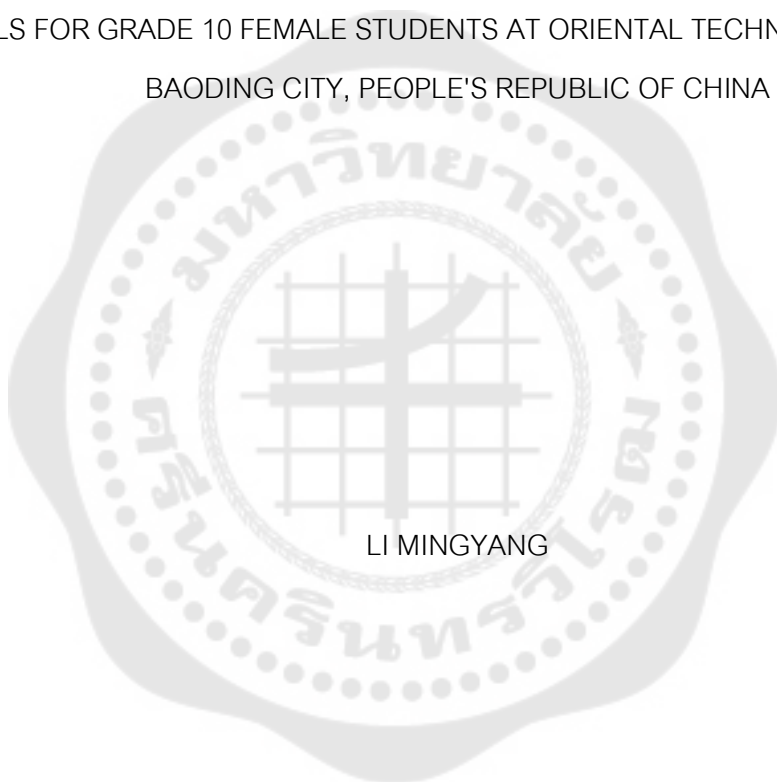




DEVELOPMENT AND DESIGN OF A MODERN DANCE COURSE TO ENHANCE DANCE  
SKILLS FOR GRADE 10 FEMALE STUDENTS AT ORIENTAL TECHNICAL SCHOOL,  
BAODING CITY, PEOPLE'S REPUBLIC OF CHINA



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2024

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An Thesis Submitted in Partial Fulfillment of the Requirements  
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(Art Education)

Faculty of Fine Arts, Srinakharinwirot University

2024

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THE THESIS TITLED  
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BY  
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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE MASTER OF EDUCATION  
IN ART EDUCATION AT SRINAKHARINWIROT UNIVERSITY

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This study aimed (1) to develop a structured modern dance course based on Gentile's two-stage model, integrated with Bloom's taxonomy and 21st-century learning principles, for Grade 10 female students with no prior dance experience; and (2) to evaluate its consistency and effectiveness through expert validation using the IOC method and focus group assessments. A qualitative developmental approach was employed. The course consisted of 16 modules, progressing from basic control tasks to expressive movement tasks. IOC results showed strong alignment between objectives and content (scores ranging from 0.67 to 1.0). Experts affirmed the course's practicality and innovation in fostering creative and culturally integrated learning. The final design incorporated task-based activities, cultural projects, and dynamic assessment strategies. This model demonstrates the pedagogical viability of Gentile's framework and offers a scalable prototype for vocational dance education.

Keyword : Modern dance education, Gentile's two-stage model, vocational education, skill acquisition, creative movement, course development

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

Under the leadership of Chinese President Xi Jinping, China's cultural and artistic sectors have entered a new era of prosperity. President Xi has repeatedly emphasized the importance of aesthetic education, with dance—an essential component of arts education—occupying a significant position within the national school curriculum. The policy document *Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era* outlines that aesthetic education should be integrated into all levels and types of educational institutions, with the aim of enhancing students' aesthetic sensibility and humanistic literacy. This directive confirms that dance education has become a vital part of China's national education system. In *Xi Jinping: The Governance of China, Volume III*, President Xi further stated that “culture is the soul of a nation,” noting that dance, as a unique form of artistic expression, plays a critical role not only in cultural transmission but also in shaping the national cultural identity in the new era.

In recent years, the rapid growth of China's dance performance market has also provided a strong economic foundation for the widespread development of dance education. According to the 2022 Annual Report on China's Performing Arts Market published by the Chinese Association of Performing (2023), the total economic scale of China's performing arts market reached 24.36 billion RMB in 2022. Among these, commercial performances (excluding entertainment venues and public interest events) accounted for 173,300 shows, generating a total box office revenue of 8.988 billion RMB. Although this figure represents a 31.33% decline compared to 2021 due to the impact of the pandemic, the industry is rapidly recovering as in-person cultural events resume. Compared with the market size in 2010, the dance performance market has expanded by nearly 60%. By 2025, it is projected that the market will fully recover and surpass 5 billion RMB. These statistics highlight not only the cultural value of dance but also its



industrial significance, creating ample space for future talent development and industry expansion.

The advancement of dance education has also led to its increasing integration within China's vocational education system. The core objective of vocational education is to cultivate students' employability and professional skills. In numerous speeches, President Xi has underscored the need to deepen industry-education integration and promote school-enterprise cooperation to provide students with more hands-on opportunities and enhance their competitiveness in the labor market. The Guidelines of the CPC Central Committee on Promoting High-Quality Development of Cultural and Artistic Vocational Education in the New Era explicitly emphasize the necessity of school-enterprise partnerships and incorporate them into the assessment system of enterprises' social responsibilities (Ministry of et al., 2022). This policy has led an increasing number of vocational institutions to collaborate with enterprises in jointly designing curricula, ensuring students can smoothly transition into the workforce upon graduation.

In the field of dance vocational education, the implementation of school-enterprise cooperation has significantly enhanced the cultivation of professional dance talent. The rapid expansion of the dance industry has generated growing demand for high-quality performers. Through partnerships with cultural enterprises and performing arts organizations, schools are able to provide students with practical employment platforms (Ministry of Education of the People's Republic of, 2024). For instance, Oriental Technical School in Baoding signed a strategic cooperation agreement with the Baoding Mass Art Museum to establish a modern dance curriculum. Through this collaboration, students gain direct access to performance opportunities, allowing them to accumulate hands-on experience and improve their employability. Thus, school-enterprise cooperation not only enhances students' technical proficiency but also effectively meets industry demands for talent, achieving mutual benefit.

Modern dance, as a creative and expressive form of movement, holds a unique position in China's dance education landscape. Within the national high school

education system, modern dance has already been incorporated into official curriculum standards. The General High School Dance Curriculum Standards emphasize that modern dance education should not only focus on teaching fundamental dance techniques (Ministry of Education of the People's Republic of, 2020) but also on fostering artistic literacy and creative expression. The standards clearly state that the goals of modern dance courses are not limited to technical training; they also aim to cultivate students' expressive abilities, bodily control, and artistic innovation. Moreover, students are encouraged to use dance as a medium to express personal emotions and develop their aesthetic appreciation.

However, traditional teaching methods often fall short in fostering creativity and practical skills in modern dance education, particularly for beginner-level vocational high school students (Kaufman et al., 2019). Conventional approaches are frequently unable to meet the specific learning needs of these students. Therefore, the adoption of innovative teaching methods and the development of modernized curricula have become essential (Gou & J, 2023; Li & T, 2020; Zhang & J, 2021). A scientifically designed curriculum can ensure that students not only acquire fundamental modern dance skills but also develop independent learning habits and creative capacity, laying a solid foundation for future career development.

Dance technique is the cornerstone of any dance training program. For vocational students in particular, solid technical training is essential not only for mastering basic movement patterns but also for improving physical coordination, strength, and balance. Recent studies have demonstrated that dance technique training is closely linked to overall physical development. It significantly enhances students' movement performance and reduces the risk of injury (Hsia et al., 2016; Ljubojevic et al., 2020). In the context of vocational education, systematic training in dance technique is critical for students' professional advancement (Lin & Y, 2023; Yang & L, 2023).

To design a modern dance course suited to vocational students, Gentile's Two-Stage Model of Skill Acquisition offers a scientifically grounded framework. This model incorporates both cognitive understanding and physical execution through phased

instruction, enabling learners to master complex motor skills effectively (Magill et al., 2017). Moreover, Gentile's model supports individualized learning and instructional planning, allowing educators to tailor teaching strategies to the learner's stage of development (Coker & C, 2017; Gentile, 1972). In the first stage, students engage in repetitive training of basic movements to gain control over bodily coordination and alignment. In the second stage, students apply these foundational skills in more complex performance tasks, gradually achieving artistic expression through enhanced creativity and fluency.

Furthermore, school-enterprise cooperation provides a practical platform for integrating theoretical learning with real-world application. Through collaboration with cultural institutions and performance organizations, many vocational schools have successfully developed dance courses that are aligned with students' actual needs. These courses not only improve students' technical competencies but also expand their employment opportunities (Jiang et al., 2023).

In conclusion, the aim of this study is to develop a modern dance curriculum based on Gentile's Two-Stage Model of Skill Acquisition that addresses the specific needs of beginner-level students in vocational education. This curriculum seeks to ensure high-quality training in dance fundamentals while enhancing students' creative potential and future employability.

## 1.2 Objectives of the Study

1. To design a modern dance curriculum specifically for Grade 10 female students with no prior experience, and to validate its scientific foundation and internal consistency through IOC evaluation.

2. To assess the curriculum's effectiveness in practical teaching contexts through focus group evaluation, focusing on instructional practicality, student adaptability, learning outcomes, and directions for improvement.

### 1.3 Hypothesis of the Study

H<sub>1</sub>: Curriculum Consistency Hypothesis: The modern dance curriculum developed based on Gentile's Two-Stage Model of Skill Acquisition will receive an IOC (Index of Item-Objective Congruence) score ranging from 0.67 to 1.00, indicating a high level of alignment between the course content and instructional objectives, as well as strong theoretical validity.

H<sub>2</sub>: Curriculum Practicality Hypothesis: The curriculum will receive positive feedback from focus group experts regarding its instructional practicality, student adaptability, and learning effectiveness, along with constructive suggestions for further refinement to enhance its applicability for Grade 10 female students in vocational schools.

### 1.4 Scope of the Study

T Baoding Dongfang Technical School, with a total of 30 participants. his study focuses on the development of a modern dance curriculum tailored for beginner-level students in vocational schools. The research primarily concentrates on curriculum design and expert evaluation, without involving classroom implementation or empirical research with student participants. The specific scope of the study is outlined as follows:

Target Subjects: Baoding Dongfang Technical School, with a total of 30 participants.

Course Development: The curriculum was developed based on Gentile's Two-Stage Model of Skill Acquisition and is designed specifically for beginner-level female high school students. It incorporates both task-oriented training and creative expression, organized into two stages: (1) task breakdown and foundational training, and (2) movement integration, performance, and improvisation. The content also adheres to Bloom's Taxonomy and principles of 21st-century education, aiming to support students in gradually mastering modern dance techniques while fostering expressive capacity and creative learning.

Evaluation Methods:

IOC Expert Evaluation: The study employs the Index of Item-Objective Congruence (IOC) to evaluate the alignment between the curriculum's theoretical framework, instructional objectives, and skill development strategies. This assessment aims to establish the curriculum's scientific rigor and structural coherence.

Focus Group Expert Evaluation: A panel of experts from relevant fields is invited to assess the curriculum through structured discussions and interviews. They evaluate its instructional adaptability, feasibility within vocational education contexts, and practical value. Additionally, they provide constructive feedback for curriculum refinement.

Limitations: This study is limited to curriculum design and expert-based evaluation. It does not include student pre-test/post-test assessments or in-class teaching experiments. As such, it does not directly measure student learning outcomes. However, the findings provide a theoretical foundation for future curriculum implementation and empirical validation in real classroom settings.

### **1.5 Methodology of the Study**

This study adopts a qualitative research methodology focused on curriculum development and expert-based evaluation. The primary objective is to design a modern dance curriculum tailored to beginner-level students in vocational schools, guided by Gentile's Two-Stage Model of Skill Acquisition.

The research consists of two main phases: curriculum development and expert validation. In the first phase, the curriculum is designed based on educational theories and structured according to the cognitive and associative stages outlined by Gentile. In the second phase, the curriculum is evaluated using two expert-based methods: (1) the Index of Item-Objective Congruence (IOC), which assesses the consistency between learning objectives, content, and instructional strategies; and (2) focus group expert evaluation, which gathers qualitative feedback on the curriculum's instructional practicality, student adaptability, and potential for implementation in vocational education settings.

The findings from these evaluations serve as a basis for refining the course content and validating its scientific and pedagogical value. This methodology ensures that the developed curriculum is both theoretically grounded and contextually appropriate for its target learners.

### **1.6 Sample of the study**

The sample for this study consists of all tenthgrade female students at Baoding Dongfang Technical School, with a total of 30 participants. These students have no prior modern dance training and are beginners.

### **1.7 Significance of the Study**

This study offers valuable contributions across three key domains: vocational education, modern dance pedagogy, and curriculum design. Each contribution highlights the study's theoretical foundation and practical significance within the context of dance education for beginner-level vocational students.

1. First, the study contributes to the advancement of vocational education by providing a structured and scientifically grounded curriculum framework for modern dance. Addressing the existing limitations in vocational dance training, the proposed course supports students with no prior experience in acquiring fundamental dance skills more efficiently. By emphasizing progressive skill development and instructional adaptability, the curriculum helps bridge the gap between practical training needs and effective pedagogical strategies in vocational institutions.

2. Second, this research makes an important contribution to modern dance pedagogy by applying Gentile's Two-Stage Model of Skill Acquisition. The study empirically demonstrates the model's applicability to dance instruction and highlights its potential in supporting progressive motor learning. Through this theoretical integration, the research enriches the pedagogical foundation of modern dance education, offering a validated approach to teaching technique, coordination, and expressive performance in a structured and developmentally appropriate manner.

3. Finally, the study contributes to the field of curriculum design by incorporating the Index of Item-Objective Congruence (IOC) as an expert evaluation tool. This method ensures that the curriculum maintains internal consistency, scientific rigor, and strong alignment with established theories of motor skill acquisition. The use of IOC not only enhances the academic credibility of the course content but also affirms its practical feasibility and instructional effectiveness, thereby providing a replicable model for curriculum development in other educational contexts.

### **1.8 Definition of terms**

1. Modern Dance Course: Refers to a dance education framework designed for beginner students, focusing on the development of body control, flexibility, coordination, and artistic expression based on modern dance principles and techniques.

2. Dance skills are defined as the physical and cognitive abilities to execute and interpret movements with body control, flexibility, coordination, rhythm, and expressiveness, aimed at achieving technical precision and emotional communication in performance.



## CHAPTER 2

### REVIEW OF THE LITERATURE

This chapter provides a comprehensive review of the theoretical foundations, educational trends, and practical frameworks relevant to the development of a modern dance curriculum for vocational high school students. It begins with an overview of Baoding Oriental Technical School and the context of vocational dance education in China, followed by an exploration of global trends in modern dance training and curriculum development. The chapter further examines the status quo of modern dance instruction within China's vocational education system and introduces the 21st-century learning framework as it applies to dance pedagogy. Key theoretical models, including Gentile's Two-Stage Model of Skill Acquisition and Bloom's Taxonomy, are discussed in relation to their application in curriculum design. Additionally, the chapter outlines core principles for constructing effective dance curricula and elaborates on methods for curriculum validation and evaluation. A review of existing literature concludes the chapter, providing scholarly grounding for the research project.

#### **2.1 Background of Baoding Oriental Technical School and Vocational Dance Education**

##### **2.1.1 Historical Development and Vocational Positioning of Baoding Oriental Technical School**

Baoding Oriental Technical School, founded in 1989, is a vocational institution approved by the Hebei Provincial Department of Labor and Social Security. It is authorized to offer nationally recognized diploma-level education. Covering over 10,000 square meters with a construction area of 8,000 square meters, the school offers a wide array of professional training programs including cosmetology, hairdressing, makeup, photography, computer applications, and advertising design (Baoding Oriental Technical, 2024). According to national policy, the school is categorized as a vocational institution, primarily admitting junior high school graduates, with a standard three-year academic structure (Ministry of Education of the People's Republic of, 2006).



The primary mission of vocational education is to cultivate technically skilled talents equipped to meet market demands and enhance students' employability (Ministry of Education of the People's Republic of, 2024). Compared to general academic high schools, vocational schools emphasize skill-based learning, practical training structures, and employment-oriented pathways. In recent years, as China's vocational education reforms deepen, national policies have increasingly promoted industry-education integration and school-enterprise partnerships to strengthen practical outcomes (Ministry of Education of the People's Republic of, 2024). Against this policy backdrop, Baoding Oriental Technical School has partnered with the Baoding Mass Art Museum to develop a modern dance curriculum that aligns with the evolving needs of vocational dance education.

### 2.1.2 Characteristics of Vocational Dance Education and Challenges in Training Novice Students

Within the vocational education framework, dance education not only provides artistic value but also serves practical employment purposes. Modern dance training can enhance students' physical coordination, rhythm, and expressiveness while opening career paths in the cultural arts, fitness, and performance industries (Risner et al., 2015). However, unlike conservatories or specialized arts institutions, vocational schools face several unique challenges, particularly when addressing students with no prior dance experience. These challenges include:

**Lack of Dance Foundation and Difficulty in Skill Acquisition:** Most Grade 10 students at Baoding Oriental Technical School enter without any dance training. They typically demonstrate low levels of bodily coordination, rhythm, and muscular control. For these novice learners, conventional dance pedagogies are often unsuitable. Progressive, research-based strategies are required to support gradual skill development (Krasnow & Wilmerding, 2021).

**Motivational Constraints:** Studies show that most vocational school students come from rural areas and are primarily driven by utilitarian motives—seeking to improve employability through skill training rather than pursuing artistic interest (Wei & Fu, 2025; S. Wu et al., 2020). This implies that the curriculum must

incorporate motivational strategies that enhance engagement and build student confidence.

Need for Systematic and Scientific Instruction: Given limited instructional hours, a major challenge is helping beginners build an effective skill system within a short period. Repetitive practice alone is insufficient; scientifically structured instruction is necessary to facilitate the transition from foundational to advanced skills (Minton et al., 2020).

### 2.1.3 Theoretical Foundations for Curriculum Development

To improve the learning outcomes of students with no prior experience, the modern dance curriculum in this study is grounded in Gentile's Two-Stage Model of Skill Acquisition, supplemented by Bloom's Taxonomy of Educational Objectives, and informed by 21st-century learning principles. These frameworks were adapted to create a course structure that suits the needs of vocational learners.

#### Gentile's Two-Stage Model of Skill Acquisition

Gentile (1972) proposed a model dividing skill acquisition into two stages:

*Stage 1: Cognitive and Control Stage (Weeks 1–6)* – Students build basic coordination and fundamental dance skills through task-based instruction.

*Stage 2: Automatic and Expressive Stage (Weeks 7–16)* – Students engage in choreographic sequences, improvisation, and performance training to enhance fluidity and expressive movement.

This model is particularly effective for novices, guiding learners from simple to complex movements in a progressive structure (Magill & Anderson, 2017).

#### Application of Bloom's Taxonomy in Dance Education

Bloom's Taxonomy classifies learning outcomes into six cognitive levels: *Remembering*, *Understanding*, *Applying*, *Analyzing*, *Synthesizing*, and *Evaluating* (Anderson et al., 2001). In this curriculum:

*Remembering* is addressed through identifying basic dance terms (Weeks 1–2),

*Understanding* involves grasping the function of core techniques (Weeks 3–4),

*Applying* includes performing and combining learned movements (Weeks 5–6).

The taxonomy helps ensure logical progression and supports differentiated learning strategies.

#### Integration of 21st-Century Educational Concepts

The course also incorporates 21st-century instructional strategies such as collaborative learning, task-driven inquiry, and interdisciplinary connections (Bell, 2010; California Department of, 2020; Edutopia, 2023). For content validation, the study references Jerome's modern dance curriculum model and compares international curriculum development approaches to support the scientific foundation of this course design.

#### 2.1.4 Application of the School-Enterprise Collaborative Model

School-enterprise collaboration is a strategic feature of China's vocational education reforms, aiming to align educational content with labor market demands (Ministry of Education of the People's Republic of, 2024). On May 22, 2024, Baoding Oriental Technical School signed a formal partnership agreement with the Baoding Mass Art Museum to jointly develop and implement a modern dance curriculum. The collaboration focuses on:

**Curriculum Standardization:** Aligning with the *General High School Arts Curriculum Standards (2017, Revised 2020)* (Ministry of Education of the People's Republic of, 2020), the course is tailored to vocational settings while maintaining consistency with national aesthetic education benchmarks.

**Validation of Scientific and Practical Coherence:** *IOC (Index of Item-Objective Congruence)* is used to assess consistency among theoretical foundation, learning objectives, and instructional methods. A *focus group of experts* further

evaluates instructional practicality, student adaptability, learning effectiveness, and areas for improvement.

Practice Opportunities and Employability Orientation: Stage performances and real-world applications are integrated to strengthen students' workplace readiness and confidence in applying learned skills.

### **2.1.5 Summary and Transition**

This curriculum development project is built upon Gentile's Two-Stage Model, Bloom's Taxonomy, and 21st-century educational principles, supported by a school-enterprise partnership model. The program provides a structured, research-driven pathway for dance skill acquisition among beginners in vocational education, prioritizing not only technical development but also cognitive growth and creative expression.

The next section (2.2 Global Curriculum Principles and Trends in Modern Dance) will explore international practices in modern dance education, offering broader theoretical insight to support the rationale and innovation behind the present course design.

## **2.2 Global Curriculum Concepts and Trends in Modern Dance Training**

Modern dance, which emerged in the early 20th century, has developed globally due to its emphasis on freedom, individuality, and innovation. Unlike traditional ballet or other codified forms, modern dance values natural body movement, personalized expression, and sensitivity to space and rhythm. As a result, its pedagogical concepts have continuously evolved (Risner et al., 2015). In response to 21st-century educational trends, modern dance training worldwide increasingly incorporates technical skill development, improvisation, interdisciplinary learning, and digital tools (Kaufman et al., 2019; Smith & J, 2014).

### **2.2.1 Core Global Concepts in Modern Dance Curricula**

Contemporary modern dance programs across countries share several core concepts. First, somatic-based training, such as Bartenieff Fundamentals, Laban Movement Analysis (LMA), and the Feldenkrais Method, places strong emphasis on

body awareness and internal perception. These practices help dancers develop efficient movement pathways, resulting in improved fluency, control, and expressive quality (Bläsing et al., 2018; Krasnow & Wilmerding, 2021).

Second, improvisation and individual expression are central to most curricula. Improvisational strategies empower students to explore their movement potential and communicate emotional content through self-created sequences. This is reflected in techniques such as Graham and Release, which prioritize student autonomy and creative exploration (Smith & J, 2014).

Third, interdisciplinary learning is increasingly important. Modern dance is now often integrated with music, theatre, visual arts, and digital media, fostering students' creativity, critical thinking, and collaboration skills. Institutions like Trinity Laban Conservatoire (UK) and Amsterdam University of the Arts (Netherlands) incorporate dance-film creation, motion-sensor interaction, and performance technology into their dance training programs (Fernandes & C, 2017).

Fourth, task-based and experiential learning strategies are widely applied. Through project-based assignments and collaborative choreography, students are required to solve real-world problems, reflect on their processes, and evaluate outcomes. These approaches have proven effective in cultivating communication skills, group responsibility, and performance readiness (Koff & S, 2018; Thomas et al., 2016).

### **2.2.2 Comparison of Pedagogical Approaches in Global Modern Dance Education**

Pedagogical approaches in modern dance vary across educational systems. In the United States, training emphasizes technical strength, emotional expression, and choreographic skills, as seen in the Graham, Horton, and Cunningham techniques (Perpener & J, 2001). European systems, in contrast, focus on bodily flow, improvisation, and philosophical engagement through methods like Release and Contact Improvisation (Pallant & C, 2006). Asian systems often integrate traditional cultural elements into contemporary dance, highlighting the fusion of heritage and innovation, such as Butoh in Japan or ethnically influenced

contemporary dance in China and Southeast Asia(Fraleigh & S, 2010). Meanwhile, a global trend toward digital and technological integration has given rise to dance programs that incorporate motion capture, interactive installations, and digital choreography, further expanding the scope of modern dance education(Bleeker & M, 2017).

Although these systems differ in content and focus, they collectively reflect the influence of 21st-century education. American programs tend to emphasize the synergy between physical technique and expressive capacity. European programs prioritize philosophical and improvisational processes, while Asian models blend cultural heritage with contemporary aesthetics. As global education continues to evolve, modern dance training increasingly embraces pluralism, interdisciplinarity, and digital integration(Fernandes & C, 2017).

### **2.2.3 Implications for Vocational Dance Curriculum Development**

The global evolution of modern dance education offers several implications for vocational curriculum development. First, many task-based and stage-based pedagogies align well with the needs of novice learners. For instance, Gentile's Two-Stage Model of Skill Acquisition outlines a structured progression from cognitive control to performance automation, enabling students with no prior dance experience to gradually develop competency(Gentile, 1972; Magill et al., 2017).

Second, integrating 21st-century learning principles enhances student adaptability in vocational contexts. Modern dance education should not only focus on technical execution but also foster creativity, critical thinking, and collaboration. Bloom's Taxonomy provides a theoretical framework for sequencing cognitive objectives from lower-order skills (remembering, understanding) to higher-order skills (analyzing, evaluating, creating), thereby facilitating a well-rounded development of students' cognitive and artistic capabilities(Anderson et al., 2001).

Third, interdisciplinary integration enriches the artistic and educational value of dance curricula. The combination of modern dance with music, theatre, film, and digital technology can support multimodal learning, broaden students' aesthetic



experiences, and enhance their creative output. This model, widely adopted in Western institutions, offers valuable insights for the design of forward-looking vocational dance programs (Bleeker & M, 2017; Risner et al., 2015).

#### 2.2.4 Summary

Modern dance education worldwide has shifted from rigid technique-focused paradigms to diverse, student-centered, and interdisciplinary approaches. These developments offer valuable lessons for vocational dance education, particularly in cultivating structured learning paths for novice students, integrating 21st-century competencies, applying cross-disciplinary methods, and standardizing curricula for broader implementation. This study incorporates international educational concepts alongside Gentile's Two-Stage Model, Bloom's Taxonomy, and 21st-century learning frameworks to create a scientifically grounded modern dance course tailored to the needs of beginners in vocational schools. In the next section (2.3), we examine the current state of modern dance education within China's vocational system, further clarifying the necessity and feasibility of the curriculum developed in this study.

### 2.3 The Current Status of Modern Dance Curricula in China's Vocational Education System

In recent years, the importance of aesthetic education in China has been increasingly emphasized through national education policies, with dance education becoming an integral part of the curriculum at multiple educational levels (General Office of the State, 2020). Within this context, vocational schools have gradually begun to explore the integration of modern dance into their programs. However, compared to higher education institutions that offer structured dance degrees, the development of modern dance courses within the vocational education system in China remains inconsistent and faces multiple challenges (Wu et al., 2020).

#### 2.3.1 Policy Context and Institutional Framework

Vocational education in China is guided by a dual focus: meeting national employment demands and developing student competencies through technical and cultural education. Recent policy documents such as the *Guidelines on High-Quality*

*Development of Modern Vocational Education and Opinions on Comprehensively Strengthening and Improving Aesthetic Education* stress the importance of integrating arts education, including dance, into vocational curricula (General Office of the State, 2020; Ministry of Education of the People's Republic of China, 2020). While these policies offer a framework for aesthetic education, the implementation of modern dance training within vocational institutions is still in its early stages.

### 2.3.2 Limitations in Existing Modern Dance Programs

Despite policy encouragement, modern dance courses in vocational schools often suffer from a lack of systematic planning and standardization. Unlike comprehensive training in universities, vocational school dance education tends to focus on short-term performance preparation, with less attention to skill development and theoretical grounding (Zhang & Wang, 2023). Four major challenges can be identified:

1. Lack of a systematic training framework: Many vocational institutions lack unified modern dance curriculum standards. Most teaching remains limited to basic choreography or isolated movement instruction without a progressive, skill-based structure grounded in motor learning theories such as Gentile's Two-Stage Model (He & H, 2022; Magill et al., 2017).

2. Inadequate foundational skills training: Programs often emphasize stage performance or rehearsal over structured, gradual physical training. This leads to instability in students' motor skill acquisition, especially for novices (Gallahue et al., 2012; Zhang & Wang, 2023).

3. Insufficient teacher training and pedagogical expertise: Dance instructors in vocational settings are frequently trained in performance rather than education, limiting their ability to apply learning theories and instructional design methods effectively (He & H, 2022).

4. Weak theoretical integration: Modern dance curricula in vocational schools rarely incorporate cognitive learning models such as Bloom's Taxonomy,



resulting in fragmented learning outcomes and diminished student retention of skills (Anderson et al., 2001).

### **2.3.3 The Need for Scientifically Grounded Course Design**

Given the above challenges, it is essential to introduce scientifically grounded curriculum models tailored to the needs of beginner students in vocational schools. The current research addresses this gap by proposing a modern dance curriculum based on Gentile's Two-Stage Model of Skill Acquisition, supported by Bloom's Taxonomy and 21st-century learning frameworks. These theoretical models provide the basis for a structured and adaptive progression of learning, allowing students with no prior dance experience to gradually acquire foundational technical and expressive skills. Such design can transform vocational modern dance courses from fragmented, performance-based modules into systematic, pedagogically sound programs.

Additionally, the integration of assessment tools such as the Index of Item-Objective Congruence (IOC) and expert focus group evaluation ensures both curricular alignment and practical feasibility. This approach contributes to the standardization and refinement of dance education within China's vocational system and enhances the alignment between teaching objectives, learning processes, and student outcomes.

### **2.3.4 Transition to the Next Section**

In light of the challenges facing modern dance curricula in vocational schools, it becomes increasingly necessary to incorporate flexible, learner-centered instructional approaches that align with the realities of diverse student populations. The following section (2.4) will examine how 21st-century learning concepts—such as collaboration, creativity, and inquiry-based learning—can be integrated into modern dance pedagogy to enhance student engagement, autonomy, and artistic development.

## 2.4 21st-Century Learning Framework and Its Application in Modern Dance Education

As global educational paradigms evolve, the 21st-century learning framework has emerged as a foundational reference for contemporary instructional design and curriculum development. This framework emphasizes cultivating students' creativity, collaboration, critical thinking, and self-directed learning, and advocates a pedagogical shift from teacher-centered to learner-centered approaches (Pellegrino, 2015). In the context of dance education—particularly modern dance for beginner-level students—integrating these principles has proven effective in enhancing learner motivation, engagement, and holistic development.

### 2.4.1 Core Elements of the 21st-Century Learning Framework

The 21st-century learning framework is composed of several core pedagogical models that have been widely adopted in global educational systems:

**Collaborative Learning:** Through group work, peer assessment, and distributed task roles, learners construct knowledge collectively, inspire creativity, and develop social and communication skills (Kandlbinder et al., 2022). In dance education, this approach not only facilitates movement acquisition but also enhances students' bodily interaction and kinesthetic awareness.

**Problem-Based Learning (PBL):** PBL involves students in inquiry activities grounded in real-life or contextual problems, fostering critical analysis and multidimensional thinking (Nicholus et al., 2024). For instance, modern dance classes may pose questions such as “How can physical movement convey a specific emotion or cultural narrative?”—stimulating analytical and choreographic creativity.

**Task-Based Learning (TBL):** Task-based learning focuses on designing creative and goal-oriented assignments that promote experiential engagement. This model emphasizes “learning by doing,” enabling students to gradually build skill sets (Baek et al., 2021). Choreographic tasks, such as improvisational composition or phrase construction in modern dance courses, exemplify this strategy's pedagogical strength.

**Learner-Centered Pedagogy and Multiple Intelligences:** Instruction should be differentiated based on students' interests, abilities, and learning pace to foster

autonomy and self-expression (Goyibova et al., 2025). In dance instruction, students engage multiple modalities—kinesthetic, rhythmic, and spatial—thereby supporting diverse cognitive profiles and intelligences.

#### **2.4.2 Instructional Strategies for Applying 21st-Century Learning in Modern Dance**

Considering the characteristics of beginner-level students in vocational institutions, this study systematically integrates the above models into modern dance curriculum design through the following strategies:

**Task-Based Structure for Skill Acquisition and Motivation:** Each instructional phase includes progressively challenging tasks, such as “movement imitation + improvisation + group performance.” This design enables students to develop cognitive and motor skills through goal-oriented learning. For example, during Weeks 5–6, students are required to combine basic movements into original phrases—a task that reinforces creativity and motivation through performance-based learning.

**Collaborative Learning for Kinesthetic Dialogue:** The curriculum incorporates interactive mechanisms such as peer mirroring, collective improvisation, and group critique. These cooperative practices help students develop bodily coordination and artistic communication while enhancing classroom engagement and social adaptability.

**Reflective Learning for Autonomy and Metacognitive Development:** To promote self-awareness and continuous improvement, each lesson includes a “movement observation log” and “post-class body journal.” These tools encourage students to analyze their physical control, emotional state, and learning progress. The reflection process fosters metacognition and cultivates self-monitoring and developmental mindset.

#### **2.4.3 Impact on Learning Outcomes for Beginner Students**

In the context of vocational education, beginner-level students often lack prior dance training and self-confidence. Integrating 21st-century learning principles helps transition students from passive recipients to active constructors of their

learning journey. Through a scaffolded structure of collaboration, task engagement, and self-reflection, the curriculum supports growth in coordination, control, and compositional ability. Personalized learning and formative assessment mechanisms ensure the curriculum's responsiveness to individual progress.

#### **2.4.4 Conclusion and Transition**

In summary, the 21st-century learning framework provides a structured and pedagogically robust foundation for designing modern dance curricula. Through the strategic incorporation of collaboration, task-based learning, reflective practice, and creative exploration, instructional effectiveness, learner autonomy, and artistic expression are significantly enhanced—especially for novice learners. In the following section (2.5), we explore how Gentile's Two-Stage Model of Skill Acquisition has been integrated into this course design and how it aligns with the 21st-century framework and Bloom's Taxonomy for a cohesive and evidence-based instructional system.

### **2.5 Application of Gentile's Skill Acquisition Theory in Modern Dance Curriculum Design**

As dance education increasingly emphasizes scientific and systematic approaches, designing a progressive training framework for beginner learners has become essential in vocational school curricula. In this context, Antoinette Gentile's Two-Stage Model of Skill Acquisition (1972, 2000) provides a foundational theory for motor skill instruction. Her model, which divides skill acquisition into two phases—"Getting the Idea of the Movement" and "Fixation/Diversification"—highlights the learner's progression from understanding to adaptability, offering concrete implications for teaching practice (Magill et al., 2017).

### 2.5.1 Structure and Theoretical Foundations of Gentile's Model

## GENTILE'S TWO-STAGE MODEL OF SKILL ACQUISITION

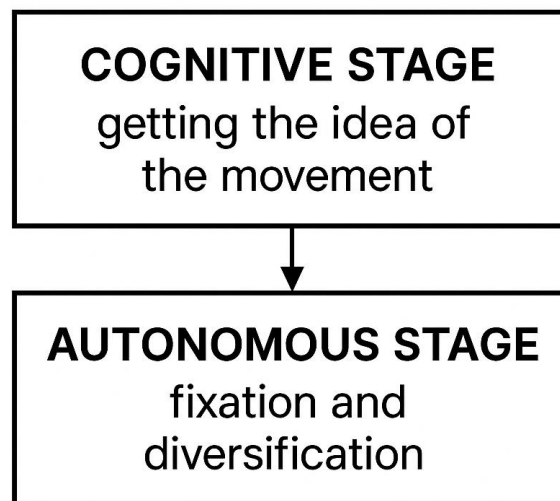


FIGURE 1 Two-Stage Model of Motor Skill Acquisition by Gentile (1972)

Gentile (1972) posited that skill learning is a continuous, staged process wherein learners gradually build and refine their movement patterns through cognitive understanding and sensorimotor control. Her model comprises two distinct stages:

Stage 1: Getting the Idea of the Movement: This stage focuses on helping learners understand the basic requirements of the skill and develop fundamental motor patterns. Instruction emphasizes differentiating between regulatory conditions (task-relevant factors) and non-regulatory conditions (irrelevant factors), encouraging learners to form movement patterns through repeated practice under defined conditions (Gallahue et al., 2012). In modern dance, for example, students at this stage engage in structured practice of core techniques such as pelvic alignment and spinal articulation to build bodily awareness and baseline control.

Stage 2: Fixation/Diversification: Once basic movement control is achieved, learners transition to refining their skills through enhanced consistency and

adaptability. For closed skills (e.g., fixed movement sequences), training emphasizes accuracy and repetition under stable conditions. For open skills (e.g., improvisation or expressive combinations), learners are encouraged to perform under variable conditions, thereby enhancing expressive range and flexibility (Coker & C, 2017; Magill et al., 2017).

### 2.5.2 Curriculum Structure Based on Gentile's Model

In the present study, Gentile's model is integrated into the modern dance curriculum through a two-phase instructional structure aligned with Bloom's taxonomy and 21st-century learning principles. The 16-week curriculum is divided as follows:

Weeks 1–6: Cognitive and Control Stage: This phase targets fundamental skills acquisition, focusing on pelvic stability, spinal isolation, weight shifts, and leg coordination. Teaching strategies include visual demonstration, mirror-based imitation, and guided discovery to facilitate bodily awareness and technical formation. Task-based assignments and skill reinforcement help students internalize the basic movement language (Magill et al., 2017).

Weeks 7–16: Automation and Creative Expansion Stage: During this stage, students engage with expressive movement sequences, spatial pathway experimentation, improvisation, and choreography. Instruction emphasizes performance fluency and creative exploration, aligning with Gentile's "diversification" objective. In Weeks 13–14, for example, students are challenged to combine modern dance techniques with culturally inspired gestures in self-composed movement phrases to deepen expressive and contextual engagement.

### 2.5.3 Example of Staged Instruction

A typical learning module might progress from "spinal roll → plié → leg swing."

Stage 1 (Weeks 1–6): Students practice each movement independently using repetition, verbal prompts, and tactile correction to establish motor accuracy.

Stage 2 (Weeks 7–16): Students are then encouraged to sequence the movements creatively with varied musicality, spatial orientation, and emotional tone,

resulting in a personalized expressive phrase. This staged transition exemplifies Gentile's emphasis on task-specific movement adaptation (Gallahue et al., 2012).

#### **2.5.4 Pedagogical Strategies and Assessment Design**

Instructional strategies are adapted across stages:

In Stage 1, the focus is on direct instruction, simplified tasks, and sensory anchoring. Assessment targets movement accuracy and imitation ability.

In Stage 2, the approach shifts to creative tasks, peer-led practice, and reflective feedback, with assessments emphasizing expressiveness, adaptability, and artistic interpretation (Magill et al., 2017).

Aligned with Bloom's taxonomy (Anderson et al., 2001), instructional goals evolve from remembering and understanding to analyzing, evaluating, and creating, ensuring a holistic progression from technical competency to expressive artistry.

#### **2.5.5 Conclusion and Transition**

In conclusion, Gentile's Two-Stage Model offers a structured and scientifically grounded framework for designing modern dance instruction, particularly for novice learners. By integrating technical acquisition with expressive exploration, the curriculum ensures both pedagogical adaptability and creative depth. This approach reinforces the consistency between instructional goals, teaching methods, and learner development. In the following section (2.6), Bloom's Taxonomy will be discussed in detail as a complementary framework used to guide the formulation of learning objectives and assessment strategies in this modern dance curriculum.

### **2.6 The Application of Bloom's Taxonomy in Contemporary Dance Education**

Bloom's Taxonomy, initially proposed by Benjamin Bloom in 1956 and later revised by Anderson and Krathwohl in 2001, remains one of the most influential frameworks in instructional design and educational assessment worldwide. The revised taxonomy categorizes cognitive objectives into six hierarchical levels: Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating (Anderson et al., 2001). This structure not only guides the formulation of learning objectives but also enables the



alignment of instructional strategies and assessment practices. In the field of dance education—particularly in contemporary dance—this taxonomy provides a systematic means to scaffold student learning from basic movement acquisition to complex creative expressio.

In the context of contemporary dance pedagogy, the lower levels of the taxonomy, such as remembering and understanding, correspond to recognizing movement vocabulary, grasping spatial and rhythmic structures, and recalling technique terminology. For instance, novice learners are required to recall the names and sequences of warm-up routines or foundational postures. As learners progress, they engage in the application stage, where they must integrate known movement elements into dance sequences or demonstrate technical skills within choreographed material. At the analyzing stage, students deconstruct choreography by examining the relationship between movement and music, energy flow, or spatial design. The evaluating stage involves critiquing one's own performance or that of peers, requiring the ability to judge movement quality, expressiveness, or alignment with choreographic intent. Finally, the creating stage invites learners to generate original material through improvisation or composition, drawing upon their accumulated movement knowledge and expressive capacities .

In this study, Bloom's Taxonomy was employed to structure the modern dance curriculum in a way that enables zero-experience vocational high school students to develop systematically from basic cognition to high-level creation. The curriculum begins with instructional tasks targeting lower cognitive levels—such as identifying modern dance terms and comprehending the mechanics of core techniques—then progresses through performance tasks that demand integration, critical reflection, and choreographic invention. This cognitive scaffolding ensures that students can transition from understanding physical forms to embodying expressive meaning, aligning physical training with artistic growth.

Furthermore, Bloom's framework is embedded in the course's evaluation system. Formative assessments are used at the remembering and understanding levels



through quizzes or teacher-led questioning. In the application and analysis stages, performance tasks such as movement combinations or peer critiques are implemented to gauge students' ability to internalize and manipulate movement vocabularies. At the evaluating and creating levels, final assessments consist of solo or group compositions, reflective journals, and self-assessment rubrics. These evaluative tools not only measure learning outcomes but also encourage metacognitive engagement, reinforcing the student's role as an active participant in the learning process.

The taxonomy also plays a crucial role in validating the course's objective consistency, especially when triangulated with Gentile's Two-Stage Model of Skill Acquisition and the principles of 21st-century learning. While Gentile's model provides a framework for motor skill development and task complexity, Bloom's taxonomy ensures that the cognitive and expressive dimensions of dance education are equally addressed. This integration reinforces the curriculum's theoretical robustness and instructional coherence.

In conclusion, Bloom's Taxonomy serves as a foundational component of this modern dance curriculum by offering a structured cognitive trajectory that supports the progressive development of dance technique, critical reflection, and creative output. In the following section (2.7), the principles of curriculum development in dance education will be explored further, with a focus on how the integration of learning theory, pedagogical strategy, and instructional design can enhance the efficacy and relevance of contemporary dance programs in vocational education settings.

## **2.7 Principles for Developing a Modern Dance Curriculum**

The development of a modern dance curriculum extends beyond mere instructional planning; it involves the systematic integration of educational philosophy, learning progression, and assessment design. In recent years, as dance education shifts from performance-oriented models toward learner-centered approaches, curriculum development has embraced a broader set of pedagogical priorities. A well-structured curriculum should be goal-oriented, developmentally progressive, and informed by continuous assessment and feedback mechanisms (Posner, 2004). Within

the field of modern dance, these principles serve not only to ensure the scientific foundation of skill training but also to support the cultivation of creativity and expressive potential in students.

### **2.7.1 Goal Orientation and Structural Design**

A central tenet of curriculum development is the clear articulation of learning goals, which inform the sequencing of content and instructional design. In this study, the course objectives focus specifically on developing a structured skill acquisition pathway for novice learners and enhancing their expressive and creative abilities. Accordingly, the curriculum is organized according to Gentile's Two-Stage Model of Skill Acquisition, comprising the Cognitive and Control Phase (Weeks 1–6) and the Automaticity and Expressive Phase (Weeks 7–16). This phase-based structure allows learners to progress from fundamental body awareness and movement patterns toward more advanced improvisation and choreographic expression (Gentile, 1972; Magill et al., 2017).

### **2.7.2 Developmental Progression and Cognitive-Motor Integration**

An effective dance curriculum must follow a gradual, scaffolded learning trajectory. Drawing on Bloom's Taxonomy of Educational Objectives, the curriculum transitions from basic knowledge acquisition—such as memorizing terminology and movement patterns—to higher-order learning outcomes, including choreographic creation and peer feedback. This cognitive-motor alignment not only reflects increasing technical proficiency but also supports the internalization of dance as a communicative language (Anderson et al., 2001). Progressive tasks such as “movement imitation + compositional creation + peer reflection” are embedded to reinforce movement understanding through repetition and critical engagement.

### **2.7.3 Assessment Feedback and Dynamic Adaptation**

An effective curriculum must incorporate an assessment system that aligns with its learning objectives and allows for responsive adjustments. This course employs the Index of Item-Objective Congruence (IOC) to verify consistency between course objectives and content. Additionally, formative and summative assessments are implemented, including learning journals, skill tests, group performances, and

reflective reports. These tools provide educators with diagnostic insights to recalibrate instructional strategies in real time, thereby improving instructional efficacy and supporting learner development(Thomas & Brown, 2011).

#### **2.7.4 Curriculum Adaptability for Novice Learners**

Given that the target student population comprises vocational high school students with no prior dance training, the curriculum is carefully adjusted to be developmentally appropriate. Early modules focus on somatic awareness activities—such as pelvic weight shifts and spinal rolling—that cultivate body control without overwhelming learners with technical complexity. Instructional language is simplified and supported by visuals, gesture demonstrations, and scaffolded cues, making the course more accessible and engaging for beginners(Gallahue et al., 2012).

#### **2.7.5 Creativity and Expressive Development**

While technical skill development is essential, the curriculum also emphasizes creative exploration and self-expression. Activities such as improvisational tasks, cultural gesture reinterpretation, and student-designed dance phrases are designed to stimulate individual artistic voice. These assignments are consistent with the 21st-century learning framework, which values task-based learning, creative inquiry, and autonomous thinking(Pellegrino, 2015). In this context, learners evolve from “movement imitators” to “creative authors” of their own choreographic ideas.

#### **2.7.6 Summary and Transition**

In summary, the development of a modern dance curriculum must follow principles of clear goal alignment, progressive sequencing, responsive assessment, and learner-centered adaptability. By integrating Gentile’s skill acquisition model, Bloom’s taxonomy, and 21st-century learning theories, this curriculum creates a coherent and scientifically grounded learning environment that promotes both motor development and artistic growth. The next section (2.8) will explore the implementation of curriculum consistency verification and effectiveness evaluation, further establishing the validity and practical applicability of the course design.

## 2.8 Curriculum Validation and Effectiveness Evaluation

In educational research and curriculum development, the implementation of a rigorous evaluation framework is essential to ensure the scientific validity and practical applicability of instructional design. To comprehensively verify the soundness and effectiveness of the modern dance curriculum developed in this study, a dual evaluation strategy was employed: the Index of Item-Objective Congruence (IOC) for quantitative assessment and focus group expert review for qualitative feedback. The integration of both approaches enables a multifaceted validation, ensuring theoretical alignment and practical adaptability.

### 2.8.1 The Index of Item-Objective Congruence (IOC) Method

The Index of Item-Objective Congruence (IOC), originally proposed by Turner and Carlson (2003), is a quantitative evaluation tool widely used in instructional design research. The method involves expert reviewers scoring the degree of alignment between each course component and its intended instructional objective using a trichotomous scale: +1 (highly congruent), 0 (uncertain), and -1 (incongruent). The resulting average score reflects the level of congruence.

In IOC analysis, a score between 0.67 and 1.00 indicates strong alignment between instructional content and learning objectives, suggesting that the curriculum is theoretically sound and pedagogically coherent (Lertsakulbunlue et al., 2024). In this study, three doctoral-level experts were invited to conduct IOC evaluations on the curriculum's structure, learning tasks, and goal alignment across different cognitive levels and skill acquisition phases, ensuring instructional logic and internal consistency.

### 2.8.2 The Role and Implementation of Focus Group Expert Evaluation

To supplement the theoretical validation provided by IOC, this study incorporated a focus group evaluation involving five experts from the fields of modern dance, dance pedagogy, and curriculum development. These experts possess extensive experience in curriculum design and classroom implementation and were asked to provide structured feedback across four critical dimensions:

Instructional Practicality: Whether the curriculum structure and teaching procedures are feasible for regular classroom implementation;

Student Adaptability: Whether the content is developmentally appropriate for beginner students with no prior dance training;

Instructional Effectiveness: Whether the curriculum can effectively promote students' physical control, expressive ability, and performance quality;

Recommendations for Improvement: Whether the course allows room for future refinement and contextual adaptation.

The focus group discussion provided both affirmations of the curriculum's merits and targeted suggestions for real-world implementation. This qualitative review served as a complementary method to the IOC assessment, providing a broader perspective rooted in classroom realities.

### **2.8.3 The Combined Value of the Dual Evaluation System**

The integration of IOC analysis and focus group review provided a holistic and rigorous validation framework for the curriculum:

The IOC ensured internal coherence between theoretical objectives and instructional content;

The focus group feedback enhanced context sensitivity, ensuring the curriculum aligns with actual teaching demands and learner characteristics.

Together, these evaluation methods offer a comprehensive model for assessing the quality of instructional design from both theoretical and practical standpoints. They also support iterative curriculum refinement and offer evidence for its broader applicability.

### **2.8.4 Summary and Transition**

The dual evaluation strategy employed in this study—comprising IOC validation and focus group assessment—demonstrates a high degree of scientific rigor, pedagogical relevance, and implementation feasibility. This framework provides a solid foundation for future adoption and replication of the modern dance curriculum in educational settings. The subsequent section (2.9 Literature Review) will further contextualize this research within existing scholarship on modern dance training,

curriculum design, and instructional evaluation, offering additional theoretical grounding for the current study.

## **2.9 Review of Related Literature**

In order to construct a scientific and systematic modern dance curriculum, it is essential for researchers to thoroughly examine relevant domestic and international studies. This section reviews prior research across four key areas: modern dance training, curriculum development, the application of Gentile's two-stage model in dance education, and curriculum evaluation.

### **2.9.1 Studies on Modern Dance Training**

Modern dance training occupies an important position in global arts education research. International scholars emphasize that modern dance is not merely a form of physical technique training, but a discipline that fosters individual expression, emotional flow, and the development of creative thinking (Smith & J, 2014). Bläsing et al. (2018) highlight that through somatic learning, spatial exploration, and improvisational exercises, dancers can significantly enhance bodily coordination, dynamic control, and expressive abilities.

In China, research on modern dance training began relatively late, but has gained momentum alongside the refinement of the arts education system. For example, Liu (2021), in her study on curriculum reform in vocational modern dance education, stresses the equal importance of technical skill standardization and creative expression. She particularly emphasizes the need for phased and leveled instructional strategies when working with beginner students.

These studies offer both technical and conceptual guidance for the present research, especially regarding task-oriented learning, progressive training structures, and personalized student development.

### **2.9.2 Studies on Modern Dance Curriculum Development**

Curriculum development in modern dance has become a central topic in contemporary dance education. According to the National Dance Education Organization (National Dance Education, 2005), an effective dance curriculum should



address the development of motor skills, the accumulation of aesthetic experiences, and the cultivation of social interaction capabilities. The curriculum should integrate goal-oriented training design with formative assessment systems to enhance learning outcomes.

Domestically, Jianhong (2025) argues that many modern dance curricula in vocational schools lack structural coherence and staged objectives, leading to suboptimal educational outcomes. She recommends incorporating theoretically supported teaching models to improve instructional operability and alignment.

In this research, internationally recognized curriculum design principles are adopted, integrating Gentile's model, Bloom's taxonomy, and 21st-century learning concepts to address the practical instructional needs and design challenges highlighted in previous studies.

### **2.9.3 Studies on the Application of Gentile's Two-Stage Model in Dance Education**

The two-stage model of skill acquisition proposed by Gentile (1972) has been widely applied in fields such as sports, rehabilitation, and dance. Magill et al. (2017) note that this model is particularly effective in guiding beginners through the progression from cognitive control to automated performance in complex motor skill learning.

In the context of dance education, Gallahue et al. (2012) assert that phased skill training is especially critical for novice learners, as it reduces performance anxiety and enhances learning effectiveness.

While systematic applications of the Gentile model in modern dance curriculum development are still lacking in China, this study represents the first attempt to implement the theory in vocational modern dance education, demonstrating both theoretical innovation and practical value.

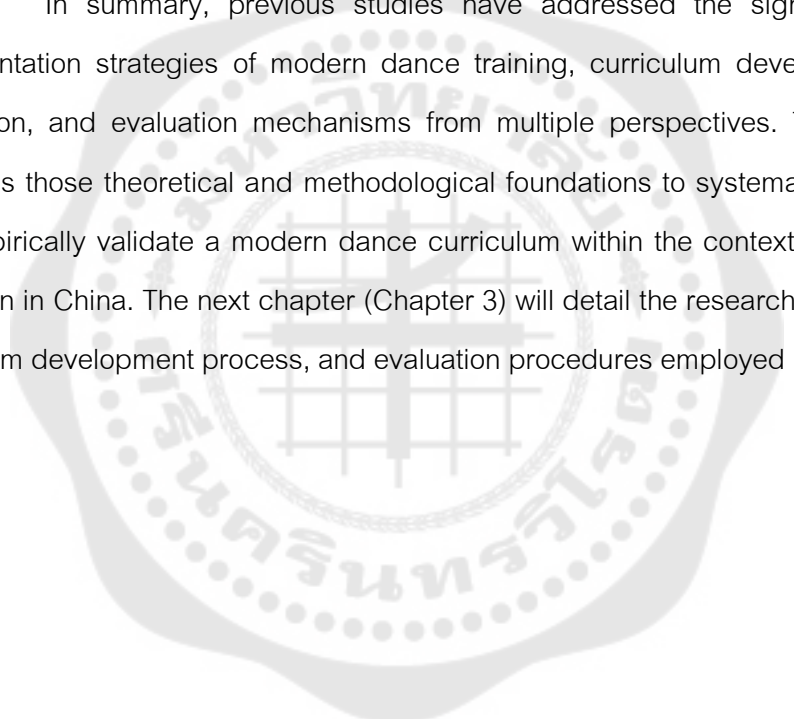
### **2.9.4 Studies on Dance Curriculum Evaluation**

Recent research in dance curriculum evaluation increasingly emphasizes the scientific rigor and diversity of assessment tools. The Index of Item-Objective Congruence (IOC) has been widely employed to quantitatively verify the alignment

between curriculum content and instructional objectives. IOC scoring effectively determines whether a course design corresponds to levels of cognitive development and learning goal distribution.

Additionally, focus group evaluations have emerged as a valuable qualitative method for exploring teaching practicality, student adaptability, and directions for future improvement. Krueger and Casey (2015) highlight that focus groups, through interactive expert discussions, yield in-depth and rich feedback, providing essential insights for course optimization.

In summary, previous studies have addressed the significance and implementation strategies of modern dance training, curriculum development, skill acquisition, and evaluation mechanisms from multiple perspectives. This research integrates those theoretical and methodological foundations to systematically design and empirically validate a modern dance curriculum within the context of vocational education in China. The next chapter (Chapter 3) will detail the research methodology, curriculum development process, and evaluation procedures employed in this study.





## CHAPTER 3

### METHODOLOGY

#### 3.1 Research Design

This study adopts a two-phase research design that integrates curriculum development with expert evaluation. The objective is to develop a modern dance curriculum specifically tailored for Grade 10 female students in vocational schools who have no prior dance experience, and to validate its scientific coherence and instructional effectiveness through both the Index of Item-Objective Congruence (IOC) and expert focus group assessments. The research is carried out in two phases: (1) curriculum development and consistency verification through IOC evaluation; and (2) effectiveness evaluation via expert focus groups.

#### 3.2 Participants

The target participants for this study are 30 Grade 10 female students from Oriental Technical School in Baoding, China. All participants volunteered to take part in the study and were confirmed to have no prior dance training, thus categorized as absolute beginners.

Two expert groups were invited to evaluate the curriculum:

IOC Expert Group: Comprising three doctoral-level experts specializing in modern dance education, curriculum development, and pedagogical evaluation. Their role was to assess the alignment between course content and instructional objectives.

Focus Group Panel: Comprising five experienced professionals, including two university-level modern dance instructors, one vocational school dance teacher, one curriculum development specialist, and one stage performance choreographer. Their task was to assess the curriculum in terms of instructional practicality, student adaptability, learning effectiveness, and recommendations for improvement.

### 3.3 Course Development Procedure

The curriculum was designed based on Gentile's Two-Stage Model of Skill Acquisition, emphasizing a progressive transition from basic control to expressive performance:

Stage One (Weeks 1–6): Cognitive and Control Phase: This phase focuses on the development of fundamental motor skills, coordination, and core stability. Activities include yoga-based warm-ups, spinal mobility exercises, pelvic stabilization, and fundamental modern dance vocabulary.

Stage Two (Weeks 7–16): Automation and Performance Phase: This phase emphasizes the integration of movement skills, improvisation, choreographic tasks, and expressive performance.

The curriculum is structured using Bloom's Taxonomy to guide cognitive development and is aligned with 21st-century learning principles such as learner-centeredness, task-based engagement, and collaborative strategies. Weekly lessons follow a consistent pedagogical rhythm to foster both technical skill and artistic growth.

### 3.4 Research Instruments

This study employs three primary research instruments:

The Curriculum: A 16-week modern dance curriculum developed by the researcher based on Gentile's model. The curriculum includes defined instructional objectives, weekly activities, assessment methods, and structured learning phases tailored for absolute beginners.

IOC Evaluation Form: Used by three doctoral experts to assess the alignment between course content and learning objectives. Each item is rated using a 3-point scale (−1 = not aligned, 0 = uncertain, +1 = fully aligned), and the IOC value is calculated for each item.

Focus Group Evaluation Form: Used to guide and record expert feedback across four key dimensions: instructional practicality, student adaptability, teaching effectiveness, and course improvement. Structured discussion and qualitative analysis were conducted based on this form.

### 3.5 IOC Evaluation Procedure

Upon completion of the curriculum draft, the IOC expert group independently reviewed and scored each component using the IOC framework. The procedure was as follows:

Scoring System: Each course item was scored as +1 (fully aligned), 0 (uncertain), or -1 (not aligned).

Calculation: The IOC value for each item was calculated by summing expert scores and dividing by the number of experts.

Threshold: An IOC score between 0.67 and 1.00 was considered acceptable, indicating a high level of consistency between objectives and content.

Results: All items in the curriculum met or exceeded the 0.67 benchmark, confirming its internal coherence and theoretical alignment.

### 3.6 Focus Group Evaluation Procedure

Following IOC validation, a focus group session was conducted to evaluate the practical applicability of the curriculum. The five experts reviewed the weekly plans, instructional materials, and assessment strategies using the Focus Group Evaluation Form. Four core evaluation dimensions were addressed:

1. Instructional Practicality: Can the course be feasibly implemented in a classroom setting?

2. Student Adaptability: Does the course meet the needs of beginner-level students in vocational education?

3. Teaching Effectiveness: Does the course support improvements in coordination, control, and creative expression?

4. Course Improvement: What areas of the curriculum could be further refined?

The evaluation employed structured discussions, with the researcher facilitating the process and recording all feedback. Expert input was categorized for analysis and informed subsequent curriculum revisions.

### 3.7 Data Analysis

Data from the two evaluation methods were analyzed as follows:

IOC Data Analysis: Quantitative analysis was performed by averaging IOC scores across all items. The results verified strong consistency between course content and instructional objectives.

Focus Group Data Analysis: Qualitative content analysis was used to categorize expert feedback into key themes, including consensus areas and suggested modifications. These insights served as the basis for course revisions, which are discussed in Chapter 4.

### 3.8 Ethical Considerations

This study strictly adhered to academic ethical standards:

All expert participants provided informed consent.

All evaluations were conducted anonymously to ensure confidentiality.

Since the study did not involve direct classroom interventions or student data collection, no personal information was recorded or analyzed.

## CHAPTER 4

### DATA ANALYSIS

#### 4.1 Introduction:

This chapter presents a systematic evaluation of the 16-week modern dance course designed for Grade 10 female students at Oriental Technical School in Baoding. Grounded in Gentile's two-stage model of skill acquisition and integrated with 21st-century learning principles, the course was developed within a scientifically rigorous, flexible, and multidimensional instructional framework. The purpose of this evaluation is to verify both the theoretical consistency and practical effectiveness of the course.

First, the study employed the Index of Item-Objective Congruence (IOC) method to assess the alignment between the course content and its instructional objectives. Three doctoral-level experts specializing in Modern Dance, Dance Education, and Curriculum Development were invited to perform this evaluation. Their assessments provided critical insights into the clarity, relevance, and scientific validity of the course design, offering a solid foundation for curriculum refinement.

Building upon the IOC results, the study further incorporated a focus group evaluation. A panel of five experts, drawn from the same academic fields as the IOC evaluators, was invited to conduct a comprehensive review of the course. This focus group assessment examined key aspects such as instructional practicality, student adaptability, teaching effectiveness, and recommendations for future improvements. Their collective feedback served to complement the quantitative data with nuanced qualitative insights, reinforcing the course's applicability in real educational contexts and supporting future iterations of curriculum development.

A core innovation of this research lies in the integration of Gentile's skill acquisition theory with 21st-century educational approaches to develop a structured yet adaptable modern dance curriculum tailored for novice learners in vocational high schools. By implementing a two-tiered expert evaluation mechanism—comprising both IOC and focus group assessments—this study introduces a new evaluative model that addresses both conceptual alignment and instructional effectiveness.

In summary, by combining theoretical frameworks with expert-based evaluations, this study not only verifies the coherence between course objectives and content but also investigates the broader educational impact of the course on students' dance skill development, adaptability, and instructional outcomes. The following sections will elaborate on the theoretical underpinnings, evaluation procedures, data analysis methods, and key findings related to the stated research objectives.

#### **4.1.1 Theoretical Foundations and Application in Course Design**

The development of this modern dance course was grounded primarily in Gentile's two-stage model of skill acquisition, complemented by Bloom's Taxonomy of Educational Objectives and principles of 21st-century learning. These theoretical frameworks collectively informed the construction of a scientifically robust, flexible, and multidimensional instructional model tailored to novice learners in vocational education settings.

At the core of the design is Gentile's two-stage model, which conceptualizes skill acquisition as a progressive process encompassing both the "Getting the Idea of the Movement" stage and the "Fixation and Diversification" stage. In the first stage, instruction focuses on the development of fundamental movement patterns. Here, students engage in repetitive, task-oriented practice aimed at mastering basic motor skills, improving precision, and promoting the automation of movement. Instructional content is structured to minimize environmental variability, allowing learners to concentrate on internalizing core movement principles.

In the second stage, the emphasis shifts toward the flexible application of acquired skills in varied and dynamic contexts. Students are guided to adapt their motor responses to increasingly complex environmental and task demands. This stage also fosters creative expression through improvisation and compositional tasks, promoting higher-order cognitive engagement and artistic exploration. By gradually introducing variability and complexity in movement tasks, the course supports students in achieving a high level of functional and expressive dance proficiency.

Bloom's Taxonomy was integrated into the instructional objectives to ensure a coherent progression from lower-order to higher-order thinking skills. Learning activities were designed to engage students across cognitive domains—ranging from knowledge recall and comprehension to analysis, evaluation, and creative production. This alignment allowed for a structured development of both technical and conceptual competencies in dance.

Additionally, the course was designed in accordance with 21st-century learning principles, which emphasize student-centered, inquiry-based, and collaborative approaches. Strategies such as problem-solving tasks, peer feedback, and reflective learning activities were embedded to cultivate critical thinking, creativity, and learner autonomy.

In summary, this course design merges Gentile's two-stage skill acquisition theory with Bloom's cognitive taxonomy and 21st-century pedagogical principles, creating a comprehensive instructional system that supports the step-by-step development of motor skills, cognitive engagement, and artistic expression. The integration of these theories not only enhances instructional coherence but also ensures the curriculum's relevance to contemporary educational needs and student development goals.

#### **4.1.2 Course Design Process and Development**

This study employed Gentile's two-stage model of skill acquisition, integrated with 21st-century educational principles, to systematically design and develop a modern dance curriculum tailored for vocational high school female students with no prior dance experience. The course aimed to provide a scientifically grounded, progressive, and creativity-driven instructional pathway that balanced technical skill development with individual expression. It was structured in phases to guide students from basic movement acquisition to creative dance expression.

During the initial phase (Weeks 1–6), the instructional focus centered on building fundamental movement skills and enhancing body awareness. Through introductory training in modern dance, shared movement vocabulary, and breath



coordination exercises, students progressively developed competencies in pelvic control, spinal articulation, and center of gravity transfer. The teaching design emphasized task clarity and a stable environment to facilitate the internalization of core movement patterns in low-interference contexts, laying a somatic foundation for later creative performance.

The middle phase of the course (Weeks 7–13) aimed to enhance students' expressive movement abilities and spatial control. Instructional tasks were gradually expanded to include movement extensions, floorwork techniques, and the construction of body lines. Students were also guided to compare stylistic differences between modern dance and other genres to deepen their dance literacy. Throughout this phase, instructors increased task complexity and variability, encouraging students to apply their acquired skills in more challenging expressive scenarios.

In the final phase (Weeks 14–16), instruction focused on integrated training and improvisational creation. Students consolidated prior learning through performance skills training and developed thematic expression abilities. Subsequently, they engaged in two weeks of improvisational creation, drawing from both personal inspiration and external stimuli to explore individual style, meaning-making, and artistic autonomy. This stage emphasized the integration of multicultural elements and the stimulation of original thinking.

Throughout the course implementation, 21st-century educational principles were actively applied. Personalized learning and differentiated instruction were widely employed, with teaching strategies adapted according to students' skill performance to support varied learning progressions. Technological tools such as video recording, online playback, and instructor feedback enabled students to conduct visual self-assessment and correction, thereby enhancing learning efficiency and autonomy.

Collaborative learning also played a vital role in this curriculum. From “mirroring and molding” partner exercises to small-group rehearsals of group dances, students were encouraged to develop communication and choreographic



collaboration skills. In the final creative tasks, individual and group choreography were integrated to strengthen both personal expression and co-creation abilities.

The course design also referenced *Moving and Grooving: A Nine-Week Curriculum of Beginning Modern Dance Theory and Technique for the Intermediate Dancer in Secondary Education* by Katherine Brooke Jerome. While preserving its structured approach to modern dance technique training, this study extended the curriculum to a 16-week period and expanded the content for greater systematization of movement skills. Improvisation was refined into two distinct pathways—self-inspired and externally inspired creation. In consideration of practical teaching contexts and students' developmental stages, topics such as dance history and choreographic foundations from Jerome's curriculum were selectively integrated as supplementary materials or introductory classroom content, ensuring that the primary focus remained on movement training and creative expression.

In conclusion, the modern dance curriculum developed in this study, guided by both Gentile's model and 21st-century learning concepts, establishes a theoretically sound and pedagogically effective instructional system tailored to the developmental needs of beginner students. It combines structured skill training with opportunities for stylistic exploration and fosters lifelong learning capacities through differentiated progression, technological integration, and creative engagement.

#### **4.1.3 Expert Evaluation of Course Tool Validity**

To ensure the alignment between course content and instructional objectives, this study employed the Index of Item-Objective Congruence (IOC) as the primary tool for content validity assessment. Three domain experts were invited to evaluate the course content. These experts possessed advanced qualifications and extensive experience in the fields of modern dance education, educational pedagogy, and curriculum development.

Each component of the course was evaluated based on the IOC rating scale, which measures the degree of congruence between individual course items and predefined learning objectives. The rating criteria were as follows:

+1: The content is fully aligned with the instructional objective.

0: The content is partially aligned and requires modification.

–1: The content is not aligned and must be revised.

The IOC score for each item was calculated using the following formula:

$$\text{IOC} = \frac{\sum \text{Expert Ratings}}{\text{Total Number of Experts}}$$

Based on the evaluations provided by the three experts, the IOC scores across all course components ranged from 0.67 to 1.00, indicating a high level of alignment between course content and intended learning outcomes. A score of 1.00 reflected perfect alignment, while scores of 0.67 suggested partial agreement among experts, with minor areas requiring refinement.

These results confirm that the course design demonstrates strong content-objective congruence and theoretical coherence. The expert assessments provide a solid foundation for validating the instructional framework and support the subsequent phase of focus group evaluation, which addresses the course's instructional practicality and effectiveness.

TABLE 1 Index of Item-Objective Congruence (IOC) Analysis for Evaluating Dance Education Criteria

No.	Evaluation Criteria	Expert 1	Expert 2	Expert 3	IOC Score	Interpretation
1	Knowledge Accumulation	+1	+1	+1	1.0	Fully aligned
2	Skill Development	+1	+1	+1	1.0	Fully aligned
3	Creativity Enhancement	+1	+1	+1	1.0	Fully aligned
4	Modern Dance Educational Philosophy	+1	+1	+1	1.0	Fully aligned
5	Bloom's Taxonomy Application	+1	+1	+1	1.0	Fully aligned
6	Gentile's Skill Acquisition Model	+1	+1	+1	1.0	Fully aligned
7	Integration of International & Local Standards	+1	+1	+1	1.0	Fully aligned
8	Creativity & Innovation (21st Century Learning)	+1	+1	+1	1.0	Fully aligned
9	Critical Thinking (21st Century Learning)	+1	+1	+1	1.0	Fully aligned
10	Collaboration & Teamwork	+1	0	+1	0.67	Partially aligned
11	Course Organization	+1	+1	0	0.67	Partially aligned
12	Teaching Activity Design	+1	+1	+1	1.0	Fully aligned
13	Application of Teaching Methods	+1	+1	0	0.67	Partially aligned
14	Teaching Evaluation & Feedback	+1	0	+1	0.67	Partially aligned

In response to feedback provided by IOC experts, the section on “Personalized Progress Assessment and Learning Strategies” was comprehensively revised. These modifications were not only aimed at addressing specific instructional recommendations but also at reinforcing the theoretical foundations established in

Chapter Two, particularly Gentile's Two-Stage Model of Skill Acquisition and principles of 21st-century learning. The revised structure shifts the focus from short-term skill attainment to long-term capacity building, while transitioning assessment methods from subjective evaluation to structured, evidence-based approaches. Collectively, these revisions align more closely with the demands of contemporary vocational education.

One of the most significant changes was the systematic integration of lifelong learning principles into the course framework. Students are guided to understand that physical training and dance mastery are continuous processes that extend beyond the temporal bounds of classroom instruction. Through the use of long-term goal setting, reflective learning tasks, and post-class action planning, students are encouraged to develop consistent training habits and self-regulatory practices. This fosters not only learner autonomy but also deeper engagement with physical and artistic development, aligning with the "Understanding" and "Creating" levels of Bloom's Taxonomy.

To better accommodate individual differences in learners' abilities, the course design was further enhanced with differentiated learning strategies. While maintaining unified learning objectives, the revised activities offer multiple task levels tailored to varying skill profiles. These include breaking down complex movements into smaller, manageable steps, adjusting movement pace and intensity, and employing visual learning aids such as demonstration videos and illustrated sequences. Students are encouraged to learn at their own pace in a supportive, flexible environment. This learner-centered approach supports Bloom's hierarchical structure by promoting progression from conceptual understanding to practical application.

The integration of technology into the course represents another key area of revision. Students are encouraged to record difficult movements and upload them to a digital platform where instructors provide targeted, individualized feedback. The course also incorporates a "problem-solving group" structure, in which group leaders

coordinate collaborative discussion, practice, and periodic reporting. These mechanisms transform assessment into a dynamic, formative learning experience while cultivating students' self-monitoring skills and digital literacy. The emphasis on real-time feedback and data-informed adjustment aligns with 21st-century pedagogical standards of technology-enhanced learning.

Collaborative learning, as a core competency in 21st-century education, has also been significantly reinforced. Whereas the original design emphasized individual learning outcomes, the revised version incorporates structured peer interaction through small-group choreography, partner mirroring, and peer-assessment activities. Students work together to explore movement possibilities, exchange feedback, and co-construct performances. These collaborative processes promote mutual accountability, creative synergy, and critical thinking, while developing communicative competence and social-emotional skills. The collaborative components align with Bloom's "Analyzing" and "Evaluating" levels, where students compare, assess, and refine both individual and group outcomes.

In sum, the revised framework for personalized progress assessment and instructional strategies represents a significant theoretical and practical enhancement. Rather than focusing narrowly on immediate performance outcomes, the updated design promotes a holistic learning model centered on lifelong growth, individual differentiation, technological integration, and social collaboration. By integrating Gentile's model with Bloom's taxonomy and the principles of 21st-century learning, the revised course structure not only improves instructional alignment and effectiveness but also provides a replicable model for skill development in modern dance education within vocational school contexts.

#### **4.1.4 The Developed Activity Set as per Specified Topics (Incorporating Revisions and Improvements Based on Recommendations)**

*The Modern Dance Course for 10th Grade Female Students at Baoding Oriental Technical School*, instructed by Li Mingyang, was designed as a 16-week program, with one 90-minute class conducted per week. The course structure was

systematically aligned with Bloom's Taxonomy of Cognitive Objectives to guide the progressive development of students' dance cognition, technical skills, and expressive capabilities, especially for students without prior dance training.

During Weeks 1 to 6, the curriculum emphasized foundational learning outcomes across six cognitive domains. At the Knowledge (Remembering) level, students were expected to recall and identify essential modern and jazz dance terminology and sequences, gradually progressing from guided repetition to autonomous recall of movement patterns. In the Understanding phase, learners articulated the functional significance of basic movements (e.g., pelvic drops and spinal rolls) and explained core principles such as body alignment, breathing control, and movement logic. These foundational understandings supported deeper reflection on how physical movements connect with expressive intention.

The Application (Applying) component enabled students to perform and integrate basic to intermediate movements through structured practice, emphasizing accuracy, transition, and rhythm. Students were encouraged to apply learned sequences to music and execute full-body movement combinations. At the Analysis (Analyzing) level, students developed observational and diagnostic skills, such as identifying movement errors, differentiating between movement qualities (e.g., spatial use and energy flow), and providing peer feedback for refinement.

As students gained confidence and body awareness, the course introduced Synthesis (Synthesizing) tasks, which encouraged them to creatively link learned movement vocabulary, explore choreographic possibilities, and compose short dance segments. This process fostered both imaginative thinking and expressive experimentation. Finally, the Evaluation (Evaluating) component supported reflective learning, wherein students assessed their technical proficiency, expressive progress, and overall development. They were also encouraged to set individual goals based on self-assessment and instructor feedback, cultivating long-term learning motivation and performance awareness.

From Week 7 onward, the course shifts toward interdisciplinary appreciation, somatic awareness, and creative improvisation, continuing to align learning activities with Bloom's Taxonomy to scaffold students' progression from basic comprehension to advanced artistic expression. In Week 7, students engaged in dance observation and comparative analysis. At the Remembering and Understanding levels, they recalled choreographic information and articulated stylistic features of modern dance in relation to jazz and ballet. This knowledge enabled them to apply and analyze shared movement vocabularies through both guided and independent demonstrations. At higher levels, students evaluated stylistic alignment and created blended movement phrases that synthesized elements across dance genres.

In Weeks 8 and 9, the course focused on breath-movement integration through Bartenieff Fundamentals. Students identified specific breathing techniques (e.g., diaphragmatic and dynamic breathing) and applied them in coordination with movement. Through comparative analysis, learners explored how breathing patterns influenced control and expression, leading to peer feedback and evaluative discussions on movement fluency. At the Creating stage, students choreographed original phrases that integrated breath-based initiation and transitions, reinforcing their body-mind connectivity.

