

Panel

Enhancing Dance Training with Laban Movement Analysis and Bartenieff Fundamentals

Moderator: Julie Brodie, MFA, CMA

Panelists: Elin Lobel, PhD, CMA, Balinda Craig-Quijada, MFA, Melanie Bales, MFA, CMA,
Sandra Perez, MFA, CMA

ABSTRACT

This panel presents ideas about how dance educators can incorporate information found in somatic practices, and Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) specifically, into their teaching of dance throughout the curriculum and in various settings. Training in somatic techniques is an effective means of improving dance students' efficiency and ease of movement. Using the tools Laban's work provides in classes is an effective means for honing our craft. Going beyond introducing the Basic 6 into class and finding ways to weave LBA/BF into actual dancing and creating addresses the art of teaching.

This panel will consist of teachers working in different dance styles and in different settings to illustrate potential applications of the LMA/BF material. One panelist specializes in K-12 dance education, another teaches ballet in a large graduate dance program. One panelist will present applications to teaching composition and another to modern technique and dance kinesiology courses in the liberal arts setting. Finally, one panelist gives the perspective of a kinesiologist/dance teacher working with non-dancers. All have spent years exploring LMA principles in relation to dance training. Time will be provided for audience questions and contributions to the discussion.

Laban's principles can be applied to all forms of movement and are important to recognize at all levels of mastery, but there are also specific goals, benefits, and challenges that accompany each teaching environment. In addition to class structure and movement material, we consider other pedagogical choices we must consistently make, and how these teaching strategies can be informed and aligned with somatic wisdom. Issues such as verbal, tactile, and visual feedback, pacing, transfer of concepts to dance technique, differing learning preferences, and methods and reasons for utilizing guided exploration and discovery are addressed.

Discovering way to integrate and bring attention to the Laban principles in the dance experience can increase our students' sensitivity, awareness, and responsiveness while moving. This state of consciousness can, in turn, improve dancers' alignment and efficiency in addition to enhancing their class-taking and performance skills. Each panelist will share their individual experiences and ways in which LMA/BF have enriched their approach to movement education. The goal is to start a dialogue about the challenges and benefits to this approach as we all invest in the journey to becoming more effective and insightful teachers of dance.

BIOGRAPHIES

Julie Brodie, MFA, CMA, is a Professor of Dance at Kenyon College, teaching modern and ballet, Labanotation, dance kinesiology, and pedagogy. She earned BFA/MFA degrees at the University of Illinois, completed Labanotation studies at The Ohio State University, and is a Certified Movement Analyst. Brodie worked professionally in Chicago and taught at Franklin & Marshall College before Kenyon. She has since danced with HighJinks Dance Company and DoubleEdge Dance. The American College Dance Festival has recognized Brodie's choreography for Outstanding Artistic Achievement, and she has been awarded grants from

the Pennsylvania Arts Council and The Great Lakes Colleges Association. Brodie presents research internationally, has published in *The Journal of Dance Education*, and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. In 2010 Brodie was a Fulbright Scholar in Egypt, teaching at the Academy of the Arts, the Cairo Ballet, and the Egyptian Modern Dance Company.

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Elin Lobel, PhD, GCFP, CMA, is Associate Professor of Kinesiology at Towson University. She studied dance at Walnut Hill School for the Performing Arts and received her BA from Connecticut College where she majored in dance and studied with Martha Myers. After performing in London, Boston and New York City for many years she received her doctorate in Kinesiology from the University of Illinois in Urbana-Champaign in the area of coordination, control and skill of human movement with a specialization in balance, gait, and movement disorders. She is certified in both the Feldenkrais Method and Laban Movement Analysis/Bartenieff Fundamentals. Lobel is the co-author of the book *Dance and Somatics* (2012) and has presented her scholarship both nationally and internationally. Lobel is the editor of the *Journal for Laban Movement Studies*, an editorial board member for the *Journal of Dance Education* and the *Feldenkrais Journal*. Lobel teaches dance and motor development/learning.

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Balinda Craig-Quijada, MFA, directs the dance program at Kenyon College where she teaches contemporary modern dance, dance history, ballet and choreography. She received an MFA from The Ohio State University and taught at OSU from 1998-2000. She served on the Board of The American College Dance Festival for twelve years, most recently as director of the East-Central region. She is author of the children's book *Dance for Fun!* In 2012, Craig-Quijada shared her research on Interdisciplinary Teaching at NDEO and will present her research at the upcoming Society of Dance History Scholars conference in April 2013, as part of 100 years of Sacre celebration.

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Melanie Bales, MFA, CMA, is a Professor in the Department of Dance at The Ohio State University where she teaches dance technique, dance history, and Laban Studies, and is active as a choreographer. A former professional dancer of both ballet and modern dance, she has also performed solos from the repertoires of artists including Daniel Nagrin, Catherine Turocy, Tere O'Connor and Irène Hultman. She received her BA in German from Carleton College and an MFA in Dance from University of Illinois Urbana-Champaign, and was certified as a Movement Analyst through the Laban/Bartenieff Institute of Movement Studies. Her first book, *The Body Eclectic: Evolving Practices in Dance Training*, co-authored with Rebecca Nettle-Fiol, dealt with approaches and attitudes towards technique training since the Judson era. A forthcoming book co-edited with colleague Karen Eliot, *Dance on its Own Terms: Histories and Methodologies* anthologizes a wide range of subjects examined from dance-centered methodologies.

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Sandra Perez, MA, CMA, is an Associate Professor of Dance at Towson University where she co-directs the Dance Certification Program, teaches ballet and composition. After receiving her Masters from the University of Colorado at Boulder, Sandra joined the dance faculty of the University of Maryland at College Park and became a soloist with Maryland Dance Theater, a modern dance repertory company in residence. There she danced lead roles working with such choreographers as Anna Sokolow, Murray Louis and Lar Lubovitch.

Professor Perez has also been on the dance faculty of George Mason University, Montgomery College, Maryland Youth Ballet, James Hubert Blake High School and the Cecchetti Council of America. Ms. Perez has choreographed for numerous youth groups throughout the United States and holds the Advanced Professional teaching certificate for the state of MD. She is also is a Certified Movement Analyst through the Laban/Bartenieff Institute of Movement Studies.

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Theorizing the Physical: Realizing the Jump from Private Sector to Higher Education

Katie Chilton, BA and Dr. Pegge Vissicaro, PhD

ABSTRACT

Undergraduate dance study involves more than just training the body. It also explores how, why, where, when, and by whom dance styles have evolved. This critical information deepens understanding about various movement forms as well as connects dance with broader socio-cultural, geo-political, and historical contexts. Kinesiological, anatomical, and somatic awareness provides yet another layer of dance knowledge. Value placed on theorizing and contextualizing the physical dance experience is evident by degree requirements across post-secondary institutions, while the opposite seems to be true in the private sector. The question of whether exposure to theory and context improves students' transition into tertiary level dance programs warrants investigation. Creation of a research study to explore this topic stems from one researcher's personal struggles entering a university setting and feeling disadvantaged because her work in private studios only focused on movement training for competition. Competitive criteria such as showmanship, technique, execution, and choreography further emphasize physical skills, reducing the possibility to situate the practice or provide a multidisciplinary lens for knowing various dance forms. Now as a MFA candidate and graduate teaching assistant, she recognizes the responsibility and challenge to prepare students to realize the jump from private sector to higher education. That recognition motivates development of a collaborative pilot-project that queries private sector dance professionals from a specific United States region in which the MFA student researcher has had extensive direct experience. The research design includes semi-structured interviews with numerous studio owners, teachers and coaches that address perceptions about the importance of including socio-cultural and geo-political knowledge as well as history and science to teach movement classes. Ten participants were chosen, offering a wide range of responses to understand the challenges of broadening perspectives about teaching dance in private sector settings. It also was important to investigate whether access to context/theory-based resources designed for this market could make a difference as to why, when, where, and how information dissemination occurs. Besides discussion about data analysis, the scholarly presentation offers insights gained to benefit dance education in the 21st century and concludes with suggestions for additional research.

INTRODUCTION

At quick glance one can not help but notice widening gaps of difference among the various dance sectors that separate who dances what, where, when, why, and how. Did you realize that approximately 32,000 private sector dance schools in the United States serve between 600,000-10 million students (NDEO 2009), making it one of the fastest growing industries (Gale Encyclopedia of American Industries 2009)? Despite the diverse interests of our increasingly heterogeneous country, the dominant dance training model seems to be product driven – a fast, 'one-size fits all' approach –that promotes competitive-based values and objectives. While most children receive their dance education in private

schools (Gold 2008), it is also shocking to know that this \$500 million dollar industry has no state or national requirements and is dominated by dance teachers who have little, if any, formal pedagogical training (Posey 2002; Bonbright 2002; Cohen & Posey 2002; Fortin 1993; Hanna 1999; Klein 2003).

Based on these facts and personal experiences, we believe many dance teachers have lost sight of the big picture in a society where quantity over quality rates superior - or whose leg is the highest. Since the beginning of human civilization, dance has been more than just an outlet for showing others what you got. Rather it functions as a powerful tool that purposefully brings people together. Yet today where billions of individuals

from diverse backgrounds interact on a daily basis, that communal, one-for-all-and-all-for one attitude seems to be missing. Our research makes a small but concerted effort to connect our past, present, and future with hopes of closing gaps between dance sectors. We identify contextualization as an essential process to facilitate transitions, returning dance to its original integrative role. Context offers anchors of understanding so that shifts between environments are seamless, allowing students to use their own unique strategies to organize information, relate previous knowledge, critically synthesize, and explore new insights.

It is this important element of context, or lack thereof, that motivates my story, which launched a collaborative pilot-project to look at some issues impacting how students jump from private sector to higher education dance schools. For the purposes of this presentation, we limit our literature review to focus on a description of key terms and some of the growing research about private sector dance schools. Next we explain our qualitative research design and methodology for collecting data. That segues into an analysis, revealing three major categories of comparison. The conclusion synthesizes what we learned from the research experience and offers suggestions for further inquiry.

REVIEW OF LITERATURE

Context matters. Merriam-Webster defines the noun context as “the interrelated conditions in which something exists” (2013). However it is the use as a verb that best supports our research. The action of providing context is what we call theorizing the physical or more specifically, contexting, a term borrowed from the work of anthropologist Edward T. Hall, introduced in the 1950s. Simply stated, Hall’s theory considers the degree of understanding depends on the ability to contextualize new information by relating it to prior knowledge, which enables learning (Hall 1959). Further, the range of understanding is always relative to a person’s lived experience. For one young person, her image of dance could be performing in the Nutcracker, watching YouTube videos of Beyoncé’s bootylicious body shake, *and* participating in a friend’s quinceañera. Higher levels of contexting impact the way an individual or group makes

meaning *beyond* just knowing which steps to take on what count. The process of contexting, links why, where, when, and with whom dance happens.

Besides defining context, the term, private sector dance school warrants explanation. Some educators believe using this vocabulary as opposed to private studio has a positive ideological effect because it suggests that dance taught in the private sector is an integral and important component of the overall educational system (Posey 2002). It also promotes equity among every dance program all of which are taught in schools. Interestingly, we could not find a single definition to describe private sector dance schools. However, private sector schools usually imply that private individuals or groups run them as a means of enterprise for profit. It’s all about money, baby! The type of private sector dance school most specific to our study is competitive-based, involving students from approximately 5-18 who compete regionally and sometimes nationally with the intent to win awards in categories such as showmanship, technique, difficulty of routine, costume, and choreography.

An important part of our literature review reveals the rising interest to improve transitions from private sector to higher education dance and from higher education to private sector dance. Although it is difficult to know what percentage of people who train in the private sector continue their dance education in post-secondary settings, research does indicate that many students return to teach in the private sector after studying dance in colleges and universities (Cooley 2007; Hagood 2006). Additionally several dance educators (Green & Solomons 1999; Wilson 2009; Risner 2007) posit that a limited understanding of dance has trickled down from higher education to K-12 and private sectors. This cycle of disconnect between varied settings may contribute to misunderstandings about dance in contemporary society. However it does make sense that there is a feedback loop in which each part informs the other, necessitating shared responsibility, which is why many educators are calling for partnerships to form between both sectors, helping to bridge the gap (Cohen 2002; McLaine 2011, Schupp & Clemente 2010).

METHODOLOGY

In a spring 2013 graduate seminar course, my student Katie told me about her discouraging experience transitioning from private sector dance schools to the university setting and back. Her story, which she will share, provides a foundation for our research.

“Going into college as a dance major from a private school seemed to be a more difficult transition than I had anticipated. Coming from a place of trophies and instant gratification, it was shocking that I would be required to sit in a classroom and watch some lady dance barefoot in a meadow, swaying around like a five-year old. Who was this Isadora Duncan anyway and how did she help improve my technique and growth? The struggle of keeping what I knew to be true and opening up to new explorations was frustrating. I believed I was an educated dancer, yet my exposure to dance in college outweighed my experience thus far. Why didn’t anyone, in my 17 years of dancing, mention that tucking my pelvis, gripping my thighs, and lifting my hip for higher extensions was incorrect?”

“While I continued to work in the private sector throughout college, the lack of context bothered me yet really hit home when I became the artistic director for a private sector dance school. I realized a large portion of my life was once smothered in that lifestyle and mentality - train to compete, compete to win. At the same time, I was observing the lack of acceptance, encouragement, and support for the education and proper training I had gained in college. Additionally there were expectations and pressures by the students, parents, and owners of studios, that when growth is not rapidly obtained, business depreciates. Walking back into the private sector felt foreign, differentiating me from other teachers. There was no link between higher education and private sector dance.”

This was the story that launched our inquiry that focuses on the geographic area where Katie worked. She selected ten settings based on knowledge of those environments; all of the participants involved were close friends, colleagues, and former employers. Once we had approval by our university’s Institutional Review Board to gather personal information, data collection took place from

May 1-June 15, 2013. We used an online survey, which helped us obtain demographic information. Next, Katie scheduled semi-structured, one-on-one interviews to dig deeper into each person’s dance background as well as their reasoning, rational, and responsibilities for working in the field they occupied. Recorded, reviewed, and cross-referenced to each individual survey, our analysis unfolded.

ANALYSIS

The critical discoveries came by combining data gathered with the unspoken evidence of how each owner/instructor truly conducts their classes and place of business. Because of my personal relationships with the participants, I have specialized insight into their actions that an eight-question interview may not necessarily reveal. The interview explored ideas about dance education as well as perceived differences between private sector dance and higher education. Three categories emerged from our data that helped us to observe the varied educational philosophies guiding private sector dance schools. We created these categories by holistically combining all data collected from the online surveys and interviews to reveal specific patterns of similarity. The three areas of emphasis were comprehensive education, which involves the most contexting, business/competition, and personal growth.

Two of the ten people interviewed were committed to contextualizing dance training within their classes. Mary, in her early 50’s was once just a dance mom. Now studio owner, by default, she relies on the education of her teachers to cultivate well-rounded dancers in not only technique but also contexting information to integrate learning. Mary expresses the “importance of knowing where something comes from advances skill/talent, and that students benefit at a young age with this information, enabling the transition to higher education.” Mary’s principal teacher, Heidi who has a degree in higher education, believes “it is imperative for a dancer to be well rounded in both experience of the physical and knowledge in the history.” Janis, who is the director of a junior college dance department where she is fully exercising her BFA in dance and MFA in education, specifically curriculum writing, calls comprehensive education, “the ugly twin” suggesting that training the body

physically to achieve an aesthetic is considered the “outside in” where contextualizing what you are doing is the “inside out” and the bridge is in the “meshing of the two.”

Ranked the strongest category, six of the interviewees view the business side of dance their main concern. One participant, Ralph, who’s training stopped after junior college, is now running a high school dance team, along with being the artistic director of a private sector dance school. He states, “The progression of my students and my personal career relies solely on winning at competitions. In order to make money and elevate my economic status I have to stay in the private sector.” Curtis is co-director of a college dance team and argues that “the dancers need to be robots, all look the same, in order to win, that is the whole point.” The majority of people who fall into this category, feel the pressure to keep their doors open with today’s economy, where the parents want to see instant results and tangible outcomes. Some recognize contextualizing information is vital to their students, especially those going into higher education yet struggle to include this instruction in the schedule. Marisa who received her BFA in dance, grew up in a competitive studio, and found growth from her years in higher education. She wanted to grow a non-competitive school yet “fell into the pressure to compete to keep her doors open.”

All participants mentioned personal growth as a part of their focus in teaching and/or running a school, revealing that life lessons through dance are important to the studio, owner, and/or teachers. However two interviewees found this area to be most meaningful and base their pedagogical methods around individual growth. Todd is a teacher and director at a private sector school. Because his focus is to “foster evolving human beings through dance” and to ensure that “life lessons are being learned,” he doesn’t fall to pressure of parents or the studio to win. Katherine, the director of a high school dance program, is another participant whose significance as a teacher is to offer a journey for her students in finding “their true human expression in movement.” Katherine’s students, who are actively involved in competitions through their private schools, sees the disconnect that happens when they arrive in her classroom wanting to “execute a ‘trick’ instead of

realizing how that movement affects their body.” She continues to express her passion in showing her students proper body alignment, and somatic awareness in dance, important contextual frameworks. Her frustrations arise when she witnesses a dancer “having no clue what they are doing” and realizes her role is to show the “human side of movement” where “studios teach logistics.”

CONCLUSION

After analyzing our relatively small data set, we realize that assumptions and lack of awareness about the gap between private sector and higher education may be more perceived than real. While it is not our intent to generalize, there are more similarities connecting the two areas of dance training, so transitioning from one to another does not need to be as big a leap as some people think. The three categories that emerged from our data relate to comparable categories for educating dancers in colleges and universities. For example bachelors and masters programs provide comprehensive education to integrate learning, giving students a diverse skill set that prepares them for various dance careers. Programs that are more conservatory-based reflect the business/competition model. And other college/university dance schools highlight personal growth to develop community-engaged artists to promote social change.

Responsibility for transitioning students from one sector to another, we thought, rests on the backs of the private schools. However, we now realize it’s actually a two-way street, where higher education must also share the role of equipping their students with pedagogical tools to contextualize experiences and thrive in the private sector. A partnership model, which was alluded to earlier in the literature review, offers a fluid continuum especially important for students encountering unfamiliar situations, like going from the private sector to higher education. No doubt curricular changes that facilitate contexting for students in varied sectors will help create a more seamless shift. Further by acknowledging differences in dance backgrounds, “faculty can help students transition from competitive dance training to postsecondary settings while also laying the groundwork for their future growth as dance artists” (Schupp & Clemente 2010). Partnerships may include collaboration between faculty and students

in both sectors through classes and performances, which builds creative communities. After this research, we observe that greater focus on the process of contextualizing to discover connections about oneself, each other, dance, and our world, is the direction our field must go. Additional research about the role of contextualization also may help conflate either/or binaries to discourage categorization and differentiation, leading to animosity between differing philosophies. We're all responsible to carry the legacy of dance, which begins by honoring the goals of each school within the varied dance sectors, shaped by their respective communities.

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BIOGRAPHIES

Katie Chilton, MFA, from San Diego, Ca., is an MFA candidate at Arizona State University, also earning a Socially Engaged Art Practices Certification. She received her BA in Dance Performance and Choreography from California State University Fullerton. Throughout San Diego, Katie has performed as an apprentice with The PGK Project Dance Company, along with performing in San Francisco with Michael Mayes Dance Company. She has taught in numerous private sector dance schools throughout the United States and internationally as well as judged competitions and auditions for various companies, schools, and teams. Currently, she is focusing on community dance and is involved with the Mesa Arts Center intergenerational creative curriculum, co-creating dance classes for varied demographics. She also choreographs and participates in Spark! Creative Festival for the Performing Arts. Katie also is developing a partnership with Herrera Elementary School for her thesis research.

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Dr. Pegge Vissicaro, PhD, since 1983 has been contributing to Arizona State University's School of Dance as a movement artist, dance maker, curriculum developer, educator, researcher, and community leader. She facilitates courses for undergraduate and graduate students in movement, creative, and ethnographic practices. Vissicaro is a Fulbright Scholar and Specialist, directs her

company terradance®, and is president of Cross-Cultural Dance Resources. Publications include her widely distributed text, *Studying Dance Cultures around the World*, a chapter in 2013 book, *Age and Dancing*, articles in the peer-reviewed journals *Ethnic Studies Review*, *Australia New Zealand Dance Research Society*, *Multimedia Tools and Applications*, and *The Review of Human Factor Studies* as well as numerous contributions to the *Foundation for Community Dance* magazine, *Animated*. Vissicaro has presented papers and lectures, taught master classes and conducted residencies in Ireland, Korea, Scotland, Portugal, France, Brazil, Canada, and throughout the United States.

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Teaching Strategies for First Year Dance History Seminar

Trudy Cobb Dennard, MFA and Sandra M. Perez, MA, CMA

ABSTRACT

The goals of this university's Freshman Seminar courses are to introduce the student to college level reading, writing and research in the digital library from an interdisciplinary perspective. Most students enter the academy with limited knowledge of US or international history and still less about the history of dance and the object of a seminar is to get students to interact and discuss content. By semester's end, each student is to submit an annotated, ten-page research essay and present an oral presentation, thus sharing information of interest with their peers. The challenge has been to develop an interdisciplinary, undergraduate research course that engages first year students in seminar format on topics, which they lack familiarity, while ensuring rigor.

The university's desire is to emphasize the importance of interdisciplinarity as an introduction to the academy and of the realities of a graduates' future work environment where they will interact with individuals from a variety of disciplines. Therefore students are not allowed to count the freshman seminar credits toward their intended major and most are encouraged to take a course in a different department to enhance their cross-disciplinary awareness, one of the goals of the first year seminar. Thus the amount of prior knowledge about the world of dance or the primary topic of any of the seminars is further decreased in the enrollees.

How is substantive information imparted in the interactive model that is fundamental to a seminar? How can one engage the student and ensure the quality of the learning experience? Since the roll out of the first year seminar, faculty across the university have experimented with the balance between disciplinary content and the elements of collegiate research and writing. The introduction of the first year seminar has increased faculty development through teaching enrichment. Seminar faculty attended workshops to learn how to strike a balance in the classroom and leverage the amount of support they provide towards writing across the curriculum. Models of reading response assignments, video viewing response assignments and scaffolding research assignments from the perspective of promoting student success will be discussed.

In 2011 Towson University implemented the new University Core Curriculum following university-wide approval of the recommendations made by the General Education Review Committee. The committee proposed several changes to the former General Education Curriculum, one major change being that all entering first year students enroll in and pass the Towson Freshman Seminar.

The goals of the university's Freshman Seminar courses are to introduce the student to college level reading, writing and research in the digital library from an interdisciplinary perspective. Most students enter the academy with limited knowledge of US or international history and still less about the history of dance, while the object of a seminar is to get students to interact and discuss

content. By semester's end, each student is to submit an annotated, ten page research essay, complete a group project and present an oral presentation, thus sharing information of interest with their peers. The challenge has been to develop an interdisciplinary, undergraduate research course that engages first year students in seminar format on topics, which they lack familiarity, while ensuring rigor.

The university's desire is to emphasize the importance of interdisciplinarity as an introduction to the academy and of the realities of a graduates' future work environment where they will interact with individuals from a variety of disciplines. Therefore students are not allowed to count the freshman seminar credits toward their intended

major and most are encouraged to take a course in a different department to enhance their cross-disciplinary awareness, one of the goals of the first year seminar. Thus the amount of prior knowledge about the world of dance or the primary topic of many of the seminars is further decreased in the enrollees. There was also a promise of funding to support this new academic endeavor, now two provosts later Towson University is in the third year of the new Core Curriculum with additional funding and support becoming apparent.

Associate Professors Sandra Perez and Trudy Cobb Dennard are teaching two freshman seminar courses offered by the Department of Dance and have found strategies to meet the challenges of delivering the required components of our courses to first year students. We are teaching on topics that most first year students have little or no foundational preparation and this is an audience that is under-prepared for the rigors of an interactive seminar course.

Technology and online resources serve to enhance the courses and to provide easy access to students who are assumed to be technologically savvy. This is not always the case. Blackboard is used to house information regarding the syllabus, itinerary, assignments, grades and other relevant topic information. Students however are often uninformed as to its use and need to be taught how to access and negotiate the site. This provides a container for essential information and if used properly can reduce students' questions regarding day to day activities in the course and assignments. In addition writing a clear syllabus that addresses the learning goals for the course and how the assignments align with these proves helpful in making content meaningful for the student. A clear connection as to why they are learning a topic or doing a specific assignment serves to motivate them and provide clarity in course objectives thus facilitating knowledge acquisition more readily. Posting the course itinerary helps students to organize their study time and plot their assignment due dates. Grading in a timely manner and also posting on Blackboard is equally helpful. Students are informed when they are falling behind or as the case may be doing well thus boosting their sometimes fragile, freshman self-esteem. Class

discussions can also be posted online as well as video viewing assignments thus providing additional time for course study when not in class and more time for face-to-face interaction during class meetings. Learning to interact with their peers and explore relevant topics in class allows for peer learning communities to thrive.

African American Contributions to the Arts in the 20th Century is described in the university catalog as "exploration of the contributions by African Americans to various artistic disciplines in the 20th Century - Core Category Fundamentals: Towson Seminar Lower Division." The course was written by the Department of Dance to be open to all disciplines in the College of Fine Arts and Communication, thus far dance faculty have been the only instructors of record for the course. As taught by Cobb Dennard, the course looks at the arts through the lenses of the Great Migration, the Harlem Renaissance/New Negro Movement, and the Civil Rights Movement with a focus on dance. Students are reminded of the history of slavery in the country through discussions, film clips and demonstrations, some participatory, of the Ring Shout, the ban on drumming, the Cake Walk, and the Minstrelsy Period.

In fall 2013, Cobb Dennard tried a new approach to her fourth semester of teaching the course; electing to use the film, *Lee Daniel's The Butler*, as a launching point for discussions throughout the semester. Class discussions, assignments and reports should reference information learned through the film whenever possible. Students were required to view the film by September 9, 2013 and complete a set of response questions on the Blackboard course website for discussion in class. The film covers family, social and political factors, popular culture and the arts in a manner that is very accessible to the first year college student. The students are asked to make connections and references in, through, about, out of and/or back into the film during the semester. Students engage in discussions and presentations on artists in all fields, supported by video clips, audio clips, improvisations and a variety of readings.

Body Image Through History is described as "a survey of attitudes toward the human body in different fields, eras, and cultures". As taught by

Sandra Perez this course defines body image and what factors affect its quality in individuals and the society as a whole. Students explore their own body image and that of their peers while viewing it through the art of dance, poetry, advertising and other art forms. Students are able to make connections with how the development of body image reflects the society in which we live and are encouraged to find ways of combatting the unattainable body image so often portrayed in the media and artistic mediums such as film or even classical ballet. Movement sessions in somatic techniques and personal stress reduction also help the student to find ways of coping with the stresses of college life which many struggle with as incoming freshmen and that often ultimately affect their body image. A broad history of dance as it is reflected through body image is also covered thus giving the student a clearer perspective of the aesthetics of dance as related to the body.

Students enrolled in the African American's in the Arts seminar review the influence of Minstrelsy on African American Art and Dance on popular cultural throughout the 20th Century. As we march across the century we discuss the humiliation associated with having to darken your dark skin to perform on the minstrel stage. Students compared this to being "invisible", as mentioned in *The Butler*. Discussions of the requirements of the performers to be fair-skinned, short and young (especially the females) to work in the uptown clubs during the Harlem Renaissance compared the requirements of the Minstrel stage. This is one of the similarities in the content with the seminar on The Body. Students have the opportunity to research dance artists and other artists of their choice across the visual, performing, literary, and media arts. In their research students are asked to discover the challenges experienced by their artists and how they overcame these hardships.

There are similarities in the delivery of these two seminars. Both professors teach essential writing skills such as outlining, summarizing and compare and contrasting by scaffolding them into the course content assignments that are aligned with reading assignments both in books and scholarly articles. Several writing workshop days are also embedded into the course where students work in

small groups to practice these essential skills before completing a more formal research paper, another course learning goal.

In Cobb Dennard's course students complete two research projects and are provided with a list of queries to help them begin their search for information on their topics which include a dance artist and a non-dance artist. The research projects cover 1900-1949 and 1950-1999. Peer learning is encouraged throughout the semester in response to the Towson Seminar goal to "Participate responsibly and effectively in group efforts to address and solve problems, where appropriate within the course format". Therefore group presentations are assigned in both seminars. Perez assigns a midterm project regarding taking a position on two films that were studied. This helps the class to unify as a whole by getting to know each other and readies them for the research paper by leading the students into the process of analysis, starting with what others say and forming personal opinions that can be backed up by scholarly sources. In addition this helps them to see the difference between a report and a research paper with a thesis that must be supported. For continuity, groups for the final project were determined by Cobb Dennard, based upon relevant experience, genre, timeframe, locations, and/or mentors.

The teaching of the Towson University Freshman Seminar is now supported by the Research Librarians who organize workshops for new and continuing faculty offering this course. Faculty members from departments across the university and at various stages of their academic careers attend these workshops in order to provide the best experience possible. Through a series of library sessions directed by the Performing Arts Librarian, students are taught to understand the definition of plagiarism and encouraged to seek help when necessary to avoid making mistakes. Types of sources, research and scholarly writing are also covered with a strong emphasis on proper citation. Students are taught to negotiate the library both online and in person and holding a real book and reading it is required.

It is a pleasure to have a departmental colleague with whom to discuss and share strategies for delivery of this course.

Core Course Goals -TU Seminar Lower Level: In this course you will...

1. Prepare and present a compelling substantive interpretation, argument, and/or analysis of a problem or issue in a research paper.
2. Gather and use academic resources effectively and according to the standards and rules of academic integrity in formulating and presenting a substantive interpretation, argument, and/or analysis of a problem or issue.
3. Understand and evaluate the nature and possible causes and implications of events, behavior, problems, and issues from an informed and intellectually balanced perspective.
4. Connect concepts and empirical evidence in logically coherent, valid, and compelling ways.
5. Understand and appreciate social and cultural differences among individuals, groups, and societies and to engage and learn from others with different backgrounds and perspectives in constructive ways, when appropriate to the topic.
6. Participate responsibly and effectively in group efforts to address and solve problems, where appropriate within the course format.

BIOGRAPHIES

Trudy Cobb Dennard, MFA, Associate Professor of Dance joined Towson University as Associate Dean of the College of Fine Arts and Communication in 2004. She earned her MFA at the University of Michigan and has studied many styles

and techniques of dance including Dunham technique, jazz dance, African dance and African-American dance styles. She has been a faculty member and/or guest artist at SUNY Binghamton, Memphis State University, SUNY Brockport, Arizona State University, Wayne State University, Western Michigan University and University of Delaware. She has collaborated with a wealth of other artists, has directed and choreographed musicals, and received grants to support her choreography and research. In addition to choreography, she presents workshops on arts leadership and dance technique. Her research in dance history focuses on African Americans in the field. She has also served the dance education community as an accreditation site visitor for NASD.

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Sandra Perez, MA, CMA is currently an Associate Professor of Dance at Towson University where she co-directs the Dance Certification program, teaches pedagogy, ballet and composition. Upon receiving her Masters from the University of Colorado at Boulder, Sandra joined the faculty of the University of Maryland at College Park and became a soloist with Maryland Dance Theater. Ms. Perez danced lead roles working with such choreographers as Anna Sokolow, Murray Louis and Lar Lubovitch. Professor Perez has been on the dance faculty of numerous institutions of education including George Mason University, Montgomery College, Academy of the Maryland Youth Ballet, James Hubert Blake High School and the Cecchetti Council of America. Perez's holds the Advanced Professional teaching certificate and is a Certified Movement Analyst through the Laban/Bartenieff Institute of Movement Studies. Sandra's teaching expertise ranges from classical ballet technique to creative dance for children. Ms Perez's holds the Advanced Professional teaching certificate and is a Certified Movement Analyst through the Laban/Bartenieff Institute of Movement Studies.

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Panel

Teachers' Reflections Following Completion of NDEO's PTSDA Online Course

Panel Moderator and Developer: Patricia Cohen, MA, RDE

Panelists: Eileen Houghton-Hebron, BA, Alison Shervé Kolinski, BA, Sonya Monts, BA

ABSTRACT

The following summaries were submitted by each of the panelists.

Patricia Cohen, Panel Moderator and Developer

In January 2012, NDEO launched the Online Professional Development Institute (OPDI) to benefit dance educators, teaching artists and administrators working in private studios and schools of dance, community and cultural centers, higher education, and K-12 education who seek professional development. A vision of NDEO's Founding Executive Director, Jane Bonbright, the online, interactive courses were developed to appeal to professionals' desire to enhance their knowledge and teaching skills through self-motivated coursework in areas including pedagogy, history, assessment, integrated arts and research. The OPDI was envisioned as accessible, affordable, inclusive for all dance educators regardless of level of formal education, learning environment, genre of dance, and comprised of highest quality education in dance as art.

The Professional Teaching Standards for Dance Arts (PTSDA) provides industry standards for dance educators, describes the criteria expected of master dance educators teaching three or more years in the field, and addresses domains of knowledge that are necessary to provide an optimal learning experience for all students, regardless of learning environment or genre of dance. The Spring 2012 pilot inaugural course of the OPDI was the PTSDA, which lead participants to a thorough understanding of the eight teaching standards, and development of individual online teaching portfolios. Participant surveys and commentary resulted in revisions to the subsequently offered PTSDA courses. In this panel presentation, three graduates of the first two PTSDA courses reflected on their experiences (their reports follow), including a deepened awareness of the standards' complexity, subsequent changes in their teaching strategies, new perspectives on interactions with professional colleagues and local communities, courageous (for some) use of web technology, and networking with fellow students through online discussion and commentary. The three panelists, who represent private sector, K-12, and post-secondary education, were graduates of the first two PTSDA courses. I was the panel moderator as well as the PTSDA course instructor. We explored the various reasons these dance educators enrolled in the course, their conceptions of standards prior to and upon completion of the course, the nature of student-instructor interactions via the online Sakai platform, personal and professional challenges incurred and met, and ultimately, benefits of completing the course. The potential impact of the PTSDA course on the field of dance education included accountability, validation of or changes in teaching strategies, ongoing education across sectors, increased awareness of PTSDA among educators, teaching artists and administrators, enhanced networking with colleagues, increases participation in the field as scholars and educators, increased community involvement, and finally, facilitation of application to the National Registry of Dance Educators. In actuality, the course benefits participants in that it addresses all facets of the art and craft of teaching, deepens understanding of the Standards, provides tools for enhanced teaching, establishes criteria for mastery as dance educators, increases reflectiveness of one's teaching philosophy and approaches, enhances ability to use web-

based technology, promotes networking with cohort participants, benefits our students and encourages peer support.

Not all students completed the PTSDA course because of time constraints, both professional and personal, the virtual nature of online courses, which were unfamiliar & intimidating to some, and lack of sufficient prior knowledge. As a result, the most salient revisions to the PTSDA course were separation of distinct Introductory PTSDA and Portfolio courses; development of transitional courses in assessment, pedagogy, developmental domains and elements of movement; and development of an Independent Study option.

Alison Shervé Kolinski, represents K-12 on our panel.

Why I took the OPDI - PTSDA Course: I have worked with some great choreographers and dance teachers and have a good amount of professional performing experience to my credit. I so enjoy passing on that knowledge and experience to my students. Getting a little older and thinking about my value as a teacher and what I can still bring to my students, I asked myself if that was enough?

I saw myself more as a dance teacher than a dance educator. Nothing wrong with being a dance teacher, I was raised by a great ballet teacher. But I am in an highly academic setting and I wanted to enhance my knowledge and years of dance experience and translate that into my teaching. I have a BFA in Dance Performance, but I never went to college to learn how to teach dance. My colleague and I were looking for courses to take and OPDI popped up on our computers at the same time!

The O for Online-scared me! The PD for Professional Development-intrigued me. I had little feeling for the I-Institute! The entire PTSDA-Professional Teaching Standards for Dance Arts was exactly what I was looking for. As I get older still, I am beginning to be limited with floorwork, jumping and sadly-grand jetes. I asked myself how can I best teach my students without always having to demonstrate. PTSDA with its professional standards came at the right time. These contrasting videos show: Before - Uninterested, bored students. After - Engaged, beautiful young dancers. Truly I jest in the video as if I were a boring, inadequate teacher. I had a good deal to offer before but now, I have more!

Conceptions Prior to the Course: I thought the course would provide me with a standardized curriculum. For example, all 6th graders should know grapevine, jazz run, chasse. All 10th graders should be able to know the choreographic forms or the anatomy of the body. I thought the course would provide me with reading material, or dance journals to help keep me current with the new dance trends.

Upon completion of the course: The course made me think about my personal teaching philosophies and how to best educate my students through a variety of standards. All 8 Standards were extremely valuable but I'd like to comment on a few specific ones:

- Standard 3 - The Content of Dance: In my classroom, I had already implemented many of the ideas put forth; teaching about safe health practices, always using appropriate terminology, historical significance and origins of each dance genre. What I began to do more of was give the students a voice. We viewed "Polka" by Mark Morris as one of the suggested videos from the course. I then pursued a discussion afterwards that was eye opening. I realized that I had never heard Diane or Molly speak. My dancers were intelligent, provocative, inspired young people.
- Standard 4 - Learning Environments: In this standard, we described our dance studio and surrounding space and then came up with a Facility Wish List. Back in August there was an NDEO email correspondence about A New Dance Studio, which was a direct outreach of the PTSDA standard.
- Standard 5 - Instructional Resources & Strategies: Because students learn in many different ways, it is important that we present them with different strategies, hoping that one of the approaches will resonate with them. I learned to evaluate how I approach teaching using a variety of different strategies.
- Standard 6 - Collaboration with Colleagues: This course connected me with NDEO, which is a very cool organization.

Any Issues? The Online aspect was frightening for me. I was always belligerently proud to use a phrase like, “Oh, I’m a creative type, I don’t need to become technologically savvy.” I now feel more comfortable, not completely, but more willing to try the new technologies. With a very busy work schedule, finding the time during the week to complete the homework was difficult.

Subsequent changes in teaching strategies:

- I Involve the students more in the way the class unfolds
- I use technology to show some pretty awesome videos
- I have reevaluated my process and enjoyed making changes
- I continue to think about and analyze my teaching pedagogy. Love that word.
- I hear the students voices through critique and analysis of their work, the work of their peers and of professional companies.

“New Beginnings:” I was inspired by 9/11 and the rebuilding of the Freedom Tower. We will be hearing from my students after they viewed the ballet.

In closing, when I presented my first draft to Pat Cohen, she said that the audience was going to think that she bribed me to say all of these nice things about the course. I have sincerely enjoyed the entire process and look forward to another online course in my future.

Sonya Monts, represents the private sector on our panel.

NDEO’s Professional Teaching Standards for Dance Arts (PTSDA) online course is applicable not only to teaching, but also to the business of running private school of dance. The course helps a studio owner to develop a teaching philosophy (Standard 1), to find strengths and weaknesses in the physical studio space through video documentation (Standard 4) and to guide the studio owner in building a resource library (Standard 5). For Standard 3, “The Content of Dance”, studio owners are assigned to document their teaching on video, which can be a very exciting process for students in a private studio and in turn can make a positive impression on the parents of those students. These videos documenting teaching practices also help with learning how to work with student’s abilities and levels (Standard 2) and assessment of students within a private school of dance (Standard 8). In addition, the online course provides the studio owner with numerous opportunities for collaborating and networking with other NDEO members (Standard 6) through an online discussion board. Assignments in the online course encourage private studio owners to work with others in the community to “integrate state and community resources to enhance the dance program” (Standard 7). This particular assignment has the possibility of leading to grant monies or additional teaching opportunities for the private studio owner. The OPDI courses can be used by private studio owners as a marketing tool by displaying certificates of completion inside the studio space and by listing a teacher’s completed courses on marketing materials to show the teacher’s commitment to continued professional development.

Eileen Hebron, represents post-secondary education on our panel.

First of all, I was honored to join the other woman who served on this panel, especially Pat Cohen. Meeting Pat and the other teachers, Sonya and Alison, only solidified how deep a teacher’s heart is. Having the opportunity to reflect on the course along with everyone in the room was a first time experience. Having the opportunity to speak of something I am passionate about makes all the difference. I used to speak only of ballet, and now I speak of dance education with the same zeal. I realized how grateful I am to the woman who had the courage, integrity, and where with all, to start the NDEO, and to Jane Bonbright, who gave birth to the whole idea of OPDI.

Secondly, I never expected several other women to personally find me at other events during the course of the weekend just to tell me, “thank you, for sharing your story.” They also said it empowered them to make a move for themselves and also suggest to some other dance educators they are fond of, who work for them. They

could see how it was just the thing they needed. It was inspiring to me that this course has impact in ways I never even imagined.

Finally, I felt an instant bond to Pat Cohen, and I appreciated all her mentoring and advice to assist me in feeling at home, at my first convention. I enjoyed being amongst so many educators with a common passion. I found that when I was sitting in on other sessions, when appropriate I could promote this course to others, due to the fact that I know it has changed my prospective on dance and education. I was noticing people segregating in their minds instead of integrating, when it comes to accepting new ways of communicating dance. One older teacher said, “I still have teacher who says, Oh No, I do not use Laban, I am strictly ballet,” It was in a critical tone. I had to say, it is probably only because they are uneducated in the other forms of movement and if they were to take some of the courses, they might recognize ways they could integrate. Most of all I learned Integration is the wave of the future and if we are going to fully engage our students for a future in dance we need to do this ourselves as teachers.

BIOGRAPHIES

Patricia G. Cohen, MA, RDE, is a faculty member in the NYU/Steinhardt Dance Education Program and academic advisor for the NYU/ABT Masters Degree Program with ABT Ballet Pedagogy, and serves on the faculty of the Fine and Performing Arts Department at Iona College in New Rochelle, NY. She is a Master Registered Dance Educator accredited by the National Registry of Dance Educators. Pat participated in development and revisions of NDEO’s online PTSDA and transitional courses. She was a contributing writer and co-editor with Elsa Posey of a special topics issue of the Journal of Dance Education devoted to dance in the private sector. She has presented internationally and nationally at daCi and Corps-de-Ballet International conferences. She is active in UNITY, an organization that brings together dance and dance-related communities. Pat serves as Treasurer on the NDEO Board of Directors. She is the recipient of the 2011 NDEO Leadership Award.

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Eileen Houghton-Hebron, BA. A full time professor in classical ballet at Palm Beach Atlantic University, Eileen holds certification in ABT’s National Training Curriculum. She has staged numerous classical ballets for the students in PBA’s performing ensemble, many of whom have gone on to perform and teach internationally. Eileen received advanced ballet training at SAB on full scholarship, where she participated in the NYCB’s Educational Outreach Lecture Demonstrations and danced principal roles in the school’s workshop performances. Chosen by Mikhail Baryshnikov, she danced professionally with American Ballet Theatre. A three page article in the 2010 spring issue of Dance Magazine featured Eileen’s solutions to common problems in the studio, with photographs of her students at PBA. She is a member of the Screen Actors Guild. Television credits include: “Live at the Metropolitan Opera House,” and the award winning Frederick Wiseman documentary, “Ballet,” which aired on PBS in 1993.

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Alison Shervé Kolinski, BA. At seven, Alison knew she wanted to dance. She possessed a thirst and a passion for the learning process and eventually for the performance itself. This led to a rich, rewarding, and fulfilling career dancing in ballet companies, on Broadway, and in film and on television. At 35, while performing in the Broadway show, “42nd Street,” Alison went back to college and completed her BA degree in psychology. After two years, she realized that she didn’t have to leave the world of dance; she needed to dance more. In 1996, she accepted the opportunity to choreograph a production of “42nd Street” at The Horace Mann School in Bronx, New York, which introduced her to a rewarding second career as a dance teacher. Alison won the prestigious

David and Tina Bellet Teaching Excellence Award in 2006 and holds the Susan and Peter Schweitzer Chair in Theatre/Dance.

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Sonya Monts, BA, is the owner and instructor at The Dancer's Extension, a private studio in Saluda, North Carolina. She teaches ballet, pointe, jazz, contemporary, preschool creative movement and adult dance fitness. She is a 1994 graduate of Columbia College, with a Magna Cum Laude and Cum Honore Bachelor of Arts degree. She has over 30 years of experience in dance, including countless community benefit performances and two local Miss America Preliminary Titles. She has over 15 years experience in dance education, including solo and group choreography, children's workshops within the public school and library systems, and liturgical dance within The United Methodist Church. Sonya is a chapter sponsor for the NHSDA and is mentoring eight students towards induction. She is currently enrolled in her third course through the OPDI.

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Digging Deeper: Guiding Novice Teachers Below the Surface

Robin Collen, PhD

ABSTRACT

In this research I asked myself the question: What teaching methods will help undergraduate dance pedagogy students (a) uncover the depth of information and learning potential in each moment of their teaching and (b) focus their teaching to elicit, in their own students, a greater understanding of both physical facility and intellectual understanding of the principles underlying their movement?

In my undergraduate dance pedagogy course I asked students the following questions:

1. What is important about teaching that particular movement or movement sequence?
2. What else, besides your students' achieving the replication of your movement, can you teach them?

In this paper I describe the evolution and trajectory of my students' pedagogical knowledge and application, over the span of a semester. Included are students' reflections on their evolving perceptions of (a) what there is to teach, and (b) how many inroads there are to teach it.

INTRODUCTION

I taught a dance pedagogy course for the first time during spring semester 2013. Before discussing the course I would like to provide you with some background about where I teach. I am in the Department of Theatre and Dance at the State University of New York in Potsdam. It is a small liberal arts public college with an undergraduate enrollment of less than 4000, and approximately 300 graduate students. In the mid-1980s—under the leadership of K. Wright Dunkley, Sherrie Barr, and Diane DeFries, a Bachelor of Arts in Dance was established on the pedagogical foundation of integrating Labanotation and Laban Theory into all courses. Currently, an introductory course in Laban Movement Analysis is required of majors, and Laban Theory is integrated into much of the work of the department, but the Dance Major has moved away from a focus in Labanotation.

Currently there are 30 dance majors and 16 dance minors. Many students choose SUNY Potsdam to study dance because dance is one of a number of their interests, and the campus supports multidisciplinary study; students are encouraged to major and minor in multiple areas. Many of our students want to teach dance, or open their own dance studios. Even the students, who believe they

only want to perform, recognize that being able to teach, as well, would be an asset. One other pedagogy course in the dance program educates students to use movement in the elementary school classroom to teach subjects such as social studies, science, and math. And while my upper division dance pedagogy course—presumably originally designed to focus on more mature populations in studio and college settings—has been on the books since the inception of the Dance Major, it had dropped off the scheduling radar well before 1998 when I arrived. This was likely due to issues of faculty workload and curricular priorities. We are currently developing a Bachelor of Science. This degree will enable us to require a greater number of credit hours, and a course in dance pedagogy will be a requirement.

Throughout the development of the course I received numerous motivating ideas from Sharon Oberst and William Evans. Ms. Oberst is Professor of Dance in the Department of Theatre and Dance at Western Oregon University; William Evans is a Visiting Professor and Guest Artist in the Department of Dance at the State University of New York at Brockport. Also, a number of books were particularly useful. Jan Erkert's *Harnessing the Wind* (Erkert 2003) directly led to many specific

teaching assignments. I gained important guidance in anatomy, conditioning, and somatics through Julie Brodie and Elin Lobel's *Dance and Somatics* (Brodie and Lobel 2012), Karen Clippinger's *Dance Anatomy and Kinesiology* (Clippinger 2006), Irene Dowd's *Taking Root to Fly* (Dowd 1995), Jacqui Greene Haas' *Dance Anatomy* (Haas 2010), and Jennifer Salk's DVD *Experiential Anatomy* (Salk 2010).

STUDENT BACKGROUNDS

I had 3 students in the course. Morgan and Ashley were graduating seniors and Laneise was a junior. They were all very competent dance technicians but their skills in explaining the how and why of dance technique were minimal. During the first class session I learned that their experiences and interests in teaching varied. Morgan had taught kindergarteners through 3rd graders in a summer camp, and high school students in an after school program. She described herself as a very quick person who wanted to learn how to slow down when teaching, and to trust that she could teach a class without having to over-prepare for it; she wanted to be able to stop during a class period and speak about what she was teaching, and inspire her students. Ashley had assisted in teaching jazz, ballet, tap, and lyrical dance to young children and teens in her hometown studio. She hoped to become more confident, comfortable, and less anxious about teaching. She too wanted to slow down, to keep the students' interest, and be able to explain to students how and why they should move and breathe in order to prevent injury. Laneise described feeling overwhelmed when teaching dance to 8 -14 year olds at a summer camp. She wanted to overcome her fear of standing up in front of people, and be able to include improvisation and other creative activities within a technique class. None of the 3 was sure she actually wanted to be a teacher, but they all felt the course would be a useful experience.

DANCE ANCESTORS

I felt it was important to have each of them pay homage to—using Jan Erkert's term—their “dance ancestors” (Erkert 2003, 3-7), writing in their journals about a favorite teacher, and what values they share with that teacher. They described these teachers in a variety of ways including: powerful and confident, being specific when giving corrections,

using variations of vocal energy rather than being monotone, demonstrating professionalism, having a versatility of styles, being intelligent, and wanting students to do their best. We were able to reference back to these dance ancestors throughout the semester. For example, I might ask if a student's way of giving a particular correction was reminiscent of her former teacher.

ECSTATIC PRESENCE

Students were assigned to observe a dance class while simultaneously taking the class, and to write in their journals afterwards about one deeply felt heightened moment of sensation—what Erkert terms “ecstatic presence” (Erkert 2003, 11-17). They wrote about when it occurred, why the moment was important, and if the teacher did anything to enhance this moment. Each student was excited to share an experience, whether it was in a moment of stillness or in an energetic aerial movement. They were particularly fascinated by the fact that, even though they had been having moments of ecstatic presence during their years of dance study, they previously had no name for it. Now, as teachers, they would seek to create learning environments where their own students could experience these moments. This was probably my students' first encounter in the class with uncovering the depth of information and learning-potential in each moment of their teaching. Now I could begin asking these questions—which I did numerous times during the semester: “What is important about teaching that movement or movement sequence? And what else, besides students' achieving the replication of movement, can you teach them?” Ecstatic presence may not have been something they could easily describe, but they all agreed that it was necessary in dance, and that it took them far beyond replication of movement.

TEACHING PHILOSOPHY

A semester-long assignment was to develop a teaching philosophy. I printed off a number of written philosophies, easily available on dancers' websites. Students were assigned to take one color of highlighter and highlight areas that struck them as consistent with their current dance teaching philosophy, and take another color and highlight what they did not currently consider part of their philosophy. Students began to see how the way they

think about the body, the mind, and art directly impacts the ways they approach teaching dance.

BEGINNING THE CLASS

The first practical teaching assignment was to teach, in 5 to 8 minutes, a pre-warm-up improvisatory activity. The big question I wanted them to address was: “With what frame of reference do you want your students to begin your class?” Inspired by Erkert (Erkert 2003, 17-18), I assigned one student to choose a number of body parts—head, hands, arms, legs, and torso—and to have her students move each part for 8 counts; then counts were reduced to 4 and 2 and 1. The teacher would call out qualities or sensations such as, “Feel the softness of the skin,” “Be aware of a strong muscular quality,” and “Move the bones of the skeleton, very internally.” Another student was assigned to find a way to instruct her students to move from standing to lying, to standing, using variations of intent such as folding and unfolding the joints, and going from waking to sleeping to waking. Also, students were assigned to precede this physical activity with a quote or statement, which they would read to their students. The goal of this statement was to put students in the intended frame of mind for the activity. The assignment had a number of goals and outcomes. First, students had to accomplish their teaching tasks in a limited period of time: 5-8 minutes. Second, students had to speak their opening words with volume, clarity, and a tone of voice that created the atmosphere for the type of class they were teaching. And third, students were required to have physical clarity as well as verbal clarity to teach the activity.

Through this assignment, students discovered that they had to understand the acoustics of a particular space, and that volume, speaking slowly, and something as seemingly obvious as directly facing the class while giving directions, can all impact learning. They realized that, in the beginning stages of learning to teach, it is a good idea to time oneself while practicing giving instructions—otherwise, time runs out, or else there is time left over that one is not prepared to fill. And finally, students learned that a teacher has much influence over the tone of a class session by the way she begins the class.

THREE PRINCIPLES AND STRATEGIES FOR TEACHING

Jan Erkert writes, “Technique is not about *getting* the movement combinations; it is about what the combinations or exercises can teach us. The movement sequences are the vehicle, not an end goal. It is important to ask, ‘What principle is being taught, and is it threaded into the class?’” (2003, 29). Erkert’s principles are based on Benjamin Bloom’s taxonomy of learning domains—physical, mental, and emotional—or psychomotor, cognitive, and affective (Bloom 1956, Dave 1975, & Krathwohl et al 1973). A teacher’s job includes helping students create connections between the physical, mental, and emotional. A physical principle and skill involves doing movement, including rhythmic patterns, proper alignment, and locomotor actions. A mental principle and skill involves knowing information, such as recognizing developmental patterns, distinguishing the curves of the spinal column, and understanding the difference between using the superficial and deep abdominal muscles. An emotional principle and skill involves feelings, moving with confidence, imbuing the character one is dancing with a particular dramatic inner life, and releasing fear when performing (Erkert 2003, 30).

