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Pilates Certification Senior Thesis Project, 2008

Pamela Sweetnam

Loyola Marymount University

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Pilates Certification



Senior Thesis Project, 2008

By: Pamela Sweetnam

For my Senior Thesis, I am doing the comprehensive teacher training course with Body Arts and Science International with Rael Iscowitz as my instructor and mentor. I will be completing my Senior Thesis project on June 1st, 2008 by completing the last of the 12 moduals in the comprehensive teacher training corse and passing the written and practical evaluations given that day.

- Pamela Sweetnam -

"Life is just a bowl of cherries, don't take it serious, it's mysterious. Life is just a bowl of cherries, so live and laugh and laugh at love, love a laugh, laugh and love," a quote by Bob Fosse. Dance that is inspirational to me is dance that is moving and emotional. The performances that I find beautiful are ones where you can see and feel the joy, pain, sorrow, or sensuality in the movements and facial expressions of the dancers. I originally fell in love with dance from the classical jazz technique and more modern jazz techniques. One of my favorite professional jazz choreographers is Bob Fosse. "Fosse developed a jazz dance style that was immediately recognizable, exuding a stylized, cynical sexuality. Other notable distinctions of his style included the use of inward knees, rounded shoulders and body isolations." His work makes you smile, because you can see the passion and energy in the dancer's movements. Also, from early on I have enjoyed watching dance with body isolations, which Bob Fosse uses, the different ways that the human body can contort and move is fascinating. This is probably part of the reason why I have decided to study Pilates which focuses on the musculature and movement patterns of the body.

When I go to performances and watch the movements of the body, my mind goes through how it is physically possible for the dancer to perform the dancing and stunts, which amaze me during some of these performances. The way the body can contort and twist to form interesting shapes, can sometimes be mind boggling. Looking at a dancer's body and movements has become a fascination to me. To study the body and realize how to help a person become more physically fit for their talent, like dance, or even an athlete is a great tool to have. It has also helped me in my own dancing, realizing how the body works and which muscles can help you to excel as a dancer has made me stronger mentally and physically. My fascination with the human body also stems from my love of lyrical dance, and the long and fluid lines that a dancer creates doing lyrical dance, you can't help but focus on the rhythm and movements of the dancer's body. In lyrical the lines of the body reach to the far kinesphere of the dancers abilities, specifically with the

arms and legs. This effect makes the movements grow with each step and arm movement, the dancer seems to stretch out of their own body. Lyrical dance is usually calm and fluid, and it helps that most lyrical dance chooses music that is soothing and beautiful to the ears.

Another style that I have grown to love, just recently, is modern dance. One of the choreographers whose style I particularly enjoy is Paul Taylor. His use of everyday movements and the playful-ness in his choreography have created dances that I could watch over and over again. One dance in particular where the dancers had very high energy and aerobic dancing is one of my favorites of Paul Taylor's pieces. At one point the dancers will come running from mid-sequence or from off stage and run into their partner's arms, only to be swung around in a circle tossed in the air, land, and then continue running. High energy and fast paced dance like this takes a lot of endurance and stamina, it is wonderful to see his dancers' talent at making every movement look simple and keeping up their technique throughout the entire piece.

The style that I grew up learning was mainly jazz, but also a lot of Broadway work. I enjoy the stories behind the dances and the singing isn't too bad either when watching a Broadway production. The characters in a Broadway play have to be overly dramatic with their emotions and facial expressions, making it hard not to fall in love with the main characters. The music of a Broadway play also helps to set the tone of the performance, music can add a lot to any type of performance. Music really "speaks" to me in and adds to my love for dance. I love when the music helps to make a dance even better than it already is, by adding a mood that cannot be ignored. You can create this mood with your music, having upbeat music or somber music the same dance transforms to tell a completely different story. Some of the best performances and shows I have been to have been attributed by the choreographer's music choice, but this has also caused me to question a choreographer's intentions as well. Recently when I went to the student dance concert I couldn't get over the fact that over half the concert had music that was basically identical, with some minor differences, each song sounded as if I had already heard it in the previous dance. It made it so that I got bored with their dances, and felt like I had seen the dance before, none of the dancing from these pieces left a lasting

impression on me. There are many performances that simply because I didn't believe the music choice went well with the dancing, I couldn't find it in myself to truly find the overall performance beautiful.