Weeks 10 and 11 addressed head-tail connection and spinal articulation, essential for fluidity in modern dance. Students moved from recognizing spinal segments and movement sequences to performing complex transitions independently. Through analysis and discussion, they evaluated movement dynamics and devised improvements for spinal expressiveness. Advanced learners designed original dance vignettes that highlighted the role of the spine in maintaining continuity and energy flow.

In Weeks 12 and 13, floor work was emphasized, including rolling, handstands, and cartwheels. Students developed technical knowledge of weight transfer and body alignment, and progressively applied these in increasingly complex



sequences. Detailed analysis helped students identify biomechanical demands, while evaluation fostered performance awareness and refinement. The creation component allowed for choreographic exploration, integrating multiple technical and expressive tools such as breath, spinal mobility, and grounded momentum.

In Week 14, the curriculum introduced focus techniques to enhance expressive quality. Students explored how shifting visual and physical attention influenced performance control and communication. After analyzing focal points in various movements and evaluating the emotional impact of focus, students were tasked with creating expressive combinations incorporating breath, focus, and spatial awareness.

Week 15 centered on improvisational dance elements, where students progressed from isolating basic components (body, energy, space, time) to synthesizing them into complete improvisational works. They analyzed the interaction of movement elements and evaluated artistic outcomes through reflective discussion. At the Creating level, students designed structured improvisations, applying multiple elements collaboratively in performance contexts.

Finally, in Week 16, students explored sources of choreographic inspiration, from relationships and objects to works of art. They were encouraged to observe, interpret, and transform external stimuli into original movement content. Through guided and independent processes, students analyzed the impact of various inspirations, evaluated their creative process, and ultimately choreographed improvisational works that demonstrated conceptual depth, cross-disciplinary integration, and embodied expression.



TABLE 2 Learning Modules

Learning Modules:	
Weeks 1-2:	Foundations of Modern Dance and Exploration of Basic Movement Vocabulary
Weeks 3-4:	Deepening the Understanding of Modern Dance Principles and Expressive Movements
Weeks 5-6:	Creative Application of Movement Vocabulary in Guided Improvisation
Week 7:	Discussion and Analysis of the Connections Between Modern Dance and Other Dance Styles
Weeks 8-9:	Modern Dance Techniques (I)
Weeks 10-11:	Modern Dance Techniques (II)
Weeks 12-13:	Modern Dance Techniques (III)
Week 14:	Performance: Focus
Week 15:	Improvisational Dance (I)
Week 16:	Improvisational Dance (II)

TABLE 3 Learning Module Description

Learning Module Description:	
Weeks 1-2:	Course introduction (10 minutes)
Foundations of	Activity 1: Warm-up (20 minutes)
Modern Dance and	<i>Yoga Stretching (I)</i>
Exploration of Basic	Inhale – Lift both arms (repeat twice)
Movement Vocabulary	Exhale – Lower both arms (repeat twice)
	Inhale – Bend forward to touch the ground with hands (repeat twice)
	Inhale – Bend knees and straighten legs (repeat twice)
	Inhale – Walk hands out to Downward Dog pose (hold for 10 deep breaths)
	Exhale – Step in place (continue for 8 beats)

TABLE 3 (Continued)

Learning Module Description:	
	Inhale – Press heels down toward the ground (hold for 3 deep breaths)
	Inhale – Modified yoga push-ups (repeat twice)
	Inhale – Return to Downward Dog pose (hold for 10 deep breaths)
	Inhale – Right leg extended back (hold for 10 deep breaths)
	Exhale – Deep lunge (hold for 3 deep breaths)
	Inhale – Right arm extended upward/Downward (hold for 2 breaths)
	Inhale – Sit back on left leg (hold for 3 deep breaths)
	Inhale – Move to Triangle pose on right leg (hold for 3 deep breaths)
	Inhale – Lower into Pigeon pose (hold for 3 deep breaths)
	Exhale – Repeat with the other leg
	Strength Training (II)
	Ballet Sit-Up – 28 reps
	Four-Part Core Workout – 8 reps
	Side Twist – 8 reps
	Side Bend – 8 reps
	Improvised Core Workout – 4-8 reps
	Triceps Push-Ups – 8 reps
	Plank – 30-60 seconds
	Activity 2: Walking and Running Practice with "Sinking" Pelvis (10 minutes)
	Activity 3: Spinal Articulation Practice (15 minutes)
	Isolation Movements:
	1.1 Head
	1.2 Ribcage
	1.3 Pelvis
	Flat Back and Spinal Rolls:
	2.1 Spinal Roll
	2.2 Upward Stretch and Forward Bend
	2.3 Plié and Straighten Legs
	2.4 Downward Forward Stretch
	Activity 4: Plié, Stretch, and Leg Lift Practice(15 minutes)

TABLE 3 (Continued)

Learning Module Description:	
	Start from first parallel position
	Plié
	Roll spine down and hold – Plié and straighten legs
	Stretch forward, Plié, point toes, close, and quickly extend
	Forward and side leg lifts
	Activity 5: Leg Swing and High Knee Lift Practice (10 minutes)
	1.1 Weight Transfer Practice
	1.2 Leg Swing
	1.3 High Knee Lift
	Activity 6: Basic Pas de Bourrée Practice (10 minutes)
	Basic Pas de Bourrée
	Directional Change in Basic Pas de Bourrée
	Levels of Proficiency:
	<i>Beginner Level:</i> In the initial phase (Cognitive Stage), students will perform movements at a slower pace to focus on understanding the basic elements and requirements of the movements. During this stage, students will improve their accuracy and coordination through repeated practice, while focusing on correct execution and correcting mistakes.
	<i>Advanced Level:</i> In the later stage (Associative Stage), students will perform movements at a faster speed, making their movements more fluid and automatic. They will be able to demonstrate the movements with clear dynamic expression and guide peers through demonstrations. During this phase, students will strengthen their understanding of motor skills through supportive reasoning (such as associative exercises) and establish clear connections between different movement elements and vocabulary.
Weeks 3-4:	Course introduction (10 minutes)
Deepening the	Activity 1: Warm-up(20 minutes)
Understanding	<i>Yoga Stretching (I)</i>
of Modern	Inhale – Lift both arms (repeat 3 times)
Dance	Exhale – Lower both arms (repeat 3 times)

TABLE 3 (Continued)

Learning Module Description:	
Principles and	Inhale – Bend forward to touch the ground with hands (repeat 3 times)
Expressive	Inhale – Bend knees and straighten legs (repeat 3 times)
Movements	Inhale – Walk hands out to Downward Dog pose (hold for 15 deep breaths)
	Exhale – Step in place (continue for 12 beats)
	Inhale – Press heels down toward the ground (hold for 4 deep breaths)
	Inhale – Modified yoga push-ups (repeat 3 times)
	Inhale – Return to Downward Dog pose (hold for 15 deep breaths)
	Inhale – Right leg extended back (hold for 15 deep breaths)
	Exhale – Deep lunge (hold for 4 deep breaths)
	Inhale – Right arm extended upward/Downward (hold for 2 breaths)
	Inhale – Sit back on left leg (hold for 4 deep breaths)
	Inhale – Move to Triangle pose on right leg (hold for 4 deep breaths)
	Inhale – Lower into Pigeon pose (hold for 4 deep breaths)
	Exhale – Repeat with the other leg
	Strength Training (II)
	Ballet Sit-Up – 33 reps
	Four-Part Core Workout – 12 reps
	Side Twist – 12 reps
	Side Bend – 12 reps
	Improvised Core Workout – 5-12 reps
	Triceps Push-Ups – 12 reps
	Plank – 30-70 seconds
	Activity 2: Walking and Running Practice with "Sinking" Pelvis (10 minutes)
	Activity 3: Spinal Articulation Practice(15 minutes)
	Isolation Movements:
	1.1 Head
	1.2 Ribcage
	1.3 Pelvis
	Flat Back and Spinal Rolls:
	2.1 Spinal Roll

TABLE 3 (Continued)

Learning Module Description:	
	2.2 Upward Stretch and Forward Bend
	2.3 Plié and Straighten Legs
	2.4 Downward Forward Stretch
	Activity 4: Plié, Stretch, and Leg Lift Practice(15 minutes)
	Start from first parallel position
	Plié
	Roll spine down and hold – Plié and straighten legs
	Stretch forward, Plié, point toes, close, and quickly extend
	Forward and side leg lifts
	Activity 5: Leg Swing and High Knee Lift Practice(10 minutes)
	1.1 Leg Swing
	1.2 High Knee Lift
	1.3 Side High Leg Lift
	1.4 Back Leg Lift
	Activity 6: Basic Pas de Bourrée Practice(10 minutes)
	1.1 Cross Pas de Bourrée
	1.2 Outward Turn Pas de Bourrée
	1.3 Repeat Combination
	1.4 Side Step and Switch
	1.5 Three-Step Turn
	Levels of Proficiency:
	<i>Beginner Level:</i> In the initial phase (Cognitive Stage), students will perform movements at a slower pace to focus on understanding the basic elements and requirements of the movements. During this stage, students will improve their accuracy and coordination through repeated practice, while focusing on correct execution and correcting mistakes.
	<i>Advanced Level:</i> In the later stage (Associative Stage), students will perform movements at a faster speed, making their movements more fluid and automatic. They will be able to demonstrate the movements with clear dynamic expression and guide peers through demonstrations. During this phase, students will strengthen their

TABLE 3 (Continued)

Learning Module Description:	
	understanding of motor skills through supportive reasoning (such as associative exercises) and establish clear connections between different movement elements and vocabulary.
Weeks 5-6:	Course introduction (10 minutes)
Creative	Activity 1: Warm-up(20 minutes)
Application of	<i>Yoga Stretching (I)</i>
Movement	Inhale – Lift both arms (repeat 4 times)
Vocabulary in	Exhale – Lower both arms (repeat 4 times)
Guided	Inhale – Bend forward to touch the ground with hands (repeat 3 times)
Improvisation	Inhale – Bend knees and straighten legs (repeat 4 times)
	Inhale – Walk hands out to Downward Dog pose (hold for 20 deep breaths)
	Exhale – Step in place (continue for 16 beats)
	Inhale – Press heels down toward the ground (hold for 5 deep breaths)
	Inhale – Modified yoga push-ups (repeat 4 times)
	Inhale – Return to Downward Dog pose (hold for 20 deep breaths)
	Inhale – Right leg extended back (hold for 20 deep breaths)
	Exhale – Deep lunge (hold for 5 deep breaths)
	Inhale – Right arm extended upward/Downward (hold for 3 breaths)
	Inhale – Sit back on left leg (hold for 5 deep breaths)
	Inhale – Move to Triangle pose on right leg (hold for 5 deep breaths)
	Inhale – Lower into Pigeon pose (hold for 5 deep breaths)
	Exhale – Repeat with the other leg
	Strength Training (II)
	Ballet Sit-Up – 10-15 reps per set, 3-4 sets, rest for 20-30 seconds between sets
	Four-Part Core Workout – 16 reps
	Side Twist – 16 reps
	Side Bend – 16 reps
	Improvised Core Workout – 6-14 reps
	Triceps Push-Ups and Single-Arm Triceps Push-Ups (Advanced Variation): 12 reps with both arms, 2 reps with each arm, 6 reps with both arms

TABLE 3 (Continued)

Learning Module Description:
Plank – 45-80 seconds
Activity 2: Walking and Running Practice with "Sinking" Pelvis(10 minutes)
Activity 3: Spinal Articulation Practice(15 minutes)
Isolation Movements:
1.1 Head
1.2 Ribcage
1.3 Pelvis
Flat Back and Spinal Rolls:
2.1 Spinal Roll
2.2 Upward Stretch and Forward Bend
2.3 Plié and Straighten Legs
2.4 Downward Forward Stretch
Activity 4: Plié, Stretch, and Leg Lift Practice(15 minutes)
Start from first parallel position
Plié
Roll spine down and hold – Plié and straighten legs
Stretch forward, Plié, point toes, close, and quickly extend
Forward and side leg lifts
Activity 5: Leg Swing and High Knee Lift Practice(10 minutes)
1.1 Leg Swing
1.2 High Knee Lift
1.3 Side High Leg Lift
1.4 Back Leg Lift
Activity 6: Basic Pas de Bourrée Practice(10 minutes)
1.1 Cross Pas de Bourrée
1.2 Outward Turn Pas de Bourrée
1.3 Repeat Combination
1.4 Side Step and Switch
1.5 Three-Step Turn
Levels of Proficiency:

TABLE 3 (Continued)

Learning Module Description:	
	<p><i>Beginner Level:</i> In the initial phase (Cognitive Stage), students will perform movements at a slower pace to focus on understanding the basic elements and requirements of the movements. During this stage, students will improve their accuracy and coordination through repeated practice, while focusing on correct execution and correcting mistakes.</p> <p><i>Advanced Level:</i> In the later stage (Associative Stage), students will perform movements at a faster speed, making their movements more fluid and automatic. They will be able to demonstrate the movements with clear dynamic expression and guide peers through demonstrations. During this phase, students will strengthen their understanding of motor skills through supportive reasoning (such as associative exercises) and establish clear connections between different movement elements and vocabulary.</p>
Week 7:	Course introduction (10 minutes)
Discussion	Activity 1: Watch Modern Dance Works(20 minutes)
and Analysis	Students will watch three excerpts from famous modern dance choreographers.
of the	During the viewing, students will observe and note the characteristics they notice.
Connection	<i>Videos:</i>
Between	Alvin Ailey's "Revelations" — "Sinner Man"
Modern Dance	Pina Bausch's "The Rite of Spring"
and Other	Paul Taylor's "Company B"
Dance Styles	Activity 2: Discover the Similarities and Differences Between Jazz, Ballet, and Modern Dance(10 minutes)
	Students will complete a worksheet to help organize and analyze their observations and thoughts.
	Worksheet Questions:
	Who choreographed the three works we just watched?
	Which of the three modern dance works most resembles jazz dance, in your opinion?
	Why?
	Which one is most similar to ballet?
	What movements did you see in these works that are similar to those found in jazz or



TABLE 3 (Continued)

Learning Module Description:	
	<p>ballet? Can you perform these movements?</p> <p>Why do you think these three dance styles have such similar movements?</p> <p>Why is it important to connect what you have already learned with what you are currently studying?</p> <p>Activity 3: Discussion of Connections(35 minutes)</p> <p>After completing the worksheet, the teacher will facilitate a class discussion where students share their discoveries. By the end of the class, students should be able to explain and demonstrate some of the similarities and differences between modern dance and other dance styles.</p> <p>Summary (15 minutes)</p> <p>Levels of Proficiency:</p> <p><i>Beginner Level:</i> Beginners will only watch one of the dance excerpts and complete a simplified version of the worksheet. They will focus on understanding the basic movements of modern dance and comparing them with other styles.</p> <p><i>Advanced Level:</i> Advanced students will actively engage in the activity and discussions, showing their understanding of the shared movement vocabulary between modern dance and other styles. They will lead their peers in discussions and be able to demonstrate connections between movements from different dance styles.</p>
Weeks 8-9:	Course introduction (10 minutes)
Modern Dance	Activity 1: Bartenieff Warm-Up(20 minutes)
Technique (I)	Breath and Body Awareness
– Theme:	Heel Rocks in Standing (Alternating rolling the heels in a standing position to promote
Integration of	weight transfer and breathing coordination)
Breath and	Standing Elbow-to-Knee Diagonal Contraction (Engage the core and cross the body to
Movement	create a diagonal contraction between elbow and knee)
	Side Stretch and Return (Stretch one side of the body and return to center to connect with the breath)
	Fetal Position to X Position Transition (Starting in the fetal position, open into an X shape to explore body alignment)
	Head-Tail Connection (Focus on the movement connection between the head and

TABLE 3 (Continued)

Learning Module Description:
tailbone, engaging the spine)
Cross-Lateral Rolls (Rolling across the body in a cross-lateral pattern to enhance coordination and breath integration)
Neutral Position with Hip Raises (Raising the hips in a neutral alignment, connecting breath with movement)
Stretching and Conditioning (Dynamic stretching and strengthening exercises focused on body awareness and breathing)
Increase Heart Rate: Walking, Jumping Steps, Light Jogging (Focus on rhythmic breathing and energy flow while moving)
Activity 2: Brain Dance(20 minutes)
Brain Dance incorporates exercises that stimulate different aspects of brain and body coordination through movement patterns:
Breath (Focus on synchronized breath with body movements)
Tactile (Sensory awareness through touch and texture in movement)
Core-Distal (Movement originating from the core and extending outward to the limbs)
Head-Tail (Exploring head and tail connection, aligning spinal movement)
Upper-Lower (Exploring separation between upper and lower body through movement)
Body Side (Shifting weight and awareness between the left and right sides of the body)
Cross-Lateral (Engaging the crossing of limbs to strengthen coordination between the body sides)
Vestibular (Stimulating balance and spatial awareness through movement)
Activity 3: Breathing Exercises(20 minutes)
Abdominal Breathing (Focusing on diaphragmatic expansion and contraction with each breath)
Counting Breath (Inhale for 4 counts, exhale for 4 counts to regulate breath and body awareness)
Prone Breathing (Lying face down, focusing on deep belly breathing and its connection to movement)

TABLE 3 (Continued)

Learning Module Description:
Dynamic Breathing Practice (Incorporating breath with movement, using a slow inhalation to lift and a controlled exhalation to lower)
Activity 4: Breathing in Dance(20 minutes)
Deep Breathing (Inhaling through the nose, exhaling through the mouth, focusing on expanding and releasing the body)
Tactile Movement – Train Arms (Inhale as the arms move in a circular motion, exhale as they return)
Core-Distal Expansion (Inhale to open into an X shape, exhale to bring the arms and legs back to the core)
Head-Tail Action (Snake-like movements, inhale to extend, exhale to curl)
Upper-Lower Separation (Rotate with an inhale, squat with an exhale to engage upper and lower body awareness)
Body Side Separation (Inhale to squat on one side, exhale to collect the opposite side into the center)
Cross-Lateral Roll (Exhale while standing and rolling across the body in a cross-lateral pattern)
Vestibular Stimulation (Incorporating unbalanced improvisation with fluid, free movement)
Levels of Proficiency:
<i>Beginner Level:</i>
Students at the beginner level (Cognitive Stage) will practice movements at a slower pace, concentrating on exploring basic movement forms and the integration of breath. At this stage, students focus on understanding the steps and finding points where breath connects with movement. The primary focus is on precision and developing body awareness, with the integration of breath still in the exploratory phase.
<i>Advanced Level:</i>
Students at the advanced level (Associative Stage) will complete movements with greater precision and fluidity. They will perform movements with clear dynamic quality and be able to guide peers in demonstrating connections between breath and movement. In this phase, students develop greater autonomy in their movements,

TABLE 3 (Continued)

Learning Module Description:	
	enhancing coordination and breath control for smoother, more expressive dance. The ability to integrate breath into movement becomes more automatic, improving overall performance and expressive range.
Weeks 10-11:	Course introduction (10 minutes)
Modern Dance	Activity 1: Bartenieff Warm-Up (20 minutes)
Technique (II)	Breath and Body Awareness
– Spine and	Heel Rocks in Standing (Alternating heel rolls while standing to connect with breath
Head-Tail	and establish a foundation of body awareness)
Connection	Standing Elbow-to-Knee Diagonal Contraction (Creating a diagonal contraction between elbow and knee to engage the core)
	Side Stretch and Return (Stretch one side of the body while breathing, returning to neutral)
	Fetal Position to X Position Transition (From fetal position, open the body into an X shape to explore alignment and extension)
	Head-Tail Connection (Engage the movement between the head and tailbone to promote spine awareness and fluidity)
	Cross-Lateral Rolls (Rolling the body across a cross-lateral pattern to enhance coordination between the body's upper and lower halves)
	Neutral Position with Hip Raises (Lift the hips from a neutral position to create core activation and fluid motion)
	Stretching and Conditioning (Incorporate dynamic stretches and strength training with a focus on breath)
	Increasing Heart Rate: Walking, Jumping Steps, Light Jogging (Focus on rhythmic movement and breathing coordination to elevate energy and heart rate)
	Activity 2: Spine Isolation and Regional Practice (20 minutes)
	Head (Neck) Isolation
	Focus on moving the head independently from the rest of the body to build neck flexibility and awareness.
	Chest (Thoracic Spine) Isolation
	Isolate the chest area (thoracic spine) to create fluid movement from the torso,

TABLE 3 (Continued)

Learning Module Description:
<p>enhancing control of the upper body.</p> <p>Pelvis (Lumbar Spine) Isolation</p> <p>Focus on isolating the pelvis and lumbar spine to create distinct and controlled movements from the lower body, improving overall body awareness.</p> <p>Activity 3: Contraction and Release (20 minutes)</p> <p>Starting Position: Seated Butterfly Position</p> <p>Sit with the soles of the feet together, knees bent outward, creating a foundation for spinal articulation.</p> <p>Movement 1: Forward Contraction (Concentrating on curling the spine forward, engaging the core while maintaining control of the breath)</p> <p>Movement 2: Transition to Seated Position (Release from the contraction and move back to seated, keeping the spine aligned)</p> <p>Movement 3: Back Release and Forward Stretch (Release the back, allowing for an extension forward from the seated position)</p> <p>Movement 4: Repeat Forward Contraction (Focus on smooth movement, repeating the contraction and release with breath integration)</p> <p>Activity 4: Flat Back and Roll Down (20 minutes)</p> <p>Starting Position: Standing</p> <p>Stand tall with neutral alignment to prepare for rolling down the spine.</p> <p>Roll Down (8 counts) (Gradually articulate the spine downward, rolling through the vertebrae, keeping control of the breath)</p> <p>Reaching the Lowest Point of the Roll Down: Hold in a Bent Knees Downward Dog Position (Pause in the downward dog position to deepen the stretch, maintaining spinal alignment)</p> <p>Flat Back (Extend into Flat Back, Hold for 4 counts) (Stretch the back flat, engaging the spine in a long line from the crown of the head to the tailbone)</p> <p>Rise from Flat Back (8 counts) (Engage the core and roll back up, aligning the spine one vertebra at a time)</p> <p>Roll Down from Flat Back (8 counts) (Repetition of the roll down motion to reinforce the articulation of the spine)</p>

TABLE 3 (Continued)

Learning Module Description:	
	<p>Rapid Repetition: Roll Down to Stand, Using 4 counts/2 counts/1 count (Practice faster transitions between rolling down and standing up, coordinating breath and fluidity)</p> <p>Levels of Proficiency:</p> <p><i>Beginner Level:</i></p> <p>At the beginner level (Cognitive Stage), students will perform movements at a slower pace to focus on developing a strong head-tail connection. Emphasis will be placed on understanding how to isolate and control each part of the spine, and breathing will be synchronized with the movement of each body region. The key goal is to create a strong foundation for spinal articulation and improve awareness of movement quality.</p> <p><i>Advanced Level:</i></p> <p>At the advanced level (Associative Stage), students will demonstrate clearer dynamic movements and lead peers in class, showing mastery of the head-tail connection and spine articulation. They will be able to execute the movements with precision and fluidity, incorporating clear spinal control into every action. The focus will shift to technical refinement, ensuring that transitions are smooth and expressive while maintaining breath and movement coordination.</p>
Weeks 12-13:	Activity 1: Bartenieff Warm-Up (10 minutes)
Modern Dance	Breath and Body Awareness
Technique (III)	<p>Focus on breath and body alignment, cultivating a deeper connection to movement.</p> <p>Heel Rocks in Standing</p> <p>Roll through the heels while standing to activate the legs and establish core awareness.</p> <p>Standing Elbow-to-Knee Diagonal Contraction</p> <p>Engage the core by creating a diagonal contraction from the elbow to the knee.</p> <p>Side Stretch and Return</p> <p>Stretch the body to the side and return to neutral, integrating breath with each movement.</p> <p>Fetal Position to X Position Transition</p> <p>Move from a fetal position to an expansive X-shape, exploring spinal mobility and extension.</p>

TABLE 3 (Continued)

Learning Module Description:	
Head-Tail Connection	
	Establish a link between the head and tailbone, promoting smooth, fluid movement through the spine.
Cross-Lateral Rolls	
	Perform rolling movements across the body to encourage coordination between the upper and lower body.
Neutral Position with Hip Raises	
	Raise the hips from a neutral standing position to strengthen the core and lower body.
Stretching and Conditioning	
	Incorporate dynamic stretching and strengthening exercises to increase flexibility and endurance.
Increasing Heart Rate: Walking, Jumping Steps, Light Jogging	
	Engage in rhythmic movement exercises to increase cardiovascular activity, maintaining synchronized breath.
Activity 2: Leg Swings, Lunges, and Jumping Rolls (20 minutes)	
Leg Swing	
	Perform controlled leg swings to activate the hip and leg muscles, establishing balance and flexibility.
Leg Swing to Single Knee Lift	
	Transition from a leg swing into lifting one knee, working on dynamic leg control and coordination.
Leg Swing to Lunge with Arm Extension	
	After swinging the leg, step into a deep lunge and extend the arms to increase the stretch and strengthen the legs.
Leg Swing to Jumping Roll	
	Combine the leg swing with a jumping motion that rolls the body to the floor, focusing on fluidity and coordination.
Activity 3: Lateral Rolls (20 minutes)	
Non-Contact Right Side Roll (from Standing Position)	
	Initiate a lateral roll from standing without touching the ground initially, using core



TABLE 3 (Continued)

Learning Module Description:	
	engagement for control.
	Body Contact Right Side Roll (from Standing Position)
	Perform the same roll but allow the body to come into contact with the floor for a deeper range of movement.
	Activity 4: Handstands and Monkey Handstands (20 minutes)
	Standard Handstand
	Practice kicking into a traditional handstand, focusing on alignment and balance.
	Monkey Handstand
	Try the monkey handstand, a variation where the body remains more bent, allowing for greater flexibility and control.
	Activity 5: Cartwheel (20 minutes)
	Starting Standing Position
	Begin from a neutral standing position, ensuring proper alignment and balance.
	Cartwheel Preparation
	Prepare by extending one leg and reaching the hands towards the floor.
	Left Leg Preparation for Movement
	Focus on preparing the left leg to lead into the cartwheel.
	Left Hand on the Ground
	Engage the left hand firmly on the ground, maintaining control and strength.
	Cartwheel Execution
	Move through the body, transferring weight from hand to hand and ensuring a smooth arc.
	Rotation and Center of Gravity Shift
	Maintain a shift in the center of gravity as the body rotates through the cartwheel, ensuring balance and fluidity.
	Complete the Cartwheel and Stand
	Land on both feet, completing the movement with a strong, grounded position.
	Final Position
	Stand tall, ensuring proper posture after the movement.
	Levels of Proficiency:

TABLE 3 (Continued)

Learning Module Description:	
	<p><i>Beginner Level:</i></p> <p>Students will attempt these movements, focusing on gradually mastering each action. While their movements may lack a strong foundation, the key focus is on developing stability and building confidence in their ability to perform the exercises. Beginners will concentrate on controlled movements and aim to achieve correct form with each repetition.</p> <p><i>Advanced Level:</i></p> <p>Students at the advanced level will demonstrate clear dynamic control while executing movements. They will lead their peers in demonstrating techniques, incorporating concepts such as breath coordination, head-tail connection, and grounding into the actions. The goal is to refine the technical aspects of each move, achieving fluidity and precision, while deepening their understanding of the physical and technical elements of the dance.</p>
Week 14:	Activity 1: Bartenieff Warm-Up (10 minutes)
Performance	Breath and Body Awareness
Focus	<p>Focus on connecting breath with each movement, improving awareness of the body.</p> <p>Heel Rocks in Standing</p> <p>Rolling through the heels while standing to activate and warm up the legs.</p> <p>Standing Elbow-to-Knee Diagonal Contraction</p> <p>Engage the core by performing a diagonal contraction from elbow to knee.</p> <p>Side Stretch and Return</p> <p>Stretch the body to the side, then return to a neutral position with focus on alignment.</p> <p>Fetal Position to X Position Transition</p> <p>Move from a fetal position into an expansive X-shape, encouraging flexibility and control.</p> <p>Head-Tail Connection</p> <p>Focus on the connection between the head and tailbone for smooth spinal movement.</p> <p>Cross-Lateral Rolls</p> <p>Perform rolling movements across the body to enhance coordination and fluidity.</p> <p>Neutral Position with Hip Raises</p>

TABLE 3 (Continued)

Learning Module Description:
<p>Activate the core by raising the hips from a neutral standing position.</p>
<p>Stretching and Conditioning</p>
<p>Incorporate dynamic stretches and strengthening exercises to improve flexibility and endurance.</p>
<p>Increasing Heart Rate: Walking, Jumping Steps, Light Jogging</p>
<p>Engage in rhythmic exercises to increase the heart rate and promote endurance, using synchronized breath.</p>
<p>Activity 2: Eye Tracking Exercise (30 minutes)</p>
<p>Teacher Guidance:</p>
<p>“Stay still.”</p>
<p>“Look at yourself in the mirror.”</p>
<p>“Now, move your eyes horizontally left and right.”</p>
<p>“Move your eyes vertically up and down.”</p>
<p>“Start walking.”</p>
<p>“Now, focus on the ground while continuing to walk.”</p>
<p>“Find an object in the room and keep your gaze focused on it while walking around.”</p>
<p>“Continue moving, find a person to focus on. Keep your eyes on them while moving around.”</p>
<p>Movement and Focus:</p>
<p>“Now, stop, focus on moving a specific body part.”</p>
<p>“Focus on this moving body part.”</p>
<p>“Change your focus to another body part, keep your attention on it, and continue moving.”</p>
<p>Repeat the “switching” action to build control and focus.</p>
<p>Activity 3: Final Combination (50 minutes)</p>
<p>Reviewing Movements:</p>
<p>Students will spread out across the space, and the teacher will review each day’s movement combination.</p>
<p>These movements will be compiled into a final dance, emphasizing different focal points throughout the sequence.</p>

TABLE 3 (Continued)

Learning Module Description:
<p>Movement Sequence:</p> <p>Deep breath for 1 count.</p> <p>Large bend knee movement with “woo” arms, rotating arms down, clapping, and falling backward.</p> <p>Lie flat on the floor, extend to an X position, then bring back in.</p> <p>Snake-like movement forward, upper body circles, adding a deep knee bend during the movement.</p> <p>Right arm and right leg converge, then left arm and left leg converge, moving into a squat and lying down.</p> <p>Cross lateral roll to standing.</p> <p>16 counts of unsteady improvisational movement, using breath to initiate movement.</p> <p>Three-step side curves (right, left).</p> <p>Snake-like movements (right, left).</p> <p>Release upward with a side twist (right).</p> <p>Contraction.</p> <p>Release upward with a side twist (left).</p> <p>Contraction.</p> <p>Right leg swings 3 times, Chassé.</p> <p>Left leg swings 3 times, Chassé.</p> <p>Pas de Basque (right, left).</p> <p>Pas de Bourrée (right, left).</p> <p>Side Chassé.</p> <p>Jump and fall to the ground.</p> <p>Forward bend, return to neutral, and perform forward handstand.</p>
<p>Levels of Proficiency:</p> <p><i>Beginner Level:</i></p> <p>Students will practice a small portion of the final combination, focusing on integrating all the concepts learned during the week. The emphasis will be on understanding the movements and connecting them with breath and focus.</p> <p><i>Advanced Level:</i></p>

TABLE 3 (Continued)

Learning Module Description:	
	Students will demonstrate the entire sequence, leading their peers in the movements, further integrating all the learned concepts, including focus, breath, head-tail connection, and fluidity in performance. They will incorporate the technical precision and expressive elements they've acquired, showcasing a higher level of coordination and depth in the performance.
Week 15:	Activity 1: Movement Guided by Breath (15 minutes)
Improvisation	Introduction Phase (Stage 1 – Simplify Movements, Focus on Basics):
Dance (I) A –	"Begin by breathing naturally, imagining your body melting into the ground like water.
Inspired by	This practice will help you focus on the coordination between body and breath."
Self	"With each inhale, gently lift one part of your body, and as you exhale, relax and let it return to the ground."
	"Focus on the connection between each breath and movement, without trying to think too much about how to move—let it happen naturally."
	"As you gradually transition from the floor to a sitting position, continue linking each breath with new movements without pre-planning—let your breath guide you."
	"Next, slowly rise to standing, keeping your eyes closed, and continue letting your breath lead the movements."
	"Do not force your muscles to move—allow your breath to help you stand."
	Activity 2: Dance Elements – Body (12 minutes)
	The teacher demonstrates how to choose a body part (e.g., hand, foot, torso) and use it to guide and inspire movement.
	Students work in groups of three, choosing one body part to focus on for their dance practice and gradually moving to the opposite side.
	Activity 3: Dance Elements – Energy (12 minutes)
	In groups of three, students experiment with different energy expressions:
	The first time, try smooth and light movements.
	The second time, try sharp and direct movements.
	For the final round, combine both smooth and sharp energy into the same sequence.
	Activity 4: Dance Elements – Space(12 minutes)
	In groups of three, students explore various spatial levels:

TABLE 3 (Continued)

Learning Module Description:	
	<p>First, try low-level movements.</p> <p>Second, try mid-level movements.</p> <p>Third, try high-level movements.</p> <p>Finally, combine low, middle, and high spatial levels into one movement sequence.</p> <p>Activity 5: Dance Elements – Time(12 minutes)</p> <p>In groups of three, students experiment with different speeds:</p> <p>First, try fast movements.</p> <p>Second, try movements at a medium speed.</p> <p>Third, try slow movements.</p> <p>Lastly, try to combine fast, medium, and slow speeds in a single sequence.</p> <p>Activity 6: Improvisational Dance Group Performance(27 minutes)</p> <p>The teacher guides students through an improvisational dance performance, encouraging them to revisit and integrate the dance elements (body, energy, space, time) into their creative process.</p> <p>Levels of Proficiency:</p> <p>Beginner Level:</p> <p>Students will focus on guiding their movements through breath and experimenting with basic dance elements. The teacher should provide frequent feedback to help students clarify the direction and focus of their movements.</p> <p>Advanced Level:</p> <p>As students become more skilled, they will be able to more fluidly integrate these elements into their improvisational work, with movements becoming more spontaneous and precise. The teacher's feedback will decrease, shifting to refining and adjusting movements.</p>
Week 16:	Activity 1: Best Friend/Enemy(15 minutes)
Improvisation	Task Design:
Dance (II) B –	Students will walk around the classroom with the teacher. Each student chooses a
Using Others	“best friend” and an “enemy” without telling anyone. The goal is to maintain an equal
and External	distance between the two figures, balancing yourself between them.
Resources as	The teacher demonstrates with two volunteer students first, then the class will begin.

TABLE 3 (Continued)

Learning Module Description:	
Inspiration	<p>Each student selects a “best friend” and an “enemy” and tries to maintain balance while moving between them.</p> <p>Activity 2: Mirroring and Moulding(15 minutes)</p> <p>Mirroring:</p> <p>Students work in pairs. One person starts dancing, and the other mimics their movements. After a set time, they switch roles.</p> <p>The teacher demonstrates first, then leads the class through the practice.</p> <p>Moulding:</p> <p>Students work in pairs, where one person acts as the “sculpture” and the other uses their movements to “shape” the body of the sculpture.</p> <p>The teacher and volunteers demonstrate first, and then the students practice with new partners.</p> <p>Activity 3: Following and Group Dance(15 minutes)</p> <p>Following:</p> <p>Students move freely around the space and improvise. If they see a movement they like from another student, they try to follow and imitate it.</p> <p>After the teacher and volunteers demonstrate, students practice independently.</p> <p>Flocking:</p> <p>All students form a large group and follow a leader who can change directions at any time. The students must adjust their movements to stay in sync with the leader. When the leader changes, a new leader takes over the group.</p> <p>Activity 4: Environmental Inspiration(15 minutes)</p> <p>Task Design:</p> <p>Students choose a location, piece of furniture, or other objects in the school environment as inspiration for their dance.</p> <p>The teacher demonstrates how to create movements inspired by an everyday object (e.g., a pencil), showing how to draw inspiration from the environment for dance creation.</p> <p>After the demonstration, students disperse to find their own sources of inspiration and create movements.</p>



TABLE 3 (Continued)

Learning Module Description:
<p data-bbox="480 499 1027 533">Activity 5: Interdisciplinary Inspiration(30 minutes)</p> <p data-bbox="480 551 624 584">Task Design:</p> <p data-bbox="480 602 1390 741">Students observe Vincent van Gogh's <i>Starry Night</i> and analyze the shapes, colors, and structures within the painting. Using these elements, students create an improvisational dance inspired by the painting.</p> <p data-bbox="480 759 1402 898">The class will be divided into beginners and advanced groups. Beginners will focus on simpler elements (e.g., shapes and colors), while advanced students will explore more complex movements based on the painting's dynamic energy and structure.</p> <p data-bbox="480 916 592 949">Summary:</p> <p data-bbox="480 967 1422 1352">By incorporating Gentile's two-stage model of skill acquisition and classification, this course provides a structured way for students to develop improvisation skills, particularly when using others and external resources as inspiration. The teacher gradually increases the difficulty of tasks, which not only improves students' precision in movement but also enhances their ability to adapt to various environmental stimuli. Through these changing task conditions, students are encouraged to develop self-feedback mechanisms, boosting their ability to learn autonomously and fostering their creativity.</p>

#### 4.2 Composition of the Focus Group and Evaluation Dimensions

To further validate the effectiveness and adaptability of the modern dance course developed in this study for practical teaching application, a focus group was established on the basis of the prior IOC expert evaluation. Five experts from the same fields as the IOC evaluators were invited to conduct an in-depth assessment. The focus group members came from diverse professional backgrounds—including modern dance performance, dance education, and curriculum development—and possessed extensive teaching and practical experience, enabling a multidimensional and comprehensive evaluation of the course.

The focus group consisted of the following five experts:

Two university modern dance instructors with long-term experience in modern dance and basic technique instruction, equipped with systematic curriculum design ability and rich practical teaching expertise;

One curriculum development expert specializing in the construction of vocational education systems and offering insights into structured learning objectives and assessment frameworks;

One front-line dance teacher from a secondary vocational school who deeply understands the psychological and physical conditions of beginner students, providing valuable input on teaching adaptability and student development;

One expert in modern dance choreography and stage performance with a strong background in creative instruction and artistic expression through dance.

These five experts focused their discussion and feedback on four core dimensions of course evaluation: Whether the teaching content is clearly structured and progressively layered, enabling beginner students to effectively build movement control and expressive ability;

Whether the instructional design aligns with the integration of Gentile's two-stage model of skill acquisition, Bloom's taxonomy of educational objectives, and 21st-century learning principles;

Whether the course, delivered at a pace of one session per week, can achieve the desired teaching outcomes through well-organized instructional planning;

Whether the course design adequately addresses individual student differences, particularly in providing emotional support and stimulating learning motivation;

Whether a more flexible and targeted dynamic evaluation mechanism is needed to better reflect students' developmental progress and the effectiveness of course feedback.

The evaluation and suggestions provided by this focus group not only offer theoretical support for the course's practical application but also serve as a valuable

reference for the optimization, dissemination, and standardized development of modern dance curricula in future vocational education.

#### 4.2.1. Evaluation of Instructional Practicality

##### 4.2.1.1 Three experts respectively provided their individual feedback.

This study invited five experts from the fields of modern dance, dance education, and curriculum development to form a focus group for an in-depth evaluation of the course's instructional practicality. Based on their teaching and professional experience, the experts provided feedback on key aspects including course structure, content design, instructional flow, and teacher implementability.

##### (1) Does the course structure demonstrate progressive stages?

This criterion evaluates whether the course reflects the stage-based design features of Gentile's two-stage model and whether the learning progression is well-sequenced and scaffolded.

TABLE 4 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

##### (2) Is the course content appropriate for beginner-level students?

This criterion assesses whether the content is suitable for the learning capacity and physical-psychological development of female students with no prior dance experience.

TABLE 5 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	

TABLE 5 (Continued)

Expert Group	Agree	Disagree
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(3) Is the instructional process well-structured and easy to follow?

This evaluates whether the sequence of teaching steps is logical, orderly, and facilitates a coherent instructional flow.

TABLE 6 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(4) Is the course implementable by instructors?

This focuses on whether the course is feasible for teachers to carry out in practice, including aspects such as lesson planning, classroom management, and movement demonstration.

TABLE 7 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

#### 4.2.1.2 Expert Summary on Instructional Practicality

TABLE 8 Summary of Focus Group Evaluation on Instructional Practicality

Evaluation Item	Agree	Disagree
The course structure demonstrates clear progression logic	√	
Content is well-aligned with beginner students' needs	√	
Instructional flow is logically arranged and appropriate	√	
Teachers can effectively implement the course	√	

##### Expert Summary:

##### Course structure demonstrates clear progression logic:

Experts unanimously agreed that the course follows Gentile's two-stage model of skill acquisition by clearly dividing the cognitive and autonomous stages into distinct weekly sessions. The training path is well-sequenced, and tasks are appropriately layered, supporting learners in transitioning from basic to more advanced skills. This structure reduces anxiety among beginners and reinforces a sense of progress.

##### Content is aligned with beginner student needs:

Experts noted that the course starts with foundational movements such as "pelvic walking" and "spinal rolls," and that both the instruction and training tasks are matched to students' physical abilities, avoiding overload. The design includes both repetition and variation weekly, which helps consolidate basic skills while keeping lessons engaging and rhythmic.

##### Instructional flow is well-structured and efficient:

Experts observed that the course follows a clear four-part flow—warm-up, technique, combination, improvisation—with well-defined time allocation and objectives, aligned with a 45-minute lesson format. The transitions between activities are smooth and complementary, effectively supporting both physical conditioning and expressive training.

##### Teachers can effectively implement the course:

Multiple experts emphasized that the course is written in accessible language, with clear instructions that facilitate understanding and implementation. The task-driven design offers a balance between standardization and adaptability, allowing teachers to adjust movement difficulty based on student performance. This enhances the course's practical applicability and instructional feasibility.

#### 4.2.2 Student Adaptability Evaluation

##### 4.2.2.1 Three experts respectively provided their individual feedback.

This study invited five experts from the fields of modern dance, dance education, and curriculum development to form a focus group and conduct a systematic evaluation of the course's student adaptability. Based on their teaching experience, the experts provided feedback on how well the course aligns with students' psychological, physical, and cognitive learning capacities.

(1) Is the course pace aligned with students' cognitive development?

This dimension evaluates whether the difficulty level and progression match students' cognitive readiness and avoid cognitive overload.

TABLE 9 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(2) Are the movements manageable through progressive learning?

This dimension assesses whether the course considers students' physical control abilities and provides a structure for gradual mastery.

TABLE 10 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(3) Does the course help boost students' learning confidence?

This evaluates whether the content and activities build a sense of achievement and reduce anxiety for zero-baseline learners.

TABLE 11 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(4) Is the instructional language easy for students to understand?

This dimension focuses on whether the language and instructions used in the course are accessible and comprehensible for beginners.

TABLE 12 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	



#### 4.2.2.2 Expert Summary of Student Adaptability Evaluation

TABLE 13 Focus Group Experts' Key Points on Student Adaptability

Dimension	Agree	Disagree
Course pace matches cognitive progression	✓	
Movements are progressively manageable	✓	
Course builds student confidence	✓	
Instructional language is accessible	✓	

##### Expert Consensus Summary:

On Course Pace: Experts unanimously agreed that the course follows a logical progression from control-oriented to expressive tasks. The pacing is stable and avoids overload, supporting the cognitive development of beginners.

On Movement Difficulty: Experts noted that the structure moves from foundational movements (e.g., gait, spinal control) to limb combinations in a progressive manner. Repetition fosters muscle memory and supports gradual mastery.

On Confidence Building: Multiple experts emphasized the presence of approachable tasks, encouragement strategies, and group-based activities, all of which effectively enhance learners' confidence and engagement.

On Instructional Language: Experts agreed that the course uses concise, comprehensible language. The clear instructions significantly lower the entry barrier, helping students quickly adapt and form their own dance vocabulary.

#### 4.2.3 Evaluation of Teaching Effectiveness

##### 4.2.3.1 Three experts respectively provided their individual feedback.

This study invited five experts from the fields of modern dance, dance education, and curriculum development to form a focus group. The evaluation centered on the effectiveness of the course in four key areas: skill acquisition, expressive performance, self-directed learning development, and motivation enhancement.

##### (1) Significant Improvement in Students' Skill Acquisition

This criterion evaluates whether students have shown noticeable progress in mastering basic movements, body control, and technical execution.

TABLE 14 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(2) Enhancement of Expressiveness and Artistic Performance

This section assesses improvements in students' emotional expression, body language, and artistic interpretation through improvisation and choreography.

TABLE 15 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(3) Promotion of Self-Directed Learning and Reflection

This dimension considers whether the course encouraged students to engage in independent practice, reflection, and movement correction.

TABLE 16 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

## (4) Motivation and Long-Term Interest in Dance Learning

This evaluates whether the course design effectively stimulated students' enthusiasm, classroom engagement, and long-term learning motivation.

TABLE 17 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

## 4.2.3.2 Expert Summary: Teaching Effectiveness

TABLE 18 Focus Group Expert Evaluation Form

Item	Agree	Disagree
Noticeable improvement in student technical skills	√	
Enhancement of artistic expression	√	
Growth in self-directed learning and reflection	√	
Increased motivation and engagement	√	

Expert Comments:

**Improved Skill Acquisition:** Experts unanimously agreed that the training content—such as pelvic walks and spinal rolls—was progressive and well-structured, leading to clear improvements in student control and stability within a short period.

**Stronger Artistic Expression:** Experts noted that activities like improvisation, group composition, and creative showcases enhanced students' expressive ability, movement creativity, and command of dance language.

**Increased Self-Directed Learning:** The course featured progressive tasks, group reflection, and after-class practice guidance, effectively encouraging students' autonomy, movement exploration, and self-reflection—an important advancement in dance education.

**Boosted Motivation and Engagement:** Several experts observed that the course was both challenging and engaging, fostering active participation and sustained interest. The incorporation of gamified practices and creative tasks reduced learning anxiety and maintained a positive classroom dynamic.

#### **4.2.4 Evaluation of Areas for Course Improvement**

##### **4.2.4.1 Three experts respectively provided their individual feedback.**

This study invited five experts from the fields of modern dance, dance education, and curriculum development to form a focus group. Based on their extensive teaching and practical experience, they evaluated the course's potential for further enhancement across four dimensions: structural optimization, future expansion, instructional support, and evaluation adaptability.

(1) Is the course structure open to continuous refinement?

TABLE 19 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(2) Does the course have potential for extension and interdisciplinary integration?

TABLE 20 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(3) Are instructional support and teaching resources sufficiently prepared?

TABLE 21 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

(4) Does the course allow for a dynamic and adaptable evaluation system?

TABLE 22 Focus Group Expert Evaluation Form

Expert Group	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

#### 4.2.4.2 Expert Summary (Course Improvement Recommendations)

TABLE 23 Focus Group Expert Evaluation Form

Evaluation Item	Agree	Disagree
Course structure allows for continuous refinement	√	
Content and methods offer potential for expansion	√	
Teaching support and resource foundation is solid	√	
Assessment mechanism can evolve dynamically	√	

##### Summary of Expert Feedback:

Course structure allows for continuous refinement: Experts recognized that the course follows the two-stage model of Gentile, with logical sequencing and progressive layering. It shows high adaptability in vocational education contexts. They recommend integrating traditional Chinese dance elements and cultural themes in future iterations to enhance artistic depth and cultural awareness.

Content and methods offer potential for expansion: Experts suggested that while the course follows a “once-per-week” model, additional creative tasks—such as movement journals, observation assignments, or cross-disciplinary collaborations—could be implemented to extend student learning and foster long-term engagement and creativity.

Teaching support and resource foundation is solid: Experts agreed that the course features clear instructional language and accessible structure, making it practical for instructors with varying experience levels. Future

enhancements may include visual guides, voice instructions, or short video references to support consistent delivery.

Assessment mechanism can evolve dynamically: Experts noted that the course adopts Bloom's taxonomy as its foundational evaluation structure, progressing from memory to creation. They recommend incorporating growth-based assessment models that consider student progress and development over time, ensuring greater responsiveness to individual learning needs.

#### 4.2.5 Focus Group Experts' Suggestions for Course Revisions

Based on their understanding and discussion of the course design, the five experts provided concrete and constructive suggestions from the perspectives of instructional theory, course structure, student development, and teaching methodology. The following is a summary of their key recommendations:

Expert A:

Noted that this is the first course in China to systematically apply Gentile's two-stage model to modern dance education for beginners, offering a clear and progressive training structure highly suitable for vocational contexts. Suggested clarifying transition indicators between the two stages to help teachers assess students' readiness for advancement.

Expert B:

Emphasized the integration of Bloom's taxonomy and 21st-century learning principles, which contributes to clear instructional goals and coherent progression across knowledge, skills, and expression. Recommended incorporating more reflective and expressive tasks, such as personal learning journals or group observation activities, to strengthen student autonomy and critical thinking.

Expert C:

Affirmed the course's emphasis on task-driven and creative learning as a breakthrough from traditional "imitate-and-replicate" pedagogy. Encouraged the inclusion of improvisation and culturally themed activities to support

individual expression. Suggested extending creative tasks beyond the classroom to foster continued artistic development.

Expert D:

Observed that students showed clear improvement in control, coordination, and expressive ability, and that the course struck a strong balance between physical and artistic training. Recommended supplementing the teacher's guide with visual aids or video references to improve movement accuracy and support teachers of varying experience levels.

Expert E:

Agreed that the course is highly adaptable and replicable, with significant potential for widespread application in vocational schools. Recommended exploring cross-disciplinary integration—such as combining with music, visual arts, or local cultural content—to further enhance the course's comprehensiveness and real-world relevance.

The above expert feedback confirms that the modern dance course designed in this study has received strong validation in terms of structure, pedagogy, goal alignment, and instructional strategy. Most suggestions focus on refining course details and optimizing implementation for real-world teaching.

These comments not only reinforce the scientific and practical value of the course, but also provide actionable directions for its future refinement. The next section will present the final version of the course structure and instructional content, incorporating the experts' suggestions into practical teaching design.

#### **4.2.6 Implementation of Expert Feedback and Course Revisions (Based on Focus Group Recommendations)**

Based on feedback from the focus group evaluation, this study made targeted adjustments and refinements to several key modules of the modern dance course. These revisions not only directly addressed expert suggestions across four core dimensions — instructional practicality, student adaptability, teaching effectiveness, and areas for improvement — but also enhanced the practical



implementation of key pedagogical principles drawn from Gentile's Two-Stage Model of Skill Acquisition, Bloom's Taxonomy, and 21st-Century Learning Frameworks. The goal of these revisions is to ensure strong alignment between instructional content and the developmental needs of novice learners, establish deep integration between teaching strategies and modern dance expression logic, and link course objectives to the broader trajectory of vocational education reform.

#### (1) Enhancing Creative Expression of Traditional Dance Elements

To respond to the expert suggestion encouraging students to explore transformative expression of ethnic dance elements within modern dance, a new "Cultural Movement Redesign" task was embedded into Weeks 13–14 under the improvisation and composition module. Students were asked to select familiar traditional festivals, folk tales, or indigenous body gestures, and structurally integrate them with acquired modern dance techniques to produce short choreographic phrases. These phrases were characterized by both cultural symbolism and somatic vocabulary. This revision not only enriched the course's cultural and artistic depth, but also strengthened students' understanding of the interconnectedness of body, culture, and creativity, guiding them from being mere "movement imitators" to becoming "cultural interpreters."

#### (2) Expanding Post-Class Continuity Mechanisms for Weekly Learning Integration

In response to expert recommendations for embedding course content into students' weekly routines, a dual-track mechanism was established: Weekly Task Cards and a Personal Observation Journal. Task cards include activities such as self-recorded demonstrations, reflective video logs, action sketches, or teaching family members the dance, thereby connecting classroom content to the home environment. Journals focus on documenting bodily sensations, technical challenges, emotional fluctuations, and breakthrough experiences. This strategy enhances both the depth of internalization and retention of knowledge, forming a

longitudinal learning trajectory in line with 21st-century principles of extended and lifelong learning.

### (3) Addressing Students' Emotional Support and Psychological Regulation During Instruction

To address expert concerns about emotional safety and classroom atmosphere, a three-part emotional regulation framework was introduced: emotional warm-up, mid-class emotional guidance, and end-of-class positive reinforcement. Before performance or improvisation activities, students are guided through exercises like closed-eye breathing, emotion labeling using cards, and positive affirmations to manage anxiety and foster a sense of expressive safety. At the end of each session, teachers provide “praise + specific feedback” to affirm student effort. This component enhances students' self-esteem and expressive confidence, aligning with 21st-century integrated learning frameworks emphasizing socio-emotional-cognitive development.

### (4) Introducing a Dynamic Assessment Mechanism to Strengthen Formative Feedback

In response to suggestions about incorporating dynamic evaluation systems, a new “Growth Rubric” and a two-fold self + peer evaluation structure were added. The rubric includes criteria such as effort level, movement completion, collaborative engagement, and creative participation, with an emphasis on process-oriented development rather than outcome-based judgment. At the end of each stage, students lead reflective assessment sessions, closing the feedback loop and providing data for instructors to refine teaching strategies. This mechanism enhances students' metacognitive abilities and supports Gentile's second-stage objective of automating performance through varied feedback and practice adjustments.

In summary, the course adjustments outlined in this section thoroughly address the structured feedback provided by the expert focus group. These refinements reflect a deliberate shift from a traditional focus on knowledge—skills—

expression toward a multidimensional approach that incorporates culture, emotion, and social collaboration. Structurally and methodologically, the revisions deepen the integration of Gentile's Model, Bloom's Taxonomy, and 21st-century learning theories, while also providing empirical validation for Research Objective 2: Effectiveness Evaluation via Focus Group. Most importantly, the revised course offers a practical and replicable framework for integrating modern dance instruction into China's vocational school curriculum. Chapter 5 will further explore the theoretical significance, pedagogical contributions, and future implementation pathways of this study.

TABLE 24 Weeks 1-2 Finalized Version of the Modern Dance Course

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
Objective:	<p>Students will be able to identify similarities and differences between jazz dance and modern dance.</p> <p>Students will be able to demonstrate shared movement vocabulary between jazz and modern dance, including:</p> <p>Dropping of the pelvis: The natural downward movement of the pelvis in dance, often used to create a sense of gravity and flow.</p> <p>Articulation of the spine: Emphasizing the flexibility and fluidity of the spine, dancers showcase the independent movements of each part of the spine through various poses and motions.</p> <p>Plié: A fundamental ballet movement involving bending the knees while maintaining the basic foot position, which may be parallel or turned out.</p> <p>Tendu: A ballet term referring to the act of extending one foot from its basic position to a new position while keeping the toes in contact with the ground.</p> <p>Dégagé: A ballet movement in which the foot is gently lifted off the ground and extended to a new position.</p> <p>Leg swings: A movement where one leg swings back and forth or side to side, often used to enhance flexibility and control in the legs.</p> <p>Grand battement: A ballet movement in which the leg is quickly lifted high and then lowered, usually to display strength and flexibility in the leg.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
Objective:	<p>Pas de bourrée: A basic ballet step, often used to connect other movements, consisting of three steps, with common variations including crossing and side movement.</p> <p>Students will fully participate in the class and work towards establishing connections between jazz dance and modern dance.</p>
Course Introduction:	<p>“Welcome to the first session of the modern dance course, everyone. Over the next 16 weeks, we will explore the theory and techniques of modern dance together, gradually enhancing your dance skills and laying a solid foundation for your future academic and professional development.</p> <p>First, let us briefly review the history of modern dance to help you better understand the profound significance of this art form. Modern dance originated in the early 20th century in the West as a rebellion against traditional ballet. Ballet was viewed as a highly formalized and structured dance form, emphasizing strict bodily control and traditional steps. In contrast, modern dance was developed to break free from these constraints, allowing dancers to express more liberated and individualized emotions and ideas. This shift can be traced back to the pioneering work of several dance artists, most notably Martha Graham, Isadora Duncan, and Charles Weidman. They advocated for the expression of innate bodily instincts and emphasized the connection to emotions, making modern dance's movement language more diverse and focused on the fluidity and naturalness of the body.</p> <p>Moreover, modern dance is not only a technical and formal innovation, but it was also deeply influenced by social changes and cultural trends. Dancers used modern dance as a means to respond to traditional, societal, and political issues. Thus, modern dance is not just a style of movement but an artistic philosophy that promotes individual expression, free exploration, and self-transcendence.</p> <p>Next, we will focus on enhancing your dance skills. As first-year students,</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>many of you may be encountering modern dance for the first time. Do not worry. This course employs Gentile's two-stage skill acquisition theory. The course is designed to start from the basics, helping you gradually master the fundamental movements and techniques of modern dance. In the initial stages, we will use simple movement vocabulary and physical conditioning exercises to establish a strong foundation for your dance skills. As the course progresses, you will begin to experience increased flexibility and expressiveness in your body, while also understanding the deeper connection between dance and emotion.</p> <p>Today, we will go through a series of warm-up exercises, including yoga stretches, strength training, and movement coordination drills. These exercises will not only help improve your flexibility and strength, but more importantly, they will serve as the cornerstone for advancing your skills in future dance practice.</p> <p>I hope that throughout this course, you will not only master dance techniques but also come to truly understand the artistic meaning and expressive potential of dance, gradually developing your own unique style."</p> <p>Instructor Guidance: Students will find appropriate space within the classroom. The instructor will guide the warm-up slowly, followed by the teacher and students participating together in the warm-up exercises.</p>
Activity 1: Warm-up	<p><i>Instructor Guidance:</i></p> <p>Students are instructed to find suitable spaces within the classroom. The instructor leads a slow warm-up, followed by joint participation between the teacher and students.</p> <p><i>Exercise Content:</i></p> <p>Yoga Stretches (Part 1)</p> <p>Below is a detailed explanation of the yoga stretches, including specific repetitions and detailed movement instructions:</p> <p>Inhale – Raise both arms</p> <p><i>Description:</i> Stand with feet hip-width apart and relax the body. As you</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>inhale, slowly raise both arms upwards with fingers together pointing towards the ceiling, keeping the shoulders relaxed. Gaze upward, following the direction of the fingers, and imagine yourself slowly "growing taller."</p> <p><i>Repetitions:</i> Repeat 2 times, feeling the chest expand.</p> <p>Exhale – Lower both arms</p> <p><i>Description:</i> As you exhale, slowly lower both arms to the sides of the body, keeping the fingers relaxed. The movement should be smooth and steady, ensuring that the shoulders drop and remain relaxed.</p> <p><i>Repetitions:</i> Repeat 2 times.</p> <p>Inhale – Forward bend, hands to the floor</p> <p><i>Description:</i> As you inhale, straighten your back and slowly slide your hands down your legs, keeping the chin slightly tucked. Exhale and bend forward, reaching your hands to your knees or shins (if unable to reach the floor), keeping the knees slightly bent to reduce pressure on the lower back.</p> <p><i>Repetitions:</i> Hold for 10 breaths, repeat 2 times.</p> <p>Inhale – Bend knees and straighten</p> <p><i>Description:</i> As you inhale, slightly bend the knees, shifting the weight to the balls of the feet. Exhale and slowly straighten the legs, feeling the stretch in the back of the thighs. Maintain a slow, stable movement to avoid excessive pressure on the knees.</p> <p><i>Repetitions:</i> Repeat 2 times.</p> <p>Inhale – Walk hands out to Downward Dog (simplified)</p> <p><i>Description:</i> As you inhale, gently walk your hands forward to form an inverted "V" shape (downward dog), with knees slightly bent and the hips pushing toward the sky. Feet should be hip-width apart and hands flat on the ground, with the back naturally elongated.</p> <p><i>Repetitions:</i> Hold for 10 deep breaths, feeling the stretch in the back and lift in the hips.</p> <p>Exhale – March in place</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p><i>Description:</i> As you exhale, alternate gently bending one knee and press the opposite heel lightly into the ground, simulating a walking motion. Keep the upper body stable and shoulders relaxed throughout the movement.</p> <p><i>Repetitions:</i> Continue for 8 counts.</p> <p>Inhale – Push heels towards the floor</p> <p><i>Description:</i> As you inhale, gradually straighten your legs, gently pushing your heels towards the floor to feel the stretch in the back of your thighs. Keep the arms and shoulders stable, and relax the back.</p> <p><i>Repetitions:</i> Hold for 3 deep breaths.</p> <p>Inhale – Easy yoga push-up</p> <p><i>Description:</i> From downward dog, as you inhale, shift your weight forward and walk your hands into a plank position, with shoulders directly over the wrists and the core slightly engaged. Then, gently lower your knees to the floor to form a more supported posture, reducing the strain on the arms and core. Exhale as you slowly bend the elbows, keeping them close to the body, lowering the chest toward the ground until a comfortable height is reached. The movement should be slow and controlled, avoiding excessive lowering.</p> <p><i>Repetitions:</i> Perform 2 times with slow, controlled movements.</p> <p>Inhale – Return to Downward Dog</p> <p><i>Description:</i> As you inhale, slowly raise your hips from the plank position back into downward dog, feeling the stretch in your back and legs.</p> <p><i>Repetitions:</i> Hold for 10 deep breaths.</p> <p>Inhale – Right leg extends back</p> <p><i>Description:</i> As you inhale, slowly lift your right leg parallel to the ground or slightly higher, keeping your hips aligned and avoiding tilting. Exhale and gently place the right foot between your hands, entering a lunge position.</p> <p><i>Repetitions:</i> Hold for 10 deep breaths.</p> <p>Exhale – Deep lunge</p> <p><i>Description:</i> Slowly lower the left knee to the floor while keeping the right</p>



TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>knee bent with the knee aligned above the ankle. Place both hands beside the right leg, gently opening the chest.</p> <p><i>Repetitions:</i> Hold for 3 deep breaths.</p> <p>Inhale – Right arm raises</p> <p><i>Description:</i> As you inhale, slowly raise the right arm toward the sky, with fingers gently pointing to the ceiling, following the direction of your hand with your gaze. Keep the left hand grounded, and open the chest.</p> <p><i>Repetitions:</i> Hold for 2 breaths, then slowly lower the right arm.</p> <p>Inhale – Sit back on left leg</p> <p><i>Description:</i> As you exhale, gently shift your weight back onto the left leg, straightening the right leg with the toes pointing upwards, while keeping the back straight.</p> <p><i>Repetitions:</i> Hold for 3 deep breaths.</p> <p>Inhale – Move to Triangle Pose on right leg (simplified)</p> <p><i>Description:</i> As you inhale, turn to face the right side, extending both arms, with the left hand gently touching the shin or ankle and the right arm pointing towards the sky. Keep the back extended and the chest slightly open.</p> <p><i>Repetitions:</i> Hold for 3 deep breaths.</p> <p>Inhale – Lower to pigeon pose (simplified)</p> <p><i>Description:</i> As you inhale, gently place the right knee in front, extending the left leg behind while keeping the hips aligned. As you exhale, lean slightly forward, touching the ground with both hands.</p> <p><i>Repetitions:</i> Hold for 3 deep breaths.</p> <p>Exhale – Switch legs and repeat</p> <p><i>Description:</i> Inhale and return to downward dog, then switch legs and repeat the sequence on the left side, starting from the right leg extension.</p> <p><i>Repetitions:</i> Hold each movement for 3 deep breaths.</p> <p>Music Recommendations for Yoga Practice:</p> <p>These music tracks are selected to help students find balance, relaxation,</p>



TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>and a smooth rhythm during their practice, creating a calm and focused atmosphere.</p> <p>"Weightless" by Marconi Union</p> <p>This track is known for its smooth and slow melody, considered effective for stress reduction and relaxation, ideal for meditation and slow yoga stretches.</p> <p>"Clair de Lune" by Debussy</p> <p>The gentle, soothing piano melody brings a sense of flow to the stretches, aiding students in maintaining continuity between breath and movement.</p> <p>"Ambient 1: Music for Airports" by Brian Eno</p> <p>A light, spacious soundscape, perfect for creating a calm, meditative atmosphere that helps students focus on breathing and the extension of their movements.</p> <p>"Spirit Bird" by Xavier Rudd</p> <p>With a warm, deep melody inspired by nature, this track fosters a sense of spiritual connection, ideal for helping students find balance and extension in their movements.</p> <p>"Ocean Eyes (Acoustic)" by Billie Eilish</p> <p>The soft melody and gentle rhythm are suitable for yoga stretches, particularly those requiring sustained positions and meditation, helping students relax and release tension.</p> <p><i>Music Characteristics:</i></p> <p>All of these recommended tracks share slow, flowing rhythms and soft melodies, which guide students through the yoga practice by maintaining focus, calm, and synchronization between movement and breath. These musical qualities enhance the overall fluidity and relaxation of the movements.</p> <p><i>Exercise Content:</i></p> <p>Strength Training (Part 2)</p> <p>1. Ballet Sit-Up Detailed Explanation</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
1.1 Initial Position:	
Body Position:	Lie flat on the floor with your legs together and straight. Flex the feet (or point the toes based on teaching needs).
Arm Position:	Gently place both hands beside your ears, avoiding any force that pulls on the head. Keep the arms relaxed and natural to prevent additional pressure on the neck.
Core Activation:	Before starting, take a deep breath and tighten your abdominal muscles, ensuring a firm core. Ensure that the lower back is gently pressed against the floor, avoiding excessive arching to protect the lumbar spine.
1.2 Movement Steps and Breathing Guidance:	
1.2.1 Inhalation – Leg Lift Preparation	
Movement:	Slowly inhale and gradually lift your legs off the ground, raising them to approximately 30 degrees. Keep your knees straight, toes pointed, and the legs and core engaged.
Breathing Guidance:	The slow inhalation helps the student focus and maintain control and grace throughout the movement.
Spinal Position:	Maintain abdominal tension and ensure the lower back lightly touches the ground, avoiding excessive arching, which could stress the lumbar spine.
1.2.2 Exhalation – Abdominal Curl	
Movement:	Exhale as you use your abdominal muscles to slowly curl your upper body, lifting the shoulder blades about 5–10 cm off the ground. Keep your gaze gently focused on your knees, ensuring the neck stays in a neutral, relaxed position.
Breathing Guidance:	The exhalation helps guide the curling motion, activating the abdominal muscles while controlling the pace of the movement.
Arm Control:	Maintain a gentle touch with the hands on the sides of your head, preventing the arms from pulling the neck and causing unnecessary

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>strain.</p> <p>Ballet Posture: Emphasize lifting the upper body lightly and maintain stability in the legs and core, aiming for fluid and graceful movement.</p> <p>1.2.3 Inhalation – Peak Hold</p> <p>Movement: At the peak of the curl, pause for 1 second with the legs suspended and held at a 30-degree angle, while the upper body draws closer to the legs.</p> <p>Breathing Guidance: Gently inhale during the peak hold to help stabilize the core.</p> <p>Core Control: Focus on the contraction of the abdominal muscles, maintaining a “V” shape posture, and avoid over-expanding the chest.</p> <p>1.2.4 Exhalation – Slow Return</p> <p>Movement: Exhale as you slowly lower the upper body back to the ground, allowing the shoulders to gently return to the surface. Then, gradually lower the legs back to the floor.</p> <p>Breathing Guidance: The exhalation guides the downward motion, helping the student maintain smoothness and control.</p> <p>Spinal Protection: Keep the core engaged during the leg lowering to ensure the lower back remains on the floor, preventing excessive strain on the lumbar spine.</p> <p>1.3 Repetition and Rhythm:</p> <p>Suggested Repetitions: Beginners should aim for 28 repetitions, focusing on controlled, fluid movements with each repetition. After each return to the starting position, maintain core engagement and steady breathing before beginning the next.</p> <p>1.4 Key Points of Ballet Posture:</p> <p>Graceful Control: As with ballet, maintain elegant body lines and avoid jerky or sudden movements. Legs should be kept as straight as possible with the feet pointed to maintain a light, graceful appearance.</p> <p>Core Strength: Ballet requires the combination of strength and grace.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>Ensure the abdominal muscles remain engaged throughout each movement, avoiding reliance on momentum to complete the exercise.</p> <p>Breathing Synchronization: Each phase of the movement should be synchronized with the breath, promoting a natural, graceful flow.</p> <p>These detailed instructions will help students better understand each step of the movement and appreciate the role of breathing in guiding the exercise, ensuring both safety and elegance.</p> <p>2. Four-Part Core Workout Breakdown</p> <p>2.1 Upper Abdominal Curl:</p> <p>Initial Position:</p> <p>Lie flat on the floor with your knees bent and feet flat on the ground, hip-width apart. Keep the feet flexed and the toes relaxed.</p> <p>Gently place both hands beside the ears, elbows out, and relax the shoulders. Avoid pulling on the neck with the hands, using the abdominal muscles to lift the upper body.</p> <p>Movement Steps:</p> <p>Inhalation Preparation: Take a deep breath, tighten the abdominal muscles, and draw the shoulder blades in slightly. Imagine lengthening the spine.</p> <p>Exhalation Curl: As you exhale, slowly curl the upper body upward, lifting the shoulder blades approximately 15 degrees from the ground. Keep the neck relaxed and gaze gently toward the knees, ensuring the neck remains neutral.</p> <p>Peak Hold: At the peak, pause briefly to feel the abdominal contraction while maintaining a graceful posture. Ensure the shoulders are relaxed, not shrugged.</p> <p>Inhalation Return: Slowly inhale as you return the upper body to the floor. Keep the motion controlled, avoiding any abrupt relaxation. Imagine elongating the spine and the top of the head reaching upward.</p> <p>Repetitions: Perform 8 repetitions, maintaining a smooth and stable pace while keeping a graceful posture.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
2.2 Leg Raise for Lower Abdominals:	
Initial Position:	
Lie flat on the floor with both hands resting lightly at your sides, palms down. Optionally, place the hands under the lower back for support. Keep the legs together, with feet flexed and knees slightly straightened, creating a ballet-like line with the body.	
Movement Steps:	
Inhalation Preparation: Tighten the core and ensure the lower back is pressed into the floor. Imagine extending the toes away from the body.	
Exhalation Leg Lift: As you exhale, slowly raise both legs to a 45-degree angle, maintaining control and avoiding reliance on momentum. Keep the feet flexed, and the legs together, forming an elegant straight line.	
Peak Hold: Pause briefly at the top, feeling the contraction in the lower abdomen. Relax the shoulders and keep the chest open.	
Inhalation Return: Inhale as you slowly lower the legs toward the ground, stopping just before they touch, to maintain abdominal tension.	
Repetitions: Perform 8 repetitions, maintaining control, fluidity, and graceful execution.	
2.3 Alternating Leg Raises:	
Initial Position:	
Lie flat on the floor, legs extended, feet flexed, and 5 cm off the ground. Keep the core engaged and the back pressed into the floor. Relax the shoulders and maintain a balanced, elegant posture.	
Movement Steps:	
Inhalation Preparation: Tighten the core and ensure the back is flat on the floor. Imagine stabilizing the spine.	
Exhalation Alternating Leg Raises: Exhale as you lift the right leg to 45 degrees while the left leg stays about 5 cm above the ground. Maintain core engagement to stabilize the legs.	
Leg Switch: Inhale as you lower the right leg and exhale to lift the left leg.	