In class we discussed these principles and the fact that any singular class session could focus on just one principle—and the number of possible principles is limitless. Focusing on one principle per class can give the teacher and students clarity, and take the students more deeply into their dancing—well beyond replicating steps. I assigned students to come up with an illustration of each of the 3 principles, for example: (a) spinal alignment during a plié for physical, (b) understanding the cervical, thoracic, and lumbar curves of the spine for mental, and (c) moving with confidence for emotional. They then had to develop 3 different strategies for addressing each principle. One student, whose emotional principle was moving with confidence, also factored in different levels of dance experience for her teaching strategies. For beginners to gain confidence when moving, her strategy was as follows:

1. Students walk through the space with an interior focus, at a moderate pace, keeping their distance from the other dancers.

2. Students add occasional eye contact, then closer proximity, and then a faster pace.

3. Students eventually move swiftly through the space, continually looking at the other dancers, darting in and out of the open spaces and changing directions as they move in close proximity to everyone else.

I appreciated this approach for beginners. It addressed the principle of confidence without relying on dance technique.

APPLYING PRINCIPLES: FLOOR WARM-UP SEQUENCE

I taught the students an 8-minute ongoing floor warm-up sequence. After they learned it, I gave them a clear understanding of all of the principles that I felt were embedded in the sequence, including body-half, successive movement and flexion-extension of the spine, distal initiation, spine rotation, weight release, and breath-use. They now had their most complex teaching assignment yet—to develop their own 5-6 minute floor warm-up sequence that addressed at least 8 of the principles from my sequence. And they needed to use at least one image, and one specific anatomical term or concept to help their students find correct body usage. For example, an image could be *the pelvis is bowl*, and the anatomical concept could be to engage the pelvic floor muscles. They needed to decipher how, in their allotted 20-minute teaching session with their students, they would address their principles, both physically and verbally. Teaching was becoming a more complex web of principles, strategies, verbal presentation, physical demonstration, and timing.

Students had various levels of success with this. I encouraged them to consider cueing with rhythmically descriptive words to give their students added useful information, rather than calling out numbers to beats. For example: “Now flex the spine, bone by bone, body-half, body-half, release the weight” instead of “1 – 2 – 3 – 4 – 5 – 6 – 7 – 8.” Lack of anatomical knowledge became apparent when a student, while teaching, said the quadriceps muscles were the focus of a stretch during a hip flexor lunge stretch. Also, I realized that we needed to work on how to face and mirror our students when we teach. I was pleased to see students demonstrate their abilities to continue to give reminders. This

confirmed that their goals were clear to them. Also, their actual movement material showed commitment. The students had a second round of teaching their sequences with the primary goal of going deeper. I asked them: “How much more could you teach your students in the 20 minutes you have with them?” I reminded them that taking their students deeper was a matter of (a) preparing, in advance, what they wanted to say and do, and (b) the more difficult task of keeping an eye on their students—registering what the students were doing in the moment and finding ways to strengthen and intensify the learning experience.

ANATOMY AND CONDITIONING

In the future a dance science/kinesiology course will be a prerequisite for the pedagogy course. I introduced students to some anatomical information and exercises geared toward conditioning for strength. We explored and discussed the abdominal muscles, trunk extenders, hip flexors, hamstrings, quadriceps, and calf muscles, as well as lordosis and kyphosis (Clippinger 2006). We took this information and worked with a flex band on Pilates-based exercises. We used images developed by Irene Dowd (Dowd 1995) and practiced arching our backs. Using exercises from Jacqui Greene Haas’ (Haas 2010) book we focused on building better jumps by preparing the spine, knees, legs, ankles, and feet. After our conditioning sessions students were required to include aspects of their anatomical and conditioning knowledge into their future teaching assignments.

SOMATICS

I wanted to introduce students to the concept of somatics. Julie Brodie and Elin Lobel’s book was an excellent reference (Brodie and Lobel 2012). Of particular use was their distillation of this field of many approaches to body awareness into 4 fundamental principles: Breath, Sensing, Connectivity, and Initiation. I asked students to consider the question: “How does a teacher create a situation for her students to make changes in movement awareness and habits in a dance class?” I reminded students that to strengthen the impact of movement experiences, attention should be directed to the underlying concept or principle throughout the entire class. If, for example, they chose the somatics principle of breath, the class might start with a brief

breath exploration; then, between dance combinations the teacher could take a minute or two to draw the students' attention to their breath again, and have them notice the quality of the movement of it, asking students: "Can you notice your breath without correcting it?" "Can you maintain awareness of your breath while attending to your dancing?" (Brodie and Lobel 2012, 51).

Let us consider the second somatic principle: Sensing. The kinesthetic sense, or *kinesthesia*, "is our ability to sense position and motion of the body in space" (Brodie and Lobel 2012, 61). Dancers need kinesthetic input for perceiving and modifying movement. Three things to keep in mind when helping students develop their kinesthetic sense are: slow down, stay relaxed, and use less effort (Brodie and Lobel 2012, 71).

I invite you to try an experience while sitting. I would normally do this with students lying on their backs—the goal being to bring awareness to where they are in space, and how they make small adjustments.

Close your eyes and begin feeling those parts of your body that are in contact with the chair, the floor and anything else. Where is your right leg, the back of the heel, lower leg, back of the knee, and thigh? Now, where is each of these areas of your left leg? How much of your pelvis is contacting the chair? Does it feel the same on the right and left sides? What parts of your lumbar spine are in contact with chair? Which parts of the entire spine are in contact with the back of your chair? Feel each vertebra. Which parts of the spine are not in contact with the chair? Do some parts of the spine feel light, heavy, or painful? Do you notice a difference between your two shoulders? Which parts of your arms are contacting something? Notice the placement of your head. Sense the length of the cervical spine? Can you feel the midline of the body from the nose to the pubic bone? Now take a moment and focus on the whole body: Where is it, and how does it feel?

My students had not been exposed to these somatic concepts in their pre-college dance training. Therefore, I was pleasantly surprised with how much they embraced and applied somatic ideas to their teaching in the class.

TOUCH

I introduced students to some research I had done on the use of touch in teaching dance (Collen 2002). I developed a pedagogy of touch that is founded on 3 core constructs, which teachers would do well to take into account in order to use touch effectively.

The Inside/Outside Nature of Dancing and Learning Dance

The first construct is that touch propels one to sense the inner workings of the body. Through interior sensing a dancer is assisted in finding greater clarity of the outside performance of movement—that which is visible to the audience.

Acknowledging Student Narratives

The second construct is that to use touch effectively teachers need to account for a student's background, familial and cultural history, values, inhibitions, prejudices, and aspects of her or his identity. This acknowledgement works in tandem with a teacher's *presence*, energy and personality—all of which compel a student to trust the teacher.

Touching With Intent

The third construct has 3 facets. The first is the idea that the teacher's clarity with how and why s/he uses touch is based on a belief that the primary reason to use touch is to awaken students to sensation so they can make their own choices for change. The second facet is the teacher's recognition of the intimate nature of touch. The third facet is the teacher's working with a clear idea of what movement information s/he hopes to impart.

I led students through a series of touch partnering exercises. One exercise involves a student lying on her back, knees bent. The toucher takes hold of one leg and gently moves it to give the touchee a sense of mobility in the femoral joint. Along with the objective of tension-free mobility in the joint there is a goal of the touchee feeling safe enough to completely relax and not assist or resist. As we work with students, or guide them in student-to-student touch, we need to instruct the toucher to protect the touchee's body—in this case, the knee—giving the touchee a comforting sense of being supported. When my pedagogy students taught their full classes at the end of the semester, they sensitively incorporated hands-on work. This was gratifying.

Planning and Teaching a Complete Class

During class sessions we practiced ways of cuing an accompanist, composing dance phrases, varying spatial organization and orientation, and giving corrections. Eventually it was time for students to decide how they would use what they knew thus far from the course, and plan their own full-length beginning level contemporary dance class. They would teach a 75-minute version of the class to each other and invited guests, and then, after receiving feedback and making alterations, they would teach a 90-minute version of it to an existing class in the department. I assigned them to create the class on paper—a detailed lesson plan—prior to teaching. They first decided on a principle; this would be their goal and theme for the class. The class-plan followed Erkert's suggestion for sequencing (Erkert 2003, 85-88):

A Beginning – An activity to commence the class to set the tone for the entire journey.

A Warm-up –Movements to wake up the major muscle groups and body parts.

Deep Work – Sequences that focus on the deeper and intrinsic muscles through concentrated long stretches, adagios, grand plies and fast footwork.

Movement Combinations—Activities during which dancers attend to skills such as turning, jumping, leaping, and travelling—often in across-the-floor-phrases.

Cool Down – A stretch, or another way for gradually decreasing the intensity of dancing.

Erkert suggests that teachers plot their movement choices for a class on a grid or template using categories such as tempo (fast or slow), levels (floor, standing, air), spatial planes (sagittal, vertical, horizontal), and body part used. This will enable the teacher to recognize, on paper, the dynamic flow of the class and to see if the main goal and principle is actually being addressed throughout the class (Erkert 2003, 88-97).

After the first full class teaching sessions, students received feedback from their peers and me, based on the following questions:

1. What was the teacher's overriding **goal or theme** for the class? Was it clear? Give some examples how she addressed this theme throughout the class through specific movement sequences, verbal descriptions, teaching strategies (such as touch), or other

methods. If the goal or theme were unclear, what would you suggest?

2. Describe how the class content was or was not **appropriate to a beginning level** modern dance class. Provide a few specific examples.
3. Describe an example of a movement exercise that was **sequenced effectively**—the order of actions made sense to you kinesthetically. If there was an exercise that you feel was not sequenced effectively, describe that, too.
4. Were you **warmed up** and prepared to safely do what was asked? Give an example of how the teacher prepared you for something. If you felt unprepared, what could the teacher have done differently to prepare you?
5. Was the teacher **prepared**? Describe how she was or was not prepared to teach the class.
6. For a class of this length (60-75 minutes or 90-110 minutes) was the **pacing** successful? Did you have ample time to explore each aspect of class? Was too little or too much time spent on particular activities? Did too much talking have a negative affect on pacing?
7. What are some of this teacher's methods for giving **corrections**? Describe 1 or 2 corrections that were particularly useful for you. If there were corrections that were unclear or un-useful, describe them.
8. If you have not already done so in your responses to earlier questions, describe the teacher's use of **anatomical references** and **imagery**. What was pertinent and useful, and why? What was not?
9. Describe the teacher's effectiveness with **communication**.
 - (a) Describe the teacher's **verbal clarity** in word choice, tone of voice, volume, and pronunciation.
 - (b) Describe the teacher's **physical clarity** in her demonstration of movement.
10. Describe the teacher's effectiveness with **music and rhythm**. Was she able to cue the musician effectively? Was she able to cue the dancers' timing effectively? If recorded

music was used, was it appropriate and did it support the movement qualities and rhythms? What else can you say about music and rhythm in the class?

11. What did you notice about the teacher's creative use of **spatial organization**? What was successful (or not) and why?

12. Share any other useful thoughts with the teacher that you have already addressed.

When teaching the second round, the students taught classes that were well planned and executed, and rich with ideas. They demonstrated a high level of aplomb in front of their slightly younger peers.

As part of the course requirements, students completed the following: (a) observations of dance teachers in the Department of Theatre and Dance teaching their technique classes, (b) writing a syllabus for a college-level beginning contemporary dance class, (c) completing their teaching philosophies, and (d) writing a teaching resume. The students also conducted two phone interviews. I assigned each student to interview a college dance teacher and a private studio dance teacher to understand professional teachers' personal pedagogies. These teachers were colleagues I knew, who generously agreed to speak with my students. The interview questions were:

1. What are your objectives when teaching a technique class? What do you hope students will learn?
2. What does it mean to be an educated person in the field of dance pedagogy?
3. What do you consider to be your responsibilities as the teacher, as compared to your students' responsibilities?
4. In what specific ways do you want to improve the education of dancers?
5. What are some specific strategies or methods you use in a technique class to fulfill your objectives? Have your methods changed and evolved over the years, and if so, why and how?
6. How do you make decisions about what to include in a technique class at each level: Beginning, Intermediate, and Advanced?
7. How do you evaluate your students' progress in a technique class?

8. How do you assess your effectiveness as a teacher?
9. What are some of the reasons that you chose to teach dance in (choose the appropriate one: a private studio or higher education) rather than another dance environment?
10. Are there particular ways that you consciously use language when you teach technique to get your points across and create a constructive learning environment?
11. How have your own cultural and historical backgrounds shaped the way you teach? Do they continue to do so?
12. What initially inspired or motivated you to become a dance teacher?
13. What, to you, are the great rewards of teaching? Why is teaching important? How do you want to make the world, the dance world (and if the teacher is working in higher education) or higher education better? When you are overworked and feel undervalued, to what ideals do you return in order to rejuvenate yourself and inspire your students? How do you want to make a difference in the lives of your students?

CONCLUSIONS

At the end of the semester I asked students these questions:

1. At the beginning of the semester your primary focus for teaching was on your students' replication of movement. What aspects of the course were most meaningful to you in your growth from being a teacher who focuses on students' replication of movement, to being a teacher who is both desirous of, and skilled in uncovering the depth of information and learning-potential in each moment of your class?
2. What aspects of the course were most helpful in getting you to bring your own students a greater understanding of both physical facility and intellectual understanding of the principles underlying their movement?

In their responses to these two questions, students cited the following topics:

- Learning the 3 principles--physical, mental, & emotional--and exploring them through a variety of strategies.
- Exploring touch.

- Practicing pacing and a sense of flow in the dance class.
- Observing other teachers at work
- Developing one's own observation skills
- Studies in anatomy and conditioning
- Teaching full-length dance classes
- Interviewing college and studio teachers

I was gratified to hear from all three of the students that they found the course to be a highly worthwhile experience. They all grew substantially, as teachers. In the future I will not be so fortunate as to have only 3 students. Having a larger class will require some substantial shifts in class activities.

As mentioned earlier, one change will be the prerequisite of a dance science/kinesiology course. Two of the students—Morgan and Ashley—simultaneously worked as teaching assistants in my Beginning Ballet course while taking the pedagogy course. It afforded them an opportunity to directly and immediately apply what they were learning. In the future, it may be possible to require an Apprentice Teaching experience as a follow-up to the pedagogy course. In the meantime, I plan to continue reading the words of fellow teachers and gather together ideas for the next iteration of the course.

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BIOGRAPHY

Robin Collen is an Associate Professor in the Department of Theatre and Dance at SUNY Potsdam. She teaches modern dance, ballet, dance history, Pilates, improvisation, choreography, Laban Movement Analysis, and pedagogy. Also, she served as department chair for 6 years. As well as creating contemporary works, Robin has choreographed Crane Opera Ensemble productions including *Cabaret*, *Dido and Aeneas*, *Venus and Adonis*, *Orpheus in the Underworld*, and *The Sailor-Boy and the Falcon*. Her performing experience includes three seasons with the Oregon Shakespeare Festival. Robin holds a Master's Degree in Dance from the University of Oregon, a Ph.D. from Texas Woman's University, and certifications in Laban Movement Analysis and Pilates.

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Movement

Exploring the Movement and Cultural Literacy of Jazz

Tina Curran, PhD, Susan Gingrasso, MA, MFA, CMA, Teresa Heiland, PhD, CMA,
Beth Megill, MFA, Paige Porter, BFA

SUMMARY

Are there identifiable elements of body action, use of space, movement quality, and relationship that are characteristic of the genre of jazz dance? If so, where are these elements found within the diverse styles of jazz? How do these core elements reveal relationships between the social, commercial and theatrical contexts of jazz dance? Can the identification and classification of these elements promote the effort to “legitimize” jazz dance as a meaningful and rigorous component of dance education and training in the academy? How does being literate in a dance genre reveal deeper physical, social, critical and artistic dimensions and connections?

These questions shaped our inquiry or emerged from our investigation as artist/teacher/researchers in the process of collaborative research to uncover what makes jazz dance count as a cultural, theatrical and commercial dance form. Using the frameworks of Laban Movement Analysis and Language of Dance[®], we identified core characteristics of jazz across jazz styles in a multi-layered analysis of performative and written literature. Through this content analysis, experiential investigation and shared knowledge, central characteristics emerged that we refer to as “Africanist Aesthetics”.

Our goal in this workshop was to experientially, analytically, playfully and collaboratively explore selected Africanist Aesthetics elements in the context of three jazz dance styles and to examine the merit of these elements in an interactive dialogue with our jazz dance and dance education colleagues. The aim of this investigation was to build upon prior and ongoing conversations about jazz dance practice and pedagogy. It was our desire to interrogate and expand the scope of our creative research and practice to advocate for jazz dance as a valued facet of dance education. A playful movement experience, lively critical reflection, active dialogue and thoughtful sharing comprised the experience.

THE WORKSHOP

Lead by Tina Curran, Teresa Heiland, Susan Gingrasso, Beth Megill and Paige Porter, this workshop immediately followed the presentation of our panel *The Art and Craft of Teaching with Literacy at its Core: Jazz Dance* (the write up is included in this proceedings). The aim of our workshop session was to bring others together in exploration and for discussion to shape a shared movement dialogue of jazz dance experience and knowledge. We did not present ourselves as an authority but rather to share our particular inquiry and interpretations of Africanist Aesthetics through Laban Movement Analysis (LMA) and Language of Dance[®] (LOD) (Guest and Curran 2008) including the use of Motif Notation to symbolically represent concepts. We know there are many definitions of jazz and lines to determine what is jazz or *when* is jazz. But our goal was not to draw lines, rather, it was to consider the viewpoint of our students, to imagine looking through their eyes to find a starting point. We shifted our focus towards accessing kinetic information integral to jazz for ways to gain insight about how our students might explore this genre of movement.

Our desire was to add to the ongoing dialogue of jazz dance with other dancers and dance educators.

- Is looking at the genre of jazz through the lenses of LMA and LOD useful to us as dancers? As dance educators? To our students?
- What are ways we embody jazz in its improvisatory form? In social interaction forms? In concert and commercial dance forms?

We intentionally did not begin with an introduction or exploration of vernacular jazz in this workshop. Instead we began with an exploration of selected Africanist Aesthetics through movement. Our purpose focused on discovering what the participants would share from their own embodied experiences, classifications and understandings of selected styles of jazz. We choose a divergent approach for this investigation to cast a wide net and to discover what might emerge as themes and questions.

Some sixty dancers and dance educators in attendance kinetically explored selected Africanist Aesthetics characteristics that began with a warm up led by Beth Megill. Our earlier investigations had shown us the importance of using a circular spatial arrangement for the warm up and having the music drive the dancing in a playful, call and response community movement interaction with preselected African Aesthetics shown in Figure 1: Circle Warm Up Using Africanist Aesthetics for Jazz Dance Literacy. As Megill called out concepts to move, she actively engaged with a many participants in the circle, building of our dancing community and modeling the interactivity needed for the next phase of the workshop. This jazz lab warm up model that uses Africanist Aesthetics for jazz dance literacy fosters:

- Increasing participation in the experience of movement
- Building community among participants
- Engaging in lively improvisation
- Developing alert interaction through call and response, and
- Creating a safe environment for interactivity

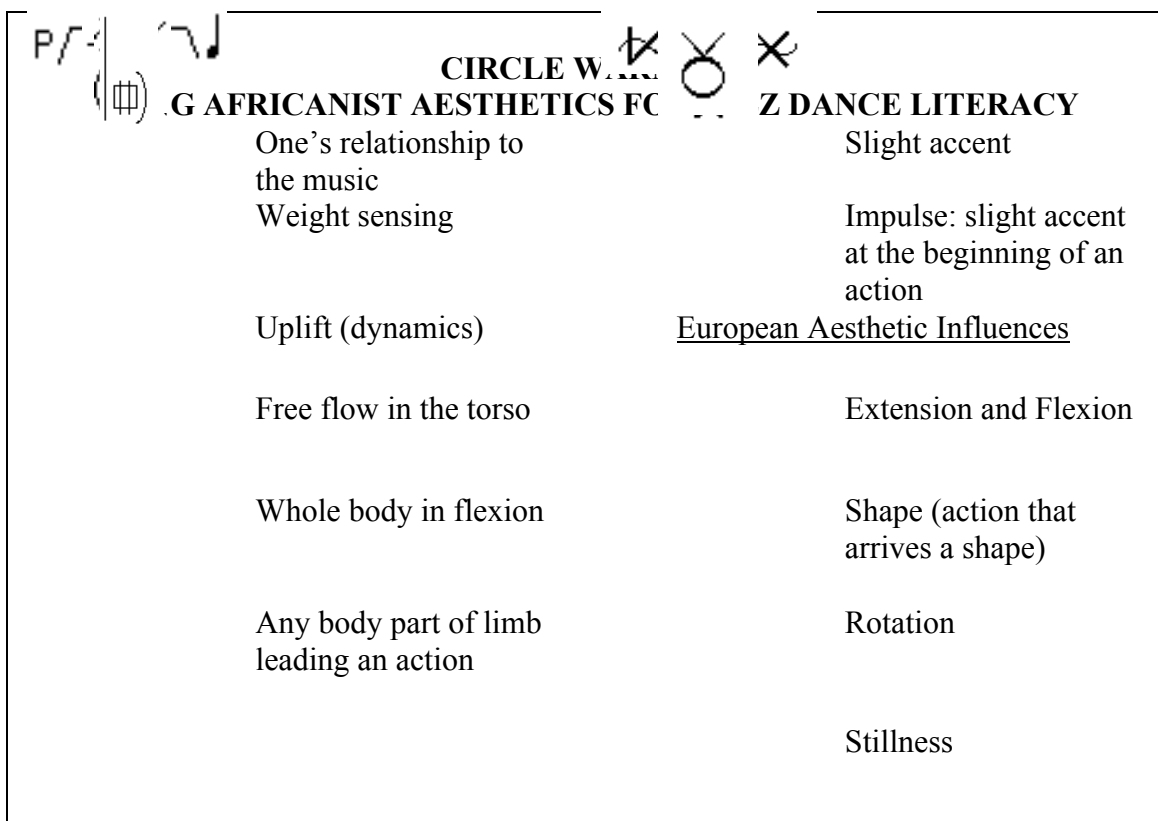


Figure 1: Circle Warm Up Using Africanist Aesthetics for Jazz Dance Literacy

To focus the scope of inquiry, we chose to explore Africanist Aesthetics in the context of three jazz styles: Classical Jazz, Funk / Hip Hop, and Contemporary Jazz. We hoped that through the interactive play of directed group improvisation in each group, we would be able to create a music driven environment to evoke spontaneous movement responses that accessed individual embodied knowledge of the steps, attitudes and values of each of the three styles. We entertained the idea that the shared collective experience of those in each group would induce a think tank approach to diving, through movement, into the style, and that as individuals shared their felt and remembered sensations and movements that a constellation of ideas inherent to the style would emerge that we could capture with pen on paper. Analysis of the concepts documented about each style provided yet another inroad into our examining the presence or absence of Africanist Aesthetics or an integration of Africanist with Europeanist influences. This process with each breakout group contributed to lively discussion, movement ideas and some significant meaning making moments in the session. The facilitators for each group approached this generative and interactive process just a bit differently. Each of the three processes can be examined as the participant responses and interactions varied enough to suggest questions for further investigation. Participants self selected to be in a breakout group, with each group having about one-third of those in attendance. The three figures of the transcribed information from each group has been included complete with the LOD or LMA symbolic representations each facilitator included in the process of documenting participant contributions. Analysis of this rich data, especially as it relates and informs our initial thinking will require additional time.

Megill singlehandedly facilitated the Contemporary Jazz breakout group. She verbally guided those in her group to find themselves in a Contemporary Jazz place, having them sense the energetic place each needed to inhabit to start. She asked them to verbalize the movements, dynamics and sensations that emerged as they started to move from this Contemporary Jazz place. Megill told us in a debriefing we had about the workshop and panel prior to leaving the conference that those in her group provided observations quickly and in the process, she started to see their vocabulary grow and expand. She then asked each person to contemplate a particularly meaningful piece of contemporary jazz choreography to perform. One person volunteered and from her performance the group identified even more concepts. Megill told us that she had not realized until she had completed this process that she had not used music to guide the exploration as she had planned.

See Figure 2: Concepts generated by the Contemporary Jazz Breakout Group for the range of concepts this group generated.



Figure 2: Concepts generated by the Contemporary Jazz Breakout Group

Porter and Curran facilitated the Funk/Hip Hop breakout group. In our debriefing session, Porter explained that she started immediately with a contemporary hip-hop music selection. Participants told her immediately that selection did not “move” them. Porter informed us that there is a considerable difference between hip hop music (not used for dancing), which is slower and more spacious, while hip-hop dance music is more like party music and has a more dense sound scape. She changed to music from the hip hop dance music style to more of a jazz funk music. She asked her participants to get into groups of three to devise a funk or hip-hop sequence that they would teach to their students or perform as a dancer. She discovered then that many needed a more embodied approach to these distinct styles to dive into the aesthetics. She recommended that if we do another think tank approach like this that we seek to engage those who come from an embodied approach and who can access hip-hop or funk bodily while finding the groove in the music. She recommended that we also separate the exploration of funk from that of hip hop. Curran collected ideas offered by group members that ultimately turned into a qualitative meta analysis of hip hop aesthetics which the group identified in reflection of their contributions. Note in Figure 3: Concepts generated by the Funk/Hip Hop Breakout Group, the concepts generated by the group are on the right side while the meta analysis groupings are on the left side.

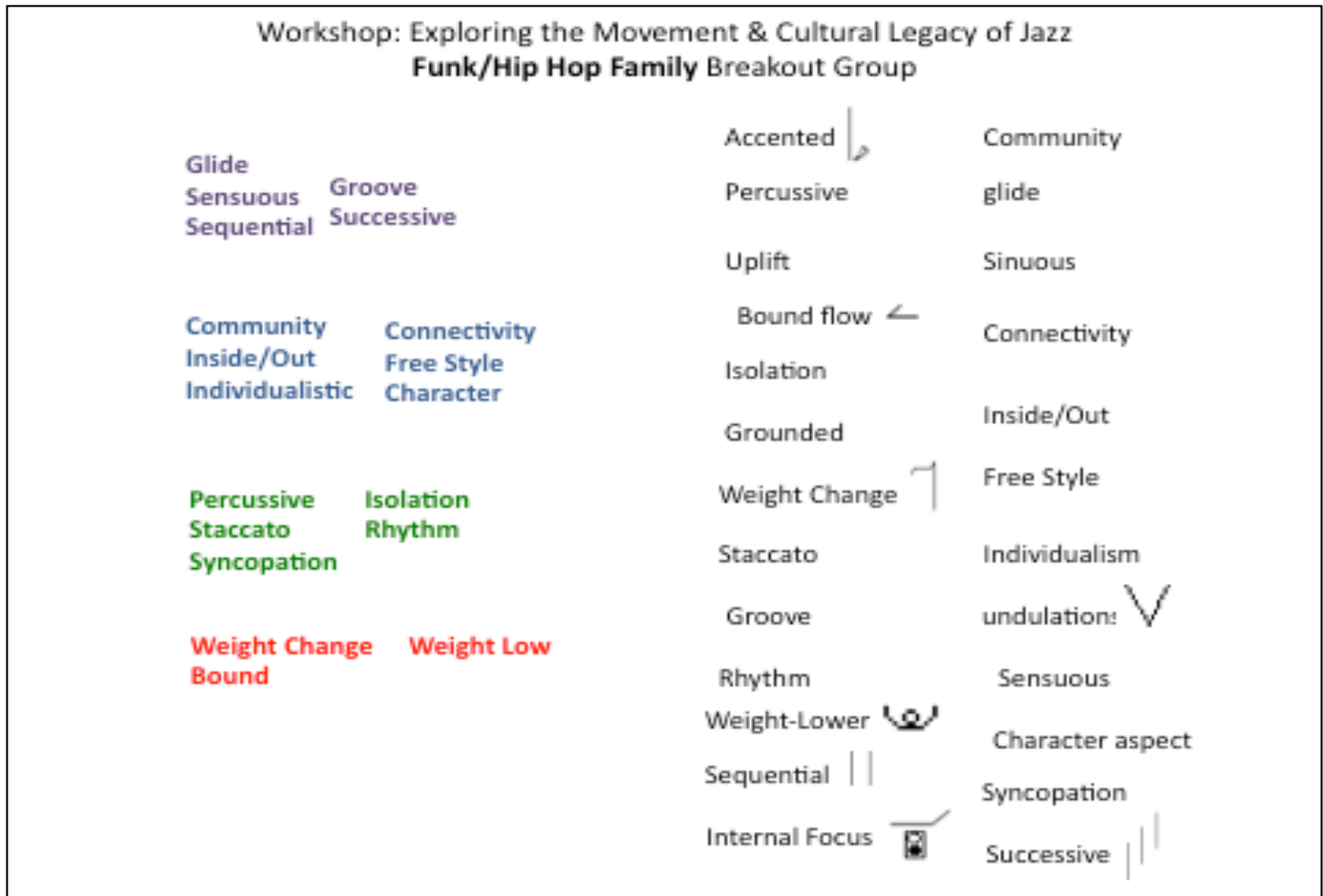


Figure 3: Concepts generated by the Funk/Hip Hop Breakout Group

Heiland and Gingrasso facilitated the Classical Jazz breakout group. Heiland defined the era of classical jazz as that period from 1950 to 1963 at the request of the participants. She asked the group to identify the classical jazz era choreographers to model this task and to they identified several to get the movement ideas to flow. Many participants in this group grew up in the classical jazz studios of this period and eagerly recalled the kinds of steps, qualities, values, choreographic forms and even pedagogical approaches they experienced in classical dance classes and forms. When Heiland realized they spoke these characteristics but had not yet moved them, she asked them to show her and identify more ideas as they moved to the classical jazz era music she played. Heiland realized that when someone demonstrated and spoke a movement idea, others in the group could not see her so she mirrored the movement she saw presented and encouraged the whole group to imitate that movement, an act in itself, which is very powerful and confirming. Then other participants would say “oh, you missed this or that.” Heiland noted in our debriefing that when she got the five-minute time warning she asked the group if we could circle the aesthetics that were more of European origin on our chart. As we circled various concepts that appeared to be more European in their aesthetic values, session participant Sandi Stratton Gonzales noted that by the time of classical jazz the Africanist and Europeanist aesthetics had become enmeshed. In the remaining time, Heiland asked that the group divide into three smaller groups to prepare something of import to Classical Jazz to embody and present to the whole session when we reconvened.

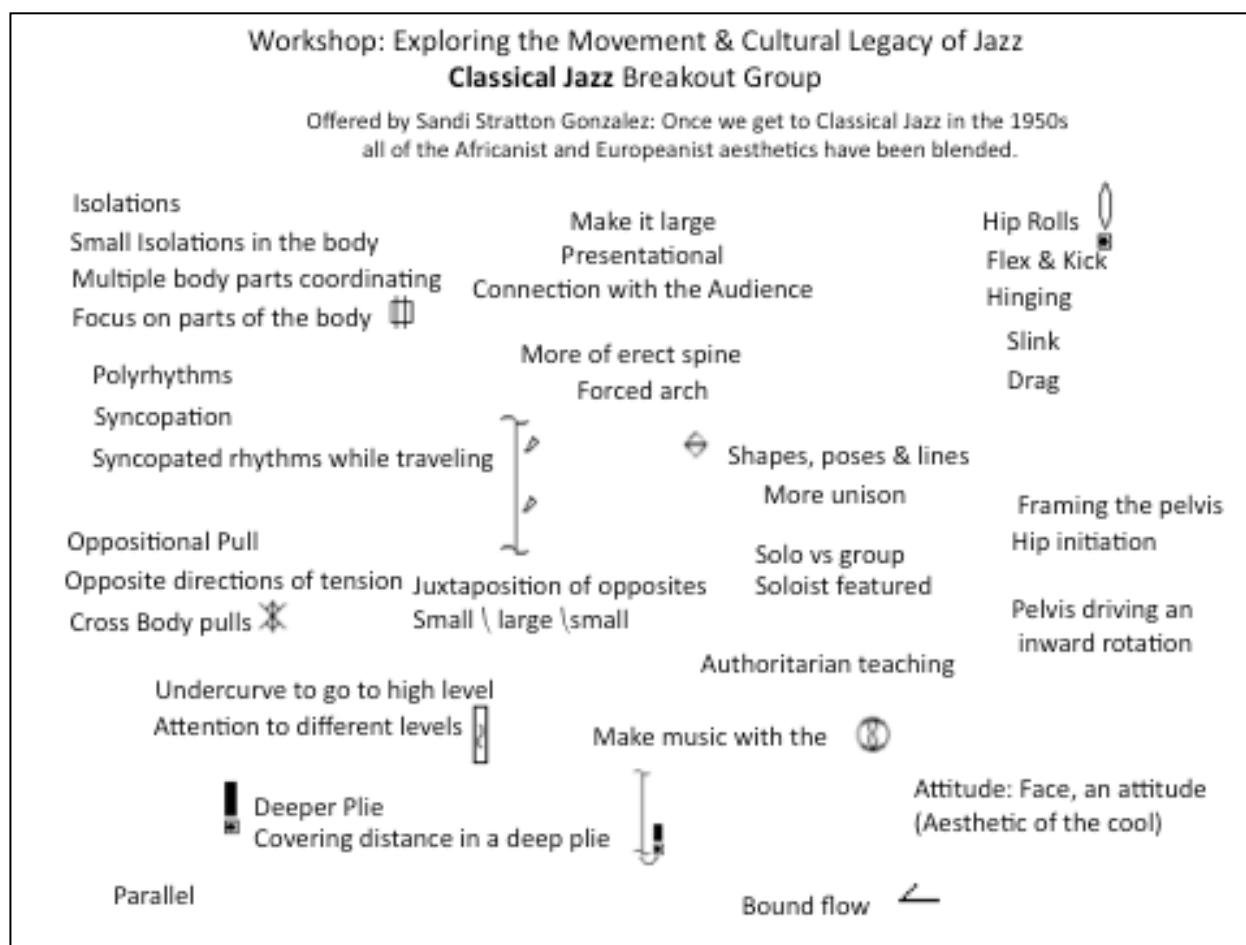


Figure 4: Concepts generated by the Classical Jazz Breakout Group

Our participants dived into our 20-minute breakout group sessions to generate a wealth of verbal and movement information about these three diverse styles of jazz, historic to contemporary. We realized that through this model, we disseminated a very condensed version of our own process and the thinking we used to sift and sort out the essential Africanist Aesthetics characteristic of these three and several other jazz dance styles. This process is explained more fully in *The Art and Craft of Teaching with Literacy at its Core: Jazz Dance* within these proceedings.

During our reflection following the workshop, we realized that we want to continue to explore how the lenses of LOD and LMA might be useful to jazz dancers, jazz dance students and educators in the teaching and learning process that heightens and enlivens jazz in its improvisatory forms, in its social forms and in its commercial and concert forms. We also noted that in future think-tank sessions of this highly interactive nature, we will want to reinforce our purpose to collect embodied information and to make sure that participants understand we present a model for exploration rather than definition.

We are deeply indebted to our sixty plus participants for joining us on this journey to identify and locate the Africanist Aesthetics, the place from which we all agreed the teaching of jazz needs to be grounded, in historical and contemporary forms.

BIOGRAPHIES

Tina Curran, Ph.D., MFA, LOD Certification Specialist, teaches as an Assistant Professor at The University of Texas at Austin where she is co-developing the dance education program as part of the BFA in

Dance Center in New York. Her research focuses on the development of dance literacy and dance legacy in dance and teacher education. A co-founder of the Language of Dance Center (USA), Tina has conducted certification courses in the United States, Mexico, United Kingdom, and Taipei. Her book credits include: *Your Move: The Language of Dance Approach to Movement and Dance* (2nd Ed.) co-authored with Dr. Ann Hutchinson Guest. Tina is a member of the International Council of Kinetography Laban and serves on the Professional Advisory Committee of the Dance Notation Bureau.

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Susan Gingrasso, MA, CMA, LOD Certification Specialist and Professor Emeritus, University of Wisconsin-Stevens Point, brought the dance program to state and national prominence for which she received NDEOs Outstanding Dance Educator Award in Higher Education in 2006. Her research focuses on the assessment-based teaching she created using Language of Dance® and Laban Movement Analysis, and the dance assessment strategies she developed at the Dance Education Laboratory (DEL) in NYC. The Associate Director for the Language of Dance® Center, USA, Susan teaches LOD certification courses for DEL and the LODC. Susan serves on the NDEO Board as the Director of Resources Review as the Treasurer of the International Council of Kinetography Laban.

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Teresa Heiland, PhD, CMA, Assistant Professor, Loyola Marymount University, Los Angeles, teaches pedagogy, dance wellness, conditioning, choreography, Senior Thesis, and First Year Seminar, Empathy: The Antidote to Bullying Self, Others, and the Planet. She completed her MA and PhD in dance education at NYU. In 1995 with Ann Hutchinson Guest, she restaged Nijinsky's *L'Après-midi d'un Faune*. After studying Javanese dance for a year in Indonesia, she completed her Language of Dance, Laban Movement Analysis, and Franklin Method (Level 3) certifications. She researches how imagery affects dance technique, how LA affects dance and dancers' lives, how dancers learn through writing, and how notation supports dancers' learning and dancing. Teresa was named a Carnegie Scholar by the Carnegie Academy of the Scholarship of Teaching and Learning in 2011. She serves on the Media Committee of the International Association of Dance Medicine and Science and on the Board of the Language of Dance.

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Beth Megill, MFA is beginning her seventh year teaching at Moorpark College in Southern California, where she enjoys a full time teaching load in a variety of dance styles, and has the freedom to continually develop and refine her teaching methodology and pedagogy. Beth's primary interests lie in the role of dance literacy in Higher Education and the presence of dance notation and theory to support dance as an area of research in addition to performance at colleges and universities. She has most recently teamed with Dave Massey from MiraCosta College in the publication of an online dance appreciation course and is finishing her Stage 3 Language of Dance certification for her work on utilizing LOD in the teaching of dance appreciation online as a general education requirement.

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Paige Porter, MFA candidate. Educator and choreographer, Paige specializes in the study of jazz dance and its relevance to current popular and dance culture. Paige has served on the Loyola Marymount University Dance Program faculty since 2002, initiating alternative methods of study and developing a comprehensive jazz curriculum. Her teaching emphasizes personal autonomy while highlighting the commonality of the dancer's experience. Paige is co-creator/director of the distinctive LMU workshop, "plunge," which hosts

and abilities of students in secondary education and private sector environments. She also works in the disciplines of competitive figure skating and gymnastics. Paige is a former student of the Oklahoma City University dance program and received her Bachelors of Arts Degree in Dance from Loyola Marymount University.

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Movement

Moving Through the Pelvic Floor- From, To, and Around

Shelley Cushman, MA, LMT, NCMTB

SUMMARY

This session will explore soft tissue manipulation techniques, which provide deeper access to the pelvic area. The pelvic area tends to hold tension, which affects the dancer's ability to feel this area. This is because of the stresses put on the lower back and the hip outward rotators, abductors, and extensors due to gravity and the amount of sitting which shortens the hip flexors creating an anteriorly tilted pelvis. Additionally, it prevents one from feeling weight. If you don't feel weight, you don't feel yourself which in turn directly affects performance ability. There is lack of articulation, clarity of movement initiation, grounding, and weight commitment into the floor and space, not to mention lack of flexibility.

Methodologies employed to reach the expected results of a more accessible pelvis include visual assessment, movement for somatic listening of the pelvis, soft tissue manipulation, breath, and imagery, followed by reassessment of the body visually, somatic movement experience and discussion for sharing and reflection. Soft tissue manipulation will include connective tissue manipulation over the entire body netting, compression of the iliopsoas and quadratus lumborum, trigger point therapy and myofascial release on the gluteus maximus, medius, and minimus, and cross fiber friction on the iliotibial track. Imagery and breath will be used to promote relaxation and release. Participants will need to wear loose, comfortable clothing and be willing to touch and be touched.

This session is designed to emphasize the significant role gravity plays in creating imbalances, tension, and adhesions in the pelvic and hip area, which in turn affect the ability to move with expression for the art of dance performance. Participants will increase their awareness of the pelvis through experiencing greater flexibility, less tension, greater articulation, greater sense of feeling weight and grounding into the floor.

BIOGRAPHY

Shelley Cushman, MA, LMT, NCMTB, has been a Professor at the University of North Texas for 36 years. She performed with the Sara Rudner Dance Ensemble and the Theatre Vanguard Improvisational Company in Hollywood, California. She is a prolific choreographer with well over 160 works. Her collaborative film work, Cinematic Caricatures, involving 30 dances, has been presented in, competitions, conferences, and performances throughout the world. The project has been supported by NEA funding, Ohio University, and UNT grants and is published by Carl Fisher in NY, in the New Your Dance Library holdings at Lincoln Center. In 2008, En I Me was included by selection the National College Dance Festival in NYC. She was awarded the NDA 2010 University Dance Educator of the year award. Among her professional research and teaching interests is the investigation into the fusion of bodywork and performance to create clarity and purpose in the body.

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Movement

The Paradox of Somatic Judgments in Choreography Class

Donna Davenport, MEd, EdD

SUMMARY

Over scarcely three decades, from the 1950s to the 1980s, the predominant body aesthetic in Western concert dance shifted from the stoic grace and athleticism of the first and second-generation modern dance choreographers to a seamless flow and in-the-moment ongoing-ness. Nourished by discoveries and developments in dance science and the rise of somatic practices, new performance techniques and dance/movement pedagogies sprang up all over Europe and the U.S. These new practices were infused with ideas synthesized from such diverse sources as Todd's theorization of the "thinking body;" Bartenieff's Laban-based fundamentals; Sweigard's ideokinetic imagery; Bainbridge Cohen's body-mind-centering; Skinner's release technique; and the Judson Dance Theater's wholesale dismissal of the traditional valorization of codified dance "vocabulary" memorized and polished for performance by technically perfect dancers.

The anatomically safer techniques were better for the body: they denounced physical strain, static poses, bound muscularity, blatant physical feats, and any ballistic regimen to develop strength and stamina. Technical virtuosity of the dancer became defined less by strength and precision and more often by the illusion of effortlessness in complex movement sequences.

In the 21st century, can teachers of dance composition separate their evolved dance technique values and aesthetic preferences from the intrinsic features of choreography? Or must the natural momentum and organic responsiveness of today's dancers prevail in all choreography? Do somatic biases therefore privilege some dancers and marginalize others? Do aesthetic habits limit creativity? As this problem is named, it is located in choreography class assignments, verbal feedback, grading criteria, and expectations for the kind of work that will be made and the kind of movement that should be considered real dancing and "good" choreography.

This workshop is based upon the belief that if assumptions and aesthetic preferences are left unexamined, as educators we fail to open options that embrace contemporary, creative processes. The collective investigation will begin with an outline of the inquiry, move to creative process with all participants generating either an exaggerated somatics-based movement study or an anti-somatic composition, and then an examination of the features of the work that define the outcomes. The process will be inevitably humorous and lighthearted, leading hopefully to an honest exchange of insights that inform future practice.

THE SESSION

This movement workshop was designed to stimulate thinking about the evolution of dance technique pedagogies and its effects on choreography pedagogy. Somatic pedagogies are unquestionably beneficial to the development of expressive, intelligent, healthy dancers with a potential for a lifetime of dance. And yet, as a result of somatic value systems, many practitioners have developed biases that are worth revealing and examining, to maintain the integrity of dance educators' desire to be inclusive and promote creativity without pre-determined criteria. This session was piloted in June 2013 at the Teaching Somatics-Based Dance Technique International Conference in Brockport, NY.

The session was facilitated with a somatic approach defined as: Taking theoretical ideas into bodily experience; directing participants to notice sensations in their body and patterns within themselves and in the

[10 minutes] --- warming up with various movement and vocal cues... humming or singing to yourself softly while you move versus following the “teacher” to warm-up vigorously.

[15 minutes]--- two groups working simultaneously, asked to suspend intellectual analysis about the assignment, to “follow the gut.”

Group 1: generates 4-5 “anti-somatic” movements or mini-phrases and memorizes them within the body, then composes a little movement study (to be able to repeat and share with the other group); *while*

Group 2: generates 4-5 “somatically-oriented” movements or mini-phrases and memorizes them within the body, then composes a little movement study (to be able to share with the other group).

[10 minutes]—SHOW (perform the movements) and TELL... Individuals in each group discuss the process of generating movement labeled “somatic” or “anti-somatic.” Could the task be taken seriously? Did it turn into mockery of bad technique or self-indulgent noodling? Stereotyped movements?

[10 minutes] *Think-Write-Pair-Share*

Time to spend alone thinking and writing—choose a question that engages you; pair up with someone after you write, and share perceptions.

Six Questions to Consider (or not):

1. What do you think of this list of contemporary dance technique values?

Breath support

Fluid motion

Continuity and follow-through

Articulation with release

Connectivity

Softness and ease

Yielding bodies

“Organic” sequencing

2. Have Western concert dance technique teachers fully denounced the tradition of moving from shape to shape, accentuating held positions of the body, and honoring blatant physical difficulty?

3. Has somatic pedagogy moved into dance composition classes? If so, how?

4. In higher education, are somatic biases privileging certain dancers and particular aesthetic choices?

5. What are the qualities of the best dancing? Is it BIG without strain? Is virtuosity defined differently now, so “great” is more about lack of effort, rather than the presence of blatant coordination tricks and feats of speed and strength? And therefore, the dance field is producing “better” dancers... people that can perform feats without strain and with minimal risk to their bodies? Or...?

6. Is the human body *merely* the tool for the choreographer (like any other arts resource), or should the source of movement composition—the human body and psyche--drive the ways that choreography is generated, rehearsed, and performed to protect the dancer/s?

DE-BRIEF

A rich discussion ensued among the participants and observers within this session, not about these six questions specifically, more about what movements they decided to perform in each group (somatic versus un-somatic), how divergent movements fit the same prompt, and why the silliness and laughter felt different, depending on one's vantage point inside or outside.

Participants and observers also discussed the prompt to vocalize while warming-up, which most dancers did not appreciate, and questioned, therefore, the inherent authoritarianism in a teacher's suggestion to warm-up a certain way. This unpacking of directive facilitation generated a conversation about some participants' automatic trust and even complacent acceptance of the presenter's authority in a conference setting.

The discussion continued long after the session was supposed to end.

BIOGRAPHY

Donna Davenport, EdD, is a Professor of Dance at Hobart & William Smith Colleges (HWS) and an active performer and choreographer in Upstate NY. She was a founding editorial board member of the Journal of Dance Education, its first book review editor, and edited a Special Issue in 2006 titled "Effective Pedagogy for Dance Composition." She contributed chapter five on composition to Hagood and Kahlich's *Revisiting Impulse: A Contemporary Look at Writings on Dance 1950-1970*. Donna has presented annually at NDEO conferences. She received her Doctor and Master of Education in Dance from Temple University and undergraduate degrees in dance and psychology from UMASS-Amherst. She has served as Chair of the Dance Department at HWS many times; currently co-directs programs in Arts and Education and Social Justice Studies; served as Associate Dean of Faculty 2007-2010; and sits in the John Milton Potter endowed chair in the humanities 2013-2016.

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Panel

NDEO's DELRdi: Global Advocate for the Art and Craft of Teaching Dance

Panel Moderator: Anne Dunkin, PhD

Panelists: Jane Bonbright, EdD, Karen Bradley, MA, CMA, Thomas K. Hagood, PhD

INTRODUCTION

This panel discussed the roles of NDEO's Dance Education Literature and Research descriptive index (DELRdi) that set it apart from other document search engines. The DELRdi evolved out of the Dance Education Research Project conducted by NDEO from 2000-2004. Funded by the US Department of Education, field researchers across the country identified, located, reviewed and analyzed dance education research conducted in the US from 1926 to present. All of the collected data was housed in the Research in Dance Education database (RDEdb).

When the grant period ended in 2004, NDEO published *Research Priorities for Dance Education: A Report to the Nation* to document findings and recommendations of the project. At that time with 2400 documents cited, NDEO decided to continue collecting data for the RDEdb. In 2008 the database was significantly streamlined electronically and given a new name to reflect the following changes: the inclusion of international documents, the addition of anecdotal material as well as robust research, the addition of full text when the copyright holder granted permission, and the offer of institutional subscriptions. The new name was NDEO's Dance Education Literature and Research Descriptive Index (DELRdi - pronounced DEL Ree dee).

The index cites documents that impact teaching and learning in and through dance. This includes journal articles, government reports, conference proceedings, independent research, theses, dissertations, and other papers. Full books are not cited, although chapters of books are eligible. Today the index has over 5700 citations.

DELRdi serves several functions for NDEO, for the field of dance education, for individual dance educators, and for dance education programs. First of all it provides a tool for informed advocacy. Second it is becoming a significant archive for the field and for all dance educators. Additionally it aids curriculum as graduate, undergraduate, and now secondary school programs use NDEO's DELRdi to cultivate research practice for their students. Just this year, 2013, NDEO's DELRdi demonstrated its various functions by providing data for NDEO's study, *Evidence: A Report on the Impact of Dance in the K-12 Setting*, funded with a grant from the National Endowment for the Arts.

DELRdi depends on dance educators providing documents for inclusion. Dance programs are encouraged to submit work of students, faculty, and departmental colleagues and no work is "too" old, because all research provides foundations for future inquiry. DELRdi offers students, faculty, and scholars opportunities to investigate what has been previously documented on chosen topics and to pursue alternative directions for addressing contemporary concerns.

Dance Education Literature and Research descriptive index (DELRdi) and its Role in National Advocacy and International Service

Panelist: Jane Bonbright

National Advocacy

To understand ADVOCACY. one must understand it is not enough to have causes to advocate for.

about a cause and offers suggestions to those who can impact change. Usually this concerns policy, legislation, and funding; and the people impacting change can be administrators, principals/teachers, businesses, funders, politicians or congressional leaders or a myriad of other professionals. It doesn't matter the cause. An advocate MUST be come armed with substantive information, knowledge, data, and evidence and MUST be clear and articulate in communications and vision. A logical sequence of events usually allows one to proceed from A to B to C and D; and this can take decades.

Dance has always had a lot to advocate for over the years. But, when invited before 2005 to the fine arts table, it lacked the ability to provide substantive data. Thus, one of the first huge undertakings of the NDEO in 2000 was to combine forces with the US Department of Education and secure \$673,000 to execute the Research in Dance Education project (2001-2004) cited above.

This research project and the collection of now over 5,700 articles of literature and research have opened the doors to advocacy. While we still have a lot to advocate for, we now come prepared to discuss and address substantive issues at hand.

So how does the DELRdi help us in advocacy? It provides a grid matrix comprised of 20 U.S. Education Issues, 14 Populations Served, and 27 Areas of Service that aggregate 820 cells of information (*Research Priorities for Dance Education: A Report to the Nation*; p. 114). The research and literature in DELRdi allows us to address practically any US education issue, any population served in dance, and any area of service.

Real Examples of Advocacy Efforts

- Out of all states cross the continental United States: “Our dance program at the University –or in K-12, or in a community center – is threatened to close at the end of this year. Can you write a letter of support to save the program?” Your documentation addresses the benefits of dance to an individual, to the institution, the state, and the nation – ties in to 21st century skills, and lifelong learning. All information found in the DELRdi.
- Why MUST dance be included in the national surveys such as the Fast Response Survey System (FRSS) or the National Assessments for Educational Progress (NAEP)? Again, your substantiating “evidence” supports the social/cultural and physiological benefits of dance to the individual; and the benefits of the arts to the school, state and nation; and brings in the 21st century skills important to a society, businesses, and future productivity of a nation. All information found in the DELRdi.
- How does dance taught as an art form in education differ from the teaching of dance as a physical activity under physical education? How do the teacher preparation programs differ, or should they differ? Is there a different teacher credential or licensure required, and how do they differ? Are there different learning outcomes for the two different dance programs? How do the learning outcomes differ, and why?

International Advocacy and the Value of DELRdi

The international community is considering global research in all four arts forms (dance, music, visual arts, and theatre). Several countries that know of the NDEO Research in Dance Education project and the DELRdi, asked that I present the data base to the World Alliance for Arts Education (WAAE) which is the international arts education association for dance, music, visual arts and theatre. In Finland, 2012, I presented on the DELRdi (former RDE) project and the topographical culminating charts showing the research in dance from the United States from 1926 to the present.

- Members in the WAAE audience were amazed with the information presented. Apparently, they had no comparable indexes or clearing houses over a century of research – and to show the density of research, or lack thereof in research, was an entirely different perspective. Individual disciplines remarked how they lacked this information.
- Now, I am working with lead research in both WAAE and UNESCO to see if and how the DELRdi format may translate into a central clearing house for international use for each of the

- I shared with them the EVIDENCE report – remarking how much we can learn from one another and how essential a central clearing house for international research in each of the four art forms is so necessary.
- So, bottom line, DELRdi format, and possibly content for dance, may assist the international community build a discipline-specific database to pool resources at a global level.
- The EVIDENCE Report will be seminal as it begins to articulate the benefits of dance for all populations – K-12, higher education, studios, cultural centers, and performing arts.
- This evidence is particularly useful to educators advocating for dance within their district, as well as students and scholars studying the trends and gaps in existing research.
- It reviewed over 200 documents for evidence of how dance impacts learning in the K-12 setting, with particular attention to several areas determined to be under-researched in its 2004 *Research Priorities for Dance Education: A Report to the Nation* including the categories of Creative Process, Neuroscience/Brain Research, Student Achievement, Affective Domain, Student Performance, Equity, Cultural and World Dance, and Children-at-Risk.

