

## **A Path to Literacy: Action Research of Dancers Working with American Dance Legacy Initiative Etude to Use Literacy to learn and Master a Dance**

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### **Abstract:**

This case study reveals the development, application, experiences, and outcomes of a model of dance literacy pedagogy in which notation-illiterate students use Stephen Krashen's "natural approach" to literacy, thus framing a model for life-long learning and agency for accessing dance history and heritage. Because notation is not offered at my university, I aimed to encourage buy-in by providing a literacy experience in an independent study course in which students were told the payoff would be the opportunity to perform David Parsons' dance. Four students learned the Parsons Etude (Parsons 1999) from: explorations of the Labanotation score, making dance phrases using essential elements of the score, writing their own Motif Notation scores, and doing LMA of the ADLI video. \*is project-based approach to learning while using a problem-based curriculum was intended to give students an experience of agency over their own ability to access dance heritage, history, movement analysis, and clarity of movement performance while working together in a learning community that uses an inquiry approach to learning a dance and gaining literacy naturally. By working with this second-language acquisition approach to using dance notation, theoretically, we were using notation to serve our needs and we were acquiring literacy naturally in order make the dance make sense in the body-mind (Krashen 2011). By language acquisition, Krashen means that we acquire languages when we use oral and written messages that are useful for meaning making and understanding that help us to communicate and function better in our world. Dancing is already one of our forms of communicating, and I was curious to learn how notation might be experienced by our college aged dancers as they used notation as one of the tools to gain more clarity with dancing, seeing, talking, and writing. In this case study, I look at how deeply four students used their inquiry process and experiments with literacy to understand and embody the style, steps, concepts, musicality, and life-attitudes that David Parsons' Parsons Etude asks them to find in themselves. I hypothesized that by acquiring a dance-based second language my students would also gain inquiry skills, understanding, focused embodiment, and expressive performing skills. My pedagogy does not situate language acquisition as a separate tool to assist with meaning-making, but as a lived process of being. The act of doing is meaning-making, so, by doing-with-dance and doing-with notation-and doing-with-talking we are overlapping meaning-making in order to do what philosopher of logic and metaphysics Andy Clark

(2010) calls “supersizing the mind.” We extend and expand our ways of knowing, hence we become more literate. In this presentation, I share how my so-called illiterate students explored their own literacy acquisition as they learned to read, write, and dance the Parsons Etude using Labanotation and Motif Notation as central tools for embodiment.

**Keywords:** dance education | dance literacy | dance notation | American dance | Stephan Krashen | Labanotation

**Article:**

**\*\*\*Note: Full text of article below**

**A PATH TO LITERACY: ACTION RESEARCH OF DANCERS WORKING  
WITH AMERICAN DANCE LEGACY INITIATIVE ETUDE  
TO USE LITERACY TO LEARN AND MASTER A DANCE**

**TERESA L. HEILAND**

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This case study reveals the development, application, experiences, and outcomes of a model of dance literacy pedagogy in which notation-illiterate students use Stephen Krashen's "natural approach" to literacy, thus framing a model for life-long learning and agency for accessing dance history and heritage. Because notation is not offered at my university, I aimed to encourage buy-in by providing a literacy experience in an independent study course in which students were told the payoff would be the opportunity to perform David Parsons' dance. Four students learned the *Parsons Etude* (Parsons 1999) from: explorations of the Labanotation score, making dance phrases using essential elements of the score, writing their own Motif Notation scores, and doing LMA of the ADLI video. This project-based approach to learning while using a problem-based curriculum was intended to give students an experience of agency over their own ability to access dance heritage, history, movement analysis, and clarity of movement performance while working together in a learning community that uses an inquiry approach to learning a dance and gaining literacy naturally. By working with this second-language acquisition approach to using dance notation, theoretically, we were using notation to serve our needs and we were acquiring literacy naturally in order to make the dance make sense in the body-mind (Krashen 2011). By language acquisition, Krashen means that we acquire languages when we use oral and written messages that are useful for meaning making and understanding that help us to communicate and function better in our world. Dancing is already one of our forms of communicating, and I was curious to learn how notation might be experienced by our college aged dancers as they used notation as one of the tools to gain more clarity with dancing, seeing, talking, and writing. In this case study, I look at how deeply four students used their inquiry process and experiments with literacy to understand and embody the style, steps, concepts, musicality, and life-attitudes that David Parsons' *Parsons Etude* asks them to find in themselves. I hypothesized that by acquiring a dance-based

