

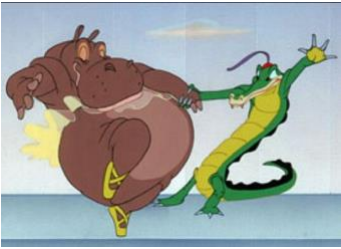
# Syllabus

## DANC 295

### Dance Conditioning

Fall 2020  
T/H 1:30-2:45 EST  
Warner Main  
[Zoom](#)

Instructor: Alysia Ramos  
E-Mail: [aramos@oberlin.edu](mailto:aramos@oberlin.edu)  
Office: [Zoom](#)  
Office Hours: T/H 2:45-4pm



“What is required for us to know that our bodies are perfect? What would it be like for everybody to walk in their bodies feeling like they are in the temple of the divine?”

– Sarah Crowell

### Course Description

This course is designed for dancers to develop well-rounded, sustainable conditioning practices in support of their goals in dance technique and performance, and their health and well-being throughout their lives. It draws on the science of habit, health and fitness training, dance technique and conditioning regimens, mindfulness and radical self-love to address the most common obstacles dancers and humans face in reaching their expressive potential. This class is not about getting “a dancer’s body,” losing weight or improving your lines. It is about learning to build physical training practices within a community of dancers committed to practicing radical self-love and body empowerment toward fostering a healthier, more just, accepting and equitable dance world.

### Learning Goals

- Become aware of the somatic experience and learn strategies for self-care and self-preservation
- Complete a semester-long conditioning regimen to increase expressive capabilities
- Learn to prevent and rehabilitate injuries to sustain a dance practice over time
- Challenge the notion of “the dancer’s body,” address issues of discrimination and ableism in professional dance
- Investigate internalized trauma around body shame and the prevalence of disordered eating in the dance field
- Build a personalized dance conditioning routine to address specific dance goals and challenges
- Make connections between self-love practices to social justice practices

### Coursework

- Weekly Reading (30 min a week) – 1<sup>st</sup> Module
- Weekly workbook entries (30 min a week) – Entire semester
- Biweekly Dance Conditioning Regimen (3hrs a week) – Entire semester
- Weekly partner or small group check-ins (30min a week) – Entire semester
- Weekend constructive rest sessions (1-2hrs a weekend) – Entire semester
- Personalized Conditioning Program Design (1hr a week) – 2<sup>nd</sup> module

### Instructional Modes

- In-person – Live class 2X a week, 1X a week partner or small group check-ins on Zoom, reading, workbook & constructive rest assignments as homework, personal program design completed remotely for final
- Hybrid – If class size exceeds room capacity, in-person sessions will alternate groups with the remote group participating via zoom
- Remote – Synchronous zoom class 2x a week, 1X a week remote group check-in on Zoom, 1X a week Zoom check-in with instructor, reading, workbook & constructive rest assignments as homework, personal program design completed remotely for final. Asynchronous available but you must meet with me to discuss accountability method.

Required Texts: [The Body Is Not An Apology](#) by Sonya Renee Taylor  
Dance Conditioning Workbook (ebook)

Required Equipment: Yoga or exercise mat, Face mask (for in-person), Towel, Water Bottle

## In-Person Class Format

- Warm-up
  - Mindful moment – Set daily intention
  - Wake-up – Improvisation
  - Pulse-raising – Cardio dancing
- Circuit Training
  - 3 High Intensity Strength Circuits
  - Repeated 2X Each
  - Intervals of cardio between each circuit
- Focused Study
  - Basic anatomy of joints & muscles
  - Targeted exercises for specific areas
    - Fascia
    - Feet & ankles
    - Knees & Legs
    - Hips & Pelvis
    - Spine & Core
    - Shoulders & Arms
    - Neck & Head
    - Fascia
- Stretching
  - Static stretches
  - PNF stretches
  - Dynamic Movement Stretches
  - Fascial Stretching

Effective **warm-ups** increase the flow of synovial fluid (the lubricant within the joint capsules) to allow the joints to move freely; improve the elasticity of soft tissue (e.g. muscles, tendons, and ligaments) to safely increase range of movement; and increase the speed at which nerve impulses travel, thereby improving overall motor control, balance, coordination, and proprioception.