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>Continue alternating between legs while maintaining a smooth, controlled rhythm.</p> <p>Repetitions: Perform 8 alternating leg raises, 4 repetitions per side, ensuring each leg movement is fluid and symmetrical.</p> <p>2.4 Bent-Knee Crunch for Full Core:</p> <p>Initial Position:</p> <p>Lie flat on the floor with both hands lightly touching the ears, elbows out. Ensure the shoulders are relaxed and the neck is neutral.</p> <p>Raise the knees to 90 degrees, aligning them with the hips. Keep the feet flexed, with the toes pointing slightly forward, and maintain a ballet-inspired posture.</p> <p>Movement Steps:</p> <p>Inhalation Preparation: Take a deep breath and tighten the abdominal muscles to activate the core.</p> <p>Exhalation Crunch: Exhale while curling the upper body up and gently drawing the knees toward the chest. Keep the neck relaxed and avoid shrugging the shoulders.</p> <p>Peak Hold: Pause briefly at the top, keeping the knees close to the chest and the abdominal muscles engaged.</p> <p>Inhalation Return: Slowly return to the starting position, controlling the descent to avoid a sudden release of tension.</p> <p>Repetitions: Perform 8 repetitions, maintaining a smooth and controlled flow throughout each movement.</p> <p>2.5 Breathing Tips:</p> <p>Inhalation: Breathe in during the preparation phase, tightening the core and elongating the body.</p> <p>Exhalation: Exhale during the key movements of leg lifts or abdominal curls to maximize abdominal engagement.</p> <p>Maintaining Steady Breathing: Keep a steady breath throughout, avoiding holding your breath and ensuring breath-movement synchronization.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
2.6 Key Movement Points:	
Core Engagement: Maintain abdominal tension throughout each exercise to prevent arching the lower back.	
Control of Speed: All movements should be slow and controlled, ensuring that each movement is powered by the core rather than momentum.	
Graceful Posture: Maintain a ballet-like posture, with feet pointed and legs extended, ensuring fluid and symmetrical movements.	
This workout emphasizes graceful posture while targeting the abdominal muscles, helping beginners strengthen the core while maintaining an elegant posture and improving overall control and body extension.	
3. Detailed Explanation of the Side Twist Exercise	
3.1 Objective of the Exercise:	
The Side Twist primarily targets the external obliques and lower back muscles, enhancing core stability and flexibility of the waist. This exercise also emphasizes control and balance while maintaining a ballet-like posture throughout the movement.	
3.2 Starting Position:	
Standing Position: Stand with your feet hip-width apart, with the toes naturally pointing forward. Keep the knees slightly bent, ensuring the weight is distributed evenly between the feet to prevent locking the knees.	
Arm Position: Lightly touch the sides of the ears with both hands, with elbows pointing outward and aligned with the shoulders. Relax the shoulders, letting them sink down, and maintain an extended spine with an upright chest.	
Core Activation: Before beginning, inhale deeply, engaging the abdominal muscles to activate the core, ensuring that the lower back does not arch excessively or rotate too forcefully.	
3.3 Movement Steps:	
3.3.1 Inhalation – Preparation:	
Breathing Control: Inhale deeply before initiating the movement,	

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	lengthening the spine and tightening the core, ensuring stability of the upper body.
	3.3.2 Exhalation – Twisting the Upper Body:
	Rotation to One Side: As you exhale, slowly rotate the upper body to the right, keeping the lower body stable. Imagine the chest rotating along the horizontal plane rather than tilting.
	Shoulder Alignment: Maintain horizontal alignment of the shoulders, avoiding any upward or downward movement of the shoulders. The gaze can follow the twist of the upper body to the right, enhancing the extension of the movement.
	Core Control: Continuously engage the abdominal muscles throughout the twist, feeling the activation of the external obliques. At the peak of the twist, pause slightly, ensuring the movement does not go beyond a comfortable range.
	3.3.3 Inhalation – Returning to Center:
	Slow Return: As you inhale, use the core muscles to slowly return the upper body to the center, ensuring smooth and controlled movement without abrupt repositioning.
	Control During Descent: Maintain core engagement during the return to the starting position to prevent the abdominal muscles from relaxing too quickly.
	3.3.4 Repeat on the Other Side:
	Alternating Sides: Exhale and rotate the upper body to the left, maintaining balanced activation of the external obliques on both sides.
	Stability: Throughout the exercise, imagine the spine rotating symmetrically along the central axis to ensure balanced and fluid movements.
	3.4 Repetitions:
	Perform 4 repetitions per side, totaling 8 repetitions. Each twist should be performed with controlled, even speed.
	3.5 Breathing Guidance:



TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>Inhalation: Inhale when returning to the center, re-engaging the core and ensuring spinal extension.</p> <p>Exhalation: Exhale with each rotation to engage the external obliques, stabilizing the core and enhancing movement control.</p> <p>Steady Breathing: Maintain smooth and steady breathing throughout the movement, avoiding breath-holding.</p> <p>3.6 Key Points:</p> <p>Spinal Stability: Keep the spine aligned along the central axis, avoiding any tilting or arching, and ensuring that the movement occurs within the same plane.</p> <p>Continuous Core Engagement: Keep the core muscles activated throughout to prevent excessive rotation of the lower back.</p> <p>Control and Grace: Similar to ballet, the movement should be fluid and graceful, avoiding any jerky or sudden motions. The body posture should remain elegant throughout the exercise.</p> <p>4. Detailed Explanation of the Side Bend Exercise</p> <p>4.1 Objective of the Exercise:</p> <p>The Side Bend targets the oblique muscles of the core, enhancing flexibility and control of the waist while improving balance and extension on both sides of the body. This exercise aims to help students maintain a graceful posture and stable center of gravity during the side bend motion.</p> <p>4.2 Starting Position:</p> <p>Standing Position: Stand with feet hip-width apart, with toes naturally pointing forward. Keep the knees slightly bent to prevent locking.</p> <p>Arm Position: Place the right hand lightly on the side of the ear, with the elbow naturally opening outward. Let the left arm rest by the side of the body with fingers relaxed. Relax the shoulders and maintain a neutral spine.</p> <p>Core Activation: Inhale deeply, engaging the abdominal muscles to activate the core and ensure stability during the side bend.</p> <p>4.3 Movement Steps:</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
4.3.1 Inhalation – Preparation:	
Spinal Lengthening:	Inhale deeply, feeling the spine elongate from the crown of the head to the tailbone. Ensure full-body stability, preparing for the side bend movement.
4.3.2 Exhalation – Side Bend to the Left:	
Sideward Bend:	As you exhale, slowly bend the upper body to the left, keeping the right hand touching the ear. Allow the left hand to gently slide along the left thigh, with fingers pointing downward.
Shoulder and Hip Alignment:	As you bend, maintain alignment between the shoulders and hips, avoiding forward or backward tilting. Ensure the side bend occurs within the lateral plane of the body.
Extension of the Right Side:	Feel the stretch in the right side of the waist and the external obliques. While bending, gently extend the right hand toward the side to increase the stretch, with the gaze directed forward or slightly upward to enhance the sense of grace.
Core Control:	Keep the core engaged throughout the movement to maintain balance, preventing any forward or backward tilting of the body.
4.3.3 Inhalation – Returning to Center:	
Slow Return:	As you inhale, tighten the left side abdominal muscles and slowly return the upper body to the starting position. Ensure the movement is smooth and controlled without jerking.
Stable Center of Gravity:	Maintain a stable center of gravity throughout the return phase, preventing any wobbling or sudden repositioning.
4.3.4 Repeat on the Other Side:	
Alternating Sides:	After completing one side, switch the arm positions, placing the left hand near the ear, and allow the right arm to relax at the side. Bend to the right side, following the same steps.
Balance:	Ensure that both sides are performed with equal range and control to achieve a balanced and symmetrical effect.
4.4 Repetitions:	

TABLE 24 (Continued)

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	<p>Perform 4 repetitions per side, alternating sides, for a total of 8 repetitions.</p> <p>Each movement should be smooth and evenly paced.</p> <p>4.5 Breathing Guidance:</p> <p>Inhalation: Inhale during the preparation phase and while returning to the starting position, assisting in spinal elongation and core stabilization.</p> <p>Exhalation: Exhale as you bend to the side, helping to lengthen the external obliques and enhance core stability.</p> <p>Steady Breathing: Ensure smooth and steady breathing throughout the exercise, avoiding holding the breath to make the movement easier and more fluid.</p> <p>4.6 Key Points:</p> <p>Spinal Extension: Maintain an elongated spine throughout the side bend, avoiding any rounding or hunching of the back.</p> <p>Continuous Core Engagement: Keep the core engaged during the entire side bend to prevent tilting, stimulating the obliques effectively.</p> <p>Grace and Balance: Like ballet training, movements should be graceful and balanced, ensuring symmetry and fluidity in each repetition.</p> <p>5. Improvised Core Workout</p> <p>Objective: This exercise aims to help students progressively activate their core muscles through simple abdominal movements performed improvisationally to music. It focuses on building abdominal strength, rhythm, and coordination between movement and music.</p> <p>5.1 Starting Position</p> <p>5.1.1 Supine Preparation:</p> <p>Lie flat on the floor, bend both knees, and place the feet flat on the ground. Rest your hands lightly on your abdomen or by your sides.</p> <p>Core activation: Inhale deeply and gently tighten your abdominal muscles, ensuring the neck remains relaxed.</p> <p>5.1.2 Music Coordination:</p> <p>Choose music with a clear but slow rhythm, allowing students to perform</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>simple abdominal movements in sync with the music. Encourage students to perform basic crunches and side crunches at a slow pace, matching the rhythm naturally.</p> <p>5.2 Movement Steps</p> <p>5.2.1 Basic Crunch:</p> <p>Starting Position: Hands lightly placed on the abdomen or by the sides, with knees bent.</p> <p>Inhale Preparation: Take a deep breath and feel the abdominal muscles contract.</p> <p>Exhale and Crunch: Exhale as you gently lift your upper body, with your shoulders coming off the floor, while keeping your chin relaxed.</p> <p>Inhale and Return: Inhale while slowly lowering the shoulders back to the ground.</p> <p>Repeat: 6-8 repetitions per set at a slow pace, ensuring control and synchronization with breathing.</p> <p>5.2.2 Single-Side Crunch:</p> <p>Starting Position: Lie on your back with your hands on your abdomen or lightly touching the sides of your head.</p> <p>Inhale Preparation: Inhale and activate the core.</p> <p>Exhale and Side Crunch: Exhale as you lift your upper body slightly, bringing the right hand to the left knee, engaging the left abdominal muscles.</p> <p>Inhale and Return: Inhale and return to the starting position, then repeat on the other side.</p> <p>Alternating Sides: 4 repetitions on each side, totaling 8 repetitions.</p> <p>5.2.3 Single Leg Raise:</p> <p>Starting Position: Lie flat with legs extended and hands by your sides.</p> <p>Inhale Preparation: Inhale and tighten the core.</p> <p>Exhale and Lift Leg: Exhale as you slowly raise your right leg to a 45-degree angle with the floor.</p>

TABLE 24 (Continued)

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	<p>Inhale and Return: Inhale as you lower the right leg back to the floor, then repeat with the left leg.</p> <p>Alternating Sides: 4 repetitions per side, totaling 8 repetitions.</p> <p>5.2.4 Knee Tuck Crunch:</p> <p>Starting Position: Raise both knees to 90 degrees, lifting the feet off the floor.</p> <p>Inhale Preparation: Take a deep breath and tighten the core.</p> <p>Exhale and Crunch: Exhale as you lift your upper body, bringing your knees slightly towards your chest.</p> <p>Inhale and Return: Inhale while slowly returning to the starting position.</p> <p>Repeat: 4-6 repetitions per set.</p> <p>5.3 Improvised Movements and Rhythm Coordination</p> <p>Select music with a strong rhythm and encourage students to adjust their movements to match the rhythm. Keep the movements light and natural, alternating basic exercises in sync with the music.</p> <p>5.4 Breathing Guidance</p> <p>Inhale: Breathe in during the start and return phases to stabilize movements.</p> <p>Exhale: Exhale while engaging the core or performing the crunch. Keep the movements steady.</p> <p>Steady Breathing: Maintain a rhythm with the music, avoiding breath holding.</p> <p>Key Movement Tips:</p> <p>Keep the core gently engaged throughout the movement, avoiding excessive arching of the lower back.</p> <p>Maintain fluid, relaxed movements that align with the rhythm of the music to enhance enjoyment.</p> <p>6. Triceps Push-Up Detailed Explanation</p> <p>Objective:</p> <p>The triceps push-up primarily targets the triceps at the back of the upper</p>

TABLE 24 (Continued)

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	<p>arms, strengthening the upper limbs while enhancing core stability and control. This movement requires precise upper body control to avoid compensatory activation of other muscles, focusing on stimulating the triceps.</p> <p>6.1 Starting Position</p> <p>6.1.1 Standard Plank Preparation:</p> <p>Arm Position: Position both hands directly under the shoulders, slightly narrower than shoulder-width, with fingers pointing forward and slightly apart. Elbows should remain close to the body to prevent excessive outward rotation.</p> <p>Body Alignment: Feet should be together or slightly wider than hip-width, core engaged, and the body should form a straight line from head to toes.</p> <p>Shoulder Position: The shoulder blades should be slightly depressed and stable, avoiding shoulder elevation. Ensure that the shoulders are neither forward nor excessively tilted back.</p> <p>6.2 Movement Steps</p> <p>6.2.1 Inhale Preparation:</p> <p>Take a deep breath and tighten the abdominal muscles to stabilize the core, ensuring the lower back remains neutral.</p> <p>6.2.2 Exhale - Lowering Phase:</p> <p>Lower the Upper Body: Exhale slowly as you bend the elbows, gradually lowering your upper body towards the floor. Keep your elbows close to the sides of your body to focus the effort on the triceps.</p> <p>Chest Position: Bring the chest closer to the floor but avoid making full contact. Keep a 2-3 cm distance from the ground to maintain tension on the triceps.</p> <p>Spine Extension: Maintain a neutral spine, avoiding forward head movement or chin tuck. Look slightly downward, keeping the neck relaxed.</p> <p>Engage the Core: Keep the core engaged to prevent the lower back from arching.</p>

TABLE 24 (Continued)

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6.2.3 Inhale - Pushing Back to Starting Position:	
Push Up: Inhale as you use the triceps to push the arms back to the starting plank position. Keep the elbows close to the body, controlling the speed and avoiding reliance on momentum.	
Full Arm Extension: Extend the arms fully but avoid locking the elbows to prevent excess pressure on the joints.	
Balanced Body Alignment: Ensure the body remains aligned, with the core engaged, to prevent any swaying or instability.	
6.4 Repetitions:	
Perform 8 repetitions of the triceps push-up.	
6.5 Breathing Guidance:	
Inhale: Breathe in during the push-up return phase to maintain stability.	
Exhale: Exhale during the lowering phase to enhance control of the core and triceps.	
Steady Breathing: Maintain consistent breathing throughout the exercise to avoid breath holding.	
6.6 Key Movement Tips:	
Keep Elbows Close: Ensure the elbows stay close to the body to focus on the triceps and avoid shoulder compensation.	
Continuous Core Activation: Keep the core engaged to prevent the lower back from arching or sagging, ensuring stability.	
Slow Control: Avoid rapid movements; perform the push-up slowly to maximize triceps contraction and endurance while maintaining fluid, controlled execution.	
7. Plank Detailed Explanation	
Objective:	
The plank primarily enhances the strength of the core muscles, particularly the abdomen, back, and glutes, while also improving shoulder and leg stability. This exercise contributes to improving overall body control, endurance, and posture.	

TABLE 24 (Continued)

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7.1 Starting Position	
7.1.1 Arm Position:	
Forearm Support:	Place both forearms flat on the floor, ensuring the elbows are directly under the shoulders. The distance between elbows and shoulders should form a straight line.
Elbow Position:	Ensure the elbows align with the shoulders to avoid excessive bending or extension.
Hands:	Hands can be flat on the floor or interlocked, with fingers naturally spread. The palms should be fully in contact with the ground to provide support.
7.1.2 Body Alignment:	
Head and Spine Alignment:	Ensure the head is in natural alignment with the spine. Keep the neck neutral without tilting the head up or down.
Spine Extension:	Your body should form a straight line from the top of your head to the heels, with no curvature in the back. Maintain a neutral spine throughout the movement.
Hip Position:	Keep the hips aligned with the back and legs, avoiding lifting them too high or allowing them to sag.
Leg Position:	Keep the legs straight, with toes lightly touching the floor. Engage the thighs and avoid bending the knees.
7.1.3 Core Activation:	
Engage the Core:	Inhale deeply, tighten the abdominal muscles to stabilize the core and maintain neutral spine alignment.
7.2 Movement Steps	
7.2.1 Inhale Preparation:	
Inhale deeply,	engage the abdominal and glute muscles, and prepare to enter the plank position.
7.2.2 Exhale - Entering Plank:	
Support with Arms:	Support your body with your forearms and toes, ensuring your body is in a straight line from head to toes. Avoid allowing the



TABLE 24 (Continued)

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	<p>shoulders to elevate towards the ears; keep them naturally depressed.</p> <p>Core and Glute Control: Gently tighten your abdominal and glute muscles to keep the pelvis neutral and the spine extended.</p> <p>7.2.3 Hold Position and Breathing:</p> <p>Maintain Stability: Keep the body aligned in the plank position, ensuring the spine remains extended naturally without bending.</p> <p>Steady Breathing: Continue to breathe deeply and evenly while maintaining the plank, tightening the abdomen slightly with each exhale.</p> <p>Check Alignment: Ensure your shoulders, back, and hips remain aligned at the same level to maintain proper posture.</p> <p>7.3 Duration:</p> <p>Beginner: Hold for 30 seconds, gradually increasing to 40 seconds.</p> <p>Advanced: As core strength improves, gradually extend the duration to 60 seconds, ensuring posture remains stable.</p> <p>7.4 Breathing Guidance:</p> <p>Inhale: Inhale deeply before entering the plank position to activate the core.</p> <p>Exhale: Exhale slowly and deeply while maintaining plank stability.</p> <p>Steady Breathing: Maintain continuous, controlled breathing while holding the plank.</p> <p>7.5 Key Movement Tips:</p> <p>Body Alignment: Keep your body in a straight line with no arching of the back or sagging of the hips.</p> <p>Consistent Core Activation: Engage the core muscles continuously to avoid excessive pressure on the lower back.</p> <p>Shoulder Stability: Keep the shoulders stable and avoid excessive elevation towards the ears.</p> <p>Music for Strength Training:</p> <p>1. Starting Music: It is advisable to select tracks with a moderately slow tempo and strong progressive elements to help students gradually transition into the training session. For example, <i>"Titanium"</i> by David Guetta</p>

TABLE 24 (Continued)

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	<p>provides an uplifting and gradual build-up, which effectively prepares students for the intensity of the workout.</p> <p>2. High-Intensity Segment Music: For the high-intensity portion of the workout, it is crucial to choose fast-paced, impactful tracks that motivate and energize the students. Suitable options include <i>"Stronger"</i> by Kanye West, <i>"Work Bitch"</i> by Britney Spears, or any popular EDM tracks such as <i>"Animals"</i> by Martin Garrix. These songs have an energizing beat and rhythm that align well with high-energy physical exertion.</p> <p>3. Core and Endurance Training Music: For exercises focusing on core strength and endurance, it is beneficial to choose tracks with a slightly slower tempo but still maintain a sense of dynamic movement. These tracks help students maintain focus and persistence throughout their endurance training. For example, <i>"Lose Yourself"</i> by Eminem or <i>"Can't Hold Us"</i> by Macklemore &amp; Ryan Lewis can provide the necessary motivation and rhythm to keep the participants engaged and focused on the task at hand.</p>
Activity 2:	Movement Description and Guidance:
Walking and Running Drills with Pelvic "Sinking"	<p>This activity guides students to experience the sensation of pelvic "sinking" and allows them to explore how the pelvis influences body stability and fluidity during walking and running. The following is a detailed breakdown of the movement:</p> <p>1. Preparation Position:</p> <p>Standing Position: Students stand with their feet hip-width apart, toes pointing naturally forward. The spine should be naturally extended, with shoulders relaxed. When standing, ensure the knees are slightly bent to avoid locking them.</p> <p>Arm Position: Arms should hang naturally by the sides of the body, with a relaxed and soft arm posture to prevent stiffness. At this point, students should begin to sense the weight shifting downward, focusing on the sensations in the pelvic region.</p> <p>Full Body Relaxation: Instruct students to relax their jaws and release</p>

TABLE 24 (Continued)

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	<p>tension in their shoulders to maintain an overall feeling of lightness and ease.</p> <p>2. Establishing Awareness of Pelvic "Sinking":</p> <p>Pelvic Sinking: Guide students to focus on the feeling of the pelvis sinking. They can slightly bend their knees and slowly lower their center of gravity towards the pelvic area. The key movement is to maintain a slight knee bend and gently sink the pelvis while allowing the center of gravity to settle naturally into the pelvis.</p> <p>Sense of Pelvic Stability: Remind students that during the pelvic sinking, their back and glutes should remain stable, avoiding unnecessary swaying or unnatural postures. They should focus on feeling a stable center of gravity while concentrating on the pelvic area.</p> <p>3. Walking Experience:</p> <p>Step Motion: Begin with slow steps, ensuring each step is initiated by the sinking of the pelvis, which then drives the movement of the legs. At this stage, the steps should not be too large; the focus should be on how the pelvis facilitates the fluidity of the body's movement.</p> <p>Rhythm Control: Maintain a moderate walking pace, with students focusing on pelvic stability. They should use slight adjustments in their hip and abdominal muscles to maintain balance and avoid unnecessary swaying in the lower back. The steps should feel light and fluid, with the pelvis acting as the driving force for the body's movement.</p> <p>4. Simple Running Exercise:</p> <p>Changing Pace: Gradually increase the speed from walking to a light jog. Students should not rush into running but can begin with a comfortable pace, allowing the body to adapt.</p> <p>Pelvic Control: Continue to maintain the sensation of pelvic sinking, avoiding excessive forward or backward tilting of the upper body. Instruct students to keep their pelvis stable during running, as this will help propel their legs and improve running fluidity and efficiency.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>Speed Intervals: Alternate between jogging and sprinting, encouraging students to maintain pelvic stability during acceleration and observe how acceleration changes the control required for the pelvis. Students should be encouraged to maintain a light, steady stride, always mindful of the pelvis acting as the core power source.</p> <p>5. Teacher Guidance and Feedback:</p> <p>Observing Student Movements: The teacher should circulate and observe whether students can correctly feel the pelvic sinking motion and maintain a stable center of gravity during walking and running. Pay particular attention to the natural sinking of the pelvis, avoiding excessive lowering or raising.</p> <p>Adjustment and Demonstration: The teacher may use demonstration and verbal cues to assist students in adjusting their movements, ensuring that they can comfortably maintain pelvic stability during both walking and running.</p> <p>Music Recommendations for Pelvic Sinking Walking and Running Training</p> <p>The following music recommendations are designed to help students master pelvic sinking control and the fluidity of walking and running at various tempos:</p> <p>1. Walking Practice (Medium Tempo, Focused on Stability and Control):</p> <p>"Another One Bites the Dust" by Queen</p> <p>A rhythmically strong song with a clear beat, ideal for medium-speed walking practice. It helps students feel the stable pace and the power generated from pelvic sinking.</p> <p>"Smooth Criminal" by Michael Jackson</p> <p>A compact rhythm with a smooth groove, perfect for guiding students to find a balance between lightness and stability in their walking steps.</p> <p>"Don't Start Now" by Dua Lipa</p> <p>This dance-pop track with a clear and moderate beat is ideal for helping students maintain a sense of fluidity in their walking while focusing on pelvic sinking.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>2. Jogging Practice (Faster Tempo, Focused on Fluidity):</p> <p>"Can't Stop the Feeling!" by Justin Timberlake</p> <p>With its upbeat tempo and joyful melody, this track encourages students to maintain a light, rhythmic jogging pace while ensuring pelvic sinking is accompanied by flexibility and rhythm.</p> <p>"Happy" by Pharrell Williams</p> <p>A lively and dynamic beat, perfect for slightly faster running practices, allowing students to maintain pelvic sinking and balance in their steps.</p> <p>"Uptown Funk" by Mark Ronson ft. Bruno Mars</p> <p>With a strong, rhythmic beat and lively groove, this song is great for jogging practices where students can focus on controlling the rhythm and the role of pelvic sinking in different paces.</p> <p>3. Sprinting (Faster Tempo, Focused on Power and Control):</p> <p>"Eye of the Tiger" by Survivor</p> <p>An energetic track that is ideal for short, fast-paced sprints, helping students strengthen their leg power while maintaining pelvic sinking.</p> <p>"Stronger" by Kanye West</p> <p>A track with strong beats and a rhythmic pulse, perfect for fast-paced sprinting exercises where students can experience how pelvic sinking contributes to explosive power.</p> <p>"Born to Run" by Bruce Springsteen</p> <p>Suitable for sustained, high-speed running practice, helping students maintain pelvic sinking throughout the run and experience smooth, rhythmic movement.</p>
Activity 3: Spinal Articulation Exercises	<p>Movement Description and Guidance: This activity aims to enhance students' flexibility and independent control over different parts of their spine through a series of "Isolation Movements" and "Flat Back" and "Spinal Roll" exercises. The instructor will break down the movements and guide students to develop an awareness of different body parts, allowing them to form clear mental images of the movements.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
1. Isolation Movements: The focus of isolation movements is to enable students to independently control the movement direction and shape changes of their head, ribcage, and pelvis. Below are the specific breakdowns:	
1.1 Head:	
Left and Right Rotation: Instruct students to keep their head stable and slowly turn it to the left while maintaining eye contact straight ahead, feeling the elongation in the neck. Then, turn the head to the right and repeat.	
Repetitions: 4 times per side, performed slowly.	
Up and Down Movement: Slowly lower the head as if nodding, bringing the chin towards the chest, and then gradually lift it to a slight upward tilt, maintaining natural extension in the neck.	
Repetitions: 6 times, maintaining a controlled rhythm and natural neck extension.	
1.2 Ribcage:	
Forward and Backward Movement: Push the ribcage forward, feeling the expansion of the chest, then pull it back, experiencing the extension of the back.	
Repetitions: 6 times, performed slowly.	
Left and Right Movement: Push the ribcage to the left, maintaining stability in the lower back, feeling the extension along the sides of the body, then repeat on the right side.	
Repetitions: 4 times per side.	
1.3 Pelvis:	
Forward and Backward Movement: Push the pelvis forward, feeling the stretch in the lower abdomen, then pull the pelvis back, pressing the lower back.	
Repetitions: 4 times, ensuring a smooth movement.	
Left and Right Movement: Move the pelvis to the left and then to the right, ensuring the knees and toes face forward to increase pelvic flexibility.	

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>Repetitions: 4 times per side.</p> <p>2. Flat Back and Spinal Roll:</p> <p>The exercises involving spinal roll and flat back aim to improve the fluidity of the spine, allowing students to better experience the sequential extension of the vertebrae from top to bottom. Below are the detailed movement instructions:</p> <p>2.1 Spinal Roll:</p> <p>Downward Roll (8 counts): Begin with the head, letting it hang down, and gradually relax each vertebrae, with the shoulders, thoracic spine, and lumbar spine moving downward sequentially. Feel the fluidity of the spine. Continue for 8 counts until the arms naturally drop, and the fingertips touch the ground or come close to the floor. Repetitions: Perform 8 counts downward and repeat twice.</p> <p>Upward Roll (8 counts): Start with the sacrum and progressively restore the vertebrae, extending the lumbar spine, thoracic spine, and shoulders upward, with the head lifting last to return to a standing position. Alternate with different counts such as 4 counts or 2 counts to practice spinal control. Repetitions: Perform 8 counts upward and repeat twice.</p> <p>2.2 Upward Stretch and Forward Bend (Flat Back):</p> <p>Raise the arms overhead, keeping the spine aligned, then begin to bend forward from the hips while maintaining a neutral spine. This movement enhances the control and flexibility of the lower back. Keep the knees slightly bent to avoid excessive pressure. Repetitions: Repeat 5 times, maintaining fluidity in the movement.</p> <p>2.3 Plié and Straighten Legs:</p> <p>Begin with a forward bend and perform a slow plié (bending of the knees) to lower the center of gravity, then straighten the legs, feeling the extension along the back of the legs. While straightening the legs, use the downward force from the feet to push the body upward. This movement should initiate from the sacrum and extend through the cervical spine, following the</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>transmission of energy. Repetitions: Repeat 5 times, ensuring each movement is stable.</p> <p>2.4 Downward Forward Stretch:</p> <p>Lean forward slightly and lower the torso toward the floor, extending the arms in front to elongate the spine. Feel the stretch in the back and lower back, ensuring the knees are slightly bent to avoid strain on the lower back.</p> <p>Duration: Hold the position for 5 seconds and repeat 5 times.</p> <p>Through these exercises, students can develop a finer awareness of the subtle changes in their spine and pelvis, making the movements more expressive and enhancing the coordination and flexibility required for dance. Beginners may start with fewer repetitions and gradually increase to 8 or more. During the practice, the focus should be on performing each movement smoothly and steadily, avoiding overly rapid or excessive motions. Proper control of posture and breathing is essential to help students develop a strong sense of their body.</p> <p>Recommended Music for Each Movement:</p> <p>Isolation Movements: Isolation movements require independent control of different body parts, so music should have a clear beat and slower tempo, allowing students to focus on decomposing the movements.</p> <p>Recommended Music:</p> <p><i>"Breathe"</i> by Télépopmusik: A gentle rhythm and steady beats suitable for slow isolation exercises, helping students focus on independent control of their body parts.</p> <p><i>"Royals"</i> by Lorde: With a clear beat and rhythmic pace, this track is ideal for exercises focusing on the ribcage and pelvis, helping students balance control and relaxation.</p> <p><i>"Gravity"</i> by John Mayer: A relaxed, atmospheric track that supports smooth isolation movements and enhances the fluidity of the exercises.</p> <p>Spinal Roll: Spinal rolls require a smooth, continuous rhythm. Music should be calm but rhythmic to guide students through the gradual downward and</p>



TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>upward extension of the spine.</p> <p>Recommended Music:</p> <p><i>"River Flows in You"</i> by Yiruma: A soothing piano piece, ideal for spinal roll exercises, helping students focus on the fluidity of their spinal extension.</p> <p><i>"Skinny Love"</i> by Bon Iver: A gentle melody and slow rhythm support the natural flow of the spinal roll, aiding students in controlling the sequential vertebral extension.</p> <p><i>"Stay With Me"</i> by Sam Smith: With a slower tempo and warm feel, this track creates a calm atmosphere for spinal roll exercises.</p> <p>Upward Stretch and Forward Bend (Flat Back): The upward stretch and forward bend require a stable rhythm and beat, allowing students to feel the extension of the upper body and support from the lower back.</p> <p>Recommended Music:</p> <p><i>"Clair de Lune"</i> by Debussy: This classic piano piece's gentle ebb and flow are perfect for upward stretching, aiding students in relaxing and finding a comfortable position.</p> <p><i>"Fix You"</i> by Coldplay: The progressive nature of the music suits the rhythm of a flat back forward bend, helping students find the extension in their movements.</p> <p><i>"Let Her Go"</i> by Passenger: With its slow tempo and beautiful melody, this song is ideal for practicing balance during upward stretches.</p> <p>Plié and Straighten Legs: The plié requires rhythmically strong music, which helps students feel the power and control needed during the leg bends and straightening.</p> <p>Recommended Music:</p> <p><i>"Rolling in the Deep"</i> by Adele: A rhythmic melody, perfect for plié and leg straightening exercises, supporting the balance and control required.</p> <p><i>"Shape of You"</i> by Ed Sheeran: The dynamic rhythm helps enhance the plié movement, adding energy to the exercise.</p> <p><i>"Can't Hold Us"</i> by Macklemore &amp; Ryan Lewis: With a strong rhythm, this</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>song motivates students to maintain energy and control during plié and leg extension.</p> <p>Downward Forward Stretch: A soothing atmosphere is needed for the downward forward stretch, allowing students to relax and stretch their body, releasing muscle tension.</p> <p>Recommended Music:</p> <p><i>"Thinking Out Loud"</i> by Ed Sheeran: A soft, calming melody ideal for relaxation and stretching, helping students release tension during the forward bend.</p> <p><i>"Hallelujah"</i> by Jeff Buckley: A slow-paced, emotionally rich track that complements the slow downward forward stretch.</p> <p><i>"Unchained Melody"</i> by The Righteous Brothers: A gentle, evocative melody perfect for the final stretch, helping students release tension and complete the movement.</p> <p>These music selections provide the appropriate atmosphere and rhythm for each training movement, helping students better control the power, extension, and fluidity of their motions.</p>
Activity 4: Knee Bends, Stretching, and Leg Lifts	<p>Movement Description and Instructions: This activity aims to help students develop leg control, spinal mobility, and body coordination through a combination of "Knee Bends (Plié), Stretching, and Leg Lifts." The instructor will break down the movements in detail to help students visualize the actions clearly in their minds through textual instructions.</p> <p>Start in Parallel First Position: Starting Position: Students begin in the first position with feet parallel, toes turned outward, and heels together. Arms should hang naturally by the sides of the body, spine extended, maintaining balance with a slight engagement of the core.</p> <p>Knee Bend (Plié): Plié: Slowly bend the knees while keeping the feet parallel, allowing the pelvis to sink and stabilizing the center of gravity. The knees should align with the toes, ensuring the feet stay firmly grounded.</p> <p>Grand Plié (Deep Knee Bend): Further bend the knees to lower the body,</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary
<p>maintaining a straight back and engaging the thighs and core. Be cautious to keep the heels flat on the floor, ensuring solid foot support. Repeat the Plié action four times, using the following variations: Right foot parallel, Left foot parallel, Right foot turned out, Left foot turned out.</p> <p>Spinal Roll Down and Stretch Legs: Spinal Roll Down: Begin by relaxing the spine from the head down, rolling one vertebra at a time until the upper body naturally falls forward. The arms should relax and hang by gravity, and the knees should remain slightly bent. Hold the Position: Briefly maintain the lowest position to feel the spinal extension and relaxation.</p> <p>Stretch Legs: Slightly bend the knees, then extend the legs straight using the strength of the hamstrings to stabilize standing. Spinal Roll Up: Begin from the lower spine, rolling up one vertebra at a time, extending the lumbar, thoracic spine, and shoulders, and finally lifting the head to return to the starting standing position.</p> <p>Forward Stretch, Knee Bend, Pointing, Coming Together, and Quick Stretch: Forward Stretch: Extend one leg forward, placing the toes on the ground while keeping the spine extended. Knee Bend (Plié): Slightly bend the knees while maintaining balance, lowering the center of gravity, and feeling the stability in the legs. Point: Point the toes of the extended leg on the ground, keeping the foot taut, and then return to the original position. Coming Together: Bring the pointed foot back and return to the standing position. Two Quick Stretches: Quickly stretch the same leg twice, pointing the toes to the ground each time, demonstrating fluidity and agility. Repeat the process twice, extending the leg to the side and then to the front.</p> <p>Forward and Side Leg Lifts: Front Leg Lift: Starting from standing, slowly lift the right leg to the front, keeping the knee straight and toes pointed. Maintain pelvic stability and a straight upper body during the leg lift. Side Leg Lift: After returning to the standing position, slowly lift the same leg to the side, keeping the knee straight and toes pointed. Be mindful of avoiding outward tilting of the hips and maintaining a neutral pelvis. Repeat the</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>sequence: Two front leg lifts, two side leg lifts, then alternate between "front, side, front, side" leg lifts.</p> <p>Glossary and Explanations:</p> <p>Plié: A fundamental ballet movement where the knees bend, enhancing leg strength and control over the lower body. The plié is widely used in various dance styles as a transition movement.</p> <p>Grand Plié: A deeper bend of the knees, lowering the body further to activate the leg muscles and core control more intensely.</p> <p>Spinal Roll Down: A movement where the spine relaxes and rolls down vertebra by vertebra. This enhances spinal flexibility and helps the dancer achieve a more relaxed state.</p> <p>Spinal Roll Up: A movement that restores the spine to an upright position, vertebra by vertebra. This improves fluidity in spinal control and helps return the body to a neutral state.</p> <p>Forward Stretch: Extending one leg forward with the toes on the ground, making the movement more graceful and increasing leg flexibility.</p> <p>Point: The action of gently pointing the toes to the ground, keeping the foot taut, commonly used to finish or transition between movements.</p> <p>These detailed movement instructions and glossary definitions help students clearly visualize each action in their minds, improving both the effectiveness and understanding of the practice.</p> <p>Music Recommendations:</p> <p>For Plié and Grand Plié: These movements require a steady rhythm and gentle beats to help students maintain control and power throughout the descent and ascent.</p> <p>Recommended Music:</p> <p>"Set Fire to the Rain" by Adele: The moderate tempo and emotional depth help students find rhythm and strength during the plié.</p> <p>"Summertime Sadness" by Lana Del Rey: The slow, elegant melody suits grand plié practice, assisting students in maintaining stability during the</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>descent.</p> <p>"All of Me" by John Legend: A soft and fluid rhythm that supports slow pli� exercises, focusing on grace and control.</p> <p>For Spinal Roll Down and Spinal Roll Up: These spinal movements require soft, fluid music to help students find rhythm and flow during each vertebra's extension and return.</p> <p>Recommended Music:</p> <p>"River Flows in You" by Yiruma: A soft, flowing piano piece that complements spinal rolling, allowing students to focus on each vertebra's extension.</p> <p>"Someone Like You" by Adele: A gentle, emotional melody that guides delicate movements in the spinal roll down.</p> <p>"Clair de Lune" by Debussy: This classic piano piece matches the slow spinal rolling, helping students find extension and fluidity in their movements.</p> <p>For Forward Stretch, Knee Bend, Point, Coming Together, and Quick Stretch: These movements require clear beats and strong rhythms to help students transition smoothly between stretching, combining, and quickly switching actions.</p> <p>Recommended Music:</p> <p>"Shape of You" by Ed Sheeran: The rhythmic beats are perfect for forward stretching and rapid transitions, helping students maintain pace.</p> <p>"Havana" by Camila Cabello: A rhythmic and Latin-inspired beat, suitable for forward stretches and point actions, adding a rhythmic flair to the movements.</p> <p>"Can't Stop the Feeling!" by Justin Timberlake: An upbeat rhythm that helps students remain agile and in sync during quick stretches and combined movements.</p> <p>For Forward and Side Leg Lifts: These leg lifts require a balanced and light tempo to help students maintain elegance, strength, and extension</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>throughout the movements.</p> <p>Recommended Music:</p> <p>"Thinking Out Loud" by Ed Sheeran: The soft and steady melody fits the leg lift's fluidity, helping students extend and maintain elegance during the lift.</p> <p>"Royals" by Lorde: The relaxed yet strong rhythm is perfect for front and side leg lifts, helping students maintain power and control.</p> <p>"Stay With Me" by Sam Smith: The smooth melody and moderate rhythm are ideal for leg lift practice, maintaining balance and extension in each lift.</p> <p>These music choices can help students find coherence in rhythm and control over their movements, enhancing the overall effectiveness of the practice.</p>
Activity 5: Leg Swing and High Knee Lift Practice (Focus on Weight Transfer Training)	<p>Movement Description and Instruction: This activity is designed for 14-year-old beginners, with an emphasis on improving weight transfer exercises and simplified leg swings and high knee lifts to help students develop better body control and balance. The instructor will explain and demonstrate each step in detail, ensuring that students perform each movement safely and correctly.</p> <p>1. Movement Steps:</p> <p>1.1. Weight Transfer Training:</p> <p>The student stands with feet together in a relaxed position. Slowly shift weight onto the right foot, holding for a few seconds, then smoothly transfer to the left foot, maintaining the same balance. Repeat this process, focusing on keeping the body upright and stable, avoiding leaning.</p> <p>Increase difficulty: After shifting weight onto the right foot, lift the left heel, gently touching the ground with the left toe while maintaining balance. After holding for a few seconds, transfer smoothly to the left foot and repeat the same movement with the right foot.</p> <p>Further difficulty increase: When the foot is only touching the ground with the toe, gently raise the non-weight-bearing leg's knee to hip height, so that the thigh is parallel to the ground. Hold for a moment while focusing on</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>balance, avoiding relying on the toe for support. Release the toe and return to the standing position.</p> <p>Alternate sides: Students alternate between raising the right and left knees, ensuring the core is engaged, and the upper body remains upright, preventing any swaying.</p> <p>This progressive training helps students gain control over weight transfer, while progressively enhancing their ability to balance on one foot, laying a stable foundation for future leg swing and knee lift movements.</p> <p>1.2. Leg Swing:</p> <p>Transition smoothly from the weight transfer exercise to the leg swing. Maintain weight on the supporting foot. Gently swing the right leg forward, ensuring the leg does not exceed hip height, then control the swing as it moves backward, maintaining stability. Repeat this movement three times, then switch to the left leg. During the leg swing, use the core muscles to maintain balance and prevent any swaying of the body.</p> <p>1.3. High Knee Lift:</p> <p>While maintaining core stability from the previous leg swing, slowly raise the right leg's knee to hip height, hold for a moment, then gently lower the leg. Repeat this three times, then switch to the left leg. Maintain an upright torso and engaged core to avoid tilting forward or backward during the knee lift. This sequence allows students to first strengthen their weight transfer ability before moving into more complex movements, helping them maintain better balance and stability during leg swings and knee lifts. These skills are critical for dance and other activities requiring good body control.</p> <p>2. Terminology Translation and Explanation:</p> <p>Leg Swing: A movement where the leg swings freely from the hip, typically from one side to another, to improve leg flexibility and movement fluidity.</p> <p>Front High Knee Lift: Lifting the knee forward to waist height, which helps train thigh strength and hip flexibility.</p> <p>Side High Leg Lift: A movement where the leg is lifted to the side to improve</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	lateral leg control and hip flexibility.
	Back Leg Lift: Lifting the leg backward, typically used to strengthen the posterior leg muscles and enhance balance.
	These detailed descriptions and breakdowns help students form a clear mental picture of each movement, thereby improving leg swing and knee lift technique, enhancing overall coordination and control.
	3. Recommended Music for Practice:
	1.1. Leg Swing: Leg swing exercises require a light, flowing rhythm to help students find the swing sensation and natural rhythm of the movement.
	Recommended Music:
	<i>"Get Lucky"</i> by Daft Punk: The rhythmic beat is perfect for leg swing practice, helping students find an easy rhythm while swinging their legs.
	<i>"Valerie"</i> by Mark Ronson ft. Amy Winehouse: A relaxed tempo with clear beats, ideal for leg swing movements, creating a joyful atmosphere.
	<i>"Happy"</i> by Pharrell Williams: The lively rhythm helps students relax and find a natural flow during the swing.
	1.2. Front High Knee Lift: Front high knee lifts require a strong rhythm to help students maintain control and fluidity during the lift.
	Recommended Music:
	<i>"Uptown Funk"</i> by Mark Ronson ft. Bruno Mars: The powerful beats help students maintain strength and rhythm during high knee lifts.
	<i>"Stronger"</i> by Kanye West: The energetic percussion and rhythm are suitable for high knee lift exercises, supporting strength in each lift.
	<i>"Don't Stop the Music"</i> by Rihanna: A dynamic rhythm, perfect for maintaining fluidity and power during high knee lifts.
	1.3. Side High Leg Lift: Side leg lifts require a steady tempo to help students maintain balance and control during the movement.
	Recommended Music:
	<i>"Royals"</i> by Lorde: The steady rhythm and melodic beats support the control and balance needed for side leg lifts.



TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p><i>"Rolling in the Deep"</i> by Adele: The stable rhythm and elegant melody assist in maintaining rhythm and control during side leg lifts.</p> <p><i>"Stay with Me"</i> by Sam Smith: A gentle tempo, ideal for maintaining stability and extension during side leg lifts.</p> <p>1.4. Back Leg Lift: Back leg lifts require slow, fluid music to help students maintain control, extension, and elegance during the lift.</p> <p>Recommended Music:</p> <p><i>"Thinking Out Loud"</i> by Ed Sheeran: The soft melody and steady rhythm aid in maintaining elegance and fluidity during back leg lifts.</p> <p><i>"Gravity"</i> by John Mayer: The slow flow of this track supports balance and extension during back leg lifts.</p> <p><i>"Clair de Lune"</i> by Debussy: The classical piano melody offers a gentle rhythm, perfect for maintaining control and graceful extension during the back leg lift.</p> <p>These music recommendations help students find suitable rhythms for each movement, enhancing the overall flow and performance of leg swings and high knee lifts.</p>
Activity 6: Basic Pas de Bourrée Practice	<p>Activity Description and Instruction: This activity focuses on simple pas de bourrée movements to help students master basic control of their steps, fluidity, and stability of weight transfer. The instructor will break down the movements and provide detailed descriptions, allowing students to visualize the actions clearly in their minds.</p> <p>Movement Steps:</p> <p>1. Basic Pas de Bourrée:</p> <p>Right-Side Pas de Bourrée:</p> <p>Begin in a standing position with feet together and toes pointing forward. Gently shift your weight onto the left foot, then step the right foot slightly to the right, keeping your toes pointing forward and your feet about hip-width apart. At this point, transfer your weight onto the right foot.</p> <p>Lift the left foot and slightly move it backward, placing the top of the left foot</p>

TABLE 24 (Continued)

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	<p>on the ground behind the right foot, creating a crossed position. The toes of the left foot should align with the heel of the right foot.</p> <p>Slightly bend the right knee, and gently touch the left foot to the ground, forming a supportive base with the toes.</p> <p>Finally, step the right foot out to the side, returning to the starting position with feet together and weight back in the center.</p> <p>Intention: During the right-side pas de bourrée, maintain an upright posture, keep your weight on the supporting foot, and avoid any swaying of the body. The movement should be light and natural.</p> <p>Left-Side Pas de Bourrée:</p> <p>Start in a standing position with feet together, then gently shift your weight onto the right foot and step the left foot slightly to the left, ensuring the toes point forward and your feet are about hip-width apart. At this point, transfer your weight onto the left foot.</p> <p>Lift the right foot and slightly move it backward, placing the top of the right foot on the ground behind the left foot, creating a crossed position. The toes of the right foot should align with the heel of the left foot.</p> <p>Slightly bend the left knee, gently placing the right foot on the ground to form a supportive base with the toes.</p> <p>Finally, step the left foot out to the side, returning to the standing position with feet together and weight back in the center.</p> <p>Intention: During the left-side pas de bourrée, maintain an upright posture and lightness in the movement, focusing on the smooth control of weight transfer.</p> <p>2. Direction Switch in Basic Pas de Bourrée:</p> <p>Direction Switching Practice:</p> <p>After completing the right-side pas de bourrée, stand with ease and immediately shift your weight to the other foot in preparation for the left-side pas de bourrée.</p> <p>When switching directions, keep the body upright, ensuring that the</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary	
	<p>shoulders and waist do not rotate with the movement, but instead rely solely on the feet to change direction.</p> <p>Tip: Throughout the practice, encourage students to relax their upper body and avoid tensing the shoulders and arms. This will help ensure the movement remains smooth and light.</p> <p>Recommended Music for Practice:</p> <p>1.1. Cross Pas de Bourrée: The cross pas de bourrée requires a lively and rhythmic tempo to help students maintain continuity and lightness in the fast-paced crossing steps.</p> <p>Recommended Music:</p> <p><i>"Cheap Thrills"</i> by Sia: With a distinct rhythm, this song is ideal for cross pas de bourrée practice, helping students maintain a sense of timing and fluidity in their movements.</p> <p><i>"Treasure"</i> by Bruno Mars: The upbeat and retro rhythm suits the continuous steps in pas de bourrée, enhancing the lightness of the movement.</p> <p><i>"Walking on Sunshine"</i> by Katrina and the Waves: The bright rhythm and lively feel are perfect for cross pas de bourrée, encouraging students to find a relaxed step rhythm.</p> <p>This structured approach not only teaches students how to perform basic pas de bourrée steps but also helps develop balance, fluidity, and control over their movements. The inclusion of music further aids in maintaining the tempo and rhythm necessary for smooth execution.</p>
Skill Progression	Beginner Level: At the initial stage of learning, students will execute
Framework	<p>movements at a slower pace to focus on understanding the fundamental elements and requirements of the movements. During this phase, students improve the accuracy and coordination of their movements through repeated practice. Their attention is primarily directed toward executing the movements correctly and correcting errors as they arise. The focus is on building a solid foundation of movement patterns and refining basic motor control.</p>

TABLE 24 (Continued)

Weeks 1-2: Foundations of Modern Dance and Exploration of Basic Movement Vocabulary
<p>Advanced Level: As students progress to the later stage of learning, they will begin to execute the movements at a faster pace. The movements become more fluid and automatic as they gain greater control over their motor skills. At this stage, students will be able to demonstrate the movements with clear dynamic expression and may even guide their peers in performing the movements. In this phase, students deepen their understanding of movement skills through associative practice, reinforcing their cognitive connection between different elements of the movement and movement terminology. They will begin to establish a clear relationship between various movement components and the vocabulary associated with them, contributing to the refinement and automation of their skills. This progression from the cognitive to the associative stage reflects a deeper integration of motor skills, enabling students to perform movements with greater precision and confidence.</p>

TABLE 25 Weeks 3-4 Finalized Version of the Modern Dance Course

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Objective:	<p>Students will be able to identify some similarities and differences between jazz dance and modern dance.</p> <p>Students will demonstrate shared movement vocabulary between jazz and modern dance, including:</p> <p>Dropping of the pelvis: A natural descent of the pelvis in dance movements, often used to create a sense of grounding and fluidity in the movement.</p> <p>Articulation of the spine: Emphasizing the flexibility and fluidity of the spine, dancers showcase independent movement of different sections of the spine through various poses and actions.</p> <p>Plié: A basic ballet movement where the knees bend while maintaining the basic foot position, either parallel or turned out.</p> <p>Tendu: A ballet term referring to the action of extending one foot from the basic position to a new position while keeping the toes in contact with the floor.</p> <p>Dégagé: A ballet movement where the foot is gently lifted from the floor and rapidly extended to a new position.</p> <p>Leg swings: A movement involving swinging one leg forward and backward or side to side, typically used to increase leg flexibility and control.</p> <p>Grand battement: A ballet movement where the leg is lifted rapidly and high, then lowered back down, often used to demonstrate leg strength and flexibility.</p> <p>Pas de bourrée: A basic ballet step consisting of three movements, often used to connect other actions, with common forms including crossing and side-shifting.</p> <p>Students will participate fully in the class and begin to establish connections between jazz and modern dance.</p> <p>Welcome, students, to another exciting session of modern dance! In our previous classes, we began developing our foundation through warm-ups, simple movement sequences, and body awareness exercises. As we move</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>into the third and fourth weeks, we will continue to reinforce these essential skills through structured repetition and progressive movement refinement. At this early stage of learning, repetitive practice plays a vital role in helping your bodies adapt to the demands of modern dance. By repeating fundamental movements in a consistent and supportive learning environment, you are training your muscles to remember proper technique and rhythm. This process is known as building “muscle memory,” and it is a key factor in developing both control and fluidity in dance performance. Our course this week will maintain similar warm-up and movement routines as before, but with slightly increased intensity and repetition frequency. This approach is grounded in the concept of “progressive learning,” which allows you to absorb each technique gradually and without unnecessary pressure. Through steady repetition and focused practice, you will begin to feel more confident, stable, and expressive in your movements. Let’s work together to deepen your foundational skills and prepare for more dynamic choreography in the weeks to come.</p>
Activity 1: Warm-Up	<p><b>Instructor’s Guidance:</b></p> <p>Students will find appropriate space within the classroom, and the instructor will lead the warm-up at a slow pace, followed by a group warm-up session between the teacher and students.</p>
Activity 1: Warm-Up	<p><b>Exercise Content:</b></p> <p>Yoga Stretches (Part 1)</p>
Activity 2: Walking and Running Exercises with “Sinking” Pelvis	<p>The following is a more detailed description of yoga stretches, including specific repetitions and detailed movement instructions:</p> <p><b>Inhale – Arms Up</b></p> <p><b>Instruction:</b> Begin in a standing position with feet hip-width apart and the body relaxed. As you inhale, slowly raise both arms overhead, keeping the fingers together and pointing toward the ceiling, while relaxing the shoulders. Gently gaze upwards, following the direction of your fingers, and imagine elongating your body.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Repetitions: Repeat 3 times, feeling the expansion of your chest.</p> <p>Exhale – Arms Lower</p> <p>Instruction: Exhale as you slowly lower your arms back down to your sides, keeping the fingers relaxed. The movement should be smooth and controlled, with the shoulders relaxed and not tense.</p> <p>Repetitions: Repeat 3 times.</p> <p>Inhale – Forward Bend to Touch the Ground</p> <p>Instruction: As you inhale, lengthen your spine and slide your hands down your legs. As you exhale, bend forward, reaching your hands to your knees or shins (if you cannot touch the ground). Keep your knees slightly bent to reduce pressure on your lower back.</p> <p>Repetitions: Hold for 15 breaths, repeat 3 times.</p> <p>Inhale – Bend Knees and Extend Legs</p> <p>Instruction: As you inhale, gently bend your knees and shift your weight forward to the balls of your feet. As you exhale, slowly straighten your legs and feel the stretch at the back of your thighs. Move slowly and steadily, avoiding excessive force on the knees.</p> <p>Repetitions: Repeat 3 times.</p> <p>Inhale – Walk Hands to Downward Dog (Simplified)</p> <p>Instruction: Inhale as you walk your hands forward, forming a downward V-shape (Downward Dog). Keep your knees slightly bent and push your hips toward the ceiling. Ensure your feet are hip-width apart and your hands are firmly placed on the floor. Extend your back naturally.</p> <p>Repetitions: Hold for 15 deep breaths, feeling the stretch in your back and the lift in your hips.</p> <p>Exhale – Marching in Place</p> <p>Instruction: Exhale as you alternate bending one knee and gently pressing the opposite heel toward the floor, mimicking a walking motion. Maintain a stable torso and relaxed shoulders throughout the movement.</p> <p>Repetitions: Continue for 12 counts.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Inhale – Push Heels Toward the Floor	
Instruction: As you inhale, slowly extend both legs and gently push your heels down toward the floor, feeling the stretch in the back of your thighs. Keep your arms and shoulders stable, and relax your back.	
Repetitions: Hold for 4 deep breaths.	
Inhale – Gentle Yoga Push-Up	
Instruction: From Downward Dog, inhale as you shift your weight forward, walking your hands into a plank position with your shoulders aligned over your wrists and your core gently engaged. Lower your knees to the floor for added support, then exhale as you slowly bend your elbows, keeping them close to your body and lowering your chest toward the floor until you reach a comfortable height. Ensure the movement is controlled and avoid sinking too deeply.	
Repetitions: Perform 3 times, focusing on slow, controlled movements.	
Inhale – Return to Downward Dog	
Instruction: Inhale as you lift your hips back up from the plank position and return to Downward Dog, feeling the stretch in your back and legs.	
Repetitions: Hold for 15 deep breaths.	
Inhale – Extend Right Leg Back	
Instruction: As you inhale, slowly lift your right leg until it is parallel to or slightly above the floor, keeping your hips square. Exhale as you bring your right foot between your hands, entering a lunge position.	
Repetitions: Hold for 15 deep breaths.	
Exhale – Deep Lunge	
Instruction: Slowly lower your left knee to the floor, keeping your right knee above your right ankle. Place your hands on either side of your right leg and gently open your chest.	
Repetitions: Hold for 4 deep breaths.	
Inhale – Right Arm Up	
Instruction: Inhale as you slowly raise your right arm towards the sky,	



TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>keeping your left hand on the floor and expanding your chest.</p> <p>Repetitions: Hold for 2 breaths, then slowly lower your right hand.</p> <p>Inhale – Sit Back onto Left Leg</p> <p>Instruction: As you exhale, shift your weight back onto your left leg, straightening your right leg and pointing your toes upward. Keep your back straight.</p> <p>Repetitions: Hold for 4 deep breaths.</p> <p>Inhale – Move into Triangle Pose (Simplified)</p> <p>Instruction: Inhale as you rotate to the right, spreading your arms wide. Place your left hand on your shin or ankle, and extend your right arm toward the sky. Keep your back extended and your chest open.</p> <p>Repetitions: Hold for 4 deep breaths.</p> <p>Inhale – Lower to Pigeon Pose (Simplified)</p> <p>Instruction: Inhale as you bring your right knee toward the floor, extending your left leg backward, keeping your hips square. Exhale as you lean slightly forward, placing your hands on the floor.</p> <p>Repetitions: Hold for 4 deep breaths.</p> <p>Exhale – Repeat on Other Leg</p> <p>Instruction: Return to Downward Dog and repeat the entire sequence on the left side, starting from lifting the left leg to the Pigeon Pose.</p> <p>Repetitions: Hold each movement for 4 deep breaths.</p> <p>Recommended Music for Yoga Stretching Practice</p> <p>These tracks will help students find balance, relaxation, and a smooth rhythm during practice, creating a calm and focused atmosphere.</p> <p>"Weightless" by Marconi Union</p> <p>Known for its slow and smooth melody, this track is considered effective in reducing stress and calming the nerves, ideal for meditation and slow yoga stretches.</p> <p>"Clair de Lune" by Debussy</p> <p>The soft, soothing piano melodies enhance the fluidity of the stretching</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>movements, helping students maintain the continuity of breath and motion.</p> <p>"Ambient 1: Music for Airports" by Brian Eno</p> <p>The gentle and expansive music helps create a peaceful atmosphere, aiding students in focusing on their breathing and extending their movements.</p> <p>"Spirit Bird" by Xavier Rudd</p> <p>With its deep, warm melody and natural undertones, this track fosters a connection to the self, perfect for maintaining balance and extension in the movements.</p> <p>"Ocean Eyes (Acoustic)" by Billie Eilish</p> <p>The soft melody and gentle rhythm are ideal for yoga stretching, especially for long-held poses and meditation, helping students relax and release tension.</p> <p>Music Characteristics: These recommended tracks share slow, smooth rhythms and soft melodies, guiding students to stay focused and calm throughout the yoga practice, syncing movements with breath, and enhancing the overall fluidity and relaxation of the exercises.</p> <p><i>Exercise Content:</i></p> <p>Strength Training (Part 2)</p> <p>1. Ballet Sit-Up: Detailed Action Description</p> <p>1.1 Starting Position:</p> <p>Body Position: Lie flat on the ground with legs together and extended. The feet should be flexed (optionally, toes pointed or feet flexed depending on teaching needs).</p> <p>Arm Position: Place both hands lightly by the ears, avoiding any force that may pull on the head. The arms should remain relaxed and natural, without adding extra pressure on the neck.</p> <p>Core Activation: Before beginning, inhale deeply and tighten the abdominal muscles to ensure a firm core. Note: The lower back should stay lightly in contact with the ground, avoiding excessive arching to protect the lumbar</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	spine.
	1.2 Action Steps and Breathing Guidance:
	1.2.1 Inhale – Leg Lift Preparation:
	Action: Slowly inhale while gradually lifting both legs off the floor, raising them to an angle of approximately 30 degrees. Keep the knees straight, and the feet flexed. Both legs and the core should be engaged.
	Breathing Guidance: Use the slow inhalation to help the student focus and maintain control over the movement, ensuring elegance.
	Spinal Alignment: Maintain abdominal tension while ensuring the lower back lightly touches the floor. Avoid arching the lower back to reduce pressure on the spine.
	1.2.2 Exhale – Curling the Upper Body:
	Action: As you exhale, use the abdominal muscles to slowly curl the upper body, lifting the shoulder blades about 5-10 cm off the ground. The gaze should be directed gently towards the knees, maintaining a neutral neck without excessive forward bending.
	Breathing Guidance: Exhalation should guide the student to contract the abdominal muscles and control the upward motion, ensuring the action is slow and deliberate.
	Arm Control: Keep both hands lightly touching the sides of the head, avoiding pulling on the neck to prevent extra pressure.
	Ballet Posture: Focus on lifting the upper body with lightness, while maintaining stability in the legs and core, ensuring fluid and graceful movement.
	1.2.3 Inhale – Peak Position Hold:
	Action: Hold the peak position for a brief moment (about 1 second), with both legs suspended at the 30-degree angle and the upper body drawing closer to the legs.
	Breathing Guidance: Inhale gently at the peak to help stabilize the core.
	Core Control: Feel the tension in the abdominal muscles while maintaining

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>the "V" shape, and avoid excessive expansion of the chest.</p> <p>1.2.4 Exhale – Slow Return:</p> <p>Action: As you exhale, slowly lower the upper body, letting the shoulders gently return to the ground. Then, control the descent of the legs back to the floor.</p> <p>Breathing Guidance: The exhalation should guide the lowering motion, helping the student maintain control and rhythm, preventing any jerky movements.</p> <p>Spinal Protection: Keep the core engaged as the legs lower, ensuring the lower back remains in contact with the ground to avoid excessive strain on the spine.</p> <p>1.3 Repetition Count and Rhythm:</p> <p>It is recommended that beginners perform 33 repetitions, focusing on control and fluidity during each movement. After returning to the starting position, maintain core engagement and steady breathing before beginning the next repetition.</p> <p>1.4 Ballet Posture Key Points:</p> <p>Elegant Control: Like a ballet movement, always maintain graceful body lines, avoiding abrupt or sudden movements. The legs should be extended as much as possible, with the feet flexed, preserving a light feel.</p> <p>Core Strength: The essence of ballet is the combination of strength and grace. Ensure constant engagement of the abdominal muscles throughout the movement, rather than relying on momentum to perform the exercise.</p> <p>Breathing Synchronization: Each phase of the movement should be synchronized with breathing, ensuring natural, graceful flow.</p> <p>This detailed description will assist students in understanding each step of the movement, helping them master the guiding role of breath within the action, and achieve both safety and grace.</p> <p>2.Four-Part Core Workout: Exercise Breakdown</p> <p>2.1 Upper Abdominal Curl:</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Starting Position:	
Lie flat on the floor with knees bent, feet flat on the ground, and hips aligned with the feet. Ensure the feet are gently flexed and the toes relaxed. Place both hands lightly by the ears, with elbows pointing out, ensuring the shoulders remain relaxed. Avoid pulling on the neck; instead, engage the abdominal muscles to initiate the movement.	
Action Steps:	
Inhale Preparation: Inhale deeply, tighten the abdominal muscles, and draw the shoulder blades inward slightly while imagining the spine elongating.	
Exhale Curl: As you exhale, slowly curl the upper body, lifting the shoulders approximately 15 degrees off the ground. Keep the neck relaxed, gazing gently towards the knees and ensuring the neck remains neutral.	
Peak Position Hold: Pause briefly at the highest point, feeling the contraction in the abdomen, and maintain a graceful posture with the shoulders sinking down.	
Inhale Return: Slowly inhale while lowering the upper body back to the floor, maintaining control and avoiding sudden relaxation. Imagine elongating the spine and ensure the shoulders gently touch the floor.	
Repetitions: Perform 12 repetitions, maintaining fluid and stable movements with an elegant posture.	
2.2 Leg Raise for Lower Abdominals:	
Starting Position:	
Lie flat on the floor with both hands lightly placed at the sides, palms down, and fingers relaxed. Optionally, place hands slightly beneath the hips for support.	
Keep both legs together, feet flexed, knees gently locked, and the body forming an elegant line as in ballet.	
Action Steps:	
Inhale Preparation: Inhale while tightening the core, ensuring the lower back remains pressed to the floor. Imagine extending the toes away from	

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>you.</p> <p>Exhale Leg Raise: As you exhale, slowly lift both legs to a 45-degree angle, controlling the motion without relying on momentum. Keep the feet flexed and legs together in a straight line.</p> <p>Peak Position Hold: Pause at the peak, feeling the contraction in the lower abdominal muscles. Keep the shoulders and arms relaxed, with the chest open.</p> <p>Inhale Lower: Inhale while slowly lowering the legs toward the floor, but stop just short of touching the ground to maintain tension in the abdominal muscles. Control the movement and extend the toes further away.</p> <p>Repetitions: Perform 12 repetitions, ensuring each movement is controlled and fluid.</p> <p>2.3 Alternating Leg Raises:</p> <p>Starting Position:</p> <p>Lie flat on the floor, with both hands placed at the sides, and lift both legs approximately 5 cm off the ground. Keep the core engaged and ensure the back stays flat on the floor.</p> <p>Extend both legs, keeping feet flexed, forming an elegant extension line, with the shoulders relaxed.</p> <p>Action Steps:</p> <p>Inhale Preparation: Inhale while tightening the core, ensuring the back stays in contact with the floor and imagining a stable spine.</p> <p>Exhale Alternating Leg Raise: As you exhale, raise the right leg to a 45-degree angle while keeping the left leg elevated at approximately 5 cm. Engage the core to stabilize the legs and prevent jerky movements.</p> <p>Switch Legs: Inhale as the right leg lowers back to the starting position, and exhale to raise the left leg to the 45-degree angle.</p> <p>Rhythm Control: Maintain a steady pace for each leg raise, ensuring movements are controlled and graceful.</p> <p>Repetitions: Perform 6 repetitions per leg, totaling 12 repetitions, while</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	maintaining fluidity and symmetry in the movements.
	2.4 Bent-Knee Crunch for Full Core:
	Starting Position:
	Lie flat on the floor, lightly touching the ears, with elbows pointing outward and shoulders relaxed.
	Raise and bend both legs to a 90-degree angle, with knees aligned with the hips and feet flexed. The toes should gently point forward, maintaining a ballet posture.
	Action Steps:
	Inhale Preparation: Take a deep breath, tighten the abdominal muscles, and activate the core.
	Exhale Curl: As you exhale, slowly curl the upper body while bringing the knees toward the chest. Keep the neck relaxed, and avoid shrugging the shoulders, feeling the contraction and control in the abdomen.
	Peak Position Hold: Pause briefly at the top, maintaining the distance between the knees and chest. Keep the shoulders relaxed, maintaining the abdominal contraction and a graceful line.
	Inhale Return: Slowly lower both the upper body and legs back to the starting position with controlled movements, avoiding sudden release.
	Repetitions: Perform 12 repetitions, ensuring each movement flows smoothly and gracefully, maintaining ballet posture.
	2.5 Breathing Tips:
	Inhale: Inhale during the preparation phase of each exercise to tighten the core and elongate the body.
	Exhale: Exhale during key movements, such as leg raises or curls, to engage the abdominal muscles more effectively.
	Maintain Steady Breathing: Keep a steady breathing rhythm throughout the exercises to avoid holding the breath, ensuring the breath and movements are synchronized.
	2.6 Key Points for the Exercises:

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Core Engagement: Maintain abdominal tension throughout each exercise, preventing any arching in the back.</p> <p>Speed Control: Perform each movement slowly and deliberately, ensuring the abdominal muscles drive the movement, not inertia.</p> <p>Elegant Posture: Like ballet movements, focus on smooth transitions and posture, with each step flowing gracefully into the next.</p> <p>Breathing Synchronization: Control each phase of the movement with the breath to enhance muscle engagement and efficiency.</p> <p>3. Side Twist Exercise: Detailed Action Description</p> <p>Objective: The Side Twist primarily targets the external obliques and the lower back muscles in the core region. This exercise enhances core stability and flexibility in the waist, while maintaining the elegance and control associated with ballet posture.</p> <p>3.1 Starting Position:</p> <p>Body Position: Stand with your feet hip-width apart and your toes pointing forward naturally. Keep the knees slightly bent, ensuring your weight is evenly distributed between both feet. Avoid locking the knees.</p> <p>Arm Position: Lightly touch the sides of your head with both hands, keeping your elbows outward at shoulder height. Relax the shoulders and let them descend, maintaining an upright chest and an elongated spine.</p> <p>Core Activation: Before beginning, take a deep breath, tighten the abdominal muscles, and activate the core to avoid arching the lower back or excessive twisting during the movement.</p> <p>3.2 Action Steps:</p> <p>3.2.1 Inhale – Preparation:</p> <p>Breathing Control: Inhale deeply before starting, feeling the elongation of the spine and tightening of the core, ensuring the upper body is stable.</p> <p>3.2.2 Exhale – Twist the Upper Body:</p> <p>Twist to One Side: As you exhale, slowly rotate the upper body to the right, keeping the lower body stable. Visualize the chest rotating horizontally</p>



TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	rather than tilting.
	Shoulder Alignment: During the twist, keep the shoulders level, avoiding any upward or downward movement. Your gaze can gently follow the direction of the upper body, adding to the extension of the movement.
	Core Control: Tighten the abdominal muscles during the twist, feeling the external obliques engage. Pause briefly when reaching the maximum twist, avoiding forced over-rotation.
	3.2.3 Inhale – Return to Center:
	Slow Return: Inhale while slowly returning the upper body to the neutral position, ensuring the movement is fluid and avoiding any sudden movements.
	Core Engagement: Maintain core activation as you return to the starting position, preventing any relaxation in the abdominal muscles.
	3.2.4 Repeat to the Other Side:
	Alternating Sides: After completing one side, exhale and twist the upper body to the left, engaging the external obliques evenly on both sides.
	Stability and Symmetry: Throughout the exercise, imagine the spine rotating around its central axis to maintain symmetry and fluidity in movement.
	3.3 Repetitions:
	Perform 6 repetitions on each side for a total of 12 repetitions. Ensure each twist is controlled and performed at a steady pace.
	3.4 Breathing Guidance:
	Inhale: Inhale each time you return to the center position, reactivating the core and ensuring spinal elongation.
	Exhale: Exhale as you twist the upper body, tightening the external obliques and enhancing core stability.
	Smooth Breathing: Maintain a steady breathing pattern throughout the movement, avoiding breath-holding.
	3.5 Key Movement Tips:
	Spinal Stability: Ensure the spine remains aligned with the body's central

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>axis during the twist, avoiding any tilting or arching.</p> <p>Continuous Core Engagement: Keep the abdominal muscles engaged throughout the exercise to prevent excessive twisting in the lower back.</p> <p>Control and Grace: Similar to ballet, the movement should be fluid and graceful, avoiding abrupt or rushed motions. Maintain an elegant posture throughout.</p> <p>4. Side Bend Exercise: Detailed Action Description</p> <p>Objective: The Side Bend primarily targets the lateral abdominal muscles, enhancing flexibility and control in the waist. This exercise improves the balance and extension on both sides of the body while helping students maintain elegant posture and a stable center of gravity during the movement.</p> <p>4.1 Starting Position:</p> <p>Body Position: Stand with feet hip-width apart and toes pointing forward naturally. Keep the knees slightly bent to avoid locking.</p> <p>Arm Position: Lightly touch the right side of your head with your right hand, keeping the elbow naturally bent and slightly extending outward. The left arm should hang naturally at your left side, with fingers relaxed.</p> <p>Core Activation: Take a deep breath, tightening the abdominal muscles to activate the core and maintain stability during the side bend.</p> <p>4.2 Action Steps:</p> <p>4.2.1 Inhale – Preparation:</p> <p>Spinal Elongation: Inhale deeply, feeling the spine elongate from the crown of your head to the tailbone. Ensure the entire body is stable and ready for the side bend.</p> <p>4.2.2 Exhale – Bend to the Left:</p> <p>Sideward Bend: As you exhale, slowly bend your upper body to the left. Keep your right hand near your ear while letting your left hand slide gently down the left thigh with fingers pointing down.</p> <p>Shoulder and Hip Alignment: As you bend, keep your shoulders and hips</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	aligned, avoiding forward or backward tilting. The bend should occur along the side plane of the body.
	Right Side Stretch: Feel the stretch along the right side of your waist and the external obliques. Simultaneously, gently guide your head with your right hand to extend the stretch, keeping your gaze either forward or slightly upward to enhance the elegance of the movement.
	Core Control: During the bend, continue tightening the core to maintain balance, preventing any forward or backward lean.
	4.2.3 Inhale – Return to Center:
	Slow Return: Inhale while slowly drawing the upper body back to the starting position by tightening the left abdominal muscles. Ensure the movement is fluid and slow, maintaining control of the core.
	Stability: As you return, ensure your center of gravity remains stable, avoiding any wobbling or sudden movements.
	4.2.4 Repeat to the Other Side:
	Alternating Sides: After completing one side, adjust your hand positions and repeat the movement, now bending to the right with your left hand near your ear and right hand sliding down the right thigh.
	Balance and Symmetry: Ensure that the movement on both sides is balanced in terms of range and control, achieving a symmetrical training effect.
	4.3 Repetitions:
	Perform 6 repetitions on each side for a total of 12 repetitions. Each movement should be smooth and even, ensuring the transition between sides is fluid.
	4.4 Breathing Guidance:
	Inhale: Inhale during the preparation phase and when returning to the center position, helping to stabilize the core.
	Exhale: Exhale during the side bend to enhance the stretch in the external obliques and increase stability.

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Smooth Breathing: Maintain a steady, rhythmic breath throughout the exercise, avoiding breath-holding to ensure ease of movement.</p> <p>4.5 Key Movement Tips:</p> <p>Spinal Elongation: Maintain a sense of elongation in the spine throughout the side bend, avoiding any rounding or hunching of the back.</p> <p>Continuous Core Engagement: Keep the core engaged during the side bend to prevent tilting of the body and to stimulate the side abdominal muscles effectively.</p> <p>Elegance and Balance: Like ballet, the movement should be graceful and balanced, ensuring fluidity and symmetry throughout the exercise.</p> <p>5. Improvised Core Workout</p> <p>Objective: This exercise aims to progressively activate the core muscles by performing simple abdominal movements in sync with music. It helps students develop abdominal strength and a sense of rhythm, while also improving coordination between movement and music.</p> <p>5.1 Starting Position</p> <p>5.1.1 Supine Preparation: Lie flat on the ground with your knees bent, and feet flat on the floor. Place your hands gently on your abdomen (or by your sides). Core Activation: Inhale deeply and gently tighten the abdominal muscles, ensuring that the neck remains relaxed.</p> <p>5.1.2 Music Coordination: Choose a clear, slow-paced piece of music to help students perform simple abdominal movements with ease. Encourage students to perform basic crunches and side crunches in time with the music, maintaining a rhythmic flow.</p> <p>5.2 Exercise Steps</p> <p>5.2.1 Basic Crunch: Starting Position: Place your hands gently on your abdomen or by your sides, with knees bent. Inhale Preparation: Take a deep breath, feeling the abdomen tighten. Exhale Crunch: Exhale and slowly curl the upper body upwards, lifting the shoulders off the ground, ensuring that the chin remains relaxed. Inhale Return: Inhale and gently</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>lower the shoulders back to the ground. Repetitions: Perform 7-12 repetitions per set, maintaining slow pace and coordinated breathing.</p> <p>5.2.2 Single-Side Crunch: Starting Position: Lie on your back, hands placed on the abdomen or gently touching the ears. Inhale Preparation: Inhale and engage the core. Exhale Side Crunch: Exhale and curl the upper body upwards, bringing the right hand toward the left knee, contracting the left side of the abdomen. Inhale Return: Inhale and return to the starting position, then repeat on the opposite side. Alternating Sides: Perform 6 repetitions on each side, for a total of 12.</p> <p>5.2.3 Single Leg Raise: Starting Position: Lie flat with legs extended and hands by your sides. Inhale Preparation: Inhale and tighten the core. Exhale Leg Raise: Exhale and slowly raise the right leg to a 45-degree angle. Inhale Return: Inhale and gently lower the right leg to the ground, then repeat with the left leg. Alternating Sides: Perform 6 repetitions on each side, for a total of 12.</p> <p>5.2.4 Knee Tuck Crunch: Starting Position: Lift both knees to 90 degrees, keeping feet off the ground. Inhale Preparation: Take a deep breath and engage the core. Exhale Crunch: Exhale and curl the upper body, bringing the knees slightly toward the chest. Inhale Return: Inhale and slowly return to the starting position. Repetitions: Perform 5-7 repetitions per set.</p> <p>5.3 Improvised Movements with Rhythm Coordination Choose a simple, rhythmically strong piece of music. Encourage students to adjust the pace of their movements to the music. Keep the movements relaxed and natural, alternating between different basic movements according to the beat.</p> <p>5.4 Breathing Guidance Inhale: Inhale at the start and during the return of the movements to stabilize the actions. Exhale: Exhale when tightening the abdomen or performing the crunch, maintaining smooth and controlled movements. Steady Breathing: Keep breathing in sync with the rhythm of the music and avoid holding the breath.</p> <p>Key Movement Tips: Core Activation: Maintain slight core engagement</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>throughout the exercise to avoid excessive arching of the lower back. Flow and Relaxation: Encourage smooth and fluid movements, naturally syncing with the rhythm of the music for added fun.</p> <p>6. Triceps Push-Up</p> <p>Objective: The triceps push-up primarily targets the triceps at the back of the upper arm, enhancing arm strength while also improving core stability and control. This exercise requires precise upper body control to avoid compensation from other muscles, focusing the effort on the triceps.</p> <p>6.1 Starting Position</p> <p>6.1.1 Standard Plank Preparation: Arm Position: Place your hands directly beneath your shoulders, slightly narrower than shoulder-width apart, with fingers facing forward and slightly spread. Keep the elbows close to the sides of the body to prevent excessive outward movement. Body Alignment: Feet together or slightly wider than hip-width, with the core engaged, maintaining a straight line from head to toes. Shoulder Position: Keep the scapula slightly depressed and stable, ensuring the shoulders do not rise or move excessively forward or backward.</p> <p>6.2 Exercise Steps</p> <p>6.2.1 Inhale Preparation: Take a deep breath before starting the movement, tightening the abdominal muscles to stabilize the core and prevent any arching or sagging in the lower back.</p> <p>6.2.2 Exhale – Lowering the Body: Lowering the Body: Exhale and slowly bend the elbows, lowering the upper body toward the ground. Keep the elbows close to the sides of the body to concentrate the effort on the triceps. Chest Position: Lower the chest toward the ground, but avoid touching the floor. Keep a distance of approximately 23 cm from the ground to increase tension on the triceps. Spinal Extension: Maintain a neutral spine, avoiding any forward tilting of the head or tucking of the chin. Keep the neck in a neutral position. Core Engagement: Tighten the core to avoid any excessive arching or sagging in the lower back.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
6.2.3 Inhale – Push Back to Start Position: Push-Up: Inhale and use the strength of the triceps to push the upper body back to the plank position, keeping the elbows close to the body and controlling the movement, avoiding relying on momentum. Arm Extension: Extend the arms fully, but avoid locking the elbows to prevent unnecessary pressure on the joints. Balance and Stability: Maintain proper body alignment and core engagement to prevent any rocking or wobbling.	
6.4 Repetitions: Perform 12 repetitions.	
6.5 Breathing Guidance: Inhale: Inhale at the start of the movement and when pushing back to the start position to stabilize the exercise. Exhale: Exhale while lowering the body to maintain control of the core and triceps. Steady Breathing: Maintain steady breathing throughout the movement to align with the rhythm of the exercise.	
6.6 Key Movement Tips: Elbows Close: Always keep the elbows close to the body to focus on the triceps and prevent shoulder compensation. Core Activation: Continuously engage the core to avoid arching or sagging in the lower back, ensuring the stability of the movement. Slow and Controlled: Avoid fast movements. Instead, focus on slow control to maximize triceps contraction and endurance, ensuring fluidity and elegance in the exercise.	
7. Plank Exercise	
Objective: The plank exercise primarily strengthens the core muscles, particularly the abdomen, back, and glutes, while also contributing to shoulder and leg stability. It enhances overall body control, endurance, and posture.	
7.1 Starting Position	
7.1.1 Arm Position: Forearm Support: Place both forearms flat on the ground, with the elbows directly beneath the shoulders, ensuring that the elbows and shoulders are in a straight line. Hand Position: Place your hands flat on the ground or interlock them. Spread your fingers naturally and ensure the palms fully touch the ground for support.	