Another aspect of dance that does not "speak" to me is ballet. While I truly enjoy going to a great ballet at the theatre and love watching contemporary ballets, I cannot find it in me to enjoy taking a ballet class. Ballet is not a style that I have ever been particularly good at, and this is probably the source of why performing and learning ballet technique does not speak to me. I believe ballet is one of the art forms that require expert technique, and when I watch a great ballet dancer I am awestruck. It is a style of dance that I will always love to watch but hate to do myself. One of my favorite people to watch perform ballet is Cassie Cole, she has great technique and a type of fluidity to her movements that can be mesmerizing. Expert technique, I believe, is needed in certain dance forms but not in others. Hip hop, modern dance, and improv are some of the styles that I have watched video's of amateurs performing and it was incredible, but I also know that it still requires some time and practice to learn their movements and style, so some technique is involved.

One of my pet peeves when watching dance is when choreographers don't use the abilities of their dancers. When dance or "art" takes the dancing out of their works to make a statement, yes I believe this can be called art or theatre, but I personally will never consider it dance. Most dancers have worked a long time to perfect their talents and abilities; so why not use them. Through out college I have learned to understand and appreciate many styles of dance, and I have found that I love the movement of the body, and can appreciate styles of dance from all over the world. Being a dance major these last four years has opened my eyes to an abundance of world dances, choreographers, and performances that I would not have had the opportunity to learn about otherwise. Through this process I have found many styles that I find "beautiful and transformative" in dance, and also a discovery of what I do not enjoy. Loyola Marymount has given me the tools to have my own opinions on dance and the tools to have an artistic eye when it comes to art and specifically movement of the body. Loyola Marymount University, specifically the dance department, has left me with all the tools to becoming a well

rounded dancer. With that I will finish this paper with a quote by Friedrich Nietzsche, “Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen?”.

Pamela Sweetnam

Senior Thesis

April 20, 2008

Different Walks of Life

“Think of children holding hands, singing and circling, falling down, laughing, and getting up to do it all again, not for the sake of an audience, not to communicate or express, but simply to enjoy the game.” (Schrader pg. 15) Constance Schrader is an artist and lecturer at the University of North Carolina at Asheville, where she founded and directs the dance program, her real-life experiences have helped her make dance an art form that is accessible to a wide range of people. In the eyes of a child, as we see in the quote, dance is a game and a way to express yourself with joy and fun. There are many different ways to define dance; there is social dance, dance can be seen as an art form, and how children discover dance. Then there are the more traditional ways we look at dance when we talk about world dance, ballet, and modern. Each of these definitions gives a limited definition of dance. I will look at what is dance and what dance can mean different things to each individual.

Children use dance for play and discovery, adults can also use dance in social forms to interact with one another to celebrate occasions, and as a way to express their own inner artist. Adults traditionally can be seen expressing themselves with social dance. Social dances have “historical roots but largely reflect the values and beliefs of those doing the dance” (Schrader pg. 16). Dance can be seen in many parts of the world as a means for celebration; for traditional rites of passage, important socializing events such as birth, initiation, marriage, recognition of leaders, prayer for a fruitful harvest or prayer for protection from nature’s forces, death and honor of the dead. (To Dance is Human; fall 2006, Judy Scalin) To see a celebration of dance can take you back to being a child; social dance can bring out the free spirit in each of us. When we are children we are carefree and careless and will dance for any rhyme or reason; as adults we usually need purpose to dance and social dance gives us an outlet to do that. All over the world someone is using dance to celebrate important moments in their lives. Social dance is not how some people would traditionally see dance; it cannot be described by one genre alone like ballet, modern, hip-hop, or jazz. Social dance can simply be two people slow

dancing at a wedding, dancing buoyantly to the latest rock tune, or even rhythmically as a tribe dancing to bless their crops.

“With rapid changes of styles in popular music, social dancing in the United States becomes as much a measure of your knowledge of current trends, or how “cool” “hip” “with it” or “bad” you are, as it is a way to measure your popularity with the opposite sex.” (Oberstein 1989). Our greatest vision of social dance is probably shown within the United States. Some of the best examples in history are: in the 20’s to 40’s we saw the movements of swing dance, then in the 50’s to 70’s the rock ‘n’ roll era took place bringing moves that are still remembered today like the “swim” and the “twist”. Then there was the disco era, and then we see the dances of today such as hip-hop, break dancing, and new forms like Krump dancing and “Pop and Lock”. All of these forms of dance have made an impression on generations of children and adults; even if you don’t know it these social dances are part of our heritage, and have brought memories that last a lifetime for the American people. “The socializing is pleasurable, the exercise makes them feel good, and they feel fulfilled by participating in something that links them to their past.” (Schrader pg. 16) Social dance can bring up many emotions in children and adults; feelings of joy, hope, merriment, and excitement that can brighten your day.