second language my students would also gain inquiry skills, understanding, focused embodiment, and expressive performing skills. My pedagogy does not situate language acquisition as a separate tool to assist with meaning-making, but as a lived process of being. The act of doing is meaning-making, so, by doing-with-dance and doing-with-notation and doing-with-talking we are overlapping meaning-making in order to do what philosopher of logic and metaphysics Andy Clark (2010) calls “supersizing the mind.” We extend and expand our ways of knowing, hence we become more literate. In this presentation, I share how my so-called illiterate students explored their own literacy acquisition as they learned to read, write, and dance the *Parsons Etude* using Labanotation and Motif Notation as central tools for embodiment.

### Introduction

I teach at a liberal arts university where students study Laban Movement Analysis (LMA), but notation is not included in the curriculum. I have a deep interest in literacy for dancers. I created an opportunity for students to experience notation with me by offering an independent study course in which students can learn notation and perform one of the American Dance Legacy Initiative Etudes called the *Parsons Etude*. This course was also a research project for me, in which I assessed students’ experiences with reading the dance, writing the dance, exploring the dance with composition activities, relating the style of this dance to their present day styles, and performing the dance. They explored with Motif Notation and some Labanotation. Today, I am sharing some of the outcomes from this study.

I used a second-language acquisition approach to teaching and learning using notation. A second-language acquisition approach is when the learners are presented with project-based activities that require learning language to complete the tasks. The second language *comprehension hypothesis* (Krashen 2011) states that if we use our second language in playful, non-stressful, creative, substantive environments, students will acquire a language naturally. This approach is much like traveling to a country and having to learn the language as you go along (Krashen 2011). It can be a little scary, but it is fun as well. Second-language acquisition theorists believe this approach is the best way to acquire a new language because purpose and meaning imbedded in experience secure the learning.

I have presented the first phase of this study at the National Dance Education Organization Conference, but I will give a brief review of the study to provide some context for the second phase of this study. I have also presented the results to faculty at my university Center for Teaching Excellence. I explained that one of the students excelled dramatically with notation, two students did well, and a fourth grumbled a bit along the way. The director of the Center of Teaching Excellence advised me to conduct a Learning Styles Inventory on the four students to see if they might already be predisposed to certain preferred modes of

learning, because dancers might excel or grumble about using notation simply because this work supports them or stretches them beyond their more comfortable Learning Styles.

Before I explain that second phase of the study, I will provide some background about the study. My students are most familiar with having a dance set on them, or created on them, by famous choreographers, so finding students who were open to doing this work was not so simple. Four dancers decided to do the project. Each participant was an undergraduate dance major studying at a liberal arts institution aiming to achieve a BA degree. Each had already studied LMA. Their technique levels ranged from pre-professional in jazz dance to intermediate in modern. I knew three of the students from other courses, but one was meeting me for the first time.







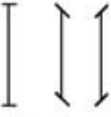
















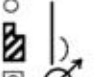























Most of our college dance courses having discrete goals: for example, composition class is for making and critiquing dances, technique class is for improving skills and learning repertoire, dance history class is for learning about and writing about important choreographers and periods of history, LMA is for analyzing and focusing movement, etc. This independent study course was unusual because it required all of those educational practices to be used in one setting, and the main entry point was notation. In table 1, you can see the measures and concepts that we covered during each weekly meeting.

In table 2, one can see the concepts and their accompanying Motif Notation that were used to explore those measures. For example, in measures 13-20, David Parsons' movement primarily uses springing on circular pathways, so I offered a composition lesson that explored these concepts. After the composition lesson, I taught the measures from the score and students wrote it in Motif Notation on individual scores. This is one example of many approaches we used to learn about the dance.

Table 1. Timeline of fall independent study course and spring performance preparation.