Global Advocacy

All the points made under Advocacy at the national level similarly pertain to Advocacy at the International level.

- Many countries are fighting to establish quality dance education in their country. Some are OK with dance being under PE but many want to establish dance as an art form – aligned with music, visual arts, and theatre.
- Many countries have curriculum but this needs to be revised if it becomes an art in education – as do their professional training programs, the delivery of dance in-school curricular, the facilities, scheduling, safety, equipment, assessments, and professional development. All of these components are addressed in the DELRdi – imagine if we could collect this data from all countries in the world, how we can enhance the learning and teaching of dance.

DELRdi, and now the EVIDENCE report, are among the best resources we have nationally and internationally to offer substantive data for advocacy. Again, you need to come armed with evidence to make an articulate case for whatever it is one needs to advocate for. Having a cause is not enough.

The Dance Education Literature and Research descriptive index as Curriculum

Panelist: Karen Bradley

One of the discoveries about the field we made as we gathered and read through over 1000 pieces of research is that, due to the disparate nature of our field, hardly anyone cited anyone else. Hence, the kind of scaffolding of data that happens in other fields did not happen in ours. Now, it can happen.

At the graduate student level, this means that introducing our student scholars to what has been accomplished in the field is necessary, or the continual reinvention of the wheel will continue. EX: Erin Crawley-Woods, who presented in Los Angeles last year, came to UMD as an accomplished practitioner and researcher on the Keshet project, a project of Keshet Dance Company in Albuquerque, New Mexico; one that takes place in a juvenile prison. Erin helped to develop that program and she wrote the research reports to the funder each year. She had no idea of the work that Susan Bendix, Nancy Beardall, Martha Eddy, Sharon Unrau, etc. had done working with challenged youth until I sent her into the DELRdi database, where she discovered shared insights, best practices and a lot of other sources for her understanding of what had gone well and why.

For the EVIDENCE report, Shannon Dooling, another graduate student, was able to help me find the recent studies that contained evidence of the ways dance in the classroom improves learning. She spent hours combing the database, pulling out studies we should look at.

curricular considerations, and perspectives on dance education. When I teach the history of dance education in the US, I point out the plethora of articles on dance from other cultures that exploded after World War II was over. The Marshall Plan extended to dance, and the global exchange of dance companies fostered by the Eisenhower administration contributed to an opening up of the consciousness of educators to thinking across continents, learning from other cultures, as well as fostering our own artists abroad.

One can trace the literature into cross-disciplinary considerations after Sputnik caused schools to focus on math and science, an explosion of creative movement studies in the 1960s, post-Judson and the antiwar and civil rights movements, the somatics practices of the 1970s and early 1980s in support of the fitness craze, etc.

Our history is in that database and our history is linked to the trends and patterns of all of education, social and political movements, and human history.

Using DELRdi as the dance education version of *ANCESTORS.com*

Finding our origins so that we may better prepare for and articulate the needs of tomorrow.

Panelist: Thomas K. Hagood

The Dance Education Literature and Research descriptive index has proved itself a valuable resource for introducing undergraduate and AP high school students to the realms of narratives and inquiry on topics important to educating in and through dance. Most students transitioning from secondary to higher education don't enter the academy with a sophisticated sense of the depth and breadth of the discipline itself. My experience in teaching undergraduates dance majors in particular is that, at first, they are overwhelmed by the content included in studies toward completing a dance major. While they may have a sense of sequential learning in technique and possibly history, their grasp of dance science, education, cultural theory and literature on dance is quite limited.

In teaching research designs for dance, methods of teaching dance to children, teenagers and young adults, the history of dance in American education, I have found the DELRdi a facile and eye opening mechanism for introducing these topics as issues that have a history, have been looked at carefully, or have confounded the writings of authors we find in the collection.

For instance; one of the first issues I deal with in teaching – “teaching,” is that students don't come to instruction with an understanding of how it came to be we teach dance in the schools in the first place. They certainly don't know upon whose shoulders they stand in the work they desire to do. So, we turn to the DELRdi.

Because your license to DELRdi opens its portal to all computers working within the IP range of the school, college or university you work within, students can bring laptops to class and follow along as I demonstrate the Index's organization, search mechanisms, levels of analysis, and added opportunity through links. It is a sophisticated engine. Several sessions are necessary before students begin to feel comfortable with searching the clearest of topics. The choices they have in each category, primary and additional are many. Some categories are easier to grasp than are others. Students are encouraged to assist each other in narrowing in on a manageable and clear issue of interest related to, say, “methods/teaching dance/middle school.” This simple inquiry can pull up pages of citations. After they look at the citations and read those entries that include information they are asked to find an additional delimiting criteria, for instance, add “differently abled.” With a manageable set of primary and additional criteria they then begin to consider, “OK – now I'll look at those entries that include an extended form.” Here the document's contents are analyzed for their clear presentation of research characteristics, such as a well posed question, a thorough review of the literature or clearly identified and followed data management protocols. These documents contain abstracts and overviews that place the inquiry in a timeline. By working backwards in time and in the literature/research line they get a sense of the issues evolution over time, if it is a branch issues that sprouted out of earlier inquiry through expected discovery or as an unexpected by product of investigation. If the

number of questions that may arise as the thread is followed backward. Upon concluding a good effort to find an issues earliest inquiry or commentary, and finding no earlier evidence, the student has discovered and identified, as she might in investigating a family tree, where the subjects of dance education come from, to “whom” they are related and who or what “represents the family today.” Students demonstrate their search and its successes and challenges in class and submit a copy of the written synopsis of their research to each member of the class, as students start reviews of our field’s literature.

BIOGRAPHIES

Anne Dunkin, PhD, received her doctorate in Dance History and Theory at the University of California, Riverside and her MA in Human Development Education at the University of Maryland. For twelve years she toured the United States presenting dance programs and workshops to elementary school children and their teachers. She has directed private dance studios and dance outreach programs in suburban Washington, DC, New York City, and Los Angeles, CA. For ten years she taught “teaching dance” to students pursuing teaching credentials at California State University, Fullerton. She has written articles for dance educators in *Dance Teacher Now*, *Arts Education Policy Review*, and *Journal of dance Education*. Princeton Book Company published her book, *Dancing in Your School: A Guide for Pre-School and Elementary School Teachers* (2006). She currently serves as the NDEO Dance Education Literature and Research descriptive index coordinator.

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Jane M. Bonbright, EdD, is the Founding Executive Director of NDEO (1998-2012). She dedicated fifty years to the field of dance performance, education, research, administration, and dance/arts advocacy at national and state levels. She began her career as a professional ballet dancer and toured the U.S. and Europe with major ballet companies. She taught for thirty-five years in professionally-oriented training academies, K-12, and postsecondary education before serving as an administrator in dance arts education at the national level. Throughout her tenure, she worked to impact U.S. policy, legislation and funding for dance art education in the U.S. and spearheaded NDEO networks, programs and services. Jane now assists with NDEO’s Online Professional Development Institute and is expanding NDEO’s international involvement with global arts education. She received NDEO’s Lifetime Achievement award (2009), CODA’s Alma Hawkins award for Excellence in Dance Education (2007) and CORD’s Outstanding Research in Dance Research award (2003).

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Karen Bradley, MA, CMA is Associate Professor of dance and director of Graduate Studies in Theatre, Dance and Performance Studies in the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park. She is the Government Affairs Director of the Board of NDEO, is on the Board of Directors of the Laban/Bartenieff Institute of Movement Studies where she is also Director of Research. Ms. Bradley reviewed the dance studies and wrote the essay on dance for the Arts Education partnership’s *Critical Links: Learning in the Arts and Student Academic and Social Development*, she was a chair of research for the National Dance Education Organization’s Research in Dance Education Project, and she has written several articles on dance education research. Bradley is a Certified Movement Analyst in Laban Movement Analysis and has worked in dance therapy, with learning disabled children, and in arts education research and policy.

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Thomas K. Hagood, Ph.D. is recognized for his writings on the history and policy for dance in American

University (2000), Margaret H'Doubler: The Legacy of America's Dance Education Pioneer (2006), Legacy in Dance Education: Essays and Interviews on Values, Practices, and People(2008), and Contemporary Perspectives on Dance: Revisiting Impulse 1950–1970 (2013). He is convening and 1st Past President of the National Dance Education Organization (NDEO), was a PI for the NDEO's four year Research in Dance Education Project (2000-2004). He is recipient of the 2005 NDEO's National Visionary Award, and the 2005 Florida Dance Education Organization's (FDEO), Leadership Award

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TOP PAPER CITATION

Somatic Sensing and Creaturely Knowing in the Improvisation

Ali East, MPhEd.

ABSTRACT

In this presentation I will introduce an approach to teaching dance improvisation in the university setting that invites students to seek beneath their learnt dance techniques and familiar movement patterns in order to uncover their most fundamental levels of ‘creaturely knowing’ (Sheets-Johnstone, 2009) and somaesthetic sensing (Shusterman, 2008). I draw on references from somatics (Fraleigh, 2000, 2009), neuro-science (Damasio, 1999), cognitive biology (Varela et al, 2000), bio-chemistry (Mae Wan Ho, 1998) and evolutionary aesthetics (Dissanayake (1995) in order to underpin and re-contextualise dance improvisation – both educational and performance based practice. As an educator, choreographer and performance improviser of some 40 years I have become interested, not so much in what we might teach our students but how we can help them to access movement possibilities that lie dormant in their cellular memories. These ways of moving are individualistic and sensuous. They lie beneath those that have been culturally inscribed or externally learned as codified techniques. Sourcing movement in this way has, I will contend, the potential to heighten and broaden students’ sense of self-identity and to stimulate their creativity and artistry. In the process students come to understand their integral relationship with and as part of nature. In her detailed research study of ‘The Intuitive Experience’ Claire Pettimengen-Peugeot (1999) observed that, ‘at the moment of the intuition, the sensation of being an ‘ego’ distinct from the world vacillates and even dissolves’ (71).

When included as process-oriented research within the classroom learning situation there is also the potential to insert information and theoretical concepts from a variety of disciplinary areas into the sensed/intuited action-scape of the dance. When the language used is carefully considered (East, 2006, 2011) new knowledge may be assimilated into the dancer’s subconscious as part of the organic somato-sensory process. By combining deep somatic investigation with creative exploration the ecology of the classroom becomes enlivened and the student’s investigations deepened, the usual disciplinary boundaries are dissolved and students’ understanding of the subject of ‘dance’ is broadened. This paper will draw on examples from my teaching and research at the University of Otago, Aotearoa, New Zealand.

INTRODUCTION

*“You cannot decide direction
you can only live this moment
that is available to you. By
living it direction arises. If you
dance, the next moment is
going to be of a deeper dance.
Not
that you decide, but you simply
dance this moment.” (188-
189)*

Zen Master, Osho (2001)

Intuition: Knowing beyond Logic.

In her inspiring book ‘Composing While Dancing’ Melinda Buckwalter (2010) surveys the strategies, processes and applications for improvisational dance-making of a number of key artists. In the approach I will outline here, however, I am attempting to help students dig down beneath the intellect to a place so instinctual, so beneath any strategy or rationale that a move may happen as or before one becomes aware of it as an event. During such a moment, within my own improvising, I don’t ask myself why, for instance, am I licking the leg of my co-dancer (this

some primordial starfish or sea urchin, or reaching my arms towards the light as a tendril searching for support (as I will mention again later). I am, as the opening quote suggests, simply living this moment as it becomes available to me –I am dancing the moment – or, as Mary Whitehouse might say, the moment is dancing me. I am simply present – highly attentive to this moment *now*. Cognitive biologist Francisco Varela (2002) calls this act of being in the moment ‘*nowness*’ which he describes as pre semantic in that it does not require memoration (or in Husserl’s terms, ‘presentification’) in order to emerge’ (118) . It is a difficult place to bring students to – especially those in their freshman year, and still burdened with either their codified dance training or with no dance training at all- and almost certainly struggling with their identity as young adults. There is not so much a search for choreographic expression as a search for the essence of themselves and an affirmation of their place within this global youth culture which includes knowing the ‘moves’.

Many writers and educators have written about identity and self-discovery through art-making. One of these authors, dance writer Carol Press (2002) comments that “Fundamentally the mission of education is the development of individuals who can meaningfully engage the world with exploration, self-assertion, vitality and reciprocity, for the enhancement and transformation of sense of self, group self and the evolution of significant culture” (175). While this seems a tall task for us educators I believe that it is one where the university improvisation class can play an important role. My aim is to plant the seed of identity through movement a little deeper in the hopes that movement might evolve from a core rootstock of individual somaesthetic consciousness (as described by Damasio, Shusterman, and Sheets-Johnstone). In his book, The Feeling of What Happens Antonio Damasio (1999) describes ‘a transient core-self that is shaped and re-shaped by contact with objects in the environment. From the memories of this contact an autobiographical-self constructs itself. Maxine Sheets Johnstone (2009) refers to the most fundamental level of somatic consciousness as ‘creaturely knowing’ which is simply to do with

evolved from these tactile sensuous interfaces into conscious movement). Richard Shusterman (2008) borrowing from Merleau-Ponty, advocates practice in “lived somaesthetic experience” (63) but also suggests the “fruitful possibility of ...lived somaesthetic reflection...of body consciousness” (63). In his view, by practicing somaesthetic awareness our proprioceptive consciousness and sensory system become better tuned to our performing of life. I am interested in how a process of *biological backtracking* (as I call this intuitive tracing beneath one’s acquired behaviour patterns to a place of pure sensory response) might influence students’ deep sensing of self, how they might dredge their ‘creaturely knowing’.

Prompt: *From this place in the bedrock where you have lain still for millenia begin to unpeel the layers of substrate, to evolve as a new form, a new configuration of energy. [“The active now connecting ‘past’ and ‘future’, real with ideal”(Ho:248)]*

When students truly explore this kind of material they/we leave behind the conventions of modernist choreographic practice and, along with these, the kinds of aesthetic values, evaluation of product and the presumption of theatrical presentation. I am, however, conscious that there is a component of performativity or ‘presentification’ involved in moment to moment intuitive movement exploration that interested viewers may find absorbing or empathically engaging, and therefore, am not excluding the viewer. When the motivation for movement is simply moving itself there can be no end goal, no final outcome and no particular standard to attain. This is a moving investigation that does not attempt to shape students in any particular way. It is a practice that requires no conscious symbolic expression or learned movement patterns. Students simply enter into a spontaneous searching, surfacing and sensing of their environment, each other and themselves. Nevertheless, as I hope to prove, there is important sustainable educational value implicit in this approach.

Prompt: *Like a plant moving towards the light the sensuous soma approaches without judgement or expectation. There is*

As the previous prompt suggests my interest in plants also informs this work. I like their egoless, yet determined reaching into the world – their searching, spiralling movement towards the light. I recall once finding myself face-downward on the floor with one outstretched arm and claw-like spread and arched fingers feeling the floor around me before withdrawing, arching, twisting and spiralling, only to repeat the same move in another direction several more times. A friend who witnessed the performance described one moment when I adopted an insect-like action that hovered and swayed, multi-limbed and fragile. Meanwhile my animal ears were tuned to the musical sounds and vocal utterings of other participants. I was conscious, yet unconcerned by those watching. The post-show feeling was of exhilaration and complete emptiness of mind.

Cognitive biologists, Varela, Thompson and Rosch (2000) define this form of sensuous contact with the environment as ‘a form of rapport between the senses and their objects, a matching of sensitivity between a sense and an object...a dynamic process giving rise to emergence...both a cause and an effect...a coming together where there is potential for awareness’ (119). These authors reject the notion of a need for self-consciousness preferring instead the term ‘emergence’. I am reminded, here, of Susan Scorbaty’s (2013) ‘emergent Improvisation’ based on the science of complexity.

Prompt: *How might we explore the idea of emerging presence?*

Studies by Francisco Varela and his colleague Renaud Barbaras (1999) has led to a new awareness of cognition as a whole body activity how sensory experience might be processed as a complex holistic set of responses– something we dancers know intuitively to be true. Mabel Todd knew it also when she wrote ‘The Thinking Body’. Barbaras (1999) refers to “behaviour as an expression of ...totality” ...that can no longer be grasped as an encounter between a living being and an already constituted world, but as an ‘expression.”(532-533) - making and unmaking itself from moment to moment as it makes contact with the world or operates within it.

Prompt: *Organism and environment enfold into each other and unfold from*

circularity that is life itself. (Varela, Thompson, Rosch, 2000, p.217)

We read from these scientists a different way of discussing time, space, intention, memory (past action), now-time (nowness) and expressivity that may serve to re-contextualise the study of dance within broader academic fields that include the cognitive sciences.

Biochemist Mae Wan Ho (1998, 2003) suggests that as (human) space-time structures we shape and re-shape our-selves and our actions from moment to moment as we choreograph ourselves in and as part of the world. I make a direct link here to students’ self-identity as Ho States,

“The positing of ‘self’ as a domain of a coherent space-time structure implies the existence of active agents who are free. Freedom in this context means being true to ‘self’, in other words, being coherent. A free act is thus a coherent act.”(245)

But individual identity can only exist within a community of diverse others, and thus Ho describes, “a nested hierarchy of individuals and communities...truly a participatory creative universe” (248) which aligns with the classroom community of improvising dancers.

Prompt: *As diverse species in an old forest allow yourself to exist in accordance with your truest nature, yet amongst others.*

Ho describes the ceaseless emerging, submerging and re-emerging from the energy substrate of new patterns in the universe. I might encourage the same continuous energy flow and transforming by the students.

Prompt: *Allow a ceaseless emerging, submerging and re-emerging from the energy substrate of new patterns in the universe .*

To allow students to move beyond self-consciousness and into “a truly timeless-spaceless state which is beyond our comprehension” (p. 242) is, according to Ho, to allow a glimpse of states of pure aesthetic inspiration- akin to what some may call a religious experience or altered state. As an organism interacts with the environment changes occur on a deep level of sensory perception. Leading students to experience this ‘performing’ of their fundamental selves offers them, I suggest, crucial insight into themselves. They may not quite

and a shedding of old habits and learned movements. As Lavender (2012) would say, they are dancing their 'present-ness' as opposed to their 'past-ness' (p.63). While I am not suggesting that this coming to terms with self might be all that happens in the choreography class, it does, nevertheless offer another form of validation and adds another dimension to dance within the university. For Fraleigh (2000) sensory experience informs our understanding both of ourselves as conscious organisms and of the expressive energies of dance. She states, "At an experiential level, somatic movement explorations and dance are related." (60).

Prompt: Searching – *through air, reaching, spiralling, opening/closing rolling, slithering, upwards,, along, around, between.* Surfacing – *walls, floor, another body, own body.* Sensing – *smell, taste, texture, temperature, listening, seeing.* Musicians – *Is there a sound-scape beneath or outside of learned, regular tonal range and rhythmic structure that might be a response to these images?*

EDUCATIONAL VALUE

So what do I see as the value(s) in inviting students to explore movement improvisation guided by their somato-sensory intuitions rather than learn someone else's external expectation of "the danced-choreographic" (Lavender , 2012, p.63). Perhaps I am simply tired of seeing whole classes using the same lifts holds, turns, steps within what they consider to be different dances but which in fact look like the same one. The following are some further key values as I perceive them:

1. Promotes less self-consciousness amongst the students and a deeper concentration on the unperformed/enacted moment. It is not that the students are not aware they are being witnessed, but that their directed energy is more deeply in the action and time, space, and memory are interacting intuitively and unhesitatingly.
2. Value as transformative educational practice. Davis Hutchinson and Sandra Bosaki (2000) include intuitive practices as a valid aspect of

education. While describing intuition as "a cognitive process unmediated by rational analysis..." (179) , they suggest that there might be a form of reflection that is "a state of being unto itself, a vehicle for encountering the richness and depth of the universe"(181). I suggest here that this practice can itself bring about new or transformative understanding for students. Action and reflection, memory and immediate perception meld into one in the moment of being/doing. This, I contend , is the new leading edge of experiential education – in simply acknowledging the value of conscious presence and absolute awareness in the unobstructed (by thinking) moment of doing.

3. Other defining values of this kind of holistic and transformative education emphasise "personal integration, as well as socio-cultural and ecological awareness" (Bosaki,182).
4. This value connects with an empathic concern of care and belonging (Gablik,1991; Foster 2011) a sense of community, relationship or oneness with the world and its peoples – nature and culture combined. In other words this kind of learning activity nurtures a sense of ecological identity that sees self as part of/ not separate from others and the environment. Nature and culture become experienced as one inter-related process.
5. In its valueing of first-person intuition and tacit understanding my approach belongs within a somatic approach to teaching and learning. It is self-directed, self-activated, self-determining.
6. There is value for the university research community as the dance improvisation class becomes a collaborator in trans-disciplinary research into cognitive thinking, intuition, perception ,creativity, and more.

STUDENT ASSESSMENT AND ACADEMIC RIGOR

In this somato-sensory improvisational teaching and learning approach there is no technique required, no wrong or right way to proceed and no expected outcome. Assessment is largely through auto-ethnographic research essays and reflexive journal writing. Students define their progress in creaturely knowing in their own terms as they reflect on their sensory experiences and encounters; their intuitions of self-coherence; connection or disconnection to others and the environment; and their sustained immersion in what Lavender (2013, in conversation) refers to as ‘the interests of the body’. Following the practice students take time to share thoughts and revelations and to either draw or write their reflections. They are encouraged to make connections with the literature of somaesthetics, eco-perception psychology, biological and cognitive sciences along with recent writing by other innovators of the improvisation class. Like educationalist Patricia Broadfoot (2000) I believe that “some of the most powerful ingredients of effective learning, that may be non-assessable by standard means, are excluded from curriculum as a result. [And that,] We pay a high educational price for our obsession with measurement.” (p. 200).

GRADUATE ATTRIBUTES

If we consider self-awareness, and creative self-reliance, problem solving and intuition as essential attributes of surviving in an everchanging and unpredictable transdisciplinary world then we can make a strong case for the kinds of sensory intuitive practices that I am promoting here. Broadfoot suggests that there has been “a relative lack of scholarly attention” (p. 202) to intuition in university research. Some of us who do have this interest may be to blame for working to make our creative pedagogies fit into an out-moded model of nineteenth century assessment requirements. But can we simply side-step academic assessment because it no longer suits our subject matter? I don’t think so yet.

IN CONCLUSION

A program of creaturely knowing, somatic sensing and biological back-tracking, as I have called it, can help students discover deeper aspects of their individual selves, and understand shared qualities

vibrant empathic, participatory and connected human beings that may be the most important facet of all learning. By re-orienting the course goals and learning outcomes the improvisation class has the capacity to make a strong contribution here. The resulting “naturally aesthetic behaviour” (Dissanayake, 1992, 1995: p. 71) or “immersion in the interests of the body” (Lavender, 2013, personal conversation), or what I have termed Intuitive movement practice (IMP) (East, 1999) and, more recently, Creaturely knowing can be validated as an important part of the dance spectrum within the university.

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BIOGRAPHY

Alison (Ali) East, MPHED, is a New Zealand dance artist and educator. She is Chair of the Dance Studies programme at University of Otago, teaching choreography, somatics and dance ethnography. In 1980, along with poet/musician Denys Trussell, she founded Origins Dance Theatre, creating more than twenty-five eco-political mixed-media works. From 1989–1996 she founded and directed New Zealand’s first choreographic training programme, now Bachelor of Performing and Screen Arts (Unitec, Auckland). Ali co-ordinates the annual Shared Agendas Improvised Performance Events at Otago University – now in their sixteenth year. She presents at international conferences and has published *Teaching Dance as if the World Matters – A Design for Teaching Dance-making in the 21st Century* (2011) and several book chapters and articles.

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Movement

From Poetic Personal and Social Writings to Artistic Dance Performance: Affective Transformations

Karen Eubanks, MA, Joan Kavadlo Cohen, MA

SUMMARY

The title of this presentation, "From Poetic Personal and Social Writings to Artistic Dance Performance: Affective Transformations" captures the focus of our work. Each presenter will begin by succinctly describing her background, teaching experiences and kinds of student population which motivated the creation of the units being suggested. From there, a power point presentation will highlight the theoretical foundations and philosophies that support our understanding. These include Martha Graham's famous quotation "The body never lies," Erik Erikson's identification of adolescence as a developmental stage entitled, "Identity vs. Role Confusion," Bell Hooks' description of critical thinking as helping learners "know our own minds and our own hearts" and Parker Palmer's eloquent views of education as being about "healing and wholeness, empowerment, liberation, and transcendence."

Some of the many goals of the workshop for students are: 1) to interpret poetry and prose through the understanding of the words, characters, feelings, images and tone, 2) to identify vocabulary and language evoking movement and dance, 3) to create movement phrases leading to choreography, 4) to create original writings, and 5) to cooperatively share feelings and dance making. To this end, two contrasting themes have been selected. The first, "Alienation" will be addressed by giving participants the opportunity to write. Several writings or artwork may be used as a jumping off point. This work will then be transposed into choreographic movement experiences based upon the elements of language. Participants will share their written and created dance movements with one another. The second presenter will follow this experience using the same format, but will introduce the beautiful theme of "Love." Participants will be given a selection of love poetry, or create original writing inspired by one of the poems. Similar to the first experience, the students will then transpose their writings into movement, and create a short study reflecting this theme. The work will again be shared.

Finally, there will be a discussion and/or written reflection of how the participants experienced the two processes, and how they felt in expressing deep, complex and very different feelings in verbal and non-verbal ways. Ideas and suggestions for how this model can be replicated, with various themes will also be included. Lastly, examples of the longer-term products of this approach will be shown. These include photographs or video samples of student choreography, original student writing and portfolio books. A final summary with anecdotal comments, time for Q&A, handouts and website references will be provided.

BIOGRAPHIES

Karen Eubanks, MA a professional performing artist and member of Actors's Equity and American Guild of Musicians and Artists is a graduate of Sarah Lawrence College (BA), Teacher's College (MA) and CUNY's Teacher Opportunity Literacy Program. Credits include choreography for the Calgary Olympic Arts Festival, Toledo Opera, Great Lakes Theater Festival, and Paul Robeson Theater Co. Dancer-Singer-Actress appearances include West Side Story, Broadway-National-European productions of Porgy and Bess with George Faison, and more recently, Claire Porter's, Portables. Formerly a teaching artist for the NYC Ballet Education Department,

she is currently a dance educator/director at Gramercy Arts High School grades 9-12. An advocate for children with special needs, proctors for Arts Achieve, and is a cooperating teacher with Hunter, Hofstra and NYU dance education students. Co - presented her curriculum SKINS WE LIVE IN with Kathleen Isaac on behalf of Arnold Graduate Dance Program, NDEO Conference 2012 in LA([www.dancechange@wordpress.com](http://www.dancechange.wordpress.com)).

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Joan Kavadlo Cohen, MA began her dance studies at the L.I. Institute of Music, having been inspired by a television production of the musical, "Peter Pan." She continued studying dance at Queens College, Connecticut College for Women and Peridance and Danspace Studios. Trained by the NYC Ballet Education Department, she's taught the NYC Ballet Workout, a ballet-based fitness program in the city's public schools. A graduate of the 92nd Street Y DEL program with training by the LCI, has long been integrating Dance Arts. Using her licenses in English/Language Arts and Special Education, she has taught students with special needs, students using wheelchairs and under-achieving high school students. Throughout her career, has performed at various community special events and festivals and loves preparing students for these kinds of performances. Most importantly, like Peter Pan, she wishes to teach students "how to fly."

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Comprehensive Tap Course Through the Lens of Creativity

Anita Feldman, MA

SUMMARY

At the 2012 NDEO Conference, fellow tap dance professor Terri Filips Vaughan said that she often teaches tap through the lens of history. My conversations with her and other tap educators at NDEO led to my questioning whether I teach through a lens. I do focus on the musicality of tap, the physicality of tap, the role of improvisation and choreography in the development of tap dance, the styles and the history, but do I have a lens that goes through all of the different strands of my comprehensive tap curriculum? I realized that I do, and that lens is creativity. This year I have been recognizing and strengthening that focus.

Technique

1. I try to keep an adventuresome spirit in teaching technique: making combinations on the spot; introducing something I haven't done before and don't know how it will work (and telling the students); taking suggestions from the students about what they want to work on. In multi-level classes I encourage the more advanced students to make embellishments to the phrase as a challenge, or to devise more unusual positions of the feet. Often I give options, and the students decide which they should do.
2. I intersperse combinations with a short break that is improvised. In the beginning of the semester, I give specific requirements of the improvisation, either by limiting the steps (i.e. steps, heel drops and brushes only), or dictating the rhythm (the same rhythm as the combination, or an even constant rhythm). If students seem insecure, I give the option of choreographing ahead of time.

Improvisation

1. I introduce the idea of improvisation through a circle warm-up, explaining the importance of improvisation in African dance, and subsequently jazz music and rhythm tap dance. I improvise a short phrase, and they copy it on the spot as a group. I say, if they can't get the step, just approximate it, which is the beginning of improvisation.
2. We then do the same thing, this time with the students facing away from me so they can't see me. They now need to copy the rhythm, but not the steps (closer to improvising.)
3. I improvise an 8-count phrase and I ask them to answer it with an 8-count phrase (rather than copy it), just like we do in a conversation. Or they start their phrase with how I ended mine and then see where that takes them. They do this all together. If there are students who are willing, I ask them to then lead this exercise. This can be done with students facing the leader (with more of a focus on the steps), or facing away (with a focus on the rhythm and timbre).
4. Then we trade 8's, going around the circle with any of the same ideas as above, but now they are dancing one at a time.
5. Many ideas for trading 8's: working on dynamics; (i.e. one dancer going soft to loud, the next going loud to soft, etc.) limiting the steps allowed; requiring traveling steps; requiring turning steps, varying the division of the beat, etc.

For more ideas on teaching structured tap improvisation, go to my book Inside Tap, published by Princeton Book Company.

Cultural Contexts of Tap's Past

After a class or a unit on Irish dance and African dance, learning phrases from both, we make a list of descriptions of each style.

Examples of contrasts between African Manjani West African Dance and Old Style Sean-Nos Irish Dance that the students might experience are: motion vs. position oriented, polyrhythmic vs. unison, multi-jointed movements in all directions vs. the body moving as one part, asymmetrical vs. symmetrical, into the ground vs. lifted off the ground, indirect vs direct, open-legged vs. cross-legged, parallel feet vs. turned-out feet, arms moving freely from the back vs. arms not moving.

Assignment in class: Choose one characteristic from Irish dance and one characteristic from African dance. Focus on those as you make a short tap dance combination.

Students are now experiencing the process of how tap dance evolved, combining elements from different cultural dances, to make a new form.

Tap Dance's History

Students view videos in class, on YouTube and in live performance, comparing and contrasting different styles and choreographic purposes. As a culminating project, they are given a research assignment. In small groups they choose a tap artist they have viewed, do a short presentation about what influenced the artists' choreography (life, culture) and discuss that artists' artistry. They reconstruct a dance phrase they find on YouTube, make a list of descriptive words or sentences of the tap dancer's style and choreographic intentions. Students then choreograph a short original phrase in the style of the tap choreographer. Learned and choreographed phrases are presented and/or taught in class.

Tap Futures

On the syllabus I include what I see as the varied characteristics of contemporary tap, by tap choreographers stretching the form. They are: Orchestrated a capella tap (multiple layers of tap designed to be heard without music); or tap dance that incorporates influences from different cultures and art forms; or percussive dance that expresses a concept or an idea; or tap dance that includes spatial design and whole-body choreography; or making rhythms with a variety of types of sounds or parts of the body.

During one class I divide the students into small groups and review these characteristics, after they have had assignments in which they observe and analyze examples of contemporary tap. I ask each group to come up with one concept with which to experiment, using the above characteristics as a motivation. They choreograph a short study during class, and show the studies. Viewers discuss what they identify as the explored concept.

Result

My focus on creativity in class, and my mentoring students to create new ways of working with tap, has resulted in a vibrant tap community at Hofstra University, in addition to the tap courses that I teach. Dance majors choose to choreograph very interesting works that combine tap with a modern dance sensibility. Last year a tap solo by dance major Alexis Robbins was chosen to be performed at an American College Dance Festival Gala. Each spring semester I choreograph a new contemporary tap work for the most advanced tappers. And students of all majors and levels have started a tap dance club that is meeting twice a week to experiment

with rhythm. I attribute all of this activity to the excitement over the idea that tap dance is a creative and contemporary art form.

Go to my Pinterest boards <http://pinterest.com/anitafeld/> for references, videos, music, and additional information on the Roots of Tap, Contemporary Tap and other subjects.

BIOGRAPHY

Anita Feldman, MA, Associate Professor, designed and directs the Dance Education Program at Hofstra University, and teaches and choreographs contemporary tap dance. Ms. Feldman gained an international reputation as a leading innovator of tap dance, choreographing pieces in collaboration with new music composers that incorporated electronics and the patented "Tap Dance Instrument." Anita Feldman Tap, a company of musicians and dancers, performed in the U.S., Canada, Japan and Germany, at such venues as the Colorado Dance Festival, the Whitney Museum, the American Dance Festival, the Village Gate, the Smithsonian, and Seibu's Studio 200 in Tokyo. Her work was supported by numerous grants, including six N.E.A. Choreography Fellowships. Feldman was one of the tap artists featured in a documentary by Jenai Cutcher, titled *Thinking On Their Feet: Women of the Tap Renaissance*. *Inside Tap: Technique and Improvisation for Today's Tap Dancer* by Anita Feldman is published by Princeton Books.

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Movement

Remy Charlip (1929 -2012) Sharing the Imagination

Catherine Gallant, MFA

SUMMARY

This movement session focused on the work of Remy Charlip included visual media, directed movement experiences, collaborative process work and feedback/discussion. A Power Point presentation provided background and history while introducing everyone to Remy Charlip and his alternative sensibility and unique vision. After a short warm-up, Charlip's "Air Mail" dances, first created in the 1960's, served as the guide into the rich and unique imagination of this special dancer, choreographer and educator. Participants experienced the process of constructing movement from Charlip's dynamic drawings as they considered the ways that this work could resonate with students of all ages.

BIOGRAPHY

Catherine Gallant, MFA directs Dances by Isadora and Catherine Gallant/DANCE. Her choreography has recently been seen at City Center Studios, Chashama, Joyce Soho, The Yard and at the former Merce Cunningham Studio. Ms. Gallant has received funding for her work from the Harkness Foundation for Dance, Lower Manhattan Cultural Council, and the Bossak/Heilbron Charitable Trust. She was the Assistant Director of the 92nd St. Y Harkness Dance Center from 1994-9 and is now the dance educator at PS 89 in Manhattan where her program explores dance with children in Pre-K through 5th grade. Catherine served on the writing committee for New York City's Blueprint for the Arts in DANCE and presents dance education workshops for the Dance Education Laboratory (DEL), NDEO, NYCDOE, and New Jersey Center for the Performing Arts. Ms. Gallant is a graduate of the Boston Conservatory and holds an MFA in Dance from Temple University.

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The Spectrum of Teaching Styles for Dance

Elizabeth Gibbons, PhD

SUMMARY

Every teacher has experienced frustration when a student is not able to pick up a movement, step or concept, when what we've been doing simply isn't working at that moment, with that information, or for that student. The problem does not lie with the teacher nor the student, but *between* them in a teaching style that doesn't yet allow them to connect teacher, learner, and information, objectives. The adage, "If the only tool you have is a hammer, you will treat everything as a nail" speaks to the teacher. All students aren't nails, our objectives vary, so as dance educators we need a well-stocked tool belt.

Originally developed by Muska Mosston & Sara Ashworth for teaching physical education, the Spectrum provides an integrated, comprehensive framework for dance pedagogy. Mosston discovered that ideas in education are generally presented *in opposition to* the status quo. For example, in pedagogy, individualization versus socialization, the cognitive movement versus the affective movement, direct versus indirect instruction, the humanists versus the behaviorists, etc.

The Spectrum represents "non-versus" education. Many philosophical conflicts concerning teaching methods occur because an individual or institution is wedded to one style, method or strategy. The philosophy of the Spectrum is a non-versus reality in which *deliberate mobility along the Spectrum* is the way to achieve a variety of pedagogical goals and objectives. It does not dictate teaching method, it liberates the teacher by providing more options for presenting subject matter. It encourages pedagogical agility, and gives teacher and students many pathways to knowledge.

The structure of the Spectrum is based on three key the premises. First, teaching is governed by decision making; every deliberate act of teaching is governed by a previously and consciously made decision. Second, it is possible and desirable for both teacher and students to make decisions. Third, students can, and should, learn how to make their own decisions; teachers and students can demonstrate mobility among a variety of teaching/learning Styles.

The Spectrum delineates the range of decision-making, from the teacher making decisions about content, choices for learning and providing feedback, to the learners making decisions for learning and providing their own feedback. Shifting responsibility to make decisions does not mean anarchy in the classroom, does not mean that the students determine the direction of class, but that students gradually learn how to make certain decisions. By learning to make decisions, students learn to become active learners, able to pull the maximum amount of information from the lesson themselves.

The teacher determines which choices are appropriate to be shifted to students. At first, the decisions shifted to the student are simple, such as, when practicing individually, what direction to face or what pace to practice. The student gradually gains the knowledge necessary to make more informed decisions, such as determining an achievable level of complexity in a dance phrase; which of several self-generated phrases or movements would be an appropriate conclusion to a study, how to set criteria for an independent project.

It is important to understand the concept of *episodic teaching*. A dance class has several parts or episodes: an episode is a unit of time during which the teacher and learner are in the same Style with the same objectives. It can be anywhere from a minute or less to over an hour or more. For example, you might start the class with everyone moving together in a warm-up or barre in Cued Response Style, take a few minutes in Practice Style for everyone to work individually on one aspect of technique, have students work with partners in Reciprocal, do a brief episode in Guided Discovery to clarify a point, then continue with Cued Response. Using different Styles helps the teacher understand that if one Style isn't working, switch to another Style to attain your objectives. It helps students to know that the overall class will include a variety of teach/learn interactions. The Spectrum provides a comprehensive and cohesive paradigm for teaching. Its non-versus nature means that no single teaching strategy or method is better than any other. It can be used with any age, level, or subject. It takes the teacher and learner from reproduction of known material, as in technique class, through to production or creation of new material, as in improvisation and choreography. From Cued Response, through Reciprocal, Self-Check, and Inclusionary methods (especially good for mixed-level classes), through Guided Discovery, Convergent Discovery and Divergent Production to Individual Program Learners Design to Self-Teaching. We don't have time to cover the whole Spectrum in a single workshop, but in the workshop we will cover at least two of the landmark Styles: Practice and Reciprocal, along with observation techniques and feedback.

Outline of workshop for The Spectrum of Teaching Styles for Dance

1. Observation strategies: Three States of Gaze--Gas, liquid, solid—involves *where* we focus, similar to Laban Efforts of flexible and direct space. The “gas” gaze is as if your attention was the oxygen in the room; you are attending to no one individual but everyone. The “liquid” gaze allows your focus to fluidly flow over a slightly smaller area; over the line of students at the barre, over a row of students sitting on the floor. The “solid” gaze is when you focus on one specific person from a distance, or on one aspect of the dancer such as shoulders, fingertips, eyes, or foot. General vs. Specific observation involves *what* we look for. General observation is when you're just looking, not for anything in particular, tabula rasa, until something seems to jump out at you. Specific observation is when you decide in advance what you'll be looking at or looking for. It helps focus both you and the students; if you say, “this time we do the plié combination, we'll focus on the flow of your arms in the port de bras”, students know to sharpen their focus on this aspect of the movement.
2. Feedback: This refers to the information, judgment or correction given to a student about performance of a task, and is one of the most important factors in successful and efficient skill acquisition.

Performance improves faster with feedback than without it. Students who know what they are doing incorrectly and how to correct it will be more likely to change how they perform a movement or phrase. Through the Spectrum, students first receive thoughtful and reflective feedback from the you, then learn how to analyze a peer's performance to give and receive different types of feedback with a peer, then apply these learned skills to providing feedback to themselves, to enable self-detection and self-correction.

Four Functions of Feedback (outline of workshop)

1. Information to identify and correct errors, so students can correct problems before developing bad habits.
2. Reinforcement for what is being done correctly.
3. Motivation. Positive feedback can tell students that they are making progress, that they are valued. Students who feel they are noticed and valued are more motivated to continue.

4. Enables students to learn to analyze their own performance. Feedback can guide students toward analyzing their own performance, detecting and improving errors as well as knowing how “correct” feels.

Three Forms of Feedback Delivery:

- a. Verbal: Cue words, descriptive words, chant, singing
- b. Visual: Facial expressions, hand movements, written analysis or description, drawing, photographs, video.
- c. Kinesthetic: Adjust arms or shape foot; invite them to put their hands on you.

Four Types of Feedback

- a. Value: reveals a judgment, may be specific (“great footwork”) or non-specific (“Fabulous!”)
- b. Corrective: focuses on an error: identifies it and how to correct it. “Turn to the right, not the left.”
- c. Ambiguous: does not convey precise information, and can be misinterpreted. “Not bad.” This isn’t as helpful as other types of feedback, so we’ll skip this to focus on more effective types of feedback.
- d. Neutral: Descriptive and factual, neutral feedback acknowledges what the learner has done by describing or offering factual statements which are devoid of judgment or correction. “You did a hop in an arabesque.”

In the workshop, we practiced doing the different ***types and forms*** of delivery with partners.

- i. Value: reveals a judgment, may be specific (“great footwork”) or non-specific (“Fabulous!”)
 1. *Verbal* Value
 2. *Visual* Value
 3. *Kinesthetic* Value
- ii. Corrective: focuses on an error: identifies it and how to correct it.
 1. *Verbal* Corrective
 2. *Visual* Corrective
 3. *Kinesthetic* Corrective
- iii. Neutral: Descriptive and factual, neutral feedback acknowledges what the learner has done by describing or offering factual statements which are devoid of judgment or correction
 1. *Verbal* Neutral
 2. *Visual* Neutral
 3. *Kinesthetic* Neutral

Roles and Behaviors. Life involves constantly-changing roles. In some dance classes, the teacher does not allow students to correct each other; it is not the role of one student to correct another during class, and it may appear that one of the students is trying to assume the teacher’s role. However, the Spectrum involves shifting decisions in the classroom, which involves a shift of roles and behaviors, and it is important to understand these. Each Style involves a shift of roles and behaviors.

Let’s look at these in 4 Styles:

- A: Cued Response
- B: Practice,
- C: Reciprocal, and
- D: Self-Check.

Style A: Cued Response (Mosston & Ashworth’s Command Style) is the most pervasive Style in the dance studio, primarily for technique classes. Think of the ubiquitous “5, 6, 7, 8”: the teacher determines what movement material will be covered, when to start and stop, tempo, and all other aspects of the class, and student are expected to follow and perform in unison. It is a beautiful method, enables the teacher to convey movement

information quickly and to see students moving simultaneously. Students participate in the power of being part of a group all moving in synchronicity. However, it is not the only option in the studio classroom.

Style B: Practice, you are introducing the student to a new reality, in which *learners practice not only a specific dance task, but actually also practice deliberately making decisions. These include where to stand, what direction to face, pacing or speed, and other aspects (appearance, posture).* As the teacher, I come around and touch base with each student, giving feedback and eliciting questions

Style C: Reciprocal, students work in pairs, and take the roles of Doer and Observer. The Doer does a task or phrase much as they did in Practice Style, with the Observer making decisions involving feedback, referring to a criteria sheet created by you, the teacher. Neither takes the role of Teacher, because that is your role. As the teacher, you circulate to observe pairs and how they are doing with the Doer practicing, and the Observer following the criteria sheet.

In Style D: Self-Check, students engage in analyzing their performance and providing their own feedback by referring to criteria created by you, the teacher.

In the workshop we went through each of these:

Style B: Practice: The essence of Practice is that time is provided for the learner to rehearse the task individually and privately, and for you to circulate throughout the studio or classroom to provide feedback individually and privately to each student. The purpose of Practice Style is to take the first step in shifting decisions from the teacher to the learner. Learners not only practice a particular task, but also practice deliberately making decisions.

In the workshop, we learned the clapping pattern for the German folk dance D'Hammerschmeidsg'selln, then worked in Style B: Practice.

Style C: Reciprocal: The essence of Reciprocal to *practice the task and develop socialization skills* by following criteria prepared by you, the teacher, and to *practice providing feedback* to a peer. The purpose of Reciprocal is to shift the decision of feedback from the teacher to the learner. The roles of the learners involve working in pairs; one student (the “Doer”) practices the task, the other (the “Observer”) observes the Doer and offers feedback by following criteria supplied by the teacher. Your role as teacher is to circulate among students and interact *only with the Observer*.

In the workshop, we learned a plié sequence in Cued Response: Demi, demi, grand plié, roll down, roll up. Then we discussed criteria such as: Thighs turned out, abs engaged, arms rounded; starting with head on roll-down, end with head on the roll up. Participants then worked in partners in the roles of Doer and Observer, shared feedback, then changed roles.

In the workshop we discussed some pitfalls of this Style:

- “Pretty Good” syndrome. When the teacher asks the Observer, “How is your partner doing?” and the Observer responds, “Oh, pretty good”. This is ambiguous feedback, rather than more specific Value, Corrective, or Neutral feedback.
- Usurping role of Observer: Why to interact only with the Observer and not with the Doer:
 - Purpose to sharpen Observer’s observation skills
 - Purpose to create social bond
 - (use of Quick Episode Sandwich)

Two main conditions are hallmarks of Reciprocal Style.

1. First is the social relationship between peers. The socializing process is unique to this Style, in which students give and receive feedback with a peer. Partners engage in several steps, which include observing the peer’s performance, analyzing the performance in terms of established criteria, formulating conclusions, and giving constructive feedback to the partner. This involves developing the patience, tolerance, caring attitude, and confidence to work with another learner. It also involves

experiencing the rewards of seeing a peer succeed and developing social bonds among students that endure beyond the task and often beyond the class.

2. Second is the opportunity for immediate feedback. This includes the opportunity to have repeated chances to practice with a personal observer and discuss the specific aspects of the task or phrase. It also means that students can practice without the teacher necessarily knowing when mistakes were made and corrected.

Self-Check. The essence of Self-Check is that learners perform the task individually and privately and provide feedback to themselves using criteria which you provide. You can use the same criteria sheets for Practice and for Self-Check.

The purpose of Self-Check is for students to develop an awareness of their own performance, enhancing kinesthetic awareness and becoming more able to accurately assess performance. Your role as teacher is to provide the criteria, and to be available for questions from learners as needed. This is a further shift of decisions from teacher to learner.

Initially, externally a classroom looks like Practice: Students scattered practicing individually. Internally, though, students are feeling, thinking, and analyzing.

The main objective of Self-Check is for each student to develop an awareness of personal performance. This kinesthetic awareness is developed when a student learns to observe his or her own performance and make assessments based on criteria. Enhanced kinesthetic awareness and objective self-observation mean that the learner is becoming weaned from total dependence on outside sources of feedback (the teacher or a peer) and is better able to rely on self-feedback.

If time: Inclusion. We had such great fun working with and discussing the other Styles that we didn't get to Inclusion.

In conclusion: It is the hope of every teacher that our students become active learners who take the initiative to analyze, question, develop alternatives, and learn how to learn on their own. We would all like our students to become self-directed learners. It is beneficial for us and for our students to learn the skills necessary for self-directed learning. The Spectrum can be your guide and inspiration in this journey.

BIOGRAPHY

Elizabeth Gibbons, (PhD, MFA, BFA) has been the dance program coordinator at East Stroudsburg University of PA for over 20 years. She has taught, choreographed and performed in higher education for almost 30 years, at East Stroudsburg University, Washburn University of Topeka, and Texas Woman's University, teaching courses in ballet, modern, jazz, social dance, aerobics, dance theory, dance appreciation, dance history, dance kinesiology, choreography and improvisation, creative dance for children, and dance pedagogy. Her book, *Teaching Dance: The Spectrum of Styles* (Authorhouse), developed from the work of Muska Mosston and Sara Ashworth to apply the Spectrum specifically to dance pedagogy, has been used by dance teachers around the world.

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Multi-Generational Dance.....the daCi Way

Anne Green Gilbert, MAT
Mady Cantor, MFA, Judith Nelson, MFA

SUMMARY

The presenters represent the USA chapter of daCi (dance and the Child international), a worldwide organization, which promotes the development of dance for children. daCi USA is unique in national dance organizations in that it sponsors National Gatherings, multi-generational conferences where children ages 7-up and adults of all ages dance together in an atmosphere of mutual respect and creativity. The 5th National Gathering is June 26-29, 2014 in Seattle, Washington on the campus of the University of Washington. More information is available at www.daciusa.org.

The theme of the upcoming National Gathering “Forms Unfolding: Dancing in the Emerald City” is inspired by the work of Seattle glass artist Dale Chihuly whose sculptures offer many entry points for dancemaking. National Gatherings are four-day events that include multi-generational core classes featuring creative processes; skills classes by age groups; cultural dance forms; and performances. They are extraordinary events for participants to connect through a shared passion for dance.

After introducing the organization the presentation led into a sample class, modeling the experience of a core class at a daCi USA National Gathering. The class outline is below.

Forms Unfolding: Relationships – 5-Part lesson Plan:

Warming up with BrainDance: (see creativedance.org for more information)

First four patterns with eyes closed (relationship to muscles, bones, organs). Second four patterns shadowing – groups of four with each person in the quartet taking turns being a leader while others follow.

Introducing the Concept – go to the word corner or concept charts and “see, hear, say, and do” the Relationship vocabulary: over, under, around, through, beside, between, above, below, on, off, in, out, near, far, together, apart.

Exploring the Concept:

Puppet Shape Museum – half the class stands scattered through space as statues. Other half enters space and finds a statue – pulls a long or short imaginary string from a body part on statue and statue reacts with a big or small movement. Dancer pulls two more strings and then copies the shape made by the statue. The statue comes alive, dances around, between, beside, and under other statues then finds a new statue and pulls three strings. Continue until music ends. Suggested music: *Music for Creative Dance* by Eric Chappelle, Vol. 1, #8

Reflection – Tell a partner if you preferred being the puppet, being the puppet master or dancing between statues.

Developing Skills:

“Scatter Square Dance” – Caller says, “Hit that lonesome trail” – dancers move around, under, over, between each other. Caller calls out “swing your partner” – dancers swing person nearest to them. Caller alternates “Hit that lonesome trail” with various square dance formations focusing on duets, quartets, trios, etc. Calls may be found in Chapter Three of *Brain-Compatible Dance Education* and below. Suggested music: any reel music such as *Soldier’s Joy*.

Creating:

Form groups of 4-6 dancers. Pairs or trios within groups are divided into As and Bs. In each group, As are given a Dale Chihuly art card and Bs are given a different Dale Chihuly art card. The As and Bs come up with 3-4 words describing their own art card (i.e. – wispy, curved, pointed). As come up with a 32 count phrase depicting their card. Bs come up with a different 32-count phrase. As and Bs share phrases with each other. Then As do phrase and Bs improvise movements in Relationship to As. Repeat with Bs. Put together an ABC dance:

A= As do phrase while Bs improvise

B= Bs do phrase while As improvise

C= As and Bs do 32 count phrases simultaneously while relating to each other.

Improvisers should not overshadow phrase dancers. Suggested music: pieces in 4/4 from various cultures

Cooling Down:

Share dances. Observers and/or performers reflect in different modes: with words, movements, shapes, air drawings, etc.

Below are some possible calls for **Scatter Square Dance**. Add your own ideas or have your students create new calls.

- “Promenade a partner.” (Move with a partner, in the hand-hold of the dancers’ choice or a specified hand-hold.)
- “Do-si-do a partner.” (Pass right shoulders, move around each other back to back and return to original position.)
- “Swing your partner.” (Hook right or left elbows and turn around.)
- “Horse and rider.” (One dancer behind another with hands on shoulders.)
- “Circle up four.” (Four dancers make a circle and walk clockwise or counterclockwise) “Go back the other way.” (Dancers walk in the opposite direction.)
- “Right hand star.” (Touch right hands together and walk in a circle.) “Left hand star” (Touch left hands together and walk in a circle.) “Shoot that star.” (Raise arms, break apart, and holler.)
- “Go around the flagpole.” (Turn your partner around you.)
- “One goes down, the other goes around.” (One dancer kneels as the other goes around.)
- “Circle up four and duck for the oyster and dive for the clam.” (Two dancers make an arch that the other two duck in and out of.)
- “Follow the wagon train behind _____ and _____.” (Couples form a line behind the leaders.)

- “Covered bridge and all go through.” (One couple makes an arch with both hands; as each couple passes under the arch, they join the bridge, making an arch. Eventually, the dancers form a long line of arches or covered bridge.) Couples continue to pass through the bridge until the caller says, “Hit that lonesome trail.”
- “Circle up the wagon train, then all join hands in one big ring.”
- “Circle left and circle right.”
- “Face your partner and do a grand right and left.” (Shake right hands with your partner and pass right shoulders. Shake left hands with the next person and pass left shoulders. Continue the grand right and left until you meet your partner.)