Dance today has become an art form for many dancers and artists alike. Dance can also be used to express ideas, emotions, and social comments, much the way visual art does. Visual art and dance go hand in hand; they are both formed out of creativity and innovation. Malcolm Ross stated when he said “the arts are defined by their apparent commitment to the expression of subjective states in imaginative creations.” (Ross pg. 27) Dance is one of the leading forms of art today, and more and more dance is being taught within the arts education system. People view dance and see beyond physical movement. They can envision or create a story, watch what can seem like a moving picture or painting, have the enjoyment of music that adds to the movement qualities of the dance, and also experience the costuming that can add to the creation of the story that comes across. In *Dance Styles and Forms* Heinzerling described how to create art through dance with choreographic techniques. Heinzerling explains, “Diversity of Choreographic issues and approaches relating to the creative process of dance composition.” There is so much to be seen and discovered in dance. This is one reason it is so important that we

have an educational dance program available to everyone. In *Teaching Dance as Art in Education*, McCutchen states, "Must all art be beautiful? Does art provide knowledge? Somewhere between kindergarten and twelfth grade students ought to be introduced to such questions in order to participate in an intellectual dialogue that has been going on for two thousand years." (McCutchen. Pg. 18) The arts education perspective of dance is important to truly give credit to the great works that dance has created, and how it can challenge the minds of children and adults to appreciate and explore dance and art education further.

Some of the most creative minds exist within children, they never hold back their emotions and they live free to explore their movements, their minds, and their dreams. In preschool, children are taught songs and dances to help them with their motor skills. These skills are their first steps to their future in art education. "Aesthetic development will be a factor of many different developments, psychological, mental, emotional, cultural" (Ross pg. 122) showing how important dance and art can be for the development of children in the early ages of childhood and adolescence. Through an arts education program students will learn about the aesthetics of the arts. Through aesthetic analysis we can examine what makes something beautiful, sublime, repulsive, entertaining, showy, harmonious, dull, heartbreaking, comical, or tragic. What makes dance an art is that it causes students to use their skills they learned in movement and music to express their creativity and therefore have students use their aesthetic senses. In fundamentals of dance composition, an academic course at Loyola Marymount University, Judy Scalin (the head of the dance program at the University) wanted us to learn the six essential areas of dance; creative process, aesthetic principles, physical and performance skills, aesthetic valuing, cultural-historical context, and integration/community building. These areas of dance are essential to fully understand what makes dance a living, expressive art form that keeps evolving with society.

Dance has evolved and left a rich history behind it. Each of the different genres of dance has grown and bloomed giving us hundreds of different styles of dance that can inform who we are. In dance history, an academic course at Loyola Marymount University, professor Nunes taught us about the evolution of dance from its earliest stages to how each dance form has changed and developed, and the new dance styles that have

emerged throughout time. Let's now look at the history of dance by focusing on ballet. In *A Sense of Dance*, Schrader stated (ballet) "was first systematized in the Academie Royal de la Danse, founded by Louis XIV in 1661." (Schrader pg. 20) This is when ballet first took form and throughout the next couple of centuries would continued to refine and grow, the talents of a ballerina have grown much more as well, "as audiences hungry to be dazzled by the incredible expect more and more virtuosity, today's professional ballet dancer needs a broad range of technical, dramatic, and stylistic skills to satisfy the variety of choreographic demands." (Schrader pg. 20) The ballerina is asked for a lot of perfection in her line of work, it takes the love of dance and a creative and focused mind to make it as a professional ballerina. These days though there are many styles of dance, and ballet is practiced as a form of furthering your technique as a dancer.

