creates a sense of the class, in essence, gathering around *the grace of the great thing*. Students feel the teacher's passion and deference for the dance, and, as a result, the transcendence of experiencing the grace and power of *great things*.

Palmer's (2010) notion of the teacher creating a bounded but energized classroom represents transactional and nurturing pedagogy. Dance pedagogy and education built upon such notions of transformative education as represented by Palmer (2010), Dewey (1938), Freire (1970), and hooks (1994) suggests the importance in educational schemata of giving the student a voice. In this manner, the underlying philosophies of the theorists explored in this chapter can be distilled into *inclusion*, *transaction,* and *meaningful expression*. In the following chapter, these ideas will be further developed and discussed.

Chapter 5:

Transformative Dance Pedagogy

My experiences as a dance and fitness instructor shaped the development of my dance pedagogy. For the past thirty years I have taught dance and also continued taking dance classes. My experiences eventually led me to realize the importance of transformative educational principles in dance pedagogy. In truth, the internal guides the external. Thoughts and feelings lead the dance. Therefore, dance pedagogy should incorporate schemata helpful to not only dance training but also the student's inner spiritual landscape.

The field of dance pedagogy is beginning to embrace transformative educational theory (Bales, 2006; Bales & Nettl-Fiol, 2008; Eddy, 2009; Foster, 2010), largely through arts education in K-12 schools (Adams, 2013; Kane, 2013; Kraus et al, 1991). American higher education dance pioneer Margaret H'Doubler envisioned dance as organic to humanity and for the dance student's personal expression and development. Her premise for higher education dance pedagogy was followed by an evolution of focus on professionalization for performance. Indeed, higher education is the generally acknowledged center of modern dance choreography and in a larger sense, theatrical dance company support (Bales & Nettl-Fiol, 2008). However, the traditional dichotomy between artistry and education, as well as the unstable financial support for dance education, has led some dance education scholars to denounce the focus on dance performance (i.e. Bennett, 2010; Bonbright, 2011; Risner, 2010a, 2010b). Nevertheless, transformative education can be adapted for schemata useful to

postsecondary dance programs, especially generalist BA dance degree programs. Moreover, performance and dance composition schemata can be designed to give students the opportunity for expression in numerous ways, including as a voice in the ideal expressed by Freire (1970); hooks (1994), and Palmer (2007) in Chapter 4.

This study is not meant to be definitive, understanding that dance pedagogy approach styles vary according to both program and student goals. The purpose of this study is to envision useful transformative dance pedagogy in postsecondary realms. Such enhanced dance pedagogy includes educational schemata that are nurturing, transactional, empowering and altogether transformative. Schema extends, firstly, from philosophy and the implementation of educational theory.

Theoretical Frameworks

In essence, philosophy shapes and frames curricula and educational experiences. Philosophy not only guides curriculum development, but determines the tone of the classroom or studio. Philosophy also points to the transformative power of both the single voice and collective ideology. For instance, it is generally acknowledged that the mythological worldview of antiquity placed man in a near powerless position amidst a world of all-powerful gods, whom contemporaries believed affected all aspects of their living, including the weather and the outcome of their bounty (food or no food). The mythological worldview was changed with the Natural Philosophers who sought answers about how things changed in nature. A modern worldview developed during the Renaissance, in

reaction to Aristotlian inquiry ideals, and flowered under Newtonian physics. The result was the modern view that the universe, and humanity, functioned like a well-oiled machine. The machine functioned because of its parts, but the parts were not necessarily relatable to each other.

By the 20th century, the legacy of the modern worldview included mechanistic perspectives, social and economic competition, and the refinement of scientific methods leading to enormous ongoing achievements in medicine, industry, and technology. Increasingly, philosophy and artistic impulse focused on creating meaning in a seemingly meaningless world. The modern worldview appeared to promote separation and hierarchy, as well as an overarching grand narrative that was often Euro-centric. This postmodern turn included giving voice and a sense of value to previously marginalized voices and perspectives (Banes, 1980).

As previously suggested in Chapter 2, postmodern dance also emerged after mid-century, as choreographers turned away from universal symbol and metaphor. Postmodern dance adopted the concept of the body as a tool of the individual and his or her expression. This postmodern turn developed within a paradigm of an avant-garde opposition to formalism and the elitism of high art in order to reconnect with reality, everyday people and everyday life (Bales & Nettl-Fiol, 2008; Banes, 1980).

The postmodern turn also affected the development of contemporary educational theories represented in the current trend of adopting strategies reflecting best practices, which inform both educational literature and curriculum

in K-12 schools for most subjects. As previously suggested, best practice principles largely advocate student-centered, experiential, holistic, authentic, expressive approaches to teaching and learning (Zemelman, Daniels, & Hyde, 2005). This in essence mirrors educational values and pedagogical strategies for nurturing, transformative education. Such values also represent the tenets organizing this discussion of educational theory for the goal of enhanced dance pedagogy.

Dance pedagogy and education built upon notions of education as represented by Palmer (2007), Dewey (1938), Freire (1970), and hooks (1994) suggest the importance in educational schemata representing theoretical frameworks. The previously explored writings of these theorists point to the ideals of *inclusion*, *transaction*, and *meaningful expression*. As applied to dance education, these three ideals can be defined in a contextual framework ideal for dance pedagogy. *Inclusion* and *transaction* can be tenets for schema in the studio and classroom to help create a supportive learning community and broaden the student's professional development as a dancer. *Meaningful expression* can be a focus for both personal and professional development. In these ways, the three tenets of the theorists can be applied to develop strategies that enhance student artistry and creativity.

Inclusion, Transaction, and Meaningful Expression

The ideal tenets of inclusion, transaction, and meaningful expression represent the foundation of transformative dance pedagogy. Such pedagogy begins with establishing an atmosphere and developing a learning community,

ideally interactive and dynamic, with mutual trust and respect between and students and the dance master. Students can develop a positive sense of unity as well as shared responsibility beginning on the first day of the class. Traditionally, on the first day of a semester, students are initially told the dance class rules, typically including that they be on time and prepared for class, be quiet when the instructor is speaking, pay attention to corrections, respect others, and be responsible for their technical development without relying only on the teacher to give them corrections. However, in my experience, it can be helpful to give students some time in class to consider what would be the best atmosphere for them. This is especially helpful to freshmen and beginning dance students.

Depending upon the size of the class, this may include them breaking the class into small groups, to compose listings. To generate their class rules, I ask them to compose listings of (1) what they need from me as the instructor to enhance their learning experience in the technique class, and (2) what they need from the other students. Almost inevitably, in my experience, the class rules the students create include that their fellow students be quiet when the instructor is speaking, take the class seriously, and pay attention to corrections. Much more importantly, the process of the students' creating their own classroom rules immediately creates a feeling in the studio of active participation of students in a learning community. An energized feeling can permeate the studio and lead students to take the class much more seriously because it is truly theirs. Inclusion made the dance class feel much more like a space for their ideas and energies.