BIOGRAPHIES

Anne Green Gilbert, MAT, is Founding Director of the Creative Dance Center, Kaleidoscope Dance Company, and the Summer Dance Institute for Teachers in Seattle, Washington. Anne is a master teacher, choreographer, and author. She has conducted hundreds of workshops and residencies for children and adults across the USA and abroad. She has been teaching daily classes for all ages at Creative Dance Center for over thirty years. She is an adjunct professor at Seattle Pacific University and taught for Lesley University's Outreach Master's Program for ten years. Anne is founder and Past President of the Dance Educators Association of Washington and served on the dance and Child international USA board for twelve years. She is the author of three dance textbooks and two instructional DVDs. Anne developed the Brain Dance, a body-brain warm-up exercise, in 2000. Her awards include the 2005 NDA Scholar/Artist Award and the 2011 NDEO Lifetime Achievement Award.

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Mady Cantor, MFA, is Associate Director of the Dance Program at Bryn Mawr College where she teaches technique, composition, repertory, and directs the Dance Outreach Project. She has taught dance and creative movement in a variety of settings from early childhood to elementary schools to community work and higher education, and has worked as a guest choreographer for professional dance companies, college groups and non-dancers in community settings. She is on the board of the USA chapter of dance and the Child international.

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Judith Nelson, MFA, is a dance artist & educator. She danced with the Jose Limon Dance Company and the David Gordon Pick-Up Company, and toured across the US and Europe, as a solo artist and in musical theatre. Judith has been on the faculty at several universities across the US including Auburn University, where, as associate professor of theatre, she developed an innovative dance program, bringing in world-class guest artists and providing outreach for underserved elementary schools. Her extensive work with children's dance includes numerous pre-K-12 residencies, professional development workshops for dance and classroom teachers, and teaching for community arts programs. She is on faculty at the Mark Morris Dance School in Brooklyn where she recently initiated a parent/child class for special needs students. Judith is secretary of the board for daCi USA. She holds an MFA from the University of Arizona & a BFA from the University of Utah.

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Don't Just Teach, Transform!

Angela E. Graham-Williams, MA

SUMMARY

Many dance instructors rely on the time honored tradition of teaching dance focusing primarily on the body placement, talent, form, skill, physique and/or aptitude of their dancers often times with less attention paid to the rapport they are developing and its impact on their students psyche and emotional well-being. While these aforementioned traditions and practices are important, they can exclude the positive impact that can be made by correspondingly focusing on the students from within. My new and exciting teaching method, CEDT, revolutionizes dance pedagogy by emphasizing technique and discipline required to be a performer and simultaneously incorporating instructor compassion and student empowerment necessary to not only encourage the internal transformation of their students but assist them in being more confident and proficient dancers, performers, and individuals.

In considering the conference theme, The Art and Craft of Teaching, my presentation will include a full description of the teaching method, CEDT, its history from inception to current practice, and inspirations leading to its development. Each tenet will be identified, defined, explained, and communicated via real life, applied teaching practices. Attendees will learn the importance of focusing as strongly on the personal and emotional transformation of their dancers as on their dancers' performance-based presentation of choreography to audiences.

Developed as a quantitative, dissertation research study exploring the impact of Classical Ballet as taught via the CEDT method on the self-esteem and emotional transformation of adolescent girls, this style is being studied to demonstrate reliability and validity in the world of academia. CEDT's practicality has been demonstrated via its implementation in my own dance studio and resulting increase in student enrollment and recent expansion to a neighboring town in southwest Michigan.

Through this presentation instructors will realize the impact of their relationship with their students and the unique opportunity they possess to create as much internal as external change via this rapport. While not requiring instructors to possess any type of advanced psychological training only a sense of concern for his or her pupils, the tenets of my method will teach them to actively demonstrate care for their students' emotions and presence of mind while concurrently teaching them to become great disciplined and technique-based dancers. The benefits of this method will be explained as well as its effects on the dancers', studio climate, the arts community, and practical applications to business growth due to happier dancers, dance parents, and word of mouth referrals.

BIOGRAPHY

Angela E. Graham-Williams, BA, MA is a lifelong, technically trained dancer, choreographer, and licensed mental health professional who spent most of her life trying to juggle these two careers. After founding and expanding her own dance studio, The AGW Conservatory of the Arts LLC, to a second location in a neighboring town and working on her PhD in Transpersonal Psychology from Sofia University, Angela had a wonderful epiphany. In marrying her two passions, psychology and classical dance technique and instruction, she does not have to choose between the two but enable them to enhance each other by teaching dance in a way that is transformational and empowering to her students. Thus, Angela has become an expert in teaching

classical dance technique via her newly developed method, CEDT, that is both transformational and deeply steeped in the rigors, traditions, and discipline necessary for this most precise and beautiful art-form.

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Panel

The Art and Craft of Teaching Dance from a TA Perspective: Lessons Learned and Issues Explored

Panel Moderator and Developer: Jill Green, PhD

Panelists: Michele Trumble, MFA, Caroline Althof, BA, and Elisa Foshay, MFA

INTRODUCTION

Jill Green, PhD

The idea for this presentation came from my experiences and thinking as Director of Graduate Studies in my department and as a teacher of a graduate course titled: Dance Pedagogy in Higher Education. Through discussion in this course and as an observer of classes taught by TAs, I became aware of a number of issues that arose when TAs taught courses in the department. I noticed that while training to perfect their craft of teaching dance, many TAs became unsure of their roles and responsibilities to their students, themselves, and their professors and/or teaching supervisors. They have multiple roles and responsibilities that can be difficult to navigate. Issues surrounding ideas such as power and philosophy emerged from these discussions and experiences as well.

Another thing I noticed is that when discussing pedagogical issues in higher education dance, teachers and scholars rarely address the roles of TAs. It tends to be a marginalized topic in research and at educational conferences. Yet, many graduate dance programs offer TA positions to some graduate students.

So thinking about the legacy of teaching dance and the roles of TAs and the conference theme, “the art and craft of teaching dance,” I gathered this panel of former and current TAs to address one main question: How do TAs negotiate their diverse roles and responsibilities while attempting to locate, develop, and sustain the art and craft of teaching dance? So, the panel is made up of those who could answer these questions best, the TAs themselves.

Each presenter will address a particular aspect of this question. Caroline will address time management issues; Elisa will talk about how to work with pedagogical mentor/model practices, and how to integrate somatic approaches into the technique setting; and Michele will address hierarchies and roles. Each presenter will include a narrative that highlights their questions, struggles, and/or issues that arose while performing their TA duties. These narratives are significant for other TAs struggling with these issues, as well as pedagogy professors and others interested in the work of TAs.

Time Management- Caroline E. Althof, BA

As a third year MFA candidate and teaching assistant at The University of North Carolina Greensboro I have had to deal with the issue of time management. When I entered the MFA program as a teaching assistant I felt completely overwhelmed. I had a difficult time balancing my scholarly work, courses that I was instructing, administrative duties that I was assigned, outside performance opportunities, and my own choreographic endeavors. It seemed there was never enough time for everything and I would arrive home at the end of the day physically and mentally depleted, despite the fact that I typically had an additional three to four hours of work ahead of me in preparation for the following day. I have always been a terrific time manager, but for the first time in my life I felt at a complete loss as to how to manage so many demanding tasks at one time.

For the majority of my life I have run by the mottos “When work is done then you rest” or “After work comes play.” These sayings served me well through my undergraduate education and my years as a dance instructor in the public school system. I considered myself an overachiever, great at multi-tasking. However, in graduate school I quickly came to realize that the work never ends. There is always more time that could go into lesson planning, or grading, writing the next paper, or planning the next rehearsal. As I began my graduate education I felt as if I could never come up to breathe; I felt suffocated by the amount of work that lay ahead. See, I’m a planner. In the past I looked at the semester as a whole, or at least weeks in advance. Rather quickly I became physically and mentally exhausted; I burnt out.

I have a great passion for teaching. I’m a giver and will typically do something for others before taking the time for myself. As a result, my artistic endeavors suffered; choreography was typically the last thing that I got around to, and when I did make the time I was completely worn-out.

However, I learned much from having to face the issue of time management. Dr. Sue Stinson, the former dance education professor and recent interim dean at UNCG, once told me “There is no way that you can give 100% to everything; you must learn to pick your battles.” This wise piece of advice has proven priceless over the past two years; it is advice of which must continually remind myself.

In heeding this advice, I’ve learned to balance my focus. There are times when I spend more time as a teacher than a student. There are other periods of time that I allow myself to become lost in my choreographic projects, even if it is only for a day or two. I am careful about the amount of outside performance work that I take on, accepting work that intrigues and challenges me. Simply stated, I learned to change my hat more frequently and truly be present in what I am doing, allowing my mind to stay with a given task for a certain amount of time. Instead of looking ahead a month in advance, I look only a week in advance and more importantly, what the next day holds. In addition, I have come to realize that resting is just as important as working. By taking a few hours to rest, when I feel that it is needed, I can approach the next day refreshed and ready to take on the challenges and inspirations that it holds.

The active integration of my teaching, scholarly, and artistic interests has proven a valuable time management asset. For example, I am intrigued by work outside the proscenium stage and have been able to investigate this interest through a variety of avenues. I began choreographing site-specific works in the Greensboro community. In my courses I began giving lectures and assignments on site dance, which led me to other site-artist’s work and writings on the subject matter. All of these influences continue to enrich and inform my studies of site-specific dance work. Another example of this crossover began my first year in the program when my scholarly interests turned to creative cognition and lateral teaching approaches. I researched the implications of criterion based assignments and evaluation on the minds/creativity of the students. During my second year I continued this research and designed my courses accordingly, emphasizing creative problem solving and collaboration. And here I am in my third year, presenting a paper on one of the lessons that I designed for my 101 Intro to Dance course based on the same research that I’ve had the opportunity to explore theoretically as a student and practically as an instructor, thus leading me to new scholarly insights. Simply stated, I learned to focus on crossover interests and work around themes and ideas.

In conclusion, time management is an issue that most teaching assistants experience in graduate school; it is a balancing act and there is no exact formula to manage so many demanding tasks during such a short period of time. My solution has been to take one day at a time, rest when I need to, and allow my interests to crossover in the many roles that I experience as a teaching assistant. This may not work for everyone, but it is important to figure out what works best for you as an individual so that each day you’re putting your best foot forward.

Challenges to Teaching Contemporary Dance Technique as a Graduate Teaching Assistant- Elisa Foshay

When I entered graduate studies at the University of North Carolina at Greensboro in the fall of 2010 I brought with me several years of experience teaching dance, but comparatively little practice in cultivating my voice as a teacher of postmodern dance technique to pre-professional dancers. The opportunity to teach potentially several semesters of technique classes within the UNCG dance department appealed to me, and was one of the many reasons I happily accepted a graduate teaching assistantship. During my three years as a TA both the former and current Dance department chairs took care to inquire about my teaching interests and accommodate them to the best of their abilities. Thus, I taught courses including Introduction to Ballet, Dance Appreciation, Introduction to Dance and Social/Ballroom Dance. For the purposes of this paper, however, I will focus on my experience teaching postmodern, or *contemporary* dance technique as it was labeled in the department, to dance majors and pre-majors. Looking back on my time as a TA from the perspective of a recent graduate transitioning to new adventures in the field, I find myself continuing to reflect on questions that arose during my time teaching technique at UNCG.

I was challenged to find my own voice as a contemporary dance teacher, influenced by yet distinct from the voices of my instructors and mentors up to that point. My training in modern and postmodern dance was a collage of movement voices and perspectives. Many of these styles fell under what might be considered “release-based” techniques, but my dance education also included healthy doses of more classical modern, including Horton and Cunningham.

As a professional performer, my experiences took me into realms of movement including and inspired by improvisation, contemplative movement practices, performance art, martial arts and punk music. When faced with teaching a contemporary dance class I asked myself, What of these experiences was important for me to pass on? I certainly had my own preferences and ideas about my values as a mover, but I did not necessarily believe that my values ought to be unquestioningly passed down to students who were still in the early stages of their professional dance training.

Perhaps this challenge to distinguish one’s teaching identity may be perceived differently by someone who enters a graduate Teaching Assistantship with extensive experience instructing a chosen form, or for a dancer who has a singular technical approach upon which to hang his or her hat. But I, a “modern dance mutt” who had taught mostly non-professional dancers, was in grad school in part to further cultivate my voice and refine my values as a contemporary dance educator.

To find a planning process that worked for me I considered the various approaches to teaching a class that I had learned and experienced over the years. Backward by Design was one, which when applied to planning a technique class I interpreted to mean creating an ending combination and then building the rest of the class back toward helping the students be prepared to perform it successfully. Another was a more systematic warming of the body for dancing, meaning that a complete class included exercises that explored the full range of motion of the back and pelvis, shoulders and arms, joints of the hips, legs and feet as well as work on balance, directional agility, locomotion and elevation, usually culminating in a combination that “put it all together.” I also considered an approach, perhaps similar to a ballet structure, of class consisting of a repeating series of discreet skills to be mastered: Plies, swings of the upper and lower body, contractions and high releases, locomotor foot patterns, turns and the like.

But I also thought about the many other classes I had been a participant in that took none of these approaches. Classes where we sang through our warm up. Classes where we did Pilates or yoga for the first half and then delved directly into dance sequences. Classes that took considerable time for improvised movement, only eventually gathering the group into more structured exercises. As a student I found value and learning in many of these alternate formats. Of all of these myriad pedagogic approaches to the practice, which were the most essential for me to bring into my technique classroom, full of students whose backgrounds and interests may not be consistent with my own?

To offer general guidance to its instructors, the department at UNCG had created a Dance Technique Feedback Sheet years prior to my arrival. This list of twenty-or-so items was specific, yet general enough to be applied to just about any approach to movement. The Dance Technique Feedback Sheet asked the

ability to “maintain dynamic alignment while standing.” While this offered a framework and broad-brushstroke guide on what the department valued, it left open space to interpret words such as “appropriate” and also neglected some dance concepts that I found to be equally important aspects of technique, such as the ability to find the full range of motion of a body part or joint or the ability to activate both sequential and simultaneous initiation.

As Caroline focused on in her paper, time management was also a challenge when planning and teaching technique classes. Developing new material and experimenting with different approaches to the planning process took time, and I found myself in the studio for several hours a week honing my movement sequences, timing and cues. I had yet to develop an arsenal of exercises to draw upon, and I often was left feeling like I reinvented the wheel for each class and each semester. Granted, this may be the reality of the new teacher still honing her craft, but when coupled with the numerous other responsibilities of graduate school I wondered if my students, as well as my own work, were being shortchanged because I was unable to focus on any of them as much as I would have preferred.

Another question I considered was how my class fit into the overall educational paths of my students. As may be the case with many graduate teaching assistants, the classes I taught were mostly beginning and intermediate-level technique classes. Knowing that my students would have my class for only a semester or two before moving on to other instructors, how could I best prepare them to be successful as they progressed through the program? I questioned what my primary responsibility was: To prepare them for what was next, or to offer them a unique movement experience that promoted my voice and values? The latter, to me, felt egotistical and appeared to lack consideration for my student’s needs, but the former left me negotiating my own values and beliefs about teaching contemporary dance in comparison to the other contemporary technique instructors in the department. I perceived these differences in approach amongst instructors to be part of a spectrum of beliefs about contemporary dance, none more correct or incorrect than the other. But my students, just as I did myself as an undergrad, may have struggled with shifting movement paradigms without comparing teachers and falling into a right/wrong binary. These concerns further complicated my choices about what to prioritize in teaching contemporary dance technique. Ultimately, I taught what I saw to be the essential needs for my student’s training, what I thought they could develop a deeper understanding or mastery of. Doing so combined both my beliefs as well as those held up by the department.

Lingering through all of these considerations was the precarious nature of being both teacher and student. As an emerging teacher it was important for me to honor my training and values about contemporary dance technique, which had been shaped by many years as a student, teacher, performer and choreographer. But as a graduate student, departmental faculty would regularly evaluate my performance. What if they disagreed with what I was teaching? What if I taught a concept that contradicted the way in which they presented it? Disagreement and personal preference may be a challenge in evaluating teachers generally, but I felt especially vulnerable because of my location in the faculty/student hierarchy. I concluded that I had to teach to my core values and trust that my evaluator would be an objective one, that his or her feedback on my teaching would acknowledge the range of choice about teaching contemporary dance technique and be rooted in a desire to help me improve and succeed. To think anything else could prove paralyzing.

Looking back, I wonder if perhaps these questions bubbled up merely as part of the process of questioning and self-reflection that often takes place during graduate study. In a professional setting I may not have questioned my teaching theories or practices so deeply, but while in graduate school I did so in an effort to better understand who I was as a dance artist and educator. The faculty I learned from during my time at UNCG encouraged critical self-reflection, and while at times this felt debilitating it ultimately created in me a sense of empowerment. I knew that I *had* considered other options, that I had not blindly followed the traditions of my history and training.

The choices that I made regarding teaching contemporary dance technique reflected careful consideration of what I knew at that time. Though I will certainly continue to refine my voice as a technique

and to make changes as needed, always acknowledging that there are many healthy ways to teach contemporary dance technique. Thank you.

Chutes and Ladders: Graduate Teaching Assistant Edition- Michele Trumble, MFA

Being a Teaching Assistant can feel like a game of chutes and ladders - it is hard to know where exactly you lie on the hierarchy of academia at any given time. Depending on how a department is set up, a teaching assistant can take on many levels of responsibility – all the way from behind the scenes administrative work to teacher of record for multiple classes. As teaching assistants we are responsible for the teaching and evaluation of students in the department, but are not full time professors with the knowledge of how everything in the department is run. This results in subtle power shifts amongst faculty, staff, other graduates and undergraduates that we must tune into. The question of “who has the power in what situation?” occurs in other places of work and areas within academia, but is particularly relevant to teaching assistants as they bounce between, through and among many roles.

I entered into the University of North Carolina at Greensboro’s MFA Choreography program with the bulk of my studies and teaching experience in the sciences. Despite this, I auditioned for a Graduate Teaching Assistant position when I auditioned for admission into the program. I was accepted into the program and wait listed for the assistantship. Looking back I feel this was for the best, as I did not have the same depth of experience as most of my fellow graduates coming in. I was able to spend the time concentrating on rediscovering, exploring and building my own artistic voice as a performer, choreographer, and researcher.

I auditioned for a Teaching Assistant position each year and received one my third and final year in the MFA program. I became the teacher of record for three classes right away. Although this is not a unique situation, it is more common for Teaching Assistants to begin by gaining experience as an assistant to another professor in their first year and begin to take on their own classes their second year. Now, I had taken pedagogy classes and completed pedagogy practicum my first two years in the MFA program as an effort to gain experience. So in reality I was prepared, but there are always doubts in the beginning and as I took on the role of graduate assistant I began to feel a shift in how I identified myself within and related to that same community. I had entered a new community as a graduate student and spent two years developing my ideas and work within the academic community as only a graduate student. I now had another hat to add to my rotating collection. How was I going to negotiate my diverse roles and responsibilities while attempting to locate and develop my skills as a teacher, choreographer and student?

Both types of classes, introductory general education classes, and classes for majors produce their own set of questions and challenges to the Teaching Assistant. Often Teaching Assistants are asked to teach the lower level or non-major classes. It can be more difficult to be taken seriously in a class of non-majors. In a field that is often seen as “less than” or secondary, there is a pressure to set a foundation of respect right away, which is hard when you are teaching a dance appreciation class smashed between contemporary class and rehearsal wearing stretch pants, sweat stains and hair like a troll. For these classes I often struggled with how do I present my physical body and my philosophy in a way that invites dance to be seen as both a serious yet fun and creative endeavor? Especially when we are doing the same type of work as a professor, but lack the title and same level of experience?

When it comes to classes where we are teaching majors or minors, we are not only teaching these students, but are also dancing alongside them in technique classes and in other professors’ work and choreographing our own work on and/or with them. This can create multidimensional relationships that can be productive and enlightening, but also tricky to navigate when it comes to grading their work and earning respect as the teacher in a classroom.

While this happens with both major and non-major sections, my challenges were largely in negotiating my role amongst the majors. I feel the best way to examine this is to take a look at two examples with two different students.

dancer as I had cast her in my culminating production, which was a year long project. But it was still an intimate one due to the many hours of rehearsal, small cast, subject matter and of course the experimental and exploratory nature of creating a work. When spring semester came around I was a little apprehensive to find that we were taking the same technique class and she was a student in my majors section of Dance Appreciation. We now had three different ways of relating to each other and the one that made me most nervous was the student/teacher relationship. I worried that she might not respect my authority as a teacher, not necessarily on purpose, but out of familiarity and more relaxed nature of our choreographer/dancer relationship. I was (and still am) building my values and pedagogical practice and with that came a constant questioning of confidence. I was worried in moments of panic during lecture that I might call upon her too much as a familiar face in a sea of strangers or create a snafu in our other relationships over a grading disagreement. I was thinking and worrying about scenarios so far ahead of the game that I was well on my way to damaging the new parts of a relationship that hadn't even started yet. I had to tell myself to relax and trust myself to deal with whatever might come up during the upcoming spring semester.

My experience with Hannah turned out to be the exact opposite of all my fears. Hannah was eager to make connections between class work and our work in rehearsal. She demonstrated respect at all times, but allowed herself to let loose more in rehearsal. I cannot say that there were not times when I felt awkward during lecture or while grading her work, but I also think this is something all teachers face at various times with students for whatever reason. We can only try to be as fair as we can and open to communication. In the end, the multiple roles brought a depth to our relationship that ended up assisting us in the rehearsal process. The more layers of Hannah I got to understand the easier it was for me to choreograph with her and on the flip side, as she got to see and relate to me in different roles - I believe it was easier for her to find her voice within my work.

I had a completely different experience with another student I'll call Katie. Katie was also a student in my Dance Appreciation for majors class and taking one of the same technique classes I was enrolled in. For her production practicum she was assigned to my culminating production. I perceived (perhaps unfairly) Katie to be disinterested when she was in my class and never initiated a hello when we would enter the studio, but would respond back if I greeted her. So while I considered her qualified and competent, I was nervous about what our interactions would be like during technical rehearsal.

Things went smoothly the first day, but the second night there was a problem with one of the other crew members that Katie had to address since the Stage Manager had stepped out of the theater. I was impressed with how she handled the situation appropriately and fairly, but never got a chance to tell her at the end of the night as I got wrapped up in talking to my dancers. So the next day as our Dance Appreciation team was wrapping up and students were leaving I mentioned my appreciation for last night and to try to keep conversation going, asked her what she thought about a cue change. She responded with something along the lines of: "Thank you. I don't mean to be rude but I would rather wait and talk about the production when we are in tech and not here (meaning the classroom)". Now I am sure that many others share the same ability I have to blow a simple comment WAY out of proportion. I spent the next couple hours between class and tech wondering if I should apologize, if I had somehow damaged my teacher - student relationship with her by bringing up our production relationship in a different setting, etc. Come tech time, she was all business and it seemed as though nothing from the earlier conversation had bothered her.

Processing my thoughts and talking to trusted professors and fellow Teaching Assistants led me to several realizations. The first and most obvious was how personally we can take things our students do or say that in reality was not meant that way, especially for new teachers. It is only human to have these reactions, but it is a practice and skill to not give these thoughts too much weight and allow them to affect your interactions with the student. The second was the realization that since a relationship is between two or more people, I was not the only one negotiating what my role or relationship to Katie was in any given situation. She was doing the same and while at times I saw us as peers, just two students in a technique class (as I was used to for the first two years of my graduate study), I realized that may or may not be the same way she saw it. I might still be her "teacher" at all times or perhaps even seen as a "peer" in my classroom.

beginning of the fall semester at having three out of my four classes with the same professor. Having that much face time with one professor during just one semester made me feel exposed. What made me begin to feel comfortable was the professor's allowance of space. Without ignoring me, she gave me room to make connections across the classes and find my own way of relating to her and the material. She was of course guiding along the way, but never forcing. Though the situation didn't involve a shift in power (she was always the teacher and I the student) I realized this was a model that I thought would be useful to implement within my teaching practice. This reflection and my experiences with Hannah and Katie, taught me that rather than feeling like I had to set a rigid trajectory and worry what might happen if we went off course, I could project a path and leave space for both of us to navigate it together.

I have taken these experiences with me in my current work as an adjunct at another college in North Carolina. My work is very similar to that of the Teaching Assistant I held at UNCG. As an Adjunct Lecturer I am in sole charge of class planning and grading yet I am still not involved in departmental policy making or advising students. And while it is beyond the scope of this particular paper it will become crucial to look at the role of the Teaching Assistant and Adjunct in relation to a tenure professor as more and more departments are depending on them to carry and support a heavy teaching load as financial cut backs occur. Despite the lack of difference in job duties, I find that I struggle less with my confidence and role as an Adjunct. This is no doubt the fact that I have been practicing teaching and with practice comes confidence. But I also wonder if part of it has to do with the fact that the students at my new college only know me as an Adjunct Lecturer. I did not feel the need to establish myself in a forceful way like I did before, perhaps in an attempt to overcome the peer relationship that was first established with many of my students at UNCG. Working at another college allowed me to see even more clearly how multiple roles can have an affect on one's teaching and relationship to their students.

One thing is clear from my short time teaching – communication is valuable and asking for support is NOT a weakness. My experience at both UNCG and at my new college has been that the department heads and other professors value my and other Adjuncts work and show their support, making it easy to go to them with questions or concerns. It took me some time to come to the realization that I do not lose any power or slip down the hierarchy if I go to other Adjuncts, Teaching assistants or professors for help with an issue. It does not diminish my own knowledge or work to ask others for their thoughts or experiences. Rather it empowers me as I become better informed and connected.

BIOGRAPHIES

Jill Green, PhD is a professor of dance at The University of North Carolina at Greensboro. She is Director of Graduate Studies, conducts research and teaches somatics, body studies, and pedagogy. In addition, she is a certified Kinetic Awareness® Master Teacher and directs a teaching program at her studio. Her work is published in a number of journals and books. Dr Green is a Fulbright Scholar (Finland) and former co-editor of Dance Research Journal.

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Caroline Althof is an MFA candidate and graduate teaching assistant in Choreography at The University of North Carolina at Greensboro. Her primary areas of teaching are contemporary, ballet, jazz, creative movement, improvisation, dance history, and choreography. Caroline's current pedagogical research is focused on facilitation of students' creativity and the individual's artistic voice. Caroline holds a BA in Dance Education with K-12 licensure from Winthrop University. She developed the dance program at Alston Middle School in Summerville, SC, leading the effort to transform the school from a neighborhood school into an arts school and to study the effects of art curricula on standardized test scores, attendance, and participation in extracurricular activities. While in South Carolina, she was the children's rehearsal director for Charleston Ballet Theater. She also developed The Media Arts and Dance Curriculum Guide for the

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Elisa Foshay is a Chicago-based dance artist and educator. She holds a BA in Dance from Columbia College Chicago and a MFA in Dance with K-12 teaching licensure from the University of North Carolina at Greensboro, where she was also a graduate teaching assistant. Beginning her dance career as a competitive ballroom dancer, Elisa has also performed with several companies and independent artists in the realms of modern and contemporary dance, performance art, dance theatre and improvisation. An avid collaborator, she has partnered with sites, movers, musicians, composers, culinary artists and costume designers, among others. Her choreographies and improvisations have been presented in Chicago, Philadelphia and across North Carolina. Lately, Elisa has been writing, thinking and moving a lot around the ideas of improvisation and contemplative inquiry as well as creative potential in undefined space. She also serves as a teaching artist for Hubbard Street Dance Chicago and Urban Gateways.

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Michele Trumble is a performer, teacher, choreographer and writer originally from Maine. She holds an MFA in Choreography from UNC-Greensboro. Her choreography has been shown in many states throughout the United States and recent written work appears in *World Dance Reviews* and *Dance Chronicle*. Michele is currently adjunct faculty at Elon University.

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Workshop

Technique as a Creative Act: Unleashing Student Voices K-12

Shana Habel, MA, Gina Buntz, MFA

SUMMARY

At the heart of any major modern technique lies the essence of one person's unique way of moving. Graham, Humphrey, Limon, Cunningham all based their movement ideology as a fully realized body system on an individual kinetic style and vision. In an effort to find an expressive voice, all the great moderns played and experimented with movement that eventually became the standard for training the next generation of dancers. Today's young dancer students also crave the opportunity to create and develop their own movement language, and to embody their own expressive voice.

To be able to exercise their creative voice, students need to develop a language of expression. In this workshop, we explored ways in which we as dance educators can facilitate this opportunity for our students. In examining the art and craft of teaching technique as a creative act, we viewed the teaching of dance technique K-12 through the lens of critical pedagogy, examining it as not only a means to an expressive end but most importantly as a means of allowing students to develop their own creative voices. We discussed a pedagogical perspective that supports the teaching of technique within a creative paradigm usually reserved for the teaching of improvisation and composition. Through reflective dialogue around past and current technique teaching practices, we presented the opportunity to explore methodology and structures that allow students to discover and communicate their own movement vocabularies within the parameters of technique training.

As dance educators, we are called upon to provide opportunities for our students to increase their expressive skill sets through technical training. We recognize also that to be a teacher of dance technique is as much about the art of creation as it is about the act of making a dance. A teacher is re-generating material by transferring it through a structured yet flexible pedagogy. In the act of transmitting the elements of a particular dance technique, the dance teacher must nurture the student to comprehend, assimilate and channel that knowledge and make it their own. A first step in any potent creative act is to discover, explore and re-create what has come before us. This is part of the creative journey. With this in mind, we were motivated then by the following questions: Why can't the teaching of technique be as much a part of the creative process in a traditional technique setting as the open-ended, spontaneous environment where improvisation and composition are taught and explored? Why can't the teaching of technique be as exploratory and as personally revelatory as an improvisation class? How do we then as dance educators serve as both carriers of the flames of tradition and facilitators of these new voices? How do we remain relevant and provide opportunities for individual movement voices to emerge? How do we motivate our students to increase their technical range and discover the expressive power of movement?

During the course of the workshop, we asked four important questions to frame our discussion. The first two served as a prologue: 1) what is technique? and 2) what does a good technique class look like? At the conclusion of the workshop, we posed the following questions: 3) How do we create/nurture artists as opposed to technicians? and 4) what is the technique of artistry? These questions serve to keep the quest alive as opposed to settling for the quick and easy answer for closure's sake.

To explore the facilitation of student voice, we shared two creative approaches to building a student's rhythmic perception and skill. Beginning with the essence of rhythmic movement, Gina Buntz presented the strategy of combining vivid yet succinct imagery interpolated with historical references to entice and draw

was originally conceived as the opening of the heart to the world: a gesture of openness and goodwill now translated into the pure geometric lines of the body stretching in opposition suggesting infinity. Bringing into conscious application the rhythm of the heartbeat with the 'drumbeat' tonic chord of the downbeat, the student is called upon to 'drive' the lesson as an initiator with insight and motivation to illustrate how breath and movement – the breathing body – is at the essence of pure rhythmic motion. As the participants were our 'students' in the workshop we asked them to play with the accent – the downbeat – as part of breath and as a means to make "choices" in finding different ways to do the triplet by alternating the accents and changing the images. The "mainframe idea" is to dwell on one aspect of the lesson and go deep with the process. This will allow the student to suspend linear process and cultivate focus and reflection throughout the learning process.

At the elementary level, Shana Habel focused on the concept of duration and rhythm in an activity geared to 3rd grade students. The purpose of the activity was to heighten rhythmic perception and the ability of the participants to accurately embody specific rhythmic phrases. An activity focused on duration was inspired by the work of Barbara Mettler. Participants were asked to perform a single movement which took "a long time" to execute, and then a series of movements each one of which took a long time to execute. They then were invited to perform a movement, which took a short time to execute, and then a series of movements each one of which took a short time to execute. Participants then improvised with duration, performing a series of movements whose durations varied. The group rhythm that resulted highlighted the connection between duration and rhythm. This was followed by an activity using rhythm cards in which duration was measured and given a value. Blue cards represented a movement, which took 4 counts to complete, purple 2 counts, and green 1 count. Cards were combined in several ways to create rhythmic phrases of 8 counts each. Specific movements were assigned to each card: blue stretches, purple turns and green jumps. Participants were encouraged to create rhythmic movement patterns that could be repeated. Following a sharing of patterns, we spoke about the magic of multiple possibilities, made math connections and talked about where this activity could go next. Students could choose their own movement, learn each other's patterns, create a class rhythm score, and so on. In this activity, we were building the skill of rhythmic perception, and isn't technique about building skill? And what are those skills we value? The goal is to identify the skills and let the students experience those skills in a variety of contexts, going deeper so that they "own" the skill and confidently add it to their own expressive tool kit.

In conclusion, the teaching of technique can be as much a part of the creative process in a traditional technique setting as the open-ended, spontaneous environment where improvisation and composition are taught and explored. The development of dance technique has always been exploratory and personally revelatory. The seeds of improvisation gave birth to classical, modern and contemporary dance methodology and movement vocabularies. As dance educators, we inherently carry the torch of and for tradition, and thereby, have always facilitated new voices. The knowledge is within all of us. Now we need to go back to the openness, the wonderment and the curiosity and ask the questions of ourselves as if we were the students once again:

How can we remain relevant and provide opportunities for individual movement voices to emerge? How can we motivate our students to increase their technical range and discover the expressive power of movement??

In order to move the field forward, it is critical that we examine and reflect on our practices on an ongoing basis. Become simple. Become meaningful. And go deep.

The conversations between the presenters and the participants will continue in an online forum. Our collaborative efforts as co-presenters will continue, with findings and insights recorded in a soon to be published paper. Because the power and the future of dance are rooted in its uniquely expressive

pedagogy, create relevant and hopefully ongoing dialogue, and facilitate and more fully inspire future movement voices.

The following are the responses gathered from the participants in response to the four questions we posed to them. We share these responses as a place from which we will continue to dialogue and explore our role as facilitators of student voice – and our role as nurturers of our own voices.

1. What is Technique?

Means to an end; Systematic Skillfulness; Movement vocabulary; Movement language; Method of movement; Musical; Maximum effect with minimum of effort; Refinement of tool; Codification; Coordination – articulation; A Way to Do Something; Right or Wrong; Pressure to move a certain way

2. What does a good technique class look like?

Structure; Clarity; Discovery; Progression; Articulation; Feels safe; Feels organized; Anatomically correct; Sequential; Measurable; Satisfying; Logical; Enlightening; Challenging; Full body moving

3. How do we create/nurture artists as opposed to technicians?

Creating vs. looking for right/wrong; Finding connections to word around; Spirit; Playfulness; Collaborating w/ the elements of dance/movement; Listening & responding to movement; Practicing reflection/artistry; Connecting to emotion; Adding dimension to strategy

4. What is the technique of Artistry?

We need models to demonstrate; Empowering students to make choices and be confident; Efficiency; Wide/narrow structure; Giving them tools; Having clarity of purpose

BIOGRAPHIES

Shana Habel, MA is the K-12 Dance Adviser for the Los Angeles Unified School District. She was one of the first teachers hired to initiate their elementary dance program in 1999. She teaches Creative Dance for Children at Loyola Marymount University, and has taught elementary dance for UCLA's Center X. In her life before elementary, Shana taught high school dance in Salt Lake City, Utah. She is a member of the NCCAS writing team in dance, and Co-Chair of the CREATE California working group to restore the dance and theatre credentials in California. Shana received a BA in Dance from BYU, and an MA in Dance History from the University of Utah. She has had the opportunity to live, teach and dance in Chile and Japan.

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Gina Buntz, MFA has taught and choreographed throughout the U.S. and overseas with the USIA Arts America Program in Europe, Korea, East Africa and Haiti. She is a recipient of five NEA Choreographer's Fellowships, and has presented her work at the American Dance Festival, Edinburgh Festival, CNDC Angers in France among others. Ms. Buntz has an MFA from the University of Michigan and has been on faculty at the Dreyfoos School of the Arts, New World School of the Arts, Interlochen Arts Academy and Stephens College. She serves as Chair of the Dance Department at the Los Angeles County High School for the Arts since 2007.

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Workshop

Is it Still Hip to be Square? Promoting Functional Strength in a Technique Class

Susan Haines, MFA, Certified Comprehensive Pilates Instructor

Talani Torres, MFA, Certified Yoga Instructor

SUMMARY

We teach in university dance departments and see a wide range of levels in our student dancers. Some students come from studios where they are dancing at a high level of technique; 5-6 days per week and have received training in alignment, core support and balanced muscle development. Some students come from a more recreational approach to dancing and do not have this prior knowledge. Many of our students are accustomed to performing advanced movement without proper alignment and requisite strength.

Our objective is to promote strength gains and stability to help dancers engage the deep stabilizing muscles instead of relying on superficial muscles. These supplemental cross training exercises can be included in a technique class to maximize the health, wellness and career longevity of all our students. We are specifically focusing on four underserved areas for dancers: the foot and ankle, the hip girdle, the mid-back, and three-dimensional core support.

The Foot and Ankle

Dance classes in modern, ballet, contemporary, and jazz typically work

the foot and ankle in four positions.

- 1) **Standing Neutral:** In "tripod:" Equal weight distribution over first and fifth metatarsal heads and heel.
- 2) **Bottom of Plié:** In "tripod" in full ankle dorsiflexion.
- 3) **Top of Relevé:** Weight distributed between first and fifth metatarsal heads(or adjusted to accommodate foot structure,) with ankle in plantar flexion.
- 4) **Top of Relevé en Pointe:** Weight distributed through the toes/pointe shoe box with ankle in plantar flexion.

Many dancers rely too much on the superficial "toe flexors" and instead of engaging the full chain of muscles from foot through pelvis and core to relevé, they simply grip the floor and "grab" with these superficial flexors and ignore the deeper muscular support system of foot, ankle and lower leg.

The foot and lower legs must withstand the forces of jumping, leaping, running and landings from every position to support the intense physicality of dance. Working the foot and lower leg in these specific ways can offer dancers a stronger, more stable structure for landings and can help prevent injuries.

1) Incremental Relevé

Starting in parallel, begin to lift heels off into a relevé to 1cm, then 2cm, 3cm, 4cm, 5cm, and so on until you reach the top. Be aware of excessive toe flexor gripping.

From the top, descend back down 1cm at a time.

Repeat in first, second, fourth, fifth and other positions as needed. Notice the places where you "jump" to the next level, go slowly to control the movement. Stretch or roll out your calves as needed, they are working with new specificity.

2) Relevés With Lifted Toes

Starting in Parallel, holding onto a barre or chair if needed, lift toes off the floor. (Some dancers may need to practice this action and build strength in toe extensors before proceeding with the full exercise.) Maintaining the lifted toes, begin to lift heels off into a small 1cm relevé. Proceed with “Incremental relevés” until you reach your end range with toes up. Begin descent of 1 cm at a time with toes lifted until your heels touch the floor. May be repeated in first, second, fourth, fifth and other positions as needed.

3) Pliés with Lifted Toes

Starting parallel, holding onto a barre or chair, lift toes off the floor. Maintaining the lift of the toes, begin to slowly demi-plié to full end range, then slowly lengthen the legs back to standing. Repeat in first, second, fourth, fifth and other positions as needed.
Advanced Option for all exercises: repeat with single legs.

The Pelvis: Is it Still Hip to be Square?

Much of our work in traditional modern and ballet techniques strives to achieve a perfectly “square” hip for safe and efficient movement at this joint. We DO firmly believe in achieving “squareness” at the hip to maximize joint efficiency in hip flexion and extension, and to illustrate a balanced use of the trunk muscles. We DO need to be strong at this place of “squareness.” However, the hip joint’s complex range of motion may require that our hips and trunk support us OUTSIDE of “squareness,” from full end range abduction and adduction at the hip joint.

Even in simple locomotor movements like walking and running, the hip joint passes through abduction, adduction, and a spiraling of the pelvic halves; recruiting a complex kinetic chain of muscles from the glutes, deep and superficial core and legs. We believe there is more we can be doing to strengthen the lower trunk and hip girdle within a technique class.

We have all been warned of the dangers of “hiking the hip” out of alignment. And of course this violates the aesthetics of most dance styles, and usually occurs when a dancer has insufficient strength to maintain a level pelvis. We see this when the muscles of the trunk and hip are not strong enough to keep the torso stabilized with hip flexion, such as in a retiré position.

It is suggested that we begin to include exercises that purposefully hike the hip, to build strength in the muscles of the trunk to be able to mobilize the pelvis, after all, when one leg is lifted to the front or the side, there is the slight movement of the pelvic halves that requires these muscles to engage. And like the foot and ankle, we may be training this area to BE STRONG in one position, when stability at the hip joint and spine are needed in abduction, adduction and everywhere in between.

Knowing how to achieve an “aligned” pelvis is important, and by no means are we suggesting that we do away with this practice. We are suggesting that we broaden the scope of exercises for the hip and trunk to include full end range motion at the hip joint and pelvis, as this can offer dancers greater awareness, balance, strength and stability at the hip joint.

The following exercises require the lower muscle fibers of the obliques, TA, Rectus, and Quadratus Lumborum to MOBILIZE the pelvis. The majority of core work involves these muscles working to STABILIZE the pelvis; in planks, changing levels, and standing work at barre and center. Recruiting these muscles of the core for stabilization of the pelvis and spine is fundamental for dancers, so we want to find stability in a range of positions.

1) Controlled Hip Hike Up

Standing in parallel, lift R leg off the ground either with a bent knee or just off the floor. Work to maintain a frontal plane of movement, keeping the pelvis, torso and legs “between two panes of glass.”

armpit. At the top of this hip lift, lower the R hip back down, returning the pelvis back to neutral. The R leg will return to its hovering position just slightly off the floor.

2) Controlled Hip Drop

Standing in parallel, lift R leg off the ground either with a bent knee or just clearing the floor. Keep the pelvis, torso and legs “between two panes of glass.”

Intentionally lower the R hip below horizontal neutral, engaging the muscle and controlling the lowering. Return the L hip and pelvis back to neutral. The R leg should return to its hovering position just slightly off the floor.

3) Controlled Hip Hike Full Swing

Begin with exercise #1 hiking R hip Up, control the return to neutral pelvis, and then drop R hip below horizontal neutral, repeat through the full swing of up to down and back to neutral. Feel the activation of the stabilizing muscles of outer and inner thighs, core muscles, and gluteals as the pelvis is moved through this range repeatedly.

4) Hip Hike with Plié or Relevé

Repeat exercises #1-#3 but add a plié and or relevé on the standing leg, further challenging the stability of the hip joint at each position, through the full range of motion.

All exercises can be performed in external rotation, for some dancers the range of motion may be limited.

The Anterior and Posterior Oblique Systems/Slings for Three Dimensional Support

These muscular systems are vital for stability during standing, weight shifts and during complex, multi directional movement. The following exercise is designed to facilitate awareness and challenge stability in order to find these systems. Dancers spend a lot of time working on building core strength to support them in movement, yet these exercises are primarily done on the floor. Utilizing standing work while engaging the anterior, posterior oblique systems and the deep core can assist dancers in a three dimensional use of the core, and help them access these systems while in motion.

- 1) Standing in parallel, lift the R leg up in a parallel attitude to 90 degrees with neutral hip. Arms out to the side with a slight heaviness to feel Latissimus dorsi engaging. Feel a diagonal of support running from your L adductors (inner thigh) through your R obliques. It may be helpful to image the diagonal from L inner thigh up through R shoulder, and L glutes to R Latissimus dorsi to ensure the trunk is supported through these sashes. It may be helpful to give students tactile feedback of gently pressing on R shoulder and L hip to help them feel the connection, asking them to “condense” this diagonal of muscular support without losing opposition of length through spine. Some students may have difficulty in finding their adductors supporting the pelvis, you may need to have them stand with legs together, place one hand between the thighs and squeeze hand. Try to lift R leg without losing engagement of L inner thigh. Once students feel stable in this position,
- 2) Maintain the position of the leg and rotate the torso to the R.
- 3) Maintain the position of the torso, slowly draw the leg behind you into a parallel attitude.
- 4) Maintain the position of the leg, and rotate the torso to the L.

- 6) Rotate back to facing front. Reverse the direction of torso rotation. Ex. Lift R leg, rotate torso to the L. draw R leg back, rotate torso to R, draw R leg forward. Rotate torso back to front. Repeat with standing leg in pli  . Advanced variation: move from pli   to relev   in each position and return back through to pli  . Repeat with a) both legs in external rotation; b) repeat with one leg parallel, the other leg in rotation.

The Trapezius and Mid-Back

Dancers may be working to “keep the ribs down” in front, and spread the back wide, which can result in overstretched/underutilized rhomboids, mid and lower trapezius muscle fibers. Dancers who repeatedly work with arms close together overhead (i.e. fifth position) are working the upper fibers of the trapezius, as the upper border of scapula is drawn closer together while lower tip of scapula is drawn apart, this can result in further imbalance of the upper/lower fibers of the trapezius. Drawing the shoulder blades together is “incorrect” in many dance styles, yet this cross training in the mid back can be very beneficial since we rarely ask these lower fibers to engage in dance training. This can also combat the effects of “computer posture.”

Activating Middle and Lower Trapezius Fibers*:

- 1) Standing or seated in neutral spine. Lift straight arms up to slightly below shoulder height, drag elbows behind you, trying to draw shoulder blades together. Let shoulder blades spread away from each other as arms return to straight position. Repeat and find awareness of shoulder blades skating across rib cage, finding as much shoulder blade movement as possible. Encourage a “pinching” of the shoulder blades together, ribs may translate forward and flare open in front (a position that most dancers mightily try to avoid but in order to cross train the mid back it may be necessary).
- 2) Begin with Exercise #1, drawing elbows back. Next, rotate upper arms backward as elbows drag forward while maintaining the shoulder blades drawing together. (Imagine you are dragging your elbows forward through water.) Try to feel a drawing together and down of the lower trapezius fibers right between the lower tip of your shoulder blades.
- 3) Starting with #1, then rotate upper arms back and drag elbows forward, feeling the drawing downward and together of the shoulder blades (#2), start to arch/extend the upper and mid thoracic spine. Reaching upward and back through the crown of the head, feel the muscularly supported extension all the way through the mid back. You may feel a stretch and slight extension in the low back but this arch should be primarily mid and upper spine, neck and head. The arms can elongate and reach diagonally up to continue the rotation of the upper arms back and elbows forward.

We hope that the ideas presented here will offer dance teachers additional tools to work with as they support their students’ dance training and technique goals, and that future quantitative studies will offer more insights about strengthening “underserved areas” of the body.

As there is a vast array of individual differences in human bodies, teachers and students may discover variations on these exercises that better serve their needs.

We are grateful to our mentors for their wisdom and curiosity to seek out new practices while still honoring tradition, and so we offer thanks to the teachers of movement and dance, kinesiologists, bodyworkers, and physical therapists everywhere who continue to look for ways to help their students meet the physical demands of our art form, in hopes of promoting career longevity and wellness for all dancers.

The ideas presented in this workshop are inspired by the brilliant work of Karen Clippinger, M.S.P.E. Dance Kinesiologist California State Long Beach Dance Department, and Jenevieve Neros, Physical Therapist and Comprehensive Pilates Instructor, Bellingham, WA.

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Talani Torres MFA, a native of Miami, Florida, was founder and artistic director of Miami Children's Dance Ensemble and co-founder of Dance Space Miami. She earned her MFA in Dance from the University of North Carolina Greensboro and her bachelor of arts in Psychology from Florida International University, and her yoga teaching certification in 2012. In 2007 she was the recipient of the North Carolina Dance Alliance Choreography Fellowship. Her work has been described as "Athletic, graceful and funky...featuring lovely off center solo work." (Anada S. Arnold, Spoleto Today). Talani's concert work has been presented at Cornucopia of the Arts Miami, Teatro Nacional Ruben Dario-Managua, Nicaragua, Meredith College, NC Dance Festival 2007-2008 Tour and North Carolina Dances. Torres is Director of Dance at Florida State College Jacksonville.

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Movement

Choreographing Partnering: Tools for a Creative Process

Holly Handman-Lopez, MFA, Eric Handman, MFA

SUMMARY

Partnering is essential to the education of a contemporary dancer. How do we help dancers to develop original partnering within their own dance making? *Choreographing Partnering: Tools for a Creative Process* is a movement session in choreographic strategies for developing extended and innovative partnering sequences for experienced dancers. We will explore what emerges when a sensation-based approach to moving is combined with conceptual and architectural approaches for manipulating bodies and the space within which they interact. Informed by contact improvisation and William Forsythe's *Improvisational Technologies*, this movement session will focus on creative strategies for choreographing extended partnering sequences that are abstract, innovative, complex, coherent and potentially metaphoric. We will begin with contact improvisational exercises designed to prepare the body for giving and taking weight, sensitizing ourselves to touch and attuning ourselves to both the positive and negative space created by our partner's motion. This will be interwoven with physical problem solving and the corporeal, conceptual and perceptual skill-building practice of *Improvisational Technologies*. This approach is designed to introduce devices for ongoing inspiration and creative outcomes.

BIOGRAPHIES

Holly Handman-Lopez is a Visiting Assistant Professor of Dance at Oberlin College where she has choreographed both straight and musical theater pieces, operas, and numerous concert works; most recently, *Iphigenia 2.0*, and *Flora the Red Menace* (director Matthew Wright), *L'enfant et les sortilèges* (director Jonathon Field) and *Yours Faithfully* (original work in collaboration with German Jewish poet Esther Dischereit). In her creative process, she has had the privilege of collaborating with composers, actors, directors, poets, architects, scholars and videographers. She has been awarded numerous guest-artist residencies at such prestigious institutions as New York University's Tisch School of the Arts, Sarah Lawrence College, and The New School. As a dancer, she has worked with many prominent choreographers, including David Dorfman, Nicholas Leichter, and Lisa Race; and she has performed extensively in New York City venues, such as the Joyce Theater, Dance Theater Workshop, Miller Theater, and BAM.

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Eric Handman is an Assistant Professor at the University of Utah's Department of Modern Dance. He holds a BA in English from Skidmore College (1991) and an MFA in Modern Dance from the University of Utah (2003). He has danced for New York Theatre Ballet, Doug Varone and Dancers, Nicholas Leichter Dance and Joy Kellman and Company. He has worked with David Dorfman, Lisa Race, Stephen Koester, and many others. He teaches domestically and internationally specializing in technique, composition, improvisation, contact improvisation, qualitative research methods, criticism and theory. He was on the board of directors for The Congress on Research in Dance and is presently on the board of the American College Dance Festival. He is a Fulbright Specialist for the Council for the International Exchange of Scholars and a member of the Entrepreneurial Faculty Scholars at the University of Utah.

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Performance Training Techniques for Dancers

Kirsten Harvey, MFA

SUMMARY

Performance Training Techniques for Dancers movement session began with a discussion about why technique is often seen as of the utmost importance in jazz and modern dance classes and performance qualities are applied like a band-aid prior to performance. Members contributed to the initial discussion and offered a unique and thought provoking conversation. Many agreed that they focus primarily on technique and some believed that it is the dancer who should bring their artistry to their technique classes rather than the instructors “job” to teach how to perform and bring an emotional experience to the audience. There was some disagreement on this and the participants that said that they try to teach emotional connectivity were not able to fully describe the techniques that they use.

After the initial conversation was wrapping up I prompted the group to discuss the question, “Why is emotion no longer as important in the western dance aesthetic?” I explained the theories of Daniel Nagrin, author of *The Six Questions: Acting Technique for Dance Performance*, and why I believe it is worthwhile for dance students to experience emotional connectivity techniques alongside their technical training. I discussed how the practical exercises that they will learn during the movement session have been created from Nagrin’s theories but are unique and have been updated based on my extensive research findings at Western Michigan University. They were then asked to perform several different types of beginner exercises, imagery and jazz improvisation, that they can use to introduce emotional and focus concepts to their students. At the end of the session I gave them a jazz/ modern combination and asked them to manipulate it using emotions that they selected in their groups. By the end of the experience, I believe that the participants felt confident incorporating the emotional dance training concepts that they experienced during the session in their dance classes. The conversation continued after the session and many offered their emails so I could email additional exercises for future use.

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BIOGRAPHY

Kirsten Harvey, Assistant Professor of Dance at Western Michigan University, received her BA and MFA from the University of California, Irvine. Ms. Harvey began her dance career studying with some of the best from the School of American Ballet, Pittsburgh Ballet Theatre, American Ballet Theatre, The Opera National de Paris, Tremaine Dance Center, and The EDGE Performing Arts Center. She danced with the Marla Bingham Contemporary Ballet Company as a soloist and has performed professionally in numerous commercials, industrials, music videos, and movies in Los Angeles. Ms. Harvey’s concert and commercial choreography has been featured in New York, Los Angeles, Chicago, and Toronto and she has taught master classes around the U.S. in jazz, ballet, hip-hop, and musical theatre. She has presented her research on jazz dance improvisation and teaching emotional connectivity to dancers in Germany, England, Australia, Dallas at the Jazz Dance Symposium, and at the National Dance Education Organization annual conference in

in the Broadway Musical.” She was also selected as the winner of the Inaside Chicago Dance Choreographic Sponsorship Event 2014 and was the first choreographer invited to set a new jazz dance work on the company for their 10th Anniversary Performance at the Athenaeum Theatre in Chicago, IL.

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Workshop

Transformation Through the Body: Analysis of Student Experience in an Embodied Learning Environment

Melissa Hauschild-Mork, EdD

ABSTRACT

Education is not about learning “stuff”; it is about meaning making. If students are not given ample time to reflect on experience and discuss value, is learning that evokes growth and change really occurring? Helping students make connections and find deeper meaning creates learners who are deep and reflective; those that find purpose in experience; those that will transform themselves and their world. This session focused on a teaching and learning study that addressed questions concerning student engagement experience in a dance education classroom.