There are so many different styles of modern dance, it is still growing and changing today. Modern dance grew out of ballet, "modern dance rejected the rigidity of the body, the unnatural lines and training, the hierarchy of the ballet schools, the star system, and the politics of ballet." (Schrader pg. 26) Modern dance has created audiences and dancers to think about the dance, sometimes modern works or performances will leave you with a sense of wonder or even confusion. There is no set in stone emotion to modern dance; it makes your aesthetic senses work when watching a modern piece. When modern evolved from ballet with the "big four", Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm helped to lead a path to new forms of movement that let creative minds go wild. Unlike ballet, modern dance gives dancers the freedom to exercise new movement. One of the greatest ideas involving modern dance is that of Merce Cunningham, "Merce Cunningham attempted to create a dance form in which any kind of movement could be called dance and in which the dance was not supposed to represent anything other than itself as a physical, human action." (Novack pg. 25) From modern dance grew contact improv which developed from choreographers working and "playing" to help find new interesting ways to contort and share weight with the body. Contact improv is about sharing your weight and movements with your partner or partners, "the body in contact improvisation ideally becomes the repository of the responsiveness and personality of the person." (Schrader pg. 185) The movement of contact improv led to a whole new way of movement and experimentation that has made

modern dance what it is today. The idea of play is important in dance, as we see children find play in dance the same way contact improv and modern dance find play in dance. Out of the freedom of movement and experimentation some of the greatest choreography and new styles of dance have emerged in history.

Other new forms of movement came about in the 20th century are Jazz, Tap, and Musical theater. Jazz was born when African and European dances began to mix together creating new styles and genres of dance. Tap originated from clogging when the Irish immigrants came to America. Musical theatre was born from variety shows (songs and skits); it was only a matter of time until dance was added into the mix. "Jazz, tap, and musical theatre forms have gone through and continue to go through phases of development influenced by cross-cultural encounters, popular tastes, and commercial viability." (Schrader pg. 30) Each of these forms of dance really capture the hearts of many different Americans, everyone can find something to love in dance with all the different genres we have covered, children and adults take class everyday to learn these styles of dance in dance studios and in arts education classes each day. Many of the forms we treasure in America were imported from cultures around the world.

Many of these dances are sacred and have deep engrained meaning to their tribes, religions, or heritage. As technology and travel has grown dance as well has grown, we now can see world dance whenever we like, either on video or re-created on stage. In *To Dance is Human* guests came and talked to us about their world dances, their gestures were very important to them. A gesture can mean many different things to different cultures and it helps to tell a story that depicts their traditions and cultural backgrounds. Gestures are something that we learn as a child and inherit from our peers and parents; it is the act of telling a story without speaking out loud. Dance began by telling stories; it was a way to pass them down from generation to generation. World dance is many times ritualistic, "Ritual dances are mimetic but imageless. The power comes not from the gesture but from their rhythmic repetition in the midst of other ritual aspects. The dancer jumps to inspire the gods to make the crops grow higher." (New York: Norton, 1963, pg. 21) World dance holds so many things sacred, that it cannot be defined in so many words; you are asked to keep an open mind and open heart and except that seriousness of the culture and spirit behind the dancing.

With all the different styles and genres we see in dance, everyone can find something special and magical when participating, watching, or teaching dance. Dance cannot be defined solely by the styles and genres of dance; dance means something different to everyone. Each individual has a special place in their heart to dance, whether it's a memory of their first ballet shoes, their first high school dance, or learning the dance of their heritage that has been passed down from generation to generation. If we break down where dance came from we can find profound and meaningful features of dance that make dance something to be treasured and valued. Looking at dance for its technical worth is only superficial; we really have to look at what makes dance significant to each individual; to each child, adult, and each person all around the world. Dance means something different to each person because dance is present in many different walks of life.

Reference List

Novack, Cynthia J. *Sharing the Dance, Contact Improvisation and American Culture*, the University of Wisconsin Press 1990.

Oberstein, Elizabeth. *The Dancer, Dancing the Dance* 1989.

Ross, Malcolm. *The Aesthetic Impulse*, University of Exeter, UK Pergamon Press 1984.

Schrader, Constance A. *A Sense of Dance, Exploring Your Movement Potential*, Second Edition 1996.

Scalin

McCutchen

Heinzerling

Fundamentals of Dance Composition

- This class was about learning to think out side of the box. In a nut shell we learned to improvise, compose dance studies, reflect upon and assess; your own work; the work of your peers; and the work of professionals.
- We also learned to speak, read, and write about our peers and about ourselves through out the course. At the end of the semester we turned in a binder on one of the elements; space, time, and energy. We also did reports on our self and our partners and also on our duet sculptures.
- This class was meant to build community between all of the incoming freshman dance majors and transfers.
- Judy wanted us to learn the six essential areas of dance; creative process, aesthetic principles, physical and performance skills, aesthetic valuing, cultural-historical context, and Integration/Community Building.
- Through this class we learned the elements of dance and learned by commenting on our peer's work, to develop an aesthetic vocabulary so that we could speak on what we saw when watching dance.