Ideally, a student should feel as if they are being seen and heard. They should feel connected to the class, including the other students as well as the instructor. Implementing schemata that not only generates active participation but also connection to those present can support nurturing pedagogy. Moreover, nurturing through kindness, demonstrating care for their students, often elicits increased eagerness to reach or surpass expectations and goals.

Giving the students Freire's (1970) notion of reflection and a voice creating their own narrative, gives the dance students not only a sense of empowerment but also a deeper sense of importance for the class itself. Such discussions regarding the students' goals and needs also set up an opportunity to discuss with the students how to approach class. In this way, the optimum approach to dance technique class appears as an extension of their class goals. Discussion of over-all class objectives and goals also encourages self-analysis, which enhances the students' understandings of their strengths, challenges, interests, goals and responsibilities.

Transaction is the second main theme of transformative education discussed by the theorists in Chapter 4. Notions of transactional learning involving student dialogue are different for dance studio schemata. Dance technique classes obviously depend upon a teacher to guide the student's development of dance technique. This requires the class to maintain progression without lengthy discussion so that the dance students do not get cold and become subject to an increased risk of injury. Thus, whereas the classroom schema of transactional and transformative education may follow Freire's (1970) dialogical fellowship

schema, studio pedagogy requires a slight variation because a dance class is centered in movement, and necessarily led by the dance master, as explained in Chapter 1. Yet in my experience, the dance studio can be framed in transactional and even dialogical pedagogies, with results that are broad and comprehensive.

Transaction can be used to greatly enhance student engagement in various ways. Students can be assigned to draft a professional vision and personal regimen for physicality (conditioning), improved dance technique, and individual artistry for the overarching goal of their professional and career development. To this end, it can be helpful to begin by stimulating a dialogical education process with assigned questions, such as *Why do you dance? What has been your most significant dance training event/change/process? Where would you like to be in 10 years? What do you think are your greatest strengths and weaknesses as a dancer? What exercises, techniques, or focus do you think would benefit your goal of improving your dancing?*

Besides helping a student draft a professional vision and regimen, the dialogical education process supports the development of individual artistry. Student dance composition curricula can include activities such as having students be assigned to dance about something through a creative process that has students devise movement themes, including who, what, and why, through movements and motifs. The choreographic project could also begin with assigned questions, to encourage reflection and personalization. Questions could address social, political, or personal history and issues, such as *What current topic/issue/event most interests you, and why?* Students could then provide a written response

including not only their reflection but any accompanying research. Subsequently, students could design a dance work proposal in which the student further analyzes their theme or inspiration and begins deciding upon choreographic structures, formations, physical motifs and movements to begin the choreographic process.

Transaction can also be used to build unison and community in the dance studio through various schemata. For example, a *flocking* exercise can be utilized to build unison and a sense of community in the dance studio. *Flocking* is a group exercise that can be characterized by the flocking action of birds. Flocking was first introduced into ballet after 17th century dance master, Pierre Beauchamps, was inspired while watching pigeons feeding on bread crumbs, seeing the birds move together in various directions. Beauchamps then incorporated the notion of a group of dancers moving all together across the stage in ballet.

As applied to transactional dance pedagogy, *flocking* also refers to an exercise suitable to contemporary dance pedagogy. For the exercise, one dancer leads and the others follow closely the lead dancer's physical trajectory, shape, and movements until the groups' movements in effect produce another leader, time and again. That is, the group's movement changes when the leader's focus causes a new direction, trajectory, or connection passed to another dancer, who seamlessly assumes the role of leader, setting off on a new trajectory, often with new shaping, dynamics or physical movements.

Another exercise that may be helpful for building a sense of inclusion and community in the dance class is a transactional personal reflection exercise that includes students working together. For example, the student can be given a

writing assignment to respond to questions such as, *What exercises, techniques, or focus do you think would benefit your goal of improving your dancing?* The students could then be paired up with another dancer to explore the answer to the question or questions. Such an idea could be exercises to improve turn-out, for example. Having students work together will foster a stronger sense of fellowship and belonging in a dance technique class. In this way, transactional pedagogy in schemata are used to enhance the dancer's technique through both reflection and collaboration. If students are taught the importance of reflection, pertaining to both themselves and their outer world, they can enhance their technique through their own reflection.

This personal reflection exercise and flocking are only two examples of how schemata can help build a learning community, which can be helpful for defusing the tension of competition and pressure in the dance class. Although competition and pressure cannot and should not be eliminated in a dance technique class for dance majors, it is generally acknowledged by dance educators that the keen competition of the dance world and its attendant training ground can produce tension in a dancer's body.

Helping the Student Find Their Signature Motifs

Inclusive, transactional schema for dance pedagogy also includes enhancing the students' self esteem through positive feedback and goal setting, including rewards. This reflects more caring, nurturing pedagogy. This transformative schema also can create dance as expression for the student's choreographic voice and signature motifs to reflect their ideas, concerns, or personal or cultural

narrative. Through dance with either story or abstraction, students can explore and express themselves. Such pedagogy leads to the third theme of the educational theorists presented, *meaningful expression*.

The theories of Dewey (1938), Freire (1970), hooks (1994) and Palmer (2007) all suggest the importance in educational schemata of giving the student a voice. Undoubtedly, the humanistic and expressive nature of dance supports nurturing and transformative education (Wakamatsu, 2013), and although primarily located in K-12 arts education programs, schemata can be comprehensively developed to give students a voice and opportunities for meaningful expression in postsecondary realms. Transformative pedagogy should be considered an important consideration for performance based programs because as a performance art, dance is affected by a dancer's state of being (Hanna, 1999). Moreover, art making is in essence an exploration of meaning.

In my experience, helping students find personal meaning gives them not only confidence but helps them develop their character and perform with greater projection. Therefore, my dance pedagogy is performance based but grounded in the notion of making the dance class personal and empowering to the student. Transformative schemata is adjunct to technique, but no less integral. Moreover, such schemata begins with helping the student find their personal dance style as well as their voice, as a guiding light.

Helping a student develop a voice should begin long before he or she begins dance composition for choreography. The dance master can give students the empowerment necessary to create a voice through various schemata. To begin

with, the teacher should help the students discover what they care about through reflective writing exercises, as previously suggested. The teacher can also give an open-ended combination in technique class wherein the dancer adds movement of his or her own invention on to the end of the choreography set by the instructor. The dance master can also help the students find their signature motifs and movements by implementing a lesson plan wherein the students simply react to various types of music by doing what feels best to them. Therein they may find their signature motifs and movements, which will tend to reappear repeatedly in the dancing. The goal of the exercise is to help the students to begin to discover their choreographic voice.