The workshop shared research findings from content analysis of reflection papers in a movement exploration class at a Division I institution in the Mid-West. The analysis of student reflection was conducted to provide insight into student engagement in a movement course steeped in reflection and discussion of experience. Discussion of transformative, affective, embodied, and experiential learning theories were discussed in order to provide theoretical context for the study.

The presenter discussed research findings, shared teaching strategies for the course, and engaged participants in movement experiences in order to clarify movement lessons, reflection assignments, and discussion strategies. The session concluded with an opportunity for participants to share their thoughts and insights on the topic of student engagement in terms of embodied learning. Participants agreed that continued study in the area of student engagement experience in dance education classrooms might provide substantial evidence to support the necessity for dance education for all students in relationship to dance's potential to promote human growth and development.

BIOGRAPHY

Melissa Hauschild-Mork, EdD, MS, BS, is the dance coordinator in Communication Studies and Theater at South Dakota State University and a private studio owner. She has created a partnership bridging the dance program at the university with private studio dance education. Hauschild-Mork danced with Bill Evans in the late 80's, and is the director of Expanding Harmony Dance Company and Exaltation! Dance and Choral Company in South Dakota. She is the resident choreographer for State University Theater and Prairie Repertory Theater. She partners with the public schools in delivering inter-disciplinary creative movement experiences for children K-5th grade, and is working on research regarding student engagement experiences in embodied learning environments. Hauschild-Mork is a member of the Dance 2050 Symposium: Projecting Forward: Cultivating Leadership in Dance.

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Panel

The Art and Craft of Teaching with Literacy at its Core: Jazz Dance

Panel Moderator: Teresa Heiland, PhD

Panelists: Tina Curran, PhD, Susan Gingrasso, MA, Beth Megill, MFA, Paige Porter, BA

INTRODUCTION

With increasing frequency we have been encountering the term literacy. Each time it catches our attention, we become more curious about better understanding the context, intention, meaning, and application behind its use. In fact, we are fascinated in general by the expanded use of the term literacy in recent decades. We note the expanded use of the term from the following genres and applications: media literacy, math literacy, information literacy, engineering literacy, statistical literacy, critical literacy, health literacy, science literacy, ecological literacy, computer literacy, media literacy, and multiliteracies (New London Group 1996), to name a few. The term literacy can refer to the traditional use of the term, implying reading, writing, and speaking text (United Nations Educational, Scientific and Cultural Organization 2005). It also has other possibilities in dance: reading an art work as text (Barthes 1978), reading and analyzing the body (Laban 1947, 1956), understanding dance as culture (Williams 2004), understanding and contextualizing events, causes, and motivations in history (Walsh 1951), describing elements of what we see in dance (Sheets-Johnstone 1966), understanding media and technologies in dance (New London Group 1996), and so on. Dance literacy is a complex term that means different things for different dancers depending on life experiences and/or preferred approaches to learning. In this panel presentation, we presented our journey with dance literacy practices to support our fellow jazz colleagues interests in investigating and researching their own jazz pedagogies. This constructivist model of jazz dance education, which had evolved through the processes and products of the pre-conference jazz workshop held at the NDEO Annual Conference in 2012 in Los Angeles, used Laban Movement Analysis (LMA) and Language of Dance[®] (LOD) (Guest and Curran 2008) applications of Motif Notation to inform our inquiry into our pedagogies of jazz dance education. Africanist Aesthetics provided us with the underlying framework. By analyzing and informing jazz dance pedagogies using LMA, LOD, and dance notation literacy practices, we aimed to clarify our jazz dance pedagogies to support the undergraduate jazz dancers (typically studio-trained in commercial jazz dance styles common to the convention, commercial, and competition scene) in their journey to come to know where, what, how, and why jazz exists or does not exist in what they are calling jazz dance today. Our aim was to bring our pedagogies to a place that provides ways to help students gain a fuller and more enlightened understanding of Africanist Aesthetics and influence of jazz on the dance forms they have been studying. The current population we experience is mostly trained in contemporary dance or contemporary jazz dance. In the pre-conference workshops at NDEO 2012, we aimed to empower other jazz teachers by sharing our experiences with this new model. In our 2013 panel presentation, we shared the processes we explored when creating the 2012 workshop, so that this model of our approach to literacy practices could be made transparent and accessible to others.

Why notation literacy? We, who read and play with various forms of notation in our pedagogies, like sharing what that form of literacy (reading, writing, dancing, speaking, analyzing in response to concepts that can be notated) has to offer various pedagogical approaches, and also what is to be gained by using notation to understand various dance courses and genres. Brazilian educator Paulo Freire (1993) argued that literacy is transformative for people and communities. It is the transformative aspects of notation literacy that are most profound for us. Notation has long been thought of as mostly an archival tool for the dance arts, but, as with Freireian notion of transformational agency that occurs when learners gain literacy, we too wished to provide some of the reading and writing and analyzing literacy tools to colleagues to see if this literacy tool might help support their voices. We have noticed that when literacy is taught in ways that

and deepens for teachers. We decided to focus on how the literacy practices we have been exploring might inform jazz dance teachers and provide them with agency with their own pedagogical inquiries.

This idea came about for us gradually. We had been exploring literacy practices in our pedagogies in our various home bases, and our work had ranged from using notation to teach technique, composition, and learning about history and heritage related to Balanchine, Nijinsky, Parsons, Robbins, and Taylor. Because we had been involved in several conversations at informal NDEO meetings about unfortunate misunderstandings of the value and purposes of jazz dance in education, how it might best be taught, and what jazz dance is and is not, we decided to apply our approach to literacy practices to the genre of jazz to answer these questions for ourselves—and to hopefully support our colleagues as well. We held a summer jazz laboratory for ourselves and a few jazz dance colleagues and students who were as curious as we were about their own teaching practices. We met for five days during the summer of 2012 at Loyola Marymount University to explore “all things jazz dance” using many multiple intelligences, forms of information and media, pedagogical inroads, and movement explorations. Our goals were to use multiple forms of dance literacy to deconstruct “where the jazz is” in what our students call jazz dance and to provide our jazz colleagues with tools that would be transformative and help them meet their teaching goals.

OUTCOME GOALS USING OUR PROCESS

Our main goal in the summer of 2012 was to bridge our literacy practices of LMA, LOD, and exploration of jazz dance with jazz dance instructors who were seeking language and schemata to support their teaching and advocacy of teaching jazz dance as art in education. Our second goal was to develop a pedagogical approach that would imbed literacy practices for building agency and clarity of language and teaching. We set out to discern: What is jazz today? What is the jazz in our jazz classes? When is it? Do we, our colleagues, and our students know what jazz is? How do we connect and make relevant for our contemporary jazz dancers the information we want them to know about jazz? Our third goal was to expand upon the art of teaching using literacy practices to provide teaching and learning possibilities that might build agency and new approaches to evoke language about jazz dance education. In past workshops, we used notation to teach dance, but in this laboratory, we used notation as a tool for making connections and delineations during our movement sessions, theory, and pedagogy discussions. Motif Notation of concepts enhanced our ability to question and then clarify when the jazz was really happening in what we called jazz. We realized that if we could notate the elements of jazz dance and solidify our theoretical understanding using a set of Motif symbols, then we could, with clarity and assurance, identify if, when, why, and how jazz was happening when we looked at any kind of dancing. This process turned out to be a playful and energizing game for us, and it revealed a great deal to us about where/when/why/how the jazz was in what our students call jazz. We applied this process to many styles that have been labeled jazz over the last century or so, and we decided to explore both technique and composition experiences using the outcomes of our inquiry. For our purposes, we are investigating ways to educate our students who were raised on various kinds of “jazz dance” to know what jazz is made of, how jazz transcends across dance genres, and how much of what they do and call jazz is related to vernacular jazz.

We used LOD and LMA because our dance experiences have shown us that when we have multiple forms of representation, we learn faster, deeper, and in multidimensional ways that mere discussion in the English language might not capture. Extending the consideration of forms of representation, arts educator Elliot Eisner provides further consideration of how the arts give us different choices in the ways that we perceive, conceive, and represent each symbol system providing a different form of meaning making. So we are investigating how literacy in the arts connects with definitions of literacy in general. Eisner said,

Our culture is replete with a variety of forms of representation because humans have found it necessary to invent such forms in order to express what they want to convey. The curricula of our schools are the major means through which our children learn the ‘languages’ of these forms and it is by learning these languages that they gain in access to the kinds of experience that these forms make possible. (1987, 9)

OUR JOURNEY TO CONNECT LOD AND LMA TO AFRICANIST AESTHETICS

While we eventually distilled those three goals and found clarity with the material, our actual journey to discover how we might organize our process began when Teresa Heiland, Beth Megill, and Susan Gingrasso engaged in fieldwork to ground ourselves in intensive jazz experiences. We attended the week long Jump Rhythm Jazz Project (JRJP) Summer Intensive offered by JRJP Founder and Artistic Director Billy Siegenfeld in June 2012, at Northwestern University in Evanston, IL. Our JRJP workshop experiences immersed us in the JRJP version of the rich interconnections between jazz dance, vocalizing, and jazz music that have their homes in the commercial, social, and concert worlds that inform one another. During one of the afternoon jazz dance history sessions, Siegenfeld gave us his chart of Africanist Aesthetics that he had prepared. In this table, he had culled Africanist Aesthetic principles from three leading authors on jazz dance and African art and music: Marshall and Jean Stearns (1968), Brenda Dixon Gottschild (1996), and Robert Farris Thompson (1974). The term Africanist Aesthetics is a broadly used term representing the synthesis and hybridization of cultures of a wide array of African peoples who were landed together in the Americas during the slave trade. We are indebted to Siegenfeld for sharing his literature review with us during the workshop, as it provided us with a set of values and movement principles rooted in Africanist Aesthetics to ground us in our journey.

The principles Siegenfeld included in the chart served to form and guide our leading questions, which we had just begun to identify during the JRJP workshop. Could we:

- Find meaningful connections between Africanist Aesthetics and our dance literacy tools of LOD and LMA to explore, understand, and represent the fundamental components of jazz dance, and
- Use that understanding to create a pedagogical approach to teaching and learning jazz to bring more value and prominence to jazz dance in the academy?

In August 2012, prior to the intensive laboratory at LMU, Heiland, and Gingrasso met to prepare a plan of action for our time together with the larger group. Starting with Siegenfeld's Africanist Aesthetics chart, Heiland and Gingrasso combed through the literature to see how each of the authors, Stearns and Stearns (1968), Gottschild (1996) and Farris Thompson (1974), identified and contextualized Africanist Aesthetics. They also wanted to see if they could use LOD and LMA concepts to symbolically represent what they found to be key Africanist Aesthetic principles. They began to find meaningful connections between LOD, LMA, and Africanist Aesthetics by exploring multiple forms of representation to document the what, who, when, where, how, and why of jazz dance through an exploration of the literature surrounding the Africanist Aesthetics. They explored the theorists, books, music, movies, artwork, and notation systems that describe Jazz and Africanist Aesthetics. While we realize that authors other than Stearns, Gottschild and Farris Thompson have most likely discussed Africanist Aesthetics especially as they relate to jazz music and dance, we confined our research to these authors as we had a limited amount of time.

Heiland and Gingrasso synthesized the information about Africanist Aesthetics from these three authors into nine foundational elements, five of which we found could be represented symbolically using concepts from either the LOD or LMA Frameworks. We initially mapped each concept on a white board to see if we could (1) meaningfully synthesize the multitude of information we had collected from each author and (2) connect one or more LOD or LMA concepts, either metaphorically or literally with Africanist Aesthetic material we had synthesized. In the process, we expanded our understanding of the cognitive and psychomotor relationships between the Africanist Aesthetics and the LOD and LMA concepts, through the body, through movement and through metaphor. Heiland noted that our initial assignment of symbols to Africanist Aesthetics focused on Language of Dance relationships and dynamics and Laban Movement Analysis Effort Quality concepts. Toward the end of this phase of the process, Gingrasso and Heiland realized that because the concepts of Africanist Aesthetics were metaphorical rather than simple movement ideas, they had to create symbolic representations to represent the metaphors rather than specific movement concepts. For the purposes of this paper, we provide information on only the five foundational elements from our research for which symbolic representations made the most sense.

improvise using a wide variety of material (1968). Farris Thompson notes the importance of the active dialog between the dance and the music and the importance of improvising in relationship to the larger group (2011). We chose the Language of Dance concept of the person's relationship to the rhythm to symbolize the concept of play and improvisation $P \sim \sim \sim \downarrow$.

- “Ephebism” epitomizes a “youthful” energy and way of relating to oneself, others, and the world. This vital aliveness, fluidity, and flexibility to respond to change translates into a physical suppleness that allows the body to accommodate to changes brought about by carrying a heavy load (Thompson 1974, 1–45) or by encountering uneven surfaces. Gottschild notes that the “ephebic” energy of the movement takes precedence over form and feeling registers as intense bodily sensation rather than emotion (2000). We initially used three concepts to symbolize this complex principle: (1) the Torso in Free-Flow \square , (2) the dynamics of Uplift \curvearrowright needed to not only resist gravity but to depict the sensation of youthful approach to life, and (3) the concept of Weight Sensing \circ , which connects humans to the earth. Notation concepts are derived from Laban Movement Analysis and Hutchinson Guest and Curran's text *Your Move* (2009).
- “Propulsive rhythm” means simultaneously suspending and preserving the beat, which gives the movement a swinging quality (Stearns). By giving equal stress to every note, dancers enliven the offbeat phrasing with accents to create syncopation (Thompson 1974). We used two ideas to symbolize this percussive and propulsive approach to rhythm: \downarrow \downarrow Slight or Strong Accents to begin an action, Impulse phrasing, and \downarrow —Rhythm State, the dynamic interplay between Sudden- and Sustained-Time Effort Qualities (accelerating & decelerating), and Strong- and Light-Weight Effort Qualities (firm or gentle).
- “Polycentric body” encourages movement to initiate from more than one center, providing the ultimate democracy of the body parts in relationship to one another (Gotschild 2000). A dancer needs a fluid spine and a body stance and posture characterized by flexed knees a bend at the waist to maintain multiple movement and rhythmic patterns among different body parts (Stearns and Stearns 1968). Symbols that helped us represent this idea included: Whole Body Flexion \otimes , Simultaneous Actions \parallel , and Overlapping Actions \parallel .
- “High affect juxtaposition” and “coolness” reveal how a dancer focuses his or her attitude and gaze to combine vitality with composure to create a dynamic tension between visible attitudes and those that deliberately remain masked (Gotschild 2000). The dancer plays with the paradox and drama of opposites, ostentatiousness contrasts with carelessness (Gotschild 2000), which in movement can be as simple as asymmetry and off-center falling contrasted with cool symmetry and equilibrium. This principle also defines one's ability to juxtapose radically different ideas sequentially to undermine the concept of uniformity all while embodying the timing and the rhythm. We used Indirect- and Direct-Space Effort \neg with its contrasting factors of how one focuses attention. Heiland and Gingrasso then took all of the material we had researched and gathered into the studio for our two and one-half day intensive laboratory to plan the two NDEO sessions. Megill and Paige Porter, both of whom teach jazz in higher education, Rebecca Diab, LMU dance major, joined Heiland and Gingrasso. The night before we were to start with the group, an LMU adjunct instructor steeped in vernacular jazz dance, Laura Ann Smyth, emailed Heiland to see if she could join us, which turned out to be a boon for all of us and the entire process.

Our time together felt much like a condensed graduate seminar on jazz dance technique, composition, history, and pedagogy. Driven by our inquiry about the real nature of jazz dance, we dove into a multifaceted exploration centered in movement because we know that the true understanding of jazz comes from feeling the movement and dancing to music. We are also aware that quality dance education

movement. Speaking the language of academia, which depends on our ability to verbally articulate our art for study and analysis, required that we re-examined the languages of jazz dance classes. We started with countless impressions and names of steps that we associate with jazz: Turns, Classical, Jazz Walks, Vernacular, Body Percussion, Commercial, etc. We realized we needed a more systematic look at the whole of jazz dance. Through use of charts and diagrams of relationships between Africanist Aesthetics concepts, historical periods, concepts common to jazz dance classrooms, concepts presented in music history, and parallel concepts represented by motif notation from LOD and LMA, we depicted many versions of how each jazz genre overlaps with the others. We tried to identify shared movement concepts as well as distinctly, unique concepts to help us understand the aesthetic relationships between the many styles of jazz. Four key charts and graphs outlining the various strands of jazz as they relate to the Africanist Aesthetics provided us with a huge step forward in our research; we uncovered additional questions that we can address in light of these findings.

- Where are the students' educational needs with understanding and performing jazz dance?
- How do approaches to jazz dance technique and jazz dance composition differ?
- How can this information support jazz dance technique and composition in the Western educational system?

We discovered that this way of working could do much more than change the face of jazz dance education; this information could change the ways we teach jazz dance in academia by offering new structures for pedagogy, creative projects, educational theory, and advocacy. Figure 1 represents one of the many depictions of elements of jazz dance we made in our time together. Creating this diagram helped us make sense of how the purposes and jazz dance genres might relate to one another, capturing how jazz exists in concert, social, and commercial realms, and how they complexly co-exist with each other.

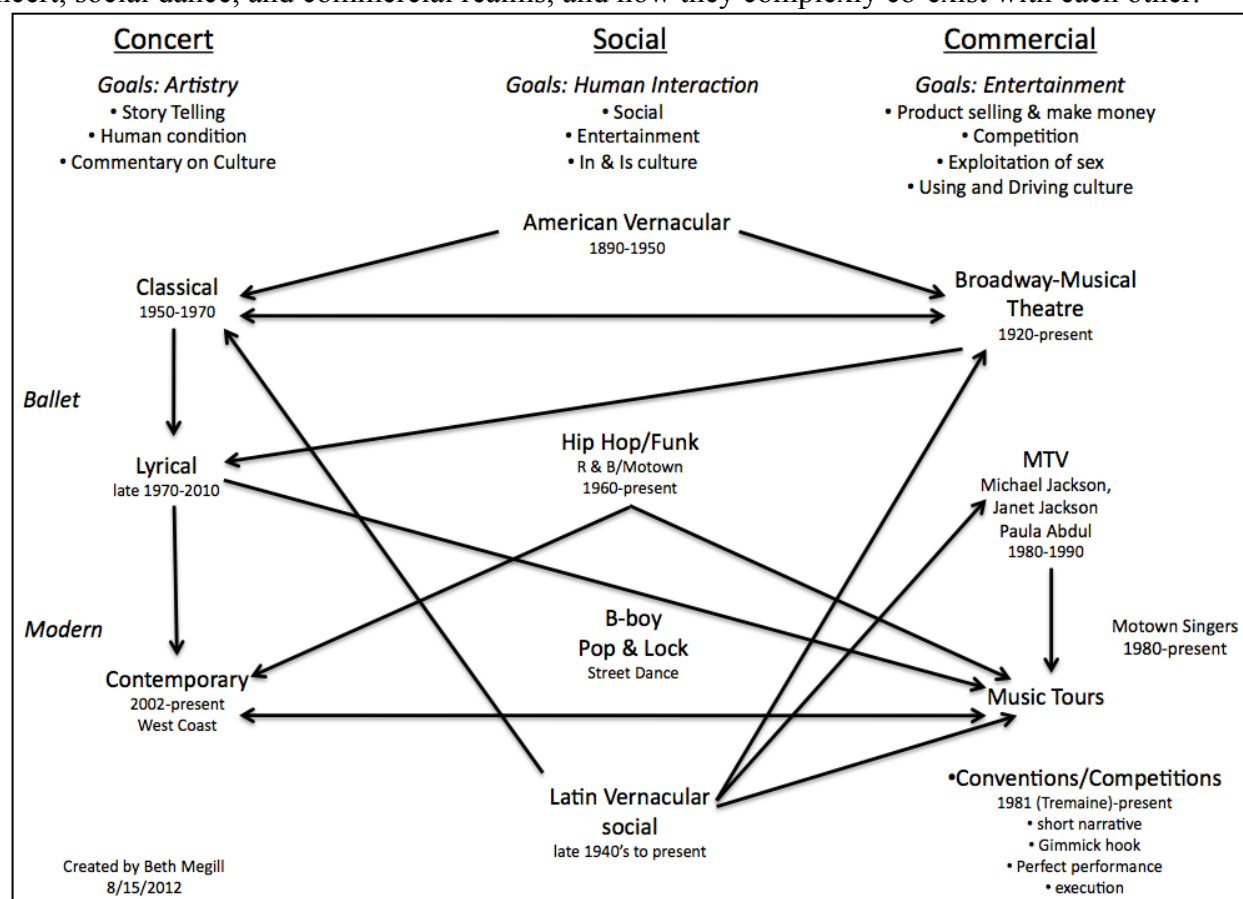


Figure 1 Styles of jazz and related dance forms.

Our intensive discussions, movement sessions, and ongoing questions about the academic environment for teaching and learning jazz that Megill and Porter face in their respective institutions and studio teaching helped us realize that jazz dance curricula tends to focus mostly on technique classes, without the underpinning of support from composition, history, theory, and pedagogy common to modern dance and ballet genres. We felt it important to focus our inquiry in jazz pedagogy and analysis in ways that might assist teachers of jazz dance to interweave composition, history, and the Africanist Aesthetics into their technique class.

MOVING TOGETHER

As we moved our inquiry into the studio, our research team realized we needed to reconnect with our bodies. We had theoretical information in our heads, but the source of jazz dance lives in the body, the soul, and in the music. So, we made a clear and conscious effort to enliven ourselves physically in order to process the theory we had explored intellectually. We started moving together, in a circle, to African music by Fela Kuti from the 1970's. We found it important that music drive our investigations and that we work in an Africanist-Aesthetic circle with call-and-response and improvisation as the focus. We were looking for answers that worked beyond intellectual investigation and beyond the mechanics of the body. We asked ourselves: How can jazz dance technique be more than a skill-centered experience? How can technique be driven by musicality, rhythm, and soul?

We danced, played, experimented, and brainstormed. The spirit of community encompassed the experience. We interacted physically and verbally, bouncing around ideas simultaneously. We discovered that this process was exhausting, because it used our entire beings and all of our forms of literacy at once.

Through this process of exploration, we were able to connect the cognitive, affective, and psychomotor experience of jazz dance for technique and composition. We were a study group of thinkers and movers, sharing in a new experience with mutual respect and curiosity. As we processed mentally, physically, and emotionally, we developed a clearer understanding of our root questions:

- What might the benefits be of teaching jazz from an Africanist Aesthetic perspective?
- Are we developing the next generation of jazz dancers and jazz dance choreographers with clear learning outcomes?
- How do we teach jazz dance composition in order to sustain and develop the legacy of jazz?

Upon completion of the research, think-tank weekend, we took note of possible next steps for this type of inquiry. The following is a sample of list our findings:

- We realized just how much more support is needed for jazz dance faculty and jazz dance pedagogy.
- We identified multiple modes of inquiry into the training of jazz dancers and the cultivation of jazz dance choreographers.
- We discovered potential for growth in jazz dance pedagogy.
- We uncovered new options for curricular design.




We immediately saw how an instructor could take one of the charts or palettes and develop entire curriculum around the concepts and each style or comparison of styles. This may allow for more effective scaffolding of jazz dance technique and performance skills.

Since the summer workshop at Loyola Marymount University, Megill and Porter have begun modifying their jazz dance curriculum in light of the newly identified Jazz Dance Literacy model. Porter has been developing the jazz dancer's sense of autonomy and artistry by incorporating the elements of improvisation and one's personal relationship to the music into her class work. Megill has been incorporating Motif Notated scores into her jazz classes as well, and she features a circle warm up based on one's personal relationship to the music and the sense of "groove" that is inherent in the Africanist Aesthetic.

Within our jazz laboratory, Porter had the privilege of serving as the guinea pig. With only a general familiarity with LMA from her undergraduate study, her experiences with jazz dance range across multiple levels of proficiency (K-12, non-dancer, competition, private studios, higher education) with diverse populations and experiences in jazz dance. For her, this jazz laboratory served as a resource for analyzing

reliance on her embodied experience for advancement. One of her personal learning outcomes from using a dance literacy model was a new envisioned vocabulary with ongoing layers of meaning that could lead her in new directions with her teaching.

In preparing for the workshop, we clearly had decided to take an inclusive, broad look at the Africanist Aesthetics. Because the genre of what our students call contemporary jazz is so widespread, we decided to use this genre in a more traditional dance classroom setting to test our new teaching approaches. Porter taught a short contemporary phrase to Diab, an undergraduate student, and to us, her jazz laboratory colleagues. She purposely used the traditional “command” style of teaching (Mosston 1972), specifying with great detail the counts, movement paths, timing, and energy used. As everyone explored the set dance phrase, Porter related some of the Africanist Aesthetic connections embedded in the phrase. Diab was unaware of these traits, and it became clear that there was a great deal that she did not understand about the heritage of jazz dance and the foundational influence of the Africanist Aesthetics. Through this initial exploration, Diab’s perspective broadened, her choices became varied and the tone of her movement softened to include her own ideas. This was wonderful to witness, but it was apparent that she also was a bit uncomfortable and would like to have been told how to do it, rather than to explore and make choices on her own.

The application of these ideas in the workshop took the form of what Porter calls “Capture, Release, Integrate.” Teaching the same contemporary phrase and using detailed description and demonstration in the NDEO technique workshop, Porter asked participants to capture the movement with detail and direct correlation with the music. After working with the phrase for comprehension and understanding of the material, Porter split them into duos and encouraged all to excavate the Africanist Aesthetics by augmenting, investigating, and developing them. This process allowed each to release the constraints of the original phrase and undergo adaptations of time, mood, and movement. Finally, everyone returned to the phrase in its specific, original form and looked to see in what way the Africanist principles had informed and integrated into their own interpretation. In this final experience, there was strong evidence of changes in individual embodiment and expressivity with the introduction of these principles. After some meta-analysis of the experience, everyone agreed that common difficulties emerged in the areas of Uplift , Weight Sensing , and Whole Body Flexion  for the contemporary jazz dancers, because contemporary jazz requires dancers to work more toward the continuum of elements of dance that relate to ballet and modern dance. Clearly what contemporary jazz dancers perform does retain some Africanist Aesthetics, but much of the aesthetic valuing of ballet and modern dance has been merged with jazz to create contemporary jazz. Porter stated that it became clear that literacy practices using key concepts from the literature, which were delineated in notation concept maps, helped her to clarify where the jazz remains in contemporary jazz of today. This practice informed her about how to highlight the Africanist Aesthetics more clearly so she could engage in exploring them with her students. By becoming more informed with these practices, Porter noted that teachers can educate dancers with an informed sense of where the jazz is in their contemporary jazz, and, if they wish, to engage more clearly with the Africanist Aesthetics in their dancing. It was important to everyone in this jazz laboratory to see if the theories that had emerged from the notation literate dancers could translate to an educator who was not steeped in notation. While Porter was only one guinea pig, for her the theory seemed to translate quickly and smoothly, and she also began to absorb Motif Notation to support her understanding of the theory charts we had constructed, which were written in English and Motif Notation.

THE FIVE HALLMARKS OF JAZZ DANCE COMPOSITION

Because Laura Smyth could not attend the conference this year, we briefly shared her contribution to our sessions. Smyth had recently completed her Masters thesis on concert jazz dance composition (Smyth 2012). She expressed that while jazz dance in its vernacular form is improvisatory, she feels we should teach the underlying concepts of jazz dance composition so that students learn to examine the underlying cultural and structural forms and aesthetic values of jazz composition and its history.

She shared the five hallmarks of jazz composition that can be used as benchmarks for teaching jazz composition processes and for assessing jazz compositions. Smyth's (2012) five hallmarks of jazz composition are:

1. Unwavering relationship to the music and swinging syncopation
2. Improvisational imperative
3. Conversations with the community
4. Underpinning of social commentary—telling a story
5. Uniquely stylistic personal expression

We explored and focused the Motif Notated Africanist Aesthetics principles with Smyth's five hallmarks of jazz composition to discover creative, insightful, and meaningful ways to vary movement material for jazz composition lessons. We shared these hallmarks with the Motif concepts in a pre-conference workshop to encourage teachers to use the hallmarks and concepts to focus their lesson plans, teaching, and to guide assessments.

WHAT IS THE POTENTIAL OF DANCE LITERACY PRACTICES?

Tina Curran joined Gingrasso, Heiland, Megill, Porter, and Smyth just prior to the 2012 National Dance Education Organization pre-conference jumping into the final planning sessions and workshop facilitation. Coming into the process at this point, she had a fresh perspective to consider the layers of investigation, the workshop plan, and the ways that jazz was explored through multiple modes, forms, and means. She was able to assess the multiple forms of literacy we had explored during our research and development of the pedagogy. Here, she aims to identify through a multifaceted lens the ways that dance literacy is present in our collective research processes and evolving pedagogies to shed light on the potential of dance literacy practices in dance education.

From the onset, Curran was aware of the open reach of the initial research. She first perceived literacy through the broader lens and more comprehensive definition of "the knowledge of a specified subject" in the various forms of research undertaken including the investigation of the history of jazz, cultural contexts, different styles of movement and music, and principles of jazz composition. Second, she perceived literacy through the function and comprehension of a more traditional lens: the ability to encode and decode a symbolic language. The use of the Motif symbols to represent movement concepts from the Language of Dance and Laban Movement Analysis frameworks provided visual representation to communicate selected characteristics of Africanist Aesthetics.

The quote shared earlier by Eisner illuminates our use of multiple forms of representations to make sense of our experiences and to create meaning:

Our culture is replete with a variety of forms of representation because humans have found it necessary to invent such forms in order to express what they want to convey. The curricula of our schools are the major means through which our children learn the "languages" of these forms and it is by learning these languages that they gain in access to the kinds of experience that these forms make possible. (1987, 9)

The Language of Dance and Laban Movement Analysis frameworks provided a dance-based language and lens to explore characteristics of Africanist Aesthetics through the actions, relationships, and movement qualities of the body. The associated dance Motif symbols provided a visual form of representation to explore the embodied expression of African Aesthetics in both literal and metaphoric ways. Further, these explorations occurred through the artistic processes of performing, creating, and analyzing in a dance education context.

In her book *Teaching Dance as Art in Education*, Brenda McCutchen (2006) identifies dance literacy as the content and process knowledge in what she identifies as four cornerstones of the dance discipline: (1) dancing and performing, (2) creating and composing, (3) knowing history, culture and context, and (4)

engaged all four of these realms. Jazz literacy was fostered through analysis and research of written scholarship, documented music, artwork and dance on film/video, in addition to the sharing and analysis of movement experience and creative collaboration of the participants. Some may ask, with all this, is a symbolic dance language really needed? Let's consider what is available when the written dance-based dance language is used.

Ken Robinson (2011) acknowledges that we use different modes of symbolic representation to frame our conscious perception and to express different types of ideas. He distinguishes *systematic* and *schematic* symbols as two forms of symbolic representation we use to communicate and create meaning. Systematic symbols are "built from a small set of basic units that can be combined in an infinite variety of ways to express precise meanings [and which are] governed by rules, which divide sense from nonsense very clearly, via agreed procedures" (Robinson 2011, 148). Systematic symbols include symbols comprising our linguistic languages as well as systems of number or sign symbols, such as those used for mathematics, chemistry, music notation, or, in our case, dance notation.

Schematic symbols, Robinson presents, characterize artistic works—music compositions, paintings, poems, and dances—which portray a "whole pattern of ideas simultaneously [and where] their meanings are uniquely expressed in the forms they take" (2011, 149). Each jazz dance is a symbol of expression representing a constellation of culture, history, and meaning through the movement of the body, and in the structure of the choreography.

A dancer may kinesthetically know the dance or a jazz style, but may not know cognitively the vocabulary or movement components to observe, identify, articulate, or create independently. The concepts of LOD and LMA, represented by the movement Motif symbols, provide a bridge to help jazz teachers and jazz dancers to explore and develop deeper cognitive, affective, and physical ways of knowing jazz. At one end, written and spoken language presents the explicit characteristics of movement, in our exploration of the foundations of jazz, the Africanist Aesthetics as presented in the scholarship of the literature. The visual and symbolic representation of the movement Motif, when referred to verbally using movement vocabulary, connects the embodied experience with the cognitive knowing of jazz dance styles. The Motif symbol represents the cognitive, kinesthetic, and affective experience of the movement as well as the metaphor of the movement ideas.

Our inquiry thus far with dance literacy practices has engaged our community and encouraged us to invite further inquiry and investigation. We believe pedagogy using dance literacy practices enhances the discussion of the educational philosophy that underpins the type, level, and mode of study of jazz dance in academe. We believe it has potential for enhancing agency among jazz dance educators and educators of all genres. Learning a dance-specific language—in our case LOD and LMA—enhances our dance education learning process, generates increased interest in dance technique/composition/history/heritage, and supports engagement among dancers. We are curious about how we might share these dance literacy practices with others to help provide new ways of learning that are driven by using our multiple intelligences in inspiring new ways.

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BIOGRAPHIES

Teresa Heiland, PhD, CMA, Assistant Professor, Loyola Marymount University, Los Angeles, teaches pedagogy, dance wellness, conditioning, choreography, Senior Thesis, and First Year Seminar, Empathy: The Antidote to Bullying Self, Others, and the Planet. She completed her MA and PhD in dance education at NYU. In 1995 with Ann Hutchinson Guest, she restaged Nijinsky's *L'Après-midi d'un Faune*. After studying Javanese dance for a year in Indonesia, she completed her Language of Dance. Laban Movement

technique, how LA affects dance and dancers' lives, how dancers learn through writing, and how notation supports dancers' learning and dancing. Teresa was named a Carnegie Scholar by the Carnegie Academy of the Scholarship of Teaching and Learning in 2011. She serves on the Media Committee of the International Association of Dance Medicine and Science and on the Board of the Language of Dance.

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Tina Curran Ph.D., MFA, LOD Certification Specialist, teaches as an Assistant Professor at The University of Texas at Austin where she is co-developing the dance education program as part of the BFA in Dance. She also serves on the faculty of the Dance Education Laboratory at the 92nd Street Y Harkness Dance Center in New York. Her research focuses on the development of dance literacy and dance legacy in dance and teacher education. A co-founder of the Language of Dance Center (USA), Tina has conducted certification courses in the United States, Mexico, United Kingdom, and Taipei. Her book credits include: *Your Move: The Language of Dance Approach to Movement and Dance* (2nd Ed.) co-authored with Dr. Ann Hutchinson Guest. Tina is a member of the International Council of Kinetography Laban and serves on the Professional Advisory Committee of the Dance Notation Bureau.

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Susan Gingrasso, MA, CMA, LOD Certification Specialist and Professor Emeritus, University of Wisconsin-Stevens Point, brought the dance program to state and national prominence for which she received NDEOs Outstanding Dance Educator Award in Higher Education in 2006. Her research focuses on the assessment-based teaching she created using Language of Dance® and Laban Movement Analysis, and the dance assessment strategies she developed at the Dance Education Laboratory (DEL) in NYC. The Associate Director for the Language of Dance® Center, USA, Susan teaches LOD certification courses for DEL and the LODC. Susan serves on the NDEO Board as the Director of Resources Review as the Treasurer of the International Council of Kinetography Laban.

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Beth Megill, MFA is beginning her seventh year teaching at Moorpark College in Southern California, where she enjoys a full time teaching load in a variety of dance styles, and has the freedom to continually develop and refine her teaching methodology and pedagogy. Beth's primary interests lie in the role of dance literacy in Higher Education and the presence of dance notation and theory to support dance as an area of research in addition to performance at colleges and universities. She has most recently teamed with Dave Massey from MiraCosta College in the publication of an online dance appreciation course and is finishing her Stage 3 Language of Dance certification for her work on utilizing LOD in the teaching of dance appreciation online as a general education requirement.

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Paige Porter, MFA candidate. Educator and choreographer, Paige specializes in the study of jazz dance and its relevance to current popular and dance culture. Paige has served on the Loyola Marymount University Dance Program faculty since 2002, initiating alternative methods of study and developing a comprehensive jazz curriculum. Her teaching emphasizes personal autonomy while highlighting the commonality of the dancer's experience. Paige is co-creator/director of the distinctive LMU workshop, "plunge," which hosts contemporary artists such as Sonya Tayeh, Justin Giles, and Ryan Heffington. Her extensive insight and experience has led her to create multiple programs and pre-professional companies to enhance the training and abilities of students in secondary education and private sector environments. She

Oklahoma City University dance program and received her Bachelors of Arts Degree in Dance from Loyola Marymount University.

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Movement

Creative Movement and the African Aesthetic

Cherie Hill, MFA

SUMMARY

Creative Movement and the African Aesthetic movement session focused on contracting and expanding body parts, combined with undulations. We began with a brain dance based in African stylized movement followed by an exploration of the concepts contract and expand. From the neck to the shoulders, chest, back, pelvis and so on we contracted and expanded body parts, sometimes doubling and tripling tempo, alternating from high to low levels, and locomoting. During the improvisation section we complicated the experience by contracting and expanding multiple body parts, adding undulations from different centers of the body, and partnering relationships. By the end of this section, the whole body was engaged in rhythmic motion. For the last component of the movement section, participants created their own compositions utilizing contract, expand and undulations. They chose partners to witness their performance and discuss reflection questions with. The end of the presentation was an open format for questions and comments that elicited critical thinking and gratitude. I provided participants with copies of the lesson plan and throughout the presentation discussed ways to modify the lesson so it works with different age groups.

Contract/Expand & Undulate Creative Dance Lesson Copy

Gathering Warm-up:

Dancers find a space and beginning their own warm-up, checking in with their bodies.

African-style Brain Dance

- Breath- inhale & exhale while opening & closing the body
- Tactile- rub the hands together, swipe across the arms; brush sides of body from head to feet initiating whole body undulations
- Head/Tail- place hands on knees & look up towards the sky & down towards the belly button
- Upper body- open/close arms in different directions
- Lower body- feet step forward, side & backward
- Body sides- sides of the body open side & together
- Cross-lateral- feet step & cross over add the arms
- Vestibular- contract & expand the rib-cage, turn high & low

Exploration #1:

Contract and expand different body parts modified with speed, level, direction and locomotors. Examples below-

- Open & close the neck in various directions, forward, side, back
- Contract & expand the shoulders; try it faster
- Move the contraction & expansion to the rib-cage, take a walk
- Add contracting & expanding the arms, try high & low and in different directions
- Contract & expand the back. Can you do it on the floor?
- Contract & expand the legs
- Combine contracting & expanding the legs with the arms
- Add the neck; add the back
- Try contracting & expanding with a turn; contract & expanding different parts of the body within the turn
- Contract & expand on a vertical plane
- Contract & expand horizontally
- Contract & expand one side of the body

- Contract & expand slow
- Contract & expand fast
- Expand 90 degrees; contract 20 degrees
- Expand 180 degrees; contract 90 degrees
- Jump & contract & expand
- Contract & expand whole body & accelerate
- Contract & expand & decelerate

Exploration #2:

Waves of energy and undulations in different body parts modified with level, size and locomotors. Examples below-

- Make curves with the head like a snake
- Create big waves with arms than smaller ones
- Make waves with your fingers
- Make wave motions with your belly. Try forward & back and side to side
- Walk with waves in your arms
- Add some stomps
- Create whole body waves on a low level
- Crawl with waves in your head & back
- Skip with waves in your upper body
- Make large ripples in your body moving backwards
- Make small waves using one side of the body
- Try jumping with waves in the knees
- Locomote creating big & small waves in the lower body
- Try waves in the whole body- starting small & getting bigger

Improvisation

Combine contract/expand and undulations (include observations)

- Choose three body parts to undulate. Try them in a sequence.
- Contract, expand, undulate, undulate
- Axial
- Locomote
- Change levels
- Try different body parts
- Undulate, expand, contract

Composition

Create a phrase with expand, contract and undulations. Phrase can have isolated body parts, whole body and level changes. You can insert isolations in sequences together or separate. Think about your beginning, middle & end. Do you start with an expansion? Do you end with an undulation?

Presentation & Reflection

Dancers group in partners. Show dances a few people at a time. At the end of presentations dancers reflect with their partners:

- How was the movement new or different for you? What was the difference in the quality of dancing moving from contract/expand to undulations? Are there any similarities you found in relation to African dance movement? How would you describe your dance?

Closing

Dancers share topics that came up during partner discussions, questions and session comments.

BIOGRAPHY

Cherie Hill, MFA, is a full-time teaching artist in Luna Dance Institute's SCA, MPACT, and Studio Lab programs. She has published articles in Gender Forum, InDance Magazine and the Sacred Dance Journal and presented at the International Association of Black Dance Conference, Hawaii International Conference on Arts and Humanities and CDEA. Her research and choreography interests include contemporary dance fusion, women and gender studies and somatics. She is currently a research assistant for Hip-hop master Rennie Harris, and Co-Vice President of the Sacred Dance Guild. Read more about her at iriedance.com.

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Panel

Mentoring Models: Moving Mentors to Deeper Learning Through Collaborative Collective Practice

Lead Presenter: Kathleen Isaac, MA

Co-Presenters: Traci Hinton-Peterson, MA, Ana Rubenstein, MFA, Danielle Harris, BA

(Many Thanks to the generous support of Jody Arnhold and the Hunter College Arnhold Graduate Dance Education Program)

Reflective Activity:

- Please think about a mentor who has personally and deeply affected your own practice as a dance educator.
- Turn and talk, sharing ways in which your mentor informed your choices in determining your practice, or laying the foundation for your career.
- Collectively define mentorship.

Student-to-Student K-12 dance mentoring:

Definition: Kathleen Isaac model

A rigorous process that engages students in reflective discussion, research, planning, rehearsing, revising and finally implementing and critiquing dance learning experience for younger students. These learning experiences allow mentees to embody age and interest appropriate areas of study, utilizing both the cognitive and affective domains. In the words of inaugural dance mentor, Travis Feldler, “mentors simply unleash the capabilities that already exist in the mentees.”©1998

AGDEP Mentoring Program:

The Arnhold Graduate Dance Education Mentoring Program brings our students together with NYS certified NYCDOE dance education specialists and Hunter Faculty who encourage and support them to meet the high academic and artistic expectations of the program. Our mentoring program includes a wide variety of perspectives that support the varied backgrounds, interests, and goals of our students. Mentors meet with their mentees on an ongoing basis, both individually and in small groups, to assist them in finding the resources they need to successfully connect their studies to their current teaching contexts and plans for future teaching. Mentees then become the mentors as they plan and implement lessons for undergraduate Muse Scholars and Dance Program students with the support of the Hunter College Faculty.

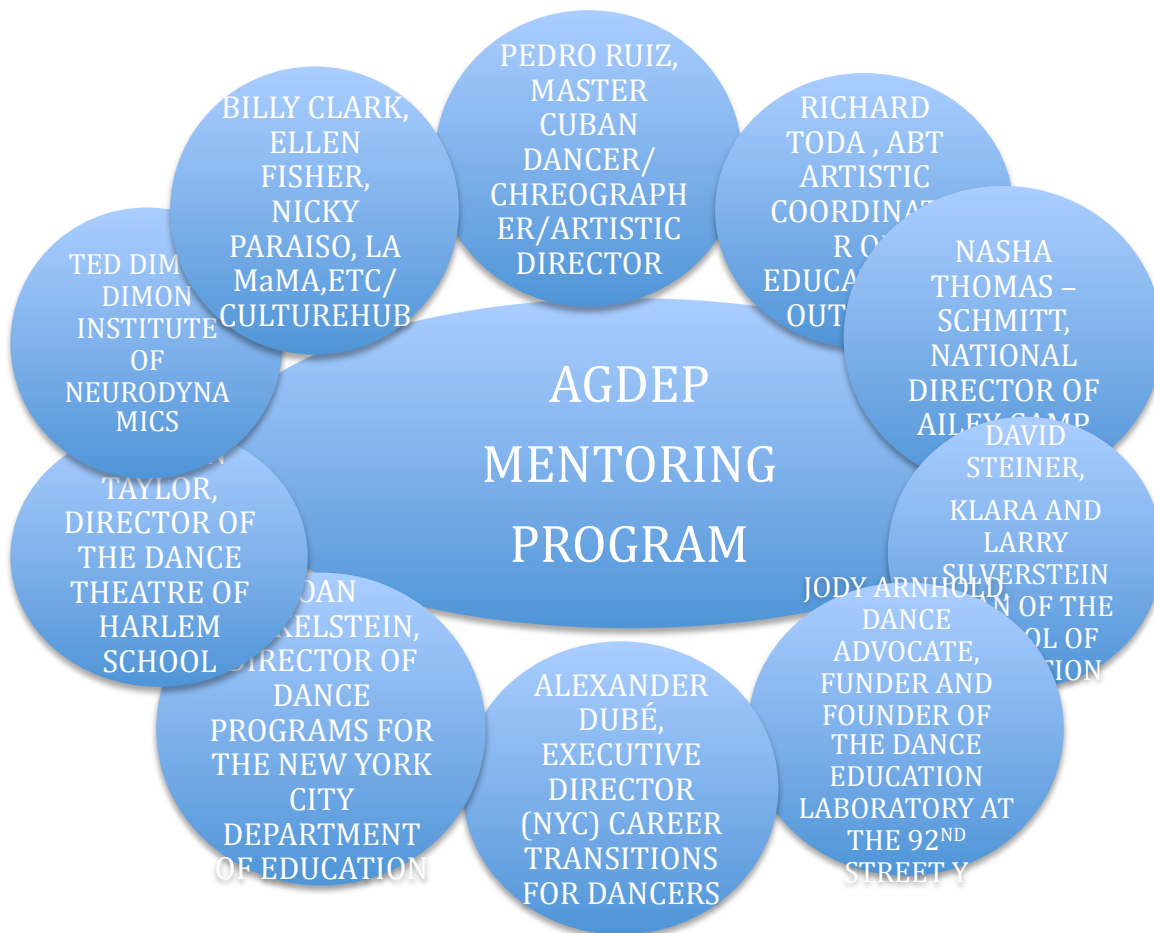
Mentoring: Cascading model:

- (1) NYS CERTIFIED NYCDOE DANCE EDUCATORS AND HUNTER FACULTY
mentor
- (2) COHORTS OF AGDEP STUDENTS **who mentor**
- (3) UNDERGRADUATE MUSE SCHOLARS AND DANCE MAJORS **and** All TEACHER
CANDIDATES
STUDENT TEACH IN NYC K-12 SETTINGS

In addition to the cascading model described above:

INDUSTRY PROFESSIONAL MENTORS PROVIDE STUDENTS, MENTORS AND FACULTY WITH
ADDITIONAL EXPERIENCES.

- CAREER BUILDING SKILLS, I.E., CONNECTING WITH CULTURAL ORGANIZATIONS, JOB OPPORTUNITIES, NETWORKING, ADMINISTRATIVE OPPORTUNITIES, ADVOCACY, COMMUNITY WORK
- SOMATIC PERSPECTIVES, CURRENT PRACTICES AND RESEARCH
- LEADERSHIP MODELING
- AESTHETIC PERSPECTIVES
- PROFESSIONAL EXPERIENCES IN ALL ASPECTS OF DANCE ARTISTRY AND EDUCATION



AGDEP MENTORING PROGRAM (using New York City as a Laboratory):

- PEDRO RUIZ, MASTER CUBAN DANCER/CHOREOGRAPHER/ARTISTIC DIRECTOR
- RICHARD TODA, ABT ARTISTIC COORDINATOR OF EDUCATIONAL OUTREACH
- NASHA THOMAS – SCHMITT, NATIONAL DIRECTOR OF AILEY CAMP
- DAVID STEINER,
- KLARA AND LARRY SILVERSTEIN DEAN OF THE SCHOOL OF EDUCATION
- JODY ARNHOLD, DANCE ADVOCATE, FUNDER AND FOUNDER OF THE DANCE EDUCATION LABORATORY AT THE 92ND STREET Y
- ALEXANDER DUBÉ, EXECUTIVE DIRECTOR (NYC) CAREER TRANSITIONS FOR DANCERS
- JOAN FINKELSTEIN, DIRECTOR OF DANCE PROGRAMS FOR THE NEW YORK

- ENDALYN TAYLOR, DIRECTOR OF THE DANCE THEATRE OF HARLEM SCHOOL
- TED DIMON, DIMON INSTITUTE OF NEURODYNAMICS
- BILLY CLARK, ELLEN FISHER, NICKY PARAISO, LA MaMA,ETC/CULTUREHUB

Using mentoring to support teacher-training:

The AGDEP mentoring model was created, as all AGDEP initiatives, with a focus on helping students become highly-prepared, well-trained dance artist/educators.

The mentoring model naturally aligns with the EdTPA Task 1 Rubric for Planning:

- 1: Planning for Developing Student Knowledge and Skills in the Performing Arts
Consistently apply skills and knowledge and contextual understanding with evidence of personal connections or self-expression
- 2: Planning to Support Varied Student Learning Needs
Candidate plans support and address needs of specific individuals or groups with similar needs
- 3: Using Knowledge of Students to Inform Teaching and Learning
Candidate justifies why learning tasks or their adaptations are appropriate, using examples of student prior academic learning and examples of personal commentary.
- 4: Identifying and Supporting Language Demands
Candidate identifies vocabulary and symbols and additional language demands. Plans include targeted support throughout.
- 5: Planning Assessments to Monitor and Support Students' Learning
Assessment provides multiple forms of evidence to monitor student development. Assessment adaptations required by IEP or 504 Plans are made. (Aligned with Danielson's Framework: Domain 1)

The mentoring model aligns with edTPA Task 2: Rubric for instructing and engaging students in learning :
Rubric: The instruction...

- 6: Learning Environment
Provides a challenging learning environment that promotes creativity and mutual respect for students
- 7: Engaging Students in Learning
Engages students in learning tasks that address artistic skills, knowledge and/or contextual understandings, which allow students to create, perform or respond to dance/music/theater.
- 8: Deepening Student Learning
Evokes and builds on performances and/or student responses to promote the application of artistic skills, knowledge and contextual understanding to express or develop understanding.
- 9: Subject-Specific Pedagogy
Uses focused modeling, demonstrations or specific content examples in ways that deepen student' artistic skills, knowledge or contextual understandings.
- 10: Analyzing Teaching Effectiveness
Proposes changes that address individual and collective learning needs related to central focus. Instruction shows connections to research and theory. (Aligned with Danielson's Framework, Domain 2)

The AGDEP mentoring model aligns with edTPA task 3: Assessing Student Learning

Rubric: The instruction...

- 11: Analysis of Student Learning
Analysis uses specific examples from work samples to demonstrate patterns of student learning consistent with the summary. Patterns are described for the whole class.

Feedback is accurate and addresses both strengths AND needs related to specific learning objectives. Feedback is provided consistently for the focus students.

- 13: Student Use of Feedback
Candidate describes how s/he will support focus students to use feedback on their strengths and weaknesses to deepen understandings and skills related to their current work.
- 14: Analyzing Students' Language Use and Performing Arts Learning
Candidate explains and provides evidence of students' use of the language function, vocabulary, and additional language demand(s) in ways that develop content understandings.
- 15: Using Assessment to Inform Instruction
Next steps provide targeted support to individuals or groups to improve their learning relative to Artistic skills – Or – Knowledge – Or – Contextual understandings. Next steps are connected with research and/or theory

The Process

In the beginning – mentors must know themselves:

- AGDEP Mentors completed a reflective activity stating, “Three important things I can share in meaningful ways with AGDEP students.” This established the individual strengths of each mentor.

Aligning mentor strengths and knowledge areas to mentee interests and needs: AGDEP Mentors were “introduced” to their mentees by receiving bullet points drawn from the statements of purpose on their applications.

An example from Student XYX:

- Reach a child's inner creative energy and bring it to the forefront
- Learn to regulate the childrens' energy levels and feel what it is like to move slowly, quickly, softly, or sharply
- Show that a dance curriculum can enhance a child's performance in all aspects of life, socially and academically
- Teach children how to work in collaboration with others
- Effectively exchange ideas
- Bring my art to the classroom so that young students will have exposure to dance

The AGDEP Structure:

- Know yourself – strengths, weakness (to be developed), skills matrix, temperament, core values, practice
- Know your mentees – interests, skills matrix (and what needs to be developed), goals, dreams, interests
- Build community – events where mentors and mentees can communicate and connect, building on skills matrices
- Set goals and plan events, based on students' needs and interests
- In alignment with the Hunter College School of Education, the NDEO's PSTDA's, and the new edTPA (aligned with Danielson's 4 domains (Planning and Preparation, Classroom Environment, Instruction and Professional Responsibilities), support the needs of the student (including social, emotional, cognitive, physical and artistic)
- Conduct ongoing evaluation to inform future events and practices
- Celebrate the transfer of the skills matrices to the mentees and support and celebrate their accomplishments

Formal and Informal Exchanges:

- AGDEP MENTORS SERVE AS GUIDES, FRIENDS, ROLE MODELS, TRUSTED COUNSELORS, ADVOCATES, SYMPATHETIC EARS, RESOURCES FOR INFORMATION, AND OTHER DESCRIPTIONS THAT CONTINUE TO DEVELOP AS THE PROGRAM GROWS:
- Meetings over coffee, lunch or dinner
- Educational events such as talks, discussions, lectures, study groups, development of NHSDA, student publications, AGDEP Salon Series, etc.
- Non-academic activities, such as museum visits, walks in the park, chats in the library, etc.