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
7.1.2 Body Alignment: Head and Spine Alignment:	Ensure that your head is aligned with your spine. Keep the neck neutral, looking slightly down at the floor, avoiding looking up or down. Spinal Extension: Maintain a straight line from the head to the heels, without any curvature in the back. Ensure the spine is naturally extended. Hip Position: Ensure that your hips do not rise or sag. They should be aligned with your back and legs in the same horizontal plane. Leg Position: Keep your legs straight with feet together and toes touching the floor, slightly bending them. Engage your thigh muscles to avoid bending the knees.
7.1.3 Core Activation: Tighten Abdomen:	Inhale deeply and tighten the abdominal muscles to maintain a neutral spine.
7.2 Exercise Steps	
7.2.1 Inhale Preparation:	Take a deep breath, tightening the abdomen and glutes, preparing to enter the plank position.
7.2.2 Exhale – Entering Plank Position:	Arm Support: Support your body with your forearms and toes, ensuring that the forearms and elbows are parallel to the shoulders, with legs straight and toes on the floor. Avoid bringing your shoulders close to your ears—let them naturally sink down. Core and Glute Control: Tighten the glutes and core, ensuring a neutral pelvis and straight spine.
7.2.3 Maintain the Position and Breathe:	Maintain Stability: Hold the plank position, ensuring the spine remains extended naturally and avoiding any back curvature. Steady Breathing: Continue breathing deeply and evenly, tightening the abdomen slightly with each exhale. Check Shoulder, Back, and Hip Position: Ensure the shoulders, back, and hips are aligned on the same horizontal plane to maintain proper body posture.
7.3 Duration:	
Beginners:	Hold for 40 seconds, gradually increasing as you build strength.
Advanced:	Hold for 60-90 seconds.
7.4 Breathing Guidance:	Inhale to stabilize the spine and tighten the core.



TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Exhale to maintain control throughout the plank. Keep breathing steady to prevent any unnecessary tension in the neck or shoulders.</p> <p>7.5 Key Tips: Alignment: Always keep your body in a straight line from head to toe to maximize core engagement. Control: Avoid letting your hips sag or rise to maintain body stability. Engagement: Focus on engaging the core, glutes, and thighs throughout the exercise to maintain proper alignment and prevent fatigue.</p> <p>Music for Strength Training</p> <p>Introductory Music:</p> <p>Choose tracks with a moderate tempo and strong sense of progression to help students ease into their workout. For example, <i>"Titanium"</i> by David Guetta is a good option to gradually build momentum and set the tone for the session.</p> <p>High-Intensity Segment Music:</p> <p>Select high-tempo, powerful tracks to match the intensity of the workout. Songs like <i>"Stronger"</i> by Kanye West, <i>"Work Bitch"</i> by Britney Spears, or any popular EDM tracks such as <i>"Animals"</i> by Martin Garrix can help energize and push students through the more challenging parts of the training.</p> <p>Core and Endurance Segment Music:</p> <p>For core exercises and endurance training, opt for songs with a slightly slower tempo but still energetic, to help maintain focus and rhythm. Tracks like <i>"Lose Yourself"</i> by Eminem or <i>"Can't Hold Us"</i> by Macklemore &amp; Ryan Lewis are perfect choices for maintaining concentration and sustaining energy throughout the session.</p> <p>Movement Description and Instructions: In this activity, the instructor guides students to experience the dynamic changes in walking and running through the concept of "sinking" the pelvis. Below is a detailed breakdown and guidance for the movement, aiming to help students mentally construct a clear image of the actions:</p>
Activity 2:	Starting Position:

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Walking and Running	Students stand with their feet shoulder-width apart, maintaining a natural spinal alignment and relaxed shoulders.
Exercises with "Sinking" Pelvis	Encourage students to relax their jaws and shoulders, with their arms hanging naturally by their sides, feeling the body's center of gravity sinking into the pelvic area.
Activity 3: Joint Mobility	Establishing Awareness of the "Sinking" Pelvis:
Exercises for the Spine	<p>Guide students to focus on the sensation of the pelvis sinking (Dropping of the Pelvis). Slightly bend the knees to allow the center of gravity to gradually lower into the pelvic area. This technique helps students enhance the sense of strength and fluidity in their movements.</p> <p>Remind students that the pelvis serves as the driving force during walking and running, helping stabilize the center of gravity and control the flow of movement.</p> <p>Walking Experience:</p> <p>Step: Begin with slow steps, ensuring each step is driven by the sinking and pushing of the pelvis, allowing the legs to move naturally in line with the pelvis.</p> <p>Rhythm: Walk at a moderate pace, maintaining pelvic stability, and using subtle adjustments from the hip and abdominal muscles to maintain balance. Each step should be light, rhythmic, and infused with the sense of downward power.</p> <p>Running Practice:</p> <p>Adjusting the Rhythm: Gradually introduce varying step lengths and running speeds, encouraging students to experience the acceleration of rhythm.</p> <p>Pelvic Control: Remind students to maintain the sinking pelvis even while running, avoiding excessive leaning forward or backward. The stable pelvis will help propel the legs powerfully forward, improving fluidity and control of the movement.</p> <p>Speed Variation: Alternate between jogging and sprinting, allowing</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>students to experience how the sinking pelvis and center of gravity control vary with different speeds. Encourage them to maintain a stable, light step while consistently sensing the leading role of the pelvis.</p> <p>Instructor Guidance and Feedback:</p> <p>As the instructor moves around the classroom, observe students' execution of the movement, particularly whether the pelvis is sinking correctly and if the center of gravity is stable during walking and running.</p> <p>Through subtle demonstrations and adjustments, help students find the most comfortable pelvic position and master pelvic control at different speeds.</p> <p>Music Recommendations for "Sinking Pelvis" Walking and Running Exercises:</p> <p>Walking Exercise (Moderate Tempo, Focus on Stability and Control):</p> <p><i>"Another One Bites the Dust"</i> by Queen</p> <p>Strong rhythm and clear beats make it ideal for moderate-speed walking, helping students feel the stability of their steps and the power generated by the sinking pelvis.</p> <p><i>"Smooth Criminal"</i> by Michael Jackson</p> <p>Tight rhythm with a fluid groove, perfect for guiding students in a walking motion that combines lightness and stability.</p> <p><i>"Don't Start Now"</i> by Dua Lipa</p> <p>Dance-like style with a clear and moderate tempo, ideal for students to maintain fluidity in their movements while focusing on pelvic sinking.</p> <p>Jogging Practice (Light Rhythm, Focus on Fluidity):</p> <p><i>"Can't Stop the Feeling!"</i> by Justin Timberlake</p> <p>Bright tempo and uplifting melody make it great for light jogging, encouraging students to maintain pelvic sinking while keeping the steps springy and rhythmic.</p> <p><i>"Happy"</i> by Pharrell Williams</p> <p>Upbeat and dynamic, perfect for slightly faster running while maintaining</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>pelvic sinking and step balance.</p> <p><i>"Uptown Funk"</i> by Mark Ronson ft. Bruno Mars</p> <p>Prominent beat and strong groove, ideal for controlling rhythm during jogging practice, helping students feel the role of pelvic sinking in varying paces.</p> <p>Sprinting (Faster Tempo, Focus on Explosive Power and Control):</p> <p><i>"Eye of the Tiger"</i> by Survivor</p> <p>High-energy tempo is perfect for brief sprints, helping students increase explosive power while keeping the pelvis in a stable, controlled position.</p> <p><i>"Stronger"</i> by Kanye West</p> <p>Strong beats and rhythm, ideal for fast-paced running, allowing students to experience how pelvic sinking supports power generation during sprints.</p> <p><i>"Born to Run"</i> by Bruce Springsteen</p> <p>Suitable for extended high-speed running, helping students maintain pelvic sinking while experiencing smooth rhythm and control during the run.</p> <p>These music selections should help reinforce the sense of rhythm and control throughout the walking and running exercises, supporting the focus on pelvic sinking and its dynamic role in the movements.</p> <p>Action Description and Instruction: This activity aims to enhance students' flexibility and independent control over the various parts of the spine through a series of "Isolation Movements" and "Flat Back" and "Spinal Roll" exercises. The teacher will break down the movements, helping students develop a clear mental image of each action, allowing them to perceive and control each part of the body more effectively.</p>
Activity 3: Joint Mobility Exercises for the Spine	<p>Isolation Movements: The focus of isolation movements is to allow students to independently control the movement directions and shape changes of the head, ribcage, and pelvis. The following are detailed instructions for each movement:</p>
Activity 4: Knee Bending,	<p>1.1 Head: - Side-to-side Rotation: Have students keep the head stable and slowly turn it to the left, keeping the gaze forward, feeling the neck's</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Stretching, and Leg Lifting Exercises	<p>extension. Then, turn the head to the right and repeat. Perform 7 times on each side at a slow pace. - Up-and-Down Movement: Nod the head slowly, bringing the chin toward the chest, then slowly raise the head with the chin slightly lifted. Repeat 8 times, controlling the rhythm and maintaining natural neck extension. - Side-Tilt: Tilt the head slowly to the left, bringing the ear toward the shoulder, feeling the stretch along the side of the neck, then repeat on the right side. Perform 5 times on each side at a slow pace. - Neck Circles: Relax the neck and slowly rotate it clockwise for one full circle, then counterclockwise. Keep the breath steady. Repeat 7 times at a controlled pace.</p> <p>1.2 Ribcage: - Forward and Backward Movement: Push the ribcage forward, feeling the chest open, then retract the ribcage, experiencing the expansion of the back. Perform 8 times at a slow pace. - Side-to-Side Movement: Push the ribcage to the left, keeping the waist stable, feeling the side extension, then repeat on the right side. Perform 6 times on each side. - Square Movement: Move the ribcage sequentially forward, right, backward, and left to form a square path. Perform 5 times on each side. - Circular Movement: With the upper body stable, move the ribcage in a slow, controlled clockwise and counterclockwise circle to enhance ribcage flexibility. Perform 5 times on each side.</p> <p>1.3 Pelvis: - Forward and Backward Movement: Push the pelvis forward, feeling the stretch in the lower abdomen, then retract the pelvis to bring the lower back close to the body. Perform 7 times, maintaining smooth movement. - Side-to-Side Movement: Move the pelvis to the left and then to the right, keeping the knees and toes forward to enhance pelvic mobility. Perform 7 times. - Square Movement: Move the pelvis sequentially forward, left, backward, and right to form a square, feeling the pelvis's support in all four directions. Perform 5 times. - Circular Movement: Move the pelvis in circles around the hips, performing clockwise and counterclockwise circles to enhance the smooth control of the pelvis. Perform 5 times. - Figure Eight</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Movement: Use the pelvis as a pivot, tracing a horizontal "8" shape, to enhance the connection between the hips and lower back. Perform 5 times.</p> <p>Flat Back and Spinal Roll: The exercises focusing on Spinal Roll and Flat Back aim to improve spinal fluidity and help students better experience the segmental extension of the spine from head to tailbone. Detailed instructions for each exercise are as follows:</p> <p>2.1 Spinal Roll: - Downward Roll (8 Counts): Begin by relaxing the head, and then sequentially roll down the spine, feeling each segment of the spine extend as the shoulders, thoracic vertebrae, and lumbar vertebrae move downward. Continue for 8 counts until the arms naturally hang down and the fingertips touch the floor or near it. Perform 5 repetitions. - Upward Roll (8 Counts): Starting from the tailbone, roll the spine upward, extending the lumbar vertebrae, thoracic vertebrae, and shoulders, followed by the head lifting to return to a standing position. Vary the count speed with 4 counts, 2 counts, etc., to practice spinal control. Perform 5 repetitions.</p> <p>2.2 Upward Stretch and Forward Bend: Raise the arms upward while keeping the spine straight, then begin to bend forward from the hips, maintaining a neutral spine position. This exercise enhances control and flexibility in the lower back. Keep the knees slightly bent to avoid excessive pressure. Perform 8 repetitions, maintaining a smooth motion.</p> <p>2.3 Plie and Straighten Legs: In the forward bend with a flat back, slowly bend the knees, lowering the center of gravity, then slowly straighten the knees, feeling the extension along the back of the legs and the support in the lower back. Perform 8 repetitions, ensuring stability in each position.</p> <p>2.4 Downward Forward Stretch: Tilt the upper body slightly downward and reach both hands forward toward the floor to extend the spine. Feel the stretch along the back and lower back, ensuring the knees remain slightly bent to avoid strain. Hold for 7 seconds and repeat 8 times.</p> <p>Through these exercises, students will develop a finer awareness of the subtle movements in the spine and pelvis, enhancing both the</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	expressiveness and coordination of their dance movements.
	Recommended Music for Each Exercise:
	Isolation Movements: These require a clear beat and slow tempo to allow for gradual movement breakdown.
	"Breathe" by Télépopmusik
	"Royals" by Lorde
	"Gravity" by John Mayer
	Spinal Roll: This exercise benefits from smooth, flowing music with a rhythmic feel to facilitate the segmental extension of the spine.
	"River Flows in You" by Yiruma
	"Skinny Love" by Bon Iver
	"Stay With Me" by Sam Smith
	Upward Stretch and Forward Bend: These exercises require steady tempo and rhythm to help students focus on the extension of the upper body and the support in the back.
	"Clair de Lune" by Debussy
	"Fix You" by Coldplay
	"Let Her Go" by Passenger
	Plie and Straighten Legs: This exercise benefits from rhythmic music to enhance power and control during the movements.
	"Rolling in the Deep" by Adele
	"Shape of You" by Ed Sheeran
	"Can't Hold Us" by Macklemore & Ryan Lewis
	Downward Forward Stretch: For this stretch, soothing music is recommended to create a relaxed atmosphere, helping students to release muscle tension and extend their bodies.
	"Thinking Out Loud" by Ed Sheeran
	"Hallelujah" by Jeff Buckley
	"Unchained Melody" by The Righteous Brothers
	These music selections provide suitable atmosphere and rhythm for each

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	specific exercise, helping students better control power, extension, and flow during their practice.
	Description and Instructions:
	This activity aims to help students develop leg control, spinal mobility, and body coordination through a combination of exercises involving “Plié (knee bending), Stretching, and Leg Lifting.” The instructor will break down the movements in detail, enabling students to form a clear mental image of the actions through textual descriptions.
Activity 4: Knee Bending, Stretching, and Leg Lifting Exercises	Starting in Parallel First Position: Preparation: Students begin by standing in first position with their feet parallel, toes slightly turned out, and heels together. The arms hang naturally by the sides of the body. The spine is extended, with the core gently engaged, maintaining balance.
Activity 5: Leg Swing and High Leg Lift Exercises	Plié (Knee Bending): Plié: Slowly bend the knees while keeping the feet parallel. Allow the pelvis to sink down, maintaining a stable center of gravity. Ensure that the knees align with the toes, and the feet remain flat on the floor. Grand Plié (Deep Knee Bend): Continue bending the knees, lowering the body further, while maintaining a straight back. Feel the strength in the thighs and core. Avoid lifting the heels, ensuring stable support from both feet. Repeat the plié movement seven times, alternating between parallel right foot, parallel left foot, turned-out right foot, and turned-out left foot. Spinal Roll Down and Leg Extension: Spinal Roll Down: Begin by relaxing the spine segment by segment, rolling down from the head, allowing the upper body to naturally fall, with the arms hanging loosely, and the knees slightly bent. Hold the position: Pause briefly at the lowest point, feeling the extension and relaxation of the spine. Knee Bend and Leg Extension: Slightly bend the knees, then extend the



TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>legs, using the strength of the thighs to stabilize the body.</p> <p>Spinal Roll Up: Reverse the movement by slowly restoring the spine to an upright position, segment by segment, beginning with the lumbar vertebrae, followed by the thoracic vertebrae, shoulders, and head, returning to the initial standing position.</p> <p>Forward Stretch, Plié, Pointing the Foot, Merging, and Quick Stretches:</p> <p>Forward Stretch: Extend one leg forward, placing the toes on the ground, while maintaining a long spine.</p> <p>Plié: While stretching, slightly bend the knee, lowering the center of gravity, and stabilize the legs.</p> <p>Point (of the Foot): Point the toes of the extended leg on the ground, keeping the foot taut, then return to the original position.</p> <p>Merging: After pointing, bring the foot back to the starting position.</p> <p>Quick Stretches: Perform two quick stretches with the same leg, pointing the toes each time, demonstrating smoothness and agility.</p> <p>Repeat the sequence five times, alternating between side and forward extensions.</p> <p>Leg Lifting Forward and Sideways:</p> <p>Front Leg Lift: Start from the standing position and slowly raise the right leg to the front, keeping the knee straight and toes pointed. Maintain a stable pelvis and upright torso during the lift.</p> <p>Side Leg Lift: After returning to the standing position, lift the same leg sideways, keeping the knee straight and toes pointed. Be mindful not to tilt the hips outward, keeping the pelvis in a neutral position.</p> <p>Repeat the sequence: five front leg lifts, five side leg lifts, alternating between “front, side, front, side” lifts.</p> <p>Glossary and Notes:</p> <p>Plié: A fundamental ballet movement where the knees bend, enhancing leg strength and lower body control. It is widely used as a transitional movement across various dance styles.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
<p>Grand Plié: A deeper knee bend that lowers the body's center of gravity further, activating leg muscles and core control more intensively.</p> <p>Spinal Roll Down: A movement where the spine is relaxed segment by segment, helping to increase spinal flexibility and aid in relaxation.</p> <p>Spinal Roll Up: A reverse movement that restores the spine to an upright position, helping dancers regain fluidity and control in spinal movements.</p> <p>Forward Stretch: Extending one leg forward, helping to increase flexibility and leg mobility.</p> <p>Point (of the Foot): Pointing the toes to the ground, maintaining a taut foot, commonly used to finish or transition between dance movements.</p> <p>These detailed instructions and explanations of terms help students create clear mental images of each action, improving both the effectiveness and comprehension of their practice.</p> <p>Music Recommendations for Each Movement:</p> <p>Plié and Grand Plié:</p> <p>Plié exercises require a steady rhythm and gentle beats to help students maintain control and strength during both the descent and ascent phases.</p> <p>Recommended Music:</p> <p>"Set Fire to the Rain" by Adele: Moderate rhythm with emotional depth, helping students find rhythm and strength in plié exercises.</p> <p>"Summertime Sadness" by Lana Del Rey: Elegant melody and slow pace, perfect for deep plié practice to help students stabilize during the descent.</p> <p>"All of Me" by John Legend: Soft yet flowing rhythm, ideal for slow plié exercises, focusing on grace and control.</p> <p>Spinal Roll Down and Spinal Roll Up:</p> <p>These movements require soft and flowing music to guide the students through the segment-by-segment relaxation and restoration of the spine.</p> <p>Recommended Music:</p> <p>"River Flows in You" by Yiruma: This piano piece is gentle and flowing, perfect for spinal roll-down exercises, helping students focus on the</p>	

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements
<p>segmental extension of the spine.</p> <p>"Someone Like You" by Adele: Smooth and emotional melody, ideal for guiding the delicate movements of spinal rolling.</p> <p>"Clair de Lune" by Debussy: A classical piano piece, perfect for slow spinal roll exercises, assisting students in finding extension and fluidity.</p> <p>Forward Stretch, Plié, Point, Merging, and Quick Stretches:</p> <p>These exercises require clear beats and strong rhythm to help students transition smoothly between stretching, merging, and rapid movements.</p> <p>Recommended Music:</p> <p>"Shape of You" by Ed Sheeran: The rhythmic pulse of this song fits well for forward stretches and quick movements, helping students find the rhythm between pointing the toes and quick stretches.</p> <p>"Havana" by Camila Cabello: A vibrant and rhythmic song that adds a Latin flair to forward stretches and point movements.</p> <p>"Can't Stop the Feeling!" by Justin Timberlake: A lively and upbeat track that helps maintain agility and rhythm during quick stretches and merging movements.</p> <p>Front and Side Leg Lifts:</p> <p>Leg lifts require a steady, light rhythm to ensure elegance, strength, and extension in the movements.</p> <p>Recommended Music:</p> <p>"Thinking Out Loud" by Ed Sheeran: A calm and steady melody, perfect for maintaining fluidity and elegance during leg lifts.</p> <p>"Royals" by Lorde: A slow, strong rhythm that complements the stability and control needed for front and side leg lifts.</p> <p>"Stay With Me" by Sam Smith: A smooth, moderate tempo track that helps maintain balance and extension during leg lifts.</p> <p>These music selections can guide students through each movement, helping them maintain rhythm and control, ultimately enhancing the overall effectiveness of their practice.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Action Description and Instructions:</p> <p>This activity aims to enhance students' leg flexibility, strength control, and the smoothness of their movements through a combination of "Leg Swing" and "High Leg Lift" exercises. The instructor will provide a detailed breakdown of the movements, guiding students to mentally construct clear images of each action through verbal instructions.</p>
Activity 5: Leg Swing and High Leg Lift Exercises	<p>Movement Steps:</p> <p>1.1. Leg Swing:</p> <p>Leg Swing Practice (3 repetitions per leg):</p> <p>Students stand with feet parallel, hip-width apart. Maintaining an upright and stable posture, the right leg is swung forward to hip height, then controlled and swung backward, using the hip to guide the movement.</p>
Activity 6: Reverse Step Combination Practice (Pas de Bourrée)	<p>After completing three repetitions with the right leg, switch to the left leg and repeat.</p> <p>Light Walk:</p> <p>After completing the leg swings, students should quickly adjust their steps and briskly walk a few steps forward, maintaining a relaxed and natural rhythm.</p> <p>Leg Swing Repetition:</p> <p>Returning to the starting position, students alternate swinging each leg, completing three repetitions. This exercise helps students develop awareness of relaxation and strength control during the leg swing.</p> <p>1.2. High Knee Lift:</p> <p>Front High Knee Lift:</p> <p>As students step forward, they lift the right knee to waist height, ensuring the thigh is parallel to the ground. The upper body should remain upright, the core engaged, and the body should avoid tilting forward. After maintaining balance, the foot is returned to the ground, and the left leg follows with the same movement.</p> <p>Repetition of Front High Knee Lifts:</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Students complete multiple repetitions of this action, ensuring consistent rhythm and coordination.</p> <p>1.3. Side High Leg Lift:</p> <p>Side High Leg Lift:</p> <p>Starting from a standing position, the right leg is slowly lifted to the side, reaching a height approximately level with the hip, keeping the knee extended and the toes pointed. The upper body should remain stable without leaning or wobbling. After lowering the right leg, the left leg is lifted similarly to complete the side leg lift.</p> <p>Side Control:</p> <p>During the side lift, students should focus on stabilizing the pelvis and controlling the leg, ensuring that each side lift is smooth and natural.</p> <p>1.4. Back Leg Lift:</p> <p>Back High Leg Lift:</p> <p>Starting from a standing position, the right leg is slowly lifted backward, keeping the knee straight and the toes pointed. The upper body should lean slightly forward to balance the back leg lift, maintaining a long back. After lowering the right leg, repeat the movement with the left leg.</p> <p>Back Lift Control:</p> <p>Students should focus on the power from the back of the leg, avoiding excessive forward lean of the upper body, ensuring balance throughout the movement.</p> <p>2. Terminology Translation and Explanations:</p> <p>Leg Swing: A movement where the leg swings freely at the hip joint, typically moving from one side to the other, aimed at increasing flexibility and fluidity in the legs.</p> <p>Front High Knee Lift: A movement in which the knee is lifted to waist height, strengthening the thigh muscles and enhancing hip flexibility.</p> <p>Side High Leg Lift: A movement where the leg is lifted to the side, targeting the control and flexibility of the outer thigh and the hip.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Back Leg Lift: A movement in which the leg is lifted backward, typically used to strengthen the posterior leg muscles and improve body balance. These breakdowns and detailed descriptions will help students mentally visualize each movement, allowing them to master leg swinging and lifting techniques, ultimately improving their overall coordination and control.</p> <p>3. Music Recommendations for Each Exercise:</p> <p>3.1. Leg Swing:</p> <p>The leg swing exercise requires a relaxed and smooth rhythm, helping students establish a natural swinging movement and rhythmic flow.</p> <p>Recommended Music:</p> <p><i>“Get Lucky” by Daft Punk</i>: The rhythmic beat is ideal for leg swing practice, encouraging students to find a relaxed pace while swinging their legs.</p> <p><i>“Valerie” by Mark Ronson ft. Amy Winehouse</i>: The relaxed rhythm and clear beat create an enjoyable atmosphere for leg swings.</p> <p><i>“Happy” by Pharrell Williams</i>: This upbeat track encourages students to relax and find a natural flow during the swinging motion.</p> <p>3.2. Front High Knee Lift:</p> <p>The front high knee lift requires a powerful rhythm to support students in maintaining control and fluidity while lifting the leg.</p> <p>Recommended Music:</p> <p><i>“Uptown Funk” by Mark Ronson ft. Bruno Mars</i>: The strong beats help students maintain energy and rhythm while performing high knee lifts.</p> <p><i>“Stronger” by Kanye West</i>: The powerful drums and rhythm are well-suited for front high knee lifts, encouraging students to maintain strength throughout the movement.</p> <p><i>“Don’t Stop the Music” by Rihanna</i>: This energetic rhythm helps students sustain smooth, powerful movements during the high knee lift.</p> <p>3.3. Side High Leg Lift:</p> <p>Side high leg lifts require a more stable and controlled rhythm to help students maintain balance while lifting the leg.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Recommended Music:</p> <p><i>"Royals" by Lorde:</i> The steady rhythm and distinctive melody help maintain control and balance during the side leg lifts.</p> <p><i>"Rolling in the Deep" by Adele:</i> With its stable beat and elegant melody, this song supports students in keeping a consistent rhythm and control during side leg lifts.</p> <p><i>"Stay with Me" by Sam Smith:</i> The gentle rhythm enhances the stability and extension required during side leg lifts.</p> <p>3.4. Back Leg Lift:</p> <p>The back leg lift requires slow and flowing music to help students maintain control, extension, and grace throughout the movement.</p> <p>Recommended Music:</p> <p><i>"Thinking Out Loud" by Ed Sheeran:</i> This soft, flowing melody supports graceful and smooth back leg lifts, helping students maintain elegance and fluidity.</p> <p><i>"Gravity" by John Mayer:</i> The slow, flowing rhythm is ideal for back leg lifts, guiding students to focus on balance and extension.</p> <p><i>"Clair de Lune" by Debussy:</i> The soft piano melody suits slow back leg lifts, encouraging students to find balance and elegant extension in their movements.</p> <p>The selected music for each movement helps guide students to find suitable rhythms, enhancing the overall fluidity and expressiveness of the leg swing and lift exercises.</p> <p>Action Description and Guidance: This activity aims to help students master the fluidity of steps, rhythm control, and direction changes through various types of "Reverse Step (Pas de Bourrée)" combinations. The following detailed action descriptions will assist students in visualizing the movements in their minds through textual guidance.</p>
Activity 6:	1. Action Steps:
Reverse Step	1.1. Cross Reverse Step (Cross Pas de Bourrée):

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
Combination Practice (Pas de Bourrée)	Right-side Reverse Step: Start from a standing position, lift the right foot slightly to the side, then cross the right foot behind the left foot, followed by stepping the left foot to the side, and finally bringing the right foot back to the starting position.
Skill Progression Framework	<p>Left-side Reverse Step: Repeat the same action, crossing the left foot behind the right foot, stepping the right foot to the side, and finally bringing the left foot back to the standing position.</p> <p>Rhythm Control: Maintain a light and flowing step when performing the cross reverse steps, focusing on the alternating and coordinated movement of the feet to ensure smoothness in the action.</p> <p>1.2. Outward Turn Reverse Step (Outward Turn Pas de Bourrée):</p> <p>Right-side Outward Turn: Begin from a standing position, step the right foot to the side, then cross the left foot behind the right foot, while turning the body to the right. Finally, step the right foot forward to complete the rotation and return to the standing position.</p> <p>Left-side Outward Turn: Begin with the left foot stepping to the side, followed by crossing the right foot behind the left foot, and turning the body to the left. Finish by stepping the left foot forward to complete the rotation.</p> <p>Body Control: Focus on maintaining a stable center of gravity while rotating to avoid losing balance. The rhythm should be slow and controlled, ensuring the stability and fluidity of the turn.</p> <p>1.3. Repeat Combination:</p> <p>Alternating Cross Reverse Step and Outward Turn Reverse Step: After completing the right and left outward turns, return to the cross reverse step, repeating it once on each side.</p> <p>Switching Rhythm: As the movement becomes more familiar, try to gradually increase the rhythm, enhancing the flexibility and fluidity of the movements.</p> <p>1.4. Side Step and Switch:</p> <p>Side Step: Begin from the standing position and step the right foot lightly to</p>



TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>the side, followed by quickly bringing the left foot to join. Maintain a lively pace and ensure the steps flow seamlessly.</p> <p>Switch Step: After completing the right-side step, switch to the left side by stepping with the left foot first, followed by the right foot.</p> <p>Fluidity: Maintain rhythmic flow and consistency in the side steps and switches, ensuring each step transitions smoothly.</p> <p>1.5. Three-Step Turn (Three-Step Turn):</p> <p>Right Turn Three-Step Turn: Start by stepping the right foot to the side, initiating the turn, then step the left foot to the side to continue the rotation. Finally, place the right foot on the ground to complete a full circle turn and return to the standing position.</p> <p>Left Turn Three-Step Turn: Start by stepping the left foot to the side, followed by the right foot, and complete the turn with the left foot, returning to the standing position.</p> <p>Control and Stability: Maintain balance throughout the three-step turn, ensuring each step is controlled to avoid imbalance. Keep the upper body upright to ensure graceful rotation.</p> <p>2. Terminology Translation and Annotations:</p> <p>Reverse Step (Pas de Bourrée): A ballet term referring to a quick, small three-step movement, often used as a linking step between actions.</p> <p>Reverse steps can include variations such as cross or outward turns, enhancing the fluidity and lightness of the movements.</p> <p>Cross Reverse Step (Cross Pas de Bourrée): A form of the reverse step where the feet cross and move quickly in a light manner, commonly used for quick position changes.</p> <p>Outward Turn Reverse Step (Outward Turn Pas de Bourrée): A reverse step with a rotation, combining a reverse step with a turn to enhance the dynamic movement of the dance.</p> <p>Side Step (Side Step): A step moving sideways, enhancing the continuity and ease of movement between steps.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p>Three-Step Turn (Three-Step Turn): A three-step turn used for quick direction changes, while maintaining the continuity and stability of the movements.</p> <p>These detailed action instructions and terminology explanations help students visualize the movements clearly in their minds, allowing them to better master the rhythm and techniques of the reverse step combination practice.</p> <p>3. Recommended Music for Each Major Action:</p> <p>3.1. Cross Reverse Step (Cross Pas de Bourrée):</p> <p>The cross reverse step requires a light and rhythmic music style to assist students in maintaining fluidity and lightness in their steps.</p> <p>Recommended Music:</p> <p><i>"Cheap Thrills"</i> by Sia: The distinct rhythm is perfect for practicing cross reverse steps, helping students maintain the tempo and fluidity of the movements.</p> <p><i>"Treasure"</i> by Bruno Mars: A lively retro rhythm, ideal for maintaining a smooth and light pace during the cross reverse step practice.</p> <p><i>"Walking on Sunshine"</i> by Katrina and the Waves: The upbeat rhythm and energetic vibe are perfect for cross reverse steps, helping students find a relaxed tempo.</p> <p>3.2. Outward Turn Reverse Step (Outward Turn Pas de Bourrée):</p> <p>The outward turn reverse step requires music with a slightly slower rhythm and a melodic feel to help students maintain stability and fluidity while turning.</p> <p>Recommended Music:</p> <p><i>"Shape of My Heart"</i> by Sting: A strong melody and stable rhythm suitable for the outward turn reverse step, helping students maintain grace and control.</p> <p><i>"Perfect"</i> by Ed Sheeran: The gentle melody and light beat help in maintaining the fluidity and stability of the outward turn reverse step.</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements	
	<p><i>"Beneath Your Beautiful"</i> by Labrinth ft. Emeli Sandé: The soft rhythm is ideal for outward turns, allowing students to find a smooth rhythm during the movement.</p>
	<p>3.3. Side Step and Switch:</p> <p>The side step and switch require music with a light, cheerful rhythm to help students maintain an energetic and flowing pace.</p> <p>Recommended Music:</p> <p><i>"Can't Stop the Feeling!"</i> by Justin Timberlake: A joyful rhythm that supports the lively and seamless transitions in side step and switch movements.</p> <p><i>"Valerie"</i> by Mark Ronson ft. Amy Winehouse: A retro energetic rhythm that helps with the smooth transitions in the side step and switch steps.</p> <p><i>"Rather Be"</i> by Clean Bandit ft. Jess Glynne: A lively and upbeat melody that suits the side step practice, ensuring a smooth and natural flow.</p>
	<p>3.4. Three-Step Turn (Three-Step Turn):</p> <p>The three-step turn requires smooth and slightly soft music to help students find balance, control, and elegance in their turns.</p> <p>Recommended Music:</p> <p><i>"Somewhere Only We Know"</i> by Keane: The soft melody and gentle rhythm are perfect for the three-step turn, helping students maintain balance and grace.</p> <p><i>"Dreams"</i> by Fleetwood Mac: A retro and flowing rhythm suitable for three-step turn practice, enhancing stability during rotation.</p> <p><i>"Gravity"</i> by John Mayer: The gentle, flowing rhythm complements the smoothness and elegance required in the three-step turn.</p> <p>These music selections provide appropriate rhythmic support for each reverse step combination, assisting students in finding the right tempo, lightness, and control during movement transitions and rotations.</p> <p>Beginner Level: In the initial stage (Cognitive Stage), students will perform the movements at a slower pace to focus on understanding the fundamental elements and requirements of the actions. During this phase,</p>

TABLE 25 (Continued)

Weeks 3-4: Deepening the Understanding of Modern Dance Principles and Expressive Movements
<p>students will gradually improve the accuracy and coordination of the movements through repeated practice, while concentrating on correct execution and correcting errors.</p> <p>Advanced Level: In the later stage (Associative Stage), students will be able to execute the movements at a higher speed, with the actions becoming more fluid and automatic. Students will demonstrate clear dynamic expressions of the movements and will be able to guide peers in demonstrations during the class. At this stage, students will further enhance their understanding of motor skills through supportive reasoning (such as associative practice) and will establish clear links between different movement elements and movement vocabulary.</p>

TABLE 26 Weeks 5-6 Finalized Version of the Modern Dance Course

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
Objectives:	<p>Students will be able to identify similarities and differences between jazz dance and modern dance.</p> <p>Students will demonstrate shared movement vocabulary between jazz and modern dance, including:</p> <p>Dropping of the pelvis: The natural descent of the pelvis in dance movements, often used to create a sense of weight and flow.</p> <p>Articulation of the spine: Emphasizing the flexibility and fluidity of the spine, dancers showcase independent movement of different sections of the spine through various poses and motions.</p> <p>Plié: A fundamental movement in ballet, referring to the bending of the knees while maintaining the feet in a basic position, which may be parallel or turned out.</p> <p>Tendu: A ballet term referring to extending one foot from its basic position to a new location, while keeping the toes in contact with the floor.</p> <p>Dégagé: A ballet movement in which the foot is lightly lifted from the floor and rapidly extended to a new position.</p> <p>Leg swings: A movement in which one leg swings forward and backward or side to side, typically used to enhance flexibility and control in the legs.</p> <p>Grand battement: A ballet movement in which the leg is raised quickly and high, then lowered, often used to showcase leg strength and flexibility.</p> <p>Pas de bourrée: A basic ballet step, typically used to connect other movements, consisting of three steps, with common forms including crossing and side movements.</p> <p>Students will actively engage throughout the class and work on establishing connections between jazz dance and modern dance.</p>
Course Introduction:	<p>Welcome back, dancers! You've now completed several weeks of consistent practice, and your progress is starting to show. In this fifth and sixth week, we will build on everything you've learned so far by increasing the challenge level slightly—both in physical movement and in coordination.</p> <p>Our focus remains on foundational movement training, but we will now</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>introduce longer movement combinations and more dynamic transitions. These exercises are designed to help you not only retain what you've learned, but also expand your ability to perform sequences with greater strength and clarity.</p> <p>This part of the course continues to emphasize "cumulative learning." By gradually increasing the difficulty of exercises, your bodies will adapt naturally to more demanding tasks. You may begin to notice improvements in endurance, balance, and control. The consistency of our approach—repeating and refining core movements—ensures that you are steadily building a strong technical base while avoiding overload or frustration.</p> <p>Remember: it's not about learning something new every time, but about doing the fundamentals better each time. Through continued repetition, your dance skills will become more confident and expressive, laying the groundwork for more advanced techniques in the coming weeks.</p> <p>Let's continue moving forward—together, stronger and more connected.</p>
Activity 1: Warm-Up	<p><b>Instructor's Guidance:</b></p> <p>Students are instructed to find suitable space within the classroom. The instructor will guide a slow warm-up session, followed by a joint warm-up with the teacher and students.</p>
Activity 1: Warm-Up	<i>Exercise Content:</i> Yoga Stretches (Part 1)
Activity 2: Walking and Running	<p>The following details the specific yoga stretches, including the number of repetitions and precise movement guidance:</p> <p>Inhale – Raise both arms</p>
Practice through "Dropping" the Pelvis	<p><i>Description:</i> In a standing position with feet hip-width apart, inhale as you slowly raise both arms overhead, with fingers together pointing to the ceiling.</p> <p>Keep shoulders relaxed and gently gaze upwards, following the direction of your fingers.</p> <p><i>Repetitions:</i> Repeat 4 times, feeling the chest expand.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p>Exhale – Lower arms</p> <p><i>Description:</i> Exhale slowly, lowering the arms back to your sides with fingers relaxed. Ensure the entire movement is smooth and fluid, with relaxed shoulders, avoiding any tension.</p> <p><i>Repetitions:</i> Repeat 4 times, coordinating with the upward arm movements on the inhale.</p> <p>Inhale – Forward bend to touch the ground</p> <p><i>Description:</i> As you inhale, straighten the back and slide both hands down the legs, keeping your chin slightly tucked.</p> <p><i>Exhale:</i> Continue to bend forward, reaching the hands to the floor (or touching the ankles or shins if unable to reach the floor), keeping knees slightly bent to reduce lower back pressure.</p> <p><i>Duration:</i> Hold for 25 breaths, repeat 3 times.</p> <p>Inhale – Bend knees and straighten legs</p> <p><i>Description:</i> Inhale while gently bending the knees, shifting the weight forward into the balls of the feet.</p> <p><i>Exhale:</i> Slowly straighten the legs, feeling the stretch in the back of the thighs.</p> <p><i>Repetitions:</i> Repeat 4 times, maintaining steady and controlled movements.</p> <p>Inhale – Walk hands forward into Downward-Facing Dog (Adho Mukha Svanasana)</p> <p><i>Description:</i> Inhale and walk your hands forward until forming an inverted V-shape, pushing the hips upward, feet hip-width apart, with fingers spread wide and palms flat on the ground.</p> <p><i>Exhale:</i> Stabilize the position, lengthening the back and hold for 20 deep breaths.</p> <p>Exhale – Marching in place</p> <p><i>Description:</i> Exhale as you alternately bend one knee, pressing the opposite heel toward the ground, simulating a walking movement.</p> <p><i>Repetitions:</i> Continue for 16 counts, ensuring each movement is balanced with the alternating feet while maintaining stability in the hips.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
Inhale – Press heels to the ground	
<i>Description:</i> Inhale and extend the legs, pressing the heels into the floor, stabilizing the arms and elongating the back.	
<i>Duration:</i> Hold for 5 deep breaths.	
Inhale – Perform 4 Yoga Push-Ups	
<i>Description:</i> Inhale and move into a plank position, with shoulders aligned over the wrists and the core engaged.	
<i>Exhale:</i> Lower the body by bending the elbows, keeping them close to the body, lowering to a 90-degree angle or slightly deeper.	
<i>Inhale:</i> Push back to the plank position.	
<i>Repetitions:</i> Complete 4 controlled and steady repetitions.	
Inhale – Return to Downward-Facing Dog	
<i>Description:</i> Inhale and slowly lift the hips from the plank position, returning to Downward-Facing Dog.	
<i>Duration:</i> Hold for 20 breaths.	
Inhale – Extend right leg back	
<i>Description:</i> Inhale and slowly raise the right leg, keeping the hips level and the leg parallel to or slightly above the ground.	
<i>Exhale:</i> Control the movement as you bring the right foot between your hands, moving into a lunge position.	
<i>Duration:</i> Hold for 20 breaths.	
Exhale – Deep Lunge	
<i>Description:</i> Keep the left knee on the ground, place both hands beside the right leg, and open the chest, extending the right leg into a deeper lunge.	
<i>Duration:</i> Hold for 5 deep breaths.	
Inhale – Raise right arm up	
<i>Description:</i> Inhale and slowly raise the right arm overhead, following the fingers with your gaze, keeping the shoulder open.	
<i>Exhale:</i> Lower the arm slowly back to the ground.	
<i>Duration:</i> Hold for 3 breaths per side.	



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
Inhale – Sit back on left leg	
<i>Description:</i> Exhale and shift the weight back onto the left leg, straightening the right leg with toes pointed upward, keeping the back straight.	
<i>Duration:</i> Hold for 5 deep breaths.	
Inhale – Move into Triangle Pose (Trikonasana)	
<i>Description:</i> Inhale and turn the body to the right, extending both arms. Place the left hand on the calf or ankle, and the right arm points towards the sky.	
<i>Exhale:</i> Keep the back elongated and chest open.	
<i>Duration:</i> Hold for 5 deep breaths.	
Inhale – Lower to Pigeon Pose (Kapotasana)	
<i>Description:</i> Inhale and place the right knee in front, extending the left leg straight back, maintaining level hips.	
<i>Exhale:</i> Lean forward, extending the arms, and rest the forehead on the ground.	
<i>Duration:</i> Hold for 5 deep breaths.	
Exhale – Repeat with left leg	
<i>Description:</i> Return to Downward-Facing Dog, inhale and switch legs, repeating the above movements.	
<i>Duration:</i> Hold each pose for 5 deep breaths.	
Music Recommendations for the Yoga Practice:	
These pieces of music are suggested to help students find balance, relaxation, and fluidity in their practice, creating a peaceful and focused atmosphere:	
"Weightless" by Marconi Union	
Known for its steady and slow melody, this track is believed to effectively reduce stress and relax the nervous system, making it ideal for meditation and slow yoga stretches.	
"Clair de Lune" by Debussy	
A classical piano piece with soft, smooth melodies, providing a flowing sensation to the stretches and helping students maintain coherence between breath and movement.	

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
"Ambient 1: Music for Airports" by Brian Eno	
Soft, expansive music that is ideal for creating a peaceful meditative atmosphere, helping students focus on breath and movement extension.	
"Spirit Bird" by Xavier Rudd	
This warm and deep melody with natural tones creates an atmosphere of spiritual connection, ideal for helping students find balance and extend their movements.	
"Ocean Eyes (Acoustic)" by Billie Eilish	
The gentle melody and soothing rhythm of this track are perfect for yoga stretches, especially for prolonged postures and meditation, helping students relax and release tension during movements.	
Characteristics of the Music:	
These selected tracks share a slow, fluid rhythm and gentle melodies that guide students to maintain focus and calm throughout the practice. They facilitate synchronization between breath and movement, enhancing the overall flow and relaxation of the body.	
<i>Exercise Content:</i>	
Strength Training (Part 2)	
1. Ballet Sit-Up: Detailed Breakdown of Movements	
1.1. Starting Position:	
Supine Position: Lie flat on the ground with your legs extended straight and together. The feet should be naturally engaged (the ballet "pointed toes" or "flexed feet" can be used based on the instructional needs). Place your hands lightly on the sides of your head or cross them over your chest to avoid pulling the neck with your hands.	
Core Activation: Before beginning the movement, take a deep breath and engage your abdominal muscles to feel the tension in your core area.	
1.2. Inhale – Lift the Legs:	
Leg Lift: Inhale slowly and raise both legs off the ground until they form a 45-degree angle with the floor. Keep the knees straight and the feet engaged. The	

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>legs and core should remain actively engaged.</p> <p>Abdominal Engagement: Maintain the contraction of the abdominal muscles during the leg lift, avoiding any sagging of the lower back. Control the speed to prevent excessive momentum from the legs.</p> <p>1.3. Abdominal Curl – Exhale and Lift the Upper Body:</p> <p>Curl the Upper Body: Keep the legs in the 45-degree position and use your abdominal muscles to slowly lift your upper body. The shoulder blades should lift off the ground, with the chest approaching the legs.</p> <p>Arm Control: Keep the hands lightly touching the sides of the head or crossed over the chest, avoiding pulling the neck to prevent neck strain.</p> <p>Visual Focus: Direct your gaze slightly toward the knees or feet, maintaining a neutral neck position to avoid over-flexion or arching of the neck.</p> <p>1.4. Peak Position – Inhale and Hold:</p> <p>Stabilize and Pause: Once you reach the peak of the movement, pause for a second and maintain the position with your legs suspended and upper body lifted. You should feel the contraction in the abdomen, with the legs, core, and upper body forming a "V" shape.</p> <p>Breath Control: Inhale at the peak to stabilize the core and avoid excessive expansion of the chest.</p> <p>1.5. Slowly Lower – Exhale and Control:</p> <p>Exhale and Lower: Exhale slowly and begin to lower your upper body back to the floor, maintaining control of the abdominal muscles. Ensure the shoulders lower gently, avoiding a sudden drop.</p> <p>Leg Control: Once the upper body has returned to the ground, slowly lower the legs while keeping the knees straight and feet engaged. Throughout this phase, keep the core engaged to prevent any sagging or arching of the lower back.</p> <p>1.6. Repeat Movement – Smooth Transition:</p> <p>Movement Continuity: After returning to the starting position, maintain steady breathing and engaged core muscles as you begin the next repetition of the</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>ballet sit-up. Each movement should be controlled and smooth, avoiding reliance on momentum. Perform 10-15 repetitions per set, completing 3-4 sets with 20-30 seconds rest between sets.</p> <p>1.7. Key Movement Tips:</p> <p>Continuous Core Activation: Ensure the tension in the core remains throughout the entire movement to protect the lower back and enhance the effectiveness of the exercise.</p> <p>Speed Control: Avoid rapid movements during the exercise. Control the speed of each phase to improve muscle control and endurance.</p> <p>Maintain Graceful Posture: As with ballet movements, the ballet sit-up emphasizes stability and elegance. Keep the legs extended, feet engaged, and aim for lightness and fluidity in the movements.</p> <p>2. Four-Part Core Workout Breakdown</p> <p>2.1. Upper Abdominal Curl:</p> <p>Starting Position: Lie flat on the ground with your knees bent, feet flat on the floor and hip-width apart. Place your hands lightly on the sides of your head to avoid straining the neck.</p> <p>Movement Steps:</p> <p>Inhale Preparation: Take a deep breath and engage your abdominal muscles, gently drawing the shoulder blades together.</p> <p>Exhale and Curl: Exhale as you slowly curl your upper body off the floor, raising your shoulders by about 30 degrees. Focus on looking toward your knees, maintaining a neutral neck position.</p> <p>Peak Hold: Pause at the peak of the curl, feeling the contraction in the abdominal muscles.</p> <p>Inhale and Return: Slowly inhale as you lower the upper body back to the floor, maintaining control over the shoulders and head.</p> <p>Repetitions: Perform 16 repetitions, ensuring each movement is smooth and controlled.</p> <p>2.2. Leg Raise for Lower Abdominals:</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Starting Position: Lie flat on the floor with your hands resting naturally by your sides or under your hips for support. Keep your legs straight and together.</p> <p>Movement Steps:</p> <p>Inhale Preparation: Inhale deeply, engaging your core and ensuring your lower back stays pressed to the floor.</p> <p>Exhale and Lift: Exhale as you slowly lift both legs to a 90-degree angle, keeping control over the movement to avoid relying on momentum.</p> <p>Peak Hold: Pause at the peak for a moment, feeling the contraction in the lower abdominal area.</p> <p>Inhale and Lower: Inhale as you slowly lower the legs back down, keeping the knees straight and lowering them close to the floor without touching it to continue challenging the abs.</p> <p>Repetitions: Perform 16 repetitions, keeping the movement stable and controlled.</p> <p>2.3. Alternating Leg Raises:</p> <p>Starting Position: Lie flat on the floor with your arms by your sides for support.</p> <p>Lift both legs off the floor, keeping them straight and about 10 cm off the ground.</p> <p>Movement Steps:</p> <p>Inhale Preparation: Inhale as you engage your core and press your back firmly into the floor.</p> <p>Exhale and Alternate: Exhale as you lift your right leg to about 45 degrees while keeping the left leg at 10 cm height. Maintain core engagement to control leg stability.</p> <p>Switch Legs: Inhale to return to the starting position, then exhale to raise the left leg while the right leg stays low.</p> <p>Rhythm Control: Perform 8 repetitions per leg, totaling 16 repetitions, ensuring control and avoiding momentum in each movement.</p> <p>2.4. Bent-Knee Crunch for Full Core:</p> <p>Starting Position: Lie flat on the floor, hands lightly touching the sides of your</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>head. Raise both legs and bend your knees to 90 degrees, keeping the knees aligned with your hips.</p> <p>Movement Steps:</p> <p>Inhale Preparation: Take a deep breath, keeping your core engaged and stable.</p> <p>Exhale and Curl: Exhale as you curl your upper body off the floor while gently bringing your knees toward your chest. Feel the abdominal compression.</p> <p>Peak Hold: Pause at the peak, maintaining the contraction in the abdomen and keeping the knees close to the chest.</p> <p>Inhale and Return: Slowly inhale as you return both the upper body and legs to the starting position, controlling the descent to maintain abdominal engagement.</p> <p>Repetitions: Perform 16 repetitions, focusing on fluidity and control in each movement.</p> <p>2.5. Breathing Instructions:</p> <p>Inhale: Inhale at the start of each movement to prepare the core for action and activate the abdominal muscles.</p> <p>Exhale: Exhale during the key abdominal movements, such as curling or leg raising, to enhance core contraction.</p> <p>Steady Breathing: Throughout the exercise, maintain steady, deep breaths, coordinating each breath with the movement. Avoid holding your breath.</p> <p>2.6. Key Movement Points:</p> <p>Continuous Core Engagement: Keep the abdominal muscles engaged throughout each movement to protect the lower back and maximize the effectiveness of the exercises.</p> <p>Speed Control: Perform all movements slowly and deliberately, ensuring each movement is powered by the abdominal muscles, not by momentum.</p> <p>Elegant Posture: Just like ballet, maintain elegance in posture by keeping the legs extended, feet stable, and the movements controlled.</p> <p>3. Side Twist</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Movement Objective: The Side Twist primarily targets the external obliques and the muscles of the waist, utilizing upper body rotation to enhance core stability and flexibility of the waist, while maintaining a ballet-like posture and control.</p> <p>3.1 Starting Position:</p> <p>Standing Position: Stand with feet hip-width apart, with toes naturally pointing forward. Maintain a slight bend in the knees and balance the weight evenly between the feet, avoiding locked knees.</p> <p>Arm Position: Place the hands lightly on the sides of the ears with elbows pointing outward, in line with the shoulders. Relax the shoulders downwards, maintaining an upright chest and elongated spine.</p> <p>Core Activation: Before starting the movement, take a deep breath, engage the abdominal muscles, and ensure the core is activated to prevent arching or excessive rotation in the lower back.</p> <p>3.2 Movement Steps:</p> <p>3.2.1. Inhale – Preparation:</p> <p>Breathing Control: Prior to initiating the movement, take a deep breath, feel the elongation of the spine, and activate the core to stabilize the upper body.</p> <p>3.2.2. Exhale – Rotate Upper Body:</p> <p>Rotating to One Side: As you exhale, slowly rotate the upper body to the right, keeping the lower body stable. Imagine the chest rotating along the horizontal plane, not tilting.</p> <p>Keep Shoulders Level: During the twist, ensure the shoulders remain parallel to the floor, avoiding any upward or downward movement. Gently turn the gaze in the direction of the twist to extend the movement.</p> <p>Core Control: Throughout the twist, keep the abdominal muscles engaged to feel the work in the external obliques. Pause briefly at the maximum rotation, without forcing excessive movement.</p> <p>3.2.3. Inhale – Return to Center:</p> <p>Slowly Return: Inhale as you use the core to slowly bring the upper body back</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>to the neutral position. Ensure a smooth transition and avoid any abrupt movements.</p> <p>Controlled Lowering: During the return, maintain core activation to avoid relaxing the abdominal muscles as you return to the starting position.</p> <p>3.2.4. Repeat on the Other Side:</p> <p>Alternate Sides: Exhale again and rotate to the left, mirroring the same movement. Focus on balancing the activation of the external obliques on both sides.</p> <p>Maintain Stability: Throughout the movement, imagine the spine rotating along its central axis, ensuring symmetry and fluidity in the motion.</p> <p>3.3 Repetitions:</p> <p>Perform 8 repetitions per side, for a total of 16 repetitions. Ensure consistent speed and control for each twist.</p> <p>3.4 Breathing Guide:</p> <p>Inhale: Inhale when returning to the neutral position, reactivating the core and elongating the spine.</p> <p>Exhale: Exhale as you twist, tightening the external obliques and improving core stability.</p> <p>Smooth Breathing: Maintain steady breathing throughout the movement, avoiding breath-holding.</p> <p>3.5 Key Movement Tips:</p> <p>Spinal Stability: Ensure the spine remains aligned during the twist. Avoid tilting or arching, keeping the motion within the same plane.</p> <p>Consistent Core Engagement: Continuously engage the core throughout the movement to prevent excessive rotation of the lower back.</p> <p>Control and Elegance: Like ballet, the movement should be smooth and controlled, avoiding jerky or sudden motions while maintaining elegance.</p> <p>4. Side Bend</p> <p>Movement Objective: The Side Bend primarily targets the lateral abdominal muscles, improving flexibility and control of the waist, while enhancing balance</p>



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>and extension on both sides of the body. This exercise helps maintain an elegant posture and stable center of gravity during lateral flexion.</p> <p>4.1 Starting Position:</p> <p>Standing Position: Stand with feet hip-width apart, with toes pointing forward. Keep a slight bend in the knees and avoid locking them.</p> <p>Arm Position: Place the right hand lightly on the side of the head, with the elbow slightly outward. The left arm should naturally hang at the side of the body, with fingers relaxed. Relax the shoulders and ensure a long spine.</p> <p>Core Activation: Inhale deeply to engage the abdominal muscles and activate the core, ensuring stability during the side bend.</p> <p>4.2 Movement Steps:</p> <p>4.2.1. Inhale – Preparation:</p> <p>Spinal Elongation: Before initiating the side bend, take a deep breath, feeling the spine lengthen from the crown of the head to the tailbone. Ensure the body is stable and prepared for the bend.</p> <p>4.2.2. Exhale – Bend to the Left:</p> <p>Side Flexion: As you exhale, slowly bend the upper body to the left, keeping the right hand in position on the ear and allowing the left hand to slide gently down the left thigh, with fingers naturally pointing downward.</p> <p>Shoulders and Hips Aligned: During the bend, keep the shoulders and hips aligned, avoiding any forward or backward tilting, ensuring that the bend occurs along the side of the body.</p> <p>Extend the Right Side: Feel the stretch in the right side of the waist and external obliques. As the body bends, use the right hand to guide the head gently toward the side, keeping the gaze forward or slightly upward to enhance the elegant movement.</p> <p>Core Control: Throughout the bend, keep the core engaged to maintain balance, preventing any forward or backward tilting.</p> <p>4.2.3. Inhale – Return to Neutral:</p> <p>Slow Return: Inhale as you use the left abdominal muscles to slowly return the</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>upper body to the starting position. Keep the movement smooth and gradual, maintaining control of the core.</p> <p>Stabilize the Center: As you return, ensure your center of gravity remains stable, avoiding any swaying or sudden movements.</p> <p>4.2.4. Repeat on the Other Side:</p> <p>Alternate Sides: After completing one side, switch the arm positions, placing the left hand on the ear and the right arm hanging naturally. Perform the side bend to the right side, mirroring the previous movement.</p> <p>Balance Between Sides: Ensure that both sides are worked evenly and that the movement is controlled, with the same amplitude and core engagement.</p> <p>4.3 Repetitions:</p> <p>Perform 8 repetitions per side, alternating between sides for a total of 16 repetitions. Each movement should be fluid and controlled.</p> <p>4.4 Breathing Guide:</p> <p>Inhale: Inhale at the beginning of the movement to prepare the spine and engage the core, and again as you return to the starting position.</p> <p>Exhale: Exhale during the side bend to activate the external obliques and enhance stability.</p> <p>Smooth Breathing: Ensure consistent breathing throughout, avoiding breath-holding to make the movement more relaxed and natural.</p> <p>4.5 Key Movement Tips:</p> <p>Spinal Elongation: Maintain a feeling of spinal elongation throughout the side bend. Avoid arching the back or rounding the spine.</p> <p>Core Engagement: Keep the core actively engaged during the bend to increase the control and stimulation of the lateral abdominal muscles.</p> <p>Elegance and Balance: Like ballet training, the movement should be graceful and balanced, avoiding sudden movements. Maintain fluidity and symmetry throughout.</p> <p>5. Improvised Core Workout - Detailed Explanation</p> <p>Objective: The Improvised Core Workout is designed to engage the core</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>muscles comprehensively by performing abdominal exercises from multiple angles in synchronization with music. This training targets the upper, lower, and oblique abdominal muscles, enhancing abdominal strength while improving students' sensitivity to rhythm and fostering coordination between movements and music.</p> <p>5.1 Starting Position:</p> <p>5.1.1. Supine Preparation</p> <p>The participant should lie flat on the floor with legs together and knees bent, with feet flat on the ground. The hands lightly touch the sides of the ears while maintaining a relaxed neck.</p> <p>Core Activation: Inhale deeply, tightening the abdominal muscles, preparing for core-powered movements from various angles.</p> <p>5.1.2. Music Integration</p> <p>Rhythmic Guidance: Choose music with a clear rhythm as background, allowing participants to freely select different abdominal exercises in sync with the beat to enhance the fun of the workout.</p> <p>Movement Freedom: Encourage students to combine exercises like crunches, side crunches, and leg raises freely, incorporating personal style while maintaining control.</p> <p>5.2 Movement Steps:</p> <p>5.2.1. Basic Crunch</p> <p>Starting Position: Begin in the supine position with hands lightly touching the sides of the ears and knees bent.</p> <p>Inhale Preparation: Take a deep breath and tighten the core.</p> <p>Exhale - Crunch: Exhale as the upper body is lifted towards the knees, with the shoulders raised off the ground, eyes focused on the knees.</p> <p>Inhale - Return: Slowly inhale and lower the shoulders back to the starting position.</p> <p>Repetition: Perform 8-14 repetitions in rhythm with the music, ensuring movement synchronization with the beat.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
5.2.2. Oblique Crunch	
Starting Position:	Remain supine, with hands lightly touching the ears and knees still bent.
Inhale Preparation:	Deep inhale and activate the core.
Exhale - Side Crunch:	Exhale as the upper body crunches towards the left knee, with the right elbow moving toward the left knee to engage the left oblique.
Inhale - Return:	Inhale to return to the starting position, then switch to the other side.
Alternating Sides:	Complete 8 repetitions on each side, following the rhythm of the music.
5.2.3. Single Leg Raise	
Starting Position:	Lie flat with legs extended together and arms at the sides of the body.
Inhale Preparation:	Inhale deeply, tightening the core, ensuring the lower back stays flat on the ground.
Exhale - Raise Leg:	Exhale as you slowly lift the right leg to a vertical position, keeping the knee straight.
Inhale - Return:	Inhale as you lower the right leg back to the ground, then repeat with the left leg.
Alternating Sides:	Perform 8 repetitions on each side in rhythm with the music.
5.2.4. Knee Tuck Crunch	
Starting Position:	Lie on your back with knees bent to 90 degrees and feet off the ground. Hands lightly touch the sides of the ears.
Inhale Preparation:	Inhale deeply and tighten the core.
Exhale - Crunch:	Exhale while lifting the upper body and pulling both knees toward the chest, engaging the core.
Inhale - Return:	Inhale as you lower the upper body and legs back to the starting position.
Repetition:	Perform 6-8 repetitions in rhythm with the music.

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
5.3 Music and Movement Improvisation	
<p>After completing the basic exercises, students can improvise, incorporating additional movements like side crunches or leg raises within a set, following the music's beat. Encourage students to experiment with different angles, combinations, and tempos to engage the abdominal muscles fully.</p> <p>Rhythmic Variation: When the music tempo increases, students can perform faster crunches. When the music slows down, focus on extending and controlling the movements.</p>	
5.4 Breathing Guidance	
<p>Inhalation: Breathe in at the start and during the return phase of each movement to maintain synchronization between breath and movement.</p> <p>Exhalation: Exhale during contraction movements to engage the abdominal muscles and enhance control.</p> <p>Steady Breathing: Maintain a steady breath throughout the improvisation, avoiding holding the breath during rhythm changes.</p> <p>Key Movement Tips:</p> <p>Core Control: Keep the core activated throughout the workout to prevent excessive arching of the lower back.</p> <p>Fluidity of Movement: Maintain smooth and graceful movements, even during improvisation, avoiding jerky or abrupt motions.</p> <p>Integration with Music: Encourage students to synchronize their movements with the music, enhancing the fun and autonomy of the workout.</p>	
6. Triceps Push-Up - Detailed Explanation	
<p>Objective: The Triceps Push-Up primarily targets the triceps on the posterior of the upper arm, enhancing upper body strength and improving core stability and control. This exercise requires precise control of the upper body to avoid compensation by other muscles, concentrating the effort on the triceps.</p>	
6.1 Starting Position:	
6.1.1. Standard Plank Preparation	
Hand Position: Place the hands directly under the shoulders, slightly narrower	

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>than shoulder-width, with fingers pointing forward and slightly spread apart.</p> <p>The elbows should be kept close to the body to avoid excessive outward flaring.</p> <p>Body Alignment: Keep the feet together or slightly wider than hip-width, with the core engaged and body forming a straight line from head to toe.</p> <p>Shoulder Depression: Slightly depress the shoulder blades, avoiding shoulder shrugging, and ensure the shoulders do not lean forward or excessively tilt back.</p> <p>6.2 Movement Steps:</p> <p>6.2.1. Inhale Preparation</p> <p>Deep Inhalation: Inhale deeply before beginning the movement, tighten the abdominal muscles to stabilize the core, and ensure the lower back does not arch or sag.</p> <p>6.2.2. Exhale - Elbow Flexion</p> <p>Lowering the Body: Exhale as you slowly bend the elbows and lower the upper body toward the ground. Keep the elbows close to the body to focus the effort on the triceps.</p> <p>Chest Position: Lower the chest towards the floor but do not allow it to touch, maintaining a distance of about 2-3 inches from the ground to increase the tension on the triceps.</p> <p>Spinal Alignment: Keep the spine neutral, with the head not jutting forward or the chin tucked in, while maintaining natural neck alignment.</p> <p>Core Engagement: Continuously tighten the core to avoid arching or sagging of the lower back.</p> <p>6.2.3. Inhale - Push Back to Starting Position</p> <p>Push Up: Inhale as you use the triceps to push the body back to the starting plank position, keeping the elbows close to the body. Control the movement and avoid relying on momentum.</p> <p>Arm Extension: Fully extend the arms but do not lock the elbows to avoid excess strain on the joints.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Stable Alignment: Maintain proper alignment throughout the body, ensuring there is no swaying or instability.</p> <p>6.3 Single-Arm Triceps Push-Up (Advanced Variation)</p> <p>6.3.1. Single-Arm Support Preparation</p> <p>Hand Position: One hand should be directly beneath the shoulder, while the other hand can either be placed behind the back or on the ground for additional support.</p> <p>Body Alignment: Keep the core engaged and the body in a straight line.</p> <p>6.3.2. Exhale - Single Arm Elbow Flexion</p> <p>Controlled Descent: Slowly lower the body with one arm, ensuring the elbow remains close to the body, activating the triceps.</p> <p>Depth: Lower until the elbow forms a 90-degree angle.</p> <p>6.3.3. Inhale - Push Back to Starting Position</p> <p>Push-Up: Inhale as you push the body back to the starting position, ensuring that the movement remains controlled and smooth without tilting or rotating the body.</p> <p>6.4 Repetition Count</p> <p>Double Arm Push-Ups: 12 repetitions.</p> <p>Single Arm Push-Ups (Right Arm): 2 repetitions.</p> <p>Single Arm Push-Ups (Left Arm): 2 repetitions.</p> <p>Final Double Arm Push-Ups: 6 repetitions, ensuring fluidity and control.</p> <p>6.5 Breathing Guidance</p> <p>Inhalation: Breathe in as you start the movement and during the upward push to maintain stability.</p> <p>Exhalation: Exhale during the downward phase to increase core and triceps control.</p> <p>Steady Breathing: Ensure breathing remains consistent throughout the exercise, synchronized with the movement.</p> <p>Key Movement Tips:</p> <p>Elbows Close: Keep the elbows tight to the body to ensure the triceps are fully</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>activated and prevent compensation by the shoulders.</p> <p>Continuous Core Activation: Maintain a tight core to prevent arching or sagging of the back, ensuring stability throughout the movement.</p> <p>Controlled Speed: Perform the push-ups slowly and with control, focusing on the contraction and endurance of the triceps while maintaining fluid and graceful movement.</p> <p>7. Plank - Detailed Explanation</p> <p>Objective: The Plank is a fundamental core exercise that also enhances shoulder, back, and leg stability. This static hold strengthens overall endurance and body control through proper alignment and stability.</p> <p>7.1 Starting Position:</p> <p>7.1.1. Forearm Plank Setup</p> <p>Forearm Position: Begin by placing the forearms flat on the ground, shoulder-width apart, with elbows directly beneath the shoulders. The hands can either be clasped together or kept apart.</p> <p>Leg Position: Keep the legs extended behind you, with feet hip-width apart.</p> <p>Spine Alignment: Ensure the body forms a straight line from head to heels, avoiding any arching in the lower back or sagging hips.</p> <p>Core Engagement: Actively tighten the core, glutes, and quads to maintain stability.</p> <p>Head Position: Keep the head in a neutral position, with the gaze down or slightly ahead to avoid neck strain.</p> <p>7.2 Movement Tips:</p> <p>7.2.1. Avoid Lower Back Sagging</p> <p>Core Activation: To maintain stability, ensure the lower back does not sag toward the floor. Focus on tightening the glutes and abdominal muscles.</p> <p>Spinal Neutrality: Keep the spine in a straight, neutral position, avoiding excessive arching of the back.</p> <p>7.2.2. Consistent Breathing</p> <p>Inhalation: Inhale regularly to maintain a steady rhythm.</p>



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Exhalation: Breathe out while focusing on engaging the core and maintaining stability.</p> <p>7.2.3. Hold Duration</p> <p>Target Time: Begin with 20-second holds and progressively increase the duration as core strength improves, aiming for 60-second holds as a goal.</p> <p>Form Monitoring: Continuously check for proper form, ensuring the body remains in a straight line throughout the hold.</p> <p>Strength Training Music:</p> <p>Introductory Music: Choose a song with a moderate tempo and a gradual build-up to help students ease into the workout. For example, "Titanium" by David Guetta.</p> <p>High-Intensity Segment Music: Select fast-paced, high-impact tracks to fuel the intensity of the workout. Some great choices include:</p> <p>Alvin Ailey's Revelations – Sinner Man</p> <p>Lin Huaimin's Cursive</p> <p>Jiri Kylian's Sleepless</p> <p>Core and Endurance Segment Music: Opt for songs with a slightly slower tempo but still with a strong beat, to help students stay focused during endurance training. Recommended tracks:</p> <p>"Lose Yourself" by Eminem</p> <p>"Can't Hold Us" by Macklemore &amp; Ryan Lewis.</p> <p>Movement Description and Guidance: In this activity, the instructor guides students to experience the different dynamic changes of walking and running by "dropping" the pelvis. Below is a detailed breakdown of the movements, aiming to help students visualize the actions in their minds.</p>
Activity 2:	Starting Position:
Walking and	Students stand with feet hip-width apart, maintaining natural spinal alignment
Running	and relaxed shoulders.
Practice	Encourage students to relax their jaw and shoulders, with arms hanging
through	naturally by their sides. Focus on sinking the body's weight downward,

TABLE 26 (Continued)

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"Dropping"	specifically into the pelvic region.
the Pelvis	Establishing the "Dropping" of the Pelvis:
Activity 3:	Direct students to focus on the sensation of the pelvis dropping. Slightly bend
Spinal Joint	the knees to gradually shift the center of gravity downward to the pelvis area.
Movement	This technique helps students feel more powerful and fluid in their movements.
Practice	<p>Remind students that the pelvis serves as the main driver of movement during walking and running, helping maintain a stable center of gravity and fluid body motion.</p> <p>Walking Practice:</p> <p>Stride: Start with a slow walk, making sure that each step is driven by the downward motion and push from the pelvis. The movement should feel natural as the pelvis leads the legs.</p> <p>Rhythm: Walk at a moderate pace, maintaining a stable pelvis and adjusting the muscles in the hips and abdomen to maintain balance. The steps should feel light but rhythmic, with each one carrying the energy of the pelvic drop.</p> <p>Running Practice:</p> <p>Varying Rhythm: Progress from walking to running, varying the length and speed of strides, allowing students to feel the change in pace.</p> <p>Pelvic Control: Remind students to keep the pelvis dropped even during running, avoiding excessive forward or backward lean. A stable pelvis will help propel the legs forward with strength and improve the smoothness and control of the movement.</p> <p>Speed Variations: Alternate between slow jogging and faster running, helping students understand how different speeds affect pelvic dropping and center of gravity control. Encourage a steady and light stride, keeping the pelvis as the main source of motion.</p> <p>Instructor Guidance and Feedback:</p> <p>The instructor should move around the classroom, observing students' performance, particularly whether the pelvis is sinking properly and if the center of gravity remains stable during walking and running.</p>

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<p>Through minor demonstrations and adjustments, the instructor helps students find the comfortable position for dropping the pelvis and mastering pelvic control at different speeds.</p> <p>Music Recommendations for "Dropping the Pelvis" Walking and Running Practice:</p> <p>The following music is selected to help students maintain proper pelvic control and feel the flow of movement at different tempos:</p> <p>Walking Practice (Moderate Tempo, Focus on Stability and Control):</p> <p>"Another One Bites the Dust" by Queen</p> <p>A strong rhythm and clear beat make this track perfect for a moderate walk, helping students feel the power of their steps and pelvic drop.</p> <p>"Smooth Criminal" by Michael Jackson</p> <p>This tight, flowing rhythm is great for guiding students to balance lightness and stability in their walking.</p> <p>"Don't Start Now" by Dua Lipa</p> <p>A danceable beat with a clear, moderate tempo, perfect for maintaining movement flow while focusing on pelvic dropping.</p> <p>Jogging Practice (Lively Tempo, Focus on Fluidity):</p> <p>"Can't Stop the Feeling!" by Justin Timberlake</p> <p>A lively, upbeat rhythm ideal for a light jog, encouraging students to maintain pelvic control while keeping a bouncy stride.</p> <p>"Happy" by Pharrell Williams</p> <p>A fast, upbeat tempo that works well for slightly faster jogging, helping students maintain pelvic sinking and stride balance.</p> <p>"Uptown Funk" by Mark Ronson ft. Bruno Mars</p> <p>With its strong beats and energetic rhythm, this track is great for maintaining pace and rhythm while focusing on pelvic control.</p> <p>Sprint Practice (Faster Tempo, Focus on Power and Control):</p> <p>"Eye of the Tiger" by Survivor</p> <p>A high-energy track, ideal for short bursts of sprinting, helping students</p>

TABLE 26 (Continued)

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	<p>increase power while maintaining pelvic stability.</p> <p>"Stronger" by Kanye West</p> <p>The intense beat and fast rhythm suit sprinting exercises, allowing students to feel the role of pelvic control in generating power during quick movements.</p> <p>"Born to Run" by Bruce Springsteen</p> <p>Perfect for long sprints or faster-paced running, this song helps students keep their pelvic drop while feeling the fluidity of their movements.</p> <p>Movement Description and Instructions: This activity aims to improve students' flexibility and independent control of the spine through a series of "Isolation Movements" and "Flat Back with Spinal Roll" exercises. The instructor will break down each movement to help students develop a better awareness of different body parts, allowing them to mentally visualize the movements.</p>
Activity 3: Spinal Joint Movement Practice	<p>Isolation Movements: The focus of isolation movements is to enable students to independently control the movement directions and shape changes of the head, ribcage, and pelvis. The following is a detailed breakdown of these movements:</p>
Activity 4: Knee Bends, Stretching, and Leg Lifts	<p>1.1 Head:</p> <p>Left and Right Rotation: Have the students maintain a stable head position and slowly turn their head to the left while keeping their gaze level, feeling the stretch in the neck. Then turn to the right and repeat. Perform 7 repetitions on each side at a slow pace.</p> <p>Up and Down Movement: Perform a nodding motion, slowly lowering the head so the chin approaches the chest, then gently lift the chin towards the sky, keeping the neck naturally extended. Repeat 8 times, controlling the rhythm and maintaining natural neck extension.</p> <p>Side Tilt: Tilt the head slowly to the left, bringing the ear towards the shoulder, feeling the stretch along the side of the neck. Then tilt to the right and repeat. Perform 5 repetitions on each side at a slow pace.</p> <p>Neck Circles: Relax the neck and slowly make a full circle clockwise, then counterclockwise, maintaining steady breathing. Repeat 7 times, controlling</p>

TABLE 26 (Continued)

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<p>the pace and maintaining natural neck extension.</p> <p>1.2 Ribcage:</p> <p>Forward and Backward Movement: Push the ribcage forward, feeling the chest expand, then pull it back, experiencing the extension in the back. Repeat 8 times at a slow pace.</p> <p>Side Movement: Push the ribcage to the left, keeping the waist stable, and feel the extension along the side of the body, then repeat to the right. Perform 6 repetitions on each side.</p> <p>Square Movement: Move the ribcage in the order of forward, right, back, and left, forming a square path to practice ribcage control. Perform 5 repetitions on each side.</p> <p>Circular Movement: Keep the upper body stable and slowly draw circles with the ribcage in both clockwise and counterclockwise directions to increase ribcage flexibility. Perform 5 repetitions on each side.</p> <p>1.3 Pelvis:</p> <p>Forward and Backward Movement: Push the pelvis forward, feeling the stretch in the lower abdomen, then pull the pelvis back, pressing the lower back firmly. Repeat 7 times, maintaining smooth movements.</p> <p>Side Movement: Move the pelvis to the left, then to the right, ensuring that the knees and toes are pointing forward to enhance pelvis flexibility. Repeat 7 times with smooth movements.</p> <p>Square Movement: Move the pelvis in the order of forward, left, back, and right, forming a square shape and experiencing the support of the pelvis in all four directions. Perform 5 repetitions.</p> <p>Circular Movement: Move the pelvis in a circular motion around the hips, practicing both clockwise and counterclockwise motions to enhance fluid control. Repeat 5 times.</p> <p>Figure Eight Movement: With the pelvis as the pivot point, trace a horizontal "8" shape to strengthen the connection between the hips and waist. Perform 5 repetitions.</p>

TABLE 26 (Continued)