Teacher facilitated frameworks implementing student improvisation for alternative developments of choreography include exploring open possibilities. Such unknowns, to be defined by the student, may, for example, include a given phrase from the instructor, and the student would insert movements that depict:

- the personality of a character in a dance,
- the dancer's personal movement style (as will be further explained) laid upon existing choreography),
- a connection and/or interaction with other dancers,
- a personal philosophy or statement, and
- a metaphor pertaining to the dance.

Having the student overlay his or her personal movement style upon choreography nurtures individual artistry and gives them a sense of ownership of the dance. This is an important first step for giving the student a voice and

empowerment. Another way I have found to help students find their personal movements style is to have them bring to class their personal *cinq pas*. Their designated *cinq pas* represents those five movements that the dancer would adopt if they could do only five movements. In essence, these are their favorite movements or elements of dance. Such strategies engaging students in some measure in dance composition decisions is an important first step toward giving the student a voice. Instead of working only on dance technique with an objective to replicate what the instructor presents, the student now has a very different focus: an objective to find and give meaning to dance.

The dance master should also consider expanding the students' artistic range for engaged learning through a curriculum offering students creative learning activities in not only dance improvisation and composition but also collaboration projects. Collaboration can be with not only other dancers and choreographers but also individuals from other artistic mediums, such as media and technology, visual art, music, and performance art. New media and technology, although discussed in the literature review in Chapter 2, remain in a state of constant change and expansion, and further exploration of those is beyond the scope of this study. Musicians and visual or performing artists have long collaborated with choreographers, and such an idea is not something new, but it is certainly something to be included in any discussion involving higher education dance composition curriculum. Indeed, 21st century trends include the blending of ballet with modern and postmodern techniques, broad interaction with digital media, and performance art (Olsen, 2014, p. 58). Such collaborations, beyond the

traditional collaborations with costumers, set designers, and other dancers should be possible for dance majors.

Collaboration as a model for student dance composition can be helpful as well to student choreographers in their rehearsal process with other dance students. Choreographic projects involving groups of students can lead to increased student engagement and decreased fear of choreography for students. For first-time student compositions, students should be focused on their choreographic process and what they learn, than producing impressive choreography. Subsequently, students can be given more choreographic process materials to consider and explore, so they are not overwhelmed when producing their first composition. By that time, they will have prepared their voice to be able to create meaningful expression. Through meaningful expression, dance becomes transformative art.

Dance As Transformative Art

Memories, history, passion, and imagination lead the creation of dance choreography. Dance pedagogy and education built upon such notions of transformative education as represented by Palmer (2010), Dewey (1938), Freire (1970), and hooks (1994) suggests the importance in educational schema of giving the student a voice. Although it is beyond the scope of this study to illustrate the notion of dance for empowerment, an example is pertinent to this study:

For Native American choreographers, Native-themed stage dance can articulate Native American experiences, history, and culture. Beginning in the

1980s, the artistic evolution of Native American stage dance represents the encounter of traditional Native American dance with contemporary mainstream dance to create what the choreographers believe to be scholarly, political, and historical, serving as a way of knowing and connecting to ancestral histories and practices (Murphy, 2007). Beyond the utilization of traditional tribal dance as theatre art, are also Native American dance expressions utilizing the Western theatrical dance styles of ballet and/or modern dance within their choreography (Jones, 1992).

Native American dance can be separated into three categories: ceremonial, social, and powwow. Ceremonial dances are performed only within the tribe, social dances are conducted within the tribe but can be performed, and powwow dancing is essentially intertribal dancing performed socially and open to the general public. Ceremonial dance is considered too sacred to be simply performed for spectators (Diamond, 2008). Protocol involves obtaining permission from elders to use family stories or ritual items. However, movements interpreting myth and ritual appear in theatrical dance performances, and works may also engage healing or other transformative practices (Murphy, 2007).

Beyond the utilization of traditional tribal dance as theatre art, are Native American dance expressions utilizing the Western concert dance styles of ballet and/or modern dance within their choreography (Jones, 1992). The choreographic visions of Native American artists appear to have emerged from various objectives, including the desire to educate young Native Americans or to add freshness to their choreography in theatrical dance (Jones, 1992, p. 180).

An example of a Native American choreographer working within the classical technique of ballet is Belinda James. She describes her objective as presenting choreography influenced by the mythology and history of Native America, utilizing modern dance elements, specifically Lester Horton technique, and also placing the dancer in pointe shoes (Murphy, 2007). In her piece "Metamorphosis" James uses the legend of the Deer Dance—which holds that if a dancer is not caught at the ending stampede, and does not return by sunset, the dancer will be transformed into a deer. James had the on-stage transformation of the dancer into a deer include not only antlers but black pointe shoes—to depict hooves (Murphy, 2007, p. 254).

Another Native American choreographer having a significant impact on the development of Native American dance as theatre art was Rene Highway, who studied modern dance at the Martha Graham and Alvin Ailey schools and developed multimedia productions in Canada and the U.S. His work "There Is My People Sleeping" (1985) was a forty-five minute, multimedia, quasi-autobiographical work that toured western Canada and Ontario, receiving excellent reviews (Jones, 1992, p. 180). Native American subject matter has been utilized as the basis of choreography by both balletic and modern dance companies (Jones, 1992). An important production of a major dance company was "A Song for Dead Warriors" (1979) produced by the San Francisco Ballet. The scenario of the ballet was created by choreographer Michael Smuin, who drew not only from his personal experience growing up in Montana's Indian Country, but his perception of the 1969-1971 Native American occupation of

Alcatraz in California. The dance served as a vehicle to depict a modernized native story using not only theatrical dance such as ballet but authentic Plains-style men's Fancy Dance (Jones, 1992).

The flowering of artistry in theatrical Native American dance can be attributed to both artistic evolution and assertion (Jones, 1992). For example, musical and visual representations of Native Americans had traditionally been produced by non-Natives, such as the depiction of the "noble savage" in baroque European courts. However, by the 1960s, Native Americans themselves began producing musical representations of their people at the same time as the National Indian Youth Council inspired new hope and "Red Power" activism. This was followed by the founding of an organization, the American Indian Movement (AIM), that soon received widespread attention. Native American song and dance festivals became prevalent, and powwows gained attention just as Native American musical recordings and performances became more common (Pisani, 2005).