Formal Monthly Meeting Sample Agenda

Arnhold Graduate Dance Education Programs September Mentor Meeting
Hunter College, 695 Park Avenue, Thomas Hunter, Room 502
New York, NY 10065

Friday, September 20, 2013, Time: 4:45-6:45 P.M.

Agenda

- Welcome – Thanks and Sharing of Accomplishments
- Next Steps – Action Plan for 2013-14
- Year 1: Outcomes
- Year 1: Challenges
- Cohort Reports
 - Jeff Dobbs
 - Vanessa Schneller
 - Dina Denis
 - Ana Rubinstein
 - Traci Hinton Peterson
 - NDEO conference
 - Programmatic Information – Class Schedules, Expectations, Special Events, Opportunities

Example of an event held to support research and academic writing skills:

Facilitator: Ana Rubinstein

- Many graduate students initially find theoretical texts extremely challenging in their first semester. This workshop was designed to help students cope with the challenging job of unpacking the dense language of academia. Students were engaged experientially in practicing advanced reading strategies. Resources and indexes that include key terms and concepts that are central to the fields of dance, education, and aesthetics were explored and provided in a take-home tool kit.

Example of an event where a graduate student mentored undergraduate students:

JAZZ DANCE: A Historical Timeline

In collaboration with Muse Scholar Director, Dara Meyers-Kingsley and the Muse Scholar attendance at Lincoln Center Jazz's Wynton Marsalis' "Blood on the Fields."

Studio class with Danielle Harris and Kathleen Isaac

Agnes de Mille described the vital spirit of jazz dance as "the true American pep, creativity and fun."

Jazz dance mirrors the social history of the American people, reflecting ethnic influences, historical events, and cultural changes. Jazz dance has been greatly influenced by social dance and popular music – especially jazz music. The two jazz forms evolved together, each echoing and affecting developments in the other. (Krains, M.G. & Kan E. *Jump Into Jazz*, 2nd Ed.: Mountainview, CA: Mayfield Publishing Company, 1990. Print.) (both quotes from this book, page 1).

- Prohibition of drumming and dancing by slave owners did not stop rhythms created by foot stamping, hand clapping and rhythmic voice sounds
- Minstrel shows: Whites discovered they liked music and dances of slaves so they parodied them in minstrel shows during the 1800s
- After the enactment of the Fugitive Slave Act of 1859, many blacks migrated north, where they replaced black-faced white minstrel performers.
- Cakewalk: Social dance invented by African Americans; cake was prize for best – also used as a culmination dance in minstrel shows.
- Charleston, 1920s social dance – end of World War I, Americans looked forward to a new era of prosperity. This dance reflected the public's need for freedom and celebration which the war time era lacked.
- 1930's Big Band Era – bands such as Duke Ellington, Paul Whiteman, Louis Armstrong, Artie Shaw, Glenn Miller, Benny Goodman, Tommy and Jimmy Dorsey and Count Basie, contributed their sounds to the popular era of swing dance
- Swing music inspired jitterbug, boogie woogie dances
- 1940s Dance forms take shape
- WWII: very little couple dancing
- Many men were taking part in army/navy and women were working in factories to help with the war effort
- 1943: Oklahoma, Ballet established, Broadway incorporated ballet and jazz became influenced by ballet
- 1944: Fancy free, choreographed by Jerome Robbins, established jazz as a “newer, freer, and more rhythmic form of dance.” (Krains and Kan, p.7)
- 1950s – Era of Musicals with Themes
- Jack Cole, Katherine Dunham, Pearl Primus
- The Madison
- 1960's – Plethora of social dances that were highly popular
- Twist – Chubby Checker
- Mashed Potato
- Stroll, Hustle, Swim, Monkey, Hitchhiker
- 1970's o Luigi (East Coast), Gus Giordano (Chicago)
- Bob Fosse choreographed shows: Sweet Charity, All that Jazz, Chicago
- Break dancing
- Michael Jackson – highly influenced by Bob Fosse, Fred Astaire and street dancers (the moon walk)
- Now Jazz dance continues to fuse with 158oderen and post-modern contemporary dance idioms
- 1980's – music videos popularized a variety of dance forms
- 1990's – Jazz became influential in contemporary dance forms
- 2000's – Jazz continues to be an influence in many contemporary 158oderen, break dance, hip hop, social dance and ballet forms.

Mentoring the Muses: Two New Hunter Programs Dance a Graceful Duet, written by Anne Schutzberger:

In a new collaboration between the Arnhold Graduate Dance Education Program and the Muse Scholar Program, Arnhold graduate students are teaching dance performance and criticism to Muse freshmen. The classes are part of the introductory Muse course *Explorations in the Arts*.

Established in 2012 to prepare master's degree candidates for teacher certification in dance, the Arnhold program is directed by Kathleen Isaac, whose background includes work with the Alvin Ailey American Dance Theater, the Joffrey Ballet, and Dance Theatre of Harlem, plus decades as a leader in dance instruction in public schools. Many of the Arnhold students come to Hunter with professional dance

The Muse program offers four-year scholarships and special academic opportunities to high-achieving students with talents in the arts. They take *Explorations in the Arts* during their first semester. Taught by Muse Program Director Dara Meyers-Kingsley, a curator of contemporary art and media, *Explorations* uses the city as a classroom, exposing students to the visual and performing arts through visits to major cultural venues. Also central to the curriculum are discussions and writing assignments that develop students' skills in reflection and critical analysis, and offer opportunities for creative practice with arts professionals.

After recognizing the potential benefits of linking their two programs, Meyers-Kingsley and Isaac created a curriculum that immerses Muse Scholars in a process of intellectual understanding (assigned readings), physical experience (dance studio sessions), visuals (attending dance performance) and critical analysis (written assignments and class discussions). All elements came together perfectly around visits to the Fall for Dance Festival at New York City Center and other cultural excursions.

Noting the degree to which the Muse collaboration has enhanced Arnhold's teacher training, Isaac exclaimed, "This just jump-started us to a whole new level!"

Arnhold students like Elizabeth Portnoy brought their own expertise to the sessions they led under Isaac's guidance. Portnoy's career with Dances Patrelle and New York Theater Ballet was excellent preparation for introducing Muse Scholars to ballet and preparing them to see the classic work *Paquita*.

Prior to attending a performance of Wynton Marsalis's jazz oratorio "Blood on the Fields" at Jazz at Lincoln Center, the Muses took a jazz dance class that linked the historical progression of jazz music and dance. The class was taught by Danielle Harris, whose professional credits include performing with Soka Queen, Alison Hinds, and the Rod Rodgers Dance Company.

BIOGRAPHIES

Kathleen Isaac is the Director of the Arnhold Dance Education Programs at CUNY Hunter College. She has been a leader in dance professional development, advocacy, K-12 teaching practice and dance assessment in New York City, New York State, nationally and internationally. She authored, provided professional development for and was lead facilitator and trainer for Revelations – An Interdisciplinary Approach for the Alvin Ailey Dance Theater from 1999-2010. She wrote Read My Hips® for the Joffrey Ballet in Chicago, worked as a mentor with Dance Theatre of Harlem's Education Director through the DELCAP program, in the creation of the Firebird Curriculum. Ms. Isaac continues to learn about and share best practices in student-centered integration of dance and technology, student-to-student dance mentoring and interdisciplinary models of learning. Her work with dance students in public schools for over 25 years has been recognized by President Clinton's Committee on the Arts and Humanities as a paradigm for the nation and featured in the New York Times, Dance Magazine, Dance Teacher, NBC News, CNN and Bravo. Her choreography for students has been performed at Hunter College, the Alvin Ailey Studios, Apollo Theater, Lincoln Center, New York City Center Studios and at Mayor Bloomberg's 2008 State of the City Address at Flushing Meadows Park. Kathleen is a New York State Dance Education Association Board Member. She received a BA in Dance at SUNY Brockport, a MA in Dance from New York University, Gallatin School of Individualized Study, began her doctoral studies at Teachers College, Columbia University, and has completed post graduate work at NYU and Empire State College.

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Traci Hinton Peterson is a Professional Workshop Facilitator, with expertise in mentoring new teachers, arts assessment/curriculum writing, dance technique, and choreography. Traci teaches at Philippa Schuyler Middle School for the Gifted and Talented (I.S. 383) and facilitates staff development workshops for the

trained at the Alvin Ailey American Dance Center, Martha Graham Contemporary School of Dance, and the Canadian National School of Ballet, Toronto, Canada.

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Ana Inés Rubinstein is the licensed dance specialist at the Manhattan School for Children (PS333), where over the last 9 years she developed a mixed ability dance program that includes children with gross motor challenges. Prior to her work with children with special needs, she specialized in dual language education and teaching language through theater and dance. Ms. Rubinstein has taught courses at the graduate and undergraduate level at City College of New York (CUNY) and at SUNY Empire State College in Dance Education and Bilingual Education. She holds Master's Degrees from New York University and Brooklyn College and completed coursework for her Bilingual Education credentials at Bank Street College. She has also served as both an assessment developer and proctor/adjudicator for the USDOE-funded Arts Achieve research project, playing a vital role in the creation, implementation, and scoring of dance assessments in this multi-arts, large-scale program.

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Danielle L. Harris has graduated cum laude with a B.A. in both Dance and Education from Hunter College University of New York. She has also been at the Ailey School, an assistant teacher at Brooklyn High School of the Arts under Melissa Vaughn (former Alvin Ailey Company dancer), and created the dance program at Secondary School for Law using her training in Ballet, Modern, African, and Hip-hop in her curriculum. Danielle has performed repertoires such as Mark Morris' "L'Allegro, il Penseroso ed il Moderato", and Ronald K. Brown's "One Shot". After graduating, she received her first professional dance opportunity with Millennium Dance Company 2008-2009. She has been a dancer with the Rod Rodgers Dance Company since summer 2009 and a back up dancer for Soca artist, Alison Hinds.

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Panel

Men in Dance Education: NDEO's Irrepressible 4%

Lead Presenter: Andrew Jannetti, MA

Co-Presenters: Barry Blumenfeld, MA, Stafford C. Berry, MFA, William (Bill) Evans, MFA, CMA, John-Mario Sevilla, MA, MFA, Benny Simon, MA candidate at Steinhardt, NYU, BFA

ABSTRACT

Men make up 52.9% of the workforce (Source: U.S. Census Bureau, 2006-2010 American Community Survey) and 26.8% of the workers in education, training, and library occupations (Source: U.S. Census Bureau, 2011 American Community Survey) At this conference men will make up approximately 4% of attendees. Though it is considerable that fewer men in the field of dance education join the organization, the number is far below the national average for educational fields. We feel that we can safely infer that men are simply a small minority in dance education. Why is this when men make up a much larger percentage of professional dance companies? Where are the men going after they perform? Why do so few go into the field of dance education? What keeps those who pursue a dance education career in the field? How can we draw more men in to the field, and perhaps keep more boys dancing as well?

The members of this panel comprise a diverse, multi-generational group of men in dance that offer insights into these questions and more. By drawing on their own experience as dancers, choreographers, and educators they provide a backdrop for a myriad of topics concerning men in dance and what the future may hold for this persistent and irrepressible minority within the world of dance education.

Summary

This one-hour session of Men in Dance Education was a fascinating look at the state of dance education today and the involvement and role of men in the field. The panel spanned over three generations of men that collectively have been intimately involved with dance and dance education since the mid sixties. Their expertise and insights into the world of men in dance education and its future spawned many interesting questions and beginnings of discussions of men's ongoing role in this vastly creative and growing field. Moderated by Andrew Jannetti, each panelist was given adequate time to tell their own story of their involvement in dance and then field questions from the audience. Questions ranging from how to get more boys into dance classes to each panelist own particular style of pedagogy were expertly directed and fielded by the moderator. All of the panelists answered questions with heartfelt candor and they all truly felt that this panel was an excellent beginning to an ongoing dialogue of the concerns of men in the field of dance and dance education.

BIOGRAPHIES

Andrew Jannetti, MA, BA has been performing, choreographing, and teaching in NYC since 1976. He's presented work at DTW, St. Marks's, 92nd Street Y, Ailey Center, The Duke, BAX, CoolNY, ADG Festival, NY International Dance Festival, and in venues throughout the U.S. and Europe, including the Edinburgh Festival and the Philadelphia Fringe. He's received grants from NYSCA, NJSCA, MCAF, Meet The Composers, the Field, and Harkness Center. He received a BAXten and a PASEtter Award for his work with NYC youth. He has been an adjunct professor at MSU and at NYU. He taught at Staten Island Academy where he developed the entire dance program for Pre- K thru 12th grade. His lesson designs have

Association Journal. He currently teaches for the NYC DOE, the Brooklyn Arts Exchange, and adult dance and fitness classes throughout Manhattan.

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Barry Blumenfield has been a dance educator for 20 years in a wide range of environments including public schools, private pre-schools, studios, private K-12 schools and universities, including American University, Gallaudet University and New York University. Barry is currently on the faculty of Friends Seminary School in Manhattan where he has built their dance program over the past 13 years, is an adjunct professor at NYU Steinhardt and on the faculty of the Dance Education Lab of The 92nd Street Y. He holds a BA in Psychology and an MA in Dance from American University and is a graduate of DEL of the 92nd Street Y; a certified Level 1 Teacher of Language of Dance®; a certified yoga instructor; and a Registered Dance Educator. He currently writes “Ask the Experts” column on technology for Dance Teacher Magazine and has served on the board of the New York State Education Association.

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Stafford C. Berry, Jr., MFA, is a Master Performing Artist and Teacher. Originally from Chester, Pennsylvania, Mr. Berry received formal education in theatre, dance, and music. Mr. Berry and has been called “a real standout among many talented individuals” while touring 14 years with the internationally acclaimed African American Dance Ensemble (of which he was Associate Artistic Director). In 1997 he co-founded the Berry and Nance Dance Project, a dance company dedicated to performing the black male experience, which he co-directs with long time dance partner C. Kemal Nance. A recipient of many distinguished grants and awards Mr. Berry’s work, a synthesis of dance, theatre & music, can be seen in the archives of the New York Public Library for the Performing Arts. Mr. Berry is currently an Assistant Professor of Dance at Denison University and tours as an independent dance-maker, teacher, and scholar.

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John-Mario Sevilla, (MA, Teachers College, Columbia University, MFA, University of Wisconsin-Milwaukee), director of 92Y Harkness Dance Center and adjunct at NYU Steinhardt, hails from Paukūalo, Maui. Formerly the Director of Education at New York City Ballet and 92Y Dance Education Laboratory, he has danced in the companies of Rebecca Stenn, From the Horse’s Mouth, Erin Dudley, Lisa Giobbi, Pilobolus, Nikolais and Louis, Shapiro and Smith, Janis Brenner, Anna Sokolow, Bill Cratty, and for juggler Michael Moschen, filmmaker Laura Margulies, drag artist Sherry Vine, poet John Unterecker and Navajo sandpainter-healer Walking Thunder. John-Mario’s choreography has appeared at LaMaMa, NYU Steinhardt, Movement Research at Judson Church, 92Y Tribeca, Dance Theatre Workshop, Columbia University, ABC No Rio, Lower East Side Tenement Museum, The Asia Society, Bronx Academy of Art and Dance. He is student of Betty Jones, Kumu Hula Hōkūlani Holt and June Ka’ililani Tanoue.

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William (Bill) Evans has woven his work as a professional choreographer/performer with a career in dance education. He currently is a visiting professor/guest artist in the Department of Dance at SUNY, Brockport. Between 1967 and 2004, he was based at four state universities: University of Utah, University of Washington, Indiana University, and University of New Mexico. The Evans Company is currently celebrating its 40th anniversary. He has been awarded a Guggenheim Fellowship, an honorary doctorate from Cornish College of the Arts in Seattle, the NDEO Lifetime Achievement Award, the New Mexico Governor’s Award, the Outstanding Service Award from the National High School Dance Festival, the

as well as numerous grants and fellowships from the NEA and other arts agencies. He currently conducts summer Intensives and Certification Program in the Evans Laban-Based Modern Dance Technique

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Benny Simon is a contemporary dancer, dance-maker, and teacher based in New York City. He is a faculty member at Dance New Amsterdam and Gibney Dance Center, and has taught at the Mark Morris Dance Center, the 92nd Street Y, New York University, Syracuse University, Brandeis University, and the Ecole de Danse de Québec. He has performed his own work, as well as work by Alexandra Beller, Kendra Portier, Lena Lauer, and Diane McCarthy. Benny is currently a Master's candidate in Dance Education at the Steinhardt School of Culture, Education, and Human Development at New York University, and is certified in the Simonson Technique and Method of Teacher Training. Benny also serves on the board of Alexandra Beller/Dances and Dance New Amsterdam, and is a co-creator of the DANCE 'n TELL website, a curated guide to dance classes in New York City.

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The Habitually “Archy” Back: Re-Mapping Head-Tail Connectivity to Balance Spinal Movement Initiation

Elizabeth Johnson, MFA, CMA

SUMMARY

Much of Irmgard Bartenieff's, Peggy Hackney's, and Bonnie Bainbridge Cohen's elucidation of developmental movement has been absorbed into and is ubiquitous throughout Contemporary Dance technique teaching. In developmental order, Head-Tail (or spinal movement) is a crucial organizing, underlying pattern for whole body coordination. In particular Laban Movement Analysis concepts in my technique teaching—specifically in floor work—I notice recurrent habits in students of all skill levels. There are particularly stubborn unconscious preferences for spinal movement in the sagittal (flexion/extension) and vertical (lateral flexion) planes. Most are what Peggy Hackney calls “compensatory patterns” that substitute limb usage for spine or, more predominantly, shorten the back extensors in lumbar hyperextension as the primary initiator of spinal movement even when the mover is intending to go towards flexion.

In my second year of Alexander Technique teacher training, I am enthused about the Body Mapping work pioneered by William and Barbara Conable and am also integrating this perspective into my technique teaching. Central to this work is the idea that having accurate internal map/maps of bodily structures—in this case the spine—is crucial to efficient bodily action. How we map ourselves as well as our thoughts about “how things work” can unconsciously affect our coordination. Anatomically accurate maps allow for better coordination and efficiency, in this case, in spinal movement. Exploring this method has added great clarity to my understanding of Head-Tail and its underlying support of more complex movement patterning.

In a movement session, I will have participants work in pairs and small groups to examine and perhaps challenge their individual “maps” as well as identify and explore their preferred coordination and initiating patterns in Head-Tail. We will look primarily through the lens of the Bartenieff Fundamentals and Patterns of Connectivity work but also at how glitches in coordination play out in a bipedal, vertical relationship to gravity. Using Body Mapping, LMA vocabulary, Alexander Technique principles, imagery, and experiential anatomy, we will clarify the difference between purer torso flexion (the primary spinal curves) and less efficient lordotic movement initiation and compensatory patterns. I believe that technique teachers need access to a variety of somatic vocabularies through which they can observe, identify, and ultimately problem solve students' less efficient coordination and persistent habits. I would like to share how integrating and applying this information is helping me catch, address, and re-pattern habits that derail dance students' adaptability and success.

BIOGRAPHY

Elizabeth Johnson BFA, MFA, GL-CMA Elizabeth Johnson's education includes North Carolina School of the Arts (high school), George Mason University (BFA), the University of Illinois Urbana-Champaign (MFA), a Graduate Laban Certificate of Movement Analysis from Columbia College Chicago and Alexander Technique teacher training (Chesapeake Bay Alexander Studies – final year). She is the artistic director of her Milwaukee based repertory company Your Mother Dances and her choreography has been produced in New York City, Washington, D.C., Chicago, Minneapolis, Louisville, and in Gala performances at the American College Dance Festival. Johnson has performed with David Parker and The Bang Group (NYC), Sara Hook Dances (NYC, IL),

and Molly Rabinowitz Liquid Grip (NYC) and has served as dance faculty at the University of Illinois Champaign-Urbana, the University of Wisconsin, Madison, UW-Milwaukee and the University of North Carolina-Greensboro. Her teaching, choreography and writing explore the intersection of dance practice, somatics and feminist thought.

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Global Populations and the Dance Classroom

Jamie A. Johnson, BFA, BA

ABSTRACT

There is a growing trend of globalization in United States classrooms. International students and their dependents contributed \$21.8 billion to the American economy in tuition and living expenses last year. As the global economy of business filters into higher education, classrooms cannot be homogenized into one-size-fits-all classifications. Classrooms are becoming more diverse as greater numbers of international students and English language learners are being admitted into universities every year. Dance educators perform a unique role in acclimatizing foreign students to the university setting. This presentation will explore how globalization comes into play in the dance classroom, address the challenges that dance educators encounter, and propose some effective strategies to communicate movement vocabularies when language and cultural barriers exist. While many resources discuss methods to integrate non-native speakers into classrooms, most information addresses lecture-style settings. Adapting these recommendations into the dance studio can be a challenging endeavor. Using my classroom as a laboratory, I have experimented with best practices to address the most pressing challenges I face with my highly diverse students. Educators will come away from this presentation with effective methods to instruct and evaluate students with highly diverse backgrounds within the dance studio in order to facilitate learning and student engagement.

BIOGRAPHY

Jamie A. Johnson, BFA, BA, is currently pursuing her MFA at the University of Washington in Dance. She has had the opportunity to teach Introduction to Dance, Ballet, Character and assist with Teaching Methods at the university level. A seasoned performer, Johnson toured internationally with MOMIX in addition to serving as dance captain and teaching company class. Previously, she was a principal dancer with Boulder Ballet, Ohio Dance Theatre and Ballet Pacifica, and also danced with Sacramento Ballet. Graduating cum laude, Ms. Johnson holds a BFA with a major in Ballet and a BA with a major in English from the University of Utah. She has been on faculty and taught master classes throughout the United States—notably at Interlochen Arts Camp, the University of Wyoming, and Sacramento Ballet's Summer Intensive. Her choreography has been performed by Boulder Ballet II, Interlochen Dance Ensemble and West Texas A&M University Dance Ensemble.

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Workshop

Deepening the Modern Dance Experience: Teaching from a Somatic Perspective

Lauren Kearns, MFA

ABSTRACT

Deepening the Modern Dance Experience: Teaching from a Somatic Perspective is based on “Somatics in Action” the modern dance technique and movement reeducation system I have been developing since 2006. “Somatics in Action” is based on four distinct theories that share sustained mindfulness: the Pilates method of strengthening abdominal and spinal musculature to support postural alignment and balance; Alignment based Yoga placing primacy on proper physical alignment and yogic energy channels; Bartenieff Fundamentals emphasizing total body integration; and Ideokinesis with its sustained mental concentration upon imagined anatomical actions. The primary goal of the technique is to promote conscious awareness of and active engagement in what is happening in one’s body, mind and spirit at all times within the structure of a contemporary modern technique class. In addition, the technique utilizes contemplative pedagogical techniques to encourage dancers to “deepen their experience” and make meaning of their dancing.

The primary goal of the workshop is to guide the participants through an abbreviated “Somatics in Action” modern technique class so they may fully experience and embody the information. The methodology includes a thirty-five minute experiential portion and a fifteen-minute symposium in which participants will receive and discuss successful pedagogical strategies I have developed for teaching modern dance from a somatic perspective. The secondary goal of the workshop is to empower the participants to employ some of the somatic strategies in their own teaching. Handouts will augment the experiential, discussion and question and answer portions of the workshop.

Deepening the Modern Dance Experience: Teaching from a Somatic Perspective is based on original pedagogic and creative research I have been engaged in for the past seven years. I have received several academic grants that allowed me to collect quantitative and qualitative data. That data, coupled with my own kinesthetic research and application led to the initial development of “Somatics in Action”. I’ve presented this research, at all stages, at national conferences and have also written an article about the development and application of the technique. I am currently engaged in the final stage of my research, which includes outlining a book on the technique. I believe that this line of enquiry contributes to the overall dance cannon, with specific attention placed on the technical training of dancers.

BIOGRAPHY

Lauren Kearns is an Associate Professor of Dance and the Head of the Dance Program at Elon University. Kearns has received over twenty-eight grants, fellowships and awards to support her artistic and scholarly projects. She has published her somatic scholarship and dance media scholarship in *The Journal of Dance Education* and has presented at national dance conferences since 2000. In addition to her academic career, Kearns is a national and international choreographer/performer having composed over forty-eight professionally produced concert pieces and is the artistic director of The Kearns Dance Project, a professional dance company. She is currently on tour with the NC Dance Festival presenting her duet *Twister*. Recently, she presented her original dance *End Game* at *La Semaine de la Danse* in Aurillac, France. Kearns has an MFA in Dance and Choreography and an MA in Dance Education from UCLA and national master certifications in Yoga and Pilates. lkearns@elon.edu

Moving In Step With Katherine Dunham: A Model Curriculum

Susannah Kéita, MFA

ABSTRACT

Through a curriculum that moves in step with the theories and philosophy of Katherine Dunham, secondary grade students will experience a classroom ethos marked by high expectations and self-discovery. I have written a 6-lesson unit of integrated arts lesson plans that are aligned to the Arizona Dance Standards and bridge across studies of the arts and humanities to elucidate the effectiveness of this proposal. Dunham's theories form and function, socialization through the arts, and intercultural communication have direct pedagogical application in our K-12 schools and particular relevance for the millennial generation. The dance technique that Dunham invented circa 1931 has been continually modified to adapt to contemporary trends in dance and new kinesiological research, yet it is part of a holistic system, which aims to develop the whole person. Form and function helps students recognize that every dance arises out of a particular cultural context. Socialization through the arts emphasizes the unique offerings of dance as an educational medium. Intercultural communication emphasizes cultural universals rather than romanticizing dance from unfamiliar cultures while demonstrating that there are different levels of symbolic and social meaning encoded in movement. Through her schools and programs, Dunham aimed to raise the sense of social responsibility among youth and help develop identities as artist-emissaries, helping them to "overcome some of the destructive elements in (their) environment, through a compelling artistic vehicle." Further, she stated, "they must know the society in which they work. It's good to know how much it influences you and how much you influence it." Dunham Technique recognizes dance as a social act and one in which the practitioner performs her authentic self. Through reflection on the similarities and differences in dance forms across cultures, students experiencing this system become more self-reflective about their personal and social identities.

Through a six-day guest artist residency that introduces the Dunham system, students will be guided to achieve outcomes in the psychomotor, affective, and cognitive realms. With consistent application of metacognitive strategies in all language domains that support Dunham's philosophy of self-examination, students will gain problem-solving and critical thinking skills that will allow them to face challenges inside and outside of the dancestudio. Katherine Dunham's ideas should not be followed because of any allegiance to her legacy, but because of the relevance of her theories and philosophy to a contemporary teaching context. Always ahead of her time, Dunham continues to illuminate our way forward.

BIOGRAPHY

Susannah "Sukie" Keita, an MFA graduate of the University Of Arizona School Of Dance, is a versatile dance artist who has paired her energy with dance companies and public schools as a performer, choreographer, and educator. Since 2000, she has studied Katherine Dunham Technique with master and certified instructors, and in 2012, she became certified to teach through the Institute for Dunham Technique Certification. Sukie has received grants from the Tucson Pima Arts Council and the Arizona Commission on the Arts as a solo dance artist and choreographer, and in 2006, toured Ecuador with aerial and modern-based O-T-O Dance Theatre for the International Festival for Women in Dance. Currently directing the B.A. Dance Education Program at Grand Canyon University, she was honored with the Faculty Excellence in Teaching Award in 2013 and is serving her first term as president of the Arizona Dance Education Organization. susannah.keita@gcu.edu

Dance and Technology: Strange Bedfellows?

Bliss Kohlmyer, MFA

ABSTRACT

From the moment that human beings became literate, we have been intimately connected to technology. Technology is all around us. It is a part of almost every one of our experiences. Though dance is an embodied art form whose medium is movement, it too has had and continues to have an intimate relationship to technology, to tools that increase intellectual power, emotional impact, and aesthetic properties. What is the history of those tools? How have these tools impacted dance's historical framework and changed how we view, execute, and understand dance? I believe that in order to gain a clearer understanding of dance in the 21st century, artists need to understand how we "moved" from the technology of technique to motion capture and interactivity. While examining the roots of dance's relationship to technology, it is also important to contemplate questions that have already been raised and begin forming new questions. The art form is changing (as it should) and our students, the future artists, need to form an opinion about dance's duet with technology and gain insight into where we have been, where we are heading, and how we should get there.

I am proposing a course outline for a philosophy of dance and technology course that includes but is not limited to: dance during the Industrial Revolution (focusing on the humanizing of machines and dehumanizing of humans), technological extensions of the body, the work of Marshall McLuhan and post-human theories, compositional technologies, corporeality on the screen, issues of "liveness" when organic bodies manipulate inorganic systems, and virtual bodies. Looking at dance through a "technological" lens will provide a new perspective. This new perspective will inevitably deepen and expand one's knowledge of dance history and help one to recognize the implications, both positive and negative, that the use of technology has on the field. Perhaps even more importantly, this proposed course outline would offer students the tools needed to reflect upon not only the use of technology in the field of dance, but also the extensive use of technology in his and her daily lives.

BIOGRAPHY

Bliss Kohlmyer has danced and toured internationally with the Bill T. Jones/Arnie Zane Dance Company, Sean Curran Company, Janice Garrett and Dancers, Robert Moses' Kin, and San Francisco Opera Ballet. She is the co-artistic director of project agora, a San Francisco based collective. In May 2013, her collaborative work, Epigrams, was presented at the Mona Bismarck Center for American Culture in Paris. She has presented at the Society of Dance History Scholars (SDHS) conference in Trondheim, Norway and the National Dance Educators' Organization (NDEO) conference in Miami. Recently, she received choreographic commissions from LINES Ballet Summer Program, Dickinson College, Florida State College, Loyola Marymount University, Robert Moses' Kin, and The San Jose Dance Company. She received her MFA in Dance from the University of Washington and is currently an Assistant Professor of Dance at the University of South Florida.

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Abstract of Panel Discussion

T.E.A.C.H. to Please: An Undergraduate's Perspective on Effective Teaching Methods in Higher Dance Education

Panel Moderator: Ashley Lain, BFA

Panelists: Marcia Custer, BA, Shayna Fischer, BA, Brittany Tosatto, BFA

ABSTRACT

The panel presentation "T.E.A.C.H. To Please: An Undergraduate's Perspective on Effective Teaching Methods in Higher Education" was held at the NDEO Conference in Fall 2013 in Miami, Florida. The abstract for the presentation is as follows:

T.E.A.C.H. examines the various ways in which dance educators can improve their teaching styles to better serve college students. The panel will explore five aspects of teaching by using an acrostic of the word "T.E.A.C.H." The undergraduate student presenters will enlighten the audience with insight from their perspective, detailing the qualities they admire and think necessary in an educator. How can educators better serve the needs of undergraduate students as they prepare to enter the professional world in the 21st century? The basic structure will be as follows: (a) "Think" outside the box, providing interesting material to spark the creativity in students; (b) "Engage" students, by captivating them with knowledge and experience in the field; (c) "Adapt" to any situation, in a changing environment it is important to be flexible; (d) "Collaborate" with students, making them feel important and involved in their classroom work; (e) "Help" the students, by supporting their progress and striving to create better dancers and people. We feel that educators and students alike would benefit from these qualities in an educator and their implementation in the classroom. After the presentation, the floor will be opened for an interactive discussion where audience members can dig deeper into our viewpoints and provide questions for debate. The panel members hope to open your eyes to a world opposite the teacher; the student has much to offer.

The panel presentation lasted 40 minutes, followed by ten minutes of discussion about various topics, including presenters' current career trajectories, feedback from attendees about the helpful quality of the presentation and a dialogue between attendees and the presenters on dance education.

BIOGRAPHY

Ashley Lain is a student at Kent State University. She is a sophomore in the Dance Education program and President of Kent State University's SDEO chapter. She plans on pursuing a career in dance first as a performer then as an educator.

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Marcia Custer is a junior at Kent State University. She is pursuing her BA in Dance Studies with a minor in Art History. She is interested in the intersection between dance and theatre and hopes to continue her creative investigations in an MFA program upon graduation.

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Shayna Fischer is a junior at Kent State University. She is an event coordinator for the SDEO chapter. She is a Psychology major and a Dance minor with the hopes of attending graduate school in the field of dance therapy.

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Brittany Tosatto is a Kent State University student. She is a sophomore Dance Performance major and member of SDEO. Brittany plans to complete her BFA degree and dance professionally.

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Movement

Autism Movement Therapy: A Movement and Music Program for Students with Special Needs

Joanne Lara, CCTC, MA

SUMMARY

“Whole Brain” Cognitive Re-Mapping Approach through Music and Movement. The program is a movement and music integration strategy combining patterning, visual movement calculation, audile processing, rhythm and sequencing for a “whole brain” cognitive thinking approach that can significantly improve behavioral, emotional academic, social, speech and language skills.

Learning Outcomes are that participants will learn the parts of the brain and their functions specifically pertinent to individuals with Autism Spectrum Disorders as well as will learn how music and independent movement can help strengthen the bridge between the right and left hemispheres in the brain (corpus callosum). Axial Movement, Pathways, Shapes & Levels are an integral part of the 45 minute structured dance class, including a warm-up, center, across the floor and improvisation section.

The program is designed to cognitively redirect or re-map the brain. It uses repetition of movement patterns and sequences to establish legitimate pathways or highways for the information to travel along. This helps individuals with autism in processing, storing and retrieving information in a more efficient and effective manner. How can this be possible? Think of it this way. You buy a new home with a guest house in the back yard. No one has ever lived in the guest house, and the back yard grass is green, lovely and covers the entire yard. Someone moves into the guest house, and they use your laundry room, located at the back of your house. After a while, inevitably a pathway forms from the guest house to the laundry room. This is how we make new pathways in the brain, by having the information travel back and forth, over and over again, along the same white brain matter transmitters until the brain establishes that the traveled route is the preferred pathway to the stored information.

Individuals with autism have difficulty accessing and retrieving information in long and/or short-term memory banks. Either the pathway does not exist or the transmitters are impaired. This makes learning especially difficult for them. The analogy is that our kids' brains function like a library where none of the information is stored in any organized, categorized way. Think of the confusion this would cause! The good news is that scientists now know we can often jumpstart impaired informational pathways or even create new pathways through a process called cognitive redirection. This "waking up the brain" is what my program is all about.

BIOGRAPHY

Joanne Lara, CCTC, MA, is core adjunct faculty at National University in Los Angeles and helped design the Autism Certificate. She was Technical Advisor/Autism Consultant for Kiefer Sutherland's FOX TV show 'TOUCH'. Lara earned her master's in Special Education, M/S and Multiple Disabilities from California State University, Northridge, and a B.A. in Dance from the University of South Florida. She holds a CCTC California M/S Ed Specialist K-12 teaching credential, and taught in the LAUSD for over ten years, where she worked exclusively with students with autism. Founder Autism Movement Therapy, Inc., a 501 (c) (3) nonprofit (received 2 Autism Speaks grants in 2013), Lara teaches AMT classes in Van Nuys, CA where she has a private

academic/behavioral consultation practice. Ms Lara produced the soon to be released documentary, Generation A: Portraits of Autism and the ARTS with Temple Grandin, Stephen Shore, Joanne Lara, Ed Asner, Elaine Hall and more.

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Patriarchal Dualisms in Dance

Larry Lavender, PhD

ABSTRACT

Many of the routine social interactions of teaching, learning, making, and doing dance in academia and in the professionalized dance-commodity industry reflect and re-enact one or more of the fundamental conceptual dualisms that have shaped western culture since its inception. I refer to such dualisms as mind/body, master/slave, human/animal, and culture/nature. These overlapping and mutually reinforcing dualisms may avoid detection, as they have been naturalized through constant reiteration in everyday ways of thinking and behaving that comprise daily life in the dance world. Once understood, however, the pervasiveness of these dualisms and the alienating work they perform are strikingly visible, even when cloaked as they often are in superficial kindness and benevolent-sounding language. Patriarchal in origin and hierarchical in form, these dualisms engender and sustain relations of power between and among people that privilege the interests of one “side” over the other, marginalized “side” of the pair, effectively blocking an understanding of the shared interests between the two “sides” that if recognized might foster the creation of improved conditions of being for both. In surveying the presence and impact of patriarchal dualisms in dance, I wish to invite colleagues to consider how (and how much) patriarchal dualisms saturate dance and dance education theories and practices today. It is my hope to engender rich discussion among colleagues in the field about ways we might individually and collectively overcome the influence of patriarchal dualisms in carrying out our pedagogical and artistic work, and thus fulfill the rich potential of dance as a source of empowerment for humans and for the larger systems on which all living beings depend for survival.

I have been exploring connections between routine habits of thought and behavior in dance and, on the other hand, patriarchal dualisms – ancient hierarchical dichotomies created by masculinist power to privilege its interests over contrary interests. Val Plumwood’s writings on ecological feminism (1993, 2001) have been immensely valuable to me in this work, and I am especially grateful for insights provided by my colleagues Emily Aiken and Caitlin Spencer.

I am certain that most, if not all, of the dualistic habits I detect in dance are unconscious, carried out by people who do not wish to comply with patriarchy. Patriarchy is able to operate unconsciously because its operations are largely unspoken. One can earn a BA or BFA or MA or MFA, and even a Ph.D., and one can dance with a prestigious company, and become a professor or a department head without being in a room in which patriarchal dualisms in dance are discussed. But in the rooms in which one works during all that time, I think patriarchal dualisms thrive, protected from

critical scrutiny, working in not so mysterious ways to maintain their preferred power relations and to remain unexposed to thought. The dream of patriarchal dualisms is for their prescribed power relations to reside permanently in the positions occupied by people, regardless which people occupy the positions. As people enter into positions – choreographer, dancer, teacher, student – the power or lack of power intrinsic to each position, as constructed by patriarchy, determines normal attitudes without each person necessarily choosing to have those attitudes. I know many of us choose not to reenact the power relations bestowed by patriarchy on the positions we hold. We know we have choices about how to be with others. My point is that if one makes no choice the default is to reenact dualistic power because it resides in positions we hold before we come to hold them.

It is important to note that even as they take the form of simple binaries, dualisms differ from simple binaries, and from simple distinctions. A simple binary, such as *on/off*, *left/right*,

freezing/boiling, and *inside/outside*, is a relationship between two components that comprise a system. Importantly, the political implications of a binary relationship may be zero; there is nothing in the description of *on* or *off*, and there is nothing about the difference between on and off, to suggest that one of those positions or states of being may be automatically privileged as the higher-status position. Similarly, to describe the location of something as on the left side, or to the left of another thing, is neither to valorize left-sidedness or to impugn it for its negligence or native lack of ability in exhibiting right-sidedness. Simple binaries are not constructed politically to do the social work of positioning their constituent parts in hierarchical relation; but that is what dualisms do. Even as they may wear the mask of neutral and natural binaries, dualisms perform the work of creating politically oppositional and exclusive categories.

Three pervasive dualisms are: male/female, master/slave, and reason/nature. The first two (male/female, and master/slave) name large categories of people and distribute power unequally between them. The third dualism (reason/nature) defines reality as comprised of two opposed entities: reason and nature, and grants control of the latter to the former. Patriarchy constructs ideological alignment across networks of dualisms: reason, male, and master on the more-power side, and nature, female, and slave on the less-power side. The same logic operates in dance: choreographer on the more-power side and dancer on the less-power side, and the set/repeatable work on the more-power side in relation to improvisation.

As you may detect from the short list of pervasive dualisms I have named – male/female, master/slave, and reason/nature – they overlap in meaning and they mutually reinforce one another: it is easy for many people, for example, to assume male superiority over female because reason, with which the male principle is linked by patriarchy, is already assumed as privileged over nature, which is construed by patriarchy in terms of the feminine. Whole networks of dualisms “prove” their legitimacy and naturalize themselves within discourses by pointing back and forth to each other as proof. The bottom line is that the power

differential built into, fostered by, and sustained by dualisms exerts a social force far greater than that of a simple binary, or dichotomy. Dualisms are social and political constructions, not descriptions of the natural world. But to the extent that dualisms appear as natural they avoid deconstructive analysis, and remain inoculated from change.

In western culture, patriarchal dualisms originate in Platonic and Aristotelian thought, and I suggest they represent the first great tradition in choreography: dualisms script bodies and bodies of thought into positions, and create a repertory of unequal power relationships between people. The dance world as we know it does this, too.

A thought experiment helps to reveal dualistic power in the choreographer/dancer relationship: Imagine a group gathered in a studio; the majority are dancers and the remaining few are choreographers. The choreographers have numbers pinned to their chests so no one even knows their names. The dancers introduce themselves by name, state preferences for ways of moving, and ways of working, describe notable works they have danced, drop some names of famous choreographers they’ve worked with, and describe what they expect a choreographer to provide so they can achieve their dancing goals. Each choreographer shows a minute of choreography to prove why he or she should be taken seriously as someone who can help dancers look good and earn applause. The choreographers are dismissed, and told to check the bulletin board to see which dancers have chosen them. They are reminded that if no dancers choose them they will not be able to choreograph. The dancers debate the merits and defects of each choreographer and each chooses one work with. The dancers decide when rehearsals shall take place, and for how long. This info, with cast lists, is posted with a note saying the choreographers’ efforts are appreciated, and those not chosen may try again next time. Chosen choreographers are reminded to be on time and ready to work at rehearsal.

The foregoing scenario may seem absurd, yet its logical structure is familiar: A privileged group exercises the authority of its position by backgrounding the interests and identities of those below whose labor is intended to produce benefits

for those above. Backgrounding the lower side and foregrounding the higher side is a common tactic for normalizing dualistic relations. Usually choreographer identity is foregrounded and dancer identity backgrounded, and no one thinks twice; no one thinks once – it seems natural. But it is actually political and it does not have to be this way; there are other ways to bring choreographers and dancers together for projects.

Backgrounding is not something that happens just in auditions. It also happens when dancers are excluded from discussions of dances they have danced in choreography class, and the choreographer – the *mind* presumed as owning the work – is engaged in critical discussion. The perspectives of the dancing *bodies* that execute the work have little currency. Dancers are valued for manual labor; it enables choreographers to put their mental labor on display. Indeed, there is frequent discussion among choreographers about “getting dancers to do what we want.” But dancers don’t feel entitled to get choreographers to do what they want. Privileging choreographic mental labor over dancing body labor reenacts perhaps the most pervasive dualism: mind/body.

The mind/body dualism – popularized by Descartes *I think therefore I am*, appears to have a permanent home in traditionalized dance techniques and choreography, both of which operate through systematized imperatives of *reason* over the body. Traditionalized technique and choreography systematize a masculinized principle of productive creativity over a feminized notion of receptive fertility that is represented by the dancing body regardless of gender. In the power relations of traditional technique and choreography class I find political alignment with the power fantasies of the nation/state: the same logical foundations that give us the reason/nature, human/animal, master/slave, male/female and mind/body dualisms give us the choreographer/dancer dualism, and the set-work/improvisation dualism.

Networks of mutually reinforcing dualisms naturalize ancient efforts to privilege mental (or higher) and marginalize manual (or lower) forms of labor. A body politics of high/low is explicit in Plato, for whom the brain, the seat of rational

thought, located in the highest reaches of the human organism (closer to heaven), is privileged over the body; close to the earth where animals live. Plato distrusts the body, seeing it as a prison for divine reason. Mind is regarded by Plato as the capacity to exercise the male/divine principle of creation, and mind must control nature – equated with the feminine, the animal, the child, the slave, the emotions, and the passions of the body. Platonic reasoning informs Christian theology and later provides the ideological basis for colonial conquest of the non-Christian “primitive other,” characterized by Platonic reasoning as a lower form of life for residing close to the earth and connected with bodily passion. In Plato, nature is fallen, disordered; and reason must elevate it to order from disorder for, as Plato puts it, “order is in every way better” (1965, 30).

In the western fine arts, the sublimation of feeling to form derives from Plato. Listen to Louis Horst (1954), father of organized instruction in choreography, as he laments the early modern dancers: “There was too much informal heaving and emotional improvisation on the stage. It communicated all right but it wasn’t art” and “... too many modern dancers get to moil and groil around and never hit a beat on one, or are inclined not to, and they leave the floor heavily if they leave it at all, and they miss a lot of things” (6). I don’t know what moil and groil means, but obviously Horst finds it disordered, untamed, and low. His complaints reenact Plato’s insistence that *nature* must not get away with its *unreasonableness*. It must be tamed, using every means power has at its disposal: command, threat, coercion and, if necessary, violent discipline. Western cultural history is, I suggest, in great part a history of the violent disciplining of nature. Blowing off the tops of mountains to extract minerals is ecological violence. Damming rivers is violence against rivers and against any species, including our own, which depends on mountains and rivers. Keeping cows and hens in a painful state of milk and egg production for the duration of their short lives is violent treatment of living beings, and is testimony to human machinality.

The term *machinality* denotes the automatic workings of dualisms as drivers of situations, and of

people's roles in situations. *Machine* is a patriarchal trope signifying efficient mechanistic production that reduces ideas to formulas, quantifiable as bullet points on rubrics, and pushed on people as systems of measurable skills whose progressive obtainment may be assessed by power. The fantasy of pre-planned if not automatic productivity that brings order to messy tendencies in nature is a fantasy with which patriarchal power is obsessed. *Machinality* is the high status concept in dualistic relationship with *animality* – the untamed; the dancer who hasn't cleaned or polished the movement, who is not on time, or in line, who moils and groils, and leaves the floor heavily. The un-trained body and the truly improvised work exemplify danced animality; regarded by power as needing recuperation by the formalisms of choreographic craft engendered by codified dance techniques; repositories of prescribed movements of masters, to be measured out in counts, and practiced to perfection by people commonly aligned in rows before a single authorizing figure. The latter experiential structure carries forward into dance ancient militaristic and theological desires for control.

I hear people talking about technique and choreography craft and about repertory as "legacy," and I think how important the concept of habit is to any consideration of dualisms and their effects. Aristotle expresses faith in habit when he muses on the ways the state harnesses individual passion and directs it toward state economic interests. Foucault teaches us, in *Discipline and Punish* (1977) how modern power promotes its systems as ostensibly natural and thus as inevitable. For Foucault, *discipline* – a word used to justify actions taken by those in higher positions upon those in lower ones – renders the body as an aptitude that power can increase for its use. Foucault's conception of the docile body is the body that habituates itself to normative power, disciplining and punishing itself on behalf of institutionalized prescriptions for living, including prescriptions for moving promoted by professionalized choreography and dance.

If you are interested in a detailed account of historical ideas about institutional and state suppression of superfluous individuating characteristics, sit down with *The Passions and the*

Interests: Political Arguments for Capitalism before Its Triumph (1977) in which Albert Hirschman chronicles the ways in which the state has sought, and does seek, to channel unruly passions in directions favored by rationalized economic interests. I suggest the dualistic notion of interests over passions has its origins in the Platonic mental/manual labor dualism, which in the enlightenment becomes mind/body, and migrates into the modernist choreographer/dancer, and set choreography/improvisation dualisms.

In all that I have said, and will say in the remainder of this text, I wish to make clear what appear to me to be the recursive pathways of patriarchal dualism as it spreads spatially across domains at any moment in history, and temporally through historical eras. If the underlying logic of the master's dominance over the slave, or of male creativity over female fertility, for example, were simply historical curiosity, something we've gotten rid of in our time, then it might not matter much to discuss. But I find that underlying logic to animate many of the ideas and practices going on all around me, in society and in dance. Robin Lakes (2005), in her essay on the authoritarian pedagogical legacy in western concert dance technique training and rehearsal, and Clyde Smith (1998) in his essay on authoritarianism in the dance classroom, provide two clear accounts of the persistence of patriarchal dualisms in daily practices in dance. I wonder if folks in our field who tout the virtues of legacy routinely lament the decay of tradition are lamenting the decay of patriarchal dimensions of the tradition, are those dimensions part of what people seek to preserve in urging the preservation of legacy and tradition?

Speaking of the persistence of dualisms in dance traditions and legacies: Doris Humphrey, in the most famous book on choreography, *The Art of Making Dances* (1959) invokes the mind/body dualism (doesn't she?) when she tells us that dancers are "notoriously unintellectual," and that dancers "find analysis painful and boring" (17) because they are "... nonverbal, and inarticulate as well" (21). If Humphrey means only to suggest that routine practices in dance culture *construct* dancers' identities as she describes I would agree: I think

dance culture tends to produce complicity on the part of dancers with choreographic authority. But if Humphrey means that the human beings who are or who are drawn to become dancers are naturally and inevitably unintellectual, nonverbal, and inarticulate, even *before* those traits may be trained into them by dance, then she mistakes the effect the dualism has on people with the nature of people before the dualism takes effect. That is, she mistakes what is actually a *learned* un-intellectualism for a *native* trait in people who are or who would like to be dancers. I argue against Humphrey that it is not un-intellectual people who are drawn to dance necessarily but rather that traditional dance training tends to de-intellectualize people, and even to romanticize this process as though it led to some elevated state of communion with dance.

The history of mind/body teaches me why it is so normal for choreographic labor to extract raw material in the form of improvised movement from dancers' bodies and to work that material into choreographic forms for showcasing as objects in a commodity culture of dance. The mind/body dualism helps me see connections between the choreographer/dancer relationship and the male/female, master/slave, reason/nature, and human/animal dualisms. The correspondences may not be literal, but similarity by analogy is reason for serious consideration. I suggest there is similarity: the dancer as routinely instrumentalized in choreographic practice is in the same kind of subordinate relationship with "the choreographer" as nature is in with respect to reason, as slave is in with master, and so forth down the dualistic line. Thus choreographers routinely speak of dancers and of the labors of dancers in the possessive: "I had *my* dancers ..." do this or that, and then "I took the parts I liked ..." and did this or that, and then "I put it all together to make *my* dance." The latter discourses, so common in dance, reflect the traditional western conception of private property as involving the mixing of human purposes (choreographic mind) with appropriated nature (dancers' movements): a nature that is conceived as having no agency or interests of its own.

Cultural anthropologist James Leach, in his essay, "Creativity, Subjectivity, and the Dynamic of

Possessive Individualism" (2007) helps me to understand and to frame the connections I am sensing between the traditional privileging of mental labor over manual labor and the expectation for choreographic mind to possess and control the manual labor of dancing bodies. Leach explains the 17th century view that the civilized human individual is defined by his – emphasis on *his* – property, and the corresponding idea that peoples of the world who do not structure their relations with nature or to each other in terms of property are not fully human. In a key passage that describes, I think, the dualistic reason over nature, human over animal, master over slave, mind over body and, eventually, the choreographer over dancer dualism Leach quotes historian John Pocock's contention that, "the enlightened mind was bent upon the separation of spirit from matter, or appropriator from the substance appropriated" (1985, 43). Accordingly, mind is where ideas happen, and is separate from body, and earth, and therefore any embodied or earthly materials that are appropriated, and "worked," are for that reason *owned* by the appropriating mind.

I am fascinated (albeit in a kind of horrified way) by how far the analogies may hold between and among Plato's worldview, 17th century rationalizations of possessive individualism and private property ownership by appropriation (the spread of which was the impetus for colonial conquest), and the traditional choreographer/dancer relationship. It is not hard for me to see the latter relationship as a colonizing practice transacted through movement imperatives issued by the authorizing mind and internalized and enacted on receptive bodies. Obviously, exceptions to the rule of tradition happen frequently, and I know that in dance and in other arts systematized exceptions to the rule of tradition are their own tradition. But I am interested in why and how it could be that, now, at this time in history, anyone might issue and oversee the enforcement of movement imperatives without a second thought, and what that second thought might sound like if it were to bubble up, and what would happen next. How else might there be to teach dancing or to be a choreographer? If an investigation of those kinds of questions reveals that

there are no other ways besides the traditional ways, then it may not be necessary to understand the patriarchal dualisms that provide the logical and political foundations for the traditional ways. That is, if it turns out there is no choice but to live under the rule of patriarchal dualisms, perhaps there is no reason even to analyze them? But if there are other ways, what are they?

It seems clear to me that one reason things stay much as they are in our field is that the power to command others' movement comes with the position of *dance teacher* and *choreographer* as these roles have been constructed by the logical structure of ancient dualisms and in accordance with western cultural conceptions of property, property ownership, and property rights. And so I know I swim against the current of tradition when I suggest the possibility of an ethical problematic in the choreographic instrumentalization of dancers' labor as if it were *nothing but nature*, and thus always and already there for the taking as a choreographer's personal property.

In addition to providing the rationale for the traditional choreographer/dancer dualism, the mind/body dualism seems to me to motivate the stridency with which conventional dance-craft structuring devices feel entitled to assert taming dominance over as-yet-unset movement. There is mind/body stridency in Horst when he characterizes the disciplinary period of learning choreography as necessarily a period "of law and order," and when he asserts that, "the laws which are the basis on which any dance must be built should be so familiar to the choreographer that he follows them almost unconsciously" (1961, 23). I'm sorry, Louis, but to define creative practice in law-and-order terms is a masculinist obsession to saturate a cultural environment with variations on your preferred themes. Louis, you are seeking to exercise definitional authority to colonize choreography – i.e., to make it comply with your classical music-based law and order fantasies. Yes, it worked; many dance and choreography teachers follow a Horst-based model, but it doesn't always have to be this way.