Date	Activity	Measures
<b>FALL TERM</b>	<b>Focus on learning first 2/3 of dance and learning to read and write Motif Notation as well as use it creatively.</b>	<b>1-67</b>
Aug 30	(1) Pretest.	
Sept 6	(2) Action, stillness, balance, turns, and composition.	1-12
13	(3) Pathway with springing on pathway.	13-20
27	(4) Effort Qualities, body part (pelvis) leading, “fly swatting hands,” kinesphere.	21-24
Oct 4	(5) Describing in English salient features learned so far. Exploring what we know to be able to write out measures 25-34.	25-34
11	(6) Worked on “Sleep Section” because dancers are weary at this point in semester. Breath, Shape-Flow, Flexion, Extension, body’s relation to gravity: uplift, weighty, upward pressure, drop.	
18	(7) Quiz to measure retention of concepts/symbols.	
25	(8) So dancers could practice reading and dancing from a score, I prepared Motif Notation score of measures 29-36 in advance.	29-36
Nov 1	(9) My own writing of measures 35 and 36 needed improving, so I asked students to assist me by writing measures together on the board.	35-36
8	(10) Explored skipping and jumping on a pathway. Used action strokes to write and adapt movement to explore changes in Body and Timing.	21-24
15	(11) Some students had completed homework. Some needed to work together to make sense of it. I prepared a lesson, but abandoned it to process writing Motif Notation together.	
22	(12) Finish learning measures 1-67.	1-67
29	(13) Drilled the dancing to videotape work-in-progress submission for student-organized dance concert.	” ”
Dec 6	(14) Quiz day. We met for a final exam—part of semester grade.	
<b>SPRING TERM</b>	<b>Focus on learning final 1/3 of dance and running the dance for performance readiness, give direction, coaching, corrections.</b>	<b>68-101</b>
Jan 14	(15) 2-hour rehearsal. Watched DVD of Koeppen performing. Skill and drill. Videotaped and observed, gave notes, repeated run-through.	
21	(16) Same as last week.	
22	(17) “ “	
28	(18) Worked on altering pathways and spacing of dancers in first half of dance to bring them into relationship with each other and space without changing choreography.	
29	(19) 1.5-hour session. Worked spacing and pathways of latter half, employed interweaving pathways.	
Feb 3	(20) TECH. Earlier in the week, dancer tore a meniscus in technique class resulting in surgery. She practiced pre-performance commentary about learning the dance using literacy practices.	
4	(21) Final run-through, 1.5-hour rehearsal. Re-blocking of dance with three dancers. We drilled the dance, checked details. Performance occurred that evening.	
	Post-test.	

Table 2. Concepts and Motif Notation explored, by measures.

Meas #	Concept and Motif Notation Explored								
1-12	 Any Action	 Stillness	 Any Action arriving in Any Shape	 Pivot Turn left/right	 Balance	 Cross-Lateral			
13-20	 Traveling		 Floor Plans	 Degree of Turning, Circling	 Springing				
21-24	 L leg	 R Leg	 L Arm	 R Arm	 Chest	 Pelvis	 Hand	 Hands	 Head
	 Form of Relating: Contact	 Indications of Paths for limbs		 "Pelvic Bounding"	 "Fly Swatting"	 "To heaven"	 Effort Qualities (Free- & Bound-Flow diminished)		
25-34	 L leg	 R Leg	 L Arm	 R Arm	 Chest	 Pelvis	 Hand	 Hands	 Head
	 Indications of Paths for Limbs		 Central, Peripheral, Transverse Spatial Tension		 Gesture Drawings		 Lead by Bow	 Insertion Bow	 Accents
29-36	 Breath	 Flexion & Extension		 Shape-Flow	 Slight rise in energy against gravity, uplift	 A drop in energy to make use of gravity, a sense of weight—weighty	 Marked rise in energy against gravity, upward pressure, buoyant	 A marked drop in energy to make us of gravity, a heavy gesture, weight dropped	

To research the first phase of the study, I assessed students' level of engagement and contentment with these new ways of learning by reading their weekly journals and ranking their level of engagement and contentment using a 7 point Likert Scale, from -3 to 3. While students were attentive, they brought a range of attitudes to the teaching-learning process. Shannon, Beth, and Virginia were more open-minded and happily engaged, while Laura was pensive and stoic at times. See fig. 1.