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<p data-bbox="531 499 813 528">Flat Back and Spinal Roll:</p> <p data-bbox="531 551 1369 633">The exercises of spinal roll and flat back aim to improve the spine's mobility and help students better experience the gradual extension of each vertebra.</p> <p data-bbox="531 656 1249 685">The following provides detailed instructions for these movements:</p> <p data-bbox="531 707 695 736">2.1 Spinal Roll:</p> <p data-bbox="531 759 1401 996">Downward Roll (8 counts): Begin by letting the head fall forward, slowly relaxing each segment of the spine, with the shoulders, thoracic vertebrae, and lumbar vertebrae following down sequentially. Feel the fluidity of the spine as you reach a position where the arms hang naturally, and the fingertips touch or approach the ground. Repeat 5 times, each time rolling down for 8 counts.</p> <p data-bbox="531 1019 1393 1151">Upward Roll (8 counts): Start from the sacrum, slowly lifting the spine segment by segment, with the lumbar, thoracic, and cervical vertebrae extending upward sequentially. Finally, lift the head to return to a standing position.</p> <p data-bbox="531 1173 1380 1256">Practice rolling upward with different counts, such as 4 counts or 2 counts, to strengthen spinal control. Repeat 5 times.</p> <p data-bbox="531 1279 963 1308">2.2 Upward Stretch and Forward Bend:</p> <p data-bbox="531 1330 1390 1563">Upward Stretch: Raise the arms upwards, keeping the spine straight, then hinge at the hips to bend forward while maintaining a neutral spine. This movement enhances lower back control and flexibility. Keep the knees slightly bent to avoid excessive pressure. Repeat 8 times, maintaining smooth movements.</p> <p data-bbox="531 1585 1398 1771">Plié and Straighten Legs: Begin with a flat back forward bend, slowly bend the knees to lower the center of gravity, then straighten the knees, feeling the stretch along the back of the legs and the support from the lower back. Repeat 8 times, maintaining stability in each posture.</p> <p data-bbox="531 1794 1398 1980">Downward Forward Stretch: Lean the upper body forward, slightly tilting downward, and extend the arms forward to the floor to lengthen the spine. Feel the elongation in the back and waist, ensuring the knees are slightly bent to avoid pressure on the lower back. Hold for 7 seconds and repeat 8 times.</p> <p data-bbox="531 2002 1299 2031">Through these exercises, students can refine their awareness of small</p>

TABLE 26 (Continued)

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<p>movements in the spine and pelvis, enhancing their overall coordination and flexibility in dance.</p> <p>Music Recommendations: Below are suggested tracks based on the nature of each key movement to help students better connect with the rhythm, stability, and fluidity during practice:</p> <p>Isolation Movements: Isolation movements require clear beats and slower tempos to allow students to gradually break down the movements.</p> <p>"Breathe" by Télépopmusik: Soft rhythm and steady beats are ideal for slow isolation exercises, helping students focus on independent body control.</p> <p>"Royals" by Lorde: Clear beats and rhythmic flow, suitable for isolating ribcage and pelvis movements, helping students find balance between control and relaxation.</p> <p>"Gravity" by John Mayer: Calm rhythm and atmospheric vibes, perfect for relaxation during isolation movements to enhance flow.</p> <p>Spinal Roll: Spinal roll requires a fluid rhythm, so the music should be soothing with a rhythmic flow to help students experience the gradual extension of each vertebra.</p> <p>"River Flows in You" by Yiruma: Gentle and flowing, this piano piece suits spinal roll exercises, allowing students to focus on spinal extension.</p> <p>"Skinny Love" by Bon Iver: Soft melodies paired with a relaxed rhythm, perfect for spinal roll, helping students experience segmental extension.</p> <p>"Stay With Me" by Sam Smith: Slow and warm rhythm, suitable for spinal rolling exercises, helping create a steady training atmosphere.</p> <p>Upward Stretch and Forward Bend: These movements require steady rhythm and beat to help students feel the extension of the upper body and the support of the lower back.</p> <p>"Clair de Lune" by Debussy: Soft, flowing piano music, ideal for upward stretches, assisting students in relaxing and finding comfort.</p> <p>"Fix You" by Coldplay: Gradual build-up of rhythm, perfect for forward bend exercises, allowing students to focus on extension.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>"Let Her Go" by Passenger: Slow tempo and beautiful melody, ideal for balancing and holding postures in upward stretches.</p> <p>Plié and Straighten Legs: This movement requires a rhythmic musical accompaniment to help students feel the control and strength of the legs during the bending and straightening process.</p> <p>"Rolling in the Deep" by Adele: A rhythmic melody that suits plié and leg straightening exercises, helping students maintain control and strength.</p> <p>"Shape of You" by Ed Sheeran: Energetic rhythm, making plié movements more dynamic, ideal for strength training.</p> <p>"Can't Hold Us" by Macklemore &amp; Ryan Lewis: Fast-paced and powerful rhythm, great for plié and leg straightening with rhythmic focus.</p> <p>Downward Forward Stretch: This stretch requires calming music to create a relaxed atmosphere, helping students elongate and stretch while releasing muscle tension.</p> <p>"Thinking Out Loud" by Ed Sheeran: Smooth melody, perfect for relaxation during forward stretches.</p> <p>"Hallelujah" by Jeff Buckley: Slow tempo and rich emotional undertones, suitable for slow downward forward stretches.</p> <p>"Unchained Melody" by The Righteous Brothers: Gentle and emotional melody, ideal for stretching and relaxation, helping students release tension slowly.</p> <p>These music recommendations provide the appropriate atmosphere and rhythm for different exercises, assisting students in mastering the power, extension, and fluidity of their movements.</p> <p>Description and Instructions:</p> <p>This activity aims to help students develop leg control, spinal flexibility, and body coordination through a combination of "Plié," "Stretch," and "Leg Lift" exercises. The instructor will break down each movement to assist students in creating a clear mental picture of the movements.</p>
Activity 4:	Starting from the First Position Parallel:
Knee Bends,	Preparation Position: Begin by standing in the first position with feet parallel,



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
Stretching, and Leg Lifts	toes turned out, heels touching, arms relaxed at the sides, spine extended, and the body balanced with a slight engagement of the core.
Activity 5:	Knee Bends (Plié):
Leg Swing and High Knee Lift	Plié: Slowly bend the knees while keeping the feet parallel, lowering the pelvis with a stable center of gravity. Ensure that the knees are aligned with the toes, and the feet remain firmly on the floor.
Practice	<p>Grand Plié: Continue the bend, lowering deeper into the squat, keeping the back straight while engaging the thigh and core muscles. Avoid lifting the heels, ensuring firm support from the feet.</p> <p>Repeat the plié motion seven times, alternating between parallel positions (right foot, left foot) and external rotation (right foot, left foot).</p> <p>Spinal Roll Down and Hold – Knee Bend, Leg Stretch:</p> <p>Spinal Roll Down: Begin by relaxing the spine from the top of the head, rolling down vertebra by vertebra, until the torso naturally hangs, with arms relaxed by gravity and knees slightly bent.</p> <p>Hold: Pause briefly in the lowest position, feeling the extension and relaxation of the spine.</p> <p>Knee Bend and Leg Stretch: Slightly bend the knees, then straighten the legs, engaging the hamstrings to stabilize the position.</p> <p>Spinal Roll Up: Roll up the spine from the bottom to the top, sequentially extending the lumbar, thoracic, and cervical spine, lifting the head last to return to the standing position.</p> <p>Forward Stretch, Knee Bend, Point, Merge, and Quick Stretch:</p> <p>Forward Stretch: Extend one leg forward with toes touching the floor, maintaining spinal elongation.</p> <p>Knee Bend: Slightly bend the knee while extending the leg, lowering the center of gravity to stabilize the legs.</p> <p>Point: Point the toes of the extended leg, keeping the foot tight, then return the foot to the starting position.</p> <p>Merge: Bring the pointed foot back to center and close the feet into the starting</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p>stance.</p> <p>Quick Stretch: Perform two quick stretches on the same leg, pointing the toes on each stretch to demonstrate fluidity and agility in the movement.</p> <p>Repeat the process five times, alternating between side and front stretches.</p> <p>Forward and Side Leg Lifts:</p> <p>Front Leg Lift: Begin from the standing position, slowly lift the right leg forward, keeping the knee straight and toes pointed. Maintain pelvic stability and an upright torso during the lift.</p> <p>Side Leg Lift: Return to the standing position, then slowly lift the same leg to the side, keeping the knee straight and toes pointed. Avoid letting the hips tilt outward, maintaining a neutral pelvis.</p> <p>Repeat: Perform five front leg lifts and five side leg lifts, alternating between front and side lifts in a "front, side, front, side" sequence.</p> <p>Terminology Translation and Annotations:</p> <p>Plié: A fundamental ballet movement where the knees bend, used to enhance leg strength and lower body control. Plié movements are also common transitional movements in various dance styles.</p> <p>Grand Plié: A deeper version of the plié, with a further bend in the knees to activate more leg and core strength.</p> <p>Spinal Roll Down: A vertebra-by-vertebra rolling down of the spine to improve flexibility and help dancers enter a more relaxed state.</p> <p>Spinal Roll Up: A vertebra-by-vertebra rolling up of the spine to improve spinal control and return the body to an upright position.</p> <p>Forward Stretch: Extending one leg forward with the toes touching the floor to enhance grace and leg flexibility.</p> <p>Point: Pointing the toes gently on the floor while maintaining tension in the foot, commonly used to finish or transition between movements.</p> <p>These detailed instructions and terminology explanations help students clearly visualize each movement, thus improving their understanding and practice efficiency.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p>Suggested Music for Each Movement Type:</p> <p>To help students master rhythm, stability, and fluidity during practice, the following music recommendations align with each exercise:</p> <p>Plié and Grand Plié: These movements require stable rhythm and moderate tempo to help students maintain control and strength during the bending and rising motions.</p> <p><i>“Set Fire to the Rain”</i> by Adele: A song with a steady rhythm and emotional depth that helps students find rhythm and strength in the plié.</p> <p><i>“Summertime Sadness”</i> by Lana Del Rey: A slow, graceful melody ideal for grand plié practice, aiding in balance during deep knee bends.</p> <p><i>“All of Me”</i> by John Legend: Soft, flowing rhythm suitable for slow plié exercises, focusing on elegance and control.</p> <p>Spinal Roll Down and Spinal Roll Up: These actions require soft, flowing music to aid students in finding rhythm and fluidity as they relax and restore their spine.</p> <p><i>“River Flows in You”</i> by Yiruma: A gentle piano piece perfect for spinal roll exercises, helping students focus on each vertebral extension.</p> <p><i>“Someone Like You”</i> by Adele: A calm, emotional melody ideal for guiding the delicate spinal movements.</p> <p><i>“Clair de Lune”</i> by Debussy: A classical piano piece suited for slow spinal rolls, helping students maintain smooth extension and flow.</p> <p>Forward Stretch, Knee Bend, Point, Merge, and Quick Stretch: These movements need clear beats and strong rhythm to help students transition smoothly between extensions, merges, and quick stretches.</p> <p><i>“Shape of You”</i> by Ed Sheeran: The song’s rhythmic flow helps students transition between forward stretches and quick movements.</p> <p><i>“Havana”</i> by Camila Cabello: A catchy rhythm with a Latin flair, ideal for forward stretches and pointing actions, adding rhythm to movements.</p> <p><i>“Can’t Stop the Feeling!”</i> by Justin Timberlake: A lively tempo that helps students maintain agility and rhythm in quick stretches and merging actions.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Front and Side Leg Lifts: These actions require steady, light beats to maintain elegance, strength, and extension.</p> <p><i>"Thinking Out Loud"</i> by Ed Sheeran: A gentle and steady rhythm that helps students maintain fluidity and elegance during leg lifts.</p> <p><i>"Royals"</i> by Lorde: A slow yet powerful rhythm that helps students maintain strength and control during leg lifts.</p> <p><i>"Stay With Me"</i> by Sam Smith: A smooth, balanced tempo perfect for leg lift exercises, ensuring stability and extension.</p> <p>These music selections help students stay connected to the rhythm, improving control, fluidity, and overall effectiveness of each exercise.</p> <p>Action Description and Guidance: This activity aims to enhance students' leg flexibility, strength control, and movement fluency through a combination of "Leg Swing" and "High Knee Lift" exercises. The instructor will break down each movement step by step, guiding students to construct a clear mental image of the movements through verbal descriptions.</p>
Activity 5:	1. Movement Steps:
Leg Swing	1.1. Leg Swing (Leg Swing):
and High	Three Leg Swings: Students begin standing with feet parallel and hip-width apart. Keeping the body upright and stable, the right leg is swung forward to
Knee Lift	hip height, then controlled as it swings backward. The hip drives the smooth
Practice	motion of the leg. Repeat this three times, then switch to the left leg.
Activity 6:	Quick Walk: After completing the leg swings, students quickly adjust their
Backward	steps and walk lightly forward, maintaining a relaxed and natural rhythm.
Step	Repeat Leg Swing: Return to the starting position and repeat the leg swing
Combinations	exercise, alternating between the left and right legs for three repetitions. This
(Pas de	movement helps students experience relaxation and strength control through
Bourrée)	leg motion.
	1.2. High Knee Lift (High Knee Lift):
	Step and Front High Knee Lift: As students step forward, they raise the right
	knee to waist height, keeping the thigh parallel to the floor while maintaining an

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>upright posture, engaging the core to prevent leaning forward. After balancing, the foot is returned to the ground, and the left leg is lifted in the same manner.</p> <p>Repeat Front High Knee Lift: Perform several repetitions of the front high knee lift, maintaining rhythm and consistency throughout the movement.</p> <p>1.3. Side High Leg Lift (Side High Leg Lift):</p> <p>Step and Side Leg Lift: Begin from a standing position and raise the right leg to the side, aiming for hip height or as close to it as possible. Keep the knee straight, toes pointed, and the torso stable without tilting or wobbling. Lower the right leg, then switch to the left leg and repeat the movement.</p> <p>Side Lift Control: During the side lift, focus on stabilizing the pelvis and controlling the leg to ensure smooth and natural motion.</p> <p>1.4. Back Leg Lift (Back Leg Lift):</p> <p>Step and Back Leg Lift: Start from a standing position and slowly lift the right leg backward, keeping the knee straight and toes pointed. The upper body should lean slightly forward to elongate the back, creating a balance with the lifting leg. After lowering the right leg, repeat the back leg lift with the left leg.</p> <p>Back Lift Control: Focus on engaging the muscles at the back of the leg and avoid excessive forward lean, ensuring balance and control in the movement.</p> <p>2. Terminology Translation and Explanation:</p> <p>Leg Swing (Leg Swing): The free swinging of the leg, driven by the hip, typically moving from one side to the other, aimed at increasing leg flexibility and fluidity in movement.</p> <p>Front High Knee Lift (Front High Knee Lift): Raising the knee forward to waist height, training thigh strength and hip flexibility.</p> <p>Side High Leg Lift (Side High Leg Lift): Lifting the leg to the side, designed to improve control of the outer thigh and hip flexibility.</p> <p>Back Leg Lift (Back Leg Lift): Lifting the leg backward, typically used to target the muscles at the back of the thigh and enhance body balance.</p> <p>These detailed action breakdowns and explanations assist students in mentally constructing each movement, thereby improving their leg swing and lift</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	technique, and enhancing overall coordination and control.
	3. Recommended Music for Each Major Movement:
	1.1. Leg Swing (Leg Swing): Leg swing movements require a light and flowing rhythm to help students find the natural motion and rhythm of the swing.
	Recommended Music:
	"Get Lucky" by Daft Punk: The rhythmic beat of this song suits leg swing practice, helping students find a relaxed pace while swinging.
	"Valerie" by Mark Ronson ft. Amy Winehouse: The relaxed rhythm and clear beat match well with leg swings, creating a joyful atmosphere.
	"Happy" by Pharrell Williams: The upbeat tempo is perfect for helping students unwind and find a natural flow in their swinging movements.
	1.2. Front High Knee Lift (Front High Knee Lift): Front high knee lifts require a strong beat to support students in finding control and fluency in the movement.
	Recommended Music:
	"Uptown Funk" by Mark Ronson ft. Bruno Mars: The powerful beat helps maintain strength and rhythm throughout the front high knee lift.
	"Stronger" by Kanye West: The strong drumbeats and rhythm are well-suited for high knee lifts, helping students maintain control and energy during the movement.
	"Don't Stop the Music" by Rihanna: The dynamic rhythm helps students maintain fluidity and power during the knee-lifting action.
	1.3. Side High Leg Lift (Side High Leg Lift): Side leg lifts require a steadier, more controlled rhythm to help students maintain balance and muscle control during the movement.
	Recommended Music:
	"Royals" by Lorde: The steady rhythm and smooth beats are perfect for side leg lift exercises, helping students find balance and control.
	"Rolling in the Deep" by Adele: The stable beat and graceful melody help students maintain a consistent rhythm and control during the side leg lifts.
	"Stay with Me" by Sam Smith: The gentle tempo suits side leg lifts, assisting

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>students in finding stability and extension in the movement.</p> <p>1.4. Back Leg Lift (Back Leg Lift): Back leg lifts require a slower, flowing rhythm to support control, extension, and elegance during the exercise.</p> <p>Recommended Music:</p> <p><i>"Thinking Out Loud"</i> by Ed Sheeran: The soft melody and steady beat assist students in maintaining grace and fluidity during the back leg lift.</p> <p><i>"Gravity"</i> by John Mayer: The slow-moving, fluid rhythm is ideal for back leg lifts, helping students maintain balance and extension.</p> <p><i>"Clair de Lune"</i> by Debussy: The soft, classical piano piece's gentle rhythm enhances control and elegance during back leg lift exercises.</p> <p>These music recommendations will guide students in finding the appropriate pace and rhythm for each movement, enhancing overall fluidity and performance during leg swings and lifts.</p> <p>Description and Instruction: This activity aims to help students master the fluidity of their steps, control over rhythm, and the ability to change directions through various types of "Backward Step (Pas de Bourrée)" combinations. The following is a detailed breakdown of the steps to enable students to visualize the movements clearly in their minds.</p>
Activity 6:	1. Movement Steps:
Backward	1.1. Cross Backward Step (Cross Pas de Bourrée):
Step	Right Cross Backward Step: Begin standing with feet parallel. Lift the right foot
Combinations	slightly to the side, then cross it behind the left foot and place it on the ground.
(Pas de	Next, step the left foot to the side, and finally, bring the right foot together to
Bourrée)	return to the starting position.
Skill	Left Cross Backward Step: Repeat the same movement, crossing the left foot
Progression	behind the right foot, stepping the right foot to the side, and bringing the left
Framework	foot together to return to the starting position.
	<p>Rhythm Control: Maintain a light and fluid step during the cross backward movements. Pay attention to alternating and coordinating the feet to ensure the movement is seamless.</p>



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
1.2. Outward Turn Backward Step (Outward Turn Pas de Bourrée):	
Right Outward Turn:	Begin standing with feet parallel. Step the right foot to the side, then cross the left foot behind the right foot while starting to rotate the body to the right. Finally, step forward with the right foot, completing the rotation and returning to the standing position.
Left Outward Turn:	Begin by stepping the left foot to the side, then cross the right foot behind the left foot, and rotate the body to the left. Step forward with the left foot to complete the turn and return to the standing position.
Body Control:	Focus on maintaining stability through the core and avoid losing balance during the rotation. The rhythm should be controlled and steady to ensure the smoothness and stability of the turn.
1.3. Repeat Combination:	
Alternating Cross and Outward Turn Backward Steps:	After completing the right and left outward turns, return to the cross backward steps, repeating them once for each side.
Rhythm Transition:	As students become more proficient, gradually increase the speed of the movements to enhance the fluidity and flexibility of the steps.
1.4. Side Step and Switch:	
Side Step:	Start in the standing position and gently step the right foot to the side, followed quickly by the left foot, maintaining a light, flowing pace. The rhythm should be upbeat and continuous.
Switch Steps:	After completing the right side step, switch to the left side by stepping the left foot first, followed quickly by the right foot. Maintain a consistent rhythm and fluidity between the steps.
Flowing Movement:	Ensure that the side steps and switches are smooth and natural, allowing each movement to transition effortlessly into the next.
1.5. Three-Step Turn:	
Right Three-Step Turn:	Step the right foot to the side, begin turning, and then step the left foot to the side, continuing the rotation. Finally, step the right foot to complete a full rotation and return to the standing position.



TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation	
	<p>Left Three-Step Turn: Start by stepping the left foot to the side, followed by the right foot, and complete the rotation with the left foot, returning to the starting position.</p> <p>Control and Stability: Maintain balance throughout the three-step turn. Each step should be controlled, and the upper body should remain upright to ensure elegance and smoothness during the turn.</p> <p>2. Key Terminology and Annotations:</p> <p>Backward Step (Pas de Bourrée): A ballet term referring to a quick three-step movement, often used to link different movements. The backward step can take various forms, such as cross steps or outward turns, enhancing the flow and lightness of the steps.</p> <p>Cross Backward Step (Cross Pas de Bourrée): A form of backward step where the feet cross and move rapidly, commonly used for quick position changes.</p> <p>Outward Turn Backward Step (Outward Turn Pas de Bourrée): A backward step combined with rotation, adding dynamic energy to the movement.</p> <p>Side Step (Side Step): A step that involves moving lightly to the side, increasing fluidity and ease in movement.</p> <p>Three-Step Turn (Three-Step Turn): A turn composed of three steps, typically used for rapid direction changes while maintaining flow and stability.</p> <p>These detailed movement instructions and terminology explanations help students to form a clear mental picture of the steps, enabling them to better master the rhythm and techniques involved in the backward step combination exercises.</p> <p>3. Recommended Music Based on Movement Characteristics:</p> <p>1.1. Cross Backward Step (Cross Pas de Bourrée): The cross backward step requires lively and rhythmic music to help students maintain continuity and lightness in their steps.</p> <p>Recommended Music:</p> <p><i>"Cheap Thrills"</i> by Sia: This song has a strong, distinct rhythm, ideal for cross backward step exercises, helping students stay in sync with the beat.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p><i>"Treasure"</i> by Bruno Mars: A lively, retro-style beat perfect for creating fluidity in the backward step, enhancing the lightness of the movement.</p> <p><i>"Walking on Sunshine"</i> by Katrina and the Waves: With an upbeat rhythm and lively energy, this song suits the cross backward step and helps students find an easy rhythm.</p> <p>1.2. Outward Turn Backward Step (Outward Turn Pas de Bourrée): The outward turn requires a music rhythm that is slightly slower but melodic to help students maintain control and smoothness during the rotation.</p> <p>Recommended Music:</p> <p><i>"Shape of My Heart"</i> by Sting: This song's melodic quality and steady rhythm suit the outward turn backward step, helping maintain elegance and control.</p> <p><i>"Perfect"</i> by Ed Sheeran: The soft melody and light rhythm make it ideal for outward turn exercises, providing smooth transitions during the movement.</p> <p><i>"Beneath Your Beautiful"</i> by Labrinth ft. Emeli Sandé: The gentle rhythm of this track supports the outward turn step, aiding students in finding stability and a smooth rhythm.</p> <p>1.3. Side Step and Switch: Side steps and switches require light and cheerful music to help students maintain a quick and flowing rhythm.</p> <p>Recommended Music:</p> <p><i>"Can't Stop the Feeling!"</i> by Justin Timberlake: The upbeat rhythm is ideal for the side step and switch practice, helping students maintain continuity and a light pace.</p> <p><i>"Valerie"</i> by Mark Ronson ft. Amy Winehouse: The retro groove is perfect for side step and switch movements, allowing students to stay in rhythm with ease.</p> <p><i>"Rather Be"</i> by Clean Bandit ft. Jess Glynne: The lively melody aids in maintaining a natural and relaxed rhythm during side steps and switches.</p> <p>1.4. Three-Step Turn (Three-Step Turn): The three-step turn requires smooth and somewhat soft music to guide students in maintaining rhythm control and elegance during the turn.</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p data-bbox="531 501 778 528">Recommended Music:</p> <p data-bbox="531 553 1377 633"><i>"Somewhere Only We Know"</i> by Keane: The soft melody and slow rhythm are ideal for three-step turns, helping students maintain balance and elegance.</p> <p data-bbox="531 658 1355 739"><i>"Dreams"</i> by Fleetwood Mac: The smooth, retro rhythm suits three-step turn exercises, enhancing stability during the turn.</p> <p data-bbox="531 763 1394 891"><i>"Gravity"</i> by John Mayer: This track's gentle, flowing rhythm is perfect for three-step turn practice, helping students find fluidity and grace during the movement.</p> <p data-bbox="531 916 1366 1099">These music selections are designed to guide students in finding the appropriate rhythm, lightness, and control for each of the movements in the backward step combinations. The right musical accompaniment can greatly enhance the overall fluidity and expressiveness of the movements.</p> <p data-bbox="531 1124 703 1151">Beginner Level:</p> <p data-bbox="531 1176 1390 1563">At the beginner stage (Cognitive Stage), students will perform movements at a slower pace, allowing them to focus on understanding the fundamental elements and requirements of each action. During this phase, students improve the accuracy and coordination of their movements through repetitive practice. Attention is directed toward executing the movements correctly and correcting errors. This stage serves as the foundation for skill development, where the primary goal is to build a clear mental representation of the movements and develop basic proficiency.</p> <p data-bbox="531 1588 718 1615">Advanced Level:</p> <p data-bbox="531 1639 1385 2027">At the advanced stage (Associative Stage), students can execute movements at a higher speed with more fluidity and automation. The movements become smoother and more integrated, and students are able to demonstrate the actions with clear dynamic expression. In this phase, students can guide their peers in demonstrating the movements during class. They further enhance their understanding of motor skills through associative practice, which strengthens their ability to link different movement elements with their vocabulary. The focus shifts from learning individual components to refining</p>

TABLE 26 (Continued)

Weeks 5-6: Creative Application of Movement Vocabulary in Guided Improvisation
<p>overall movement fluency and building a deep understanding of movement patterns and their application.</p>



TABLE 27 Week 7 Finalized Version of the Modern Dance Course

Week 7 – Discussion and Analysis of the Connections Between Modern Dance and Other Dance Styles	
Objectives:	<p>Students will be able to explain the similarities and differences between modern dance and other dance styles.</p> <p>Students will be able to demonstrate shared movement vocabulary between modern dance and other dance styles, including:</p> <ul style="list-style-type: none"> <li>Pelvic sinking</li> <li>Spinal articulation</li> <li>Plie</li> <li>Tendu</li> <li>Dégagé</li> <li>Leg swings</li> <li>Grand battement</li> <li>Pas de bourrée</li> </ul> <p>Students will actively engage throughout the class, striving to make connections between modern dance and other dance styles.</p>
Course Introduction:	<p>"Today, we will begin discussing the connections between modern dance and other dance styles. As a form of dance that rebels against classical ballet, modern dance emphasizes free expression and the naturalness of the body, but it is not completely detached from other dance styles. In fact, modern dance shares many technical foundations and movement vocabulary with ballet, jazz, and other styles. Through today's discussion, we will explore the similarities and differences between modern dance and these dance styles, and analyze how they share fundamental movement techniques, such as pelvic sinking, spinal articulation, and leg swings. By making these comparisons, we will not only gain a better understanding of the uniqueness of modern dance, but also discover more inspiration and possibilities for cross-style dance creation."</p> <p>"This method of comparison and analysis holds significant academic value, as it helps students deepen their understanding of dance techniques while laying a solid foundation for learning across different dance styles. During the</p>

TABLE 27 (Continued)

Week 7 – Discussion and Analysis of the Connections Between Modern Dance and Other Dance Styles	
	comparison between modern dance and other dance styles, students will not only identify similarities between various styles, but also become aware of the unique cultural and artistic expressions inherent to each style. Through this cross-style learning and analysis, students' dance skills will be comprehensively enhanced, fostering innovation and breakthroughs in their dance creation and performance."
Activity 1: Viewing Modern Dance Works	Students will watch excerpts from three famous modern dance choreographers. During the viewing, students will observe and record the characteristics they notice.
Activity 1: Viewing Modern Dance Works	Videos: <i>Revelations</i> by Alvin Ailey – <i>Sinner Man</i> <i>The Rite of Spring</i> by Pina Bausch <i>Company B</i> by Paul Taylor Key Teaching Points:
Activity 2: Identifying Similarities and Differences Between Jazz, Ballet, and Modern Dance	Students will record the dance movements, emotional expression, and stylistic characteristics in each video. Students will observe whether any movements or expressions resemble those in other dance styles (e.g., jazz, ballet). Students will fill out a worksheet to help organize their observations and thoughts.
Activity 2: Identifying Similarities	Worksheet Questions: Who choreographed the three works we just watched? Which modern dance work do you think is most similar to jazz dance? Why?

TABLE 27 (Continued)

Week 7 – Discussion and Analysis of the Connections Between Modern Dance and Other Dance Styles	
and	Which modern dance work is most similar to ballet?
Differences	What movements in these works do you see as similar to jazz or ballet? Can you
Between	perform these movements?
Jazz, Ballet,	Why do you think there are such similar movements across these three dance
and Modern	styles?
Dance	Why is it important to connect what you have already learned with what you are
Activity 3:	currently learning?
Discussion	Key Teaching Points:
of	Students will organize their observations and reflections using the worksheet
Connections	and deepen their understanding of the connections between modern dance
	and other dance styles through discussion.
	Emphasis will be placed on students' ability to think independently and make
	connections during their dance learning process.
	After completing the worksheet, the teacher and students will discuss their
	findings. By the end of the session, students should be able to explain and
	demonstrate some of the similarities and differences between modern dance
	and other dance styles.
Activity 3:	Key Teaching Points:
Discussion	Encourage students to actively speak up and share their observations and
of	analyses from watching the videos.
Connections	The teacher will guide students in comparing modern dance with jazz and
Skill	ballet, enhancing their understanding by practicing the movements.
Progression	Beginner Level:
Framework	Beginners will watch just one of the excerpts and complete a simplified version
	of the worksheet.
	Students will focus on understanding the basic movements of modern dance
	and comparing them with other dance styles.
	Advanced Level:
	Advanced students will enthusiastically engage in the activities and

TABLE 27 (Continued)

Week 7 – Discussion and Analysis of the Connections Between Modern Dance and Other Dance Styles	
	<p>demonstrate their understanding of shared movement vocabulary between modern dance and other dance styles during discussions.</p> <p>Advanced students will lead their peers in discussions and be able to showcase the movement connections between these dance styles.</p>
Summary:	<p>Through these activities, students will not only understand the connections between modern dance and other dance styles but also deepen their comprehension of dance movements and styles through observation, analysis, and performance. By discussing the similarities and differences between modern dance and other dance forms, students will be able to link their modern dance learning with other dance styles, which will help them enhance their overall dance technique and performance skills.</p>



TABLE 28 Weeks 8-9 Finalized Version of the Modern Dance Course

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
Objectives:	<p>Students will understand the basic concepts of integrating breath with movement in modern dance.</p> <p>Students will be able to demonstrate the ability to integrate breath with movement.</p> <p>Students will actively participate in the class, exploring how to combine breath with movement through practice.</p>
Course Introduction:	<p>"Students, today we enter Week 8 to Week 9, focusing on the theme 'The Integration of Breath and Movement.' To help you better absorb this content, we will use the same course structure over the course of two weeks for repeated learning. The purpose of this strategy is to deepen your understanding and experience of the connection between breath and movement through repeated practice. Each session will begin with a focus on the basics, allowing you to fully perceive and master how to integrate breath into your movements, thereby enhancing your overall dance expressiveness. Although we only have one class per week, this repetitive practice will effectively help you make significant progress in both the precision of movement and coordination with breath."</p> <p>"During these two weeks, we will begin by using Bartenieff warm-ups to improve body awareness and its connection to breath. Following that, the 'Brain Dance' exercises will guide you to explore the integration of different movement patterns and breath from a sensory perspective. The Bartenieff warm-ups will continue through Week 14, across seven sessions. This ongoing training will provide ample time for you to gradually feel the changes movements bring to the body, enhancing body awareness, and deepening your understanding of the relationship between movement and breath in each class. Following this, we will focus on various breathing exercises, gradually coordinating different breathing methods with dance movements. Finally, we will apply breath in actual dance practice, using a series of specific movement exercises to help you naturally integrate breath into each part of your dance."</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
Activity 1: Bartenieff Warm-up	<p>"Through these two weeks of repetitive practice, you will not only be able to control your dance movements more precisely but also use breath to enhance the fluidity and expressiveness of your dance. This method of repetitive practice will help beginners establish a stable connection between movement and breath, while also assisting more advanced students in refining the precision and fluidity of their movements, ultimately reaching a higher level of dance skill."</p> <p>Objective: To train students' body awareness and coordination through basic movement patterns, laying the foundation for the integration of breath and movement.</p> <p>Instructor's Task: Gradually guide students through each exercise, providing feedback and ensuring they understand the alignment of movement with the body.</p> <p>Students' Task: Actively follow the instructor's demonstrations, focusing on integrating breath with each movement.</p>
	Exercise Details:
	Breath and Body Awareness
	<i>Starting Position:</i> Stand with feet hip-width apart, knees slightly bent, arms relaxed at the sides or placed on the abdomen.
Activity 2:	
Brain Dance	<p><i>Movement:</i> Close your eyes and take a slow, deep breath. As you inhale, feel the expansion of your abdomen, and as you exhale, feel the contraction, keeping your body relaxed.</p> <p><i>Connecting Movement:</i> Gently rotate your head or shoulders with the breath, feeling the ease in your body.</p> <p><i>Breathing Cue:</i> Inhale for a count of 3 beats, exhale for a count of 6 beats, and continue for two 8-counts.</p> <p><i>Explanation:</i> This movement awakens the body through breath, establishing a rhythm for subsequent actions.</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>Heel Rocks in Standing</p> <p><i>Movement:</i> Stand and rock your feet forward and backward, rolling from the heels to the toes. Feel how your body's center of gravity shifts with each roll.</p> <p><i>Connecting Movement:</i> Keep your knees relaxed and allow the shift in weight to happen naturally while maintaining stability.</p> <p><i>Breathing Cue:</i> Inhale as you roll forward, exhale as you roll back, continuing for two 8-counts.</p> <p><i>Explanation:</i> This movement activates awareness in the feet and grounds the body, providing a foundation for balance.</p> <p>Standing Elbow-to-Knee Diagonal Contraction</p> <p><i>Movement:</i> From a standing position, bring your right elbow toward your left knee while lifting your left knee; return to standing and repeat on the other side.</p> <p><i>Connecting Movement:</i> Use your core to guide a smooth transition between the sides.</p> <p><i>Breathing Cue:</i> Inhale as the elbow and knee approach, exhale as you return to standing. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement engages the core and diagonal connections, enhancing balance and coordination.</p> <p>Side Stretch and Return</p> <p><i>Movement:</i> From standing, extend your right arm overhead and bend your body to the left, feeling the extension along one side; return to neutral and repeat on the other side.</p> <p><i>Connecting Movement:</i> Flow smoothly from one side to the other, maintaining fluidity.</p> <p><i>Breathing Cue:</i> Inhale during the side bend, exhale as you return to neutral. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement increases spinal flexibility and stretches the side body.</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>Fetal Position to X-Position Transition</p> <p><i>Movement:</i> From standing, gradually squat down and lie on your back, drawing your knees toward your chest. Transition into a fetal position, then expand your limbs outward to form an "X" shape. Repeat on both sides.</p> <p><i>Connecting Movement:</i> Transition naturally from the "X" position to the fetal position and back again, ensuring smooth flow.</p> <p><i>Breathing Cue:</i> Inhale as you curl into the fetal position, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement strengthens core contraction and expansion, improving spatial awareness and coordination.</p> <p>Head-Tail Connection</p> <p><i>Movement:</i> From lying down, simultaneously lift your head and tailbone to create a curved contraction, then return to the "X" position. Repeat twice.</p> <p><i>Connecting Movement:</i> The head-tail connection flows through the spine, maintaining coordination with the core.</p> <p><i>Breathing Cue:</i> Inhale as you contract, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement enhances spinal flexibility and overall body control.</p> <p>Cross-Lateral Rolls</p> <p><i>Movement:</i> From lying down, use your right foot to initiate a roll to the left, and use your right arm to return to the starting position. Repeat on the opposite side with the left foot and arm.</p> <p><i>Connecting Movement:</i> Use the limbs' momentum to naturally link the rolling motion, ensuring fluidity.</p> <p><i>Breathing Cue:</i> Inhale as you roll, exhale as you return to the starting position. Repeat on each side.</p> <p><i>Explanation:</i> This movement activates cross-lateral connections (e.g., shoulder to opposite hip) and enhances coordination and spatial awareness.</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>Hip Raises</p> <p><i>Movement:</i> Lie on your back, knees bent and feet flat on the floor. Lift your hips to create a straight line from your spine to your thighs, then slowly lower them. Hold for two 8-counts.</p> <p><i>Connecting Movement:</i> Engage your core and thigh muscles to stabilize the body during the movement.</p> <p><i>Breathing Cue:</i> Inhale as you lift your hips, exhale as you lower them.</p> <p><i>Explanation:</i> This movement strengthens the core and gluteal muscles, stabilizing the pelvis and providing a base for dynamic actions.</p> <p>Stretching and Conditioning</p> <p><i>Movement:</i> Transition from the floor into a Downward-Facing Dog position, followed by leg stretches (lifting one leg at a time), lunges, Pigeon Pose, and yoga push-ups.</p> <p><i>Connecting Movement:</i> Flow smoothly from one position to the next, maintaining fluidity in the body.</p> <p><i>Breathing Cue:</i> Coordinate each stretch with the rhythm of inhalation and exhalation.</p> <p><i>Explanation:</i> This section combines dynamic and static movements to increase flexibility and strength while emphasizing breath control.</p> <p>Increasing Heart Rate – Walking, Prances, and Jogging</p> <p>Objective: Through aerobic exercises that increase heart rate, students will improve their physical fitness and learn to maintain rhythmic breathing in fast-paced movement, helping them master fluidity in their movements.</p> <p>Walking</p> <p><i>Movement Description:</i> Begin standing, landing with the heel first, followed by the toe. The pace should be slightly faster than normal walking. Swing your arms naturally in sync with your steps.</p> <p><i>Breathing Cue:</i> Inhale for every two steps, filling the abdomen with air. Exhale</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	for every two steps, fully expelling the air while maintaining abdominal breathing.
	Prances
	<i>Movement Description:</i> Begin walking and transition into prances. Slightly bend the knees and use the right foot to push off the floor, then quickly alternate with the left foot.
	<i>Breathing Cue:</i> Inhale during the upward phase of each jump, exhale as you land. Maintain smooth, elastic movements.
	Jogging
	<i>Movement Description:</i> Transition from prances into a light jog. Keep the body upright, with the back straight and the head relaxed. The legs should alternate, with the feet gently landing without hard impact.
	<i>Breathing Cue:</i> Inhale for the first two steps, exhale for the next two. Adjust the rhythm based on the increasing speed.
	Integration of Music with Bartenieff Warm-up:
	To enhance the warm-up experience and aid in coordinating breath with movement, appropriate music can be used to guide students into a relaxed and focused state. Here are recommended tracks:
	"Weightless" by Marconi Union
	A relaxing track that facilitates deep breathing and relaxation, ideal for the initial stage of the warm-up.
	"Sunrise" by Norah Jones
	A warm, steady rhythm that complements the gentle motions of Bartenieff warm-up exercises.
	"Spiegel im Spiegel" by Arvo Pärt
	A calm, minimalist piece that helps students focus on the detailed movements and maintain steady breathwork.
	"Be Still My Soul" by The Piano Guys

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	<p>A soothing piano and cello duet that enhances the relaxation and breath control during warm-up exercises.</p> <p>"Cold Little Heart" by Michael Kiwanuka</p> <p>A track with a gradual build-up in rhythm, creating a deep atmosphere for the warm-up and gently energizing students.</p> <p>"Morning Light" by Ólafur Arnalds</p> <p>A gentle electronic-piano piece that provides a peaceful and progressive atmosphere for the warm-up.</p> <p>Summary:</p> <p>Through these exercises, the students gradually build intensity from walking to prances, and then to jogging. Transitions between movements should be seamless and progressive, ensuring a natural increase in heart rate. Emphasis is placed on maintaining coordinated breathwork throughout the exercises, particularly during more intense movements, to maintain fluidity and avoid breathlessness. The integration of music further supports the students in establishing rhythmic patterns, helping them connect breath with movement for an effective and mindful dance practice.</p> <p>Objective: The aim of this activity is to activate the full-body sensory system through systematic movement patterns, enhancing body control, coordination, and the integration of breath rhythm, laying the foundation for subsequent modern dance movement learning.</p>
Activity 2:	Movement Process and Detailed Description:
Brain Dance	Breath
Activity 3:	Description: Students either stand or sit, close their eyes, and place their hands
Breathing	gently on their abdomen. They take a deep breath, expanding the abdomen
Exercises	(inhale through the nose), and slowly exhale through the mouth, feeling the abdomen retract.
	Connection Movement: As the student inhales, the shoulders naturally relax, and

TABLE 28 (Continued)

<p>Weeks 8-9: Modern Dance Technique (I)</p> <p>Topic: Integration of Breath and Movement</p> <p>Integration of Breath (Part I)</p>	<p>the movement transitions softly to the next tactile stimulation phase.</p> <p>Breathing Guidance: "Feel the air enter your body as you inhale, and let your entire body relax as you exhale."</p> <p>Tactile</p> <p>Description: Starting at the head, the student gently taps the scalp with their fingers, followed by the palms tapping the face, shoulders, arms, chest, abdomen, back, thighs, calves, ankles, and the tops of the feet.</p> <p>Use rubbing, squeezing, or pinching techniques to intensify the stimulation, maintaining a steady rhythm for each body part.</p> <p>Connection Movement: Rub both palms together, then gently press them to the chest while taking a deep breath, preparing for the core-distal movement phase.</p> <p>Breathing Guidance: Maintain a steady breath during tapping and rubbing. At the end, inhale as the palms return to the chest and exhale as the arms relax.</p> <p>Core-Distal</p> <p>Description: Begin in a standing position, bringing the hands together in front of the chest, and curl the body into a compact ball (core contraction). Then, extend the limbs and head/tail outward to their maximum range (distal extension), forming a "big star" shape. Repeat three times, holding the final extension.</p> <p>Connection Movement: From the "big star" shape, slowly transition into a half-squat, naturally flowing into head-tail movements.</p> <p>Breathing Guidance: Exhale as the body curls, and inhale as you extend, imagining the breath expanding the body into every corner of the space.</p> <p>Head-Tail</p> <p>Description: Start from a half-squat, curving the body like a wave. Lower the head forward, then curl the tailbone, leading the spine to bend segment by segment. Next, lift the tailbone, and extend the head backward, completing one</p>
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TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>wave-like movement.</p> <p>Repeat four times, alternating between forward and backward or side-to-side motions.</p> <p>Connection Movement: End the last wave by standing straight, arms relaxed, preparing for the upper-lower separation phase.</p> <p>Breathing Guidance: Exhale as the head and tailbone lower, and inhale as the body opens, allowing the movements to flow naturally.</p> <p>Upper-Lower Separation</p> <p>Description: Begin standing, raising the arms in large arcs, while keeping the legs stationary. Then, stop the arm movements and focus on leg actions such as knee bends, small jumps, or leg lifts.</p> <p>After performing upper and lower body movements separately, combine them to integrate the movement pattern.</p> <p>Connection Movement: Finish by standing straight with feet together, arms relaxed, and preparing for the body-side separation.</p> <p>Breathing Guidance: Inhale during upper body movements, exhale during lower body actions, and maintain steady breath during integration.</p> <p>Body-Side Separation</p> <p>Description: Start from a standing position and move the right side of the body by extending the right arm upward and raising the right leg to the side. Then, switch to the left side, repeating the action. Finally, alternate the right and left sides, aligning the body symmetrically and practicing horizontal eye tracking (moving the eyes along with the arm).</p> <p>Connection Movement: After completing the side separation, place both arms in front of the chest, allowing the body to rotate naturally into the cross-lateral movement phase.</p> <p>Breathing Guidance: Inhale when extending to the side, and exhale when returning to the neutral position.</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
Cross Lateral	
Description: Begin standing, touch the left foot with the right hand, then touch the right foot with the left hand, alternating actions that cross the body's midline. Add a twisting motion to coordinate the upper and lower body.	
Difficulty Increase: Simultaneously move all four limbs in a diagonal fashion, performing continuous cross-lateral movements.	
Connection Movement: After finishing, stand naturally with feet slightly apart, arms relaxed, preparing for the vestibular stimulation phase.	
Breathing Guidance: Exhale when touching, inhale when raising limbs, keeping the rhythm of the movements and breath synchronized.	
Vestibular	
Description: Begin in a standing position and try various balance-losing actions, such as leaning forward, arching backward, or tilting to the side. Add rotation, rolling, or jumping actions.	
Students can choose to perform the movements at different levels (low, medium, high).	
Connection Movement: End by returning to the standing position, feet together, hands lightly resting on the abdomen, taking a deep breath to conclude the activity.	
Breathing Guidance: Inhale as the movement starts and exhale when it finishes, ensuring the breath flows smoothly with the actions.	
Music Recommendations for Brain Dance:	
1. Breath	
Recommended Music: Soft ambient or meditation music, emphasizing slow and deep rhythms to help students focus on breathing.	
Tracks:	
Ludovico Einaudi - "Nuvole Bianche"	
Brian Eno - "An Ending (Ascent)"	

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
2. Tactile	
Recommended Music: Upbeat, rhythmic music to focus students on tactile perception such as tapping and rubbing.	
Tracks:	
Michael Jackson - "Wanna Be Startin' Somethin'"	
Pharrell Williams - "Happy"	
3. Core-Distal	
Recommended Music: Calming music with an expansive and flowing feel, suitable for stretching limbs and head-tail.	
Tracks:	
Sia - "Elastic Heart"	
Sigur Rós - "Hoppípolla"	
4. Head-Tail	
Recommended Music: Music with dynamic shifts in rhythm, aiding the flexibility of the spine and head-tail.	
Tracks:	
John Adams - "Shaker Loops"	
Explosions in the Sky - "Your Hand in Mine"	
5. Upper-Lower	
Recommended Music: Strong rhythmic, energetic electronic or pop music, suitable for upper-lower body separation exercises.	
Tracks:	
Daft Punk - "Get Lucky"	
The Chemical Brothers - "Go"	
6. Body Side	
Recommended Music: Dynamic music with balanced rhythm to assist in maintaining symmetry during body-side movements.	
Tracks:	

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	<p>Beyoncé - "Run the World (Girls)"</p> <p>The Beatles - "Come Together"</p> <p>7. Cross Lateral</p> <p>Recommended Music: Fast-paced music with a fluid rhythm to promote upper-lower body coordination.</p> <p>Tracks:</p> <p>Jackson 5 - "I Want You Back"</p> <p>The Prodigy - "Firestarter"</p> <p>8. Vestibular</p> <p>Recommended Music: Music with varying rhythms and high energy, suitable for balance-losing, spinning, and jumping movements.</p> <p>Tracks:</p> <p>Calvin Harris - "Summer"</p> <p>M.I.A. - "Paper Planes"</p> <p>Conclusion:</p> <p>This movement sequence progressively increases in complexity, helping students experience the integration of body control and breath. The smooth transitions between movements and the breathing guidance throughout ensure that the Brain Dance provides holistic physical and mental engagement.</p> <p>Objective: Through precise breathing exercises, enhance students' breath control abilities, laying the foundation for integrating breath with movement in modern dance. These exercises will help students understand how to maintain a stable breathing pattern during movement and strengthen the internal connection of the body.</p>
Activity 3:	Exercise 1: Diaphragmatic Breathing
Breathing Exercises	Purpose: To practice deep breathing techniques, focusing on the expansion and contraction of the abdomen to cultivate students' sense of control over their breath.
Activity 4:	

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
Breathing in Dance	<p>Breathing Guidance: Slowly inhale deeply through the nose, allowing the abdomen to expand outward. Exhale gently through the mouth, allowing the abdomen to slowly contract.</p> <p>Instructions:</p> <p>Students lie on their back on a mat, with their knees bent and feet flat on the floor, and place their hands lightly on their abdomen and chest.</p> <p>As they inhale deeply, ensure that the airflow begins to expand from the abdomen, with the hand on the abdomen feeling its expansion, while the hand on the chest remains still.</p> <p>As they inhale, the abdomen should gradually expand outward, while the chest remains calm with minimal movement.</p> <p>On exhalation, gently part the lips and slowly expel the air, allowing the abdomen to contract completely, while the chest stays still.</p> <p>Repeat this process, focusing on the expansion of the abdomen during inhalation and its contraction during exhalation.</p> <p>Movement Connection:</p> <p>During each inhale, feel the expansion of the abdomen, and use this feeling to relax the lower abdominal muscles.</p> <p>With each exhale, pair the contraction of the abdomen with the feeling of strengthening the core's stability.</p> <p>Exercise 2: Counting Breaths</p> <p>Purpose: To control the breathing rhythm through counting, enhancing lung endurance and control, and cultivating students' perception of rhythm.</p> <p>Breathing Guidance: Inhale and exhale in a rhythmic pattern, progressively increasing the length of each inhalation and exhalation cycle.</p> <p>Instructions:</p> <p>Students stand with their feet hip-width apart, knees slightly bent, and maintain a natural, upright posture.</p>

TABLE 28 (Continued)

<p>Weeks 8-9: Modern Dance Technique (I)</p> <p>Topic: Integration of Breath and Movement</p> <p>Integration of Breath (Part I)</p>	<p>Close the eyes and focus on the breath. Start by taking a deep breath, ensuring that the airflow deeply enters the abdomen.</p> <p>As they inhale, silently count “1,” making sure the abdomen expands noticeably. After inhaling, exhale and silently count “1,” expelling all the air from the lungs. Continue with the pattern, counting “2” on each inhale and exhale, gradually increasing the count with each breath, until reaching a count of “8.”</p> <p>Maintain this rhythm, controlling the breathing within each count, helping students practice prolonged breath control.</p> <p>Movement Connection:</p> <p>During each inhale, become aware of the expansion of the abdomen and chest, helping students experience the rhythm and smoothness of the breath.</p> <p>During each exhale, gently contract the abdomen, avoiding rapid exhalation, and maintain a smooth, even flow of breathing.</p> <p>Exercise 3: Prone Breathing</p> <p>Purpose: To strengthen control over abdominal breathing, develop endurance for deep breaths, and promote the cooperation of the back and abdominal muscles.</p> <p>Breathing Guidance: On deep inhalation, allow the abdomen to sink toward the ground; on exhalation, the abdomen should rise.</p> <p>Instructions:</p> <p>Students lie prone on a mat with their legs extended straight, feet together, arms naturally placed by their sides, and their forehead lightly resting on the mat.</p> <p>On deep inhalation, imagine the air entering from the abdomen, causing the abdomen to sink, while the lower back relaxes slightly.</p> <p>During inhalation, students should feel the abdomen press against the ground, while the chest remains as relaxed as possible, avoiding excessive expansion.</p> <p>On exhalation, the abdomen rises, with the abdominal muscles helping to expel the air.</p>
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TABLE 28 (Continued)

<p>Weeks 8-9: Modern Dance Technique (I)</p> <p>Topic: Integration of Breath and Movement</p> <p>Integration of Breath (Part I)</p>	<p>With each exhale, ensure that the shoulders and back remain relaxed, avoiding any tension.</p> <p>Repeat this movement, focusing on the rising and falling of the abdomen, synchronized with the breathing rhythm.</p> <p>Movement Connection:</p> <p>As they inhale, the abdomen sinks, feeling the pressure of the ground; on exhalation, the abdomen contracts, ensuring the back remains relaxed and not rigid.</p> <p>This exercise helps students become aware of how core muscles can support the breathing rhythm.</p> <p>Exercise 4: Dynamic Breathing Practice</p> <p>Purpose: To practice breath control during dynamic movement, helping students understand how to adjust breathing during dance and achieve a smooth connection between movement and breath.</p> <p>Breathing Guidance: Synchronize breathing with each phase of movement, transitioning between inhalation and exhalation with each movement change.</p> <p>Instructions:</p> <p>Students stand with their feet hip-width apart, arms resting by their sides, shoulders relaxed, and spine extended.</p> <p>Inhale: Slowly raise both arms to the top of the head, palms facing each other, keeping the elbows slightly bent and the shoulders relaxed. As they inhale, the abdomen expands and the chest naturally opens.</p> <p>Exhale: Slowly spread the arms out to the sides, fingertips pointing toward the ground, synchronizing the movement with the exhalation. During this movement, the abdomen contracts, ensuring that the exhalation is gentle and smooth, avoiding rigidity.</p> <p>Inhale: Bring the arms from the sides in front of the body, palms facing each other as if embracing an imaginary balloon. As they inhale, allow the chest and</p>
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TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>abdomen to expand slightly.</p> <p>Exhale: Open the arms wide as though opening a window, in sync with exhalation, ensuring the movement follows the breath rhythm.</p> <p>Movement Connection:</p> <p>During each inhale, feel the expansion and stretching of the movement, increasing the volume of the chest and abdomen.</p> <p>During each exhale, accompany the movement with contraction, stabilizing the core and deepening the control of the breath.</p> <p>Each transition between movements should flow naturally, maintaining fluidity in the breath.</p> <p>Music Recommendations for Relaxation and Focus</p> <p>To help students relax and better focus on coordinating their breath with their body during Activity 3: Breathing Exercises, the following music recommendations are suitable. These pieces have calming, peaceful rhythms that assist in breath regulation and relaxation:</p> <p>Light Music (New Age or Ambient)</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>This piano piece has a slow rhythm and beautiful melody, ideal for deep relaxation and breathing exercises.</p> <p>Brian Eno – "An Ending (Ascent)"</p> <p>A classic ambient piece, with gentle notes and progressive atmospheric sounds, helping students enter a relaxed state and regulate their breathing.</p> <p>George Winston – "Variations on the Canon"</p> <p>A simple and elegant piano piece, perfect for deep breathing and meditation practices.</p> <p>Nature Sounds</p> <p>"Ocean Waves" or "Rainforest Sounds"</p> <p>Sounds of nature, such as ocean waves, rainfall, or birdsong, can help students</p>



TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>maintain focus on their breath and foster a peaceful environment.</p> <p>"Morning Birds &amp; Gentle Rain"</p> <p>The soft combination of birdsong and rain sounds provides a steady, natural rhythm, ideal for abdominal breathing exercises.</p> <p>Meditation and Yoga Music</p> <p>Deuter – "Temple of Silence"</p> <p>This piece offers tranquil melodies, perfect for meditation and breathing exercises, helping students better control their breath rhythm.</p> <p>Snatam Kaur – "Ong Namo"</p> <p>A soothing song with gentle vocals, guiding students to focus and promoting deep breathing.</p> <p>Tibetan Singing Bowls</p> <p>The sound of Tibetan singing bowls is often used in deep meditation and breathing practices, helping students enter a state of deep relaxation.</p> <p>Relaxed Piano or Strings</p> <p>Yiruma – "River Flows in You"</p> <p>This calm and gentle piano piece is great for breathing exercises, helping students relax and enter a focused practice state.</p> <p>Max Richter – "On the Nature of Daylight"</p> <p>A soft string melody filled with emotion, guiding students to focus more deeply during their practice.</p> <p>Background Music for Deep Breathing (with long, steady notes)</p> <p>Hans Zimmer – "Time" (from <i>Inception</i>)</p> <p>The gradually building rhythm and layers in this piece help students gradually focus their attention and enter a relaxed state during their breathing exercises.</p> <p>Kitaro – "Silk Road"</p> <p>With deep, soothing sounds, this track provides a rhythmic background for breath exercises.</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	<p>Conclusion</p> <p>Each exercise should focus on the synchronization of breathing with body movements. Through these exercises, students can improve their ability to use breath effectively in dance, enhancing both body control and expression. These breathing exercises also promote relaxation, reduce tension, and facilitate a more effective connection between breath and movement in dance.</p> <p>Objective: To apply breathing control and movement integration in dynamic dance sequences.</p> <p>Teacher's Role: Teach and demonstrate the dance combinations, observe students' performance, and provide feedback.</p> <p>Student's Role: Gradually combine breathing with movement by exploring from slow-paced to dynamic execution.</p>
Activity 4:	Movement 1: Deep Breathing
Breathing in	Movement Description: Stand with feet hip-width apart, arms naturally hanging
Dance	by the sides.
Skill	Breathing Guidance: As you inhale, slowly raise your arms from your sides
Progression	upwards until the fingertips point towards the ceiling, with a slight bend in the
Framework	elbows, while maintaining a relaxed posture. Imagine the air entering your lower abdomen, expanding through your chest to your shoulders as you inhale.
	Movement Connection: As you exhale, gently lower your arms back to your sides, keeping the elbows slightly bent and fingertips pointing towards the floor.
	Relax your wrists as you return to a natural position.
	Movement Explanation: This movement helps students learn to initiate dance movements through deep breathing, integrating breath into the body. The inhalation expands the movement, and the exhalation brings the body back, emphasizing the fluidity of movement.
	Movement 2: Tactile Movement – Train Arms (Inhale), Arm Circles (Exhale)
	Movement Description: Stand with feet naturally apart and knees slightly bent.

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)
Topic: Integration of Breath and Movement
Integration of Breath (Part I)
<p>Arms rest at your sides.</p> <p>Breathing Guidance: Inhale as your arms extend from your sides, forming an arc in front of you, then expanding outward to end in front of your chest, with fingers pointing towards each other, simulating the opening of a large "train car."</p> <p>Movement Connection: As you exhale, begin circling your arms downward in a large arc, following the sides of your body, until you return to the starting position. This simulates the "closing" of the train car.</p> <p>Movement Explanation: The train arm motion showcases the tight connection between breath and movement. As the arms extend in the air, breath guides students to perceive the expansion and compression of the body.</p> <p>Movement 3: Core Expansion – X-shaped Expansion (Inhale), Core Recoil (Exhale)</p> <p>Movement Description: Stand with feet shoulder-width apart, knees slightly bent, arms relaxed at your sides.</p> <p>Breathing Guidance: Inhale as you extend your arms outward in a large arc, creating an "X" shape with your limbs fully extended and chest open. Simultaneously, extend your head upward and lengthen your spine, feeling the expansion in the chest cavity.</p> <p>Movement Connection: As you exhale, slowly bring your arms back to the center of the body, elbows slightly bent, drawing in your navel and chest, eventually returning to the natural standing position.</p> <p>Movement Explanation: This movement helps students connect the core (abdomen, chest) with the limbs, guiding the contraction and relaxation of the core through breathing. The inhalation maximizes the movement, and the exhalation brings it back.</p> <p>Movement 4: Head-Tail Movement – Serpentine Movement to Circular Foot Rotation (Inhale)</p> <p>Movement Description: Stand with feet shoulder-width apart, knees slightly bent,</p>

TABLE 28 (Continued)

<p>Weeks 8-9: Modern Dance Technique (I)</p> <p>Topic: Integration of Breath and Movement</p> <p>Integration of Breath (Part I)</p>	<p>arms relaxed by your sides.</p> <p>Breathing Guidance: Inhale as you gently lower your head and press the chin towards the chest, then gradually raise your head, vertebra by vertebra, extending the spine upward before arching the head backward, completing a "serpentine" movement.</p> <p>Movement Connection: As you exhale, return to a neutral position, with the head aligned and the feet back to standing.</p> <p>Movement Explanation: This connection between the head and tail, guided by breathing, helps students sense the extension and relaxation of the spine, promoting spinal mobility and attention to posture transitions.</p> <p>Movement 5: Upper and Lower Body Separation – Rotation and Squat (Inhale and Exhale)</p> <p>Movement Description: Stand with feet naturally apart, knees slightly bent, arms extended to the sides.</p> <p>Breathing Guidance: Inhale as your arms move around the body in a circular motion while your upper body rotates to one side, with toes following the rotation. Then, bend the knees into a deep squat position, slowly placing the hands on the knees.</p> <p>Movement Connection: As you exhale, return to the standing position, arms relaxed at your sides, and slowly return to the starting stance.</p> <p>Movement Explanation: The separation of the upper and lower body helps students understand how to coordinate different body parts in motion, enhancing overall fluidity and control, guided by breathing.</p> <p>Movement 6: Side-body Separation – Right-side Draw-in (Exhale), Left-side Squat (Inhale)</p> <p>Movement Description: Stand with feet shoulder-width apart, knees slightly bent.</p> <p>Breathing Guidance: Exhale as your right arm and right leg draw toward the center, while your left arm and left leg extend outward. This motion simulates</p>
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TABLE 28 (Continued)

<p>Weeks 8-9: Modern Dance Technique (I)</p> <p>Topic: Integration of Breath and Movement</p> <p>Integration of Breath (Part I)</p>	<p>"gathering" part of the body toward the center.</p> <p>Movement Connection: Inhale as you extend the left leg and arm outward and bend them into a squat, turning to the left side and lowering towards the ground, with arms directed toward the floor.</p> <p>Movement Explanation: This movement, guided by breath, helps students perceive the movement of their sides. Exhalation draws in, and inhalation extends outward, illustrating the flow of energy through the sides of the body.</p> <p>Movement 7: Cross-body Side Roll – Stand (Exhale)</p> <p>Movement Description: Stand with feet shoulder-width apart, knees slightly bent, arms relaxed at your sides.</p> <p>Breathing Guidance: Exhale as you step your right foot across to the left, simultaneously moving your left arm and right foot to the left in a crossing motion. Then, step the left foot with the left arm to the right, returning to a standing position.</p> <p>Movement Connection: Each crossing motion is driven by breathing, emphasizing coordination and fluidity of movement.</p> <p>Movement Explanation: The cross-body side roll integrates the coordination of limbs and core control. Breathing guides the transition of direction, improving balance and coordination.</p> <p>Movement 8: Vestibular Stimulation – Imbalance Improvised Movement</p> <p>Movement Description: Stand with feet naturally apart, knees slightly bent.</p> <p>Breathing Guidance: Students perform free improvisational movements, using breath control to stimulate variation in motion, such as spinning, swaying, or jumping, all involving moments of imbalance.</p> <p>Movement Connection: Each transition between movements relies on the guidance of breathing, which not only serves as the body's power source but also helps maintain fluidity and natural movement.</p> <p>Movement Explanation: Vestibular stimulation exercises help students develop</p>
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TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	<p>self-regulation during imbalance. Breathing-guided transitions enhance control and creativity in movement.</p> <p>Recommended Music for Activity Four: Breathing in Dance</p> <p>When selecting music for "Activity Four: Breathing in Dance," it is important to consider the tempo, emotional expression, and whether it can help students connect breathing with movement during practice. Below are some suitable music styles and recommended tracks for this activity:</p> <p>Slow-paced Modern Dance Music</p> <p>Slow-paced music allows students to focus on the coordination of breathing and movement, especially when executing each movement, enhancing awareness of details and breath integration.</p> <p>Max Richter – "On the Nature of Daylight"</p> <p>Atmospheric and progressively changing, ideal for practicing the integration of breath and movement in a calm atmosphere.</p> <p>Ólafur Arnalds – "Saman"</p> <p>Soft rhythm and poignant melody support smooth breathing and movement integration for both beginners and advanced students.</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>Elegant piano music with a stable rhythm, perfect for practicing deep breathing and movement alignment.</p> <p>Electronic Music &amp; Ambient Soundscapes</p> <p>Calm electronic music or ambient soundscapes provide a background without lyrics, aiding students in focusing on the connection between movement and breath.</p> <p>Tycho – "Awake"</p> <p>Gentle electronic music with a flowing rhythm, ideal for practicing breath continuity and control.</p> <p>Brian Eno – "An Ending (Ascent)"</p>

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
	Creates a meditative atmosphere, helping students align breath with movement.
	Nils Frahm – "Says"
	A gradually building electronic track that helps deepen breath awareness during the dance practice.
	Soft Classical Music
	Light classical music offers an elegant, rhythmic backdrop suitable for breathing and movement integration, especially for detailed movements.
	Claude Debussy – "Clair de Lune"
	Smooth and flowing, this piece has a rhythm conducive to practicing gentle and fluid movement combined with breath.
	Johann Sebastian Bach – "Cello Suite No. 1 in G Major" (performed by YoYo Ma)
	Deep and flowing cello music, promoting body and breath coordination.
	Erik Satie – "Gymnopédie No. 1"
	Simple and expressive, steady rhythm helps students maintain relaxation and focus on breath regulation.
	New Age Music
	This type of music, often soft and meditative, helps students focus on the gradual perception of breath and movement integration.
	Enya – "Only Time"
	Gentle melody and slow tempo help students stay relaxed, connecting breath with movement.
	Kitaro – "Silk Road"
	This track has an oriental flavor, guiding students into a peaceful practice state with its flowing rhythm.
	George Winston – "Variations on the Canon"
	Warm and soothing piano music, ideal for strengthening the connection between breath and movement during practice.
	Beginner Level: At the beginner stage (Cognitive Stage), students perform

TABLE 28 (Continued)

Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
<p>movements at a slower tempo, focusing primarily on exploring the basic form of the movements and the fundamental coordination of breath. During this phase, learners concentrate on understanding the steps of the movements and finding connections between the breath and the transitions between various movements. The emphasis is on precision and awareness of movement, with the integration of breath and movement still in the exploratory and learning phase.</p> <p>Advanced Level: At the advanced stage (Associative Stage), students are able to execute movements with greater accuracy and fluidity, demonstrating clear dynamic expression. Learners not only perform the movements independently but also have the ability to lead peers in demonstrations and engage in a deeper exploration of the relationship between breath and movement. At this stage, students enhance the automatization of the movements through practice and develop a stronger ability to control the coordination of breath and movement in practical applications, achieving a higher level of fluidity and expressiveness.</p>	
Weeks 8-9: Modern Dance Technique (I)	
Topic: Integration of Breath and Movement	
Integration of Breath (Part I)	
Objectives:	<p>Students will understand the basic concepts of integrating breath with movement in modern dance.</p> <p>Students will be able to demonstrate the ability to integrate breath with movement.</p> <p>Students will actively participate in the class, exploring how to combine breath</p>



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 Weeks 8-9: Modern Dance Technique (I)

## Topic: Integration of Breath and Movement

 Integration of Breath (Part I)
 

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	with movement through practice.
Course	"Students, today we enter Week 8 to Week 9, focusing on the theme 'The
Introduction:	Integration of Breath and Movement.' To help you better absorb this content, we will use the same course structure over the course of two weeks for repeated learning. The purpose of this strategy is to deepen your understanding and experience of the connection between breath and movement through repeated practice. Each session will begin with a focus on the basics, allowing you to fully perceive and master how to integrate breath into your movements, thereby enhancing your overall dance expressiveness. Although we only have one class per week, this repetitive practice will effectively help you make significant progress in both the precision of movement and coordination with breath."
	"During these two weeks, we will begin by using Bartenieff warm-ups to improve body awareness and its connection to breath. Following that, the 'Brain Dance' exercises will guide you to explore the integration of different movement patterns and breath from a sensory perspective. The Bartenieff warm-ups will continue through Week 14, across seven sessions. This ongoing training will provide ample time for you to gradually feel the changes movements bring to the body, enhancing body awareness, and deepening your understanding of the relationship between movement and breath in each class. Following this, we will focus on various breathing exercises, gradually coordinating different breathing methods with dance movements. Finally, we will apply breath in actual dance practice, using a series of specific movement exercises to help you naturally integrate breath into each part of your dance."
	"Through these two weeks of repetitive practice, you will not only be able to control your dance movements more precisely but also use breath to enhance the fluidity and expressiveness of your dance. This method of repetitive practice will help beginners establish a stable connection between movement and breath, while also assisting more advanced students in refining the precision and fluidity of their movements, ultimately reaching a higher level of dance skill."
Activity 1:	Objective: To train students' body awareness and coordination through basic

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 Weeks 8-9: Modern Dance Technique (I)

## Topic: Integration of Breath and Movement

 Integration of Breath (Part I)
 

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Bartenieff                      movement patterns, laying the foundation for the integration of breath and  
 Warm-up                      movement.

Instructor's Task: Gradually guide students through each exercise, providing feedback and ensuring they understand the alignment of movement with the body.

Students' Task: Actively follow the instructor's demonstrations, focusing on integrating breath with each movement.

## Exercise Details:

## Breath and Body Awareness

*Starting Position:* Stand with feet hip-width apart, knees slightly bent, arms relaxed at the sides or placed on the abdomen.

*Movement:* Close your eyes and take a slow, deep breath. As you inhale, feel the expansion of your abdomen, and as you exhale, feel the contraction, keeping your body relaxed.

*Connecting Movement:* Gently rotate your head or shoulders with the breath, feeling the ease in your body.

*Breathing Cue:* Inhale for a count of 3 beats, exhale for a count of 6 beats, and continue for two 8-counts.

*Explanation:* This movement awakens the body through breath, establishing a rhythm for subsequent actions.

## Heel Rocks in Standing

*Movement:* Stand and rock your feet forward and backward, rolling from the heels to the toes. Feel how your body's center of gravity shifts with each roll.

*Connecting Movement:* Keep your knees relaxed and allow the shift in weight to happen naturally while maintaining stability.

*Breathing Cue:* Inhale as you roll forward, exhale as you roll back, continuing for two 8-counts.

*Explanation:* This movement activates awareness in the feet and grounds the body, providing a foundation for balance.

 Standing Elbow-to-Knee Diagonal Contraction
 

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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*Movement:* From a standing position, bring your right elbow toward your left knee while lifting your left knee; return to standing and repeat on the other side.

*Connecting Movement:* Use your core to guide a smooth transition between the sides.

*Breathing Cue:* Inhale as the elbow and knee approach, exhale as you return to standing. Repeat for two 8-counts on each side.

*Explanation:* This movement engages the core and diagonal connections, enhancing balance and coordination.

Side Stretch and Return

*Movement:* From standing, extend your right arm overhead and bend your body to the left, feeling the extension along one side; return to neutral and repeat on the other side.

*Connecting Movement:* Flow smoothly from one side to the other, maintaining fluidity.

*Breathing Cue:* Inhale during the side bend, exhale as you return to neutral. Repeat for two 8-counts on each side.

*Explanation:* This movement increases spinal flexibility and stretches the side body.

Fetal Position to X-Position Transition

*Movement:* From standing, gradually squat down and lie on your back, drawing your knees toward your chest. Transition into a fetal position, then expand your limbs outward to form an "X" shape. Repeat on both sides.

*Connecting Movement:* Transition naturally from the "X" position to the fetal position and back again, ensuring smooth flow.

*Breathing Cue:* Inhale as you curl into the fetal position, exhale as you expand into the "X" position.

*Explanation:* This movement strengthens core contraction and expansion, improving spatial awareness and coordination.

Head-Tail Connection

*Movement:* From lying down, simultaneously lift your head and tailbone to create

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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a curved contraction, then return to the "X" position. Repeat twice.

*Connecting Movement:* The head-tail connection flows through the spine, maintaining coordination with the core.

*Breathing Cue:* Inhale as you contract, exhale as you expand into the "X" position.

*Explanation:* This movement enhances spinal flexibility and overall body control.

Cross-Lateral Rolls

*Movement:* From lying down, use your right foot to initiate a roll to the left, and use your right arm to return to the starting position. Repeat on the opposite side with the left foot and arm.

*Connecting Movement:* Use the limbs' momentum to naturally link the rolling motion, ensuring fluidity.

*Breathing Cue:* Inhale as you roll, exhale as you return to the starting position. Repeat on each side.

*Explanation:* This movement activates cross-lateral connections (e.g., shoulder to opposite hip) and enhances coordination and spatial awareness.

Hip Raises

*Movement:* Lie on your back, knees bent and feet flat on the floor. Lift your hips to create a straight line from your spine to your thighs, then slowly lower them. Hold for two 8-counts.

*Connecting Movement:* Engage your core and thigh muscles to stabilize the body during the movement.

*Breathing Cue:* Inhale as you lift your hips, exhale as you lower them.

*Explanation:* This movement strengthens the core and gluteal muscles, stabilizing the pelvis and providing a base for dynamic actions.

Stretching and Conditioning

*Movement:* Transition from the floor into a Downward-Facing Dog position, followed by leg stretches (lifting one leg at a time), lunges, Pigeon Pose, and yoga push-ups.

*Connecting Movement:* Flow smoothly from one position to the next, maintaining

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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fluidity in the body.

*Breathing Cue:* Coordinate each stretch with the rhythm of inhalation and exhalation.

*Explanation:* This section combines dynamic and static movements to increase flexibility and strength while emphasizing breath control.

Increasing Heart Rate – Walking, Prances, and Jogging

Objective: Through aerobic exercises that increase heart rate, students will improve their physical fitness and learn to maintain rhythmic breathing in fast-paced movement, helping them master fluidity in their movements.

Walking

*Movement Description:* Begin standing, landing with the heel first, followed by the toe. The pace should be slightly faster than normal walking. Swing your arms naturally in sync with your steps.

*Breathing Cue:* Inhale for every two steps, filling the abdomen with air. Exhale for every two steps, fully expelling the air while maintaining abdominal breathing.

Prances

*Movement Description:* Begin walking and transition into prances. Slightly bend the knees and use the right foot to push off the floor, then quickly alternate with the left foot.

*Breathing Cue:* Inhale during the upward phase of each jump, exhale as you land. Maintain smooth, elastic movements.

Jogging

*Movement Description:* Transition from prances into a light jog. Keep the body upright, with the back straight and the head relaxed. The legs should alternate, with the feet gently landing without hard impact.

*Breathing Cue:* Inhale for the first two steps, exhale for the next two. Adjust the rhythm based on the increasing speed.

Integration of Music with Bartenieff Warm-up:

To enhance the warm-up experience and aid in coordinating breath with

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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movement, appropriate music can be used to guide students into a relaxed and focused state. Here are recommended tracks:

"Weightless" by Marconi Union

A relaxing track that facilitates deep breathing and relaxation, ideal for the initial stage of the warm-up.

"Sunrise" by Norah Jones

A warm, steady rhythm that complements the gentle motions of Bartenieff warm-up exercises.

"Spiegel im Spiegel" by Arvo Pärt

A calm, minimalist piece that helps students focus on the detailed movements and maintain steady breathwork.

"Be Still My Soul" by The Piano Guys

A soothing piano and cello duet that enhances the relaxation and breath control during warm-up exercises.

"Cold Little Heart" by Michael Kiwanuka

A track with a gradual build-up in rhythm, creating a deep atmosphere for the warm-up and gently energizing students.

"Morning Light" by Ólafur Arnalds

A gentle electronic-piano piece that provides a peaceful and progressive atmosphere for the warm-up.

Summary:

Through these exercises, the students gradually build intensity from walking to prances, and then to jogging. Transitions between movements should be seamless and progressive, ensuring a natural increase in heart rate. Emphasis is placed on maintaining coordinated breathwork throughout the exercises, particularly during more intense movements, to maintain fluidity and avoid breathlessness. The integration of music further supports the students in establishing rhythmic patterns, helping them connect breath with movement for an effective and mindful dance practice.

Activity 2:

Objective: The aim of this activity is to activate the full-body sensory system

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Brain Dance

through systematic movement patterns, enhancing body control, coordination, and the integration of breath rhythm, laying the foundation for subsequent modern dance movement learning.

Movement Process and Detailed Description:

Breath

Description: Students either stand or sit, close their eyes, and place their hands gently on their abdomen. They take a deep breath, expanding the abdomen (inhale through the nose), and slowly exhale through the mouth, feeling the abdomen retract.

Connection Movement: As the student inhales, the shoulders naturally relax, and the movement transitions softly to the next tactile stimulation phase.

Breathing Guidance: "Feel the air enter your body as you inhale, and let your entire body relax as you exhale."