Lest we think the problem is exclusively with men, consider Margaret H'Doubler, a venerated

founder of dance in higher education, who tells us that, "with the savage, expressive acts could have been none other than random, impulsive movements that afforded quite unconscious outlet to passing feelings" (1925, 10). H'Doubler unwittingly perhaps but no less stridently than Horst, and no less influentially on our field, reenacts a cluster of dualisms: civilized over primitive, reason over feeling, and, of course, culture over nature – all of which derive from Plato's cosmology. Later she sounds to me rather like Horst when she tells us that the expressions of the savage may become art only when "appropriately modified" by artistic form, "for only artistic form can do full justice to sincere and earnest feeling" (184). There is a lot to think about here: As someone who has developed and written about in-studio practices to investigate improvisational body freedom, and argued for the emancipation of improvisation from the danced-choreographic, I don't accept H'Doubler's suggestion that something *unjust* may be taking place when sincere and earnest feeling exist without so-called appropriate modification by formal structuring devices (Lavender 2012). I am all too familiar with H'Doubler's idea, and I think it underpins and nourishes both the choreographer/dancer dualism and the set-work over improvisation dualism. For me it is a form of cultural colonialism to regard one's aesthetic preferences as representing aesthetic justice, and if H'Doubler were still here and had been keeping up all this time with evolving theory in our field she might re-think her word choice, and maybe Horst would, too. Nevertheless, in the instruction and in the assignments given in many choreography classes today, and in the ways in which I often hear student works critiqued, I find Horst and H'Doubler's ideas to persist. For example, I hear and see colleagues in the field following Horst's reasoning that one may inhabit the position of choreographer – which is already to be positioned "over" dancers – only when one is both capable of choosing a commitment to something like Horst's earlier cited "laws which are the basis on which every dance must be built," and when capable of fulfilling that commitment by following the laws "almost unconsciously." And I see and hear colleagues in the field acting quite in

accordance with H'Doubler's belief that the choreographer who wishes to produce art must "modify appropriately" the "random and impulsive expressions" of ... well, presumably, of the improvising and as yet un-modified dancer who dances naturally, for that dancer and that way of dancing occupy by analogy the position of savage for H'Doubler and law-breaker for Horst.

As I have already mentioned, patriarchal dualisms do not really want us to know what they really have in mind; choreography teachers whose pedagogy reenacts Horst and H'Doubler's reenactments of ancient dualisms do not go around saying so, and they may not even know very much about the cultural and political roots and implications of the pedagogy they practice daily. Patriarchal dualism would prefer that we not know when we are reenacting patriarchal dualism, but just to do it as if it were always and already the natural thing to do.

I turn now to the set-choreography/improvisation dualism. For it is consistent with patriarchal reasoning to characterize any being, including a dancer, who chooses to find and follow movement intuitions as belonging to a lower order. On the other hand, to design and execute movements in accordance with rationalized principles of choreographic form is traditionally valorized as a means of pulling oneself up from the lower order of instincts and into an ostensibly loftier, elevated realm of artistic ideas. This high/low contrast is endemic in western theology, of course: it maps to notions of heaven and hell, and by analogy to high (or fine) art as against low (popular, indigenous, folk) art. Not surprisingly, the high/low contrast is consistent with the mind/body, human/animal, and culture/nature dualisms.

If Plato and Horst were on-scene I suppose they would put me in the lower order, as indeed some colleagues have done, because I believe very strongly in soliciting and in celebrating the interests of the body, unfastened from the dance-technical and the appearance-based fixations of the danced-choreographic. In my workshop on "The Emancipation of Improvisation" at the 2012 NDEO conference the participants and I explored finding and following movements afforded by moving. We

foregrounded the free agency of the body, and since there were no preferred movements or ways to appear in moving none were marginalized; no justice was needed to be done for none of the movement was outside the law. Our state of being was not inferior to any other state of being even as our state of being is often inferiorized in our field: I have heard this state referred to as "*just improvisation*," "*therapy and recreation, but not art*," and as "*not really dancing*." I find these kinds of things are said by those who presume, first of all, that there is in fact a valid high-low distinction to make in the cultural and artistic sphere and, secondly, that they occupy the high position and therefore can define what is low. It always strikes me as worth wondering why thinking of this kind persists in our field.

I'll try answering my own question: ancient dualistic thought persists in dance because it is compatible with (I suggest it is the *parent* of) the pervasive idea in dance that even as improvisation may be used as raw material for "choreographic development," by itself – in a relationship unfastened from rationalized principles of the danced-choreographic – improvised movement is not quite legitimate dancing or choreographic work. The notion of choreography that I prefer – choreography as possibilizing the presence of people – arouses suspicion because it does not imply the necessity for the application to movement of pre-determined structuring devices, or concerns about one's appearance moving. Such notions as mine are non-problematically used in cultural spheres *outside* of the silo discipline of dance, but in dance my ideas are often regarded as trouble.

So, let's unpack the set-work/improvisation dualism a bit. First, I observe that "improvisation" is a label of convenience pasted on virtually any experience in which movers are permitted even briefly to unfasten from the external imperative. Improvisation is commonly romanticized as freedom even when highly controlled from above. Technique students may be given some number of minutes, or counts – by the teacher who owns the minutes and the counts – and asked to improvise with learned combinations, or invent movement aligned with the technique that defines "dancing" in the class. Choreographers direct dancers to improvise new

movement or variations on existing movement. But these controlled deployments of improvisation rarely attain the body freedom for which I would like to find a safe place in dance. The culture/nature dualism helps me to understand why: improvisation is usually released into performance only when tethered to “scores” that assign performers to live within a choreographer’s preferred code of movement permissions and prohibitions. Movers’ options are perhaps expanded, but movers are nevertheless obligated to inhabit the bifurcated self of “dancing” – the self that keeps one eye on itself to make sure it looks right or goes to the right place at the right time to do the right things according to the score. This self exemplifies Foucault’s docile body, and it emanates from Plato’s prescription of military schooling to construct a self that is trained to perform self-surveillance on behalf of the order the republic seeks to maintain. Plato locates in the self the dualistic conflict he says exists between reason and nature, and he seeks to engender in us a responsibility to serve culture – that is, the state – by exercising control over our body, over our nature.

In improvising under such a mindset, a body is directed to find and create moments that meet the privileged conditions of set choreography. The label “improvisation” may attach to these activities, but it is the choreographic, as traditionally conceived, whose interests are served.

Here is a thought experiment that turns the tables: what if set-choreography were defined in terms of its deficiencies with respect to valorized properties of improvisation. Imagine how different choreography class would be – how different the American College Dance Festival would be – if set choreography shifted to the marginalized side and improvisation shifted to the privileged side. We might say of the set work: this dance *lacks* spontaneity. It is *not* able to generate any new ideas during the performance; it is *not* able to evolve in accordance with options discovered by performers, and in fact it commands performers categorically to deny and resist finding new options; it fails to lift itself out of an obsessive relation with its own past.

Fun as it may be to consider such reversals, they are useful only to reveal the pernicious reasoning in dualisms. Simple power reversals are

no actual remedy, for they entrench the underlying logic of dualism. Nothing significant is accomplished when positions reverse in hierarchically determined relations of power; it is the underlying logic of domination that needs change. What is needed is a mindset change away from the otherness of radical exclusion at the heart of dualistic thinking and toward “non-hierarchical notions of difference,” for there are differences between things in the world and we still need to recognize them.

My research continues as I seek ways to achieve personal and pedagogical goals in dance without resorting to the habits of thought and practice prescribed by patriarchal dualisms. I recognize that dualistic habits die very hard, if they die at all, because they tend to remain unrecognized as habits, never announcing themselves as problematic, but behaving psychologically as assumed truths about the natural order of things. If what I have suggested above seems to any degree to be true, for you, it might prompt you to examine how you use and are used by the workings of power whose ideological sources are one or more of the ancient patriarchal dualisms. For by undertaking that kind of exercise, even if only as a thought experiment, one may begin to fathom ways to unfasten from dualistic power, and to create experiences for oneself and others that promote emancipation from dualistic logic. I will share more thoughts when I have them, and would like to hear your thoughts.

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BIOGRAPHY

Dr. Larry Lavender is professor of dance and faculty fellow in the Lloyd International Honors College at the University of North Carolina at Greensboro. He holds a Ph.D. from NYU and an MFA from UC Irvine. Larry teaches undergraduate and graduate courses in dance history and criticism, choreography, creativity theories and practices, performance art, and critical animal studies in the arts.

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Excavating Our Legacy: Archival Practice in Dance Education

Susan Lee, PhD

ABSTRACT

In the spring of 2012 a major Exhibition was curated in a University library celebrating the history of dance at the Institution in close collaboration with University Archives and the Department of Digital Media. A new course was also created for advanced undergraduates, The History of Dance in Higher Education. The paper will detail the research process, the collaboration, the course syllabus, and discussion of the project outcomes. The project provided a rich context for sparking further interest in how best to participate in the task of documenting and sharing our legacy in dance education. It spawned multiple requests for presentations in the community as well as stimulating graduate research, an undergraduate honors thesis and independent study proposals. Each student in the seminar wrote a final position paper to address a critical issue in the field. Some of the most provocative primary source materials included field notes from Katherine Dunham's research as well hand-written notes by the head of dance while attending class at Bennington its first summer. Film footage was also reviewed and analyzed revealing the faculty member demonstrating lessons from her studies with Mary Wigman before WWII. Other nationally recognized artists were represented in the Exhibition both in streaming video as well other primary and secondary source documents from 1870 to 1980's. This presentation uses power point support to share scans of primary source documents and digital recordings of historic film footage. It will also highlight photographic images, ephemera, and objet de art including Art Nuveau and Art Deco figurines from the curator's private research collection that were a very popular part the Exhibition. Review of this project provides a template for other campuses to embark on equally rich ventures in archival research that support highlighting the many contributions of dance artists to the larger community and to reveal to students the roots of tradition that inform our work today.

BIOGRAPHY

Susan Lee, PhD is founding director of the Dance Program in the Department of Theatre University and The Center for Interdisciplinary Research in the Arts (CIRA) at Northwestern. Her scholarship covers a range of research interests including lead author on dance for the Chicago Guide for Teaching and Learning in the Arts. She has been appointed to Arts Education Plan Advisory Board for the City of Chicago. As an Artistic Director and Presenter, Co-Founder of the Jazz Dance World Congress and The First International Argentine Tango Congress. She recently completed an exhibition entitled Step by Step on the history of Dance at Northwestern University highlighting archival research and pieces from The Collected Dancer, a private collection of images of dance to be featured in a forthcoming virtual museum. She is a recipient of the Ruth Page Award for Outstanding Contribution to Dance and the Clarence Simon Teaching Award, Northwestern University.

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The Dancing Alice Project: Choreography & Computer Programming in Middle School

Presenter: Alison E. Leonard, PhD

Co-Presenter: Kara Gundersen, BS

Shaundra B. Daily, PhD

ABSTRACT

Creative thinking skills are valuable for understanding and problem solving in a wide range of contexts in and beyond the field of the arts and computer science and can be used to better teach and support students in a competitive, innovative, global economy. In the Dancing Alice Project, we developed an environment on top of the current computer-programming platform called Alice where middle school students can program 3-Dimensional dance partners that they can later perform with. By opening up pathways for entry through the arts, particularly dance education, we ensure that students can participate and explore sophisticated, creative, and higher order thinking projects that introduce them to embodied ways of learning and broader fields in the sciences and the arts. Here, dance opens up pathways for students who might not typically be interested in programming, allowing for interdisciplinary, embodied engagement, broadening their perspectives on dance and computing.

In addition to exploring how to teach dance and computer programming in new ways, we also conducted research of this pilot project during an afterschool program, drawing upon ideas from computer science, cognitive science, and dance education. The ultimate goal in this research is for students to create an animated Alice character that will be projected on a large screen that will be able to perform with the students. In this way, the animated character is body syntonic in that understanding a dancer is related with learners' understanding of their own bodies. This body syntonicity enables young learners to bootstrap their intuitive knowledge in order to learn programming concepts. The juxtaposition of dance and programming is a natural fit in that, in dance choreography, there exists a similar process of sequencing movement and organizing it compositionally. In many ways, computer programming is very much like the compositional process of choreographing a dance.

During the pilot, we collected data on the students' experiences through observations, photographic and video footage, student work, and assessment questionnaires. Our goal is to develop a larger study to propose for the Integrated NSF (National Science Foundation) Support Promoting Interdisciplinary Research and Education (INSPIRE) research grant and develop a program specific to dance and programming for PK-12 education. In the next phase of this work, we are creating our own desktop computer program using 14-camera Vicon optical motion capture system to more accurately capture the detail of a dancer's movements. This opportunity for students is a timely one in our creative, digital, computing age, and also provides innovative research possibilities for how we can study how we teach our students and how students can learn and engage in sophisticated and embodied ways. In between the submission of the NDEO proposal and the paper presentation at NDEO 2013, our paper and accompanying visualized research was accepted and published at <http://www.vokeart.org/?p=331&spoke=1>. Please check out our pilot study publication!

BIOGRAPHIES

Alison E. Leonard, PhD, MA, BIS, is the Assistant Professor of Arts & Creativity in Teacher Education at Clemson University where she has designed the new Arts & Creativity Lab and developed an interdisciplinary arts curriculum for pre-service teachers. Her research focuses student meaning-making, embodied ways of thinking, social justice education, and critical theory. She has published in the *Journal of Dance Education* and *Arts & Learning Research Journal*. Before academia, she performed professionally as a modern dancer and as an arts educator in PreK-16 schools. She holds a PhD in Curriculum & Instruction from the University of Wisconsin-Madison, a MA in Performance Studies from the Tisch School of the Arts at New York University, and a BIS in dance, Spanish, and anthropology from the University of Minnesota-Twin Cities.

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Shaundra B. Daily, PhD, MS, SM, BS, is an Assistant Professor in the School of Computing at Clemson University directing the Interpersonal Technologies Lab. She received her masters and doctorate from the Massachusetts Institute of Technology Media Lab where her doctoral work with the Affective Computing Group involved designing and implementing technology-infused learning environments that provide youth an opportunity to learn about themselves, others, and to gain insight into interpersonal dynamics. There, she collaborated on RoBallet, which bridged dance and robotics, and created the INNER-active Journal, a digital journal collecting physiological data for future reflection. Prior to Dr. Daily's work at MIT, she received a BS and MS in Electrical Engineering from the Florida Agricultural and Mechanical University – Florida State University College of Engineering. Currently, she is an Institute for the Advancement of Healthcare Scholar and a Diverse Issues in Higher Education Emerging Scholar.

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Kara Gundersen, BA, is a Digital Production Arts graduate student in the School of Computing at Clemson University. She received her BA at the University of North Carolina-Wilmington. She is working as a research assistant conducting research on engaging students in computer programming through creating digital dance partners. While working on her graduate degree, she dreams of one day working as an animator for DreamWorks.

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Teaching Choreography in Higher Ed: Philosophical Inquiry and Practical Professional Demand

Rachael M. Leonard, MFA

The NDEO conference this year called for papers that discussed the “art and craft” of teaching. This immediately prompted consideration of the rather precarious *art* of teaching the *craft* of dance composition. After all, choreography is often a significant part of collegiate dance curriculum and yet, choreographing is a difficult endeavor to promulgate, let alone teach. Within the context of choreography classes, educators are charged with teaching dance students how to create without simply teaching students to emulate, thereby charging the instructor with teaching something seemingly un-teachable. In addition, many instructors of dance composition classes are caught in an interesting intersection between the antecedent practices regularly used in college dance curriculum and the more current trends that have developed in the broader arena of dance invention. Relatively few new textbooks or curriculum models have surfaced to guide instructors through this changing landscape, however, dance professors, choreographers, and researchers have begun to address this division by creating modules that effectively recognize the current demands and trends in modern dance choreography. Course instructors are developing methods of imparting knowledge and developing skills without the suppression free thought. In other words, instructors are finding ways to incite philosophical enquiry and prepare student choreographers empirically.

Already both the model of dictating choreography within the professional realm, and the tradition of unilateral teaching within the academic setting, are disappearing mutually and, instead, being replaced by incisive approaches that emphasize the importance of self-expression, creative autonomy, and emancipation. Perhaps on some level this is naturally reconciling the gap between what is taught in higher ed curriculum and what is demanded of

artists in the professional choreographic forum. Several approaches that have been introduced to establish new models for teaching dance composition include traversing through a series of assignments that involve chance, improvisation, gesture abstraction, scoring, collaborative theory, concerted authorship, and amalgamations of artist, performer, and audience. These assignments serve as methods of provocation and help mentor students into thinking and communicating about choreography. This, thereby, fosters originality and develops a sense of experimentation.

In this spirit of experimentation and discovery, the idea of practice-based research is sweeping the college dance platform. For decades, the idea had been to contemplate the value of product versus process, and more recently, the idea of process has been redefined as research. The concept of practice as research is changing the culture of dance academia and of professional dance investigation and exhibition. Yet such invention has been at the crux of professional choreographic development for many artists for many years. Rather than merely tapping a range of outside sources and revisiting the elements of composition set forth by early pioneers of dance invention such as time, space, shape, energy, motion, cannon, round, unison, solo, entrances, exits, breath, weight, phrasing, movement development, and so on..., some college curricula also is placing equal importance on students learning to be disquisitive and cognitively luminous, and to embrace the concept of adaptive, active knowledge. Just as many choreographers of today are striving to directly engage the audience by enlivening epistemic response and invoking personally historical narratives, educators are seeking ways to instill in students the idea of dance as an ontological and phenomenological medium for enquiry. This not

only has propagated the idea of ‘process over product’ and redefined the creative process as a form of practical research, but it has also led to the subsequent idea of dance ‘emergence.’

With choreography becoming more emergent and the roles of choreographer and performers shifting even more along a homiletic-egalitarian spectrum of creation, the choreographic process has brought insight into culture, epistemics, and socio-physical interaction. Regardless of being a student, a performer, an educator, a choreographer, or even an observer, each person is situated physically, historically, culturally, socially, spatially, temporally, and kinaesthetically; these situational dimensions create epistemological context. Every human has a personal life history, an innate sense of perception, a pattern of being, and a uniquely individualized interaction with the world. Moreover, each person’s knowledge is self-referential, perceivable, and revealing. Whether more formulaic or fluid, each artist enters the creative forum with an epistemic sense and each subsequently interacts with others from this unique reference point. Every person, student, and artist has varying perspectives and exhibits a range of low and high context behavior, serious and playful discourse, and learned and articulated knowledge. Therefore, an awareness and inquisition into these more enigmatic layers of human interaction can help nurture a creative system that fosters reflexive interaction. This awareness is more conducive to choreographic development. Students benefit from being immersed in situations that draw into focus the implications of epistemological ideas. They also can find more palpable material when they realize that dancers are not only objects of knowledge, but also subjects of knowledge. Student choreographers may even come to develop some subjective processes with which to create and use embodied knowledge.

In addition to researching epistemic concepts, college dance students also benefit from acquiring a broad range of skills and a strong understanding of the many tensions that exist within the complex choreographic environment. Ideally scholars exit a dance program aware that, on one hand, there are formulas and methods that comprise the act of dance creation, yet on a whole other hand,

choreography is an ideal arena for ontological, epistemological, and hermeneutical research. After all, in order to add new and vital work to the current choreographic climate, it is important for students to learn to create art that evidences a genuine sense of self and a unique vantage point, rather than to make dances born of a codified knowledge. This can be achieved by encouraging students to embark on qualitative “experiments” within sessions of practice-based research; each experiment subsisting as choreographic development and inquest, but with varying entry points geared toward accumulating information and forming a personal methodology and aesthetic. Within this practice, choreography students can make observations and perceive during studio research sessions, engage in verbal discussions and reflective writing, and pursue additional practical, academic, and empirical research.

In order truly embrace the philosophical side of dance invention, scholars and educators may need to mutually acknowledge the metaphysical claim that truth and reality are personally and socially constructed. Both may also need to realize the value of artists inwardly debating internal and external justifications. What makes this especially interesting is that the historical model of teaching dance composition often encourages a mentoring professor to be impartial or objective in both his or her approach to teaching and in his or her reaction to viewing student work; whereas, in this newer model, the instructor is also simultaneously imparting a sense of subjectivity in the students. More specifically, the student may be learning to look subjectively, not so much at choreography, but at the process by which it is generated.

By embracing some of these aforementioned ideas, student choreographers can begin to better understand that movement and ideas can be expelled from the physicality, emotion, instinct, and interaction communicated by other dancers. They can learn to see images, signs, connections, forms, and relationships as they emerge from bodies, ideas, and the contextual confines of the creative space. Students can allow themselves to be informed by personal experiences, empathy, intuition, and inferences, and create work that acts as a repository

for what transpires during the creative process. This can include recognizing the growing continuum of roles a choreographer as either a dictator, author, pilot, facilitator, collaborator, conduit, instigator, agitator, or receptor, as well as the respective role of a dancer as either instrument, interpreter, vessel, muse, contributor, creator, collaborator, or source. Even novice choreographers can learn to refrain from imposing onto a creative project, instead making space, offering time, and allowing trajectories to form. They can also recognize that there are aberrant ways to invent choreography and can identify that the process of developing choreography is often different each time.

Interestingly, educators in the arts often opt to introduce orthodox research paradigms of quantitative study when working with students; they struggle to find more unorthodox research methods to tap when guiding others. Practice-centered constructivist research has emerged as a potent strategy for educators who wish to lead students to more anomalous places. While a solid foundation is an important part of understanding dance composition, certainly one code no longer suffices. Educators and students alike can recognize that are different types of knowledge; it both can engage in an act of inquiry that allows for transformational understanding to take place. Utilizing philosophy deliberately in the choreographic classroom can help strike a balance between a serious, systematic environment, and a reflexive, experimental one.

It may even be appropriate to suggest that professors treat the process of teaching dance choreography as a parallel experience to developing choreography. After all, the art and craft of teaching is not entirely unlike the act of creating. Adaptability and epistemic sensibility are as key in the classroom as they are in the practical creative forum. Both the composition class and the creative process require astute, perceptive, and flexible approaches to developing, querying, and reconciling information.

Students learning to create their own dances by actively engaging in the creative process are better prepared for choreographing and creating in the dance world of today. One of the best ways anyone learns is by doing, and one of the most auspicious ways to trigger the learning process is to

pose questions. Embracing a more contemplative approach to creation helps launch students from a contemporary angle that is more relevant and more edifying. After all, when choreographers create with something to question, often a voice emerges as a result. A successful composition class should consist of a series of experiences that help refine and explore different approaches to choreographic process within the physical realm of choreography. It should encourage student artists to evolve their theoretical and methodological pursuits in art making. And instructors should guide each student toward generating a personal artistic aesthetic, developing creative methodologies, and understanding current issues in contemporary dance research, invention, and performance. Introducing philosophical inquiry and empiricism into the classroom encourages student artists combine learned skill with experiential knowledge, and this better prepares dance scholars for real world applications within the professional choreographic realm.

PRE-PAPER INTRODUCTION:

Before I read my paper, I would like to mention that I wear multiple hats – I am an Artistic Director of a professional dance company, a Professor in higher education, and an instructor of a broad range of disciplines to an extremely varied populations. Because each of these jobs often conceptually intersect, I am particularly interested in the relevance of college level dance training to the amelioration of the discipline of dance.

I attended the University Utah Modern Dance Department over a decade ago and my early exposure to dance composition courses was quite comprehensive, but also very traditional. My more recent graduate experience at Jacksonville University was much more theoretical, philosophical, and unconventional - closer paralleling the model of current dance trends and Phd research. In combination, I have had the opportunity to experience a very thorough and diverse range of choreography courses.

As a working choreographer in the field, I can't help but assess how much my training and exposure within both of these academic settings

helped prepare me for my professional work, and how much composition classes and dance curriculum in general ameliorated my creative practice. Even more than that, as I continue to teach others, I regularly contemplate how best to guide student choreographers. I recognize that, as a member of the academic community I need to expand my creative dance curriculum and proceed from a more contemporary position, but I also cherish the tools I acquire as a young scholar in intergrad.

Essentially, as an educator, choreographer, researcher, and artist, I place great importance on finding an authentic path of discovery; I strive to instill an agnate sense of investigation in my students. I build on a combination of traditional practices and divergent approaches to achieve this goal. With regard to dance composition, I hope to guide students to primitive, raw, instinctual, and inquisitive, while also being informed and armed with strategy and a sense of history. It is from this evolving position that scholars and artists alike cultivate dynamic, embodied performance and compelling choreographic work.

With that said, I will read my paper. Following the formal reading, I will more generally nonverbal communication, and how when used as an entry point, it can be particularly fruitful with both choreographing and teaching choreography empirically.

POST PAPER DISCUSSION – USING NONVERBAL COMMUNICATION AS AN ENTRYPOINT:

While dance execution and performance are commonly considered nonverbal actions of expression, the choreographic process often entails a significant amount of verbal communication. Still, it is evident that there are modes of communication and creation that stretch far beyond verbal interaction within the development and transference of movement and ideas. Dance invention, as both an individual and shared experience, evidences the more universal idea that communication is at the root of every situation, and, moreover, that the language of the non-speaking body is both subjective and richly informative. Within the

context of dance creation, there is interaction with self, with others, between artists, with the audience, and with the art itself. Additionally, every situation is a form of dialogue and a negotiation, and each interaction differs from the next.

Attending to nonverbal communication in the creative stages of dance development can lead to a deeper understanding of the creative process. It also can broaden the information gathered and help increase an artist's sensitivity to ascertain and perceive the information yielded. The information can then be used in compelling and auspicious ways. Consciously utilizing nonverbal communication can potentially help to enhance all forms of communication between choreographer and dancers, between dancers with one another, and between both the choreographer and dancers with the audience.

Dance phenomena and the various systems of communication can unite in the immediate experience within the act of creation, and the practical dance research forum can become an experiential place to better understand and build on this idea. The world is not static. Dance movement is not static. And the creative process of dance development is not static. Each is a dynamic and rich entity with information and stimuli that are perceivable, interpretable, ruminative, and predicative.

Because communicative responses and actions give personal significance to the expressions that manifest in the world, in dance, and in the creative process, it is useful to strive to understand such interactions within the context of dance creation, and to query how, subsequently, this information can be positively exploited. This can be done through empirical research investigating nonverbal communication, metacommunication, and socio-physical subtext within the choreographic process.

Realizing that the query in any one aspect of non-verbal communication can instigate exponential avenues for research, I suggest starting by examining a set of widely accepted axioms of non-verbal communication as choreographic prompts for retrospective analysis within both the creative forum and the exigent performative space. The following five axioms of

interactional communication were initially proposed by philosopher and theorist Paul Watzlawick, and I have adapted each axiom because each is significantly relatable to dance, choreographic process, and socio-physiological research:

1. One Cannot Not Communicate

communication always occurs even when still or not trying

trying to say something vs. trying to say nothing
what is inevitably said and how much can this be manipulated

no such anti-communication

In dance, as in life, it is impossible to not express anything; the more one tries to remove expression, often the more expressive it becomes.

2. Communication = Content + Relationship

what is said and how it is expressed

relation to receiver

differing concepts of receiver

issues relating to context

Using tasks, behavior, and inferential and referential gesture; establishing relationships or manipulating interaction; emergence of relationships, stories, and contexts.

3. Punctuation

interpretation of the behavior of others

if one thing happens, something else always happens
subsequent behavior (response)

organizing groups of messages into meanings

altered meaning

idea of theme and variation

The sequencing or bracketing of the movement, story, or relationship within dance invention or a dance; how the story is inevitably told.

4. Digital vs. Analog Modalities

digital as content, concrete, and fairly universal

analog as interpreted, referential, and inferred

information transfer

translation

transference

interpretation

The idea that movement, gestures, and behavior can be inferential or referential, as well as

interpreted and perceived; dance as a medium for ontological and epistemological contemplation, interaction, communication, and creative expression.

5. Symmetric vs. Complementary

equal and unequal power

differing roles of power

relationships - authority, deference, co-authorization, collaboration, muse, vessel, interpreter

active or passive

Exploring the differing roles and impact of choreographer, of dancers, of audience in the creative

process and within performativity.

In addition, after garnering discernable information regarding chronemics, haptics, proxemics, kinesics, memetics, semiotics, and epistemics, I have concluded that investigating said categories of analysis can inform and augment the creative experience. Knowledge of this enigmatic layer of information can additionally strengthen practice and yield more optimal choreographic interaction and outcomes. This not only suggests that using non-verbal communication as an entry point into philosophical discovery within the dance composition forum can be fruitful, it also propounds that the illusive concepts of intuition, instinct, and personal aesthetic within the choreographic realm may be explained or substantiated by sociological, philosophical, ontological, and scientific concepts.

The following is a brief description of the aforementioned categorical aspects of nonverbal communication that can provide more detailed and discernable information within such research:

1. Chronemics

structure of time, monochronic, polychronic, phenomenal, sequence, speed, duration, rhythm

2. Haptics

sense of touch, cutaneous interaction, tangible gesture, mores, customs

3. Proxemics

spatial perceptions, spatial relationships, use of space, posture, issues of personal pace, territory,

spatial inference

4. Kinesics

body language, facial expressions, inferential gestures, movement of part of the body or body as whole

5. Memetics

contagious information patterns, transmitted knowledge, influence, information transfer

6. Semiotics

indication, designation, likeness, analogy, metaphor, symbolism, signification, anthropological information, cultural phenomenon, messages, cultural products, aesthetics

7. Epistemics/Epistemology

philosophical idea of inherently informed behaviors, bodily knowledge, emotional propensities, mental processes and information-processing mechanisms that lead to knowledge or beliefs

In addition perception, intuition, insight, hindsight, and subtext are key areas to investigate.

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BIOGRAPHY

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Initiation and Intention in Movement

Elin Lobel, PhD, CMA, Julie Brodie, MFA, CMA

ABSTRACT

This movement session presents pedagogical approaches to enhancing clarity of intention and initiation. We will emphasize the importance of intention and initiation not only to movement performance, but also to the art and craft of teaching. Participants will engage in guided movement experiences that focus on different aspects of intention and initiation, and application of these concepts to teaching dance technique will then be discussed and explored. Activities will involve some moving on the floor and learning simple dance combinations.

On a micro-level we will consider intention on the level of motor programming, and then, on a more macro-level, how this relates to initiation from specific body parts and follow-through in movement. Movement experiences that can be used in the technique class illustrate various influences on intention, such as the progression of learning, attention, arousal, and habits. Other initiation activities provide an overview of movement sequencing and follow-through as a means of enhancing dance teaching and performance. For teachers, being aware of a variety of methods for addressing intention and initiation can assist with adapting and transferring this concept of movement organization to different teaching and learning styles across the spectrum of class material being taught.

These ideas are derived from various somatic techniques and are supported by motor learning and development research. Many of the somatic techniques incorporate some form of investigation of intention and initiation, including Body-Mind Centering, Ideokinesis, Laban Movement Analysis and Bartenieff Fundamentals, The Feldenkrais Method (both Awareness Through Movement and Functional Integration), and the Alexander Technique (Alexander 1932; Bainbridge-Cohen 1993; Bartenieff and Lewis 1980; Dowd 1990; Feldenkrais 1972, 1981; Franklin 1996; Hackney 1998; Swiegard 1974; Todd 1937). In all of these somatic methods and in movement science, the intention and initiation of the movement are considered to be crucial in setting up what happens next. What we think and feel is reflected in our bodies. In an art in which the body is the instrument of expression, dancers must be specific and clear in what they are intending and where and how that movement begins in order to communicate an honest physical statement. In this way, initiation and intention lie at the heart of the mind-body connection for both the teacher and the student of dance.

BIOGRAPHIES

Elin Lobel, Ph.D., GCFP, CMA is an Associate Professor of Kinesiology at Towson University. She studied dance at Walnut Hill School For Performing Arts and received her B.A. from Connecticut College where she majored in dance and studied with Martha Myers. After performing in London, Boston and New York City for many years, she received her doctorate in Kinesiology from the University of Illinois@Urbana-Champaign in the area of coordination, control and skill of human movement with a specialization in balance, gait, and movement disorders. She is certified in both the Feldenkrais Method and Laban Movement Analysis/Bartenieff Fundamentals. Lobel is the co-author of the book *Dance and Somatics* (2012) and has presented her scholarship both nationally and internationally. Lobel is the editor of the *Journal of Laban Movement Studies*, an editorial board member for the *Journal of Dance Education* and the *Feldenkrais Journal*. Lobel currently teaches dance and motor development/learning.

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Isadora in the 21st Century: A Model of Holistic Integrated Teaching and Learning

Andrea Mantell Seidel, PhD

SUMMARY

The goals and objectives of this movement workshop were to explain and demonstrate how the early 20th century art of Isadora Duncan can provide a holistic, interdisciplinary model for teaching dance in the 21st century. The model integrates, in a single lesson, historical/social context, development of technique, improvisational skills, repertory and performance techniques, sophisticated somatic awareness, self-empowerment, and organic movement, character development, emotional depth and spiritual presence and awareness. The premise of this methodology is that the most effective teaching is integrative, approaches the body, mind, and spirit as a whole, and impacts the student's life both inside and outside the classroom ultimately. The methodology employed to communicate these objectives were a brief narrative introduction and then a workshop/movement component that directly demonstrated the instructional principles and techniques.

The presenter drew upon over thirty years teaching this style in professional contexts, as well as upon 22 years of teaching in a variety of discrete academic departments and disciplines. The methodology draws on best practices in interdisciplinary, intercultural education and integrates a psycho-spiritual perspective that facilitates self-confidence and rapid personal and physical growth and development. The psycho-spiritual methodology discussed and illustrated in the presentation while deeply inherent in the original Duncan technique itself, is enhanced further through methodologies developed in the ancient practices of yoga (e.g. breathing techniques or pranayama, meditative awareness (*dhyana*), and a variety of other body/mind centering modalities).

This presentation was directly related to the conference theme in that it focused on the pedagogy of teaching. It identified qualities, criteria, and strategies that maximize intellectual, physical, spiritual and emotional growth in the student and presented a methodology that integrated a variety of disciplines (e.g. history, technique, improvisation, repertory) within a single lesson. Normally, these topics are taught in discrete, separate classes and students may lose the connections between different types of knowledge systems.

While the outcomes may not be totally original, they bring a fresh, new perspective to the art of teaching in that they draw deeply on a "psychology of mind," that accesses the deeper layers of the psyche and the mind/body connection under the premise "so we think, so we are". Drawing on best practices into "what the best college teachers do" (Bain, 2004), the workshop emphasized that one of the most important strategies is to get to really know who your students are. To this end, the methodology presented addressed strategies for creating a nurturing teaching environment, whereby trust, a sense of community, self-confidence, self-awareness, and emotional authenticity can flourish. A deep mindfulness of negative thought patterns that underlie the student's actions and behaviors also can flourish through an emphasis on self-awareness. This mindfulness then facilitates more rapid growth and change, a more luminous and radiant performance presence, and deeper personal satisfaction and enjoyment of the act of dancing and learning.

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BIOGRAPHY

Andrea Mantell Seidel, Doctor of Arts Professor of Dance, Associate Professor of Religious Studies and founding director of the Intercultural Dance and Music Institute housed in the Latin American and Caribbean Center at Florida International University. Additionally, she serves as trustee of pioneer modern dance choreographer Eleanor King's choreographic legacy and as artistic director of the critically acclaimed Isadora Duncan Dance Ensemble. Dr. Seidel has lectured, presented papers, and performed as a soloist in the work of King and Duncan at prestigious conferences and festivals throughout the US and abroad, including the Internationales Tanzfestival, Germany; Kennedy Center for the Performing Arts, Washington; Hong Kong International Festival; and Goethe Festival, St. Petersburg, Russia. Dr. Seidel is a recipient of over 70 national, state, and local grants, including the US Department of Education's Fund for the Improvement of Post-Secondary Education; NDEO's Visionary Award (2007), and a Fulbright Senior Scholar award (2010).

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Developing Technique in the Early Years of Modern Dance: Graham, Holm, Humphrey, and Weidman

Elizabeth McPherson, PhD

ABSTRACT

The early years of modern dance in the United States were fraught with obstacles including scarce funding, little public recognition, and no established path. Dance artists were searching for new means of expression, and realized early on that they would need to create techniques through which they could train dancers to dance in the styles they were developing. This paper draws largely on research for my book *The Bennington School of the Dance: A History in Writings and Interviews*, which is a compilation of personal accounts by participants in the summer school who studied with Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman. These choreographers' teaching and creative practices, when viewed through the varied accounts, create a portrait of modern dance classes in the 1930s. Observed all together and compared and contrasted, the accounts shed light on a time period long past but still greatly relevant. The dance community often looks more forward than back, and yet the insight we gain from looking back is essential to a grounded understanding of where dance is today.

INTRODUCTION

Modern dance began largely as individually artists searching for new ways to express themselves. Maude Allen, Isadora Duncan, Loie Fuller, Michio Ito, Ruth St. Denis, and Ted Shawn were pioneers in the early 20th century. Martha Graham, Doris Humphrey, and Charles Weidman who danced with St. Denis and Shawn were leaders in the next generation (along with others such as Hanya Holm) when modern dance began being seen more cohesively as a movement. Graham's first concert was in 1926 followed quickly by other artists. These choreographers also taught extensively, for the practical reasons of making a living and to train dancers in their companies in the individual styles they were developing. Martha Hill (1979), Bennington School of the Dance director, in speaking about Humphrey, but equally applying to the other artists, said: "She too realized if she [was] going to have dancers she had to train them herself to dance the style she wanted" (80).

The material for this paper was drawn from research for my recently published book: *The Bennington School of the Dance: A History in Writings and Interviews*. Using excerpts from interviews, conducted by the author, with students

who attended the Bennington School of the Dance (1934-42) along with first hand accounts from other sources, the goal of this paper is to shed light on modern dance technique in the 1930s and early 40s as developed by Graham, Holm, Humphrey, and Weidman who were the headlining teachers at Bennington. This example of qualitative research creates a multi-faceted tableau that, while occasionally presenting conflicting accounts, provides the color and detail of personal voice.

In the 1930s and early 40s, modern dance technique was in initial stages of development. The codification we know today in some forms of modern dance was yet to be. Gertrude Shurr (1979), a Graham dancer, explained:

I feel that it [teaching at Bennington School of the Dance] forced the four powers to almost codify their technique because they had to teach it. In teaching you had to re-explain and re-explain and everything else, and I think it forced a very good structure in their technique. The thing I think was the most important thing of that first summer [1934] was the fact that after the six weeks, we had to do an open –class demonstration. It was the first time we had ever seen any

work from Hanya Holm; we had never seen her work. Also, it was the first time we saw Doris' and Charles' work, and it was the first time they saw Martha's work (4-5).

The largest proportion of students in the early years of the Bennington School of the Dance were physical education teachers. They were, for the most part, beginning level dancers, but experienced teachers. This undoubtedly influenced the choreographers in their teaching. They had to explain what they wanted both verbally and through exercises that emphasized key aspects of their differing styles. In addition, they prepared students for demonstrations that drove the choreographer/teachers to develop further some set phrases of movement that defined and exemplified their movement theories. In the demonstrations, they also had to clarify their ideas to the entire student body (including other choreographers, their company members, and students), which pushed them to become more explicit and distinguish themselves from each other.

DORIS HUMPHREY

Doris Humphrey and Charles Weidman had a long-term partnership, sharing a company and school. However, their teaching techniques differed. Humphrey, by accounts of her students, was more organized in some ways, and freer in other ways. Highly intellectual, she developed a clear style and approach based largely on the principle of fall and recovery. She described energy/force as follows:

The desire to move stimulates organic matter to reach out from its center of equilibrium. But the desire to maintain life stimulates a return to equilibrium or another reaching out of matter sufficient to balance the first, and so save the organism from destruction (Stodelle 1978, 14).

Humphrey's most famous protégé, José Limón (1999), explained the expansion of her theory of energy into movement:

With her low, yet commanding voice and coolly serene manner, she would teach us both theory and practice. With tremendous lucidity she would explain the principles on which she was basing her technical exercises. Fall and recovery. Breath. Suspension.

Tension and relaxation. Breath phrase. Breath rhythm. Always the breath (17).

Humphrey dancer Ernestine Stodelle (1978) indicated that Humphrey create a series of studies in the early 1930s to use to explain her movement ideas in the lecture demonstrations at the New School (much like the ones at Bennington). There were studies in rhythm, in oppositional and successional movement, falling, walking, running, and leaping. The exercises demonstrated the Humphrey style that was intertwined with her theories about energy, and indeed life.

Improvisation was a key element in Humphrey's classes at the Bennington School of the Dance. Jeanne Beaman (2011), a student at the school, recalled: "But as a teacher, the one who was perhaps the most informative to me was Doris Humphrey because she often did improvisations, moving across the floor based on a rhythm or something she gave you" (3). These led Beaman to important self-discoveries. Mary Shaw Schlivek (2011) a student and administrative assistant at Bennington recalled: "The one I liked best of the technique teachers was Doris Humphrey. She always gave a challenge to the imagination. You never knew what she would do each class, but you knew it would make you think" (1).

This emphasis on improvisation and the personal expression of the students in her classes, developed individuality. Beatrice Seckler (1979), a company member, explained that the Humphrey – Weidman Company was a collection of individuals by Humphrey and Weidman's design, whereas she says the Graham Company members were "all imitations of Martha" (18).

However, there were some issues with the focus on individuality and open design in the classes. Discussing the problem with the scarcity of "set" exercises, Claudia Moore Read (1979), teacher of Humphrey and Weidman technique, remembered:

I noticed Ernestine Stodelle said something, somebody said about Ernestine's new book [*The Dance Technique of Doris Humphrey and Its Creative Potential*] – it's funny that nobody's teaching the Humphrey technique. Why? One of the reasons is Doris came into class with the phrase of movement in her

mind. Usually one she was going to use in a dance – maybe. And she started with something very simple and stretchy and bending or something, warmed you up, added to it; stood up; added to it; moved it across the floor; then with people; and when you finished the class you were doing a phrase of movement. You can't remember those. You can remember repeating a group of techniques [Theresa Bowers interjects: "Day after day"] day after day after day. So that it's very difficult, or was for me, to teach Doris Humphrey's technique because you had the series of falls that you knew; you had a series of successions that you knew. They were arranged to be done for demonstrations and you had learned them; that way you knew them but that's the only way you knew them, and you have to create her things yourself (22-24).

William Bales (1979), a company member, concurred:

No, she just – she loved to put things together, but not the drill and things. We would say that. I remember this meeting – She was furious with us. She said, "What do you mean I don't teach technique?" They said, "Doris, you can dream up the most marvelous movements and phrases, and they're expressive and they're just beautiful. But they're not technique. They won't help your turnout necessarily; they don't help the pointing of the foot; they don't help the placement of the back, where you have to – (82).

These overall descriptions are of a teacher with clearly defined ideas, but few set exercises. Her classes appear to have developed in each single class, based on a well-articulated set of principles.

WEIDMAN

Weidman and Humphrey influenced each other extensively with ways of teaching that were not identical, but certainly complimentary. Weidman described his theory of rebound (much like Humphrey's fall and recovery):

When you do get low down, in the technique we have something that is quite... wonderful;

it is the ability to rebound, to shift energy from a fall into action. Rebound is in the technique and in the attitude. To rebound and then to start all over again (Lancos 2007, 182).

This explains his philosophy of life as well: when you hit the bottom, you rise back up.

Even though their movement theories were quite similar, Weidman's technique did have differences from Humphrey's. Long-time company member, colleague, and partner, José Limón (1999) indicated that Weidman put great emphasis on the development of the male dancer, and that many of his exercises were built with that in mind: "[He was] always interested in the intrinsic capacities of the male dancer, and devoted much thought and time to devising a syllabus of technical studies quite distinct from that of the women" (1999).

And Weidman was, by many reports, very funny, as a person, performer, and teacher. This was quite a contrast to the other, more serious teachers at the Bennington School of the Dance. Limón (1999) described how this played out in Weidman's classes:

It was fortunate for me that her partner, Charles Weidman, was a totally different kind of artist. Humphrey was essentially a formalist. He, on the other hand, was an expressionist. In his classes all technical exercises were directed toward a kind of extended pantomime that had a puckish or comic flavor. Weidman himself was a superb mime and clown, and there was a great deal of fun and laughter in his classes (17).

Eleanor Lauer (1979), student at the Bennington School of the Dance, recalled some more technical elements of Weidman's class, particularly a series he called Body Mechanics:

Charles was a riot. At that time he was working on a sequence of exercises that you kept adding to. You'd start out and then you'd add to it, you'd add to it, you'd add to it, and by the time the term was over you had a whole thing that would last about 50 minutes. You'd start at the beginning and just keep going (34).

In Lauer's description, Weidman was developing a class through a structure of accumulation, which is an interesting precursor to post-modern dance.

Claudia Moore Read (1979) indicated other classes that had exercises based on ballet technique:

He also had a great deal more barre work only without the barre; we had the boxes, the big boxes, the collapsible boxes that they put up to make architectural structures for the dances. They would put them up and we would hold onto them for a barre and do plies and relevés. One of the hardest was to put your foot on that box and lift it fifty times (21).

She continued:

He [Weidman] never analyzed anything. He never – he couldn't explain anything. You just did eight this and eight that and do it this way, and he showed you or somebody showed you and that was the end of it (Read 1979, 22-23).

Jonette Lancos (2007) described how Weidman created technical exercises with the end in mind of training his dancer's bodies for what was required in the choreography he was working on at that time.

This explains some of the differences in the aforementioned descriptions.

All in all, Humphrey and Weidman were partners not only as performers and choreographers, but also as teachers. They were working largely with the same principles, but approaching the study of those principles in divergent ways so that their students experienced two approaches. There was some structure, but not in fully a codified way, more a technique of style and principles.

GRAHAM

Martha Graham, as we know, eventually developed "set" structure to her technique. However, the technique developed over time. In the 1930s and early 40s, she was at the beginning of her process, but her students still indicate a meticulousness, and certainly a focus on contraction and release. Jeanne Beaman (2011) recalled: "Well, of course the Graham technique appealed to me a great deal. It is, of course, so disciplined. The form of the exercises is so exact, so I enjoyed that technique very much" (3).

Ann Hutchinson Guest (2008 and 2011), introduced to Graham technique in 1940 at Bennington described this exactness in more detail and why it appealed to her: "I needed, and hence related to, much stricter technical teaching. This I found in Graham technique" (2). She continued:

After the week with Hanya, I had a week of Graham technique from Ethel Butler. Ethel had a forthright personality and a strapping, more peasant-like body (at that time the Graham dancers were more substantially built). Starting sitting on the floor she said "All right girls, get your legs apart, you are going to have to sooner or later!" Very earthy! It was the resistance to the floor, the counter energy – upward and downward and the focus on the sense of the spine – all of which I badly needed (Guest 2008 and 2011, 2).

Guest (2008 and 2011) summed up that Graham technique gave her a "sense of being physically powerful" (2). Bessie Schonberg, who danced for a short period with Graham, conveyed more details of the technique. It was not what we see today exactly, but still recognizable:

As I remember the classes at that time, we did stretches on the floor, some standing exercises, and a lot of moving in circles. I remember an amusing thing: before the class, Louis Horst would play Percy Grainger's *Country Gardens* and we would move around in a circle in a run to warmup. I loved it, cutting through the studio as fast as I could go. It was wonderful. It's still a good warmup. Then we began formal class.

Later in the class, we did triplets with a change of accent and change of direction. Twisting on the floor and spirals were important.... As I remember, in the 1930s, the contraction was executed as a lifting up, and the release, as a pressing down. I don't believe they do that any more. All the percussive exercises we used to do are not done any longer (Horosko 1991, 25-26).

Gertrude Shurr contributed her memories:

It was the first time (1927-1928) that Martha used the terms "contraction" and

“release” as an awareness of a whole new approach to the physicality of movement dependent upon the breath and the anatomical changes in the body due to the breathing process.

It was the awareness of the changes of the body due to breathing in and breathing out that freed Martha Graham from her Denishawn ethnic influence as well as the ballet influence. She found the answer to her own need to discover and explore what the body could do (Horosko 1991, 37).

Several students at Bennington note that the technique did not work well for them because they were tight in their hip sockets, and therefore they gravitated to other styles and teachers of modern. Then there were people, such as Anna Halprin (2009), who were not interested in so much structure:

And I felt that her [Graham’s] approach to movement was extremely dogmatic, and even though I was young, that really was a little too authoritarian and dogmatic for my ability to relate to her (2).

Graham was developing a defined set of exercises that built a dancer’s technical skills to perform Graham’s demanding choreography.

HOLM

Hanya Holm was a company member and teacher for Mary Wigman in Germany, and then came to New York in 1931 to start a Wigman School. She brought a different sensibility and focus to the New York modern dance scene. Three aspects repeatedly mentioned by students of Holm’s during the 1930s and early 40s are her use anatomical terminology and understanding of body mechanics, her expansive use of space, and that she allowed each student to develop individually.

Her approach was the one favored by more of the physical education teachers at the Bennington School of the Dance because of its scientific bent that was easier to understand after their courses in physical education.

Claudia Moore Read (1979), who had been a physical education teacher, explained why she liked Holm’s technique “best of all” (25):

Hanya’s work was solidly grounded in German gymnastics, coming from Mary Wigman. Now nobody over there would admit that, because I went over and studied with Mary, later. Certainly nobody would say this thing came from German gymnastics, but even [Rudolf Von] Laban, Dalcroze – they all were infused with gymnastics back in history, and her work was solidly based, educational, logical. She knew anatomy; she’s the only one who really knew anatomy, I’m sure – I mean scientifically (25-26).

Read (1979) continued:

Yes. Call[ed] muscles by names. You see, I had anatomy, kines [eology], and physiology in college, so when I heard words I knew, muscles I had studied, this meant something to me. So I felt like that was the thing to use on the educational level, even though I might prefer something else (26).

Read (1979) also discussed how much she loved Holm’s space work, and that she used that extensively in her teaching. Read thought not only in terms of what felt best on her body, but also in terms of what would work best for her students.

Ann Hutchinson Guest (2008 and 2011) described one spatial exercise from 1940 as “students walking circles with ten steps, or nineteen steps, developing our sense of proportion without counting” (1). One can imagine the difficulty of measuring nineteen equal steps to complete a circle! This use of space, according to several sources, was not as firmly emphasized in Humphrey, Weidman, or Graham’s classes in the 1930s and early 40s.

Alwin Nikolais (1979) described:

Hanya’s stemmed from the carefully analyzed German technique, from the [Rudolph] van Laban concept of the body’s architecture in relation to space. It was Jungian in character. Not that Martha’s was – well, it was perhaps more Freudian but I don’t think I would be an authority enough on that to know. But certainly it was the agony and the ecstasy, whereas Hanya’s had no agony and no ecstasy; it was lyrical movement, but it was movement out of which you could then build and this was one

reason why I finally specialized in my study with Hanya (15).

He continued:

You get an impression from Hanya that her dancers moved much more than the others because they were released in space more. Hanya herself was, of course, an extraordinary teacher and also very objective, not subjective. The difference between Martha and Hanya was great: Martha was passionately concerned with strong expressionism; and Hanya was concerned with movability and a consonant behaviorism in space. It's quite a different point of view (18).

Holm's classes were not a set structure in these early years. She appeared to be working on what she saw that her students needed technically at any given time. This is different from Graham, Humphrey, and Weidman (by accounts from Bennington) who seemed to be working on what interested them, often in terms of what they were choreographing. Sophie Maslow (1978 and 1979), a Graham dancer explained differences between Graham and Holm:

I think the difference was that probably Hanya was building a body for dance in a very rounded sense, that is for every kind of movement you would want to put into a dance, where Martha never did that. She worked on what she was interested in, at the time, and you might do class after class and not do any kind of jumps or anything across the floor. It was what she was interested in at the time in developing and that's what you did (108-109).

Critic Margaret Lloyd observed a class at the Bennington School of the Dance that focused entirely on the feet:

Miss Holm is known as a superlatively fine teacher, who makes technique interesting without sparing the rod of rigorous training. She builds logically from the simple scales of movement to the more complicated exercise. Beginning with the whole body as the nucleus, she works out specific details in ascending degrees. There is the endless variety as well as endless repetition in this

method. At Bennington, I watched her with one of her classes, devoting an hour to feet. The class began with flexing them, in various positions acquiring balance on them, and finally, through sequences of multiple shadings, ending in a crescendo of thrilling turns on them (Sorrell 1969, 174).

To sum up, Holm was training dancers not just for her own choreography, but instead, more generalized, focusing on developing well-rounded dancers. However the lack of specificity that came as a result of this universal approach did not appeal to everyone, Ann Hutchinson Guest (2008 and 2011) being a prime example. She preferred more concrete, definite structure.

CONCLUSION

Revealing and at times amusing, the accounts give an idea of what modern classes were like in the 1930s and early 40s. Starting from scratch, these master teachers/choreographers created exercises and explored movement themes that when looked at all together, shed light on a time period long past but still greatly relevant in that it laid the groundwork for the diversity of modern and contemporary dance as we know it today. The ardent commitment of the early moderns was unparalleled and deeply inspirational, infusing their developing styles and techniques. Bessie Schonberg eloquently described:

As I look back dance seemed simpler and deeper. There were just a few people working at that time and each – Doris Humphrey, Hanya Holm, Charles Weidman, Helen Tamiris, and Martha Graham – were almost monastic within themselves. They were so dedicated and single-visioned in dance as they thought it should be (Horosko 1991, 29).