Dance Styles and Forms

- Diversity of Choreographic issues and approaches relating to the creative process of dance composition.
- Choreographic Development
- Discuss and critique choreographic issues
- Learned to add what we learned of the Laban's Effort concepts into our choreographic works.
- We created our own choreographic works in solos and quartets. Learning to perform in a dynamic movement range.
- To outline the class and what we had learned throughout the semester we kept a personal journal to help create, "The Development of My Personal Choreographic Aesthetic."

Laban Movement Analysis

- In Laban Movement analysis we learned how to divide movement into effort, shape, and space.
- We also learned the basics of how to write Laban Notation for effort, shape, and space.
- We covered the works of Irmgard Bartenieff, to learn the fundamentals of body connectivity.
- We discussed and analyzed movement experiences in class. We also worked in pairs, trios, and small groups to practice: and develop movement material, perform, and give and receive feedback from our peers.
- This class gave us the beginning foundation of the studies of Laban Movement Analysis.

Drumming

- In this course students learn to reproduce the patterns and techniques for hand drumming. Students learn and practice different rhythms from various African folkloric traditions. They learn to count and perform the accompanying rhythmic parts (usually three to five patterns) and sing the accompanying songs.
- Working with Monte to learn different styles of drumming on a set of 5 different kinds of drums.
- So far we have learned many drumming rhythms and also chants or songs from the African culture.
- We have learned D'Jole.

To Dance is Human: Dance, Culture and Society

- We invested Body-Mind-Spirit.
- We learned the skills and sensibilities necessary when observing the physical movement of people.
- We created baskets and told stories about our own personal experiences. This was to develop observation and listening skills so that daily events and storytelling can be used as source materials for investigation.
- To build connections with what may be "foreign" cultures so that the works and values of those cultures shed light. To establish the point of view that studying self is essential and that studying the "other" is also of primary importance.
- Creating a community within the classroom.
- To develop the student's ability to speak and write about movement and cultural issues.

Dance History

- We learned about the evolution of dance from it's earliest stages to how each dance form has changed and developed, and the new dance styles that have emerged through out time.
- The class focused on the ways in which dance is historicized.
- We watched dance videos to understand each style visually. The styles varied from: each type of ballet, contemporary movements, and the beginnings of modern and improve, tap, and world dances.
- We looked at "political, social, gendered, anthropological, sexual, technical and historical constructions around and within western dance."
- For our final project we did a performance critique and a movie/performance analysis.

Kinesiology

- The study of the human body.
- We studied the cardio-respiratory system, energy systems, cells and tissues and the components to physical conditioning.
- The goals of this class were to learn: The body as architecture, the function of the cell, bone, bone tissues, skeleton, Muscle and the muscular system, the heart and circulatory system, the nervous system.
- The student will deepen their understanding of the power of choice and how it can be used to improve their health and performance.

- In the second semester of Kinesiology we learned: Elements of Postural architecture, skeletal structure, the anatomy and biomechanics of the hip and pelvis, the spine, and the sacrum.
- Marie Jose taught to us somewhat dancer specific, by power-point. In the second semester we also created the human body by its muscles on top of a skeletal structure.

Principles of Teaching

- To gain an understanding of how particular topics, problems, or issues within the dance curriculum are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction.
- Explore and analyze methods of class room management and their effectiveness.
- Demonstrate an understanding for the promotion of inquiry and imaginative thinking as well as self discovery in the teaching of dance.
- Develop the knowledge and skills necessary to recognize and utilize various techniques basic to effective teaching of dance technique.
- Understanding how dance is taught in a high school setting to students who are just for the first time learning dance. Teaching dance as an art form.

Orientation to Dance

- This class met on Wednesday nights and gave us a chance to adjust to becoming a dance major, Judy was there to hear our joys and concerns, and help guide us through the process and understanding of what it took to become a dance major.
- This class required us to go to the dance wellness lab to help us understand our bodies (our strengths and weaknesses) and to “refine your technique in the most sound possible way.”
- The class was there to help us build a community with our other freshman dancers.

Stage Craft

- In this class we learned the in’s and out’s of what it takes to put on a concert production.
- We learned about lighting design, costume design and construction, and stage craft techniques.
- This class required use to be able to help out with various activities of the technical crews for the dance concert.
- We did a project on the understanding of costume design: on the design, construction, care, and maintenance; make up what it takes to create a costume.