Tactile

Description: Starting at the head, the student gently taps the scalp with their fingers, followed by the palms tapping the face, shoulders, arms, chest, abdomen, back, thighs, calves, ankles, and the tops of the feet.

Use rubbing, squeezing, or pinching techniques to intensify the stimulation, maintaining a steady rhythm for each body part.

Connection Movement: Rub both palms together, then gently press them to the chest while taking a deep breath, preparing for the core-distal movement phase.

Breathing Guidance: Maintain a steady breath during tapping and rubbing. At the end, inhale as the palms return to the chest and exhale as the arms relax.

Core-Distal

Description: Begin in a standing position, bringing the hands together in front of the chest, and curl the body into a compact ball (core contraction). Then, extend the limbs and head/tail outward to their maximum range (distal extension), forming a "big star" shape. Repeat three times, holding the final extension.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Connection Movement: From the "big star" shape, slowly transition into a half-squat, naturally flowing into head-tail movements.

Breathing Guidance: Exhale as the body curls, and inhale as you extend, imagining the breath expanding the body into every corner of the space.

Head-Tail

Description: Start from a half-squat, curving the body like a wave. Lower the head forward, then curl the tailbone, leading the spine to bend segment by segment. Next, lift the tailbone, and extend the head backward, completing one wave-like movement.

Repeat four times, alternating between forward and backward or side-to-side motions.

Connection Movement: End the last wave by standing straight, arms relaxed, preparing for the upper-lower separation phase.

Breathing Guidance: Exhale as the head and tailbone lower, and inhale as the body opens, allowing the movements to flow naturally.

Upper-Lower Separation

Description: Begin standing, raising the arms in large arcs, while keeping the legs stationary. Then, stop the arm movements and focus on leg actions such as knee bends, small jumps, or leg lifts.

After performing upper and lower body movements separately, combine them to integrate the movement pattern.

Connection Movement: Finish by standing straight with feet together, arms relaxed, and preparing for the body-side separation.

Breathing Guidance: Inhale during upper body movements, exhale during lower body actions, and maintain steady breath during integration.

Body-Side Separation

Description: Start from a standing position and move the right side of the body by extending the right arm upward and raising the right leg to the side. Then, switch to the left side, repeating the action. Finally, alternate the right and left sides, aligning the body symmetrically and practicing horizontal eye tracking

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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(moving the eyes along with the arm).

Connection Movement: After completing the side separation, place both arms in front of the chest, allowing the body to rotate naturally into the cross-lateral movement phase.

Breathing Guidance: Inhale when extending to the side, and exhale when returning to the neutral position.

Cross Lateral

Description: Begin standing, touch the left foot with the right hand, then touch the right foot with the left hand, alternating actions that cross the body's midline. Add a twisting motion to coordinate the upper and lower body.

Difficulty Increase: Simultaneously move all four limbs in a diagonal fashion, performing continuous cross-lateral movements.

Connection Movement: After finishing, stand naturally with feet slightly apart, arms relaxed, preparing for the vestibular stimulation phase.

Breathing Guidance: Exhale when touching, inhale when raising limbs, keeping the rhythm of the movements and breath synchronized.

Vestibular

Description: Begin in a standing position and try various balance-losing actions, such as leaning forward, arching backward, or tilting to the side. Add rotation, rolling, or jumping actions.

Students can choose to perform the movements at different levels (low, medium, high).

Connection Movement: End by returning to the standing position, feet together, hands lightly resting on the abdomen, taking a deep breath to conclude the activity.

Breathing Guidance: Inhale as the movement starts and exhale when it finishes, ensuring the breath flows smoothly with the actions.

Music Recommendations for Brain Dance:

1. Breath

Recommended Music: Soft ambient or meditation music, emphasizing slow and

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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deep rhythms to help students focus on breathing.

Tracks:

Ludovico Einaudi - "Nuvole Bianche"

Brian Eno - "An Ending (Ascent)"

## 2. Tactile

Recommended Music: Upbeat, rhythmic music to focus students on tactile perception such as tapping and rubbing.

Tracks:

Michael Jackson - "Wanna Be Startin' Somethin'"

Pharrell Williams - "Happy"

## 3. Core-Distal

Recommended Music: Calming music with an expansive and flowing feel, suitable for stretching limbs and head-tail.

Tracks:

Sia - "Elastic Heart"

Sigur Rós - "Hoppípolla"

## 4. Head-Tail

Recommended Music: Music with dynamic shifts in rhythm, aiding the flexibility of the spine and head-tail.

Tracks:

John Adams - "Shaker Loops"

Explosions in the Sky - "Your Hand in Mine"

## 5. Upper-Lower

Recommended Music: Strong rhythmic, energetic electronic or pop music, suitable for upper-lower body separation exercises.

Tracks:

Daft Punk - "Get Lucky"

The Chemical Brothers - "Go"

## 6. Body Side

Recommended Music: Dynamic music with balanced rhythm to assist in

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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maintaining symmetry during body-side movements.

Tracks:

Beyoncé - "Run the World (Girls)"

The Beatles - "Come Together"

7. Cross Lateral

Recommended Music: Fast-paced music with a fluid rhythm to promote upper-lower body coordination.

Tracks:

Jackson 5 - "I Want You Back"

The Prodigy - "Firestarter"

8. Vestibular

Recommended Music: Music with varying rhythms and high energy, suitable for balance-losing, spinning, and jumping movements.

Tracks:

Calvin Harris - "Summer"

M.I.A. - "Paper Planes"

Conclusion:

This movement sequence progressively increases in complexity, helping students experience the integration of body control and breath. The smooth transitions between movements and the breathing guidance throughout ensure that the Brain Dance provides holistic physical and mental engagement.

Activity 3: Objective: Through precise breathing exercises, enhance students' breath  
Breathing control abilities, laying the foundation for integrating breath with movement in  
Exercises modern dance. These exercises will help students understand how to maintain a  
stable breathing pattern during movement and strengthen the internal  
connection of the body.

Exercise 1: Diaphragmatic Breathing

Purpose: To practice deep breathing techniques, focusing on the expansion and contraction of the abdomen to cultivate students' sense of control over their breath.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Breathing Guidance: Slowly inhale deeply through the nose, allowing the abdomen to expand outward. Exhale gently through the mouth, allowing the abdomen to slowly contract.

Instructions:

Students lie on their back on a mat, with their knees bent and feet flat on the floor, and place their hands lightly on their abdomen and chest.

As they inhale deeply, ensure that the airflow begins to expand from the abdomen, with the hand on the abdomen feeling its expansion, while the hand on the chest remains still.

As they inhale, the abdomen should gradually expand outward, while the chest remains calm with minimal movement.

On exhalation, gently part the lips and slowly expel the air, allowing the abdomen to contract completely, while the chest stays still.

Repeat this process, focusing on the expansion of the abdomen during inhalation and its contraction during exhalation.

Movement Connection:

During each inhale, feel the expansion of the abdomen, and use this feeling to relax the lower abdominal muscles.

With each exhale, pair the contraction of the abdomen with the feeling of strengthening the core's stability.

Exercise 2: Counting Breaths

Purpose: To control the breathing rhythm through counting, enhancing lung endurance and control, and cultivating students' perception of rhythm.

Breathing Guidance: Inhale and exhale in a rhythmic pattern, progressively increasing the length of each inhalation and exhalation cycle.

Instructions:

Students stand with their feet hip-width apart, knees slightly bent, and maintain a natural, upright posture.

Close the eyes and focus on the breath. Start by taking a deep breath, ensuring that the airflow deeply enters the abdomen.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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As they inhale, silently count “1,” making sure the abdomen expands noticeably.

After inhaling, exhale and silently count “1,” expelling all the air from the lungs.

Continue with the pattern, counting “2” on each inhale and exhale, gradually increasing the count with each breath, until reaching a count of “8.”

Maintain this rhythm, controlling the breathing within each count, helping students practice prolonged breath control.

Movement Connection:

During each inhale, become aware of the expansion of the abdomen and chest, helping students experience the rhythm and smoothness of the breath.

During each exhale, gently contract the abdomen, avoiding rapid exhalation, and maintain a smooth, even flow of breathing.

Exercise 3: Prone Breathing

Purpose: To strengthen control over abdominal breathing, develop endurance for deep breaths, and promote the cooperation of the back and abdominal muscles.

Breathing Guidance: On deep inhalation, allow the abdomen to sink toward the ground; on exhalation, the abdomen should rise.

Instructions:

Students lie prone on a mat with their legs extended straight, feet together, arms naturally placed by their sides, and their forehead lightly resting on the mat.

On deep inhalation, imagine the air entering from the abdomen, causing the abdomen to sink, while the lower back relaxes slightly.

During inhalation, students should feel the abdomen press against the ground, while the chest remains as relaxed as possible, avoiding excessive expansion.

On exhalation, the abdomen rises, with the abdominal muscles helping to expel the air.

With each exhale, ensure that the shoulders and back remain relaxed, avoiding any tension.

Repeat this movement, focusing on the rising and falling of the abdomen, synchronized with the breathing rhythm.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Movement Connection:

As they inhale, the abdomen sinks, feeling the pressure of the ground; on exhalation, the abdomen contracts, ensuring the back remains relaxed and not rigid.

This exercise helps students become aware of how core muscles can support the breathing rhythm.

Exercise 4: Dynamic Breathing Practice

Purpose: To practice breath control during dynamic movement, helping students understand how to adjust breathing during dance and achieve a smooth connection between movement and breath.

Breathing Guidance: Synchronize breathing with each phase of movement, transitioning between inhalation and exhalation with each movement change.

Instructions:

Students stand with their feet hip-width apart, arms resting by their sides, shoulders relaxed, and spine extended.

Inhale: Slowly raise both arms to the top of the head, palms facing each other, keeping the elbows slightly bent and the shoulders relaxed. As they inhale, the abdomen expands and the chest naturally opens.

Exhale: Slowly spread the arms out to the sides, fingertips pointing toward the ground, synchronizing the movement with the exhalation. During this movement, the abdomen contracts, ensuring that the exhalation is gentle and smooth, avoiding rigidity.

Inhale: Bring the arms from the sides in front of the body, palms facing each other as if embracing an imaginary balloon. As they inhale, allow the chest and abdomen to expand slightly.

Exhale: Open the arms wide as though opening a window, in sync with exhalation, ensuring the movement follows the breath rhythm.

Movement Connection:

During each inhale, feel the expansion and stretching of the movement, increasing the volume of the chest and abdomen.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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During each exhale, accompany the movement with contraction, stabilizing the core and deepening the control of the breath.

Each transition between movements should flow naturally, maintaining fluidity in the breath.

Music Recommendations for Relaxation and Focus

To help students relax and better focus on coordinating their breath with their body during Activity 3: Breathing Exercises, the following music recommendations are suitable. These pieces have calming, peaceful rhythms that assist in breath regulation and relaxation:

Light Music (New Age or Ambient)

Ludovico Einaudi – "Nuvole Bianche"

This piano piece has a slow rhythm and beautiful melody, ideal for deep relaxation and breathing exercises.

Brian Eno – "An Ending (Ascent)"

A classic ambient piece, with gentle notes and progressive atmospheric sounds, helping students enter a relaxed state and regulate their breathing.

George Winston – "Variations on the Canon"

A simple and elegant piano piece, perfect for deep breathing and meditation practices.

Nature Sounds

"Ocean Waves" or "Rainforest Sounds"

Sounds of nature, such as ocean waves, rainfall, or birdsong, can help students maintain focus on their breath and foster a peaceful environment.

"Morning Birds & Gentle Rain"

The soft combination of birdsong and rain sounds provides a steady, natural rhythm, ideal for abdominal breathing exercises.

Meditation and Yoga Music

Deuter – "Temple of Silence"

This piece offers tranquil melodies, perfect for meditation and breathing exercises, helping students better control their breath rhythm.

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Weeks 8-9: Modern Dance Technique (I)

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Snatam Kaur – "Ong Namo"

A soothing song with gentle vocals, guiding students to focus and promoting deep breathing.

Tibetan Singing Bowls

The sound of Tibetan singing bowls is often used in deep meditation and breathing practices, helping students enter a state of deep relaxation.

Relaxed Piano or Strings

Yiruma – "River Flows in You"

This calm and gentle piano piece is great for breathing exercises, helping students relax and enter a focused practice state.

Max Richter – "On the Nature of Daylight"

A soft string melody filled with emotion, guiding students to focus more deeply during their practice.

Background Music for Deep Breathing (with long, steady notes)

Hans Zimmer – "Time" (from *Inception*)

The gradually building rhythm and layers in this piece help students gradually focus their attention and enter a relaxed state during their breathing exercises.

Kitaro – "Silk Road"

With deep, soothing sounds, this track provides a rhythmic background for breath exercises.

Conclusion

Each exercise should focus on the synchronization of breathing with body movements. Through these exercises, students can improve their ability to use breath effectively in dance, enhancing both body control and expression. These breathing exercises also promote relaxation, reduce tension, and facilitate a more effective connection between breath and movement in dance.

Activity 4:

Breathing in

Dance

Objective: To apply breathing control and movement integration in dynamic dance sequences.

Teacher's Role: Teach and demonstrate the dance combinations, observe students' performance, and provide feedback.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Student's Role: Gradually combine breathing with movement by exploring from slow-paced to dynamic execution.

Movement 1: Deep Breathing

Movement Description: Stand with feet hip-width apart, arms naturally hanging by the sides.

Breathing Guidance: As you inhale, slowly raise your arms from your sides upwards until the fingertips point towards the ceiling, with a slight bend in the elbows, while maintaining a relaxed posture. Imagine the air entering your lower abdomen, expanding through your chest to your shoulders as you inhale.

Movement Connection: As you exhale, gently lower your arms back to your sides, keeping the elbows slightly bent and fingertips pointing towards the floor. Relax your wrists as you return to a natural position.

Movement Explanation: This movement helps students learn to initiate dance movements through deep breathing, integrating breath into the body. The inhalation expands the movement, and the exhalation brings the body back, emphasizing the fluidity of movement.

Movement 2: Tactile Movement – Train Arms (Inhale), Arm Circles (Exhale)

Movement Description: Stand with feet naturally apart and knees slightly bent. Arms rest at your sides.

Breathing Guidance: Inhale as your arms extend from your sides, forming an arc in front of you, then expanding outward to end in front of your chest, with fingers pointing towards each other, simulating the opening of a large "train car."

Movement Connection: As you exhale, begin circling your arms downward in a large arc, following the sides of your body, until you return to the starting position. This simulates the "closing" of the train car.

Movement Explanation: The train arm motion showcases the tight connection between breath and movement. As the arms extend in the air, breath guides students to perceive the expansion and compression of the body.

Movement 3: Core Expansion – X-shaped Expansion (Inhale), Core Recoil (Exhale)

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Weeks 8-9: Modern Dance Technique (I)

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Movement Description: Stand with feet shoulder-width apart, knees slightly bent, arms relaxed at your sides.

Breathing Guidance: Inhale as you extend your arms outward in a large arc, creating an "X" shape with your limbs fully extended and chest open.

Simultaneously, extend your head upward and lengthen your spine, feeling the expansion in the chest cavity.

Movement Connection: As you exhale, slowly bring your arms back to the center of the body, elbows slightly bent, drawing in your navel and chest, eventually returning to the natural standing position.

Movement Explanation: This movement helps students connect the core (abdomen, chest) with the limbs, guiding the contraction and relaxation of the core through breathing. The inhalation maximizes the movement, and the exhalation brings it back.

Movement 4: Head-Tail Movement – Serpentine Movement to Circular Foot Rotation (Inhale)

Movement Description: Stand with feet shoulder-width apart, knees slightly bent, arms relaxed by your sides.

Breathing Guidance: Inhale as you gently lower your head and press the chin towards the chest, then gradually raise your head, vertebra by vertebra, extending the spine upward before arching the head backward, completing a "serpentine" movement.

Movement Connection: As you exhale, return to a neutral position, with the head aligned and the feet back to standing.

Movement Explanation: This connection between the head and tail, guided by breathing, helps students sense the extension and relaxation of the spine, promoting spinal mobility and attention to posture transitions.

Movement 5: Upper and Lower Body Separation – Rotation and Squat (Inhale and Exhale)

Movement Description: Stand with feet naturally apart, knees slightly bent, arms extended to the sides.

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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Breathing Guidance: Inhale as your arms move around the body in a circular motion while your upper body rotates to one side, with toes following the rotation. Then, bend the knees into a deep squat position, slowly placing the hands on the knees.

Movement Connection: As you exhale, return to the standing position, arms relaxed at your sides, and slowly return to the starting stance.

Movement Explanation: The separation of the upper and lower body helps students understand how to coordinate different body parts in motion, enhancing overall fluidity and control, guided by breathing.

Movement 6: Side-body Separation – Right-side Draw-in (Exhale), Left-side Squat (Inhale)

Movement Description: Stand with feet shoulder-width apart, knees slightly bent.

Breathing Guidance: Exhale as your right arm and right leg draw toward the center, while your left arm and left leg extend outward. This motion simulates "gathering" part of the body toward the center.

Movement Connection: Inhale as you extend the left leg and arm outward and bend them into a squat, turning to the left side and lowering towards the ground, with arms directed toward the floor.

Movement Explanation: This movement, guided by breath, helps students perceive the movement of their sides. Exhalation draws in, and inhalation extends outward, illustrating the flow of energy through the sides of the body.

Movement 7: Cross-body Side Roll – Stand (Exhale)

Movement Description: Stand with feet shoulder-width apart, knees slightly bent, arms relaxed at your sides.

Breathing Guidance: Exhale as you step your right foot across to the left, simultaneously moving your left arm and right foot to the left in a crossing motion. Then, step the left foot with the left arm to the right, returning to a standing position.

Movement Connection: Each crossing motion is driven by breathing, emphasizing coordination and fluidity of movement.

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Weeks 8-9: Modern Dance Technique (I)

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Movement Explanation: The cross-body side roll integrates the coordination of limbs and core control. Breathing guides the transition of direction, improving balance and coordination.

Movement 8: Vestibular Stimulation – Imbalance Improvised Movement

Movement Description: Stand with feet naturally apart, knees slightly bent.

Breathing Guidance: Students perform free improvisational movements, using breath control to stimulate variation in motion, such as spinning, swaying, or jumping, all involving moments of imbalance.

Movement Connection: Each transition between movements relies on the guidance of breathing, which not only serves as the body's power source but also helps maintain fluidity and natural movement.

Movement Explanation: Vestibular stimulation exercises help students develop self-regulation during imbalance. Breathing-guided transitions enhance control and creativity in movement.

Recommended Music for Activity Four: Breathing in Dance

When selecting music for "Activity Four: Breathing in Dance," it is important to consider the tempo, emotional expression, and whether it can help students connect breathing with movement during practice. Below are some suitable music styles and recommended tracks for this activity:

Slow-paced Modern Dance Music

Slow-paced music allows students to focus on the coordination of breathing and movement, especially when executing each movement, enhancing awareness of details and breath integration.

Max Richter – "On the Nature of Daylight"

Atmospheric and progressively changing, ideal for practicing the integration of breath and movement in a calm atmosphere.

Ólafur Arnalds – "Saman"

Soft rhythm and poignant melody support smooth breathing and movement integration for both beginners and advanced students.

Ludovico Einaudi – "Nuvole Bianche"

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

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Elegant piano music with a stable rhythm, perfect for practicing deep breathing and movement alignment.

Electronic Music & Ambient Soundscapes

Calm electronic music or ambient soundscapes provide a background without lyrics, aiding students in focusing on the connection between movement and breath.

Tycho – "Awake"

Gentle electronic music with a flowing rhythm, ideal for practicing breath continuity and control.

Brian Eno – "An Ending (Ascent)"

Creates a meditative atmosphere, helping students align breath with movement.

Nils Frahm – "Says"

A gradually building electronic track that helps deepen breath awareness during the dance practice.

Soft Classical Music

Light classical music offers an elegant, rhythmic backdrop suitable for breathing and movement integration, especially for detailed movements.

Claude Debussy – "Clair de Lune"

Smooth and flowing, this piece has a rhythm conducive to practicing gentle and fluid movement combined with breath.

Johann Sebastian Bach – "Cello Suite No. 1 in G Major" (performed by YoYo Ma)

Deep and flowing cello music, promoting body and breath coordination.

Erik Satie – "Gymnopédie No. 1"

Simple and expressive, steady rhythm helps students maintain relaxation and focus on breath regulation.

New Age Music

This type of music, often soft and meditative, helps students focus on the gradual perception of breath and movement integration.

Enya – "Only Time"

Gentle melody and slow tempo help students stay relaxed, connecting breath

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Weeks 8-9: Modern Dance Technique (I)

Topic: Integration of Breath and Movement

Integration of Breath (Part I)

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with movement.

Kitaro – "Silk Road"

This track has an oriental flavor, guiding students into a peaceful practice state with its flowing rhythm.

George Winston – "Variations on the Canon"

Warm and soothing piano music, ideal for strengthening the connection between breath and movement during practice.

Skill	Beginner Level: At the beginner stage (Cognitive Stage), students perform
Progression	movements at a slower tempo, focusing primarily on exploring the basic form of
Framework	the movements and the fundamental coordination of breath. During this phase, learners concentrate on understanding the steps of the movements and finding connections between the breath and the transitions between various movements. The emphasis is on precision and awareness of movement, with the integration of breath and movement still in the exploratory and learning phase.
	Advanced Level: At the advanced stage (Associative Stage), students are able to execute movements with greater accuracy and fluidity, demonstrating clear dynamic expression. Learners not only perform the movements independently but also have the ability to lead peers in demonstrations and engage in a deeper exploration of the relationship between breath and movement. At this stage, students enhance the automatization of the movements through practice and develop a stronger ability to control the coordination of breath and movement in practical applications, achieving a higher level of fluidity and expressiveness.

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TABLE 29 Weeks 10-11 Finalized Version of the Modern Dance Course

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
Objectives:	<p>Understanding the Concept: Students will understand and master the basic concept of utilizing the spine to achieve a head-tail connection in modern dance.</p> <p>Demonstrating the Concept: Students will be able to demonstrate how to use the spine for head-tail connection.</p> <p>Active Participation: Students will actively engage in the course and make clear efforts to learn the head-tail connection.</p>
Course	"Welcome, everyone, to Weeks 10 and 11 of the Modern Dance course!
Introduction:	<p>This week's theme is 'Spine and Head-Tail Connection.' The spine is the core support of our body, and its connection with the head and tail directly influences the fluidity, control, and expressiveness of our movements. This course will help you further explore the separation and coordination of the spine and learn how to control each part of your body more precisely in dance movements."</p> <p>"Through training the connection between the spine and head-tail, you will enhance your body's flexibility and control, progressively developing a stronger dance expressiveness. For all of you, this course will guide you from the basics, allowing you to explore and feel the dynamic relationship between spine separation and head-tail connection at a slower pace. Additionally, you will have the opportunity to showcase more refined techniques and smoother movements, further strengthening your dance skills."</p> <p>"Today's lesson will be divided into four parts. First, we will continue with the Bartenieff Warm-Up, which is part of a series of exercises designed to enhance your body awareness and prepare you for the upcoming practices. Next, we will focus on the separation of the spine and regional exercises, exploring the independent control of the neck, chest, and lower back. Then, we will practice contraction and release techniques, which are core skills that help to enrich the expressive quality of your dance. Finally, we will practice flat back and rolling down movements, enhancing the</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>fluidity and coordination of your body through dynamic transitions."</p> <p>"I hope that throughout today's session, you will fully experience the importance of the head-tail connection in dance movements, and progressively improve the precision and flexibility of your spine control. Stay focused, and enjoy every moment of integrating your body and dance!"</p>
Activity 1: Bartenieff Warm-up	<p>Objective: To train students' body awareness and coordination through basic movement patterns, laying the foundation for the integration of breath and movement.</p> <p>Instructor's Task: Gradually guide students through each exercise, providing feedback and ensuring they understand the alignment of movement with the body.</p> <p>Students' Task: Actively follow the instructor's demonstrations, focusing on integrating breath with each movement.</p>
Activity 1: Bartenieff Warm-up	<p>Exercise Details:</p> <p>Breath and Body Awareness</p> <p><i>Starting Position:</i> Stand with feet hip-width apart, knees slightly bent, arms relaxed at the sides or placed on the abdomen.</p>
Activity 2: Spine Separation and Regional Exercises	<p><i>Movement:</i> Close your eyes and take a slow, deep breath. As you inhale, feel the expansion of your abdomen, and as you exhale, feel the contraction, keeping your body relaxed.</p> <p><i>Connecting Movement:</i> Gently rotate your head or shoulders with the breath, feeling the ease in your body.</p> <p><i>Breathing Cue:</i> Inhale for a count of 3 beats, exhale for a count of 6 beats, and continue for two 8-counts.</p> <p><i>Explanation:</i> This movement awakens the body through breath, establishing a rhythm for subsequent actions.</p> <p>Heel Rocks in Standing</p> <p><i>Movement:</i> Stand and rock your feet forward and backward, rolling from the</p>



TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>heels to the toes. Feel how your body's center of gravity shifts with each roll.</p> <p><i>Connecting Movement:</i> Keep your knees relaxed and allow the shift in weight to happen naturally while maintaining stability.</p> <p><i>Breathing Cue:</i> Inhale as you roll forward, exhale as you roll back, continuing for two 8-counts.</p> <p><i>Explanation:</i> This movement activates awareness in the feet and grounds the body, providing a foundation for balance.</p>
	<p>Standing Elbow-to-Knee Diagonal Contraction</p> <p><i>Movement:</i> From a standing position, bring your right elbow toward your left knee while lifting your left knee; return to standing and repeat on the other side.</p> <p><i>Connecting Movement:</i> Use your core to guide a smooth transition between the sides.</p> <p><i>Breathing Cue:</i> Inhale as the elbow and knee approach, exhale as you return to standing. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement engages the core and diagonal connections, enhancing balance and coordination.</p>
	<p>Side Stretch and Return</p> <p><i>Movement:</i> From standing, extend your right arm overhead and bend your body to the left, feeling the extension along one side; return to neutral and repeat on the other side.</p> <p><i>Connecting Movement:</i> Flow smoothly from one side to the other, maintaining fluidity.</p> <p><i>Breathing Cue:</i> Inhale during the side bend, exhale as you return to neutral. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement increases spinal flexibility and stretches the side body.</p>
	<p>Fetal Position to X-Position Transition</p> <p><i>Movement:</i> From standing, gradually squat down and lie on your back,</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>drawing your knees toward your chest. Transition into a fetal position, then expand your limbs outward to form an "X" shape. Repeat on both sides.</p> <p><i>Connecting Movement:</i> Transition naturally from the "X" position to the fetal position and back again, ensuring smooth flow.</p> <p><i>Breathing Cue:</i> Inhale as you curl into the fetal position, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement strengthens core contraction and expansion, improving spatial awareness and coordination.</p>
	<p>Head-Tail Connection</p> <p><i>Movement:</i> From lying down, simultaneously lift your head and tailbone to create a curved contraction, then return to the "X" position. Repeat twice.</p> <p><i>Connecting Movement:</i> The head-tail connection flows through the spine, maintaining coordination with the core.</p> <p><i>Breathing Cue:</i> Inhale as you contract, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement enhances spinal flexibility and overall body control.</p>
	<p>Cross-Lateral Rolls</p> <p><i>Movement:</i> From lying down, use your right foot to initiate a roll to the left, and use your right arm to return to the starting position. Repeat on the opposite side with the left foot and arm.</p> <p><i>Connecting Movement:</i> Use the limbs' momentum to naturally link the rolling motion, ensuring fluidity.</p> <p><i>Breathing Cue:</i> Inhale as you roll, exhale as you return to the starting position. Repeat on each side.</p> <p><i>Explanation:</i> This movement activates cross-lateral connections (e.g., shoulder to opposite hip) and enhances coordination and spatial awareness.</p>
	<p>Hip Raises</p> <p><i>Movement:</i> Lie on your back, knees bent and feet flat on the floor. Lift your</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>hips to create a straight line from your spine to your thighs, then slowly lower them. Hold for two 8-counts.</p> <p><i>Connecting Movement:</i> Engage your core and thigh muscles to stabilize the body during the movement.</p> <p><i>Breathing Cue:</i> Inhale as you lift your hips, exhale as you lower them.</p> <p><i>Explanation:</i> This movement strengthens the core and gluteal muscles, stabilizing the pelvis and providing a base for dynamic actions.</p>
	<p>Stretching and Conditioning</p> <p><i>Movement:</i> Transition from the floor into a Downward-Facing Dog position, followed by leg stretches (lifting one leg at a time), lunges, Pigeon Pose, and yoga push-ups.</p> <p><i>Connecting Movement:</i> Flow smoothly from one position to the next, maintaining fluidity in the body.</p> <p><i>Breathing Cue:</i> Coordinate each stretch with the rhythm of inhalation and exhalation.</p> <p><i>Explanation:</i> This section combines dynamic and static movements to increase flexibility and strength while emphasizing breath control.</p>
	<p>Increasing Heart Rate – Walking, Prances, and Jogging</p> <p>Objective: Through aerobic exercises that increase heart rate, students will improve their physical fitness and learn to maintain rhythmic breathing in fast-paced movement, helping them master fluidity in their movements.</p>
	<p>Walking</p> <p><i>Movement Description:</i> Begin standing, landing with the heel first, followed by the toe. The pace should be slightly faster than normal walking. Swing your arms naturally in sync with your steps.</p> <p><i>Breathing Cue:</i> Inhale for every two steps, filling the abdomen with air. Exhale for every two steps, fully expelling the air while maintaining abdominal breathing.</p>
	<p>Prances</p> <p><i>Movement Description:</i> Begin walking and transition into prances. Slightly</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>bend the knees and use the right foot to push off the floor, then quickly alternate with the left foot.</p> <p><i>Breathing Cue:</i> Inhale during the upward phase of each jump, exhale as you land. Maintain smooth, elastic movements.</p> <p>Jogging</p> <p><i>Movement Description:</i> Transition from prances into a light jog. Keep the body upright, with the back straight and the head relaxed. The legs should alternate, with the feet gently landing without hard impact.</p> <p><i>Breathing Cue:</i> Inhale for the first two steps, exhale for the next two. Adjust the rhythm based on the increasing speed.</p> <p>Integration of Music with Bartenieff Warm-up:</p> <p>To enhance the warm-up experience and aid in coordinating breath with movement, appropriate music can be used to guide students into a relaxed and focused state. Here are recommended tracks:</p> <p>"Weightless" by Marconi Union</p> <p>A relaxing track that facilitates deep breathing and relaxation, ideal for the initial stage of the warm-up.</p> <p>"Sunrise" by Norah Jones</p> <p>A warm, steady rhythm that complements the gentle motions of Bartenieff warm-up exercises.</p> <p>"Spiegel im Spiegel" by Arvo Pärt</p> <p>A calm, minimalist piece that helps students focus on the detailed movements and maintain steady breathwork.</p> <p>"Be Still My Soul" by The Piano Guys</p> <p>A soothing piano and cello duet that enhances the relaxation and breath control during warm-up exercises.</p> <p>"Cold Little Heart" by Michael Kiwanuka</p> <p>A track with a gradual build-up in rhythm, creating a deep atmosphere for the warm-up and gently energizing students.</p> <p>"Morning Light" by Ólafur Arnalds</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>A gentle electronic-piano piece that provides a peaceful and progressive atmosphere for the warm-up.</p> <p>Summary:</p> <p>Through these exercises, the students gradually build intensity from walking to prances, and then to jogging. Transitions between movements should be seamless and progressive, ensuring a natural increase in heart rate.</p> <p>Emphasis is placed on maintaining coordinated breathwork throughout the exercises, particularly during more intense movements, to maintain fluidity and avoid breathlessness. The integration of music further supports the students in establishing rhythmic patterns, helping them connect breath with movement for an effective and mindful dance practice.</p> <p>Objective: Enhance the flexibility and coordination of the spine's various sections, and establish a sense of flow connecting the head and tail.</p> <p>Method: Perform separation exercises for different regions of the spine, progressing from head to tail, gradually increasing the difficulty. The final stage involves integrating the movements into full-body exercises, helping students establish independent control of each section of the spine and move fluidly in different directions.</p>
Activity 2: Spine Separation and Regional Exercises	<p>1. Head (Cervical Spine) Separation</p> <p>Movement Breakdown:</p> <p>Movement 1: 8 Times Up-and-Down Separation</p> <p>Movement Description: Keep the body upright, with knees slightly bent and heels resting on the ground. Inhale through the nose, gently tuck the chin toward the chest (downward direction), then exhale and slowly raise the chin until the face is facing the ceiling (upward direction). This movement trains the flexibility of the upper spine through the vertical motion of the neck.</p> <p>Breathing Guide: Inhale to lower the head; exhale to raise the head.</p> <p>Movement Connection: Maintain a smooth transition between movements, ensuring that the head's movement is gentle and avoids stiffness.</p>
Activity 3: Contraction and Release	

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection
<p>Movement 2: 8 Times Left-and-Right Separation</p> <p>Movement Description: Keep the spine upright and the head naturally facing forward. Inhale and gently bring the right ear toward the right shoulder (without shrugging the shoulder), stretching the neck. Exhale and return to the center. Inhale and repeat on the left side, bringing the left ear toward the left shoulder. Maintain fluid movement and avoid excessive force.</p> <p>Breathing Guide: Inhale and tilt to one side; exhale and return to center.</p> <p>Movement Connection: Keep the shoulders relaxed during the movement, avoiding shoulder shrugging.</p> <p>Movement 3: 8 Times Left-and-Right Tilt Separation</p> <p>Movement Description: In a seated or standing position, maintain a straight spine. Inhale and tilt the right ear toward the right side, keeping the left side of the waist and hip stable. Exhale and return to the neutral position, then inhale and tilt to the left side. This exercise promotes flexibility in the neck by stretching the spine laterally.</p> <p>Breathing Guide: Inhale and slowly tilt to one side; exhale and return to the center.</p> <p>Movement Connection: Transition smoothly between movements, avoiding abrupt movements.</p>
<p>Movement 4: 8 Counts of Right-side Rolling, 8 Counts of Left-side Rolling</p> <p>Movement Description: In a standing or seated position, keep the spine extended. Inhale and gently roll the head toward the right shoulder (as if rolling from the right shoulder down along the spine to the right hip). Exhale and return the head to the center. Repeat on the left side, following the same path. This movement guides the neck while keeping the rest of the spine stable.</p> <p>Breathing Guide: Inhale and roll to the right side; exhale and return to center; inhale and roll to the left side; exhale and return to center.</p> <p>Movement Connection: Ensure the spine remains stable during the rolling</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>motion, avoiding excessive movement in the waist and shoulders.</p> <p>2. Chest (Thoracic Spine) Separation</p> <p>Movement Breakdown:</p> <p>Movement 1: 8 Times Left-and-Right Separation</p> <p>Movement Description: Stand or sit upright with relaxed shoulders. Inhale and gently push the right chest to the right while stretching the left chest to the left. Exhale and return to the center. Repeat on the left side, inhaling and pushing the left chest to the left while stretching the right chest to the right. This movement helps to stretch and enhance the flexibility of the thoracic spine.</p> <p>Breathing Guide: Inhale to push one side of the chest; exhale to return to center.</p> <p>Movement Connection: Keep the core stable, avoiding unnecessary curvature in the back.</p> <p>Movement 2: 8 Times Forward-and-Backward Separation</p> <p>Movement Description: Stand with feet shoulder-width apart and knees slightly bent. Inhale and push the chest forward, keeping the shoulders relaxed. Exhale and retract the chest, pulling the shoulder blades together and stretching the shoulders backward. Maintain the natural curvature of the lower back and avoid over-bending the spine.</p> <p>Breathing Guide: Inhale and push the chest forward; exhale and retract the chest, pulling the shoulders back.</p> <p>Movement Connection: Maintain core stability during the movement transitions, avoiding excessive use of the upper back.</p> <p>Movement 3: 8 Counts of Right-side Rolling, 8 Counts of Left-side Rolling</p> <p>Movement Description: Stand or sit upright with the spine extended. Inhale and rotate the chest to the right side, with the right shoulder leading the rotation. Exhale and return to the center. Repeat on the left side, inhaling and rotating the chest to the left, with the left shoulder leading the rotation. The movement requires the thoracic spine to rotate flexibly.</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>Breathing Guide: Inhale and rotate the chest to one side; exhale and return to center.</p> <p>Movement Connection: The rotation of the thoracic spine helps fluid movement of the upper body, maintaining smoothness throughout.</p> <p>3. Hips (Lumbar Spine) Separation</p> <p>Movement Breakdown:</p> <p>Movement 1: 8 Times Left-and-Right Separation</p> <p>Movement Description: Stand with feet shoulder-width apart. Inhale and push the right hip to the right side, keeping the upper body stable. Exhale and return to center. Repeat on the left side, inhaling and pushing the left hip to the left while exhaling and returning to the center.</p> <p>Breathing Guide: Inhale and push the hip to one side; exhale and return to center.</p> <p>Movement Connection: Keep the lower back stable, avoiding excessive twisting of the knees and ensuring smooth movement.</p> <p>Movement 2: 8 Times Forward-and-Backward Separation</p> <p>Movement Description: Stand or sit with knees slightly bent. Inhale and push the hips forward, feeling the stretch in the hip region. Exhale and return to the neutral position. Repeat on the opposite side, inhaling and pushing the hips backward, feeling the stretch. This movement strengthens the separation ability between the hips and lumbar spine.</p> <p>Breathing Guide: Inhale and push the hips forward; exhale and return to neutral; change direction, inhaling to push the hips backward, exhaling to return to neutral.</p> <p>Movement Connection: Maintain core stability during the exercise, avoiding excessive back bending.</p> <p>Movement 3: 8 Counts of Right-side Rolling, 8 Counts of Left-side Rolling</p> <p>Movement Description: Stand or sit, keeping the spine stable. Inhale and roll the hips to the right, moving both the right and left hips together. Exhale and return the hips to the neutral position. Repeat on the left side, inhaling</p>



TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>and rolling the hips to the left. This exercise strengthens the flexibility of the hips and lumbar spine.</p> <p>Breathing Guide: Inhale and roll the hips to one side; exhale and return to center.</p> <p>Movement Connection: Maintain the stability of the upper body while rolling the hips smoothly, avoiding excessive force.</p> <p>Music Selection for "Activity 2: Spine Separation and Regional Exercises"</p> <p>When selecting music for this activity, it is important to consider the rhythm, emotional expression, and ability to help students stay focused on their movements without distracting them from the exercises. As this activity focuses on the separation and coordination of different sections of the spine, the music should have a soft, flowing rhythm that supports the students' movement flow.</p> <p>Ambient Music</p> <p>Ambient music lacks distinct melody or rhythm, providing a calming, relaxing background that helps students focus on their movements. Deep or nature-based ambient music can help students remain concentrated during their practice and explore each section of the spine.</p> <p>Recommended Tracks:</p> <p>Brian Eno, <i>Music for Airports</i> (creates a calm, peaceful atmosphere)</p> <p>Ludovico Einaudi, <i>Una Mattina</i> (modern, minimal, and soothing piano music for relaxation)</p> <p>Hiroshi Yoshimura, <i>Green</i> (gentle ambient music, warm and calming, ideal for deep bodywork)</p> <p>Gentle Modern Classical Music</p> <p>Modern classical music works well for the detailed spine separation exercises, as its structure is often clear and varied, helping students maintain focus without being overly distracting. Clear and flowing melodies from piano or string music can help students maintain rhythm during their bodywork.</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
Recommended Tracks:	
Max Richter, <i>On The Nature of Daylight</i> (emotional string composition with a calming rhythm)	
Ólafur Arnalds, <i>Saman</i> (gentle piano and strings that guide students into a deeper awareness of their spine)	
Slow-tempo Electronic Music	
Slow-tempo electronic music helps establish rhythm without overpowering the students' practice pace. It can assist students in maintaining flow and coherence, especially during separation exercises. The evolving rhythm helps students adapt to different movement controls for each section.	
Recommended Tracks:	
Tycho, <i>Awake</i> (electronic ambient with a smooth rhythm)	
Jon Hopkins, <i>Immunity</i> (slow, soft electronic music guiding deep body exploration)	
World Music	
World music, especially from Asia or Africa, offers diverse rhythms and melodies that help students relax and enhance movement flow. The irregular rhythms of such music are especially helpful for spinal multidirectional separation.	
Recommended Tracks:	
Anoushka Shankar, <i>Pancham Se Gara</i> (Indian classical music for grounding and flexibility)	
The Very Best, <i>Warm Heart of Africa</i> (subtle and calming world music, ideal for expansive movement)	
By selecting these types of music, the activity will have a supportive background that helps students feel grounded in their movements, while promoting smooth transitions between the spine's different regions.	
Objective: To enhance students' flexibility and coordination through spinal contraction and release exercises, particularly focusing on the understanding of the connection between the head and tail.	

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
Activity 3:	Movement Steps:
Contraction and	Starting Position: Seated Butterfly Pose
Release	Posture: Sit on the floor with knees bent, soles of the feet together, and
Activity 4: Spinal	knees open towards the sides. Place the hands on the thighs or ankles,
Rolling and	ensuring the back is straight and the chest is open.
Extension	Breathing Guidance: In this position, take a deep inhale and feel the spine
	lengthen, while the shoulders naturally relax downward, avoiding any
	stiffness.
	Movement 1: Contraction and Forward Bend
	Movement: From the seated butterfly pose, slide the hands along the thighs
	and slowly begin to bend the upper body forward. At this point, the
	abdominal area begins to contract, and the spine gradually curves, starting
	from the lower back. Imagine folding the spine section by section from the
	tailbone, until the chest comes close to the thighs.
	Breathing Guidance: Inhale to prepare for contraction, then exhale to
	initiate the forward bend from the abdomen, with the spine curving in
	stages, the tailbone extending backward, and the navel drawing towards
	the spine.
	Movement Explanation: The focus of this movement is spinal contraction,
	where students should feel each vertebra's contraction starting from the
	lower back. The tightening of the abdomen aids in enhancing spinal
	control.
	Movement 2: Transition to Seated Position
	Movement: From the contracted forward bend, slowly return to the seated
	position. Move the hands to either side of the body for support, and
	gradually restore the spine to an upright position, one vertebra at a time.
	Breathing Guidance: As you return to the seated position, inhale deeply,
	progressively extending each vertebra from bottom to top until reaching the
	starting butterfly pose.
	Movement Explanation: During the restoration phase, pay attention to the

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>gradual unfolding of the spine. The chest should open up first, and the shoulders should relax to avoid abruptly returning to an upright position.</p> <p><b>Movement 3: Back Release and Forward Stretch</b></p> <p><b>Movement:</b> From the seated butterfly pose, place the hands on the thighs or the floor, and slowly arch the upper body backward, extending the spine section by section. Meanwhile, keep the legs bent with the soles of the feet on the floor, ensuring the hips do not lift off the ground. Use the strength of the lower back to elongate the spine.</p> <p><b>Breathing Guidance:</b> Inhale as the back releases, feeling the extension of each vertebra; then exhale, extending forward and bringing the chest towards the floor as much as possible.</p> <p><b>Movement Explanation:</b> This movement helps students experience spinal extension and stretch. The downward motion from the lower back is crucial for students to perceive the stretch in the lumbar region. Meanwhile, the shoulders and neck should remain relaxed to avoid stiffness.</p> <p><b>Movement 4: Repeat Forward Contraction</b></p> <p><b>Movement:</b> After the back extension and return to the seated butterfly pose, repeat the forward contraction from Movement 1. Maintain the same contraction intensity and try to curve the spine further.</p> <p><b>Breathing Guidance:</b> Inhale to prepare, and as you exhale, continue bending the spine from the lower back, extending forward. Deepen the movement with each exhale.</p> <p><b>Movement Explanation:</b> The focus here is to deepen the spinal curve with each exhale. Each contraction should be seen as a "new round" of spine folding. Be mindful of relaxing the shoulders to avoid tension.</p> <p><b>Movement Explanation and Connection:</b></p> <p><b>Contraction and Release:</b></p> <p>Each movement emphasizes the flexibility and fluidity of the spine, with contraction causing the spine to curve gradually and release allowing it to extend. These two actions contrast sharply, with contraction helping</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>students perceive the strength of the spine and release aiding in enhancing its flexibility and extension.</p> <p>Connection:</p> <p>A smooth transition between contraction and release is essential. For instance, when returning to a seated position from the forward contraction, the spine should unfold gradually, avoiding rushing through the process. When releasing the back, students should slowly feel the extension of each vertebra, avoiding excessive force or stiffness.</p> <p>The Role of Breathing:</p> <p>Breathing is not only coordinated with the rhythm of the movements but also aids in adjusting the depth of the actions. Exhaling during contraction helps the spine bend, while inhaling during release promotes spinal extension. Properly controlled breathing helps students develop body awareness during the exercises.</p> <p>Music Selection for “Activity 3: Contraction and Release”</p> <p>When selecting music for this activity, several factors should be considered: rhythm, emotional expression, and musical variation. These elements will guide students through the movements, helping them to fully experience the contraction and release process.</p> <p>Suggested Music:</p> <p>Modern Dance Music (e.g., Ambient, Atmospheric, or Electronic Music):</p> <p>Recommended Types: Ambient music, atmospheric music, or electronic music.</p> <p>Characteristics: Smooth rhythm, with a sense of breathing and spaciousness, matching the rhythm of contraction and release movements. This type of music can help students focus and feel the subtle variations in each movement.</p> <p>Examples:</p> <p>Ólafur Arnalds – <i>Saman</i> (gentle, calming melody, suitable for soft contraction and release movements)</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>Max Richter – <i>On the Nature of Daylight</i> (emotionally deep, progressively evolving music that guides students through the layers of the movement)</p> <p>Piano Solos or String Music:</p> <p>Recommended Types: Piano solos, gentle string music.</p> <p>Characteristics: Soft piano or string music is well-suited for slow movements, enhancing students' awareness of each action and guiding their expressions through the lyrical quality of the music.</p> <p>Examples:</p> <p>Ludovico Einaudi – <i>Nuvole Bianche</i> (gentle, layered piano music, perfect for helping students feel the flow and variation of the movements)</p> <p>Johann Sebastian Bach – <i>Cello Suite No. 1</i> (classical string music with a steady rhythm that provides emotional guidance)</p> <p>Light Music or New Age Music:</p> <p>Recommended Types: New age or relaxing light music.</p> <p>Characteristics: This type of music creates a sense of flow and tranquility, helping students enter a meditative state and perform contraction and release movements with ease.</p> <p>Examples:</p> <p>Brian Eno – <i>Music for Airports</i> (soothing background music that helps guide students into a relaxed state)</p> <p>George Winston – <i>Autumn</i> (refreshing piano piece, ideal for providing a gentle rhythm during contraction and release practice)</p> <p>Breathing-Infused Atmospheric Music:</p> <p>Recommended Types: Progressive ambient music or music with natural sound effects.</p> <p>Characteristics: Natural rhythms and sounds (such as wind or water) help students better align their breathing with their body's flow during practice.</p> <p>Examples:</p> <p>Sigur Rós – <i>Samskeyti</i> (atmospheric, emotionally deep, simple melody, perfect for meditation and slow movement)</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>Anoushka Shankar – <i>Pancham Se Gara</i> (blending modern and traditional elements, creating a sense of balance and grounding)</p> <p>By incorporating this type of music into Activity 3, students can better connect with the fluidity of contraction and release, deepening their awareness of both the body and breath.</p> <p>Objective:</p> <p>The goal of this activity is to enhance spinal flexibility and control by incorporating spinal rolling and extension. Special emphasis is placed on strengthening the connection between the head and tail of the spine, which promotes overall body fluidity and coordination.</p>
Activity 4: Spinal Rolling and Extension	<p>Movement Breakdown and Explanation:</p> <p>Preparation Position: Standing</p> <p>Posture: Stand with feet hip-width apart, toes pointing forward. Slightly bend the knees, ensuring the back remains naturally straight. Relax the shoulders, allowing the arms to hang naturally by the sides of the body.</p> <p>Breathing Cue: Inhale deeply, maintaining steady and calm breathing.</p> <p>Spinal Rolling Down (8 counts)</p> <p>Movement Explanation: Starting from the standing position, gently lower the head first, then progressively roll the spine downward, one vertebra at a time. Begin by tucking the chin to the chest, followed by the shoulders and spine curling sequentially. The arms should follow naturally, hanging loosely, without using the hands to force the movement.</p> <p>Connection Cue: With each bend of the spine, relax the chest, waist, and hips. Allow the shoulders to round forward as the body descends.</p> <p>Breathing Cue: Inhale to initiate the movement, and exhale as you continue rolling downward, allowing the body to relax further.</p> <p>Reaching the Lowest Point of the Roll: Prepare for Downward Dog Position (with bent knees)</p> <p>Movement Explanation: At the lowest point of the roll, slightly bend the knees and place the fingers on the floor. Lift the hips slightly to form an</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>inverted "V" shape, keeping the hips as high as possible and the chest moving towards the thighs.</p> <p>Connection Cue: Ensure the back remains elongated, keeping a mild bend in the knees to protect the spine and focus on extending rather than overstretching.</p> <p>Breathing Cue: Inhale deeply, holding this position to feel the stretch along the spine, and exhale gently to relax.</p> <p>Flat Back Position (Hold for 4 counts)</p> <p>Movement Explanation: From the downward dog position, slowly straighten the legs, lowering the hips while continuing to extend the spine. The arms should remain straight, parallel to the ground, with the back flat and the head in alignment with the spine.</p> <p>Connection Cue: While lowering the hips, engage the lumbar support and avoid excessive curvature in the lower back. The chest should gently lower towards the floor while maintaining a straight back.</p> <p>Breathing Cue: Inhale as you extend the spine, pressing the chest gently downward, and hold this position while keeping a steady breath. Exhale to deepen the stretch.</p> <p>Standing Up from Flat Back (8 counts)</p> <p>Movement Explanation: From the flat back position, gradually raise the spine, vertebra by vertebra, as if stretching a soft tube. Begin with the lower back, then extend the upper back and chest, and finally bring the head back into a neutral position, returning to a standing position.</p> <p>Connection Cue: As you pull the spine up segment by segment, focus on the gradual unfolding of the upper body. Keep the shoulders relaxed and avoid overstretching the neck.</p> <p>Breathing Cue: Inhale as you begin to extend the spine upward. Exhale as you maintain the extension and feel the detailed movement within each vertebral segment.</p> <p>Rolling Down from Flat Back (8 counts)</p>



TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>Movement Explanation: Starting from the standing position, lower the head again, and roll the spine downward one vertebra at a time. Begin by tucking the chin to the chest, followed by the shoulders and spine. Keep the knees slightly bent and avoid over-tightening the back. The movement should flow naturally.</p> <p>Connection Cue: Maintain a smooth transition from standing to rolling down, with each vertebra naturally descending until the chest approaches the thighs.</p> <p>Breathing Cue: Inhale to initiate the movement and exhale as you continue rolling downward.</p> <p>Quick Repetition: Rolling Down to Standing (4 counts/2 counts/1 count)</p> <p>Movement Explanation: Repeat the previous movement, but this time, use faster rhythm. Perform the rolling down and standing up movements in 4 counts, 2 counts, and eventually 1 count for quicker, continuous transitions. Focus on fluidity and control.</p> <p>Connection Cue: With each repetition, focus on the gradual curling and extension of the spine. The transitions should be seamless and controlled.</p> <p>Breathing Cue: As the tempo increases, adjust the breath accordingly, ensuring the depth and frequency of breathing match the pace of the movements. Maintain smoothness and rhythm as the speed increases.</p> <p>Coordination of Breathing and Movement:</p> <p>Inhalation: During preparation stages or when expanding and stretching (such as in Downward Dog or Flat Back), encourage deep inhalation to expand the chest and prepare the body for releasing muscle tension.</p> <p>Exhalation: During spinal bending and rolling (such as during the downward roll), exhale to assist in releasing muscle tension, promoting smooth and natural unfolding of the spine.</p> <p>Movement Explanation:</p> <p>Rolling Down: Emphasizes the sequential bending of the spine, starting from the top and moving downward. This "contraction" motion should be</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>performed gently, ensuring natural flow and fluidity without force.</p> <p>Flat Back Stretch: The back should remain straight, with the hips lowered while continuing to lengthen the spine. This enhances spinal flexibility and strengthens control.</p> <p>Quick Rolling and Standing: Through increased speed, students are challenged to maintain fluidity and control, while ensuring that the connection from the head to the tail remains natural and smooth.</p> <p>Music Recommendations for "Activity Four: Spinal Rolling and Extension":</p> <p>To enhance the awareness and control of movement, it is important to choose music that complements the rhythm and fluidity of the actions. Below are some music suggestions that can help students become more attuned to the fluidity and rhythm of the movements while maintaining focus on their breath and body:</p> <p>Ambient/Minimalist Music</p> <p>This genre typically features slow, progressive rhythms and is ideal for movements focused on fluidity, aiding students in staying focused and relaxed.</p> <p>Recommended Tracks:</p> <p>Brian Eno – "An Ending (Ascent)"</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>Philip Glass – "Glassworks: Opening"</p> <p>Ólafur Arnalds – "Saman"</p> <p>Soft Electronic/Ambient Music</p> <p>This style includes slower rhythms and soft electronic sounds that create a spatial atmosphere, perfect for synchronizing with the movements to help students maintain fluidity and coordination.</p> <p>Recommended Tracks:</p> <p>Tycho – "Awake"</p> <p>Bonobo – "Kiara"</p> <p>Nils Frahm – "Says"</p>

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
Kiasmos – “Looped”	
Gentle Piano or String Music	
This type of music, rich in emotional expression, pairs well with the control and fluidity needed during the “Spinal Rolling and Extension” movements.	
Recommended Tracks:	
Max Richter – “On the Nature of Daylight”	
Erik Satie – “Gymnopédie No. 1”	
Olafur Arnalds – “Re:member”	
Yiruma – “River Flows in You”	
New Age Music	
Typically featuring slow rhythms and spacious melodies, New Age music is suitable for yoga, dance, or other practices that help students relax and focus.	
Recommended Tracks:	
David Lanz – “Cristofori’s Dream”	
George Winston – “Autumn”	
Llewellyn – “The Serenity of Space”	
Nature Soundscapes with Harmonious Melodies	
Nature sounds, such as water flowing or wind blowing, combined with simple melodies, can serve as soothing background music to help students enter a deeply relaxed state while enhancing their awareness and coordination during movements.	
Recommended Tracks:	
Nature Sounds – “Calming Rain”	
Anoushka Shankar – “Pancham Se Gara”	
Liquid Mind – “Relaxing Waters”	
By incorporating these music styles, students can more deeply connect with their breath and movements, facilitating a mindful and balanced practice in spinal rolling and extension.	
Beginners: Students will perform the movements at a slower pace, focusing	

TABLE 29 (Continued)

Weeks 10–11: Modern Dance Technique (II) — Spinal and Head-Tail Connection	
	<p>on establishing a strong connection between the head and tail of the spine.</p> <p>The emphasis will be on exploring how to control each segment of the spine with precision, gradually developing awareness and control over spinal articulation.</p> <p>Advanced Level: Students will demonstrate more defined dynamics and lead their peers in demonstrating the movements at the front of the class. At this stage, the head-tail connection will be clearly evident, with movements displaying a high level of technical refinement and fluidity. The students will exhibit a deeper understanding of the connection and flow, enhancing their overall performance.</p>
Summary:	<p>By integrating Gentile's Two-Stage Model of Skill Acquisition, this lesson progressively increases the complexity of the task, providing students with ample time and space for self-exploration and correction. In the initial stage, the instructor offers frequent feedback to help students master the fundamental movements. As students progress, they gradually reduce their reliance on external feedback and begin to focus more on self-adjustment and improvement. This process fosters a deep sense of body awareness, allowing the head-tail connection to become a natural and integral part of their dance technique.</p>

TABLE 30 Weeks 12-13 Finalized Version of the Modern Dance Course

Weeks 12-13: Modern Dance Technique (III)	
Objectives:	<p>Students will understand the fundamental techniques of modern dance floor movements: including floor rolls, handstands, and cartwheels.</p> <p>Students will be able to demonstrate proper techniques for floor rolling, handstands, and cartwheels in modern dance.</p> <p>Throughout the course, students will actively engage and work to learn how to correctly perform floor rolls, handstands, and cartwheels.</p>
Course Introduction	<p>"Welcome to the 12th and 13th weeks of the Modern Dance Techniques (III) course! This week's theme is 'The Integration of Flowing Movement and Strength.' Over the next two weeks, we will focus on further enhancing your dance skills, particularly body coordination and flexibility. Today's class will guide you through a series of dynamic exercises, exploring how to combine flowing movements with bodily strength to enhance overall dance performance."</p> <p>"In these two weeks, we will continue using Bartenieff warm-ups, engaging in a series of foundational exercises to increase your body awareness and control, especially through spinal movement and head-tail connection, to improve the fluidity of your dance. In addition, we will challenge ourselves with new dance techniques, including leg swings, lunges, and jump rolls. These movements will not only improve your coordination but also enhance your strength and stability. We will also attempt more challenging moves, such as lateral rolls, handstands, monkey handstands, and cartwheels. These exercises will help further develop your flexibility and strength."</p> <p>"The goal of this week's course is to help you better understand the interconnection of different body parts in dance and, through fluid movements and precise techniques, improve both your dance expressiveness and your confidence as a dancer. Whether through enhancing breath control and body awareness during warm-ups or working on more complex technical moves, we will progressively advance, ensuring that each student gradually masters and can confidently apply these skills."</p> <p>"Through continuous training over these two weeks, we aim for you to</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	enhance the accuracy and fluidity of your movements, especially in executing complex actions. You should be able to achieve good coordination between your body and breath, and move freely between various movement combinations, forming your own unique dance expression."
Activity 1: Bartenieff Warm-up	<p>Objective: To train students' body awareness and coordination through basic movement patterns, laying the foundation for the integration of breath and movement.</p> <p>Instructor's Task: Gradually guide students through each exercise, providing feedback and ensuring they understand the alignment of movement with the body.</p> <p>Students' Task: Actively follow the instructor's demonstrations, focusing on integrating breath with each movement.</p>
Activity 1: Bartenieff Warm-up	<p>Exercise Details:</p> <p>Breath and Body Awareness</p> <p><i>Starting Position:</i> Stand with feet hip-width apart, knees slightly bent, arms relaxed at the sides or placed on the abdomen.</p>
Activity 2: Leg Swing, Lunge, and Jump Roll	<p><i>Movement:</i> Close your eyes and take a slow, deep breath. As you inhale, feel the expansion of your abdomen, and as you exhale, feel the contraction, keeping your body relaxed.</p> <p><i>Connecting Movement:</i> Gently rotate your head or shoulders with the breath, feeling the ease in your body.</p> <p><i>Breathing Cue:</i> Inhale for a count of 3 beats, exhale for a count of 6 beats, and continue for two 8-counts.</p> <p><i>Explanation:</i> This movement awakens the body through breath, establishing a rhythm for subsequent actions.</p> <p>Heel Rocks in Standing</p> <p><i>Movement:</i> Stand and rock your feet forward and backward, rolling from the heels to the toes. Feel how your body's center of gravity shifts with each roll.</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p><i>Connecting Movement:</i> Keep your knees relaxed and allow the shift in weight to happen naturally while maintaining stability.</p>
<p><i>Breathing Cue:</i> Inhale as you roll forward, exhale as you roll back, continuing for two 8-counts.</p>
<p><i>Explanation:</i> This movement activates awareness in the feet and grounds the body, providing a foundation for balance.</p>
<p>Standing Elbow-to-Knee Diagonal Contraction</p>
<p><i>Movement:</i> From a standing position, bring your right elbow toward your left knee while lifting your left knee; return to standing and repeat on the other side.</p>
<p><i>Connecting Movement:</i> Use your core to guide a smooth transition between the sides.</p>
<p><i>Breathing Cue:</i> Inhale as the elbow and knee approach, exhale as you return to standing. Repeat for two 8-counts on each side.</p>
<p><i>Explanation:</i> This movement engages the core and diagonal connections, enhancing balance and coordination.</p>
<p>Side Stretch and Return</p>
<p><i>Movement:</i> From standing, extend your right arm overhead and bend your body to the left, feeling the extension along one side; return to neutral and repeat on the other side.</p>
<p><i>Connecting Movement:</i> Flow smoothly from one side to the other, maintaining fluidity.</p>
<p><i>Breathing Cue:</i> Inhale during the side bend, exhale as you return to neutral. Repeat for two 8-counts on each side.</p>
<p><i>Explanation:</i> This movement increases spinal flexibility and stretches the side body.</p>
<p>Fetal Position to X-Position Transition</p>
<p><i>Movement:</i> From standing, gradually squat down and lie on your back, drawing your knees toward your chest. Transition into a fetal position, then expand your limbs outward to form an "X" shape. Repeat on both sides.</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p><i>Connecting Movement:</i> Transition naturally from the "X" position to the fetal position and back again, ensuring smooth flow.</p> <p><i>Breathing Cue:</i> Inhale as you curl into the fetal position, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement strengthens core contraction and expansion, improving spatial awareness and coordination.</p>
	<p>Head-Tail Connection</p> <p><i>Movement:</i> From lying down, simultaneously lift your head and tailbone to create a curved contraction, then return to the "X" position. Repeat twice.</p> <p><i>Connecting Movement:</i> The head-tail connection flows through the spine, maintaining coordination with the core.</p> <p><i>Breathing Cue:</i> Inhale as you contract, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement enhances spinal flexibility and overall body control.</p>
	<p>Cross-Lateral Rolls</p> <p><i>Movement:</i> From lying down, use your right foot to initiate a roll to the left, and use your right arm to return to the starting position. Repeat on the opposite side with the left foot and arm.</p> <p><i>Connecting Movement:</i> Use the limbs' momentum to naturally link the rolling motion, ensuring fluidity.</p> <p><i>Breathing Cue:</i> Inhale as you roll, exhale as you return to the starting position. Repeat on each side.</p> <p><i>Explanation:</i> This movement activates cross-lateral connections (e.g., shoulder to opposite hip) and enhances coordination and spatial awareness.</p>
	<p>Hip Raises</p> <p><i>Movement:</i> Lie on your back, knees bent and feet flat on the floor. Lift your hips to create a straight line from your spine to your thighs, then slowly lower them. Hold for two 8-counts.</p> <p><i>Connecting Movement:</i> Engage your core and thigh muscles to stabilize the</p>



TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	body during the movement.
	<i>Breathing Cue:</i> Inhale as you lift your hips, exhale as you lower them.
	<i>Explanation:</i> This movement strengthens the core and gluteal muscles, stabilizing the pelvis and providing a base for dynamic actions.
	Stretching and Conditioning
	<i>Movement:</i> Transition from the floor into a Downward-Facing Dog position, followed by leg stretches (lifting one leg at a time), lunges, Pigeon Pose, and yoga push-ups.
	<i>Connecting Movement:</i> Flow smoothly from one position to the next, maintaining fluidity in the body.
	<i>Breathing Cue:</i> Coordinate each stretch with the rhythm of inhalation and exhalation.
	<i>Explanation:</i> This section combines dynamic and static movements to increase flexibility and strength while emphasizing breath control.
	Increasing Heart Rate – Walking, Prances, and Jogging
	Objective: Through aerobic exercises that increase heart rate, students will improve their physical fitness and learn to maintain rhythmic breathing in fast-paced movement, helping them master fluidity in their movements.
	Walking
	<i>Movement Description:</i> Begin standing, landing with the heel first, followed by the toe. The pace should be slightly faster than normal walking. Swing your arms naturally in sync with your steps.
	<i>Breathing Cue:</i> Inhale for every two steps, filling the abdomen with air.
	Exhale for every two steps, fully expelling the air while maintaining abdominal breathing.
	Prances
	<i>Movement Description:</i> Begin walking and transition into prances. Slightly bend the knees and use the right foot to push off the floor, then quickly alternate with the left foot.
	<i>Breathing Cue:</i> Inhale during the upward phase of each jump, exhale as you

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	land. Maintain smooth, elastic movements.
	Jogging
	<i>Movement Description:</i> Transition from prances into a light jog. Keep the body upright, with the back straight and the head relaxed. The legs should alternate, with the feet gently landing without hard impact.
	<i>Breathing Cue:</i> Inhale for the first two steps, exhale for the next two. Adjust the rhythm based on the increasing speed.
	Integration of Music with Bartenieff Warm-up:
	To enhance the warm-up experience and aid in coordinating breath with movement, appropriate music can be used to guide students into a relaxed and focused state. Here are recommended tracks:
	"Weightless" by Marconi Union
	A relaxing track that facilitates deep breathing and relaxation, ideal for the initial stage of the warm-up.
	"Sunrise" by Norah Jones
	A warm, steady rhythm that complements the gentle motions of Bartenieff warm-up exercises.
	"Spiegel im Spiegel" by Arvo Pärt
	A calm, minimalist piece that helps students focus on the detailed movements and maintain steady breathwork.
	"Be Still My Soul" by The Piano Guys
	A soothing piano and cello duet that enhances the relaxation and breath control during warm-up exercises.
	"Cold Little Heart" by Michael Kiwanuka
	A track with a gradual build-up in rhythm, creating a deep atmosphere for the warm-up and gently energizing students.
	"Morning Light" by Ólafur Arnalds
	A gentle electronic-piano piece that provides a peaceful and progressive atmosphere for the warm-up.
	Summary:

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>Through these exercises, the students gradually build intensity from walking to prances, and then to jogging. Transitions between movements should be seamless and progressive, ensuring a natural increase in heart rate. Emphasis is placed on maintaining coordinated breathwork throughout the exercises, particularly during more intense movements, to maintain fluidity and avoid breathlessness. The integration of music further supports the students in establishing rhythmic patterns, helping them connect breath with movement for an effective and mindful dance practice.</p>
<p>Movement 1: Leg Swing</p>
<p>Objective: To enhance flexibility and control in the legs while activating the lower body muscles in preparation for subsequent movements.</p>
<p>Movement Description:</p>
<p>Starting Position: Stand with feet hip-width apart, knees slightly bent, and weight shifted to one leg.</p>
<p>Movement Steps:</p>
<p>Inhale, raise one leg and swing it forward, keeping the leg extended, toes pointing forward, and the knee straight. The ankle should remain in a neutral position.</p>
<p>Exhale, swing the leg out to the side, aiming to make the leg parallel to the ground, keeping the core stable and avoiding excessive movement of the upper body.</p>
<p>Inhale again as you bring the leg back to the center, preparing for the next swing.</p>
<p>Breathing Guidance:</p>
<p>Inhale while raising the leg in preparation for the swing.</p>
<p>Exhale as you swing the leg to the side, maintaining a smooth flow of movement.</p>
<p>Connecting Movement:</p>
<p>After each leg swing, let the foot naturally return to the floor with a slightly bent knee, preparing for the next swing.</p>

TABLE 30 (Continued)

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 Weeks 12-13: Modern Dance Technique (III)
 

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 Movement 2: Leg Swing to Single Knee Lift

Objective: To strengthen the hip range of motion and stability, while improving leg strength and flexibility.

Movement Description:

Starting Position: Stand with feet hip-width apart, shifting weight onto one leg while the other leg remains relaxed.

Movement Steps:

Inhale and swing the raised leg, rotating the hip, and move the leg from the front upwards. The standing leg supports your balance.

Exhale as you bend the swinging leg, lifting the knee to a position parallel to the floor, keeping the supporting leg slightly bent and maintaining a tight chest and abdomen.

Breathing Guidance:

Inhale as you swing and raise the leg, enhancing the range of motion in the hip.

Exhale as you pull the leg back to the knee lift, focusing on controlling the stability of the movement.

Connecting Movement:

Transition smoothly from the knee lift into the next movement, keeping your balance. Hands can assist in stabilizing the body.

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## Movement 3: Leg Swing to Lunge with Arm Extension

Objective: To strengthen the stability of the legs, hips, and core, while enhancing body coordination through arm extension.

Movement Description:

Starting Position: Stand with feet hip-width apart, weight shifted to one leg with the other leg lifted in preparation for the next movement.

Movement Steps:

Inhale and swing the lifted leg forward, stepping into a deep lunge. Bend the

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TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p>front knee, ensuring it does not extend past the toes, while the back knee hovers close to the ground with the heel in contact with the floor.</p> <p>Exhale as you extend both arms upwards, forming a straight line with the body, ensuring the ribs do not flare and keeping the torso upright.</p> <p>Breathing Guidance:</p> <p>Inhale as you step into the lunge, with the arms naturally extending.</p> <p>Exhale while maintaining stability in the lunge position, focusing on keeping the back straight.</p> <p>Connecting Movement:</p> <p>After holding the lunge and arm extension, shift your weight and naturally bring your hands to the floor in preparation for the next movement.</p>
	<p>Movement 4: Leg Swing to Jump Roll</p> <p>Objective: To enhance coordination, jump power, and ground response, improving the fluidity of dance movements.</p> <p>Movement Description:</p> <p>Starting Position: Stand with feet apart and knees slightly bent, preparing to jump.</p> <p>Movement Steps:</p> <p>Inhale and swing the raised leg, gently jumping forward. While jumping, bring the legs together, keeping the knees slightly bent.</p> <p>Exhale and use the jump's momentum to transition quickly into a floor roll.</p> <p>Tuck the chin towards the chest to increase the fluidity of the roll.</p> <p>On the ground, support yourself with your hands, keeping the ankles together and the back rounded as you roll from the jump.</p> <p>Breathing Guidance:</p> <p>Inhale as you prepare to jump, engaging the lower body muscles.</p> <p>Exhale while transitioning from the jump to the roll, maintaining a smooth breath and avoiding holding your breath.</p> <p>Connecting Movement:</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>After landing from the jump, coordinate the hands and legs to flow into the roll, ensuring a seamless transition.</p>
<p>Music Suggestions for "Activity 2: Leg Swing, Lunge, and Jump Roll"</p>
<p>Movement 1: Leg Swing</p>
<p>Music Characteristics: A gentle yet rhythmic piece to help students focus on leg flexibility and control, while encouraging deep breathing.</p>
<p>Recommended Tracks:</p>
<p>Ludovico Einaudi – "<i>Nuvole Bianche</i>": A soft piano melody, ideal for practicing leg swings with control and fluid transitions.</p>
<p>Yiruma – "<i>River Flows in You</i>": An elegant piano composition with a slow rhythm, guiding students to concentrate on breathing and leg control.</p>
<p>Movement 2: Leg Swing to Single Knee Lift</p>
<p>Music Characteristics: A faster-paced track to motivate students to build leg strength and flexibility, while helping them control the knee lift.</p>
<p>Recommended Tracks:</p>
<p>Ed Sheeran – "<i>Shape of You</i>": A rhythmic, modern melody that matches the fluidity of the movements.</p>
<p>Pharrell Williams – "<i>Happy</i>": An upbeat and energizing track, promoting vitality and balance during the movement.</p>
<p>Movement 3: Leg Swing to Lunge with Arm Extension</p>
<p>Music Characteristics: A graceful and powerful piece to help students maintain focus while performing the lunge and arm extension, maintaining coordination and stability.</p>
<p>Recommended Tracks:</p>
<p>Beyoncé – "<i>Halo</i>": An energetic, flowing track that supports the elegance required for lunges and arm extensions.</p>
<p>Sia – "<i>Chandelier</i>": A dynamic piece that enhances the expressive quality of lunges and arm extensions with its changing tempos.</p>
<p>Movement 4: Leg Swing to Jump Roll</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p>Music Characteristics: An energetic and dynamic track to complement the explosive power and fluidity of jumping and rolling, enhancing the overall rhythm and intensity.</p> <p>Recommended Tracks:</p> <p>David Guetta ft. Sia – <i>"Titanium"</i>: A powerful track with strong rhythm, perfect for motivating students during jumps and rolls.</p> <p>The Chainsmokers – <i>"Closer"</i>: A rhythmic pop song that is ideal for the transition from jump to roll, adding continuity to the movement.</p>
	<p>Conclusion:</p> <p>The design of these movements serves to help students enhance flexibility, strength, and coordination, while gradually increasing the difficulty of the tasks to develop stability and fluidity in more complex movements. Each exercise is paired with deep breathing guidance and precise body control, aiding students in building a solid foundation in modern dance. Through the structured transitions between movements, students can naturally progress from one movement to the next. The teacher's guidance and feedback will facilitate the improvement of technique throughout the training process.</p>
Activity 3:	Objective: To practice rolling techniques, enhance fluidity, and improve spatial awareness.
Lateral	
Rolling	
Activity 3:	1. Non-contact Right Lateral Roll (Starting from Standing Position)
Lateral	Starting Position: Stand with feet naturally apart, balanced. The center of gravity is between the legs, with the back straight and arms resting at the
Rolling	sides of the body.
Activity 4:	
Handstand	Action Description: Begin by transferring the center of gravity to the left leg
and	while the right leg moves towards the ground. Initially, the right foot touches
Monkey	the ground, followed by the knee making contact. As the right leg bends, the
Handstand	center of gravity moves over to the right leg.
	Breathing Guidance: Inhale deeply, preparing to shift the weight.