Students' cognitive learning seemed to vary over time and from student to student, but, overall, working with dance literacy improved the following skills: knowing counts and timing; memory of counts and steps; noting structures and phrases; being aware of intention and movement qualities; describing choreographer's intent; analyzing for focused dancing; conceptualizing for reading and writing notation; fluency and specificity with vocabulary when speaking and writing in English; intellectual curiosity exploring a dance work; creativity with composition; and understanding historical styles.

At the end of the project, Shannon said, "when I write about dance, I now have lots of ways to describe and explain what I am seeing, a better vocabulary to describe movement." Shannon actually wrote Motif Notation with confidence and ease. I highlight her writing briefly here because her ease with notation surprised her classmates. Students noticed she was at home with the work, while they had to be a bit more patient with themselves. See fig. 2.

This first phase of the study looked at contentment, notation literacy, and fluency in English, and the results are now under review for publication. Due to time constraints, I will shift over to phase two of the study, which deals with Learning Styles preferences.

In contrast to Shannon, Virginia and Laura wrote in their journals about notation requiring them to use their less-preferred, logical-mathematical learning styles. I began wondering if Learning Styles preferences might actually have something to do with the students' level of contentment and engagement.

I wondered if the students who were most content might have been better matched to the type of learning styles used in the course. If a Learning Styles survey revealed that Shannon's Learning Styles matched the Learning styles expected by the pedagogy, and if Laura's did not, then it would become evident that the students who struggled most with notation are those that are being forced to function outside their preferred learning styles. Ironically, the potential for learning is higher when a person is expected to learn using their less-preferred learning styles, but the learning might be more uncomfortable at first. Because I am trying to make a case for having more literacy experiences in dance education, it became evident that I had to explore students' Learning Styles.



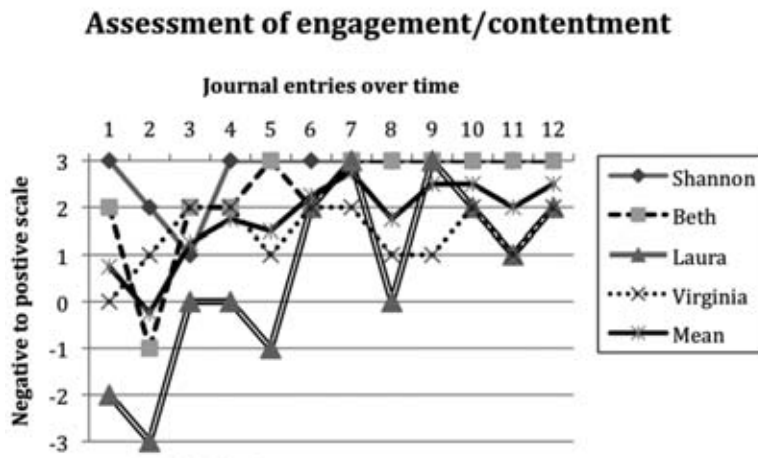


Fig. 1. Participants' scores and group's mean scores. Shannon was most content with a mean of 2.75, Beth 2.33, Virginia 1.42, and Laura 0.58, whose affective meter started low, varied, and ended with a moderate level.

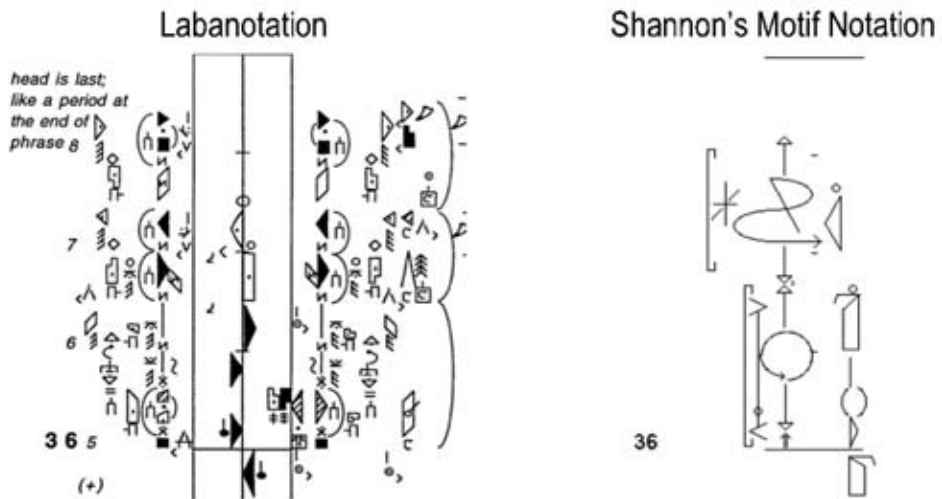


Fig. 2. Labanotation (Parsons 1999) and Shannon's Motif Notation scores of measure 36.