**Circuit training** is the most convenient, efficient, effective, and comprehensive way to train. It does not require any equipment or a gym. It can be done in small spaces. It is fast enough to fit in every day and adaptable enough to address different needs, while still leaving enough energy to take class or go to rehearsals. And, it is fun. It is critical for a conditioning program to be enjoyable otherwise it is hard to stick to. I enjoy the dynamic, varied, intense movements of circuits. I also like that they are over quickly. So, that is why I am choosing circuit training to focus on for our work. Not all of you will find it fun. That's ok. There are many other ways to design a conditioning program. During our focused sessions, I will introduce several so you can explore them in the designing of your personal program. But, for our work together in the class for the semester, it's circuits! Give it a go!

\*Safety guidelines – Upon entering go to the furthest space in the room, place your things along the wall, set up your mat, keep mask on and water bottle and towel nearby. Exit should be last in first out.

## Remote Class Format

- Follow along the in-person class via Zoom or participate asynchronously by watching the Zoom videos after posting.
- Etiquette for Remote Participation: Keep mic muted when not speaking; have camera on unless bandwidth issues develop, in which case note the reason in the chat; do not have anything else open; have your phone on Do Not Disturb.

## Requirements

- Attend classes in person or on Zoom
  - o You just need to “show up” in class or online for every lesson
  - o You may modify the content to meet your needs
  - o You will not be evaluated on your performance of the exercises
- Participate in Zoom Check-ins
- Complete all Homework (workbook entries, constructive rest, reading, final project)
- Follow Community Agreements
- Adhere to Safety Guidelines and Studio Rules
- Demonstrate focus, a consistency of work habits, a willingness to take risks and an appetite for self-investigation & growth.
- Work at your Growing Edge
  - o This will be different for each person
  - o Observe your somatic experience
  - o Identify your goals and obstacles
  - o Recognize the difference between unsafe and uncomfortable

## Grading

- Attendance – 25%
- Workbook Completion - 25%
- Check-ins - 25%
- Personal Conditioning Program – Final Project – 25%

## Special Note about Fall 2020

\* inspired by Prof. Wendy Beth Hyman in English

I am aware we are in the midst of a pandemic, a national uprising, a fraught election, environmental crises, and more. This extent to which these circumstances touches each of us varies, however we are all living through fear, uncertainty, and trauma. In light of this, I will be generous about deadlines, accommodations, and anything else you need; but you need to communicate with me. My goal is simply for us to just keep learning and moving together, whatever version of our world we find ourselves in. Please be patient with each other and with me. I promise I am doing my very best to create a meaningful education experience for you.

## Acknowledgements

This course came about thanks to my past students who bravely shared with me their stories of body shame and trauma in dance spaces, and who in spite of that still bravely stepped into the studio again because of their deep love of dancing. Thank you for sharing your stories with me and for the inspiration of your example. Every day I think about how to build a better dance world for you, one where not a single spark of love for dance is snubbed out because of body terrorism. This course also draws inspiration from the writings of Sonia Renee Taylor, adrienne maree brown, and Audre Lorde, and the example of my candomblé family who have taught me to feel exquisite in my own body. For the exercises in the course I am indebted to the work of Jillian Michaels, Dylan Werner, Talia Sutra, Teri Lee Steele/SteelePilates and Daniel Saboya who have kept me pleurably conditioning, learning and growing through this shutdown and many other times when I couldn't train in community.

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## Tips for Success

- Drink plenty of water
- Eat a healthy balanced diet
- Get sufficient sleep
- Articulate your goals
- Identify your support system
- Have a WOOP (Wish Outcome Obstacle Plan) - Gabriele Oettingen
- Have a go to list of pleasurable rewards

## Illness/Injury and other considerations

- If you become ill or injured it may still be possible to participate in this course with modifications
- If you become majorly ill or injured it may be necessary to withdraw from the course
- The difference between minorly ill/injured and majorly is not always clear or knowable right away. Please stay in touch about your health so the best course can be determined.

## Accessibility Statement

- The college makes reasonable accommodations for persons with disabilities. Students should notify [Disability Resources at the Center for Academic Success](#) in Peters Hall rooms 116/118 and their instructor of any disability related needs, including any academic adjustments or accommodations requested.
- The accommodations the college makes are usually geared toward the needs of traditional academic classes and do not typically address the needs of dance students. If you have a disability that affects your performance in this course, please speak with me about specific accommodations for the work we do. I do not have a ton of experience in making physical classes accessible for differently abled dancers, but I am creative and willing to figure it out. Please don't hesitate to come speak with me.