Native American artists sought to explore Native American stories, worldviews, and processes (Murphy, 2007). In different ways, these stage practices concerned connections across generations and even species. The works largely acknowledged political and spiritual relationships, and depicted stories concerning tribal connections as well as the process, dedication, and traditional intention in which the dancing was performed (Murphy, 2007). Importantly, the Native American choreographers articulated their dance making as a way of connecting ancestral histories and practices, and countering historical oppression

and colonization (Murphy, 2007, p. 10). "The only way we can heal ourselves," explained Zapotec choreographer Georgina Martinez, "is just through recovering our dances, our music, our ritual" (Murphy, 2007, p. 241).

Through the art form of dance and the Western stage comes an opportunity to acknowledge and redress over-arching grand narratives of modern philosophy. Dance gives students a voice to address historical and other narratives long neglected in Western theatre, in the postmodern tradition. Theatrical dance styles portray experiences using dance movements that articulate the raw emotions of those experiences. Dance can be mimetic in that it embodies and presents expression and emotion and thus is uniquely organic. Therefore, dance can be transformative and healing as well as serve as a vehicle for building a sense of community.

The ability of dance as a means of expression also suggests dance can function in the conventional notion of the artist as avant-garde, the advance guard charged with protecting humanity through its artistic voice. A full exploration of the role of the avant-garde and its implications is beyond the scope of this study. However, as previously mentioned, modern dance originally identified with the avant-garde and the German *Ausdruckstanz,* the dance of feeling or expression. *Ausdruckstanz* embodied a cluster of ideologies that dominated German thought throughout the 19th century. These included idealism, a philosophical movement encompassing a belief in the ethical virtue of art, and the idea of creativity and noble self-sacrifice, stemming from the German *Volksgeist* (the people's spirit) tradition.

Such notions of dance as organic to humanity reflect the ideal of modern dance pioneer Isadora Duncan and her hope of a future world with dance given to all students for their self-expression and transcendence. Dance is the voice of the inner spirit, and through dance feelings, thoughts, memories, and histories are in essence shared and discussed.

Transformative Pedagogy for Dance Technique

Dance is a powerful tool for personal expression, and developing self-esteem. Dance enriches the student with numinosity, an emotive, mystical experience providing great enrichment to life. Yet, the main responsibility of a dance instructor is to help the dancer develop dance technique. Pedagogy for a dance technique class can incorporate transformative educational tenets and elements in schemata within the building blocks of dance techniques.

The basic dance technique building blocks inherent in all dance styles include the proper use of *plié*, alignment and placement, artistic expression, and physical development. Physical conditioning should include developing strength and articulation of the feet regardless of dance style. Jumps and exercises with *relevées*, toe flicks, and flex/point should be included in every concert dance technique class. Moreover, the dance master should keep a positive but challenging environment in class while articulating precise physical aspects as well as the essence of the movement.

A transformative dance class would begin, like any dance class, with the warm-up. The warm-up can be designed to include somatic (mind-body) techniques as well as locomotor exercises. In that way the student is not only

warming up their body in preparation to dance, but also preparing their mind, which can include finding a focus inside themselves. Examples of such a warm-up exercise for a low level modern dance class may include the following:

- A walking progression down to a hinge and back up; (a hinge consists of the dancer on their knees leaning backwards keeping their back straight);
- A circle dance, the dancers walking in a circle, perhaps stopping on certain counts for a *port de bras* with an uplifted chest, and upward focus;
- An introduction of a 4-count insert of dialogue to help the student relax and focus inward, (such as "Inhale the goodness of the universe . . . hold it inside you . . . now feel it flow from your chest to your arms and legs."); and
- "Heart to Hand" spiral back walks focusing on the music and the arm and hand responding to the movement utilizing the back, and stretching it into spiral (as will be further explained later).

Regardless of the initial schemata utilized, class should begin with the students moving to increase their blood circulation and warm their muscles, preparing their bodies to dance. I like to spend that time getting the students to turn inward, to focus on getting in touch with their bodies, finding and connecting with their center, elongating their spines, sending energy through their legs and arms as well as the top of their heads. This initial movement is their time to not feel they are being judged or graded, but rather, it is a time for them to go in deeper to themselves, and put their dancer bodies on.

The warm-up can also be a great time to do some group movements together, to create a sense of fellowship and community. This will create an atmosphere allowing for a release of feelings of inferiority and/or competition, which can set in at the beginning of a serious dance class of aspiring dancers, as in higher education. To that end, I find it helpful to sometimes have the class begin with students moving in a circle together in the spirit of a learning community. Indeed, I often utilize a traditional gesture that I call "Heart to Hand," the simple gesture of the hand, led upwards by the elbow, moving the hand from the heart up past the mouth then up into a forward arc, with the back arm also arced and the torso moved into contra (rotating the spine), in effect creating spiral arms and a spiral through the back. "Dancer to Dancer, Heart to Hand" is an exercise done with turns between each 4-count completion of the spiral, making the dancers alternatingly face each other, with arms extended toward each other palm up as they complete the spiral. The exercise can certainly help add a sense of community to the opening of the dance class.

Following the warm-up, dancers need barre or centre barre work to condition legs and feet. Barre refers to traditional ballet apparatus work whereas centre barre is my designation of barre exercises done in the center of the room without the barre apparatus.

Barre work, or center barre, should not be unnecessarily complicated and long, making students expend unnecessary energy memorizing long or difficult sequences, instead of concentrating on what they are learning and why. Barre or centre barre should condition the legs and feet—using *plié,dégagé*, foot peels or

prances, and *relevé*. *Port de bras* should also be inserted variously to keep the back warm and limber.

A centre barre can be utilized for transformative, somatic pedagogy. My centre barre consists of exercises and movements without the traditional ballet barre apparatus, and is in essence an adaptation for a contemporary dance class utilizing ballet foundations into exercises to serve the principles of (1) implementing transformative educational tenets in dance technique pedagogy and (2) giving the students suitable conditioning to develop strong, articulate feet, a strong core, confidence, and musicality.

Having initially implemented the use of a centre barre instead of a traditional ballet barre because there was simply no ballet barre available, I now actually prefer a centre barre. The centre barre does not allow a dancer to rely on the barre for support. Moreover, a centre barre accommodates a broad repertoire and flexibility because conditioning is not confined to an apparatus. For example, I utilize *temps lié* (the changing of weight, moving between leg positions) as well as large movements that incorporate an exercise, such as travelling exercises using *rond de jambe à terre*. In this way, the students understand firsthand the importance of the exercises, because the exercises are put to use in a dance combination.

Centre barre should be simplified and, whenever possible, choreographed so that students remain focused on the mechanics and physicality of the movement. Student attention necessarily focused on coordinating counts, steps, and mechanics can cause tension in the student's body. My background leads me to

believe that if possible, a centre barre should be easy to remember, but challenging to perform, and must include substantial repetition for optimal physical development. A centre barre should arguably be focused on keeping the body warm and elastic, relaxed, and focused. Centre barre exercises should be designed to not only condition the legs and feet but also keep the body warm (through movement) and stretch the back.