I used the Kolb Learning Styles Inventory 4.0 online, which is a highly researched and reputable tool among the education community. The inventory breaks down learning preferences in three ways. There are main Learning Phases (or broad categories of learning preferences). These are broken into nine learning styles and the inventory shows us which ones we prefer using. It also shows how flexible we are switching between them. The Four Main Learning Phases are Concrete Experience, Abstract Conceptualization, Reflective Observation, and Active Experimentation. See fig. 3.

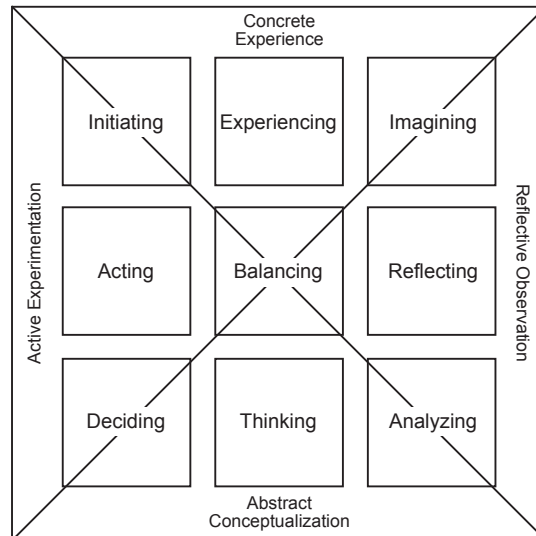


Fig. 3. Four Learning Phases of the Kolb learning cycle (in outside frame) and nine Learning Styles (in boxes) that indicate Learning Styles and their relationships to each other.

The five Learning Styles that I believe are second nature to most current dance education programs in the US are:

1. Experiencing: finding meaning from deep involvement in experience.
2. Reflecting: connecting experience and ideas through sustained reflection.
3. Initiating: initiating action to deal with experiences and situations.
4. Imagining: imagining possibilities by observing and reflecting on experiences.
5. Deciding: using theories and models to decide on problem solutions and courses of action.

The remaining four Learning Styles that I believe are less likely to be explored in dance courses in the US are:

6. Acting: a strong motivation for goal directed action that integrates people and tasks, bridges practical with technical, improves existing operations, and coordinates complex operations and systems.
7. Thinking: disciplined involvement in abstract reasoning and logical reasoning.
8. Analyzing: integrating ideas into concise models and systems through reflection.
9. Balancing: switching equally between all nine Learning Styles.

Research shows that most people do have a preference for one or two of the four Phases of learning. They also may skip certain Phases in which they feel less comfortable, thereby possibly restricting the breadth and depth of learning possible. Because switching among Learning Styles expands learners' comfort zones and enables learners to deepen and enrich their knowledge and understanding, the Kolb Inventory also assesses the learner's ability to adapt to the demands of different learning situations and they assign a Flexibility rating.

First I will share a bit about the students' Learning styles and then at the learning styles required by the pedagogy. See table 3.

Students	Nine Learning Styles									Learning Phases				Flexibility
	Initiating (Active & Concrete)	Experiencing (Concrete)	Imagining (Concrete & Reflective)	Reflecting (Reflective)	Analyzing (Reflective & Abstract)	Thinking (Abstract)	Deciding (Abstract & Active)	Acting (Active)	Balancing (Balancing)	Concrete Experience	Reflective Observation	Abstract Conceptualization	Active Experimentation	
Shannon				2ndary		2ndary	2ndary	Primary	2ndary	62%	3%	70%	92%	.86
Beth	2ndary		Primary	2ndary	2ndary	2ndary	2ndary		2ndary	81%	83%	8%	38%	.72
Virginia	2ndary	2ndary	Primary		2ndary				2ndary	96%	86%	1%	33%	.58
Laura	2ndary	Primary	2ndary	2ndary		2ndary			2ndary	45%	63%	18%	82%	.78

Table 3. Students' primary and secondary Learning Styles, preferred Learning Phases, and Flexibility on a scale from 0-1, with 0 being low, .5 being medium, and 1 being high.