Dance Conditioning & Movement Studies

- The class is about learning how to correctly perform and know the objectives, form, and focus for basic and beginner level Pilates mat work, as well as the integration of the work in their own body.
- This course requires some physical contact by the instructor for spotting and anatomical adjustments. The student must inform the instructor if he/she does not wish to receive anatomical correction.

Pilates Conditioning

- Dance Conditioning: Pilates wellness Lab
- This class is dance conditioning in the lab with modalities such as Pilates Reformer, trapeze tower, chair, "spine corrector," Deldenkrais; Franklin Technique; Bartenieff; theraband; and Swiss Ball exercises.
- Dance conditioning principles revolve around building strong muscles without excess bulk, and developing body awareness, good posture, and graceful biomechanical safe movement.

Ballet

- Christina Brunk: Ballet 4
- This class took place in burns recreation center, here we learned to develop the "acquisition of ballet vocabulary" and also our "movement articulation, performance qualities, and musicality."
- This class furthered our knowledge in the principles of classical ballet technique.
- Class helped to increase my strength and stamina.
- We did Barre work and center work each class. At the end of the semester we worked on a performance for the Christmas showing.
 - o Tekla Kostek: Ballet 3
- This class focuses on the basic principles of classical dance, providing a solid foundation for further dance training.
- To become familiar with a wider range of ballet vocabulary, building upon ballet 2, and/or the equivalent thereof.
- To increase: strength and stamina, flexibility, alignment/placement, knowledge of rotation and turn-out and how to maintain engaged in a properly rotated position.

Modern Dance

- Patrick Damon Rago, Modern 2
- In modern 2 we learned the movement of a contemporary modern dance genre.
- We investigated moving through the dance efforts of "time, space, energy and motion." We also learned the "Basic Six: Bartenieff Fundamentals; Breath, Core, Distal Connectivity, Body-Half Connectivity, and Cross- Lateral Connectivity."
- We learned the best ways to move in and out of the floor, the beginnings of inversions, and proper foot and floor work.
 - o Yvette Wulff, Modern 3
- In this class we focused on "ideal alignment, spinal/torso articulation, and balance between strength/flexibility, multilevel and spatial awareness, a sense of weight, musicality, and dynamic use of space."
- We also learned to work with improvisation and composition.
- We learned many traveling combinations including dynamic use of space and level changes.
 - o Chad Michael Hall- Modern 4

- Advanced level contemporary technique class that will challenge the student physically and intellectually through complex combinations, advanced phrase work, and a physically demanding movement vocabulary.
- Dancing with increased accuracy of interpretation and execution of movement sequences and executing clear movement choices in performance.

Jazz

- I have taken Denise's Jazz class throughout the last three years. Her class is meant to motivate dancers to move in the styles of lyrical jazz, the dancers will explore the primal relationship between rhythm and movement as well as the role of emotional expression in dance.
- To find emotion in dance. Each student will find a deeper, more passionate and meaningful level to their dance that they will without losing the technical proficiency essential to being a strong dancer.
- This class is meant to enhance your technical skill level.
- An improvement in stylistic interpretation of choreography as defined as the ability to interpret movement in a manner that is consistent with the choreographer's intent in developing the movement.
- Performance outcomes: proper body alignment, use of flexibility, plie, and extension. Use of professional etiquette.

World Dance: Classical Spanish Dancing

- The course description was: to learn the fundamental skills of Classical Spanish dance and to explore its origins, traditions, and historical pasts.
- We were to train in the classical Spanish style developing strength and skill in foot and arm work. Also to expand the ballet technique into the use of classical Spanish dance.
- We learned dances in the form of Classical Spanish dancing and learned a background of where these dances originated.
- We learned how to play the castanets.

Yoga

- Yoga with Holly Johnston was meant to explore ways to connect or unify the body in peace, by connection the inner mind with its external environment, by infusing the artist and the human and by binding the intelligence of breath to every action in daily life.
- The regular practice of asana's can benefit and promote general health, mental well-being, emotional stability, as well as improve muscular-skeletal imbalances.
- The course objective/outcomes were: to build a strong physical practice of asana's, based on various sequences used in Ashtanga, Anusara, Iyengar and Hatha yoga systems.
- Also to analyze the benefits of each asana from both a functional/anatomical and physiological perspective as well as from a personal point of view. We kept a Journal in this class to see the benefits and discoveries we found while taking yoga.