The first centre barre exercises should consist of the beginning barre exercises of a traditional ballet class, such as *plié*, *port de bras,* and slow *tendus* (as appropriate to the class level). Subsequently, just as a traditional ballet barre moves to faster, more rigorous *tendus* and foot exercises, so should centre barre should include conditioning *tendus,* foot exercises, *dégagés, petits battements, and fondu,* and they should eventually be followed by *rond de jambe à terre.*

Exercises utilizing *rond de jambe à terre* develop the student's turn-out, coordination, foot strength and articulation, and the muscle memory to stand on one leg while moving the working leg in a circle, both away from and toward the body. Circles moving away from the body are designated as *en dehors* whereas circles of the leg coming toward the body are termed as *en dedans*. Both types of *rond de jambe* exercises help develop elegant leg articulation, and gives dancers in theatre dance styles, such as jazz, ballet, or contemporary dance, muscle memory helpful in broad choreography since the *rond de jambe* is often used as a linking step in choreography.

Following these exercises, the dance students should be led into small warm-up jumps, such as slow *changements*. Jumps should be slow, with rests in

between long repetitions. Warm-up jumps should be followed with conditioning jumps such as *échappé battu* for improving students' *ballon* (elastic bounce) and *petite batterie* (small jumps with beats of the feet). Conditioning jumps should be implemented now as opposed to later in class because the students are now warm and their feet are stretched and conditioned from exercises like *plié* and *relevé*. Whereas ballet classes tend to keep the dancer's legs and feet warm with constant movement, dance styles such as modern and postmodern dance often have long lapses in between locomotor movements and movements with leg and foot articulation. Jumps work not only the feet, but provide heat for the dancer's body, which is important for limbering and stretching, which typically follows barre or centre barre.

Following conditioning jumps, the dancers need to stretch. A dancer's stretches include stretches for the hips, hamstrings, inner thighs, and quadriceps. Stretches specifically help to create higher side *grands battements* and *développés*. *Grands battements* typically follow stretches because the student is warmed, stretched, and at optimum readiness for high leg extensions and kicks. Subsequent to stretches and *grands battements* in all positions, side, front, and back, I find the class at a good point for implementing strong back movements, such as layouts. In a layout the body is fully extended in a straight line, the dancer's weight is on one leg, and chest either up or facing down. Layouts for limbering the back can be taught to the students either within a combination or alone, depending on the skill level of the class.

For a jazz or modern dance class, at this point include some mat work, because these theatrical dance styles can have broad dance styles, blending ballet, modern, postmodern dance, martial arts, and extreme physicality (Olsen, 2014). Foundational gymnastics and/or acrobatics are helpful for a dancer hoping to have a repertoire with a broad range, for broad opportunities. Students who are exposed to such foundational concepts as back bends, back walkovers, pikes, and cartwheels are better prepared for modern or contemporary floor choreography than dance students foreign to mats or foundational gymnastics. Moreover, having mats out is an opportunity to rehearse or practice lifts in contemporary duets or classical *pas de deux*.

Subsequent to conditioning, stretching, and working on flexibility, the class should arguably begin doing core work with exercises and/or combinations involving the abdominals and the lower back. A strong core is an absolute necessity for advanced dance performance. Core conditioning can easily be inserted into a contemporary/modern dance floor combination utilizing abdominal contractions and choreography demanding intense core work. An example would be dancers lying on their backs and then contracting up and over by lifting their chests, moving their heads back, and making their abdominals lift them up. The dancer begins with arms stretched long overhead, with their hands in small cup shapes. The student breathes in deeply and fully and then exhales, contracting the abdominal muscles to bring their body up into a sitting position. The arms come down from over behind the head to the side of the body as the dancer exhales, and the head hangs back, the neck relaxed, knees slightly bent. In this Graham

signature movement, the abdominals alone raise the dancer up to a sitting position. For a core exercise, the dancers can roll back half the way down before repeating the contraction, coming up and over, and then rolling down, keeping their abdominals tightly held and their backs curved as long as possible. From there stretching out and keeping their body tight as they roll, then repeat the exercise and add leg and/or arm lifts in long lines. I have found such exercises to be extremely useful for developing core strength, as well as musicality—by making the exercises fit the music's aesthetic.

Floor exercises for core training extracted from somatic exercises such as Pilates and yoga can also be incorporated with additional use of dynamics and musicality exercises. For example, the Graham floor contraction previously described could be followed by additional core exercises shaped to the music by the dance teacher. Such exercises could include changing dynamics to develop the important skill of the dancer understanding the use of dynamics.

Core work can also be incorporated into standing dance combinations. Lateral balances such as the Horton T (both arms side and one leg side, the other holding the body). Similarly, other core-intensive movements can be inserted into choreography, such as layouts, drop-suspend, *enveloppé*, *développé*, and *arabesque en promenade*. Core work can be either utilized in a dance combination, as described above, or implemented through abdominal exercises, such as Pilates. Regardless of how core work is accomplished, it is a necessity in a dance class of dance majors, unless the program includes Pilates or other such

exercises for abdominal conditioning. Following core work, students should be given an opportunity to express themselves through their bodies.

An expressive, improvisational combination can be helpful for both expanding the dancer's repertoire and giving him or her an opportunity for personal expression. This expressive combination, with some improvisational element, should also, however, involve large locomotor movements to keep dancers warm and limber. Following an expressive combination, foundational turns necessary to students of all theatrical styles should be implemented. These include *chainé*, *piqué*, *attitude*, and *pirouette* from ballet as well as contemporary turns, including barrel, compass, pitch, triplet or waltz, and spot turns. Students should regularly be given turn combinations involving turns common to basic ballet, jazz, and contemporary dance. As previously stated, dancers today must have a broad repertoire of skills suitable to the contemporary demands of dancers.

Following turns, the class should implement challenging and pertinent dance combinations utilizing elements necessary to achieve the class goals. That is, the focus of the class or dance style of the class, such as jazz, ballet, or modern dance determines the elements of the combination. At this point, the students have warmed up, conditioned their bodies, stretched, worked on technical details and turns, and their bodies are wanting to move, wanting to dance. Thus, they should be given challenging combinations pertinent to the class level that give them the opportunity to truly *dance*. Large movements and allegro should be implemented into combinations to give the dancers this opportunity to dance through the heart.