Shannon presented with the highest Flexibility score (.86 high). Her Primary Learning Style was Active, which it turns out makes her work with notation a breeze (I will reveal why in a moment). No other students have Active as primary or even secondary. Her Secondary Learning Styles were Reflecting, Thinking, and Deciding. The primary Learning Styles required by literacy practices with Notation are colored peach on the chart.

People with Shannon's Primary Learning Style are likely to "be good at implementing plans or testing ideas. They are comfortable functioning in a practical and a technical world that requires conceptual abilities ... Learn[s] best on the job, through discussions with colleagues." (Kolb and Kolb 2004: 8)

Her Learning Styles preferences are a perfect match for notation.

Laura, the most discontented with notation, presented with the second highest Flexibility score (.78 high) but her Primary Learning Style was Experiencing (Concrete Experience Phase), and her Secondary Learning Styles were Initiating, Imagining, Reflecting, and Thinking. Laura has only one Secondary Learning Style in one of the three categories needed for notation. Her Primary Learning Style preferences are about "finding meaning from deep involvement in experience." People with this Primary Learning Style are likely to "learn from deep involvement in their life experiences and






finding context, they rely on their feelings and reactions to people and situations and, approach a problem intuitively rather than logically. They seek validation later through reflection and action.” Her learning challenges might be with “understanding theory, systematic planning, and critical evaluation.” It comes as no surprise that our work with notation was not her favorite way of learning a dance. I learned from her that unless the pedagogy presents learning with notation in ways that allow her to feel an emotional connection or deep understanding of herself, she finds notation tiresome.

The bottom line is that Shannon had a terrific time with notation, but Laura, while discontented at times, really needed notation more to expand upon her learning capacities. For Laura, notation is a bit like vitamins. She needs some supplements, but they might taste bitter going down.

### Learning Styles Presented by Course Activities

Twenty-two types of teaching-learning activities were used throughout the course, which loosely fit into categories of Dancing, Reading Notation, Writing Notation, Writing in English, and Analyzing using LMA. See table 4. I assessed which Learning Styles are required when participating in that activity, and I made a checklist to tally up those activities. Subsequently, I noted which Learning Phases each of those checkmarks represented, which gave additional information showing which Phases were predominate, and which required breadth among Learning Styles, as shown in the second to last column titled “Frequency and Variety of Learning Styles.” This tallying process revealed that Analyzing with LMA, Writing Notation, and Reading Notation each require more breadth of Learning Styles, especially Writing Notation which required the most. Tallying these activities this way, and noticing that students Preferred Learning Styles aligned with their level of contentment and facility with learning with motif notation and Labanotation was revealing. Preferred Learning styles could possibly be a simple predictor of students’ contentment and facility in the future. However, knowing that a bridge toward contentment and facility for Laura could be made providing her with opportunities to engage in her Preferred Learning styles, and those are connected to purposeful meaning making. This realization gives me insight for future developments in my curriculum and pedagogy.

Right page: Table 4. Course activities assessed for nine Learning Styles, tallied to reveal Learning Phases (on a scale of 0 to 3), and added together reveal a simple count of possible engagement of multiple Learning Styles (on a scale of 1 to 12) for each activity.

-  Learning Styles challenged more by the inclusion of Motif Notation in pedagogy.
-  Shannon’s Primary Learning Style.
-  Beth and Virginia’s Primary Learning Style.
-  Laura’s Primary Learning Style.
-  Pedagogical themes with high scores for engaging Flexibility.