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p>Key Points: Ensure the left leg remains stable to avoid imbalance. The right leg should move smoothly from the foot to the knee touching the ground, with careful control of knee bending.</p> <p>Step 2: Right Hand on the Ground, Center of Gravity on the Right Leg, Hip Contacts the Ground:</p> <p>After placing the right hand on the ground with the palm facing downward, bend the elbow to support the body. As the center of gravity shifts to the right leg, the right hip makes contact with the ground. The upper torso should remain off the ground, forming a semi-reclining position.</p> <p>Breathing Guidance: Inhale as you prepare to support your body, exhale while shifting weight onto the right hip.</p> <p>Key Points: Ensure the upper torso remains suspended, forming a half-reclined position to maintain fluidity in the roll.</p> <p>Step 3: Upper Body Rises, Left Leg Follows:</p> <p>Using the right hip and leg, lift the body towards a kneeling position. The left knee should touch the ground, with the right leg following the movement, and the body gradually transitions from a semi-reclined position to a kneeling stance.</p> <p>Breathing Guidance: Exhale while pushing the body upright with the torso and supporting the legs.</p> <p>Key Points: Ensure the left knee contacts the ground and the right leg transitions smoothly to form a stable kneeling position, preparing for the next move.</p> <p>Step 4: Prepare to Roll Leftward:</p> <p>The left leg now serves as the support, with the right leg preparing to roll leftward. Depending on the student's control and stamina, they may pause briefly, adjust their posture, and prepare for the next roll.</p> <p>Breathing Guidance: Inhale deeply, relax, and prepare to roll to the left.</p>
2. Body-Contact Right Lateral Roll (Starting from Standing Position)	



TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>Starting Position: Begin in the same standing position, legs apart and balanced, preparing to roll to the right side.</p>
<p>Breathing Guidance: Inhale deeply, preparing to move.</p>
<p>Step 1: Shift the Weight to the Left Leg, Right Leg Contacts the Ground: Transfer the center of gravity to the left leg, ensuring it remains stable. The right leg will gradually make contact with the ground, starting with the foot and then the knee.</p>
<p>Breathing Guidance: Exhale as the weight shifts to the left leg, allowing the right leg to make contact with the ground.</p>
<p>Step 2: Right Hand on the Ground, Elbow Bent, Back Contacts the Ground: Place the right hand on the ground, fingers pointing forward. The elbow should be bent at shoulder height, and as the weight shifts onto the right leg, the back slowly makes contact with the floor. The upper body should rest on the floor in a semi-reclined position.</p>
<p>Breathing Guidance: Exhale as the right hand supports the body, and the right shoulder and back contact the ground.</p>
<p>Key Points: Ensure the upper body remains relaxed while the left leg maintains stability for support.</p>
<p>Step 3: Left Hand Assists, Left Leg Guides the Roll to the Right: Use the left hand as support, ensuring coordination with the left leg to guide the weight to the right. The left knee should move forward and as close to the chest as possible. The left hand helps push the body further into the roll.</p>
<p>Breathing Guidance: Exhale while coordinating the left hand and leg, pushing the body into the roll.</p>
<p>Key Points: Ensure the left knee moves forward, reducing strain on the lower back, and use the left hand for support as the roll continues.</p>
<p>Step 4: Right Foot on the Ground, Push Up to Standing: As the left knee contacts the floor, the right foot follows the center of gravity to the ground. Push through the right foot to lift the body back to standing. The right and left legs must coordinate to ensure a smooth transition back to</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>standing.</p> <p>Breathing Guidance: Inhale deeply, preparing to push the body up into a standing position.</p> <p>Key Points: The pushing action should rely on the strength of the right foot while ensuring the left leg is stable to return the body to an upright position.</p>
<p>Music Selection for Lateral Rolling Activity</p> <p>To enhance the fluidity and rhythm of lateral rolling exercises, it is crucial to incorporate music that helps students maintain focus, synchronize their movements, and improve the overall experience. The following music types are recommended based on their tempo, smoothness, and ability to guide the flow of movement.</p> <p>Slow, Rhythmic Atmospheric Music:</p> <p>This type of music helps students maintain stable rhythm, especially during transitions and weight shifts. It enhances focus and fluidity while moving between actions.</p> <p>Recommended Tracks:</p> <p><i>Ludovico Einaudi - "Nuvole Bianche"</i></p> <p><i>Max Richter - "On the Nature of Daylight"</i></p> <p><i>Olafur Arnalds - "Saman"</i></p> <p>Moderately Rhythmic Light Music or Slow Electronic Music:</p> <p>This music helps sustain momentum during movement, especially when transitioning from standing to lying down or rolling. The rhythmic aspect aids in coordinating breath and movement.</p> <p>Recommended Tracks:</p> <p><i>Bonobo - "Cirrus"</i></p> <p><i>Tycho - "Awake"</i></p> <p><i>Nils Frahm - "Says"</i></p> <p>Progressive or Dynamic Music:</p> <p>Ideal for more complex actions such as transitioning to a kneeling position or</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>standing after the roll, this type of music provides a progressive tempo to support the increasing complexity of movements.</p> <p>Recommended Tracks:</p> <p><i>Hans Zimmer - "Time" (from Inception)</i></p> <p><i>Philip Glass - "Opening"</i></p> <p><i>Trent Reznor &amp; Atticus Ross - "Hand Covers Bruise"</i></p> <p>Relaxed World or New Age Music:</p> <p>This music helps cultivate flexibility and spatial awareness, particularly during lateral rolls or transitions to the ground. It is effective in enhancing the sense of space and body relaxation.</p> <p>Recommended Tracks:</p> <p><i>Anoushka Shankar - "Pancham Se Gara"</i></p> <p><i>Yanni - "One Man's Dream"</i></p> <p><i>Loreena McKennitt - "The Mystic's Dream"</i></p>
<p>Conclusion</p> <p>Through detailed explanations of the two lateral rolling techniques, we can see that the key to successful rolling lies in the shifting of the center of gravity, coordination of body parts, and control over the body's movements. Whether performing a non-contact or body-contact roll, it is crucial to correctly shift weight, engage support limbs, and ensure a smooth and controlled movement.</p> <p>Breathing guidance plays an essential role in stabilizing the body and maintaining fluidity. The proper rhythm of breath, deep inhalations, and controlled exhalations helps the student remain grounded and calm, enabling effective movement transitions.</p> <p>By practicing these steps repeatedly, students can improve their flexibility, control, and fluidity in lateral rolling, ultimately enhancing their body awareness and overall movement proficiency.</p> <p>Objective: To practice handstands, enhance strength, stability, and control</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	during the inverted posture.
Activity 4:	Movement 1: Standard Handstand
Handstand	Starting Position:
and	Begin in a standing position with feet shoulder-width apart. Inhale deeply
Monkey	and extend the arms above the head, ensuring the body remains stable.
Handstand	Preparing for the Handstand:
Activity 5:	Bend the knees and place the hands firmly on the ground, ensuring the
Side	fingers are spread and the palms make stable contact with the floor. At this
Handspring	stage, the body's center of gravity begins to shift to the hands. Inhale and
	prepare to lift the legs.
	Executing the Handstand:
	Begin raising one leg toward the ceiling, followed by the other leg. When the
	first leg is fully extended, the second leg should follow, bringing the legs
	together. Keep the upper body tense, engaging the core to maintain
	balance. The neck should remain naturally extended, avoiding any
	compression in the cervical area.
	During the Handstand:
	Keep the arms straight and ensure that the shoulders are aligned with the
	wrists. Engage the core muscles to help stabilize the handstand. The legs
	should be straight with the toes pointing toward the ceiling. The handstand
	should be performed continuously, avoiding any abrupt stops.
	Returning to Standing:
	Begin by bending one leg, followed by the other leg slowly and carefully.
	Control the descent with core strength, preventing a sudden drop. Once
	both feet touch the ground, return to the standing position.
	Breathing Guidance:
	Inhale when preparing for the handstand to stabilize the body.
	Maintain smooth and continuous breathing during the handstand; avoid
	holding the breath.
	Exhale when descending to ensure a smooth and controlled movement.

TABLE 30 (Continued)

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 Weeks 12-13: Modern Dance Technique (III)
 

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 Movement 2: Monkey Handstand

## Starting Position:

Start in a standing position with feet shoulder-width apart and arms relaxed.

Inhale deeply to prepare for the handstand.

## Hand Support:

As the right leg begins to lift, the hands will first stretch out to the left, fingers spread and firmly planted on the ground. As the right leg rises, the body's center of gravity gradually shifts to the hands.

## Leg Lift:

Begin lifting the right leg, gradually approaching the handstand height. As the left leg follows, the center of gravity is fully supported by the hands, with the arms now bearing the entire body weight.

## Handstand Position:

When both legs are fully raised and the body is vertical, the core should remain engaged, and the arms should actively support the body's weight. The center of gravity should be maintained between the hands and legs, ensuring no tilting or loss of balance.

## Descending:

Begin by slowly bending the right leg and lowering it, followed by the left leg, until both feet return to the floor. During the descent, maintain core engagement to avoid losing balance.

## Switching Sides:

After completing one side, quickly transition to the other side by lifting the left leg first and moving the right hand to the right, completing the handstand on the opposite side.

## Breathing Guidance:

Inhale at the beginning, preparing to shift the weight and stabilize the body. Maintain smooth, continuous breathing throughout the handstand, avoiding breath retention to ensure balance and stability.

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TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>Exhale during the descent to assist in body relaxation and smooth return to standing.</p>
<p>Key Points Summary:</p> <p>Hand Support and Weight Transfer:</p> <p>As the left leg lifts, the weight gradually shifts to the hands, with both hands and legs supporting the body's weight. Proper weight transfer ensures a smooth transition between movements.</p> <p>Simultaneous Leg Lift:</p> <p>The left leg lifts first, followed by the right leg. This sequence is crucial for maintaining balance and fluidity in the movement.</p> <p>Fluid Motion:</p> <p>Throughout the handstand process, the center of gravity moves progressively, without pauses, maintaining a fluid connection between movements.</p> <p>Switching Sides:</p> <p>After completing one side of the monkey handstand, quickly switch to the opposite side, maintaining balance and stability throughout the transition. This version of the exercise emphasizes the process of transferring the center of gravity to the hands, which helps ensure that the movement remains fluid and stable while avoiding unnecessary pauses. Through this method, students can experience the fluidity of the movement and the interconnectedness of each step. There should be no break in the movements, with the entire process of the handstand and monkey handstand flowing dynamically. This is aimed at improving students' control, balance, and fluidity.</p>
<p>Recommended Music for Activity 4: Handstand and Monkey Handstand</p> <p>Smooth Electronic or Atmospheric Music (Suitable for steady rhythm and concentration):</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>Track Suggestions:</p> <p><i>"Weightless"</i> by Marconi Union</p> <p><i>"Ambre"</i> by Nils Frahm</p> <p><i>"Sunset Lover"</i> by Petit Biscuit</p> <p>Music Characteristics: Slow, stable rhythms that help improve focus and stability while supporting smooth breathing during the handstand.</p> <p>Steady Percussion or World Music (Suitable for handstands and weight transfer):</p> <p>Track Suggestions:</p> <p><i>"Drum Dada"</i> by DJ Krush</p> <p><i>"Shanti (Peace Out)"</i> by MC Yogi</p> <p><i>"Bara"</i> by Ali Farka Touré</p> <p>Music Characteristics: Strong rhythms and continuous percussion that help adjust the rhythm of movements and improve coordination, aiding the fluidity of the monkey handstand.</p> <p>Stable Classical Music (Suitable for enhancing control and stability during the handstand):</p> <p>Track Suggestions:</p> <p><i>"Clair de Lune"</i> by Claude Debussy</p> <p><i>"Pavane"</i> by Gabriel Fauré</p> <p>Music Characteristics: Soft, flowing classical melodies that promote steady breathing and movement, helping maintain control and coordination.</p> <p>Faster Instrumental or Orchestral Music (Suitable for dynamic changes and active practice):</p> <p>Track Suggestions:</p> <p><i>"Ode to Joy"</i> by Beethoven (Orchestral Version)</p> <p><i>"Rite of Spring"</i> by Igor Stravinsky</p> <p>Music Characteristics: High-energy, fast-paced music that boosts motivation and rhythm, supporting dynamic transitions during the monkey handstand.</p> <p>Mixed Electronic Atmosphere and Nature Sounds (Suitable for relaxation and</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p>control during descent):</p> <p>Track Suggestions:</p> <p><i>"Sleep"</i> by Max Richter</p> <p>Music Characteristics: A blend of ambient and natural sounds, ideal for relaxing the body and ensuring smooth transitions and breathing control during the return to standing.</p>
Activity 5:	<p>This activity aims to cultivate balance, strength, and coordination through detailed handstand techniques. By focusing on the transfer of body weight, the synchrony of leg lifts, and smooth transitions, students can improve their fluidity, balance, and overall body control. Breathing guidance throughout the movements ensures that students maintain stability while enhancing their awareness of their body's positioning.</p> <p>Objective: To practice the side handspring, focusing on technique, alignment, and fluidity.</p>
Side Handspring	<p>Left Side Handspring Breakdown and Explanation</p> <p>Objective: To complete a left side handspring, emphasizing the fluidity of the movement, stability, and coordinated control of various body parts.</p>
	<p>Starting Position:</p> <p>Posture: Stand with your feet together, toes pointing straight ahead, arms naturally resting at your sides. Ensure your stance is stable.</p> <p>Breathing Guide: Take a deep breath, keeping the upper body active yet relaxed, preparing for the movement.</p> <p>Preparation for the Side Handspring:</p> <p>Raising Arms: Inhale as you lift your arms from your sides towards the ceiling, keeping your elbows straight and palms slightly turned inward. Ensure your shoulders are relaxed, avoiding any shrugging, and maintain a straight spine.</p> <p>Right Leg Preparation: Slightly bend your right leg, pointing the toes towards</p>



TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>the floor. Keep your knees gently bent as you prepare to move the left foot.</p> <p>Preparing the Left Foot:</p> <p>Sliding the Left Foot: As you exhale, begin sliding your left foot forward from the standing position, keeping your toes in contact with the floor. The foot will pass in front of your body and finally land with the toes on the ground.</p> <p>Shifting Center of Gravity: As your left foot touches the floor, quickly transfer your body weight onto it, while slightly bending your left knee to support your weight.</p> <p>Placing the Left Hand on the Ground:</p> <p>Left Hand Placement: As you bend your left knee to support your body, swiftly extend your left hand toward the floor, positioning it in front of your left foot.</p> <p>Right Hand Preparation: Simultaneously, prepare your right hand to land ahead of the left hand, followed by the movement of the right leg.</p> <p>Flipping Process:</p> <p>Pushing with the Left Leg: Use the strength in your left leg to push off the ground, propelling your body upward. Ensure that your left leg remains straight and does not bend. This powerful push helps initiate the flip.</p> <p>Swinging the Right Leg: As your right leg swings upwards, keep your toes pointed toward the ceiling, preparing to harness the floor's rebound force.</p> <p>Transitioning the Center of Gravity:</p> <p>Weight Shift: As your right leg swings upward, shift your center of gravity quickly onto your hands. Strengthen the support provided by both hands to stabilize your body.</p> <p>Right Foot Landing: The right foot should make the first contact with the floor, toes pointing downward. Ensure the landing is smooth, avoiding excessive pressure on the knee.</p> <p>Left Foot Follows: The left foot follows the right, ensuring that both feet land with a smooth, continuous flow.</p> <p>Completing the Side Handspring and Standing Up:</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>Shifting Weight to Feet: Once your left foot lands, transition your weight from your hands to your feet. Naturally bend your knees to stabilize your landing.</p> <p>Raising Arms: As your weight shifts completely onto your feet, lift your hands from the floor, bringing them toward the ceiling, completing the movement.</p> <p>Finishing the Movement:</p> <p>Standing Tall: Finally, straighten your legs, letting your arms fall naturally by your sides. Maintain your balance and be ready to complete the left side handspring.</p>
<p>Key Points and Considerations:</p> <p>Starting Position: Ensure your feet are together with toes pointing forward. Avoid having your toes splay out or inward.</p> <p>Breathing and Fluidity: Coordinate your breathing with each phase of the movement. Avoid holding your breath. In particular, exhaling during the flipping phase helps to release tension in the body.</p> <p>Stability in the Side Handspring: The sequence of placing your left and right hands on the floor is crucial for maintaining balance. Ensure your arms remain straight and avoid over-bending your wrists or elbows.</p> <p>Leg Movement: The strength in your left leg's push is vital. This movement not only helps initiate the flip but also ensures stability throughout the movement.</p> <p>Connection Between Hands and Feet: The fluidity of the side handspring depends on the seamless connection between your hands and feet. The transition from hand support to foot support should be smooth and quick, with no pauses.</p> <p>By continuously practicing the above steps, students will gradually improve their control, coordination, and fluidity, ultimately achieving a series of flawless left-side handsprings.</p>
<p>Suitable Music for the "Side Handspring" Practice:</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
Warm-Up and Preparation Phase:
The music tempo should be steady and slow to help students relax and focus. Suitable genres include soft ambient music or slow-paced electronic music, with a strong melody that gradually increases in rhythm to inspire physical movement.
Recommended Tracks:
Ludovico Einaudi - "Nuvole Bianche"
This piece features a smooth tempo and beautiful melody, helping students focus during their preparation.
Brian Eno - "An Ending (Ascent)"
A deep, atmospheric electronic track ideal for the starting position, breathing guidance, and preparation.
Movement Breakdown and Practice Phase:
During this phase, music can progressively increase in tempo to match the breakdown and practice of the side handspring. The music should have a strong rhythmic feel to guide students through the movement, but avoid being too fast, as it may cause students to struggle with synchronization.
Recommended Tracks:
Ólafur Arnalds - "Saman"
A soft piano piece with steady rhythm, perfect for practicing each step of the movement while maintaining fluidity.
Flume - "Never Be Like You" (Instrumental)
An electronic track with strong rhythm and flow, aiding students in mastering the continuity of the side handspring, especially during the push-off and flip.
Transition and Flipping Phase:
During this phase, music should feature notable rhythmic changes to complement the ups and downs of the movement. Strong percussion can help stimulate power and rhythm.
Recommended Tracks:
Zedd - "Clarity" (Instrumental)

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)	
	<p>This dynamic track, with a strong rhythm, can support students in maintaining power and rhythm during the flip and weight transition.</p> <p>Kendrick Lamar - "HUMBLE." (Instrumental)</p> <p>A compact, rhythm-driven track that helps maintain stability and fluidity, particularly during the flipping phase for strength and accuracy.</p> <p>Finishing the Movement and Cool-Down Phase:</p> <p>The music should gradually slow down, helping students relax and complete the movement. The final track should be gentle and soothing to ensure smooth landing and calmness post-practice.</p> <p>Recommended Tracks:</p> <p>Max Richter - "On The Nature of Daylight"</p> <p>A gentle melody with slow rhythm, perfect for cooling down and regaining balance after completing the movement.</p> <p>The Cinematic Orchestra - "To Build a Home"</p> <p>This emotionally rich and gentle piece is ideal for post-exercise rest and relaxation.</p> <p>Beginners Level: Students will make efforts to complete the movements, although their actions may lack a solid foundation. The goal for students at this level is to gradually master the movements, striving to make them more stable over time.</p> <p>Advanced Level: Students will demonstrate clear momentum when executing the movements, leading peers in the demonstration, and incorporating concepts learned during the week, such as breathing techniques, head-to-tail connection, and grounding. Furthermore, students will integrate deeper technical aspects and skills into the movement combinations.</p>
Summary:	<p>By applying Gentile's Two-Stage Model, this course plan aims to guide students from understanding basic movement techniques (Stage 1) to executing more refined and fluid movements (Stage 2). In each activity, instructors will initially provide feedback to help students correct errors. As</p>

TABLE 30 (Continued)

Weeks 12-13: Modern Dance Technique (III)
<p>students' skills improve, the frequency of feedback will be reduced, allowing students to make adjustments autonomously and apply the techniques they have learned. This approach not only supports skill acquisition but also enhances students' ability to handle more complex tasks. Over time, it will help students increase the fluidity and confidence of their performances.</p>



TABLE 31 Week 14 Finalized Version of the Modern Dance Course

Week 14 – Performance: Focus	
Objectives:	<p>1.Students will understand how to use focus to enhance performance, mastering the fundamental concepts of modern dance, including the connection of breath with movement, head-to-tail alignment, grounding, and floor work.</p> <p>2.Students will be able to demonstrate how to use focus to intensify their performance while applying techniques related to the connection of breath and movement, head-to-tail alignment, and floor work.</p> <p>3.Students will engage fully throughout the course, actively participating in discussions and performances while offering support to their peers during the process.</p>
Course Introduction:	<p>"Welcome to Week 14 of Modern Dance Techniques (III)! This week, our theme is 'Performance: Focus,' and we will focus on how to maintain concentration during a performance. A dancer's focus is not only reflected in the precision of their movements but also in their emotional expression and ability to control space. This week, through a series of exercises, we will explore how to enhance focus and stage presence during dynamic performances."</p> <p>"In this week's class, we will continue using Bartenieff warm-up exercises as our foundation. These movements will help reinforce bodily awareness and control, particularly the coordination between breath and various body parts. These warm-up exercises will prepare you for the subsequent practice sessions. Next, we will engage in eye-tracking exercises, focusing on directing and fixing your gaze to improve concentration and spatial awareness during dance movements. Finally, we will review and integrate the movement combinations learned over the past weeks to complete a final dance sequence, exploring how to incorporate focus into performance."</p>
Activity 1:	Objective: To train students' body awareness and coordination through
Bartenieff Warm-up	basic movement patterns, laying the foundation for the integration of breath and movement.

TABLE 31 (Continued)

Week 14 – Performance: Focus	
Course	Instructor's Task: Gradually guide students through each exercise, providing feedback and ensuring they understand the alignment of movement with the body.
	Students' Task: Actively follow the instructor's demonstrations, focusing on integrating breath with each movement.
Introduction:	<p>Exercise Details:</p> <p>Breath and Body Awareness</p> <p><i>Starting Position:</i> Stand with feet hip-width apart, knees slightly bent, arms relaxed at the sides or placed on the abdomen.</p> <p><i>Movement:</i> Close your eyes and take a slow, deep breath. As you inhale, feel the expansion of your abdomen, and as you exhale, feel the contraction, keeping your body relaxed.</p> <p><i>Connecting Movement:</i> Gently rotate your head or shoulders with the breath, feeling the ease in your body.</p> <p><i>Breathing Cue:</i> Inhale for a count of 3 beats, exhale for a count of 6 beats, and continue for two 8-counts.</p> <p><i>Explanation:</i> This movement awakens the body through breath, establishing a rhythm for subsequent actions.</p> <p>Heel Rocks in Standing</p> <p><i>Movement:</i> Stand and rock your feet forward and backward, rolling from the heels to the toes. Feel how your body's center of gravity shifts with each roll.</p> <p><i>Connecting Movement:</i> Keep your knees relaxed and allow the shift in weight to happen naturally while maintaining stability.</p> <p><i>Breathing Cue:</i> Inhale as you roll forward, exhale as you roll back, continuing for two 8-counts.</p> <p><i>Explanation:</i> This movement activates awareness in the feet and grounds the body, providing a foundation for balance.</p> <p>Standing Elbow-to-Knee Diagonal Contraction</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p><i>Movement:</i> From a standing position, bring your right elbow toward your left knee while lifting your left knee; return to standing and repeat on the other side.</p> <p><i>Connecting Movement:</i> Use your core to guide a smooth transition between the sides.</p> <p><i>Breathing Cue:</i> Inhale as the elbow and knee approach, exhale as you return to standing. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement engages the core and diagonal connections, enhancing balance and coordination.</p>
	<p>Side Stretch and Return</p> <p><i>Movement:</i> From standing, extend your right arm overhead and bend your body to the left, feeling the extension along one side; return to neutral and repeat on the other side.</p> <p><i>Connecting Movement:</i> Flow smoothly from one side to the other, maintaining fluidity.</p> <p><i>Breathing Cue:</i> Inhale during the side bend, exhale as you return to neutral. Repeat for two 8-counts on each side.</p> <p><i>Explanation:</i> This movement increases spinal flexibility and stretches the side body.</p>
	<p>Fetal Position to X-Position Transition</p> <p><i>Movement:</i> From standing, gradually squat down and lie on your back, drawing your knees toward your chest. Transition into a fetal position, then expand your limbs outward to form an "X" shape. Repeat on both sides.</p> <p><i>Connecting Movement:</i> Transition naturally from the "X" position to the fetal position and back again, ensuring smooth flow.</p> <p><i>Breathing Cue:</i> Inhale as you curl into the fetal position, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement strengthens core contraction and expansion, improving spatial awareness and coordination.</p>
	<p>Head-Tail Connection</p>



TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p><i>Movement:</i> From lying down, simultaneously lift your head and tailbone to create a curved contraction, then return to the "X" position. Repeat twice.</p> <p><i>Connecting Movement:</i> The head-tail connection flows through the spine, maintaining coordination with the core.</p> <p><i>Breathing Cue:</i> Inhale as you contract, exhale as you expand into the "X" position.</p> <p><i>Explanation:</i> This movement enhances spinal flexibility and overall body control.</p>
	<p>Cross-Lateral Rolls</p> <p><i>Movement:</i> From lying down, use your right foot to initiate a roll to the left, and use your right arm to return to the starting position. Repeat on the opposite side with the left foot and arm.</p> <p><i>Connecting Movement:</i> Use the limbs' momentum to naturally link the rolling motion, ensuring fluidity.</p> <p><i>Breathing Cue:</i> Inhale as you roll, exhale as you return to the starting position. Repeat on each side.</p> <p><i>Explanation:</i> This movement activates cross-lateral connections (e.g., shoulder to opposite hip) and enhances coordination and spatial awareness.</p>
	<p>Hip Raises</p> <p><i>Movement:</i> Lie on your back, knees bent and feet flat on the floor. Lift your hips to create a straight line from your spine to your thighs, then slowly lower them. Hold for two 8-counts.</p> <p><i>Connecting Movement:</i> Engage your core and thigh muscles to stabilize the body during the movement.</p> <p><i>Breathing Cue:</i> Inhale as you lift your hips, exhale as you lower them.</p> <p><i>Explanation:</i> This movement strengthens the core and gluteal muscles, stabilizing the pelvis and providing a base for dynamic actions.</p>
	<p>Stretching and Conditioning</p> <p><i>Movement:</i> Transition from the floor into a Downward-Facing Dog position,</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p>followed by leg stretches (lifting one leg at a time), lunges, Pigeon Pose, and yoga push-ups.</p> <p><i>Connecting Movement:</i> Flow smoothly from one position to the next, maintaining fluidity in the body.</p> <p><i>Breathing Cue:</i> Coordinate each stretch with the rhythm of inhalation and exhalation.</p> <p><i>Explanation:</i> This section combines dynamic and static movements to increase flexibility and strength while emphasizing breath control.</p>
	<p>Increasing Heart Rate – Walking, Prances, and Jogging</p> <p>Objective: Through aerobic exercises that increase heart rate, students will improve their physical fitness and learn to maintain rhythmic breathing in fast-paced movement, helping them master fluidity in their movements.</p>
	<p>Walking</p> <p><i>Movement Description:</i> Begin standing, landing with the heel first, followed by the toe. The pace should be slightly faster than normal walking. Swing your arms naturally in sync with your steps.</p> <p><i>Breathing Cue:</i> Inhale for every two steps, filling the abdomen with air. Exhale for every two steps, fully expelling the air while maintaining abdominal breathing.</p>
	<p>Prances</p> <p><i>Movement Description:</i> Begin walking and transition into prances. Slightly bend the knees and use the right foot to push off the floor, then quickly alternate with the left foot.</p> <p><i>Breathing Cue:</i> Inhale during the upward phase of each jump, exhale as you land. Maintain smooth, elastic movements.</p>
	<p>Jogging</p> <p><i>Movement Description:</i> Transition from prances into a light jog. Keep the body upright, with the back straight and the head relaxed. The legs should alternate, with the feet gently landing without hard impact.</p> <p><i>Breathing Cue:</i> Inhale for the first two steps, exhale for the next two. Adjust</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus
<p>the rhythm based on the increasing speed.</p> <p>Integration of Music with Bartenieff Warm-up:</p> <p>To enhance the warm-up experience and aid in coordinating breath with movement, appropriate music can be used to guide students into a relaxed and focused state. Here are recommended tracks:</p> <p>"Weightless" by Marconi Union</p> <p>A relaxing track that facilitates deep breathing and relaxation, ideal for the initial stage of the warm-up.</p> <p>"Sunrise" by Norah Jones</p> <p>A warm, steady rhythm that complements the gentle motions of Bartenieff warm-up exercises.</p> <p>"Spiegel im Spiegel" by Arvo Pärt</p> <p>A calm, minimalist piece that helps students focus on the detailed movements and maintain steady breathwork.</p> <p>"Be Still My Soul" by The Piano Guys</p> <p>A soothing piano and cello duet that enhances the relaxation and breath control during warm-up exercises.</p> <p>"Cold Little Heart" by Michael Kiwanuka</p> <p>A track with a gradual build-up in rhythm, creating a deep atmosphere for the warm-up and gently energizing students.</p> <p>"Morning Light" by Ólafur Arnalds</p> <p>A gentle electronic-piano piece that provides a peaceful and progressive atmosphere for the warm-up.</p> <p>Summary:</p> <p>Through these exercises, the students gradually build intensity from walking to prances, and then to jogging. Transitions between movements should be seamless and progressive, ensuring a natural increase in heart rate. Emphasis is placed on maintaining coordinated breathwork throughout the exercises, particularly during more intense movements, to maintain fluidity and avoid breathlessness. The integration of music further</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	supports the students in establishing rhythmic patterns, helping them connect breath with movement for an effective and mindful dance practice.
Activity 2: Eye Tracking Exercise	<p>Objective:</p> <p>To enhance students' focus and improve their ability to control body movements through eye tracking exercises.</p> <p>Procedure:</p> <p>Instructor Guidance:</p> <p>"Remain still."</p> <p>"Look at yourself in the mirror."</p> <p>"Now, move your eyes horizontally from left to right."</p> <p>"Move your eyes vertically, up and down."</p> <p>"Start walking."</p> <p>"Now, focus on the ground while continuing to walk."</p> <p>"Find an object in the room to focus on, and continue walking, keeping your gaze fixed on it."</p> <p>"Continue walking, find a person to focus on. Keep your gaze on them while moving around."</p> <p>Movement and Focus:</p> <p>"Now, stop and focus on moving a particular body part."</p> <p>"Focus on the moving body part."</p> <p>"Now, change the focus to another body part, continue to focus and move."</p> <p>Repeat the "switching" action.</p> <p>Recommended Music for Enhancing the "Eye Tracking Exercise"</p> <p>Effectiveness:</p> <p>Gentle Ambient Music:</p> <p>Recommended Tracks:</p> <p>Brian Eno – <i>Music for Airports</i></p> <p>Ludovico Einaudi – <i>Nuvole Bianche</i> (particularly effective for helping with focus)</p> <p>Max Richter – <i>Sleep</i> (the tracks in this album are slow and tranquil, aiding</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	students in maintaining focus)
	These tracks have slow tempos and gentle melodies, helping students relax and improve their focus.
	Meditation and Yoga Music:
	Recommended Tracks:
	Deva Premal & Miten – <i>Om Mani Padme Hum</i>
	Snatam Kaur – <i>Ong Namo</i>
	Tibetan Singing Bowls – <i>Tibetan Healing Sounds</i>
	Meditation and yoga music often features rhythmic patterns designed for relaxation and focus, making it highly suitable for use during eye tracking exercises.
	Nature Sounds Combined with Music:
	Recommended Tracks:
	Dan Gibson – <i>Solitudes: Exploring Nature with Music</i> (includes natural sounds like birdsong, flowing water)
	Nature Sounds – <i>Rainforest Sounds</i>
	The combination of natural sound effects and soft music helps students stay calm and heightens their attention, preventing distractions from external noise.
	Electronic Background Music (Suitable for Dynamic Exercises):
	Recommended Tracks:
	Tycho – <i>Awake</i>
	ODESZA – <i>A Moment Apart</i>
	Bonobo – <i>Migration</i>
	Electronic music has a flowing, progressive quality that stimulates dynamic thinking while maintaining sensitivity to movement and focus.
	New Age Music:
	Recommended Tracks:
	George Winston – <i>Autumn</i> (piano music)
	Kitaro – <i>Silk Road</i>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	New Age music typically features calm melodies, making it ideal for fostering concentration and creating a peaceful, focused environment.
Activity 3: Final	Objective: Students will apply the learned movements to complete a final
Dance	dance combination, integrating their skills into a cohesive performance.
Combination	Steps:
	Review of Movements:
	Students are placed in a dispersed formation. The instructor revisits each day's movement sequences, then combines them into a full dance, emphasizing focus on different parts of the body.
	Movement Sequence:
	Deep Breathing (1 beat)
	<i>Movement Description:</i> Stand with feet shoulder-width apart, knees slightly bent, and the body relaxed. Inhale deeply, expanding the chest and abdomen, causing the body to gently rise and fall. Exhale slowly, returning to the neutral position, maintaining a rhythm in sync with the breath.
	<i>Purpose:</i> This exercise warms up the body for the upcoming dance, helping dancers focus their attention and regulate their rhythm and breath.
	Grand Plié with “Choochoo” Arms, Clap, and Fall Back
	<i>Movement Description:</i> Begin with a Grand plié, bending the knees and pointing the toes outward. Lift both arms in an arc resembling the “Choochoo” arm gesture, rotating the arms downward while exhaling. Clap hands and, as you exhale, lean back into a controlled fall.
	<i>Term Clarification:</i>
	Grand Plié: A deep squat in ballet where the knees bend outward, and the toes point outward while keeping balance.
	“Choochoo” Arms: A fluid, circular arm movement imitating the sound of a train, typically used in dynamic or flowing movements. <i>Performance Focus:</i>
	This sequence emphasizes fluidity and transitions, syncing each breath with the movement's progression.
	Supine Position and X Shape Stretch, Recoil

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p><i>Movement Description:</i> Lie flat on the floor, extending the arms into an “X” shape. Inhale deeply to expand the chest, then exhale slowly as the arms return to the sides of the body.</p> <p><i>Performance Focus:</i> This exercise highlights the strength and flexibility of the arms, with an emphasis on the expansive chest during inhalation and the contraction of the body during exhalation.</p> <p>Snake-Like Motion with a Large Plié Upper Body Twist</p> <p><i>Movement Description:</i> Perform a “snake” motion with the upper body, twisting through the spine to create a fluid, serpentine movement. Following this, bend the knees into a deeper plié and rotate the upper body further while inhaling, then rise to standing.</p> <p><i>Term Clarification:</i></p> <p>Snake: A smooth, flowing motion, resembling a snake’s slithering, demonstrating flexibility and fluidity. <i>Performance Focus:</i> This movement highlights the body’s coordination and agility, showcasing flexibility and control.</p> <p>Right Arm and Leg Gather, Left Arm and Leg Gather, Squat to Supine</p> <p><i>Movement Description:</i> Begin by drawing the right arm and leg toward the body’s midline. Next, gather the left arm and leg, then squat to the ground and lie down.</p> <p><i>Performance Focus:</i> This movement is a display of strength, with each side of the body drawn inward to create compactness, aided by controlled breath for stability.</p> <p>Lateral Roll and Stand</p> <p><i>Movement Description:</i> From a supine position, perform a lateral roll, using the momentum to rise to standing.</p> <p><i>Performance Focus:</i> This action demonstrates body control and balance, with each exhalation guiding the roll into a standing position.</p> <p>16-Beats of Imbalanced Improvisation, Breath Initiated</p> <p><i>Movement Description:</i> Perform a 16-beat improvisational sequence that</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	explores instability, including swaying, spinning, and tilting. The dancer emphasizes asymmetry and imbalance.
	<i>Performance Focus:</i> The improvisational nature allows for self-expression, with breathing aiding balance and stability during unstable movements.
	Three-Step Lateral Curves (Right, Left)
	<i>Movement Description:</i> Perform three steps to create a side curve with the body, emphasizing flexibility and fluidity.
	<i>Performance Focus:</i> This action emphasizes body curving in a streamlined, dynamic way, with breath facilitating smooth transitions between steps.
	Snake-Like Movements (Left and Right)
	<i>Movement Description:</i> Using the arms and upper body, perform snake-like motions to create a flowing, curving shape.
	<i>Performance Focus:</i> This motion emphasizes flexibility, flow, and coordination, capturing the fluidity of movement.
	Upward Release and Side Twist (Right)
	<i>Movement Description:</i> Release the body upwards and perform a rotation, twisting to the right while maintaining stability in the lower body.
	<i>Performance Focus:</i> This movement demonstrates twisting and rotational capabilities, with the release creating a strong dynamic accompanied by breath.
	Contraction
	<i>Movement Description:</i> Contract the body, drawing all expansive movements inward to form a tense, concentrated shape.
	<i>Performance Focus:</i> Contraction emphasizes control and force, with each exhalation intensifying the compactness of the form.
	Upward Release and Side Twist (Left)
	<i>Movement Description:</i> Similar to the right-side twist, but this time rotating to the left. The body is released upward and rotated with breath supporting dynamic balance.
	<i>Performance Focus:</i> This symmetrical movement mirrors the right-side



TABLE 31 (Continued)

Week 14 – Performance: Focus	
	action, maintaining dynamic balance with breath regulation.
	Contraction
	<i>Movement Description:</i> Recoil into the body to prepare for the next movement.
	Right Leg Swing (3 times), Chassé Step
	<i>Movement Description:</i> Swing the right leg three times, integrating the Chassé step.
	<i>Term Clarification:</i>
	Chassé: A ballet step where the dancer slides one foot to meet the other, typically used to transition or maintain rhythm.
	<i>Performance Focus:</i> The swinging of the leg, paired with breath, highlights the rhythm and fluidity of the Chassé.
	Left Leg Swing (3 times), Chassé Step
	<i>Movement Description:</i> Repeat the right leg swing and Chassé step with the left leg.
	<i>Performance Focus:</i> This sequence mirrors the previous step, maintaining consistent rhythm and fluidity across both sides of the body.
	Pas de Basque (Right, Left)
	<i>Movement Description:</i> Perform a Pas de Basque, a jumping step where the feet alternate quickly, requiring upper body stability.
	<i>Term Clarification:</i>
	Pas de Basque: A quick, alternating foot step typically performed in ballet, requiring fluid transitions with upper body control.
	<i>Performance Focus:</i> This movement demonstrates swift, alternating footwork and requires the dancer to maintain upper body stability.
	Pas de Bourrée (Right, Left)
	<i>Movement Description:</i> Perform a Pas de Bourrée, a quick foot-swapping movement.
	<i>Term Clarification:</i>
	Pas de Bourrée: A fast, quick-footed ballet step that involves a rapid

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p>alternation of feet, demonstrating agility.</p> <p><i>Performance Focus:</i> This action emphasizes rapid footwork and agility, demanding control and quick reflexes.</p> <p>Side Chassé</p> <p><i>Movement Description:</i> Perform a side Chassé step, increasing the fluidity of the motion.</p> <p><i>Performance Focus:</i> The sideward motion emphasizes the body's lateral movement, enhancing rhythm and flow.</p> <p>Jump and Fall to the Ground</p> <p><i>Movement Description:</i> Perform a quick jump, immediately followed by a controlled fall to the ground.</p> <p><i>Performance Focus:</i> This action showcases the transition between aerial and grounded movement, emphasizing dynamic flow and body control.</p> <p>Forward Bend, Return to Neutral, Forward and Side Handstands</p> <p><i>Movement Description:</i> Bend forward, return to a neutral position, and then combine a series of handstands (forward handstand, side handstand, monkey handstand, and cartwheel).</p> <p><i>Performance Focus:</i> This combination integrates strength, flexibility, and balance, with each transition supported by breath control.</p> <p>Music Recommendations for "Activity 3: Final Dance Combination":</p> <p>Lindsey Stirling – "Crystallize"</p> <p><i>Style:</i> Electronic/Classic Fusion</p> <p><i>Suitability:</i> This track, with its strong rhythm and fluidity, is ideal for demonstrating snake-like movements, improvisation, and the lightness of Chassé steps. The blend of electronic and classical elements sparks creativity and free expression, making it an excellent match for movements involving breath, rhythm, and dynamic changes.</p> <p>Sia – "Chandelier"</p> <p><i>Style:</i> Pop/Modern Dance</p> <p><i>Suitability:</i> With its dramatic emotional peaks, this song complements</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p>dynamic dance elements such as grand pli�, snake-like motion, and contraction. The fluctuating tones of the music help dancers express emotional highs and lows within their movement.</p> <p>Ed Sheeran – "Shape of You" (Tropical House Remix)</p> <p><i>Style:</i> Tropical Dance/Electronic Pop</p> <p><i>Suitability:</i> The upbeat tempo and rhythmic quality of this track are ideal for fast-paced footwork and combination sequences such as Pas de Basque, Pas de Bourr�e, and side Chass�. The driving rhythm helps dancers maintain precision and tempo.</p> <p>The Piano Guys – "Beethoven's 5 Secrets"</p> <p><i>Style:</i> Classical and Modern Fusion</p> <p><i>Suitability:</i> The combination of classical and modern music in this track provides emotional depth and rhythmic variation, making it suitable for movements that require fluidity and balance. It pairs well with the twist, contract, and expansive movements in the sequence.</p> <p>This final dance combination integrates the technical components learned and the expressive elements of movement. Each part emphasizes a unique aspect of dance, such as flexibility, balance, strength, and fluidity. The choice of music encourages dancers to engage deeply with each sequence, ensuring the final performance is dynamic, cohesive, and emotive.</p>
Skill Progression	Beginner Level: Students will practice a small section of the final
Framework	choreography, with a focus on integrating all the concepts learned during
Summary:	the week.
	<p>Advanced Level: Students will demonstrate the assigned movements and lead their peers in class, further incorporating all the concepts learned during the week into their performance.</p> <p>Based on Gentile's two-stage theory of skill acquisition, this course design helps students in the first stage to understand the basic requirements of movements. Through continuous feedback, students gradually progress</p>

TABLE 31 (Continued)

Week 14 – Performance: Focus	
	<p>into the second stage, where they can flexibly apply the learned dance skills in dynamic and changing environments. The feedback and adjustments made by both the instructor and the students throughout the process contribute to ensuring that students can enhance their focus and technique levels through a step-by-step learning approach.</p>

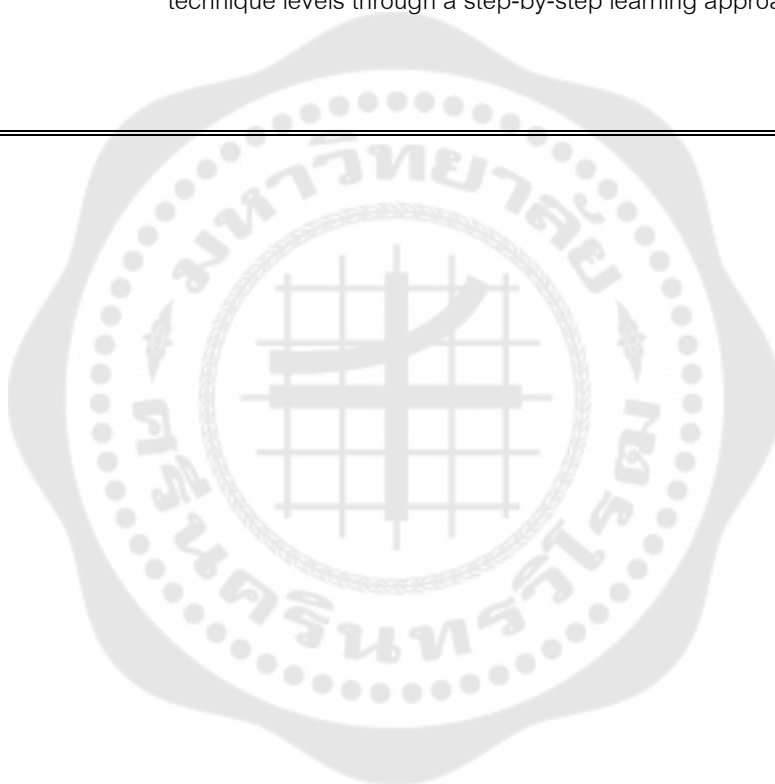


TABLE 32 Weeks 15 Finalized Version of the Modern Dance Course

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
Objective:	<p>1. Students will understand the importance of improvisational dance and learn how to draw inspiration from themselves for creating dance movements.</p> <p>2. Students will demonstrate how to engage in improvisational dance by using themselves as the source of inspiration.</p> <p>3. Students will actively participate throughout the course and strive to learn how to create improvisational dance inspired by themselves.</p>
Course Introduction:	<p>"Welcome, everyone, to the fifteenth week of the modern dance course! I have a question for you all: Have you ever been asked by your parents why you came home so late or what you did last night, and you didn't want to give them the real answer? Did you quickly come up with a reason? Have any of you experienced this?"</p> <p>(Teacher waits for student responses)</p> <p>"This is improvisation! We are all improvising every day—whether in conversations with friends or other situations in life. When you speak to others, you are essentially improvising a response. Improvisation in dance shares a lot of similarities with improvisation in life—it's when something happens, and we respond quickly and creatively. For dancers, improvisation is often the starting point of choreography, so learning how to improvise is crucial.</p> <p>You may ask, 'How do I begin? How can I learn to improvise?' To help you understand this concept more clearly, I'd like to read you a passage from Stephen Nachmanovitch's book <i>Free Play: Improvisation in Life and Art</i>."</p> <p>(Teacher reads excerpt from the book)</p> <p>He writes:</p> <p>"How do we learn to improvise? The only answer is to ask another question: What is blocking us? Spontaneous creativity comes from our deepest self; it is flawless and it is who we are. What we want to express is already there—it is us. Therefore, the work of creativity is not to make the material appear, but to remove the obstacles that block its natural flow."</p> <p>(Teacher gives students time to reflect on this passage)</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>"In simple terms, you don't need to force movements to happen. Instead, through guided activities, allow them to flow naturally. In this process, I hope you can remain open, focused, creative, and fully engaged, exploring yourself and generously sharing your ideas." (Teacher writes these adjectives on the mirror)</p> <p>"Let's get started!"</p>
Activity 1:	Instructor's Guidance:
Movement	Introduction Phase (Stage 1 – Simplifying Movements, Focusing on Basic Movements)
Guided by	
Breath	<p>"Start by aligning with your natural breath rhythm, imagining your body melting into the ground like water. This exercise will help you focus on the coordination between your body and breath."</p> <p>"On each inhale, gently lift one part of your body, and on each exhale, allow your body to fully relax and return to the ground."</p> <p>"Focus on the connection between each breath and movement. Do not think about how to move; just let it happen naturally."</p> <p>"As you slowly transition from the ground into a seated position, continue integrating each breath with new movements, without pre-planning how the movements should be—let the breath guide you."</p> <p>"Next, slowly move into standing, keeping your eyes closed, continuing to let your breath lead the movements."</p> <p>"Do not force your muscles to move; allow your breath to assist you in standing."</p> <p>Application of Gentile's Two-Stage Model:</p> <p>Stage 1 (Novice Level): In this phase, students focus on basic movements guided by the breath, without concerning themselves with movement accuracy or complexity. This reduces cognitive load and reinforces basic motor control.</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
Course Introduction:	<p>Feedback: The instructor should provide frequent feedback to help students adjust the coordination between breath and movement, ensuring they can complete basic movements effectively.</p> <p>Advanced Phase (Stage 2 – Increasing Complexity and Autonomy)</p> <p>"Now, you can open your eyes, but continue the movement, allowing your breath to continue guiding your actions while experimenting with new, unplanned movements."</p> <p>Stage 2 (Intermediate Level): At this stage, students should begin to feel more comfortable and intuitive in controlling their movements. They can explore a wider range of actions without relying entirely on the instructor's guidance.</p> <p>Selected Training Music for "Activity 1: Movement Guided by Breath":</p> <p>Ambient Music</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>This piano piece has a simple melody and slow rhythm, helping students focus and synchronize with their breath. It is ideal for guiding students to relax and feel the connection with the ground.</p> <p>Max Richter – "On The Nature of Daylight"</p> <p>This piece features progressive emotional changes with a flowing melody, helping students enter a meditative state and concentrate on the coordination between body and breath.</p> <p>Brian Eno – "An Ending (Ascent)"</p> <p>Known for his atmospheric music, Brian Eno's piece is deep and layered, creating a calm, peaceful atmosphere that helps guide the breath and movement coordination smoothly.</p> <p>Meditation/Yoga Music</p> <p>Deva Premal – "Om Mani Padme Hum"</p> <p>This music, featuring the "Om" mantra, has a gentle melody with a prolonged rhythm, which helps students focus on the rhythm of their breath and body movement in a relaxed state.</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>Tara Appel – "Breathe"</p> <p>The slow and sustained rhythm of this track is ideal for helping students enter a deep breathing state, making it suitable for the first stage of practice where students relax and focus on each movement.</p> <p>Snatam Kaur – "Wahe Guru"</p> <p>This simple and rhythmic melody helps students maintain focus in a relaxed state while guiding their movements in sync with their breath.</p> <p>Nature Sounds and Soft Music Combination</p> <p>Natural Sounds – "Ocean Waves"</p> <p>The sound of ocean waves helps students maintain deep relaxation while synchronizing with the natural rhythm of breathing, making it ideal for exercises guided by breath.</p> <p>Llewellyn – "Crystal Skies"</p> <p>This track blends nature sounds with soft music, and its slow rhythm is perfect for students to engage in first-stage breath-guided movements, helping them relax and focus on breathing.</p> <p>Slow Tempo Electronic Music</p> <p>Tycho – "Awake"</p> <p>This electronic piece includes fresh melodies with a slow rhythm, helping students stay calm and move in sync with their breathing rhythm.</p> <p>Bonobo – "Cirrus"</p> <p>This track combines peaceful melodies with light rhythms, making it suitable for first-stage exercises, where students follow the rhythm of the music to relax and feel the connection between breath and movement.</p>
Activity 2:	Instructor's Guidance:
Dance	The instructor demonstrates how to select a body part (such as the hand, foot, or torso) and use it as the focal point to guide and inspire movement.
Elements –	
The Body	Students, in groups of three, select one body part to practice dance movements and gradually move across the space.



TABLE 32 (Continued)

<p>Week 15: Improvisational Dance (I)</p>
<p>A – Drawing Inspiration from the Self</p>
<p>Stage 1 (Simple Task): Initially, students focus on guiding the movements of a single body part.</p> <p>Stage 2 (Complex Task): As students gradually master basic movements, they can experiment with more complex combinations of body parts, enhancing the diversity and coordination of movements.</p> <p>Application of Gentile's Model:</p> <p>Task Design: This activity helps students isolate movement elements, focusing on a single body part while progressively increasing the complexity of movements through various exercises. This promotes skill development and refinement.</p> <p>Selected Training Music for "Activity 2: Dance Elements – The Body":</p> <p>Electronic or Ambient Music (Suitable for Stage 1: Simple Task)</p> <p>This type of music features simple and steady rhythms, which help students focus on the movements of a single body part.</p> <p>Recommended Tracks:</p> <p>Tycho – "Awake"</p> <p>This track has a smooth rhythm and fresh atmosphere, making it ideal for students to concentrate on the movement of a single body part.</p> <p>Bonobo – "Cirrus"</p> <p>A piece of electronic ambient music with a noticeable but unhurried rhythm, suitable for guiding students to gradually engage their body parts in dance.</p> <p>Moby – "God Moving Over the Face of the Waters"</p> <p>With a deep, atmospheric quality, this track helps students stay focused during practice while providing a calm background ambiance.</p> <p>Upbeat Pop Music (Suitable for Stage 2: Complex Task)</p> <p>As students master basic movements, they can attempt more complex combinations of body parts. At this stage, music with a stronger rhythm can stimulate their creativity and movement coordination.</p> <p>Recommended Tracks:</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)
A – Drawing Inspiration from the Self
<p>Mark Ronson ft. Amy Winehouse – "Valerie"</p> <p>This track has a clear rhythm that encourages students to improve coordination and fluidity when performing more complex movement combinations.</p> <p>Lorde – "Tennis Court"</p> <p>With a defined rhythm and occasional tempo changes, this piece is suitable for students to explore more complex combinations after mastering basic movements.</p> <p>Daft Punk – "Get Lucky"</p> <p>An upbeat and energetic track that inspires students to innovate and create dynamic movement combinations in the second-stage complex tasks.</p> <p>World or Ethnic Music (Suitable for Enhancing Diversity and Body Coordination)</p> <p>These musical styles provide more rhythmic and movement variation, helping students challenge their coordination and body control at a higher level.</p> <p>Recommended Tracks:</p> <p>Stromae – "Alors On Danse"</p> <p>A rhythmically strong track that guides students through complex combinations of body parts while helping them maintain fluidity in movement.</p> <p>Afrobeat / Highlife Music (e.g., Fela Kuti)</p> <p>African drum rhythms are excellent for developing students' bodily awareness and rhythmic coordination, especially helpful in the second-stage tasks.</p> <p>Anoushka Shankar – "Pancham Se Gara"</p> <p>Traditional Indian music with complex drumming and melody variations that help enhance body coordination, particularly in intricate movement combinations.</p> <p>Improvisational/Free-Style Music (Suitable for Completely Free Movement Creation)</p> <p>This genre of music lacks a fixed rhythm, offering students greater freedom to</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>explore and break conventional thinking in their creative movement combinations. It enhances the collaboration between different body parts.</p> <p>Recommended Tracks:</p> <p>Brian Eno – "Music for Airports"</p> <p>This ambient piece is ideal for free improvisational creation, with no rhythmic constraints, enabling students to liberate their bodies during the creative process.</p> <p>John Cage – "4'33"</p> <p>This piece of silence, in itself a philosophical work, encourages students to explore the intrinsic connection with their bodies, inviting them to "create" music through their sensory experiences and movements.</p>
Activity 3:	Instructor's Guidance:
Dance	In groups of three, students are tasked with experimenting with different
Elements –	expressions of energy:
Energy	<p>The first attempt focuses on smooth and light movements.</p> <p>The second attempt emphasizes sharp and direct movements.</p> <p>The final attempt combines both smooth and sharp energy expressions.</p> <p>Application of Gentile's Model:</p> <p>Task Progression: By varying the energy in their movements, students will experience different expressions of movement. This gradual progression increases the complexity of the task, helping students learn to combine energy shifts with other dance elements.</p> <p>Training Music for "Activity 3: Dance Elements – Energy":</p> <p>Smooth/Light Movements (First Attempt)</p> <p>Music suitable for expressing smooth and light energy typically features gentle rhythms and warm melodies, encouraging students to perform movements that are light and flowing.</p> <p>Recommended Tracks:</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p>

TABLE 32 (Continued)

<p>Week 15: Improvisational Dance (I)</p>
<p>A – Drawing Inspiration from the Self</p>
<p>This piano piece has a flowing, soft melody, ideal for practicing slow, graceful movements that embody smoothness and lightness.</p> <p>Ólafur Arnalds – "Saman"</p> <p>Ólafur Arnalds' work often carries a light, ethereal atmosphere, making it well-suited for movements that express lightness and fluidity.</p> <p>Max Richter – "On The Nature of Daylight"</p> <p>With its warm, layered texture, this piece provides the perfect backdrop for exploring smooth, light movements at a calm pace.</p> <p>Sharp/Direct Movements (Second Attempt)</p> <p>To accentuate sharp and direct movements, music needs a strong rhythm, clear percussion, or intense emotion to inspire a sense of power and drive in the dancers.</p> <p>Recommended Tracks:</p> <p>The Prodigy – "Breathe"</p> <p>This track has a strong rhythm, featuring electronic percussion and tension, ideal for students to practice sharp, fast, and powerful movements.</p> <p>Gesaffelstein – "Pursuit"</p> <p>The music here is characterized by a hard-hitting rhythm and intense electronic elements, perfect for reinforcing sharp, direct movements.</p> <p>Kendrick Lamar – "HUMBLE."</p> <p>With its pronounced beats and intense rhythm, this song is highly suitable for practicing sharp dance elements, providing energy and drive.</p> <p>Combining Smooth and Sharp Energy Expressions (Final Combination)</p> <p>This music needs to have layered textures, capable of expressing different emotions and energy fluctuations within the same track. This allows students to smoothly transition between different energy states during practice.</p> <p>Recommended Tracks:</p> <p>Beyoncé – "Run the World (Girls)"</p> <p>The song's rhythm and energy peak strongly at the climax but also contains</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>more subdued sections, helping students balance the expression of both smooth and sharp energy.</p> <p>Billie Eilish – "bury a friend"</p> <p>The song features alternating soft and intense sections, which is ideal for practicing the transition and combination of different energy levels.</p> <p>Clams Casino – "I'm God"</p> <p>This track is intense, with strong atmospheric qualities, and incorporates distinct electronic effects in an otherwise flowing melody, making it ideal for practicing transitions from smooth to sharp energy.</p>
Activity 4:	Instructor's Guidance:
Dance	In groups of three, students will attempt the following spatial levels:
Elements –	The first attempt focuses on low-level movements.
Space	<p>The second attempt emphasizes medium-level movements.</p> <p>The third attempt explores high-level movements.</p> <p>The final attempt combines all three spatial levels (low, middle, and high).</p>
	Application of Gentile's Model:
	<p>Task Design: This exercise gradually guides students to understand and apply different spatial levels. Starting with simple low-level movements, students will progressively transition to medium and high-level movements, helping them adapt to more dynamic movement requirements.</p>
	Training Music for "Activity 4: Dance Elements – Space":
	Low-Level Movements (First Try – Low Space)
	<p>For low-level movements, music should have a slow and steady rhythm, guiding students through floor-based movements that emphasize stability and a low center of gravity.</p>
	Recommended Tracks:
	Ludovico Einaudi – "Nuvole Bianche"
	<p>This soft, elegant piano piece is suitable for slow, low-level movements. The gradual changes in the music help students find fluidity in low-position</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)
A – Drawing Inspiration from the Self
<p>movements.</p> <p>Ólafur Arnalds – "Re:member"</p> <p>This piece has a deep atmosphere with a progressive melody, perfect for helping students focus on movements at low spatial levels.</p> <p>Medium-Level Movements (Second Try – Middle Space)</p> <p>For medium-level movements, slightly faster music can be chosen to maintain a sense of energy and flow, enabling students to feel strength and balance in the middle-range dance.</p> <p>Recommended Tracks:</p> <p>Philip Glass – "Opening"</p> <p>This minimalist, rhythmically engaging electronic piece is well-suited for medium-level movements, helping students master the rhythm and intensity of their actions.</p> <p>Bonobo – "Cirrus"</p> <p>With its strong rhythm and rich tonal textures, this track is ideal for guiding students through freer exploration in medium spatial levels.</p> <p>High-Level Movements (Third Try – High Space)</p> <p>For high-level movements, the music can be more upbeat, dynamic, and emotionally intense, helping students execute more vigorous movements.</p> <p>Recommended Tracks:</p> <p>Hans Zimmer – "Time" (Inception Soundtrack)</p> <p>This tension-filled score is perfect for high-level movements, motivating students and helping them flow through dynamic shifts.</p> <p>Woodkid – "Run Boy Run"</p> <p>With its intense rhythm and drumbeats, this track is highly suitable for high-level movements, encouraging students to express greater spatial awareness and leap-like movements.</p> <p>Combining Low, Middle, and High Spatial Levels (Final Try – Combined Space)</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>For the final round, when combining low, middle, and high spatial levels, the music should be layered and dynamic, helping students smoothly transition between various spatial levels.</p> <p>Recommended Tracks:</p> <p>M83 – "Outro"</p> <p>This emotionally rich track features a gradual structure that is ideal for showcasing the blending of multiple spatial levels. As the music progresses, students can transition smoothly from low to high positions.</p> <p>Explosions in the Sky – "Your Hand in Mine"</p> <p>This track gradually builds in rhythm and intensity, guiding students through transitions between low, middle, and high spatial levels in fluid motion.</p>
Activity 5:	Instructor's Guidance:
Dance	In groups of three, students will attempt the following speeds:
Elements –	The first attempt focuses on fast movements.
Time	<p>The second attempt explores movements at medium speed.</p> <p>The third attempt emphasizes slow movements.</p> <p>The final attempt combines fast, medium, and slow speeds within the same sequence.</p>
	Application of Gentile's Model:
	Task Progression: By changing the speed of time elements, students will gradually learn to perform movements flexibly at different speeds, increasing the challenge and complexity of the task.
	Training Music for "Activity 5: Dance Elements – Time":
	Fast Movements (Fast Tempo)
	Fast tempo music is ideal for practicing rapid dance movements, improving students' flexibility and response time.
	Recommended Tracks:
	"Toxic" – Britney Spears
	With a strong rhythm and fast pace, this track is great for practicing quick

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)
A – Drawing Inspiration from the Self
<p>movements and enhancing agility and reaction time.</p> <p>“Uptown Funk” – Mark Ronson ft. Bruno Mars</p> <p>Fast-paced and rhythmic, this track helps students practice quick responses and fluid movements, pushing them to complete complex actions in a short time.</p> <p>“Can’t Stop the Feeling” – Justin Timberlake</p> <p>Energetic and lively, this song is ideal for fast-paced dance practice, improving speed control and fluidity.</p> <p>Medium Speed Movements (Medium Tempo)</p> <p>For medium-speed movements, music with a moderate rhythm allows students to control the flow and rhythm of their actions.</p> <p>Recommended Tracks:</p> <p>“Shape of You” – Ed Sheeran</p> <p>This moderately paced song helps students control the fluidity and rhythm of their movements during medium-speed practice.</p> <p>“Rolling in the Deep” – Adele</p> <p>With a medium tempo and emotional variation, this track is ideal for practicing control and expression, especially for conveying emotions at a moderate pace.</p> <p>“Happy” – Pharrell Williams</p> <p>A light, upbeat rhythm that helps students maintain energy during medium-speed exercises, supporting coordination practice at this tempo.</p> <p>Slow Movements (Slow Tempo)</p> <p>For slow movements, music should be slow and emotional, guiding students to refine their control and extend their movements with precision.</p> <p>Recommended Tracks:</p> <p>“Halo” – Beyoncé</p> <p>With its slow tempo and emotional depth, this track is ideal for practicing slow movements, helping students focus on control and precision.</p>



TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p>“Stay” – Rihanna ft. Mikky Ekko</p> <p>This slow, deeply emotional song is perfect for practicing slow movements, enhancing control and emotional expression.</p> <p>“Someone Like You” – Adele</p> <p>Ideal for slow tempo exercises, this song helps students focus on the details and control of their movements, fostering emotional depth in slow movements.</p> <p>Combining Fast, Medium, and Slow Speeds (Final Combination – Tempo Variations)</p> <p>For exercises involving all three speeds, the music should feature significant tempo variations, helping students practice seamless transitions between different speeds.</p> <p>Recommended Tracks:</p> <p>“Faded” – Alan Walker</p> <p>This track features substantial tempo changes, making it ideal for practicing a sequence that combines fast, medium, and slow speeds.</p> <p>“Viva La Vida” – Coldplay</p> <p>With fluctuating rhythms, this song is excellent for practicing speed changes within the same sequence, suitable for exercises involving varied tempos.</p> <p>“Elastic Heart” – Sia</p> <p>The track’s significant fluctuations in style are perfect for practicing transitions between different speeds, adding complexity to the task.</p>
Activity 6:	Instructor’s Guidance:
Improvised	The instructor guides students in an improvised dance performance,
Group Dance	reviewing previously learned dance elements (body, energy, space, and time)
Performance	and integrating them into creative compositions.
	<p>Beginner Level: Students will demonstrate their understanding of the dance elements through group improvisation, using breath to guide their movements and experimenting with elements such as body, energy, space, and time.</p> <p>Advanced Level: Students will demonstrate a deeper understanding of the</p>

TABLE 32 (Continued)

<p>Week 15: Improvisational Dance (I)</p>	
<p>A – Drawing Inspiration from the Self</p>	
<p>dance elements in group and circle improvisation, using breath to guide their movements, experimenting with these elements, and exhibiting more defined dynamics and focus.</p> <p>Application of Gentile's Model:</p> <p>Phase One (Beginner Level): In the initial phase of improvisation, students focus on using breath to guide their movements and attempt basic dance elements. The instructor should provide frequent feedback to help students clarify the direction and focus of their actions.</p> <p>Phase Two (Advanced Level): As students acquire more dance skills, they will begin to integrate these elements into their improvisational compositions with greater fluidity. Their movements will become more spontaneous and precise, and the instructor's feedback will reduce, shifting towards refinement and adjustment of actions.</p> <p>Training Music for "Activity 6: Improvisational Dance Group Performance"</p> <p>1. Beginner Level (Focus on Breath Guidance and Dance Element Experimentation):</p> <p>For beginners, the music should be simple and steady to help students concentrate on body awareness and breath, rather than complex rhythms or intense dynamic changes.</p> <p>Recommended Music:</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p><i>Genre:</i> Modern Classical Piano</p> <p><i>Characteristics:</i> This piece features a smooth and emotionally rich melody, making it ideal for beginners to explore basic dance elements through breath-guided movements.</p> <p>Ólafur Arnalds – "Saman"</p> <p><i>Genre:</i> Modern Classical and Electronic Fusion</p> <p><i>Characteristics:</i> With its calm, progressive rhythm, this piece allows students to experiment with the flow of their bodies in a peaceful environment, while</p>	

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)
A – Drawing Inspiration from the Self
<p>focusing on changes in energy, time, and space.</p> <p>Brian Eno – "An Ending (Ascent)"</p> <p><i>Genre:</i> Ambient Music</p> <p><i>Characteristics:</i> The soft, expansive melody of this piece helps guide students into a meditative improvisational state, allowing them to better perceive their body's movements.</p> <p>Max Richter – "On the Nature of Daylight"</p> <p><i>Genre:</i> Modern Classical Music</p> <p><i>Characteristics:</i> With its profound emotional depth and slow unfolding, this track assists students in finding coordination between their breath and movements within a steady musical rhythm.</p> <p>2. Advanced Level (Demonstrating Dynamics and Focus, Integrating Dance Elements with Complexity):</p> <p>For advanced students, music with more rhythmic variation and complexity can be selected to help them explore and challenge dynamics, space, and rhythm.</p> <p>Recommended Music:</p> <p>Nils Frahm – "Says"</p> <p><i>Genre:</i> Electronic and Classical Fusion</p> <p><i>Characteristics:</i> With its strong rhythm and layered texture, this piece allows students to explore complex energy dynamics and spatial arrangements while exhibiting dynamic changes in their movements.</p> <p>Philip Glass – "Glassworks: Opening"</p> <p><i>Genre:</i> Minimalist Music</p> <p><i>Characteristics:</i> This track's strong rhythm and repetitive patterns inspire students to exhibit clearer dynamic changes in improvisation, challenging their perception of time and the precision of their movements.</p> <p>Bonobo – "Kiara"</p> <p><i>Genre:</i> Electronic and Ambient Music Fusion</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
	<p><i>Characteristics:</i> This piece features rich rhythmic variations and a strong sense of space, encouraging students to experiment with different dance elements while challenging their adaptability and self-expression.</p> <p>David Lang – "The Little Match Girl Passion"</p> <p><i>Genre:</i> Modern Classical and Choral</p> <p><i>Characteristics:</i> With its complex structure and pronounced rhythm changes, this piece challenges students' dynamic expression and spatial utilization, stimulating deep integration of emotion and movement.</p> <p>Trent Reznor &amp; Atticus Ross – "Hand Covers Bruise"</p> <p><i>Genre:</i> Film Score</p> <p><i>Characteristics:</i> With intense emotional tension and rhythmic depth, this track motivates students to exhibit more layered dynamics in their improvisations, focusing on emotional expression and the depth of their movements.</p> <p>3. General Recommendations (Suitable for Transitions and Variations Across Levels):</p> <p>These pieces can be used to facilitate transitions and encourage students to experiment with various dance elements across different skill levels.</p> <p>Rhye – "Open"</p> <p><i>Genre:</i> Electronic and Pop Fusion</p> <p><i>Characteristics:</i> The gentle, progressive melody is ideal for transition stages, helping students find balance between breath and movement while guiding them through fluid shifts between static and dynamic states in their dance creations.</p> <p>Jon Hopkins – "Emerald Rush"</p> <p><i>Genre:</i> Electronic Music</p> <p><i>Characteristics:</i> This energetic piece with strong rhythm and movement is perfect for challenging students' spatial awareness and fluidity of movement once they have mastered the basic dance elements.</p> <p>Conclusion</p>

TABLE 32 (Continued)

Week 15: Improvisational Dance (I)	
A – Drawing Inspiration from the Self	
Summary:	<p>In summary, Activity 6: Improvisational Dance Group Performance aims to help students integrate and experiment with fundamental dance elements within group improvisational contexts. The carefully chosen music serves as an essential tool to support students' exploration of body, energy, space, time, and breath, progressing from simple breath-guided movements to more complex and dynamic expressions. Music selections align with the developmental stages of the students, fostering their growth from beginner to advanced levels in improvisational dance.</p> <p>By integrating Gentile's taxonomy with a two-stage skill acquisition model, students are able to progressively master improvisational dance skills. Starting with simple, breath-guided movements, students gradually advance to more complex dance compositions. This process allows students to adapt to various environmental changes while enhancing their dance skills. Ultimately, students not only master the fundamental dance elements but are also able to apply these skills in more intricate improvisational creations.</p>

TABLE 33 Week 16 Finalized Version of the Modern Dance Course

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
Objective:	<p>1. Students will understand the importance of improvisational creation and learn how to use others and external resources as sources of inspiration.</p> <p>2. Students will demonstrate how to utilize others and external resources in their improvisational creation.</p> <p>3. Students will actively engage throughout the course, learning how to use others and external resources as sources of inspiration for improvisational creation.</p>
Course Introduction:	<p>"Welcome to the final class of the Modern Dance course, everyone! Today, we will focus on 'Improvisational Dance 2: Using Others and External Resources as Inspiration.' In this class, we will not only review the knowledge we've gained over the past few weeks but also explore how to draw inspiration from others and external environments to spark creativity. Our goal is to help you unlock your creativity through interaction and external resources, and integrate these elements into improvisational dance."</p> <p>"In today's class, we will engage in a series of interesting and challenging activities. First, we will do the 'Best Friend/Enemy' exercise to experience the power of interaction with others. Then, through mirroring and shaping exercises, we will enhance your ability to perceive and mimic the body language of others. Additionally, we will draw inspiration from the surrounding environment and interdisciplinary art forms, helping you broaden the boundaries of your creation and incorporate these elements into your improvisational dance."</p> <p>"Today's class is not only a summary of what you've learned this semester but also an inspiration for new creations. Through these exercises, we hope that you can transform external inspiration into your personal dance expression and fully showcase yourself in improvisational creation. Drawing inspiration from others and the environment will provide more possibilities for your future dance creations, enhancing your dance expressiveness and creativity."</p> <p>"As the semester comes to a close, your dance journey is just beginning. In</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>today's class, we encourage you to boldly experiment, break free from the constraints of creation, and blend the knowledge and skills you've learned in class into your dance. In the future, remember that what you have learned is not just how to express yourself in dance, but also how to draw inspiration from others, the environment, and external resources to create your unique dance."</p>
Activity 1: Best Friend/Enemy	<p><b>Task Design:</b></p> <p>Students will walk around the classroom with the teacher. Each student selects a "best friend" and an "enemy." They are not allowed to inform each other and must maintain an equal distance between themselves and both individuals. The teacher will demonstrate with two student volunteers before the entire class begins the activity. Each student will select a "best friend" and an "enemy," and during the walking activity, they will attempt to maintain a balance between the two.</p> <p><b>Application of Gentile's Two-Stage Model:</b></p> <p>Stage 1: The task design is simple, aiming to help students understand how to control their position and coordinate their movements. The teacher will provide frequent feedback to help students master this basic skill.</p> <p>Stage 2: As students become proficient in the basic task, more variations can be gradually introduced (e.g., changing speed or adding movement demands) to increase the task complexity, challenging the students' adaptability to dynamic environments.</p> <p><b>Timing of Feedback:</b></p> <p>The teacher should provide frequent feedback as students begin the activity to help them adjust their precision and coordination in their movements.</p>
Course	Training Music for "Activity 1: Best Friend/Enemy":
Introduction:	<p>Atmospheric Music with Steady Rhythm</p> <p>This type of music has a stable rhythm and calm atmosphere, helping</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>students focus on the balance between themselves and others, suitable for Stage 1 tasks.</p> <p>Recommended Tracks:</p> <p>Brian Eno – "Music for Airports"</p> <p>Calm, with a very steady rhythm, ideal for students to move freely in space without being disturbed by external distractions.</p> <p>Max Richter – "On The Nature of Daylight"</p> <p>A deeply emotional and steady piece, perfect for maintaining calmness and focus during the practice.</p> <p>Soft Electronic or Experimental Music</p> <p>This type of music creates a relaxed yet non-distracting atmosphere, suitable for students to maintain fluidity and balance in space, ideal for Stage 2 tasks when the complexity increases.</p> <p>Recommended Tracks:</p> <p>Tycho – "Awake"</p> <p>This track has a strong rhythm but a smooth and layered melody, perfect for spatial coordination activities.</p> <p>Bonobo – "Kiara"</p> <p>The rhythm is softer and helps students stay focused without creating an overly tense atmosphere.</p> <p>Music with Rhythmic Changes or Mild Challenges</p> <p>For Stage 2, as the task complexity increases, music with rhythmic variations can be used to encourage students to adapt to environmental changes while maintaining balance and coordination.</p> <p>Recommended Tracks:</p> <p>Woodkid – "Run Boy Run"</p> <p>This piece has a more dynamic rhythm that helps students improve their agility while its rhythmic changes challenge their adaptability to environmental variations.</p>



TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>Ólafur Arnalds – "Saman"</p> <p>The slow rhythm with subtle fluctuations inspires students to embrace the challenges within the practice and enhance their spatial and rhythmic perception.</p> <p>Music Suitable for Group Activities</p> <p>For group activities, selecting music that encourages collective cooperation also helps maintain balance and coordination in the overall atmosphere.</p> <p>Recommended Tracks:</p> <p>Sigur Rós – "Hoppípolla"</p> <p>Emotionally rich with a progressive melody, ideal for strengthening the sense of collaboration in group activities, assisting students in maintaining balance during interactions.</p> <p>Explosions in the Sky – "Your Hand in Mine"</p> <p>The gradually increasing volume helps students maintain motivation without being too rushed, offering a balanced challenge.</p>
Activity 2:	Task Design:
Mirroring and	Mirroring: Students practice with a partner, where one starts dancing and the other mirrors their movements. Afterward, they switch roles. The teacher will demonstrate, followed by the entire class performing the exercise.
Moulding	<p>Moulding: Students work in pairs, one acting as a "sculpture" and the other using movements to "mould" the body. After the teacher demonstrates with a volunteer, students will practice with a new partner.</p> <p>Application of Gentile's Two-Stage Model:</p> <p>Stage 1: In the mirroring exercise, students initially focus on mimicking the movements, understanding the basic structure and rhythm of the actions. The teacher provides frequent feedback to help students adjust their movements.</p> <p>Stage 2: In the moulding exercise, students need to understand and adapt to more complex task conditions, improving their movement automation through varied movement requirements.</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>Timing of Feedback:</p> <p>In the mirroring activity, the teacher should provide immediate feedback to help students master the accuracy of their movements. In the moulding activity, feedback should be reduced as students work autonomously, relying more on their understanding and adjustment of the movements.</p> <p>Training Music for "Activity 2: Mirroring and Moulding":</p> <p>Mirroring</p> <p>In the mirroring practice, students need to focus on imitating and understanding the structure, rhythm, and fluidity of the movements. Music with a strong rhythm and musicality is appropriate to help students concentrate on mimicking the movements. The music should remain relatively stable to allow students to follow and imitate.</p> <p>Recommended Tracks:</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>A gentle and flowing piano piece, ideal for students to focus on precise imitation of movements with a steady rhythm.</p> <p>Ólafur Arnalds – "Saman"</p> <p>A blend of electronic and classical, with a smooth rhythm, helping students focus on mirroring movements without distractions.</p> <p>Coldplay – "Clocks"</p> <p>This track has a lively rhythm, assisting students in staying active while practicing the imitation of various movements and rhythms.</p> <p>Tobu – "Candyland"</p> <p>A strong electronic dance beat that helps students maintain coordination and fluidity in faster-paced movements.</p> <p>Moulding</p> <p>In the moulding practice, students need more creativity and freedom to adjust their body positions, expressing dynamic changes. Therefore, slower-paced, emotionally rich music is suitable to help students find inspiration and express</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>their creations more freely.</p> <p>Recommended Tracks:</p> <p>Max Richter – "On The Nature of Daylight"</p> <p>A deeply emotional and slow-paced piece, perfect for students engaging in expressive body moulding practices. It aids in using body language to convey emotion and storytelling.</p> <p>Philip Glass – "Opening"</p> <p>The repetitive melody helps students focus on the body's lines and shape changes while maintaining inner stability and fluidity.</p> <p>Sigur Rós – "Sæglópur"</p> <p>This track has a dreamy melody and emotional layers, suitable for students to think and explore various body shape transformations.</p> <p>Einaudi – "Ascolta"</p> <p>A slow-paced piano piece, helping students focus on the details of their body's dynamic form during the moulding process.</p> <p>Yiruma – "River Flows in You"</p> <p>An emotional and flowing piano piece, aiding students in adding more emotional expression while maintaining smooth and coherent movements in the moulding process.</p>
Activity 3:	Task Design:
Following and	Following: Students improvise their dance in an open space, observing the
Group Dance	<p>movements of other classmates. If they notice a movement they like, they attempt to follow and imitate it. After the teacher demonstrates with volunteers, students practice independently.</p> <p>Group Dance: All students form a large group, following a leader who can change direction at any time. Students must quickly adapt their movements. When the leader changes, a new leader automatically takes over the group.</p> <p>Application of Gentile's Two-Stage Model:</p> <p>Stage 1: During the following activity, students are tasked with the relatively</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>simple task of imitating others' movements while maintaining fluidity. The teacher provides immediate feedback to help students master basic imitation techniques.</p> <p>Stage 2: In the group dance activity, the complexity increases as students must adapt to continuously changing environments. They need to improve their movement automation and environmental adaptability.</p> <p>Timing of Feedback:</p> <p>During the following activity, the teacher provides immediate feedback to guide students in imitating movements with precision.</p> <p>In the group dance activity, feedback should be more self-directed, allowing students to become more independent in improving their adaptability and responsiveness.</p> <p>Training Music for "Activity 3: Following and Group Dance":</p> <p>Sia - "Cheap Thrills"</p> <p>Style: Pop, Dance</p> <p>Characteristics: Strong rhythmic structure, ideal for following and imitating movements. The steady rhythm aids students in maintaining fluidity.</p> <p>Applicable Stage: Following Activity, Beginner Level.</p> <p>Daft Punk - "Get Lucky"</p> <p>Style: Electronic, Funk</p> <p>Characteristics: Rhythmic and dynamic, suitable for group dance practice. The flowing rhythm helps students maintain stability while adapting to changing movements.</p> <p>Applicable Stage: Group Dance Activity, particularly during leadership transitions.</p> <p>Mark Ronson ft. Bruno Mars - "Uptown Funk"</p> <p>Style: Funk, Pop</p> <p>Characteristics: Strong rhythm and lively melody, encourages students to adjust their direction within the group dance. Changes in melody and rhythm</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)
B – Using Others and External Resources as Inspiration
<p>can prompt students to adapt their movements.</p> <p>Applicable Stage: Group Dance Activity, encouraging students to adjust their movements in sync with rhythm.</p> <p>Lindsey Stirling - "Crystallize"</p> <p>Style: Electronic, Classical</p> <p>Characteristics: A mix of electronic and classical elements, with dynamic shifts and complex layers that challenge students' movement flexibility, ideal for rapid direction changes in group settings.</p> <p>Applicable Stage: Group Dance Activity, particularly to guide students in adjusting to subtle shifts in music.</p> <p>Queen - "Don't Stop Me Now"</p> <p>Style: Rock</p> <p>Characteristics: High energy and positive tempo, suitable for fast-paced group dance activities. The music encourages quick reactions and adaptation to leadership direction changes.</p> <p>Applicable Stage: Group Dance Activity, fostering quick adaptation to environmental changes.</p> <p>Lorde - "Royals"</p> <p>Style: Pop, Electronic</p> <p>Characteristics: Relatively calm rhythm but with strong beat, ideal for beginners practicing movement imitation during following activities.</p> <p>Applicable Stage: Following Activity, Beginner Level, helping students maintain fluidity in movement imitation.</p> <p>The Chainsmokers &amp; Coldplay - "Something Just Like This"</p> <p>Style: Electronic Pop</p> <p>Characteristics: Clear melodic changes and layered progression, aiding students in adjusting movements within a group dynamic.</p> <p>Applicable Stage: Group Dance Activity, helping students adapt to collective dynamics and guide movement changes.</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>Beyoncé - "Run the World (Girls)"</p> <p>Style: Pop, Dance</p> <p>Characteristics: Strong rhythm and repetitive melody, suitable for training imitation and adaptability during following and group dance activities.</p> <p>Applicable Stage: Group Dance Activity, helping students adapt to changes in direction and rhythm within the collective dance.</p> <p>Calvin Harris - "Summer"</p> <p>Style: Electronic Dance</p> <p>Characteristics: Prominent rhythm and fluid beat, ideal for group dance activities, enhancing students' sense of rhythm and group coordination.</p> <p>Applicable Stage: Group Dance Activity, fostering group synchronization and coordination.</p> <p>BTS - "Dynamite"</p> <p>Style: Pop, Dance</p> <p>Characteristics: Clear rhythm and dynamic melody, ideal for exercises involving quick reactions and flexibility in movement.</p> <p>Applicable Stage: Group Dance Activity, motivating students to adapt and stay energetic while adjusting to the environment.</p> <p>Note:</p> <p>In Stage 1 (Following Activity), it is recommended to choose music with a strong rhythm and simple imitation patterns, such as <i>Sia - "Cheap Thrills"</i> or <i>Lorde - "Royals"</i>, to help students grasp movement fluency while following others.</p> <p>In Stage 2 (Group Dance Activity), music with dynamic rhythm and melody changes, like <i>Daft Punk - "Get Lucky"</i> or <i>Mark Ronson ft. Bruno Mars - "Uptown Funk"</i>, motivates students to adapt to evolving movement patterns, enhancing their movement automation and environmental adaptability.</p>
Activity 4:	Task Design:
Environmental	Students are tasked with drawing inspiration from a specific location,

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
Inspiration	<p>furniture, stationery, or other school objects to create movements. The teacher demonstrates how to derive dance inspiration from everyday objects, using a pencil as an example. Students then spread out, given ample time to reflect on their sources of inspiration and develop their own creative movements.</p> <p>Application of Gentile's Two-Stage Model:</p> <p>Stage 1: Students focus on understanding how to derive inspiration from static objects. Initially, the task is simple, and the teacher provides clear feedback to help students master basic creation techniques.</p> <p>Stage 2: As students' skills improve, the task complexity increases. They are encouraged to find more diverse sources of inspiration within their environment and integrate them into their creative movements.</p> <p>Timing of Feedback:</p> <p>The teacher provides timely feedback as students create, ensuring that students progressively gain more freedom and expressiveness in their movement creation while grounding their understanding of movement principles.</p> <p>Training Music for "Activity 4: Environmental Inspiration":</p> <p>Modern/Experimental Music (Ideal for Stage 1)</p> <p>In Stage 1, students focus on deriving inspiration from static objects, and music should be simple and non-intrusive, helping students enter a creative state without disrupting their thought processes.</p> <p>Brian Eno – "Music for Airports"</p> <p>This ambient album creates a calm and focused atmosphere, ideal as background music while students reflect on their sources of inspiration. The slow, minimal rhythm promotes concentration and tranquility.</p> <p>Ólafur Arnalds – "Re:member"</p> <p>This album blends classical and electronic elements, with slow, emotional rhythms that inspire students to draw inspiration from simple objects like pencils, encouraging introspective thinking.</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
Max Richter – "Sleep"	A minimalist album with quiet, subtle rhythms, perfect for guiding students into a reflective state during the creative process. This album supports the simplicity of Stage 1 tasks.
Music with Strong Rhythm (Ideal for Stage 2)	In Stage 2, as students' creative complexity increases, there is a greater focus on fluidity and flexibility in movement. Music with dynamic rhythms and variations will encourage students to experiment creatively and adapt their movements to different environmental elements.
Trentemøller – "The Last Resort"	This album features rich electronic sound effects and a strong rhythmic structure, encouraging students to adapt to new creative challenges in a dynamic environment and incorporate more complex movements.
Ludovico Einaudi – "In a Time Lapse"	This piano solo album features emotional melodies and tension, inspiring students to create layered dance movements and integrate dynamic changes in rhythm.
Nils Frahm – "Spaces"	A fusion of classical and electronic music, Nils Frahm's compositions offer varied rhythms that help students adjust the intensity and tempo of their movements, fostering creative fluidity.
Nature Soundscapes (Ideal for Sparking Creative Inspiration)	For students who seek inspiration from the natural world or everyday surroundings, music with natural sound effects can help them connect their creative process with elements from the real world.
Dan Gibson's Solitudes – "Natural Rainforest Sounds"	Featuring natural environmental sounds such as rain and bird songs, this album helps students derive inspiration from nature, connecting dance movements with elements of the natural world.



TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>William Basinski – "The Disintegration Loops"</p> <p>This experimental album includes progressive sound effects and looping music, inspiring students to extract more intricate movements from subtle environmental details.</p> <p>Film Scores (Ideal for Inspiring Creative Expression)</p> <p>Certain film scores, with their unique atmospheres and emotional depth, can stimulate students' creativity, particularly in visualizing and emotionally expressing movement.</p> <p>Hans Zimmer – "Interstellar"</p> <p>The soundtrack, composed by Hans Zimmer, is filled with spatial and emotional tension, ideal for guiding students in creating more expressive movements during Stage 2, as they delve deeper into their creative process.</p> <p>Alexandre Desplat – "The Shape of Water"</p> <p>This soft and emotionally rich score inspires students to integrate subtle emotional expression into their movements and explore deeper associations with static objects during the creation process.</p>
Activity 5:	Task Design:
Interdisciplinary Inspiration	<p>Students are tasked with observing Vincent van Gogh's painting <i>The Starry Night</i> and reflecting on its elements such as shapes, colors, and structures. They are then to use these elements as inspiration for an improvised dance creation. The students will be divided into two groups: beginners and advanced, with each group creating movements based on different elements of the painting.</p> <p>Application of Gentile's Two-Stage Model:</p> <p>Stage 1 (Beginners):</p> <p>Beginners will extract a single element from the painting (such as color or shape) as inspiration for their dance creation. The teacher will assist students in understanding how to translate visual elements into physical movements.</p> <p>Stage 2 (Advanced):</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>Advanced students will extract at least three elements from the painting and demonstrate more complex movement variations, such as changes in rhythm, intensity, and spatial dynamics. The teacher will guide students on how to effectively integrate multiple elements into their creative process.</p> <p>Timing of Feedback:</p> <p>The teacher should minimize intervention during the students' creative process, allowing students to self-assess and adjust their performance. This approach encourages greater independence and fosters creative autonomy in the students' work.</p> <p>Training Music for "Activity 5: Interdisciplinary Inspiration"</p> <p>Ludovico Einaudi – "Nuvole Bianche"</p> <p>Style: Modern Classical</p> <p>Characteristics: Einaudi's piano composition is rich in emotional fluctuations and melodic beauty, guiding students to extract elements of shape and color from <i>The Starry Night</i> to create smooth, abstract dance movements. This music is well-suited for beginners in Stage 1, as they express the softness and fluidity of the painting through simple movements.</p> <p>Philip Glass – "Glassworks"</p> <p>Style: Minimalism</p> <p>Characteristics: This track features strong rhythm and repetitive structure, with minimalist melodies that encourage students to focus on details and repetitive movements. It helps them draw inspiration from the structural elements of the painting, such as the shapes of the stars and swirls. This music is suitable for advanced students in Stage 2, where rhythm changes express the dynamic energy of the painting.</p> <p>Max Richter – "On the Nature of Daylight"</p> <p>Style: Modern Classical/Ambient</p> <p>Characteristics: This emotionally charged and visually evocative piece, with its slow string progression, provides a strong emotional base. It inspires</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>students to derive emotions and shapes from the night sky, twinkling stars, and changing colors in <i>The Starry Night</i>.</p> <p>Jóhann Jóhannsson – "Flight from the City"</p> <p>Style: Modern Classical/Electronic Ambient</p> <p>Characteristics: This track, soft and layered, helps students express the swirling dynamics and transforming shapes in the painting in a flowing manner. It is ideal for beginners to explore movement and find inspiration from the painting's colors and lines in Stage 1.</p> <p>Tangerine Dream – "Love on a Real Train"</p> <p>Style: Electronic/Ambient</p> <p>Characteristics: The rhythmic and dynamic nature of electronic music aids advanced students in experimenting with space, intensity, and rhythm changes. It allows students to express the abstract and dynamic qualities of the painting, offering greater freedom in their creative expression. The fluctuating sounds provide a compelling backdrop for translating visual elements into movement.</p> <p>Claude Debussy – "Clair de Lune"</p> <p>Style: Impressionist Piano</p> <p>Characteristics: As a quintessential impressionist piano piece, its delicate and beautiful melody guides students to extract movement inspiration from the soft colors and gradient background in the painting. It is especially suitable for beginners to convert visual elements like the softness and flow of moonlight into dance movements in Stage 1.</p> <p>Brian Eno – "An Ending (Ascent)"</p> <p>Style: Ambient Music</p> <p>Characteristics: Brian Eno's ambient music often carries a sense of tranquility and depth, ideal for students to explore and express the spatiality, depth, and color gradients within the painting during their improvisation. The calm, repetitive melodies assist beginners in engaging in slow-tempo creative work.</p>

TABLE 33 (Continued)

Week 16: Improvisational Dance (II)	
B – Using Others and External Resources as Inspiration	
	<p>Arvo Pärt – "Spiegel im Spiegel"</p> <p>Style: Minimalism/Classical</p> <p>Characteristics: This piece's simple yet profound melody aids students in focusing on the changing shapes and subtle movements. In combination with the geometric shapes and star movements in <i>The Starry Night</i>, this minimalist music guides students to refine the essence of their movements. It is suitable for both beginners and advanced students.</p>
Summary:	<p>By integrating Gentile's two-stage skill acquisition model and taxonomy, the course effectively provides a systematic approach to helping students master improvisational dance skills, particularly when drawing inspiration from external sources and others. The teacher gradually increases the complexity of tasks during the course design, which not only improves students' movement precision but also enhances their ability to adapt to different environments. Through the dynamic and evolving task conditions, students are gradually able to establish self-feedback mechanisms, which foster greater autonomy in learning and creativity. This process encourages the development of both technical proficiency and imaginative expression, equipping students with the necessary tools to create and adapt in varied contexts.</p>

### Week 1-6 - Modern Dance Course Grading Criteria

#### Remembering:

5 – Outstanding: Fully recalls all dance vocabulary and terminology, accurately explains and applies each term.

4 – Excellent: Recalls and explains most dance vocabulary and terminology, applying them appropriately in context.

3 – Proficient: Recalls and explains most dance vocabulary and terminology but occasionally needs prompts.

2 – Developing: Recalls and explains some dance vocabulary and terminology but frequently needs prompts.

1 – Basic: Recalls only a minimal amount of dance vocabulary and terminology, requiring extensive guidance.

#### Understanding:

5 - Outstanding: Deeply understands the function and purpose of each dance movement, clearly explains and applies these principles.

4 - Excellent: Understands the function and purpose of dance movements, effectively explains and applies most concepts.

3 - Proficient: Understands the function and purpose of dance movements, explains and applies concepts with occasional inaccuracies.

2 - Developing: Has some understanding of the function and purpose of dance movements, but explanations are unclear or incorrect.

1 - Basic: Lacks understanding of the function and purpose of dance movements, unable to clearly explain related concepts.

#### Applying:

5 - Outstanding: Accurately and confidently applies movement sequences in various contexts, transitions seamlessly between movements.

4 - Excellent: Executes and transitions movements accurately, adapting to moderately complex movement combinations.

3 - Proficient: Performs and connects multiple basic movements but occasionally makes errors in fast or complex sequences.

2 - Developing: Performs basic movements but frequently needs assistance with transitions and connections.

1 - Basic: Struggles to perform basic movements, unable to transition or connect movements smoothly.

#### Analyzing:

5 - Outstanding: Precisely deconstructs dance movements, clearly analyzing each component and its function, reflecting deeply on the underlying principles.

4 - Excellent: Accurately deconstructs dance movements, identifies relationships between components, and provides reasonable analysis.

3 - Proficient: Deconstructs dance movements and recognizes most key elements, but analysis is relatively superficial.

2 - Developing: Can deconstruct dance movements but does not fully identify all key elements, analysis lacks depth.

1 - Basic: Unable to effectively deconstruct dance movements, analysis is incomplete and lacks deep understanding.

#### Creating:

5 - Outstanding: Innovatively combines multiple movements into complex dance sequences with outstanding performance quality.

4 - Excellent: Creatively integrates multiple movements into smooth and high-quality dance sequences.

3 - Proficient: Successfully combines movements with creativity but lacks fluidity or detailed expression.

2 - Developing: Can combine basic movements but lacks fluency and creativity in composition.

1 - Basic: Can only perform simple basic movement combinations with limited creativity and expressiveness.

### Week 7 -Modern Dance Course Grading Criteria

#### Remembering:

5 – Outstanding: Accurately recalls and lists all three dance pieces, choreographers, and shared movement vocabularies with detailed descriptions.

4 – Excellent: Recalls all dance pieces and choreographers, but with minor omissions in movement vocabularies.

3 – Proficient: Recalls at least two dance pieces and choreographers and identifies some shared movement vocabularies.

2 – Developing: Recalls only one dance piece or choreographer with limited identification of movement vocabularies.

1 – Basic: Unable to recall dance pieces, choreographers, or shared movement vocabularies.

#### Understanding:

5 – Outstanding: Provides a clear, well-structured explanation of modern dance characteristics and effectively compares them with jazz/ballet, using specific examples.

4 – Excellent: Describes modern dance characteristics accurately and makes a reasonable comparison with jazz/ballet.

3 – Proficient: Provides a basic description of modern dance characteristics and identifies some differences with jazz/ballet.

2 – Developing: Gives a vague or partial description of modern dance characteristics but struggles with comparisons.

1 – Basic: Unable to describe modern dance characteristics or make comparisons.

#### Applying:

5 – Outstanding: Independently selects and accurately demonstrates shared movement vocabularies in a stylistically appropriate manner.

4 – Excellent: Demonstrates movement vocabularies correctly with minor technical flaws.

3 – Proficient: Imitates movements with general accuracy but lacks fluidity.

2 – Developing: Struggles with demonstrating movements and requires significant instructor guidance.

1 – Basic: Unable to perform the required movements.

#### Analyzing:

5 – Outstanding: Provides a detailed, insightful analysis of each dance piece's stylistic features, clearly distinguishing modern dance from other styles.

4 – Excellent: Analyzes dance styles effectively, noting key similarities and differences with reasonable depth.

3 – Proficient: Identifies basic stylistic differences but lacks depth in analysis.

2 – Developing: Attempts to compare styles but with minimal analysis or unclear distinctions.

1 – Basic: Unable to analyze or compare dance styles meaningfully.

#### Evaluating:

5 – Outstanding: Provides a thorough evaluation of modern dance movements, articulating cultural and stylistic connections.

4 – Excellent: Evaluates movements effectively, offering thoughtful reasoning for stylistic connections with strong justifications.

3 – Proficient: Provides a basic evaluation of modern dance movements with limited cultural discussion.

2 – Developing: Attempts to evaluate modern dance movements but struggles with clear justifications.

1 – Basic: Unable to evaluate or justify movement choices.

#### Creating:



5 – Outstanding: Designs a well-structured movement sequence integrating modern dance with another style, clearly explaining the logic behind the choreography while leading a confident group.

4 – Excellent: Creates a coherent movement sequence blending modern and another dance style, with a clear but less detailed explanation.

3 – Proficient: Designs a movement sequence with partial integration of styles but lacks clarity in explanation.

2 – Developing: Struggles to integrate styles cohesively and provides minimal explanation.

1 – Basic: Unable to create a movement sequence integrating different dance styles.

#### Week 8-9 - Modern Dance Course Grading Criteria

##### Remembering:

5 – Outstanding: Accurately identifies all warm-up movements and clearly describes their coordination with breathing.

4 – Excellent: Identifies all warm-up movements with minor omissions in breathing coordination.

3 – Proficient: Identifies most warm-up movements but lacks clarity in breathing synchronization.

2 – Developing: Identifies some warm-up movements but struggles with explaining breathing patterns.

1 – Basic: Unable to recall warm-up movements or their relationship with breathing.

##### Understanding:

5 – Outstanding: Provides a clear, well-structured explanation of diaphragmatic and dynamic breathing techniques, demonstrating understanding through movement examples.

4 – Excellent: Explains breathing techniques accurately and provides reasonable movement applications.

3 – Proficient: Describes breathing techniques with basic understanding but lacks detailed application examples.

2 – Developing: Attempts to describe breathing techniques but struggles with clarity or accuracy.

1 – Basic: Unable to describe or explain breathing techniques.

#### Applying:

5 – Outstanding: Independently completes complex breathing-coordinated movements with precision and expressive fluidity.

4 – Excellent: Performs movements correctly with minor inconsistencies in breath synchronization.

3 – Proficient: Completes movements with some accuracy but lacks fluid coordination.

2 – Developing: Struggles to coordinate breathing with movements, requiring significant guidance.

1 – Basic: Unable to perform breathing-coordinated movements effectively.

#### Analyzing:

5 – Outstanding: Provides a detailed, insightful analysis of different breathing patterns and their impact on movement execution, identifying key strengths and weaknesses.

4 – Excellent: Compares breathing techniques effectively, identifying key strengths and weaknesses.

3 – Proficient: Identifies some differences in breathing patterns but lacks depth in analysis.

2 – Developing: Attempts to compare breathing patterns but lacks clear distinctions or depth.

1 – Basic: Unable to analyze or compare breathing techniques meaningfully.

#### Evaluating:

5 – Outstanding: Evaluates breathing synchronization in dance movements, providing well-supported, constructive feedback.

4 – Excellent: Assesses breathing effectiveness accurately, offering thoughtful improvement strategies.

3 – Proficient: Provides a basic evaluation with limited feedback or suggestions.

2 – Developing: Attempts to evaluate breathing coordination but struggles with providing clear feedback.

1 – Basic: Unable to evaluate or provide meaningful feedback.

Creating:

5 – Outstanding: Designs a well-structured movement sequence integrating multiple breathing techniques with clear artistic intent, leading a confident group demonstration.

4 – Excellent: Creates a cohesive movement sequence with multiple breathing techniques, explaining its logic with minor omissions.

3 – Proficient: Develops a movement sequence incorporating some breathing elements but lacks fluidity or expressiveness.

2 – Developing: Struggles to integrate breathing techniques effectively into choreography.

1 – Basic: Unable to create a movement sequence that integrates breathing techniques.

#### Week 10-11 - Modern Dance Course Grading Criteria

Remembering:

5 – Outstanding: Accurately identifies all three spinal regions and recalls key movement sequences with precise details.

4 – Excellent: Identifies all three spinal regions and recalls movement sequences with minor omissions.

3 – Proficient: Identifies most spinal regions but lacks full clarity in movement sequencing.

2 – Developing: Identifies only some spinal regions and struggles to recall movement sequences.

1 – Basic: Unable to identify spinal regions or recall movement sequences.

#### Understanding:

5 – Outstanding: Provides a clear, in-depth explanation of head-tail connection and its impact on movement fluidity, with well-articulated practical applications.

4 – Excellent: Explains head-tail connection accurately and makes reasonable practical connections.

3 – Proficient: Provides a basic explanation of head-tail connection but lacks depth in application.

2 – Developing: Attempts to describe head-tail connection but struggles with clarity or accuracy.

1 – Basic: Unable to explain head-tail connection or its importance.

#### Applying:

5 – Outstanding: Independently executes complex head-tail movement sequences with precision, dynamic control, and fluidity.

4 – Excellent: Performs movements correctly with minor technical inconsistencies.

3 – Proficient: Executes basic head-tail movements with moderate accuracy but lacks dynamic quality.

2 – Developing: Struggles with performing head-tail movements and requires frequent instructor guidance.

1 – Basic: Unable to perform head-tail movement sequences effectively.

#### Analyzing:

5 – Outstanding: Provides a detailed, insightful analysis of spinal movement contributions, identifying specific areas for improvement.

4 – Excellent: Compares spinal movement effectiveness with well-reasoned observations.

3 – Proficient: Identifies basic differences in spinal movement effectiveness but lacks depth in analysis.

2 – Developing: Attempts to compare spinal movements but struggles with clear distinctions or analysis.

1 – Basic: Unable to analyze spinal movement effectiveness meaningfully.

#### Evaluating:

5 – Outstanding: Evaluates personal or peer performance with detailed feedback and well-supported improvement suggestions.

4 – Excellent: Assesses performance accurately, offering thoughtful improvement strategies.

3 – Proficient: Provides a basic evaluation with limited feedback or suggestions.

2 – Developing: Attempts to evaluate performance but lacks clear feedback or justification.

1 – Basic: Unable to evaluate or provide meaningful feedback.

#### Creating:

5 – Outstanding: Designs a well-structured dance vignette integrating head-tail connection with clear artistic intent and movement.

4 – Excellent: Creates a cohesive dance vignette demonstrating head-tail connection with minor inconsistencies.

3 – Proficient: Develops a movement sequence incorporating basic head-tail connection but lacks expressiveness.

2 – Developing: Struggles to integrate head-tail connection effectively in choreography.

1 – Basic: Unable to create a movement sequence demonstrating head-tail connection.

### Week 12-13 - Modern Dance Course Grading Criteria

#### Remembering:

5 – Outstanding: Accurately identifies all key steps, movement pathways, and weight transfer points, performing the sequence independently.

4 – Excellent: Identifies all key steps with minor omissions and can recall sequences with some guidance.

3 – Proficient: Identifies most steps but requires frequent instructor guidance to recall sequences.

2 – Developing: Identifies only some movement steps and struggles with sequencing.

1 – Basic: Unable to recall movement steps or execute sequences independently.

#### Understanding:

5 - Outstanding: Clearly explains weight transfer, arm support, and balance principle in floor movements, with well-articulated comparisons between techniques.

4 - Excellent: Describes movement principles accurately and compares techniques with minor omissions.

3 - Proficient: Provides a basic explanation of movement mechanics but lacks depth in technical comparison.

2 - Developing: Attempts to describe movement principles but struggles with accuracy and comparison.

1 - Basic: Unable to explain movement principles or differentiate techniques.

#### Applying:

5 - Outstanding: Independently performs complex movement combinations (e.g., leg swing to cartwheel) at high speed with fluidity and technical control.

4 - Excellent: Performs movement combinations correctly with minor technical inconsistencies.

3 - Proficient: Completes basic floor movements but lacks fluid transitions and dynamic execution.

2 - Developing: Struggles with movement execution and requires significant instructor support.

1 - Basic: Unable to perform floor movements safely or efficiently.

#### Analyzing:

5 - Outstanding: Provides a detailed analysis of movement efficiency, weight transfer, and body alignment, identifying specific areas for improvement.

4 - Excellent: Compares movement techniques effectively, making logical recommendations for optimization.

3 - Proficient: Identifies some technical differences but lacks depth in analysis and improvement planning.

2 - Developing: Attempts to analyze movements but struggles with clear distinctions or improvement strategies.

1 - Basic: Unable to analyze or compare movement techniques meaningfully.

#### Evaluating:

5 - Outstanding: Evaluates movement execution with precise observations, identifying weaknesses and offering detailed improvement strategies.

4 - Excellent: Assesses movements effectively, providing thoughtful optimization suggestions.

3 - Proficient: Provides a basic evaluation but lacks detailed feedback or improvement suggestions.

2 - Developing: Attempts to evaluate movement quality but lacks clear assessment.

1 - Basic: Unable to evaluate movement execution or suggest improvements.

Creating:

5 - Outstanding: Designs a well-structured dance vignette integrating floor rolling, handstands, and cartwheels with fluid transitions and expressive quality.

4 - Excellent: Creates a cohesive movement sequence with strong transitions but minor inconsistencies in expressiveness.

3 - Proficient: Develops a movement sequence incorporating basic floor techniques but lacks artistic cohesion.

2 - Developing: Struggles to integrate movements effectively into choreography.

1 - Basic: Unable to create a movement sequence demonstrating fluid transitions.

Week 14 - Modern Dance Course Grading Criteria

Remembering:

5 - Outstanding: Designs a well-structured dance vignette integrating floor rolling, handstands, and cartwheels with fluid transitions and expressive quality.

4 - Excellent: Creates a cohesive movement sequence with strong transitions but minor inconsistencies in expressiveness.

3 - Proficient: Develops a movement sequence incorporating basic floor techniques but lacks artistic cohesion.

2 - Developing: Struggles to integrate movements effectively into choreography.

1 - Basic: Unable to create a movement sequence demonstrating fluid transitions.

Understanding:



5 - Outstanding: Clearly explains how focus enhances movement quality and control, providing well-articulated examples.

4 - Excellent: Describes the impact of focus on movement execution and expression with minor omissions.

3 - Proficient: Provides a basic explanation of focus application but lacks depth in movement examples.

2 - Developing: Attempts to describe focus impact but struggles with clarity and articulation.

1 - Basic: Unable to explain the role of focus in dance movements.

#### Applying:

5 - Outstanding: Independently employs various focus techniques to enhance movement expressiveness and control.

4 - Excellent: Applies focus techniques effectively with minor inconsistencies in execution.

3 - Proficient: Demonstrates basic application of focus but lacks refined integration into movement sequences.

2 - Developing: Struggles with integrating focus techniques into movement, requiring instructor guidance.

1 - Basic: Unable to apply focus techniques in movement execution.

#### Analyzing:

5 - Outstanding: Provides a detailed analysis of focus points in movement sequences, suggesting effective improvements.

4 - Excellent: Compares different focus applications effectively, making logical improvement recommendations.

3 - Proficient: Identifies some focus techniques but lacks depth in comparison and improvement strategies.

2 - Developing: Attempts to analyze focus application but struggles with clear distinctions and refinement strategies.

1 - Basic: Unable to analyze or compare focus techniques meaningfully.

Evaluating:

5 - Outstanding: Evaluates movement expressiveness and focus application with precise observations and well-supported improvement suggestions.

4 - Excellent: Assesses performance effectively, providing thoughtful optimization strategies.

3 - Proficient: Provides a basic evaluation but lacks detailed feedback or improvement strategies.

2 - Developing: Attempts to evaluate performance but lacks clear assessment criteria.

1 - Basic: Unable to evaluate movement expressiveness or suggest meaningful improvements.

Creating:

5 - Outstanding: Designs a well-structured movement combination centered on focus, integrating previously learned techniques with expressive quality.

4 - Excellent: Creates a cohesive movement sequence with effective focus application but minor inconsistencies.

3 - Proficient: Develops a movement sequence incorporating basic focus techniques but lacks expressiveness.

2 - Developing: Struggles to integrate focus into choreography effectively.

1 - Basic: Unable to create a movement sequence utilizing focus techniques.

#### Week 15- Modern Dance Course Grading Criteria

Remembering:

5 - Outstanding: Accurately identifies all four elements (body, energy, space, time) and recalls key teaching points fluently.

4 - Excellent: Identifies all elements with minor omissions and recalls teaching points with some guidance.

3 - Proficient: Identifies most elements but requires prompts to recall details.

2 - Developing: Identifies only some elements and struggles with their characteristics.

1 - Basic: Unable to recall dance elements or their characteristics.

#### Understanding:

5 - Outstanding: Clearly explains the expressive qualities of each element and provides well-articulated examples of how their combination enhances dance.

4 - Excellent: Describes the impact of each dance element accurately with minor omissions.

3 - Proficient: Provides a basic explanation of expressive qualities but lacks depth in practical application.

2 - Developing: Attempts to describe dance elements but struggles with clarity and articulation.

1 - Basic: Unable to explain the characteristics or impact of dance elements.

#### Applying:

5 - Outstanding: Independently creates an expressive improvisational movement sequence, integrating multiple elements fluidly and dynamically.

4 - Excellent: Uses multiple dance elements effectively in improvisation with minor inconsistencies.

3 - Proficient: Demonstrates basic application of dance elements but lacks fluid integration.

2 - Developing: Struggles to apply dance elements cohesively, requiring instructor guidance.

1 - Basic: Unable to create an improvisational sequence using dance elements.

#### Analyzing:

5 - Outstanding: Provides a detailed analysis of how dance elements influence improvisational movement and suggests effective refinements.

4 - Excellent: Compares different dance elements and their expressive impact with logical reasoning.

3 - Proficient: Identifies some differences in dance elements but lacks depth in analysis and refinement strategies.

2 - Developing: Attempts to analyze dance elements but struggles with making clear distinctions.

1 - Basic: Unable to analyze or compare dance elements meaningfully.

#### Evaluating:

5 - Outstanding: Evaluates personal or peer improvisation with precise observations and well-supported improvement suggestions.

4 - Excellent: Assesses improvisational movement effectively, providing thoughtful suggestions for enhancement.

3 - Proficient: Provides a basic evaluation but lacks detailed feedback or refinement strategies.

2 - Developing: Attempts to evaluate improvisation but lacks clear assessment criteria.

1 - Basic: Unable to evaluate or provide meaningful feedback.

#### Creating:

5 - Outstanding: Designs a well-structured improvisational performance integrating all four elements with expressive quality.

4 - Excellent: Creates a cohesive improvisational sequence with effective integration of dance elements but minor inconsistencies.

3 - Proficient: Develops a movement sequence using at least one dance element but lacks artistic depth.

2 - Developing: Struggles to integrate dance elements effectively into an improvisational structure.

1 - Basic: Unable to create an improvisational sequence demonstrating dance element usage.

#### Week 16 - Modern Dance Course Grading Criteria

##### Remembering:

5 - Outstanding: Accurately identifies multiple diverse sources of inspiration and recalls key details fluently (e.g., objects, nature, personal relationships, and visual arts).

4 - Excellent: Identifies several sources of inspiration, recalling key details with minor omissions.

3 - Proficient: Identifies most sources but requires some guidance to recall full details.

2 - Developing: Identifies a few sources of inspiration but struggles to recall key details.

1 - Basic: Unable to recall or identify clear sources of inspiration.

##### Understanding:

5 – Outstanding: Clearly explains how to extract inspiration from various external sources, offering detailed and thoughtful examples (e.g., mimicking movements, interpreting visual stimuli).

4 – Excellent: Accurately describes how to extract inspiration with minor omissions or lacks examples.

3 – Proficient: Provides basic explanation but lacks depth or fails to demonstrate a clear understanding of extracting inspiration.

2 – Developing: Struggles to explain how inspiration can be extracted from external sources.

1 – Basic: Unable to describe the process of extracting inspiration.

### Applying:

5 – Outstanding: Independently integrates multiple sources of inspiration (e.g., art, environment, relationships) to create a cohesive and expressive improvisational dance.

4 – Excellent: Effectively integrates two or more sources of inspiration with minor inconsistencies in the flow or cohesion of movement.

3 – Proficient: Integrates only one source of inspiration or creates a movement sequence with limited artistic depth or flow.

2 – Developing: Struggles to apply sources of inspiration cohesively into an improvisational sequence.

1 – Basic: Unable to create an improvisational sequence using external sources of inspiration.

### Analyzing:

5 – Outstanding: Provides a detailed and insightful analysis of how different sources of inspiration (e.g., people vs. objects) impact movement, with concrete examples of their influence.

4 – Excellent: Analyzes the influence of different inspiration sources on movement, providing logical reasoning and a few examples.

3 – Proficient: Identifies some differences between sources of inspiration but lacks depth in the analysis.

2 – Developing: Attempts to compare the influence of inspiration sources, but analysis lacks clarity or depth.

1 – Basic: Unable to compare or assess the impact of inspiration sources on movement expression.

### Evaluating:

5 – Outstanding: Provides detailed and constructive feedback on both personal and peer performances, suggesting specific areas for improvement.

4 – Excellent: Assesses personal or peer performances effectively, offering useful suggestions for improvement, but lacks detailed examples.

3 – Proficient:Provides basic feedback on the improvisation, identifying some areas for improvement but lacking depth.

2 – Developing:Attempts to evaluate the performance but struggles to provide specific or meaningful feedback.

1 – Basic:Unable to evaluate or critique the improvisational performance.

Creating:

5 – Outstanding:Creates a well-structured, innovative improvisational dance piece integrating multiple sources of inspiration, demonstrating artistic and technical excellence.

4 – Excellent:Develops cohesive improvisational dance using multiple sources of inspiration with some minor inconsistencies in execution or creativity.

3 – Proficient:Choreographs an improvisational sequence with at least one inspiration source, but lacks artistic depth or complexity.

2 – Developing:Struggles to integrate inspiration sources into a cohesive movement sequence, resulting in disjointed or incomplete choreography.

1 – Basic:Unable to create an improvisational dance sequence based on sources of inspiration.

## CHAPTER 5

### CONCLUSION AND DISCUSSION

#### 5.1 Research Summary

This study was conducted at Oriental Technical School in Baoding City, Hebei Province, China, focusing on the development and evaluation of a modern dance course for 30 Grade 10 female students with no prior dance experience. Considering the students' lack of foundational dance training, limited artistic expressiveness, and underdeveloped abilities in collaboration and self-awareness, the researcher designed a systematic modern dance curriculum aligned with the educational objectives of vocational education. The course aimed to enhance students' dance learning capacity and overall competencies across skill development, cognitive growth, personal expression, and creative ability.

The course was developed based on Gentile's Two-Stage Model of Skill Acquisition as its core pedagogical framework. This model emphasizes a progressive training mechanism composed of the Cognitive and Control Stage and the Autonomous and Expressive Stage, providing a structured and phased pathway for skill development among novice learners. Additionally, the course design was informed by Bloom's Taxonomy, incorporating six cognitive levels—Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating—to align instructional objectives with corresponding activities, ensuring logical progression and pedagogical feasibility across cognitive domains. Furthermore, the course integrated key principles of 21st-century learning, such as collaborative learning, project-based instruction, learner agency, multicultural expression, and digital literacy, thereby advancing curricular innovation in both structure and methodology and enhancing its modern relevance and forward-looking value.

To ensure both the theoretical rigor and practical applicability of the course, the study was guided by two core research objectives:

(1) Course Design and Consistency Verification Objective: The first objective focused on developing a modern dance course grounded in Gentile's Two-



Stage Model to support vocational high school students in acquiring foundational movement control, gradually advancing their coordination, expressive capabilities, and creative potential. To validate the instructional coherence and scientific integrity of the course, the Index of Item-Objective Congruence (IOC) was employed. Three doctoral-level experts evaluated the alignment between instructional objectives and course content. This phase ensured that each learning activity was closely matched with its corresponding cognitive level, avoiding any misalignment between goals and implementation.

(2) Course Effectiveness Evaluation Objective: Following the IOC verification, a focus group of five experts—specializing in modern dance, dance education, and curriculum development—was assembled to assess the course from four key dimensions: instructional practicality, student adaptability, teaching effectiveness, and recommendations for course refinement. Qualitative feedback was collected through structured group discussions to determine the course's sustainability, adaptability, and potential for broader implementation. This process provided empirical grounding for optimizing the course model and supporting its future integration within the vocational education system.

#### Research Findings:

The results of the study indicate a strong level of consistency in the IOC (Index of Item-Objective Congruence) evaluation, with scores ranging from 0.67 to 1.0. This demonstrates a high degree of alignment between the course objectives and instructional content. According to expert reviewers, the course design achieved standards of either "complete congruence" or "high congruence" in terms of structural logic, content relevance, and alignment with cognitive levels, indicating a robust theoretical foundation and goal-driven instructional system.

The focus group experts unanimously acknowledged that the course structure is well-organized, with clear progression and strong operability. It is particularly suitable for vocational students with no prior dance experience. The instructional activities are developmentally appropriate, with clearly defined training

tasks and a flexible, well-sequenced module arrangement. The course also reflects the designer's precise command of the integrated logic among instructional objectives, content, methodology, and assessment.

The expert panel highlighted the following major innovations of the course:

(1) First systematic integration of Gentile's Two-Stage Model into modern dance curriculum development in China: This course represents the first modern dance curriculum in China constructed entirely on the foundation of Gentile's Two-Stage Model of Skill Acquisition. Experts noted that traditional dance programs often rely on imitation and repetition, lacking clearly staged goals and instructional strategies. In contrast, this course distinguishes between the Cognitive and Control Stage (movement comprehension and guided imitation) and the Autonomous and Expressive Stage (skill integration and expressive creation), embedding these into a 16-week learning process. This staged design enhances instructional coherence, facilitates learners' transition from basic control to expressive performance, and significantly strengthens both the practicality and theoretical rigor of the course.

(2) Deep integration of Bloom's Taxonomy with movement-based expression: The course objectives extend beyond physical skill acquisition by applying Bloom's six cognitive levels—Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating—to guide instructional design and learning tasks. Experts emphasized that this structure introduces a cognitive developmental logic into dance education, transforming students from mere performers into reflective analysts and meaning-makers. For example, in Weeks 13–14, during the "Cultural Movement Redesign" module, students are required to analyze, restructure, and creatively express movement, demonstrating the shift from "doing" to "thinking and creating."

(3) Inclusion of emotional support and cultural creativity dimensions in course structure: While traditional vocational dance courses tend to focus on technique, this curriculum—based on expert recommendations—integrates a three-phase emotional support mechanism: emotional regulation, emotional expression, and

emotional reflection. Techniques such as “praise and feedback” and “emotion word cards” are used to enhance psychological safety in the classroom. Simultaneously, students are encouraged to incorporate personal cultural experiences (e.g., local festivals and ethnic narratives) into their choreography, shifting from imitation to cultural interpretation. This approach not only enriches performance pathways but also strengthens the connection between body and culture, aligning with 21st-century goals of cultural competence and identity formation.

(4) Highly structured feedback and assessment mechanism: The course adopts a cyclical feedback model: Task – Documentation – Feedback – Adjustment. Tools such as weekly task cards, formative assessment rubrics, and a combination of self- and peer-assessments provide real-time learning feedback. Experts observed that this model breaks from traditional outcome-based grading and emphasizes learning process tracking and adaptive feedback, offering high responsiveness and data visibility. It also enables instructors to identify individual learning trajectories and potential growth areas with greater precision.

(5) A replicable and adaptable framework for localization: Experts unanimously agreed that the curriculum’s theoretical logic, structural design, task setup, and assessment framework are systematic and replicable. Institutions such as vocational schools, arts high schools, and community arts education centers can adapt the course content based on local needs, adjusting the duration, difficulty, and cultural elements. Moreover, the course structure and feedback model may serve as a constructive reference for developing other arts-based curricula (e.g., theater, visual arts, music) within China’s vocational education system, offering strong potential for interdisciplinary application and curriculum transferability.

In the final version of the course, the researcher implemented several revisions and enhancements based on expert recommendations. These modifications included:

Cultural Movement Redesign Tasks (Weeks 13–14), aimed at strengthening students’ ability to integrate ethnic cultural elements with modern dance movement, thereby fostering both cultural identity and embodied creativity;

A Post-Class Extension Mechanism (throughout the semester), which employed “task cards + observation journals” to extend learning beyond the classroom into students’ daily lives, stimulating intrinsic motivation and reflective engagement;

A Three-Phase Emotional Regulation Strategy (incorporated into the beginning, middle, and end of each class), designed to foster a psychologically safe classroom atmosphere and reduce students’ anxiety regarding self-expression;

A Dynamic Assessment Mechanism (implemented at each learning stage), involving “growth rubrics + peer evaluation + self-assessment,” to increase interactive feedback, emphasize developmental progress, and ensure learning remains responsive and student-centered.

In conclusion, this study demonstrates strong scientific grounding, systematic structure, and forward-thinking innovation in course design, assessment methods, and pedagogical strategies. The final curriculum model not only empirically validates the application of Gentile’s Two-Stage Model and Bloom’s Taxonomy in modern dance education but also offers a structured and practical framework for curriculum development within the vocational education system.

The findings provide valuable guidance for the future design of arts-based programs targeting novice learners and establish both a theoretical and practical foundation for advancing the integration of arts education and curriculum reform in 21st-century vocational education.

## 5.2 Research Discussion

### 5.2.1 The Innovative Application and Integrative Value of Instructional Theories

This study is grounded in a theoretical framework that integrates three major educational paradigms: Gentile’s Two-Stage Model of Skill Acquisition, Bloom’s Taxonomy of Educational Objectives, and the principles of 21st-century learning. Within the context of vocational education in China—particularly in modern dance instruction—this triadic integration represents a novel and pioneering approach to curriculum development. Its core value lies not only in the systematic alignment of

instructional theories but also in the comprehensive optimization of teaching trajectories and curriculum logic.

The application of Gentile's Two-Stage Model marks a significant departure from the conventional "imitation–replication" model that dominates low-level skill instruction in Chinese dance education. In this course, the Cognitive Stage (Weeks 1–6) focuses on foundational skill decomposition to help students develop bodily awareness and movement logic. The Autonomous Stage (Weeks 7–16) progressively introduces movement combinations, rhythmic variations, and creative expression, guiding students to transform technical skills into expressive performance. This two-phase pathway—from "movement acquisition" to "artistic expression"—offers a sustainable and developmental skill progression for learners.

The integration of Bloom's Taxonomy has enabled a systematic cognitive structure in both curriculum design and assessment. The instructional objectives were explicitly mapped across Bloom's six hierarchical levels, from Remembering to Creating, and aligned with the corresponding training modules. For instance, warm-up activities target memory and understanding; combination practices engage application and analysis; improvisation and composition tasks foster evaluation and creation. This vertical alignment—from instructional objectives to learning tasks and assessment criteria—establishes a clearly defined cognitive growth trajectory and enables traceable feedback on student learning outcomes.

The incorporation of 21st-century educational principles has transformed the course from a mere skill-training program into a forward-looking framework for developing learning competencies. The course emphasizes active participation, self-directed learning, and collaborative inquiry. In particular, the "task-driven" and "contextual creation" modules include real-world tasks such as group collaboration, improvisational performance, and cultural movement redesign. These modules guide students to explore the dynamic interplay between dance, culture, body, and emotion. This pedagogical shift breaks the traditional "teacher-demonstration–student-imitation"

cycle, instead encouraging students to become creative constructors rather than passive executors.

### 5.2.2 Scientific Structure and Adaptive Flexibility of the Course

The overall course structure was designed around a pedagogical model of "phased progression + unit focus + task-oriented learning," clearly outlining a developmental trajectory from novice learners to expressive performers. The first six weeks centered on foundational physical training to establish students' core strength and bodily control. The middle phase emphasized movement combinations and expressive enhancement, while the final stage guided students toward improvisation and cultural-based choreography. This structure reflects the phased logic of Gentile's Two-Stage Model, ensuring a spiral progression from "movement execution" to "creative embodiment."

The distribution of course content was carefully tailored to align with the physical development patterns and cognitive pace of beginner-level female students. For example:

Weeks 1–2 focused on mobilizing key joints such as the spine and pelvis through movement tasks like "pelvic grounding walk" and "spinal rolling," building students' awareness and control of the torso;

Weeks 3–6 introduced "Pas de Bourrée" reverse stepping, integrated with arm path and directional awareness training, laying the groundwork for complex sequences;

Weeks 7–10 incorporated breathing-based full-body coordination exercises to enhance flow and rhythm;

Weeks 11–14 implemented "Cultural Movement Recomposition" tasks, encouraging students to blend traditional bodily experiences with contemporary expression in stylistic reinterpretation;

Weeks 15–16 culminated in performance and formative assessment, in which students synthesized their learning into a personalized choreographic mini-piece as a marker of skill integration and artistic growth.



The course structure also demonstrated a high degree of adaptability. In the design process, the researcher took into account common challenges faced by rural female students, such as learning anxiety, physical rigidity, and shyness in expression. A blended instructional strategy incorporating “repetition + variation,” “observation + experience,” and “evaluation + reconstruction” was adopted to reduce technical barriers while enhancing engagement and psychological safety.

Each session included a warm-up, movement training, and expressive components, interwoven with interactive activities such as group work, mirroring games, and improvisational relays. These methods not only ensured systematic skill development but also fostered peer interaction and collaboration, supporting a learning environment grounded in both structure and empathy.

### **5.2.3 Feasibility of Course Implementation and Construction of Feedback Mechanisms**

Although this study was not implemented in a real classroom setting due to practical limitations, two key evaluation processes—IOC expert consistency assessment and focus group expert evaluation—were conducted to systematically verify the course’s alignment between objectives and content, its operational feasibility, and its long-term sustainability.

The IOC scores ranged from 0.67 to 1.0, indicating a high degree of consistency between instructional objectives, content design, and task structure across all modules. From a theoretical perspective, this confirmed the course’s logical rigor and systematic content organization.

From a practical standpoint, focus group experts provided multidimensional feedback on curriculum structure, instructional execution, teacher-student interaction, and the alignment of instructional resources. Experts generally agreed that the course demonstrated strong practical value through its clear theoretical logic, well-sequenced instructional flow, and replicable teaching strategies. The following key advantages were highlighted:

Clearly structured modules with scientifically phased progression and defined training goals: Experts emphasized that the course closely adheres to

Gentile's Two-Stage Model of Skill Acquisition, presenting a spiral progression of "perception – control – expression – creation." Each phase, from foundational warm-ups and movement decomposition to creative expression, is designed with explicit learning objectives and training tasks, reflecting a high degree of systematization. The transition from basic control to personal expression provides a solid foundation for long-term development.

Content aligned with students' physical and psychological starting points, with task scaffolding and adaptability: Considering that the target learners were rural female students with no prior dance experience, experts commended the differentiated design of task difficulty, movement tempo, and instructional language. The course begins with natural movements like "pelvic grounding gait" and "spinal rolling," incorporating techniques such as "mirroring" and "simple sequence relays" to build student confidence. Each training unit includes both "standardized movement" and "personalized adjustments," allowing teachers to flexibly modify range, repetition, or form based on student capacity.

Well-paced instruction and standardized lesson structure suitable for vocational school implementation: Experts noted that each lesson is consistently divided into five segments: Introduction – Warm-up – Technique Training – Expression – Summary, with balanced time allocation and clear instructional focus. This "predictable structure + adaptable content" format enhances classroom management while accommodating different class paces. In the context of heavy teaching workloads in vocational schools, the streamlined flow greatly facilitates instructional delivery.

Emotional regulation and contextualized learning enhance classroom atmosphere and student confidence: The curriculum includes specific features such as "emotional warm-ups," "self-expression exercises," and a "positive feedback loop," which not only focus on technical training but also address students' emotional expression and psychological needs. This mind–body–emotion integrated approach



is often underrepresented in traditional dance programs and is particularly effective for emotionally sensitive or expressively inexperienced students.

An assessment system centered on growth and formative feedback, reflecting modern educational values: Experts highlighted that the evaluation framework combines quantitative scoring with growth tracking, student reflection journals, and peer assessment, forming a three-pronged system of data-driven, subjective, and observational assessment. This dynamic structure empowers students to actively engage in their own learning journey, enhancing self-monitoring and reflective capacity, and aligning with 21st-century educational principles such as assessment for learning and learner-centered evaluation.

In summary, experts widely agreed that the course demonstrates strong instructional feasibility and educational value. It addresses the practical needs of foundational dance training in vocational education while providing novice learners with a developmental path from body awareness to cultural expression. With further integration of digital tools and optimization of instructional resources, the course holds the potential to serve as a standardized model for vocational dance curriculum design.

Moreover, expert feedback directly influenced the enhancement of multiple feedback mechanisms within the course design:

The use of growth rubrics enables teachers to dynamically adjust strategies;

A bidirectional evaluation system supports both self-monitoring and peer feedback;

Emotional support segments enhance students' sense of safety and classroom warmth;

Cultural movement reconstruction tasks promote student agency in personal storytelling and cultural expression.

These components not only strengthen the technical adaptability of the course but also reflect a student-centered educational philosophy at the core of modern curriculum development.

#### 5.2.4 Research Limitations and Reflections

While this study achieved a number of positive outcomes in theoretical integration, curriculum design, and expert validation—successfully constructing a modern dance course framework for novice learners and receiving high levels of recognition through IOC consistency evaluation and multidimensional focus group feedback—it nonetheless presents several limitations in terms of research pathway, empirical depth, and scalability. These limitations are discussed as follows:

1) Lack of empirical classroom implementation and data on learning outcomes: Due to objective constraints such as time, resources, and ethics approval, the course was not implemented in a real teaching environment. Consequently, course effectiveness was primarily assessed through expert judgments, including IOC scoring and focus group feedback. While these approaches affirm the theoretical and design soundness of the curriculum, they lack direct data on learner outcomes—such as skill improvement, physical development, or motivational shifts. As a result, the current findings reflect the “rationality of instructional design” rather than the “measurable learning effectiveness.” Future research should include classroom implementation followed by collection of empirical data such as pre- and post-test results, video analysis, performance rubrics, student observation logs, and teaching journals to provide more comprehensive evidence of learning impact.

2) Evaluation tools centered on expert perspectives with limited student involvement: This study primarily relied on expert-led evaluation methods, ensuring content-objective alignment and instructional coherence. However, it did not incorporate student-centered feedback mechanisms, resulting in a limited understanding of learners’ individual differences, evolving motivation, and emotional classroom experiences. Questions such as whether the course truly stimulated creative expression or reduced performance anxiety remain unanswered from the students’ perspective. Future studies should integrate student voices through instruments such as questionnaires, interviews, focus group discussions, and emotional reflection journals to establish a tripartite evaluation model involving

teachers, students, and experts, making the assessment process more holistic, human-centered, and authentic.

3) Idealized course pacing, with sustainability in real contexts yet to be verified: The course was designed with a weekly 16-session structure, supported by weekly task cards, learning journals, and peer reflection mechanisms, forming an ideal instructional rhythm. However, in actual school contexts—affected by academic calendars, limited instructional hours, and students' time management skills—the sustainability of this structure remains uncertain. For instance, under heavy vocational course loads, will students have adequate time for choreographic tasks? Will teachers have sufficient resources to provide individualized feedback? Future implementation studies should monitor real-world challenges and adjust pacing and task density to ensure course stability and long-term viability.

4) Some modules remain conceptual, lacking supporting tools and resources: Although the course incorporates innovative pedagogical ideas such as cross-cultural movement expression, digital technology integration, and visualized creative pathways, several components are still in the conceptual stage. For example, the digital feedback module lacks a supporting app or platform, limiting students' ability to record movements and receive instructor feedback after class. Similarly, the cultural choreography activities do not provide systematic analysis tools or cultural movement databases, leaving instructors without essential guidance materials. These resource gaps hinder implementation efficiency. Future development should include modular teaching toolkits for each activity to improve operational ease and resource accessibility.

5) Traditional evaluation tools lack visualization and traceability: Current assessment methods rely on printed rubrics and written reflections, which, while functional, have shortcomings such as delayed feedback, limited interactivity, and an inability to visually track student growth. In the context of 21st-century education—which emphasizes personal learning pathways and formative feedback—there is an urgent need for digital systems capable of continuous tracking, progress

analytics, and visual reporting. Tools such as electronic student portfolios and movement skill radar charts could support real-time insights and personalized instructional adjustments. Future work may explore collaborations with educational technology platforms to build an integrated digital ecosystem for dance instruction and evaluation.

**Concluding Reflection:** Despite the limitations outlined above, their identification provides a clear roadmap for future research and course refinement. Educational research advances through the continuous negotiation between ideal designs and real-world constraints. The shortcomings of this study highlight the complexities of applying theory to practice. Moving forward, researchers should conduct classroom-based implementation trials, refine evaluation tools, and incorporate student feedback mechanisms to further validate the curriculum's effectiveness, long-term viability, and scalability—ultimately promoting a scientific, systematic, and sustainable approach to modern dance education in vocational contexts.

### **5.3 Library Recommendations**

#### **5.3.1 Practical Application of Research Findings**

The modern dance course developed in this study integrates Gentile's Two-Stage Model of Skill Acquisition, Bloom's Taxonomy of Cognitive Objectives, and 21st-century educational principles, forming a structured, progressive, and innovative instructional framework. It is particularly suited for cultivating dance skills among novice learners in vocational education settings. To support the practical implementation and broader dissemination of this course, the researcher proposes the following recommendations:

Priority implementation in vocational and technical art schools: Designed for students with no prior dance experience, the course is especially applicable in Chinese vocational high schools, technical institutions, and secondary schools located in regions with underdeveloped arts education. Schools may

incorporate the course as a specialized dance program, a school-based curriculum module, or a component of general arts education.

Teacher qualification and retraining mechanism: Given the course's theoretical depth and instructional complexity, instructors are advised to possess foundational training in dance and receive targeted professional development on Gentile's model and Bloom's taxonomy. Institutions are encouraged to organize "modular pedagogy workshops" to enhance teachers' understanding of phase-based goal setting and multidimensional assessment strategies.

Suggested course scheduling and instructional duration: A full instructional cycle is recommended to span 16 weeks, with one 90-minute session per week. Cross-week assignments such as "movement card logs," "creative imitation tasks," and "body change observation journals" are advised to establish a dynamic connection between in-class and out-of-class learning, promoting deeper engagement and continuity.

Development of digital instructional support systems: Institutions should consider building a digital platform aligned with the course to support video demonstrations, student submission of dance works, feedback documentation, and portfolio development. Tools such as video playback, dynamic rubrics, and movement tracking analytics can enhance the course's responsiveness and assessment efficiency.

Recommendation for interdisciplinary integration: Schools are encouraged to foster interdisciplinary collaborations by linking the modern dance course with music, visual arts, physical education, and literature. Thematic, multisensory projects may be used to promote students' artistic literacy and cross-disciplinary expression skills, expanding the overall impact of arts education.

Enhancing cultural orientation and adaptive diversity in the course: Given the inclusion of the "Cultural Movement Redesign" module, schools are encouraged to guide students in exploring local cultural elements—such as ethnic festivals or folk dances—and blending them with modern dance techniques. This can

enhance students' cultural identity and artistic expressiveness, promoting diversity and localization within arts education.

### 5.3.2 Recommendations for Future Research

To further refine the course framework and enhance its applicability in diverse dance education contexts, the following directions are proposed for future research:

**Conducting empirical validation studies:** As the present study has not yet been implemented in actual classroom settings, it is recommended that future research employ pre-test–post-test experimental designs to measure the course's impact on students' skill development, emotional regulation, and creative growth. Research validity can be strengthened through the use of tools such as video analysis, classroom observation, and standardized assessments.

**Incorporating multi-source longitudinal data:** A triadic data analysis framework combining instructional records, learner responses, and teacher observations is encouraged to construct dynamic pathways for ongoing curriculum optimization. For example, data may include students' weekly training logs, performance videos, heart rate metrics, and satisfaction surveys, which can be used to build growth trajectory models and feedback systems.

**Cross-domain adaptation and expansion of the course model:** Given the course's high adaptability, future research may explore its application in various educational contexts such as mental wellness programs in general high schools, university-level elective arts courses, or STEAM-based interdisciplinary instruction. Integrating dance, technology, and psychology could offer new insights into the broader social functions and educational value of dance.

**Development of personalized and AI-assisted learning pathways:** It is recommended that future work leverage learning analytics and artificial intelligence algorithms to build a differentiated and grouped dance learning system, which can automatically recommend personalized modules based on students' physical

baseline, learning style, and feedback responses—supporting precision-based, adaptive learning progression in dance education.

Establishment of an evaluation toolkit and digital teaching platform: Future studies could develop a structured evaluation index system aligned with Gentile's staged skill objectives and Bloom's six cognitive levels. A supporting digital platform should enable real-time scoring, visualized feedback, and instructional adjustment suggestions, achieving comprehensive, process-oriented assessment and individualized progress tracking.

Focusing on educational equity for underrepresented or remote student populations: Subsequent research may expand the target group to include students from rural schools, ethnic minority regions, or urban children with limited parental support, in order to examine the role of modern dance education in promoting self-identity, bodily expression rights, and equitable cultural participation. This would strengthen the cultural and social dimensions of dance education and contribute to inclusive pedagogical practices.

### **5.3.3 Feasibility of Course Implementation and Feedback Mechanism**

#### **Development**

The modern dance curriculum developed in this study has not only received high recognition from experts through the Index of Item-Objective Congruence (IOC) evaluation and focus group assessment but was also successfully implemented in practice. From mid-March to mid-April 2025, a one-month instructional experiment was conducted at Baoding Oriental Technical School. One 90-minute class was held each week, totaling four complete sessions. The actual instruction was coordinated and delivered by professional instructors assigned by the Baoding Municipal Cultural Arts Center, while the researcher was responsible for curriculum design, instructional observation, and follow-up evaluation and analysis. The teaching process strictly adhered to the established curriculum framework and task design, with comprehensive documentation of classroom activities and instructor reflection logs.



Feedback from classroom implementation indicates that students demonstrated strong adaptability and high levels of engagement. The overall classroom atmosphere was positive and dynamic, with students showing steady progress in both movement execution and creative expression. Particularly in modules such as “Cultural Movement Redesign” and “Group Improvisation Tasks,” students exhibited strong interest and active agency. By the end of the course, some students were able to independently choreograph short modern dance segments (under one minute), integrating personal physical experiences and elements of ethnic cultural expression.

Classroom observations and instructor logs further highlighted the following:

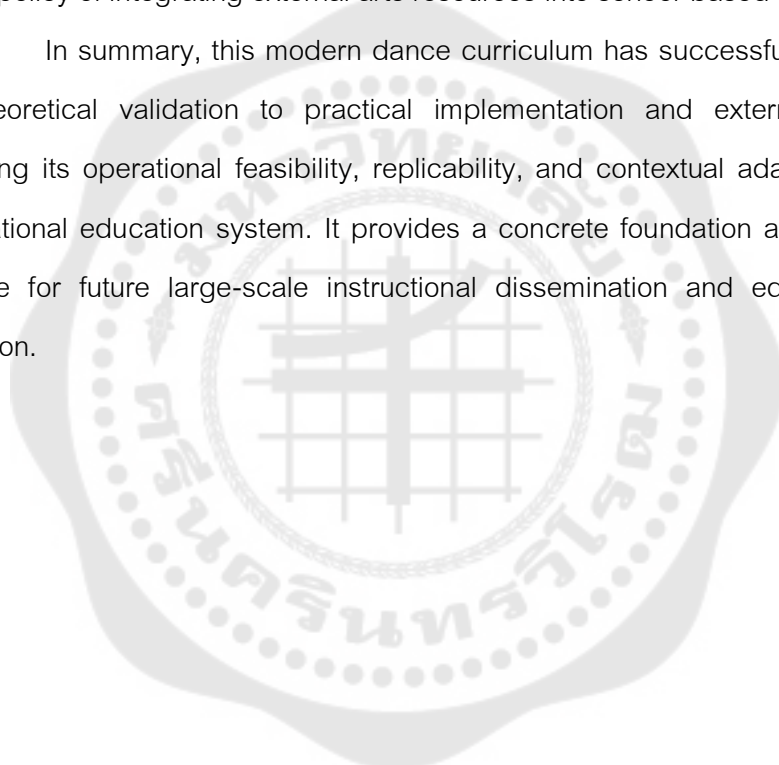
1. The structure and pacing of the course aligned well with the typical instructional rhythm of vocational schools, requiring no additional instructional time beyond regular scheduling.
2. The balance between movement difficulty and task design effectively supported and challenged students with zero prior experience.
3. The emotional support mechanisms fostered students’ willingness to express themselves in class. Notably, originally introverted students displayed significantly greater stage confidence by the end of the course.
4. Tools such as “Growth Report Cards” and “Task Cards + Observation Logs” enabled visible and traceable feedback processes, assisting both students and instructors in making targeted instructional adjustments.

It is noteworthy that the course received formal endorsement from the Baoding Municipal Cultural Arts Center. As the administrative body overseeing the city’s art education resource allocation, the center not only facilitated instructor deployment to the school but also provided a highly positive evaluation of the curriculum. An official “Certificate of Implementation” was issued (see Appendix), formally recognizing the course’s educational value and practical significance.



In addition, the course was integrated into the center's flagship "Shared Arts Education Program" and piloted as a school-enterprise collaborative project, establishing a platform for educational practice and further demonstrating the curriculum's potential for external dissemination. According to the center's "Certificate of Application of Research Achievements," the course also generated notable impact in the realms of public education and policy advocacy. It not only contributed to the broader community promotion of modern dance but also actively supported the national policy of integrating external arts resources into school-based education.

In summary, this modern dance curriculum has successfully progressed from theoretical validation to practical implementation and external promotion, evidencing its operational feasibility, replicability, and contextual adaptability within the vocational education system. It provides a concrete foundation and experiential reference for future large-scale instructional dissemination and education policy formulation.



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## APPENDIX



Certificate of Utilization of Research and Creative Work

## **Certificate of Utilization of Research and Creative Work**

Name of Certifying Organization: Baoding Mass Art Museum

Address of Certifying Organization: No.1032, East Qiyi Road, Lianchi District, Baoding City, Hebei Province, China

Date of Certification (Day/Month/Year): April 5, 2025 (05/04/2025)

**Subject:** Certification of the Utilization of Research

**To:** Srinakharinwirot University

I, Shang Shasha, holding the position of Deputy Secretary of Baoding Mass Art Museum, hereby certify that the following (creative work) titled: **[Development and Design of a Modern Dance Course to Enhance Dance Skills for Grade 10 Female Students at Oriental Technical School, Baoding City, People's Republic of China.]**, conducted by **[Li Mingyang]** and **[Dharakorn Chandnasaro]**, has been utilized in the following ways:

Please indicate the applicable category by checking ☒ the box and provide additional details of the utilization at the end of the selected statement.

### ☒ **Public Benefit Utilization**

(e.g., Contributions to public health, SME management, etc.)

Details: This course has been integrated into the Baoding Mass Art Museum's arts education program for vocational school students and community learners. It systematically cultivates foundational dance skills and creative expression abilities, especially benefiting beginners with no prior dance experience. Its application has significantly improved public access to structured dance training and promoted artistic literacy across multiple groups.

### ☒ **Policy Utilization**

(e.g., Used to support laws, regulations, or policy development by organizations)

Details: The course has been adopted as part of the school-enterprise collaboration between Baoding Mass Art Museum and Baoding Oriental Technical School. It directly supports national educational policies emphasizing the integration of external cultural resources into school curricula. The course's evidence-based structure

Certificate of Utilization of Research and Creative Work

enhances the institutional framework for vocational modern dance education and provides a model aligned with current curriculum standards.

☐ **Commercial Utilization**

(e.g., Leads to inventions or products that generate income or improve efficiency)

Details: .....  
.....  
.....  
.....

☒ **Indirect Utilization**

(e.g., Promotes aesthetics, enriches the mind, fosters well-being)

Details: The course includes improvisational dance, expressive movement, and cultural discussion components, helping students develop body awareness, emotional regulation, aesthetic appreciation, and collaborative skills. It contributes to students' holistic development and enhances their cultural identity and mental well-being through embodied creative experiences.

**Utilization Period:**

☒ From March 1, 2025 to present

☐ From ..... to .....

**Benefits or Positive Outcomes Resulting from the Utilization:**

Enhances students' dance skills, including motor control, stage presence, and improvisational creativity  
Promotes scientific curriculum development by applying Gentile's Two-Stage Model to modern dance education  
Facilitates cooperation between vocational institutions and cultural organizations  
Enriches the museum's public arts education services  
Supports students' cognitive, emotional, and social development through arts-based learning  
Provides a replicable model for integrating contemporary educational theory into vocational training  
Expands accessibility to structured modern dance training within the community  
Aligns with national policies to promote arts education and aesthetic development in youth

Certificate of Utilization of Research and Creative Work

Signature: Shang Shasha  
Full Name (in print): (Shang Shasha)  
Position: Deputy Secretary  
Organization: See (if applicable)





Certificate of Ethical Committee Approval:



AF20-03-03.0  
May, 2023

### Certificate of Ethical Committee Approval

This is to certify that:

**Protocol Title:** DEVELOPMENT AND DESIGN OF A MODERN DANCE COURSE TO ENHANCE DANCE SKILLS  
FOR GRADE 10 FEMALE STUDENTS AT ORIENTAL TECHNICAL SCHOOL, BAODING CITY,  
PEOPLE'S REPUBLIC OF CHINA

**Principal investigator:** Mr. MINGYANG LI

**Institution:** Faculty of Fine Arts, Srinakharinwirot University

**Protocol code:** SWUEC-672717

**Documents approved:**

- |   |                                     |
|---|-------------------------------------|
| 1. Submission form  | version no. 2 date 14 February 2025 |
| 2. Full research proposal                                       | version no. 1 date 12 November 2024 |
| 3. Participant information sheet and consent form               | version no. 1 date 12 November 2024 |
| 4. Questionnaire/data collection form                           | version no. 1 date 12 November 2024 |
| 5. Letter of consent to participate in research<br>under 18 yrs | version no. 1 date 12 November 2024 |
| 6. Investigator's biography                                     |                                     |

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

**Date of approval:** 12/03/2025

**Date of expiration:** 11/03/2026

A handwritten signature in black ink, appearing to read 'Sittipong Wattananonsakul'.

(Associate Professor Sittipong Wattananonsakul, Ph.D.)

Chairman, Social Science and Behavioral Science Research Sub-Committee  
of Srinakharinwirot University (Panel 2)

---

Ethics and Research Standards Division  
Innovation Building Prof. Dr. Saroch Buasri, Floor 17  
Srinakharinwirot University, 10110 Thailand  
Tel.: +66-26-495000, 17503 Fax: (02) 2042590





Expert Invitation for IOC-Based Curriculum Validation:

HESI. 8718/1702



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

9 December 2024

Topic: Request for Invitation to be an Expert

To: Lecturer Lu Hang

I am writing to invite you to be an expert for the research project " Development and design of a Modern Dance Course to Enhance Dance Skills for Grade 10 Female Students at Oriental Technical School, Baoding City, People's Republic of China " conducted by Mr. Mingyang Li, a master student in Arts Education at Srinakharinwirot University.

Mr. Li has been approved to conduct this research under the supervision of Assistant Professor Dharakorn Chandnasaro. The research aims to develop and design of a modern dance course that will enhance students' creativity skills.

We would like to invite you to be an expert to review the research instruments, including the research format, tools, and questionnaires. Mr. Li has already contacted you initially and will coordinate further details with you.

We would be grateful for your acceptance of this invitation and your contribution to Mr. Li's research.

Sincerely,

A handwritten signature in blue ink, which appears to read "Waraporn Y.".

(Assistant Professor Waraporn Viyanon, Ph.D.)

Deputy Dean for Digital Technology

Acting Dean of the Graduate School

Graduate School

Tel. 0 2649 5064

Note: Please give the student a call if you would like further information on 13230278786

HESI. 8718/1702



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

9 December 2024

Topic: Request for Invitation to be an Expert

To: Lecturer Tan Zhuang

I am writing to invite you to be an expert for the research project " Development and design of a Modern Dance Course to Enhance Dance Skills for Grade 10 Female Students at Oriental Technical School, Baoding City, People's Republic of China " conducted by Mr. Mingyang Li, a master student in Arts Education at Srinakharinwirot University.

Mr. Li has been approved to conduct this research under the supervision of Assistant Professor Dharakorn Chandnasaro. The research aims to develop and design of a modern dance course that will enhance students' creativity skills.

We would like to invite you to be an expert to review the research instruments, including the research format, tools, and questionnaires. Mr. Li has already contacted you initially and will coordinate further details with you.

We would be grateful for your acceptance of this invitation and your contribution to Mr. Li's research.

Sincerely,

A handwritten signature in blue ink, which appears to read "Waraporn Y.".

(Assistant Professor Waraporn Viyanon, Ph.D.)

Deputy Dean for Digital Technology

Acting Dean of the Graduate School

Graduate School

Tel. 0 2649 5064

Note: Please give the student a call if you would like further information on 13230278786

HESI. 8718/1702



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

9 December 2024

Topic: Request for Invitation to be an Expert

To: Lecturer Yi Rong

I am writing to invite you to be an expert for the research project " Development and design of a Modern Dance Course to Enhance Dance Skills for Grade 10 Female Students at Oriental Technical School, Baoding City, People's Republic of China " conducted by Mr. Mingyang Li, a master student in Arts Education at Srinakharinwirot University.

Mr. Li has been approved to conduct this research under the supervision of Assistant Professor Dharakorn Chandnasaro. The research aims to develop and design of a modern dance course that will enhance students' creativity skills.

We would like to invite you to be an expert to review the research instruments, including the research format, tools, and questionnaires. Mr. Li has already contacted you initially and will coordinate further details with you.

We would be grateful for your acceptance of this invitation and your contribution to Mr. Li's research.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Waraporn V.', is written over a light blue circular stamp.

(Assistant Professor Waraporn Viyanon, Ph.D.)

Deputy Dean for Digital Technology

Acting Dean of the Graduate School

Graduate School

Tel. 0 2649 5064

Note: Please give the student a call if you would like further information on 13230278786



Certificate of Thesis Presentation Approval by Experts Through Focus Group

Discussion:

**Certificate of Thesis Presentation Approval by Experts Through  
Focus Group Discussion**

**Research/Thesis Title:**

(In Thai):

การพัฒนาและออกแบบหลักสูตรรายวิชานาฏศิลป์สมัยใหม่ เพื่อสร้างเสริมทักษะนาฏศิลป์  
สำหรับนักเรียนหญิงระดับชั้นมัธยมศึกษาตอนปลาย ชั้นปีที่ 4 โรงเรียนเทคนิคภูมิภาคตะวันออก  
เมืองเป่าติง สาธารณรัฐประชาชนจีน

(In English):

Development and Design of a Modern Dance Course to Enhance Dance Skills for  
Grade 10 Female Students at Oriental Technical School, Baoding City, People's  
Republic of China.

**Student's Name:** Mingyang Li

The committee has reviewed and considered this thesis presentation, unanimously approving it through the critique and questioning process conducted via Focus Group Discussion. The research rationale, curriculum content, data presentation, and theoretical framework have been accurately presented and are deemed educationally sound and practically applicable. Therefore, we hereby sign this document as confirmation.

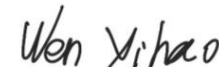
**Expert Signatures**



(Expert's Name-Surname)

Chair of Focus Group

1 / 3 / 2025 (DD/MM/YY)



(Expert's Name-Surname)

Committee Member

1 / 3 / 2025 (DD/MM/YY)

li xiao feng  
(Expert's Name-Surname)  
Committee Member  
1 / 3 / 2025 (DD/MM/YY)


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Wang Yong  
(Expert's Name-Surname)  
Committee Member  
1 / 3 / 2025 (DD/MM/YY)

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Ma Zhuru  
(Expert's Name-Surname)  
Committee Member  
1 / 3 / 2025 (DD/MM/YY)

---

  
(Printed Name of Thesis Advisor)  
01 / 03 / 2025 (DD/MM/YY)

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Focus Group



剩余时长06:47

主讲者布局

主持人正在共享屏幕

主持人工具

设置

WPS Office

租壳素材

开始

插入

页面

引用

审阅

视图

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页码

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艺术字

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流程图

符号

公式

批注

超链接

书签

文档部件

正在讲话: 主持人

Wang Rong

马慧睿

文乙皓

李路凤

王立平

正在讲话: 主持人

主持人

说点什么...

解除静音

开启视频

共享屏幕

邀请

成员(7)

聊天

录制

AI小助手

应用

— \*\*第一周\*\*:: 通过共享动作词汇的舞蹈风格介绍现代舞 (I)

— \*\*第二周\*\*:: 通过共享动作词汇的舞蹈风格介绍现代舞 (II)

— \*\*第三周\*\*:: 现代舞技巧 (I)

— \*\*第四周\*\*:: 现代舞技巧 (II)

— \*\*第五周\*\*:: 现代舞技巧 (III)

— \*\*第六周\*\*:: 现代舞历史

— \*\*第七周\*\*:: 即兴舞蹈

— \*\*第八周\*\*:: 编舞基础

— \*\*第九周\*\*:: 创意协作编舞过程

每周课程简要计划:

**\*\*第一周: 通过共享动作词汇的舞蹈风格介绍现代舞 (I) \*\***

**\*\*第一天 - 舞蹈中的联系\*\***

**\*\*目标 1\*\*:: 学生能够辨别爵士舞与现代舞之间的一些相似点和不同点。**

**\*\*目标 2\*\*:: 学生能够展示爵士舞与现代舞中共有的动作词汇, 包括: 骨盆下沉、脊柱延展、屈膝 (pli é)、伸展 (tendu)、抽腿 (d é gag é)、腿摆动、腿大踢腿 (grand battement) 和法式小步 (pas de bourré)。**

**\*\*目标 3\*\*:: 学生将全程积极参与课程, 努力在爵士舞和现代舞的舞蹈类别之间建立联系。**



VITA