Foundational allegro movements necessary for dancers of theatrical dance styles include *chassé sauté, chassé tour, chassé sauté fouetté, tour jeté, chassé pas de bourré glissade assemblé,* and *chassé pas de bourré glissade grand jeté*. Jazz and modern dance students need to to be able to perform these ballet steps in order to have the coordination for long progressions and the timing for assisted leaps and partnering. Students of theatrical dance styles should also be able to perform barrel leaps, pitch turns, and leaps *à la seconde,* as well as stag leaps and various switch kicks and leaps.

Traditionally, a ballet class ends with the students coming up to the dance master and performing a curtsy, and thanking the instructor for the class. While this practice is not always followed today, in the very least, the class is expected to applaud the dance master. However, in my classes, following the last large, across the floor combination, I like to end the technique class in a posture of community, such as having the students form a circle and hold hands, (with the dance master included in the circle as well), to have a moment of peaceful connection with an underlying feeling of accomplishment. Students can also be told to form a line across the room holding hands with the dance master also in the line and move forward downstage as if onstage moving in a line for their final bow. Such connections and gestures along with brief positive words can bring a veil of peace and relaxation over the class, a fitting end for a transformative dance technique class.

Conclusions

Beyond providing the building blocks of theatrical dance, and transformative schemata for dance technique class, dance pedagogy can be enhanced with student reflection for better performance. Reflection also can help students refine their long term goals. The long term goals of the students and the class at large should of course always remain as guideposts for schemata. The focus on long term goals should also be tendered with the notion of nurturing the student to inspire confidence and creativity.

A teacher can help inspire student creativity and confidence as an artist by giving students options (when appropriate) in combinations, opportunities for improvisation, and positive feedback. For example, in my class if I have a student who loves to do aerial moves and I witness him or her doing them on their own before or after class, I will give that student more opportunities to indulge that passion. Indeed, I have such a student now, and if the class is doing a foundational progression across the floor, I may tell them to add whatever they wish onto the end of the combination. I am, in essence, allowing that student to fly.

Helping students find what they are good at inspires them, gives them the confidence and direction to move forward, and experience the joy of dancing from the heart. This is crucial for transformative dance pedagogy.

Applying transformative principles to the schemata of their pedagogy, in essence, aids the dance master to focus on *teaching* not *giving* the class. The dance instructor focused on the student involves *teaching* the class, not *giving* the class. *Giving* a class means giving talent and time to lead dancers through a dance

class. The dance master may lead the students through their own favorite barre exercises and combinations, for example, which displays their own abilities while they enjoy the art. *Teaching* a class means careful attention to the needs of the class and individual students. The instructor utilizes the basic practices of educators to develop schemata with goals and objectives, and careful class planning.

The importance of teaching instead of giving class is obviously important from the standpoint of the student. If the technical standards of the class are beyond the student's ability, for example, the student will likely develop tension in his or her body. Moreover, focusing so hard on trying to remember what to them is an overly long, difficult movement combination will likely lead the student to incorrectly use their feet, turn-out, musicality, and/or projection. Thus the intended benefit is lost, as well as the student's artistic and expressive focus. Whereas *giving* a class would include the not uncommon practice of the dance master's showing up and leading traditional movements regardless of their students, *teaching* a class means conducting pedagogy shaped to the students in a given class.

Besides being focused on the students' needs and goals, the teacher should strive for the following:

- Being well prepared;
- Taking a positive approach;
- Establishing and articulating clear goals;

- Demonstrating a desire to teach by not simply giving class but teaching class, by being explanatory and articulate, and helping and correcting the students;
- Being reflective, with self-analysis, and consideration of continuing improvement of teaching dance; and
- Facilitating a class environment conducive to growth and discovery by giving students options and allowing them to make the dance *theirs*.

Making a dance theirs can be achieved in various ways. For example, after demonstrating a combination, the dance master can remind the students to make it their own in regard to their physicality by taking it into their body and dancing it in their own style, with musicality. Musicality and projection are essential for performing dancers, and can be difficult to achieve. Therefore, it can be helpful for the dance instructor to give the students a combination and then have the students shape the movements to the music. Because it can be difficult to tear the students' focus away from the mirror and their image, it can be helpful to have them turn away from the mirror when working on musicality. This helps the dancer turn their attention away from the *outside*—their physical image—to the *inside*, where musicality and projection originate.

When a dancer moves from the feelings/dynamics organic to *themselves*, they can more easily make the dance organic, which is crucial for musicality and projection. Such schema extends from the notions of experiential, student-centered schema of Dewey (1902) and others. Indeed, postsecondary dance pedagogy realms should explore schemata and curricula to make dance

performance feel organic to the aspiring artist, (such as those ideas previously explored in this chapter).

To help students get the most out of class, it is also crucial to remember how important it is for them to receive positive feedback and encouragement. This further represents the ideal of helping to enhance the students' self-esteem, and give them the confidence they need to dance from the heart. Giving the student confidence, being well prepared, articulating positive, helpful corrections, large and small, I feel as if I am, in essence, their dance mistress. Although the term *dance mistress* has traditionally been used to refer to the person charged with rehearsing dancers, for me, it now more aptly represents a female dance master who cares about her students and wants to give them everything possible to help them, as represented by the 18th century plantation mistress, who typically carried with her a basket of keys to all plantation buildings. For the plantation mistress, the keys kept the machine of the plantation running smoothly. For the nurturing dance teacher, the keys in the basket represent all the little things he or she wants to give their students to help them achieve their fullest dance class experience and technical progression.

Male or female, dance master or dance mistress, today's dance educator is undoubtedly more focused on the dancer. The trend of more nurturing pedagogy is obviously a positive trend for the field. Nurturing pedagogy is important to the over-arching ideal of the field for more transformative dance education in higher education. From such a position, the dancer can find their unique voice, as America's higher education dance founder, Margaret H'Doubler, envisioned.

Transformative dance education follows the tenets of giving the student a voice, and adopting progressive notions of educational theorists. Postsecondary dance courses such as dance technique, dance composition, and dance pedagogy can follow such precepts in their own way, in keeping with the individual schema of the educator. They can work from that unique inner landscape described by Palmer (2007) and devise strategies for an energized classroom. The dance master should consider the notions of Dewey (1902), hooks (1994), and other theorists to give their students a voice and help them generate their own meaningful expression. Such curricula provides a model of relevance and resonance in higher education, and can only be beneficial to the student and the field, in the over-arching goal of better dance pedagogy.

Assessment in Transformative Pedagogy

Transformative dance pedagogy also includes consideration of student assessment. Like other art disciplines, assessment in postsecondary dance largely follows in-house ideologies to some degree. Student assessment in higher education may differ between levels and dance styles, and is used not only for grading purposes but also for advancement consideration. Completion of a dance technique class does not automatically mean advancement to the next level. Indeed, students often remain in the same dance technique class, especially non-majors.