Theme	Teaching-Learning Activities Used in Course	Nine Learning Styles								Learning Phases					Average of scores in category	
		Initiating (Active & Concrete)	Experiencing (Concrete)	Imagining (Concrete & Reflective)	Reflecting (Reflective)	Analyzing (Reflective & Abstract)	Thinking (Abstract)	Deciding (Abstract & Active)	Acting (Active)	Balancing (Balancing)	Concrete Experience	Reflective Observation	Abstract Conceptualization	Active Experimentation	Frequency and Variety of Learning Styles	Average of scores in category
Dancing	Pretest/Posttest of dance video observation and dancing	✓	✓	✓	✓	✓	✓	✓	✓		1	0	0	1	2	4.6
	Observe self on video, reflect, revise dancing*	✓	✓	✓	✓	✓	✓	✓	✓		3	3	3	2	11	
	Student presentations of dance composition	✓	✓	✓	✓	✓	✓	✓	✓		1	0	0	1	2	
	Observe and dance by copying teacher*	✓	✓	✓	✓	✓	✓	✓	✓		2	0	0	2	4	
Reading Notation	Teacher gives notes, student fine tunes dance technique*	✓	✓	✓	✓	✓	✓	✓	✓		2	1	0	2	4	9.4
	Reflect on concepts/Motif Notation presented on chalk board	✓	✓	✓	✓	✓	✓	✓	✓		1	3	2	0	6	
	Dance improvisation about concepts/Motif Notation presented on board	✓	✓	✓	✓	✓	✓	✓	✓		3	2	2	1	8	
	Dance improvisation into composition about concepts/Motif Notation presented on board	✓	✓	✓	✓	✓	✓	✓	✓		3	3	3	3	12	
	Dance technique class about concepts/Motif Notation presented on board	✓	✓	✓	✓	✓	✓	✓	✓		2	2	3	2	9	
	Motif notation reading, then dance	✓	✓	✓	✓	✓	✓	✓	✓		3	3	3	3	12	
	Dance, then write Motif Notation	✓	✓	✓	✓	✓	✓	✓	✓		3	3	3	3	12	
	Motif Writings, then dance	✓	✓	✓	✓	✓	✓	✓	✓		3	3	3	3	12	
	Observing dance and writing Motif Notation	✓	✓	✓	✓	✓	✓	✓	✓		1	2	3	3	8	
	Journal homework in Motif Notation	✓	✓	✓	✓	✓	✓	✓	✓		2	3	3	3	11	
Writing Notation	Group work, talk, writing Motif Notation in class or together as homework	✓	✓	✓	✓	✓	✓	✓	✓		2	3	3	3	11	10.8
	Analyze dancer on Film/video using LMA	✓	✓	✓	✓	✓	✓	✓	✓		2	3	3	3	11	
	Theory discussion using Motif Notation/LMA about the dance and technique required to perform it	✓	✓	✓	✓	✓	✓	✓	✓		2	3	3	2	8	
	Analyzing, discuss movement concepts in LMA from flopped video	✓	✓	✓	✓	✓	✓	✓	✓		1	2	3	2	8	
Analyzing	Short answer Motif Notation & concepts quiz	✓	✓	✓	✓	✓	✓	✓	✓		0	0	2	1	3	8.3
	Journal prompt homework in English*	✓	✓	✓	✓	✓	✓	✓	✓		2	2	0	1	5	
	Observing historical dance on video and writing in English	✓	✓	✓	✓	✓	✓	✓	✓		1	1	1	0	3	
	Pretest/Posttest of dance video observation and writing in English	✓	✓	✓	✓	✓	✓	✓	✓		1	1	0	0	2	

## Conclusion

Certainly students will find learning easier if their Learning Styles match those being required in the course, but when the curriculum engages Learning Styles that fall outside of the students' primary and secondary Learning Styles for long periods of time, students can lose a sense of purpose and engagement. If we wish for notation to be taught more regularly in curricula in the United States, we would do well to be sure that the dancers who do not have Analyzing, Thinking, and Acting as their primary learning styles do have ways to have fun exploring notation. My hypothesis is that using a second-language acquisition approach (which is much the same as the LOD theory we are hearing this week) will help with this goal. I simply must be aware that the Shannon's in the group do not have fun with notation puzzles; they need to have deep personal relationships to the dance.

We owe it to ourselves and our dance communities to offer literacy practices in ways that are fun and playful with a focus on improving our dancing and sharing of dances, so it takes the edge off of that discomfort of learning outside our comfort zones. This type of research study is the beginning of realizing change toward bringing together complex types of Learning Styles in dance education that will strengthen our pedagogical practices, our communities, our dancers, and our field.

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