Assessment for a modern dance class may include considerations of the student's kinesthetics and physicality, cognitive knowledge, and performance sensibilities, as well as class attendance, effort, and behavior. Kinesthetics and

physicality may include utilization of proper alignment, use of the core, rotation, flexibility, coordination, pointed feet, weight shift during movements, and use of breath. Cognitive knowledge includes understanding and articulating essential elements underlying all dance technique, proper dance vocabulary, technical concepts, and major muscle groups. Performance sensibilities includes proper internal or external focus, projection (including the use of the face and eyes), and understanding and demonstrating musicality (phrasing, rhythm, mood, accent).

Transformative pedagogy could also include such areas as personal understanding and connections. Personal understanding might include the student's being able to describe not only their specific strengths and challenges, but also larger life connections. Connections could be not only assessed but also inspired by having students consider dance as the center of experience and emotion. Guided questions can also help the dance student to discover his or her main interests and intellectual ideas, and articulate them through both writing and dance. In this way, the dance master is not only developing the student's dance technique but also leading the dancer in pedagogy of relevance and resonance.

Transformative Development

The development of dance teachers for better dance pedagogy for both instructors and students is paramount for dance administration in postsecondary realms. Faculty development and assessment, in essence, lead postsecondary dance programs. To generate ideas for transformative dance pedagogy schemata in curriculum development for dance masters, postsecondary dance program

administrators should consider the needs of the faculty and the students to design and implement beneficial strategies.

Faculty development in postsecondary realms, like pedagogy, follows in-house sensibilities, since postsecondary realms are not part of larger institutions, such as K-12 schools. However, adopting development strategies, (as is common in all subjects in K-12 schools), can help dance masters begin to delve into the creative process with educational theories of inclusion, transaction, and meaningful expression.

An analysis of development for transformative education is beyond the scope of this study. However, a few ideas are touched upon here. These suggestions are not meant to be definitive because postsecondary dance faculty development delivery systems and program goals vary significantly.

Implement Reflective Writing. Reflective writing can be powerful tools for teacher development. Implementing reflective writing in teacher development introduces the not-uncommon practice of K-12 teacher reflection to higher education pedagogy. Moreover, individual writing allows faculty to explore aspects of their teaching and approach to learning, without having to verbalize their thoughts to assembled faculty. This is not to say that group discussion should not be an important part of development. Certainly, important ideas and topics should be addressed for group discussion. However, adding reflective writing in development also helps administrators find and expose the dance faculty members' ideologies, concerns, and problems for a comprehensive picture of the dance teacher to better understand the dance master's goals and challenges.

Taken a step further, such development strategies can facilitate faculty *self-reflection* of strengths and challenges. In addition, it can be helpful to ask faculty to consciously develop their own strategies to produce engaged, confident, goal-oriented students. Such schemata personalizes the dance class for the dance master, and helps the dance master to delve into their inner landscape, a notion suggested as critically important to the psyche of the teacher by Palmer (2007). This ideal can begin by giving the dance master a voice in development activities. Generating transformative dance pedagogy begins with adopting the transformative notions of inclusion and transaction for the dance master as well as the students. This can be implemented by simply addressing development with the notion of the dance master as an author of ideas for generating transformative dance pedagogy in curriculum development.

Develop connections. It can also obviously be helpful to ask faculty to design and ask questions to delve into the students' ideologies, as previously suggested in this chapter, to help teachers understand the students' goals, concerns, and problems relating to pedagogy. In addition, further strategies to develop connections between students and faculty should be explored, in the context of the institution's goals and ideologies.

Connections among faculty should also be an important objective. Connection and harmony among co-workers creates a supportive, confident atmosphere. Connection can be encouraged in numerous ways, such as group discussions of dance education or pedagogy, designing collaborative projects, setting a tone of community and helpfulness, and planning small faculty

gatherings before the semester starts. Indeed, fraternization should precede faculty development. Both should be accomplished well before the start of the school year.

Provide helpful support for new or existing concepts. Transformative pedagogy relies on such elements as updated or reviewed literature pertinent to better dance pedagogy. Therefore, it can be beneficial to provide development meetings and/or assignments, (especially prior to the beginning of the school year), to provide faculty literature or discussion regarding various important elements of dance pedagogy. Perhaps most importantly for practitioners is any or all of the following common problems cited by Foster (2010) in the review of the literature in Chapter 2. Such a list might include: a review of anatomy especially as it pertains to dance, correct and precise dance movement terminology, specific teaching strategies for the common problems of under-developed and inarticulate feet, insufficient student confidence, and lackluster musicality.

A knowledge base should be established with literature deemed important for transformative dance pedagogy. Some helpful sources for development are offered. For literature regarding assisting dance students to find their voice as choreographers, I would recommend *The Place of Dance* by Andrea Olsen (2014).

Dance masters should also be exposed to educational theories regarding the processes of learning and what strategies work best with different types of learners, such as Howard Gardner's 1993 book on multiple intelligences. In

essence, the postsecondary dance master should be comprehensively understand educational tenets as well as dance pedagogy.

Create imagery. Administrators can help teachers to prepare for their classes by spending a small amount of time considering not only how to improve their pedagogy but also how to do so in terms that the students can clearly relate to. The implementation of using imagery to help explain movement and anatomical concepts and dynamics to students is a beneficial element of faculty development.

Reverse the roles of teacher and student. It can also be helpful for a dance master to consider, and write, a class scenario (problem or procedure) from the perspective of the student. Such an exercise can help faculty to understand the ideology of transactional educational theories, such as those previously discussed. Reversing roles can also help the dance master more fully understand and empathize with their students.

Light a torch. Give wings to the imagination of the dance master. Transformative, engaged pedagogy means implementing new ideas and strategies for energizing the classroom, exemplified by dance masters such as Joe Orlando, the former dance department chairperson of the Interlochen Arts Academy, and Bonnie Slawson, the choreographer-director of Notion Mania, who, without sacrificing the development of students' technique, build euphoric spirit by exuding electric energy levels in their classroom demonstrations, even dancing with the students (Hanna, 1999, p. 171). With such schemata, the metaphor of the stern authority figure holding a violin bow is, in essence, replaced with a dance master teaching from the heart.

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Appendix A: Glossary

Adagio– In dance pedagogy, a series of exercises following ballet class centre practice, consisting of slow, fluid, and graceful movements including *développé, tendu, plié, dégagé, arabesque,* and *pirouette*.

Allegro– Light and lively movements incorporating jumps and/or leaps.

Arabesque– In ballet, various positions in which the body is supported on one leg with the other leg extended behind.

Arabesque en promenade – A slow, turning arabesque.

Attitude– A position in which one leg is lifted with a bent knee towards the side of the body, the leg behind or in front of the dancer.

Ballet barre– In ballet pedagogy, the codified exercises of the conventional classical ballet class; also refers to the apparatus traditionally utilized.

Ballet de cour-- Court ballet, consisting largely of elegant poses and steps adapted from the ballroom of the court; the forerunner of classical ballet.

Ballon– Bounce, giving jumps as elastic quality.

Battement frappé – A conditioning exercise traditional to the ballet barre in which the foot is struck into the floor in *demi-pointe* before stretching into a full pointed foot (in *dégagé*); designed to increase foot strength.

Battement relevé – Brushing and extending the working leg while also lifting up the heel of the supporting leg.

Center – In classical ballet pedagogy, the solar-plexus, the abdominals generally located at the top front of the rib cage.

Centre barre-- In ballet pedagogy, exercises incorporating the movements and/or principles of the codified exercises of the conventional ballet barre without the support of the apparatus (barre). Such exercises can also be incorporated into a conventional period of centre practice (following the traditional ballet barre) wherein the focus is balance, changing feet, and changing weight.

Chainé **turns** – Refers to rapidly linked half-turns involving both legs, the aesthetic effecting a link or chain.

Changements -- In dance, an abbreviation of *changement de pieds,* fifth position jumps changing feet; fifth position refers to the ballet position in which the legs are turned out and feet crossed one in front of the other.

Circle dance – From a universal practice dating from Antiquity, referring to group movements performed in a circle, typically involving mystical or communal notions pertaining to a culture.

Coupé -- Cutting one foot away and replacing it with another; a small step often done as a preparation for another step (performed with arched feet).

Demi-coupé--Rising up onto the ball of one foot with the other foot crossed low in front, placing all weight over the standing foot.

Dégagé -- Disengaging the foot from the floor slightly from a stretched leg and foot (*tendu*), the instep fully arched; a primary movement and exercise of classical ballet.

Demi-pointe – Refers to both the position of the heels being lifted, the weight on the balls of the feet, and also the position of the stretched foot with the toes flexed away from the bottom of the foot before the foot is fully pointed (as in *tendu*).

Développé -- A movement in which the foot of the working leg is lifted (heel first) then slid up the standing leg, unfolding into a full leg extension.

Echappé battu – A jump from a closed position (feet crossed, legs turned out) to open (legs apart) involving beating the calves of both legs together; in pedagogy, typically performed in a continuous series.

En dedans – Movement of the working leg *towards* the front of the body.

En dehors – Movement of the working leg *away* from the front of the body.

Enveloppé – Traditionally signifying a rotation of the body turning towards the supporting leg while the working leg encircles it, here the term is utilized in a contemporary variation referring to a movement that is in effect the reverse of *développé*; from a rotated and stretched leg and foot (*dégagé*), the working foot folds into the standing leg, keeping the leg rotated, knee back, the working leg toe going to the side of the supporting leg knee.

Épaulement – The shoulders positioned in opposition to the direction of the working leg.

Flex-point – A conditioning exercise consisting of stretching a rotated working leg from a flexed foot to a pointed foot, for foot strength and articulation.

Foot peels – A conditioning exercise involving peeling a foot off the floor, utilizing the muscles of the foot.

Grands battements -- A high, brushed leg extension with the leg straight.

Grand jeté -- A straight-leg high leap, with one leg extended front, the other back.

Pas de deux -- Any partner dance for classical ballet.

Passé – An intermediary movement, with the working leg rotated with the toe at the knee of the supporting leg.

Petits battements -- Small beating action of the foot; exercises traditional to the ballet barre are performed to increase foot strength and prepare for foot coordination in order to complete beating jumps.

Pirouette -- A full turn of the body on one foot.

Piqué -- In dance pedagogy, contemporary vernacular for a pricking motion with a stretched leg and foot; also connotates a straight leg step from *dégagé* to *relevé*.

***Piqué* turn** – A full turn of the body from the side using *piqué* when initiating the turn.

Pitch turn – A modern or contemporary dance turn in which the head and shoulders are pitched forward to initiate the rotation of the body.

Plastique – A sense of a life-like creation or depiction.

Plié – Bending of the leg or legs; often a transitory or intermediary position preceding subsequent movement.

Port de bras -- Pertaining to the carriage of the arms; dual meanings referring to both a movement or series of movements in which the arms move through various position, and a group of exercises designed to practice graceful arm movement.

Prances – Resembling the prancing of a horse, progressing steps in which the foot peels off the floor, the instep stretched, before the foot peels back down, (and the leg fully straightens).

Relevé – Lifting the body by raising the heels; performed with either the ball of the foot remaining on the floor (*demi-pointe*) or, with the aid of pointe shoes, all the way up onto full points.

Rond de jambe à terre – Refers to both a movement and a conventional codified ballet exercise; the working leg moves in a large half circle, travelling either away from (*en dehors*) or toward (*en dedans*) the supporting leg.

Rond de jambee en l'air – Both a movement and a conventional codified ballet exercise (traditionally performed at the ballet barre) wherein the working leg brushes side up to second position *en l'air* (the foot typically hip level) and the working leg foot creates a long oval with the toe coming in towards the knee, either moving away from the body (*en dehors*) or towards the body (*en dedans*), the toes of the working foot remaining in front of the working knee; a complex, conditioning exercise designed to build strength in the muscles supporting the knee as well as increased rotation of the legs.

Second position – A standing position of the body wherein the legs are rotated and apart approximately the width of the hips.

Spotting – In order to combat dizziness while turning, focusing the eyes on a fixed point and keeping the head there when starting a turn, then snapping the head around.

Temps lié – In dance pedagogy, the changing of weight; traditionally refers to centre exercises designed to incorporate changes of weight through changing body positions.

Tendu – Stretching a straight leg away from the body with the foot pushing into the floor and stretching into a fully stretched instep.

Toe base -- The ball of the foot and first two toes; used for aligning the body properly in *relevé* (when the heels are lifted up).

Toe flicks – A conditioning exercise in which from *demi-pointe* the ball of the foot pushes into the floor before stretching through to a fully stretched instep; used to build strength in the feet.

Triplet turn – A turn using a triple step by utilizing the traditional strong first count of a waltz (as in a 3/4 musical meter) and incorporating a turn away or towards the body is accomplished with an accented *plié* on the first count, propelling the body into the turn, followed by two, unaccented steps (flat or on *relevé*); often used to teach beginning students the musicality of a waltz step by implementing the strong down and soft up, up.

Turn-out – Rotation of the leg (at the top of the thigh).

Waltz turn - In ballet, a turning waltz step in a 3/4 tempo wherein the dancer completes a half-turn with every triplet (three step count). Also known as *balancé en tournant*.