This certainly had to do with both the time and place. The United States was in the midst of the Great Depression during the early period of modern dance. Resources were scarce, but passions ran high, creating a focus, tenacity, and drive that propelled the multi-faceted modern dance movement into the future.

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BIOGRAPHY

Elizabeth McPherson is an associate professor and coordinator of the BA in Dance Education at Montclair State University. She received her BFA from Juilliard, followed by an MA from The City College of New York, and a PhD from New York University. She is the author of *The Bennington School of the Dance: A History in Writings and Interviews* and *The Contributions of Martha Hill to American Dance and Dance Education, 1900-1995*, in addition to articles and reviews for *Ballet Review*, *Dance Teacher Magazine*, *Attitude: The Dancers' Magazine* and *The Journal of Dance Education*. McPherson has staged numerous 20th century dance works from Labanotation and other sources. Recent projects include Charles Weidman's *Lynchtown* and excerpts from Anna Sokolow's *Scenes from the Music of Charles Ives*. She is a board member of the

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Dancing Under a Water Umbrella: An Arts Integration Curriculum Model for Public Education

Karen McShane-Hellenbrand, MFA, Leah Hellenbrand, EdM, Allison Levin

SUMMARY

Two curriculum models, Phase ONE & Phase TWO, were presented as examples of arts integration for interdisciplinary curriculum using a thematic umbrella. Dance was embodied as an innovative teaching methodology, as well as a unifying force to raise social awareness and promote social change. An original, water-themed curriculum was presented within the framework as a sample.

Third grade students at Kennedy Elementary School (KES) in Janesville, WI were the recipients of this featured curriculum during the 2012-2013 academic year. The focus of their Phase ONE work centered on Janesville's largest waterway: the Rock River. Students explored a timeline beginning with Native Americans' early use of the river to modern-day use. Students acquired knowledge across disciplines. Dance standards were taught alongside all academic content areas. Phase TWO is being implemented now in the 2013-14 academic year, in conjunction with preparation for the 2014 National Water Dance Project. The same students, who looped with their teacher from 3rd to 4th grade, will expand their original knowledge and movement explorations to promote social change—advocating for clean waterways across the country as a part of the National Water Dance Project. Phase ONE is being expanded throughout Phase TWO to include environmental conservation, situated learning, and community action. Phase TWO's year-long curriculum will culminate in a site-specific dance performance by KES students near a local waterway in their community, thus building awareness of the importance of water health through movement. Phase TWO addresses grade-specific K-5 dance and academic content standards using a whole-school, artist-in-residence model.

The curricular designs used at KES have been implemented successfully in multiple whole-school residencies and in classroom settings. Through observation and assessment, they have proven successful in boosting achievement and targeting diverse learners. The use of an umbrella theme provides *coherency and continuity*, creating connections across grade levels and across disciplines. The use of a theme also provides: a *lens* to focus on specific curricular standards, leading to ongoing, in-depth investigations; *relevancy* and a *focal point* from which students can synthesize material and draw conclusions; and a *link* between academic disciplines, where students can make connections and engage in critical-thinking skills.

Combined, the Phase ONE and Phase TWO curriculum models provide opportunities for students to experience dance and showcase their use of dance as a vehicle to integrate academic standards with arts standards. NDEO conference participants were presented with a comprehensive, two-year arts integration curriculum model. For Year One, Phase ONE: individual sample lessons were presented and participants observed video clips of the lessons being implemented. Highlighted student work illuminated the model's effectiveness. Participants received a tutorial for creating a like framework, and viewed the development of Year Two, Phase TWO's curriculum in progress.

BIOGRAPHIES

Karen McShane-Hellenbrand: BS Dance Education, MFA Faculty Associate at the UW –Madison Dance Department teaches: Modern, Dance for PE Majors, Pedagogy, Creative Dance for Children, Ballroom, Zena Rommett Floor-Barre Technique ®. Karen is a performer, choreographer, teacher, artist – in -residence. Her residency design usually includes the entire school where often 400- 500 students create their own dances. The residencies involve all students in a public performance; a sight to behold. She regularly presents for continuing /teacher education programs on using movement as a tool to teach across the curriculum, teaching educators to use movement and a creative methodology in the classroom. Her goals are to promote access to dance education and to embody professionalism; keeping dance from being an elitist art form. Karen is WI's statewide coordinator for the National Water Dance Project. She developed a curriculum for arts integration, available to educators for project implementation using water as an umbrella theme!

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Leah Hellenbrand has taught third, fourth, and fifth grades at Kennedy Elementary School in Janesville, WI for seven years. Ms. Hellenbrand earned her Bachelor of Science Degree in Elementary Education, with a Spanish Minor, from the University of Wisconsin-Madison. In 2011, she earned her Master of Science Degree in Educational Psychology from the University of Wisconsin-Madison. Ms. Hellenbrand's has pursued numerous opportunities for professional development in the area of Arts Integration. She regularly researches, writes educational literature, and leads trainings about cross-curricular integration. In June, 2013, Ms. Hellenbrand was a keynote presenter at the First Elementary Education International Conference in Beijing, China, where she shared about the philosophy of Arts Integration. Currently, Leah Hellenbrand is serving as a member of a pilot team at her school in conjunction with the Kennedy Center for the Arts Partners in Education Program.

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Allison Levin is a senior undergraduate student at the University of Wisconsin-Madison pursuing a degree in Elementary Education and a minor in dance. In Allison's undergraduate studies she has found a passion in learning and teaching arts integration in the public school setting. Allison received the Wisconsin Idea Undergraduate Fellowship for her development and implementation of an arts integration curriculum in a third grade classroom in Janesville, Wisconsin. Allison hopes to continue learning about and implementing dance integration into her classroom teaching, as she finds it beneficial in enhancing the learning process for all students.

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Workshop

The Individual in Jazz: New Inroads for the Jazz Dance Experience

Beth Megill, MFA, Paige Porter, BA

SUMMARY

In this movement session, experience a learner-centered approach to teaching the art and craft of Jazz dance. This approach encourages individual autonomy within the creative culture of jazz through the integration of Motif Notation and cognitive study to advance both technical and artistic development. Utilizing new research in jazz dance literacy and featuring Africanist aesthetics in jazz, this approach cultivates and challenges dancers of all levels with a keen awareness of those skilled but often intellectually disengaged dancers as both artist and scholar. Jazz dance as an art form and cultural practice is promoted in the processes of making richer cognitive, physical and expressive connections between the styles of jazz and their aesthetic contexts.

Beth Megill and Paige Porter join forces to share their best practices in one sample-teaching model. Exploring an expanded approach toward students' common mindset of competition and trick-based performance, Megill and Porter seek to empower their students with the tools and techniques of dance literacy to deepen student inquiry and refine physical understanding within the scope, diversity, and vitality of jazz dance. With the aim to elevate the inclusion of jazz dance in academia, Megill and Porter share their years of experience in higher education through succinct strategies to cultivate skilled technicians who are also expressive and independent jazz dance artists.

Participants will experience a lesson plan that includes an introduction to the Africanist Aesthetics, improvisational techniques from both the Africanist and European perspectives, and an application to a culminating movement phrase. Participants will leave the session with a theoretical framework for scaffolding a jazz dance class of their own.

Workshop Details

Context:

As jazz dance educators striving for greater artistry and autonomy in our students, we saw a great divide in the dancer's ability to connect with the elemental aspects of Jazz dance in a way that was authentic and personal. Many young Jazz students have little to no exposure to historical jazz dance forms or the Africanist aesthetics fundamental in movement. Dancers, especially those who have grown up in studios, have experienced Jazz dance as either lyrical or contemporary as choreographed by their instructor. As a result these dancers are often highly skilled technicians, with a strong drive for accuracy and quick command performance. But, they often lack a sense of personal ownership and self-reliance. This workshop models two exercises in which the dancers can rediscover their ability as individual movers and thinkers within Jazz Dance.

Although the label "Contemporary" or "Contemporary Jazz" is highly debated in the community of Jazz dance educators, the purpose of this workshop was not to address the definition of jazz dance but to meet students in their current relationship to Jazz in order to give them tools for growth as artists. Many young dancers identify themselves as Jazz dancers, with their favorite style of dance being lyrical or contemporary. We decided to approach them with this understanding and move forward from that place.

Part of this work includes reforming the connection to the Africanist aesthetic principles of improvisation and a personal relationship to the music. This is an attempt to reconnect current Contemporary

Jazz dance practices with its lineage from earlier authentic Jazz dance forms. These Africanist aesthetics also reinforce the dancer's sense of autonomy and reveal new performative choices for the individual.

Needs:

The primary issues we identified in our students included an emotional disconnect in their Jazz performance, a lack of improvisational Jazz dance skills, an inability to decipher various Jazz styles in their bodies, a general lack of self-reliance and an inability to make artistic decisions in their performance. Thus, we saw a need to give our Jazz dancers tools for becoming Jazz dance artists, including a stronger sense of musicality, style, autonomy, and ability to be in the Jazz "groove." In this way, we hoped to see greater versatility in their performance. We defined versatility as a dancer's ability to knit together choreography, improvisation and the performance moment. In taking charge of themselves and their decisions, we anticipated an increase in their artistry and personal agency.

Goal:

Our goal in these exercises was to bridge Western style learning and the Africanist learning process. Allowing space for both traditions in the fusion that is Jazz dance. Part of this process included a more clinical and embodied investigation of the missing Africanist aesthetics encouraging students to move from their heart space. We balanced intellectual process with physical practice in hopes of connecting the two worlds and giving the dancer freedom in his or her creative process.

Scaffold for an AA integrated Lesson plan (by Beth Megill)

- **Introduce Africanist Aesthetics (AA) movement concept**
- **Physically explore the concept: play as a group, improvise as solos or call and response**
- **Learn related choreographed material**
- **Introduce Motif notation score**
- **Intersperse improvisational structure**

In the workshop:

Beth Megill began with a circle warm up based in various Africanist Aesthetics. See appendix. She then introduced a Motif notated score for Bruno Mars, Locked out of Heaven. This simple score uses only action strokes and accents to represent the various musical components in Mars' song. Each rhythmic feel in the song is represented in this way. The dancers were asked to explore the different feels with their bodies to cultivate a stronger personal relationship to the music and the potential they have to interact with it creatively. Megill explained how teachers can use this score and the improvisation to these rhythms for technique and choreographic assignments. The emphasis was on cultivating a stronger sense of the musicianship in the Jazz dance student. Once the dancers feel comfortable with embodying each rhythmic feel, he or she could then improvise to various combinations of the rhythms in counterpoint to the music.

Paige Porter then presented a short lyrical jazz phrase intended to foster personal decision-making. She modeled the phrase, set to Jason Mraz, giving counts as is typical within a lyrical jazz dance classroom. However, she intentionally left out details of the performance, including dynamics of energetic qualities with an invitation for the students to invest themselves personally into the phrase and fill in their own details. She invited the students to listen to the music and respond directly to Mraz' singing and instrumental variations from chorus to chorus. Because of the music's structure (alternating verse, chorus, bridge), the dancers were able to explore how they might perform the same movement differently throughout the progression and development of the song. The final challenge was to perform the movement to the bridge of the music where accenting revealed a completely different rhythmic feel and a counterpoint tension between the movement and song.

The session closed with a short question answer session where the following questions were identified as next steps for investigation into this learning process. What do the dancers get out of working this way? What struggles do the dancers encounter along the way? How can this process change the nature of artistry in Jazz dance?

Shared Resources:

- Circle Warm up based in Africanist Aesthetics (See Appendix)
- Bruno Mars Motif Notation Score by Beth Megill (See Appendix)

Musings by a Dancing Poetess: Artistry in the Jazz Dancer

Saturday, August 18, 2012

<http://dancingpoetess.blogspot.com/2012/08/artistry-in-jazz-dancer.html>

Blog by Beth Megill

Appendix

Circle Warm Up Using Africanist Aesthetics for Jazz Dance Literacy

Context: Embodies the Africanist Aesthetics of Participation/ Experience of Movement, Community, Improvisation, Call and Response, Interactivity



One's relationship to music



Weight sensing



Uplift (dynamics)



Free flow in torso



Whole body in flexion



Any body part or limb leading

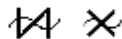


Slight Accent



Impulse: slight accent at beginning of an action

Additional Movement Elements: To be explored from European Aesthetic Perspective



Extension & Flexion



Shape (action that arrives in a shape)



Rotation



Stillness

Beth Megill, Teresa Heiland, Susan Gingrasso, Tina Curran, Paige Porter
NDEO 2013

Locked out of Heaven by Bruno Mars: LOD Rhythmic Study
Created and Notated by Beth Megill 2012

weighted
accent

4

3

2

4
4 1
Back Beat/Rock Feel
Verse

8

7

6

5
Techno Feel
Chorus

12

11

10

9
Guitar Riff/ Upbeat
Verse

BIOGRAPHIES

Beth Megill, MFA is beginning her seventh year teaching at Moorpark College in Southern California, where she enjoys a full time teaching load in a variety of dance styles, and has the freedom to continually develop and refine her teaching methodology and pedagogy. Beth's primary interests lie in the role of dance literacy in Higher Education and the presence of dance notation and theory to support dance as an area of research in addition to performance at colleges and universities. She has most recently teamed with Dave Massey from MiraCosta College in the publication of an online dance appreciation course and recently completed her Language of Dance® (LOD) Specialist certification for her work on utilizing LOD in the teaching of dance appreciation online as a general education requirement.

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Paige Porter, MFA candidate. Educator and choreographer, Paige specializes in the study of Jazz dance and its relevance to current popular and dance culture. Paige has served on the Loyola Marymount University Dance Program faculty since 2002, initiating alternative methods of study and developing a comprehensive Jazz curriculum. Her teaching emphasizes personal autonomy while highlighting the commonality of the dancer's experience. Paige is co-creator/director of the distinctive LMU workshop, "pLunge", which hosts contemporary artists such as Sonya Tayeh, Justin Giles, and Ryan Heffington. Her extensive insight and experience has led her to create multiple programs and pre-professional companies to enhance the training and abilities of students in secondary education and private sector environments. She also works in the disciplines of competitive figure skating and gymnastics. Paige is a former student of the Oklahoma City University dance program and received her Bachelors of Arts Degree in Dance from Loyola Marymount University.

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Teaching Methodology: How We Approach What We Do

Gill Wright Miller, PhD

SUMMARY

What follows is a summary of this workshop, including notes contributed by participants.

Introduction

Too often, dance colleagues in higher education are not adequately prepared to talk about methodologies and procedures/methods, nor do they articulate well their own practice-based methodologies. When their students are required to engage in independent research, the students feel thrown willy-nilly into the fray, equally unaware that they have already witnessed experiences or learned through readings this aspect of research. Research methodology was not brought to their attention as something they should scrutinize or deconstruct; they didn't notice it on their own; they are unclear what constitutes methodology/ies and how those are differentiated from procedures or methods. This workshop demonstrated and made explicit methodological approaches to dance research.

An Experience in Common: Dada Masilo Swan Lake Excerpts

For the purpose of this workshop, I shared two video excerpts. The first was Dada Masilo, South African choreographer/performer, in a 5-minute solo version of her own *Swan Lake* performed at Denison University in Granville, Ohio, USA, in 2012. (Ms. Masilo's work includes a complicated vocabulary that draws equally on classical European ballet, contemporary dance and various African dance forms. The work was performed in bare feet, and a white tutu with a tuft of feathers glued to Ms. Masilo's shaved head. She performed to the standard Tchaikovsky excerpt.) The second was a scan through a series of four excerpts of *Swan Lake* material Ms. Masilo reconstructed on 17 undergraduates students for a local performance. (This work, equally, blended vocabularies, included all dancer—whether male or female—in full white tutus or white tutu “skirts” and bare feet. The student dancers were male and female, seniors and first-years, of diverse ethnicities including African-America, Caucasian, East Indian, Sri Lankan, etc., and extremely varied in their training and skill levels.)

I asked the question: “Imagine you are an undergraduate students who witnessed Ms. Masilo's performance and/or danced in that piece for a department concert. Imagine, as well, your interest has been peaked by this experience and you want to spend time researching some aspect of it.”

Devising a Research Agendas

As a whole group, we processed various topics raised by these works. What surfaced were issues of aesthetics; movement vocabulary; assumptions and expectations (due to title, costume or music); gender bending; appropriation; etc. Participants then moved into five groups for conversation. They were charged with three questions, one at a time and monitored by the convener:

- What did you see/experience in this work? What interested you about this work? What are you noticing that you want to investigate? Name what caught your attention. Anything at all. Write it in BLACK.
- How would you like to investigate that? What would you need to learn to understand it better? What would you look for or do? Who would you talk to? Write it in BLUE.
- What keeps you interested in a question or topic? As a learner, what are your passions? How do you learn best? What keeps you interested in a question or topic? Share various “ways of knowing” within your group.

Discussion: Naming and Extending (with Newsprint)

After the groups had documented their conversations on newsprint, they each hung that print on the wall. We could all see right away what was in black (topics for research) and what was in blue (emerging methodologies to investigate those topics.) Presentation followed: each group presented what they had discussed. We then identified overlapping conversations.

The presentation/discussion groups included these research ideas:

- **How does a choreographer create a movement vocabulary?**
 - The research identified to investigate included: background of choreographer, society influence, dance culture, What is an “original?,” Is it always a “fusion?,” How do dancers extend/refine the choreographic process?
- **What does the artist really mean? What is either empowering or dis-empowering about the work? What happens to our cultural assumptions when we juxtapose codified dance forms? How did she do it? Why did she do it? To serve whom?**
 - The research identified to investigate included: survey or interview audience members, define or identify the existing cultural assumptions, find library sources that document cultural assumption.
- **What do you know now that you didn’t know before this process and how will this impact your attitude towards gender, the “performance” experience, body images of dancers and self, and race?**
 - The research identified to investigate included: interviewing of the dancers involved, asking questions about gender (what was it like for you to wear a tutu in rehearsal, in performance, from the audience view?) experience (what was it like to perform the choreography, to learn this work given your previous training?), body image (what was your comfort level when learning and when performing this choreography?), and race (how do you feel race influenced your learning and performing of this piece? How did race influence the images that were portrayed out in to the audience?)
- **How does the juxtaposition of different techniques allow for diversity in dance?**
 - The research identified to investigate included: find dancers/choreographers that do this kind of juxtaposition; look for articles on these dances; develop project or create a new dance; interview the choreographer.
- **What makes “tradition”? What makes *Swan Lake*? How do we form a sense of community? What can we explore about musicality, rhythm, and role of the corps?**
 - The research identified to investigate included: watching performances, reading reviews, asking choreographers their take on “community.”

Introducing the Traditional Labels of Research Methodology

I passed out a handout on research methodologies, copied below:

Eight Generic Research Methodologies discussed in Undergraduate Dance Research

NOTE: Methodologies are ways researchers investigate interests/subjects/topics. They are distinct from the ways in which the information discovered is then presented to an audience.

“Practice-based” research uses actual practical experience (in dance, e.g., this is often the work of physical movement accomplished in the studio) to elicit information, reflect on it, and analyze it. However, to claim something is “practice-based” does not mean only moving. It always incorporates other modalities of exploration and meaning-making, like observation, reflection, and analysis. This is a single methodology with multiple methods.

“Oral history” research aims to add the work of a small number of people who are not typically found in current written documents deeply into the mix of knowledge. The key methodology component is the people are interviewed and consulted but they *are* the sources; the researcher is not turning to other documents to provide primary source material. Other materials may become part of the secondary materials preserved and consulted.

“Qualitative interviewing” research has a kinship with “oral history” but is usually asking several people or more who share an identifiable “grouping” the same set of questions, and then using the researcher’s voice to bring their stories to light. The interviews can be unstructured (open ended conversations), allowing the researcher to “guide” the conversation or simply listen to what the informant has to say, semi-structured (starting with the same framework of several questions for each participant but allowing the conversation to follow the path of the respondent), or highly-structured (insisting all respondents answer the same set of questions). In qualitative interviewing, the researcher is expected to return to the informant to clarify the information, eliminating misunderstandings as much as possible.

“Ethnographic” research, similar to several of the above research practices, always includes observation, participation, archival analysis and interviewing. But it holds at its core a primary intention. There is a specified relationship—always long-term and deep—between the researcher and the subject or its participants. In that way, ethnographic research is always open-ended, providing many rounds of conversation on the same topic or many performances of the dance and much lived experience. It should be noted as well that ethnographers are so blended into the research community that making a distinction can sometimes become quite difficult. Yet it is exactly that “insider” aspect that separates ethnography from qualitative interviewing.

“Case studies” research involves selecting one or a very small number of examples-of-something and then investigating those “narratives” (whether they are art works, biographical tales, or historical incidents) in depth, allowing them to serve the stock of knowledge as, simply, deep examples. The methods used to investigate vary widely. In some instances, they replicate oral history methods, in others, they replicate ethnographic methods; and in still others they may use content analysis. What deems a way of investigating “case study” methodology is its decision to select and study a limited number of examples in order to add those into the pool of details that have been recorded. Researchers can be the subject of their own research, but for undergraduate students, more often, they are observers or listeners explaining a dance, telling a story, or recounting an incident of someone else’s work.

“Content analysis” research uses pre-existing work created for another purpose that is gathered and analyzed for this new research. Sometimes we call these items-of-study “non-interactive.” The content itself already exists and it is not going to be affected or changed just because the researcher is looking at it with a specific analysis in mind.

“Grounded theory” research attempts to use only theories already published to make a case for something new. Often grounded theory research is used to contest or expand existing theories.

“Survey” research is asking questions that have specific choices for answers and the participants have to choose one of the answers provided. Survey research is usually conducted on a large random sample and is

thought to stand for the whole. It does not allow the respondent to “nuance” his or her answer. And there is no interaction between the researcher and the respondents expected (except possibly to encourage them to return your survey!) Survey research is often analyzed quantitatively. Survey research attempts to demonstrate trends rather than the specifics of one or a small number of cases.

I asked participants to match what they had written with the named methodologies on the handout. Write them in RED.

Everyone got up and wrote all over their own and the other’s newsprint, listing the methodologies from the handout. What became immediately obvious was two things: first, they already understood the methodologies, even if they didn’t have the labels for them; and two, most research projects used mixed methodologies, combining different kinds of efforts to investigate a curiosity.

Discussion of appropriateness at the undergraduate level

We concluded this workshop by reverting back to our own selves, no longer imagining we were students at an undergraduate institution, and discussed the appropriateness of these various kinds of methodologies at the undergraduate level. The conversation centered around resources and time issues. One topic of interest was the idea of access. I volunteered that in my experience, dance artists had consistently been willing to correspond with my students, so I encouraged workshop participants to help connect these young scholars to those who have lived experience in the field.

BIOGRAPHY

Gill Wright Miller, PhD, Associate Professor of Dance and Women’s Studies, is a somatic ethnographer who focuses on embodied research and methodology. Recently she created and hosted an international conference Somatic Pedagogies led by keynotes Deane Juhan and Emilie Conrad, published a book *Exploring Body-Mind-Centering: An Anthology of Experience and Method* (Berkeley: North Atlantic Press, 2011), and completed a film *BMC and Qi* in collaboration with Pat Ethridge (NY) and cinematographer Mark Sowards (NM). She is now drafting a new book *Pedagogies of the Body: The Evolution of a Somatic Approach*, which describes somatic systems’ inclusion in Western dance departments primarily as a response to burgeoning kinesthetic epistemologies over the last 40 years. At Denison since 1981, Dr. Miller teaches coursework in somatics, movement analysis, and cultural studies in dance, and issues in feminism, advanced feminist theory and *The Body in Performance* in Women’s Studies.

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Panel

I've Got My MFA... Now What?

Presenters: A.T. Moffett, MFA, Valerie Ifill, MFA, Gina Bolles Sorensen, MFA

ABSTRACT

Presenters are all recent MFA graduates currently working in a range of roles in the field of dance. In this panel discussion, we will facilitate a discussion on the unique opportunities and challenges we have found while navigating the early stages of our careers post- graduate school. Topics of discussion include identifying support structures, working in a variety of roles simultaneously, creating opportunities to make work, and collaboration. Special emphasis will be placed on our work as adjunct professors. Topics relevant to this discussion are balancing content knowledge and pedagogical knowledge, staying active in the field outside of academia, striving to be both generalist and specialist, and seeking out mentorship.

Notes:

MFA Facts and Statistics:

- The Master of Fine Arts is the terminal practice-oriented degree in dance. (NASD 2013)
- Approximately 30 institutions in the U.S. offer MFA degrees. (NASD 2013)

Number of MFA degrees awarded in dance from July 1, 1999 - June 30, 2000: 40

Number of MFA degrees awarded in dance from July 1, 2002 - June 30, 2003: 40

Number of MFA degrees awarded in dance from July 1, 2007 - June 30, 2008: 70

Number of MFA degrees in dance awarded from July 1, 2010 - June 30, 2011: 79

Number of MFA degrees in dance awarded from July 1, 2011 - June 30, 2012: 96 (HEADS 2013)

Our interest in the conversation

Challenges: supply and demand, dwindling arts funding, financial stability, elusive transition from adjunct to full time

Related fact: 1 in 4 university dance programs is headed by a single full time professor supported by adjuncts. (Dance 2050 2012)

Opportunities: renewed interest in the body and movement within learning (particularly the sciences) and the notion of mind/body connection is becoming more mainstream. Examples: Dance Your PhD, research on the connection between movement and brain function from infancy to old age, the push to get kids moving to fight childhood obesity and organizations like the National Center for Creative Aging

Finding work: Looking for ways to be active right away

Discussion

Defining “work.” It is a complex web. Unpaid work can lead to relationship building and staying active in the field outside of academia, both of which may connect to paid work down the road.

Bold statement: In order to find work, I have to be professionally aggressive.

Strategies:

- Network: introducing yourself, following up
- Be mindful of the workload/context of those with whom you are connecting
- Honor what is already in motion
- Learn as much as possible about the community
- Find relevant points of intersection with your passions and areas of expertise
- Look for ways to support other artists/educators in the community

Challenge: It is easier to find work when we are working.

Take Homes:

- Building and maintaining authentic relationships is essential.
- Managing the variety and volume of different part time jobs we hold
- Finding creative and/or non-traditional ways to be active in the field
- Staying open as there is no pre-determined path

Making Work**Discussion:**

“Work” is made up of a combination of teaching work and artistic work. Teaching leads to artistic work. Artistic work leads to teaching work. It is a dynamic and complex web. The long-standing division between artists and educators (Musil 2010) is less and less the case.

Bold Statement: Today’s dance scene is essentially a culture of forced entrepreneurialism.

Three Paradigms: Artist-Scholar, Artist-Teacher and Artist-Teacher-Scholar (Bond 2010)

Artistic Work: Making an Artist**Take Homes:**

- Creating a dance company has opened up opportunities to choreograph, perform, and tour regularly outside of academia.
- Entrepreneurial learning curve includes developing the following skills: accounting, funding strategies, grant writing, web design and social media management, contracts, donor cultivation, branding, documentation through photography and videography, connecting with critics for reviews, press kits and electronic press kits, newsletters and public relations.

Challenge: A gap in MFA education is business skills.

Teaching Work: Making a Teacher

- Examples of creating teaching work to sustain a livelihood include *somebodies dance theater’s* summer dance workshops, Yoga Nityam’s on-line classes and TRANSForm Dance Collective’s model for an annual teaching residency and performance.

Ethical dilemmas for an artist who teaches

- 1) Finding balance between work inside and outside of academia – staying current in the field with limited time and money
- 2) Promoting your work (requiring attendance) to your students

Strategy: identifying support structures

- Connect to your community and seek out institutions that provide topical workshops in marketing, grant-writing, going non-profit, fiscal sponsorship, press kit building, etc. (Ex. San Diego Foundation and Fractured Atlas in New York.)
- Local arts councils
- Other artists willing to share resources
- Funding opportunities for artist teachers: (Ex. Boston Art Academy's Center for Arts Education's National Artist Teacher Fellowship and The U.S. State Department's Fulbright Fellowship program.)

Keeping Work

Discussion:

Transition from adjunct ("full time part time") to full time job in academia

Opportunities:

- As adjunct, working in two universities simultaneously provided an opportunity to experience different models.
- As full time faculty, there is an advantage to working within one governing system and fully investing in one university community and student body.

Support Structures:

- Faculty mentoring program addressing topics related to faculty success: tenure and promotion session detailing three areas of faculty development, which are student intellectual development (teaching), scholarship and stewardship.
- Take aways: Don't strive for perfection (there really isn't time) and find a niche right away.

Challenges:

- Due to circumstances beyond our control, including a small number of faculty, limited resources, limited funding, etc, we all wear a lot of hats, which makes it difficult to invest in one area of expertise.

Bold Question: In a continuously growing "generalist" field, is a choosing a "specialty" possible? Is it advantageous?

Related Discussion:

- The necessity of stepping into a range of administrative roles and exploring multiple genres has both advantages and challenges. It gives breadth of knowledge in the field, which makes us more marketable. Yet, it also limits the time and resources available to delve into one area of expertise.
- Areas of expertise are formed in part by fulfilling the needs of our department and also our desires as artist-educators. Again, stay open.

Strategies:

1. Maintain relationships
2. Self promote in a way that encourages forward momentum.
3. Document everything (peer reviewed classes/publications, presentations - “high-powered”, course evaluations, internal and external grants, PR for performances etc.)
4. Let go of the idea of perfection; just keep moving forward.
5. Embrace a specialty regardless of how it unfolds.

Closing Remarks:

Bold Statement: The MFA is an investment in oneself, nothing more. (Masson 2010)

Discussion: The MFA is a terminal degree but not a terminal experience. The education is ongoing.

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BIOGRAPHIES

A.T. Moffett is an artist, educator, and researcher based in Wilmington, DE. She has taught at Winona State University and Saint Mary’s University in Winona, MN. She also worked as a teaching artist for the Cowles Center for Dance and the Performing Arts in Minneapolis. She is a co-founder of TRANSForm Dance Collective, a group of artists invested in cross-country collaboration. Her choreography has been seen in PA, NJ, CA, OR, and MN and her research “Higher Order Thinking in the Dance Studio” was published in the *Journal of Dance Education*. A.T. danced professionally in New York and Philadelphia, working with choreographers Myra Bazell, Tania Isaac, Stephan Koplowitz, Mary Anthony, Donald McKayle and the Sokolow Dance Foundation. A.T. holds an MFA from the University of Oregon and a BA from Radford University.

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Valerie Ifill, MFA, is an active artist, educator and researcher of dance. An Assistant Professor of Dance at Winthrop University, Valerie teaches lecture and studio-based courses including modern dance, improvisation, choreography and dance forms stemming from the African diaspora. She serves her local community as Vice-Chair of the Charlotte Dance Festival and guest lecturer in the Blumenthal Performing Arts education program. Collaborative interests have led to multiple projects including co-founding TRANSForm Dance Collective and “Music and Dance Collaboration in Education,” collaborative research presented at the 2011 NDEO conference. Valerie is also deeply invested in her ongoing research on Horton technique, sparked by her 2009 thesis “Contemporary Applications of Horton Technique.” Valerie’s dance studies include undergraduate work at Kent State University, Alvin Ailey American Dance Theater’s Independent Studies Program, and graduate work at the University of Oregon.

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Gina Bolles Sorensen is an artist and educator. She and her husband, Kyle Sorensen, are the Co-Artistic Directors of Somebodies Dance Theater, a contemporary modern dance company based in San Diego, CA (www.somebodiesdancetheater.com). Her choreography has been produced in festivals and concert programs throughout the United States and abroad. Recently, Gina was the recipient of a 2013 National Artist Teacher Fellowship from the Center for Arts in Education at the Boston Arts Academy. She has an MFA in Dance from the University of Oregon and a BA in Mass Media Communication Studies and Political Science from UCLA. Gina currently teaches dance at San Diego State University, San Diego City College, and the Coronado School of the Arts, as well as yoga throughout San Diego. Gina is the founder of Yoga Natyam, an online resource for yoga classes (www.YogaNatyamOnline.com).

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Panel

Teacher Evaluation in K-12: The Changing Landscape

Presenters: Lynn Monson, BA, Shana Habel, MA, Marty Sprague, MA, Kori Wakamatsu, MA

ABSTRACT

The panel discussed the effect the teacher evaluation requirements mandated by the Race to The Top federal grant and other educational "reform" efforts is having on dance educators and dance education. States awarded a Race to the Top grant must develop teacher evaluations for each subject. Many non-Race to the Top states and districts are engaged in efforts to reform their existing teacher evaluation systems. Most states are using the state mandated student assessments as a measure of teacher effectiveness. The panel discussed the varying methods states are implementing to evaluate teachers in non-tested subjects such as dance, and the assessment strategies they are using to evaluate dance educators.

Questions addressed included: Are states leaving this up to the districts and schools? How are districts and schools dealing with this mandate? What assessments strategies are they developing?

We discussed where each of our respective states are with developing student assessments that can be used as a measure at a state level to evaluate dance educators effectiveness for student learning in dance. Also, we discussed what strategies help us move forward in developing assessments that are valid and useful. The panel shared examples from their states and then opened it up for discussion with the audience.

Arizona, Lynn Monson

1. Arizona is a local control state. Districts have the power to make many decisions on their own. The State Department of Education released a framework to guide districts in creating their own evaluation systems.
 - a. State Framework
 - i. Between 33% and 50% must be based on school level and classroom data. The issue is dance does not have what the state considers valid and reliable classroom data. Therefore, districts are left with using student scores from our state tests in language and math for up to 50% of the teacher evaluation for dance educators. And many districts are using the 50%.
 - ii. The details of the teacher evaluation are left to the districts. Developing any arts assessments also left to the districts.
 - iii. AZ. Alliance for Arts Education wrote a position paper outlining the issues and then recommendations on strategies for evaluating arts educators. This was sent to all superintendents and principals. This will be posted on the K-12 Forum.
 - b. There are districts that are developing arts assessments. Seems to be the larger districts or those with a district arts coordinator. Teachers are also coming together to develop assessments.
 - c. Maricopa County Schools developed assessments. Intends to share with any districts interested.
2. Strategies to help in develop valid and useful student assessments that can be used for teacher evaluation.
 - a. Training in developing assessments

- b. Sharing among districts and working together to develop assessments
- c. Sharing across states
- d. Teachers across districts, state developing assessments
- e. A clearing house of assessments or resources to develop assessments that teachers, schools, districts could adopt

Shana Habel, California

- California is local-control state. Education Code gives local school districts the power to establish a uniform system of teacher evaluation based on standards from the National Board for Professional Teaching Standards or the California Standards for the Teaching Profession.
- State law (Stull Act of 1971) requires student achievement to be included in teacher evaluations. The law was amended in 1999 requiring school boards to evaluate teachers based on state test scores as they “reasonably relate” to a teacher’s classroom performance. Most districts have resisted this for decades.
- **In Los Angeles Unified School District**, the evaluation process entails teachers setting goals (teaching objectives and strategies) and being evaluated on criteria based on the CA Standards for Teaching. They either Meet Standards, Need Improvement or are Below Standard. The performance review system now being piloted proposes ratings of Ineffective, Developing, Effective and Highly Effective.
- In 2010, a lawsuit was filed against the Los Angeles Unified School District (Doe vs. Deasy) challenging the effectiveness of teachers and the school district’s evaluation process.
- In 2011-12, LAUSD began piloting a new performance review system based partially on a Teaching and Learning Framework influenced by the work of Charlotte Danielson. It proposes using a teacher's individual value-added score along with a rigorous new observation process, student and parent feedback and an educator's contribution to the school community. Parts of the new performance reviews are currently being tested in the district's 1,300 schools. The feedback is that it is a tedious process and the computerized input system has technical glitches.
- In 2012, a judge tentatively ruled that LAUSD was not in compliance with the Stull Act and ordered the district to negotiate the terms of test score use with the teachers’ union, United Teachers Los Angeles (UTLA).
- In January 2013, UTLA and LAUSD reach a landmark agreement to use student test scores for the first time in evaluating teachers. (Superintendent Deasy says testing data should count for about 30% of teacher evaluation. This is in question.) The agreement restricts the value-added model, known as Academic Growth Over Time (AGT). Under the agreement, teacher evaluations can be based, in part, on raw state test scores, school-wide value-added scores, and high school exit exams, as well as suspension, attendance, graduation and course completion rates. The agreement forced the district to alter the new performance review system being piloted.
- Following the ruling, teachers being evaluated in 2012-2013 were told to write a performance assessment with a measurable goal that indicated a percentage of desired success against which the teacher would be measured. It was not a very effective effort and rather last minute.
- 2013 - California has refused to follow the U.S. Education Department's lead in grading teacher performance. The state is one of the few that have told Washington it will not put the teacher evaluation system, envisioned by the Obama Administration, into place.

Where does this leave us?

- In LAUSD, teacher evaluation is still in flux. Administrators are still be trained in the new system. Most teachers are still being evaluated using the older Stull process.
- There is currently no consensus, nor conversation on how teachers in non-tested subjects will be folded into the new performance review system.

- In the Arts Branch, we have had discussions around piloting performance assessments at certain elementary grade levels in all four art forms. This has not moved forward as there is no urgency amongst district leadership. Secondary performance assessments are difficult to negotiate because of the prevailing system of site-based decision-making and autonomy.

Kori Wakamatsu, Utah

The Utah State Office of Education (USOE) is currently creating the process for which they will evaluate teacher on a state-wide level.

- It is in the “pilot” stage in which districts have been trying out the observations and evaluation tools
- USOE has been working very hard to ensure “buy-in” and “ownership” by having multiple people involved throughout the process.
- I have been directly involved in creating Student Learning Objectives (SLO’s) that are a small part of the process.
- Website that the public can access to learn more: <http://schools.utah.gov/cert/Educator-Effectiveness-Project.aspx>
- A three-part process to ensure quality teaching and leadership efforts is:
 - Observation, using the evaluation tool (now being piloted) or a state approved tool
 - Additional information:
 - a teacher should have multiple evaluators (principal and assistant principals)
 - The evaluations are all electronic which will probably be linked to the teacher’s state profile (known as CACTUS)—I’m not sure how public or private these evaluations will be
 - The system itself has been titled “On Track.”
 - Student Growth Data, including standardized testing results and SLOs (for non-tested grades and subjects)
 - Each non-tested subjects like dance will have two SLO’s to assess student growth. These SLO’s are BIG, OVERARCHING, COMPREHENSIVE goals for each course—and have been quite tedious to write. They need to verify learning outcomes, be broad enough to allow for individualization, yet specific enough to ensure good teaching.
 - Perhaps my greatest worry with these is that any dance teacher can manufacture data to make him/her appear greater than s/he is. Dance is especially vulnerable to this because it is subjective and largely not understood in an educational setting.
 - Stakeholder feedback, surveys now being piloted
 - According to information available for now, I think surveys are only being completed for students and parents.
 - The percentage of the total evaluation for each of these three categories will be determined after the pilot periods using the data from the pilot.
 - Teaching Standards information:
 - <http://schools.utah.gov/cert/Educator-Effectiveness-Project/DOCS/Teaching-Standards-Reader-8-27-13.aspx>
- Other data the state should consider:
 - Quantitative data: teacher logs of amount of hours spent preparing, grading, face-to-face instruction outside school hours (like rehearsals and workshops).

- Surveys of “experts” in the field—like those in my position that work in a related field of higher education and are seeing students are prepared for those programs. This could get unwieldy for so many reasons—but I think it is a necessary component. There are so many people who do not understand dance in an educational setting that administrators and stakeholders often believe that sub-par dance is all that they can expect.
- Questions:
 - How can we design this to maximize dance? Ensure age appropriateness? Rigor?

Marty Sprague, Providence, RI

There are approximately 15,000 teachers, administrators and other educators in RI Schools. About 2,000 of these are located in the Providence School District. RIDE has established standards to which the districts evaluations systems must adhere.

The Providence school district’s standards are based on these and The Innovation Evaluation and Support System is adapted from Charlotte Danielson’s Framework for Teaching (2007). These standards are aligned with the RI Educator Evaluation System Standards, the RI Professional Teaching Standards and the RI Code of Professional Responsibility. The model is focused on educator growth and student achievement. It relies on multiple measures of educator effectiveness, including impact on student growth and achievement.

Educator effectiveness is judged in the following domains: Planning and Preparation, the Classroom Environment, Instruction, Professional Growth, Professional Responsibilities, and Student Learning. Teacher effectiveness is evaluated through Student Learning Objectives (SLOs), Professional Growth Goals (PGGs) and Teaching Observations both formal and informal.

Other components of our evaluations are the Beginning of Year Conferences (BOY), Post Observation and Summative Conferences/End of Year (EOY), the Formal Observation, Informal Observations, a data and student effectiveness driven Professional Growth Goal, and a listing of evidence for our Professional Growth and Responsibilities. Scores for each component and the final tally of all evidence are: Highly Effective, Effective, Developing and Ineffective.

Issues/Concerns:

- (1) Technology not always reliable.
- (2) Too many teachers in the building who need evaluations and not enough administrators to do the evaluations or administrators who lack training.
- (3) All aspects of the evaluations not always completed.
- (4) Both unions in Rhode Island (RI Federation of Teachers and National Federation of Teachers) conducted a campaign “Slow Down the SLOs”. With problems in the equity of the professional development for both teachers and evaluators, revision of district standards, and implementation of the evaluation systems, the unions felt this was necessary. The results of this protest were that in our district, the SLOs and PGGs were not used by the Providence school district for job placements and retentions but they were still sent in to the state.
- (5) For many teachers (as urged by our union delegates and lead teachers) making the numbers “work” for them in their SLOs was a priority as they were written and implemented.
- (7) Change of state student assessment and how that effects teacher evaluation.
- (8) Use of SLOs and evaluations for job retention.

Suggestions:

Perhaps through the NDEO forum or some other online format, dance educators could share their assessments so that a bank of assessment ideas and items could be built. Also, the new Capstone Sample Assessments in the new National Common Arts Standards can act as model assessments that could be adapted or modeled upon.

Summary Across States

1. Common Themes Across States
 - a. Evaluation methods vary: use of observation, surveys etc
 - b. % of methods used varies.
 - c. State scores or objectives from Language and Math are included
2. Issues/Concerns:
 - a. Use of technology to upload and store data at state level.
 - b. Knowledge and training of administrators/evaluators for dance.
 - c. Knowledge and training for dance educators in assessment.
 - d. Change of the instrument for student assessments.
 - e. Teachers manufacturing data to appear better.
 - f. Use of SLOs and evaluations for tenure or removal from position.
 - g. Teacher evaluations can potentially lower teacher and student expectations.
3. What strategies will help in developing valid and useful student assessments that can be used for teacher evaluation?
 - a. Training in developing assessments.
 - b. Sharing among districts and working together to develop assessments.
 - c. Sharing across states.
 - d. Teachers across districts, state-developing assessments.
 - e. A clearinghouse of assessments or resources to develop assessments that teachers, schools, districts could adopt.
 - f. Advocate for dance as text, literacy. Look at the reports outlining the links between ELA and Math Common Core standards and the Core Arts Standards. <http://nccas.wikispaces.com/>.
 - g. Quantitative data: teacher logs of amount of hours spent preparing, grading, face-to-face instruction outside school hours (like rehearsals and workshops).
 - h. Surveys of “experts” in the field—like those in my position that work in a related field of higher education and are seeing students are prepared for those programs. This could get unwieldy for so many reasons—but I think it is a necessary component. There are so many people who do not understand dance in an educational setting that administrators and stakeholders often believe that sub-par dance is all that they can expect.
 - i. Advocate for equity in professional development.
4. Questions:
 - a. How can we design this to maximize dance? Ensure age appropriateness? Rigor?
 - b. Can NDEO provide pushback on teacher evaluation methods.
5. Other Recommendations:
 - a. Know your state guidelines.
 - b. The more we know the better equipped we are to advocate for evaluations that are fair for dance.

BIOGRAPHIES

Lynn Monson completed Hartford Ballet’s Teacher Training Certificate Program, and earned a BA in Dance at ASU. She has taught dance, studied Labanotation at the Dance Notation Bureau and is a certified Labanotation teacher. She managed an arts-based charter school, developing integrated curriculum, training staff, writing grants, directing school accountability, and teaching dance classes. Currently, Lynn performs administrative duties for arts organizations. Lynn helped write Performance Objectives for the Arizona Dance Standards in

1997. In 2005-06, worked on the writing team to revise the Arizona Dance Standards, and worked on developing state assessments for dance. Lynn is a member of the Dance Notation Bureau, International Council of Kinetography Laban, National Dance Education Organization, and served on the board of the Arizona Dance Arts Alliance. She helped form Arizona Dance Education Organization, serving as Secretary, President and currently Executive Assistant. Lynn serves as the State Affiliate representative on the NDEO board.

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Shana Habel is the K-12 Dance Demonstration Teacher for the Los Angeles Unified School District, and has taught dance in the public schools for over twenty years at both the elementary and secondary levels. In addition to her K-12 duties, she also teaches “Creative Dance for Children” at Loyola Marymount University. Ms. Habel received a BA in Dance from BYU in 1981, and an MA in Dance History from the University of Utah. She has had the opportunity to teach, dance and conduct research in Japan and Chile, and was a founding member of the Bi-National Committee for the Dance in Santiago, Chile. Ms. Habel is a past-president of the California Dance Education Association, and is active in arts advocacy work in California. She is a member of the Governor’s Task Force on Creative Schools, and is on the dance writing team for the National Coalition for Core Arts Standards.

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Marty Sprague MA, BFA has taught all levels from early childhood through higher education. Sprague is teaching dance at Juanita Sanchez Educational Complex High School in Providence, Rhode Island and is an instructor and Clinical Supervisor for Roger Williams University Education Department. She has been involved in program and curriculum development, professional development, policy development and advocacy support for arts education in Rhode Island. Marty holds an MA in dance education from the Teachers College, Columbia University. She has written and reviewed standards at the district, state and national levels. She is co-author, with Helene Scheff and Susan McGreevy-Nichols, of five books. Marty was honored by Dance Teacher as 2004 Dance Teacher of the Year, K-12 and by NDEO as the 2005 Dance Educator of the Year, K-12. Marty is currently serving on the executive editorial board for NDEO’s Journal of Dance Education.

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Kori Wakamatsu, MA, is an Assistant Professor at Brigham Young University in the Contemporary Dance Division. She works directly with the Dance Education program as a University Supervisor. She is interested in pop culture, technology, pedagogy, multicultural education and choreography. Before entering higher education, she taught junior high and high school in the Utah public school system. She received her MA from California State University, Long Beach; a Theatre Endorsement from the University of Utah; and a BA from Brigham Young University. One of her recent projects, Thought of You, has been viewed more than five million times online. She has enjoyed serving on the Board of the Utah Dance Education Organization for seven years.

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Yoga in Dance Technique Classes: Three Case Studies

Emily J. Morgan, MFA

ABSTRACT

More and more frequently, I encounter dance teachers and students who, in some way, are influenced by yoga. In my own teaching and dancing, I draw on many of the principles of yoga – including, but not limited to alignment, pranayama (breath control), concentration, and meditation. I can say with certainty that my ongoing study and practice of yoga and my yoga teacher-training program continue to enhance my work as a dance teacher and performer.

Instead of a comprehensive survey of dance teachers who draw on various principles of yoga in their teaching (something that is certainly warranted), this paper focuses on three dance teachers who use yoga in a variety of ways in their contemporary or modern dance technique classes. One could perhaps argue that “downward facing dog” has become ubiquitous in the majority of dance technique classes, and likewise, many yoga classes focus solely on the physical yoga poses. My three conversations with the teachers go beyond the basic inclusion of various yoga asanas in a technique class and touch on other aspects of yoga, not limited to those mentioned above. How does the inclusion of yoga in a dance technique class further enhance the curriculum? My intention is not to provide a prescription of any sort but simply to share several different approaches and to dialogue about the collaboration between dance and yoga in a technique class.

As an Assistant Professor at the University of Texas, El Paso, I accompanied students to the American College Dance Festival (ACDF) five years in a row. Over the years, I noticed more and more teachers including downward facing dog in their modern dance technique classes. I, too, include this popular yoga asana in my modern classes. In 2010, I completed my 200-hour yoga teacher-training program. I began teaching yoga classes before receiving my certification, but as my work with yoga deepened, I noticed myself integrating not only yoga asanas into my dance technique classes, but also the deeper, philosophical underpinnings of yoga. I was curious to find out if other yoga and dance teachers were doing the same thing, and if so, how. How were they going beyond downward facing dog?

FRAMEWORK/METHODOLOGY

I sought out three modern dance technique teachers who are also registered yoga teachers. All three subjects concurrently teach modern dance and yoga. I spent approximately one hour speaking with each woman. Briefly, they are:

- Cara Hagan – Dance Instructor, High Point University, NC – Hagan is certified in alignment-based yoga.
- Lauren Kearns, Associate Professor and Director of Dance, Elon University, NC – Kearns holds her 200-hour certification in vinyasa yoga and her 500-hour certification in alignment-based yoga.

- Janet Lilly, Professor and Head of Dance, University of North Carolina, Greensboro – Lilly is an Iyengar yoga teacher.
- To create a consistent framework for my interviews, I use the Eight Limbs of Yoga. Interpretations of the limbs do vary slightly; I have utilized those of T.K.V Desikachar, outlined in his book, *The Heart of Yoga: Developing a Personal Practice*. While there are connections to all eight limbs to be found in each woman’s technique class, some were stronger than others, and this paper focuses on those. I will discuss how each subject uses asanas, the yoga poses, in her technique class. I will include a more lengthy discussion of *samtosa* (contentment), *svadhyaya*

(self-study), dharana (focused concentration), and pranayama (control of the breath).

WHY YOGA?

I attended my first yoga class in college, when the choreographer I was interning for in New York City said, “Meet me at Jivamukti Yoga at 6pm.” I had no idea what I was getting into; I went, was hooked immediately, and have been practicing yoga ever since. I had been finding my way into various yoga asanas long before taking a yoga class, though, to relieve lower back pain. Many dancers, it seems, are drawn to yoga as a way to relieve chronic pain.

Lilly found yoga when she was in graduate school at the University of Wisconsin. Her tendonitis got so bad that she could not make it through barre. She started an independent study with an Iyengar teacher and immediately realized this was something that required sustained study. Lilly also appreciates the structure of an Iyengar yoga class, which she saw as similar to a modern class. There was a focus, and a sense of structure and progression through the class that continued to draw her to yoga.

Hagan was initially drawn to the physical practice of yoga, as are many dancers and non-dancers alike. She wanted something that would push her physically and continue to challenge her. Later, she realized yoga helped her feel grounded during a series of life transitions, and she found herself increasingly drawn to the philosophic side of yoga.

Kearns connects her interest in yoga to her early studies of the Hawkins technique. For her, it was about breath; there was no music during Hawkins classes, only the dancers’ breath. Kearns also connected with what she saw as a contemplative atmosphere throughout the class. When she took her first yoga class years later in graduate school with Shiva Rey, now a master yoga teacher, she was hooked. Along the way, she also fell in love with Pilates, and her research is now rooted in the inclusion of various somatic practices in a dance technique class.

ASANAS

The use of asanas (poses) in each woman’s class fell on a very clear continuum. Hagan uses no asanas in her technique classes, drawing solely on yoga philosophy. Lilly finds herself using fewer and fewer

asanas, and Kearns integrates various asanas into most of her technique classes. She makes them more “dancerly,” changing the rhythm, connecting them to more typical dance movements, and playing with the quality of the movement, for example a plank that moves across the floor in an animalistic way.”

Kearns also draws on the Iyengar approach to alignment to inform her technique class. Lilly primarily uses the same principles of alignment in her technique class: “I use the yoga principle to get at alignment. I don’t always do a yoga pose to do it, but I use the principle to affect the dancing position action that people are doing.” Lilly uses fewer asanas in her classes because she feels it would take too much time to do the pose justice and take away from the flow of the class. Lilly will also draw on various asanas to stretch or for therapeutic reasons.

SAMTOSA

Samtosa is a Niyama, an attitude or behavior towards ourselves. Samtosa is often defined as modesty or contentment – accepting where one is in the moment. In her interview, Hagan discussed how she often compared herself to her teachers, one who has been teaching since before Hagan was born. “I’m only in my knowing, and sharing with my students that it’s okay to be where are in their knowing.” Kearns referred to samtosa in speaking with students about their future careers and the possibility of their working with a difficult choreographer or one with whom they simply did not connect. She encourages students to recognize the situation, make a decision, and accept it.

SVADHYAYA

Svadhyaya is another Niyama that is translated as self-study or contemplation. Kearns often begins and ends her class with svadhyaya. She has students lay down and do a body scan. At the end of class, she prompts them to “think back into the class. What phrase were they most successful at and why...if you’re working on a particular balance in modern class, what was easy for you; what was hard for you?” She works to create a contemplative environment throughout the class.

Hagan addressed svadhyaya very clearly:

The whole journey of being an artist is about learning about yourself, and I try and

share that with my students...I stress to my students that we are here to learn something. Not just because I've told you to put your leg in second position but because putting your leg in this position can help you learn something about yourself, about the way your body works. I always tell my students that class is a series of suggestions and you're coming in for an hour and a half just to humor me for a while. And you know, you take that material, that information I've given you, that I've offered to you, and you take what you will and you leave what you can't use. Because I don't think that any student should expect a teacher to know every aspect about their body and its inner workings. That's their job to figure out.

How and what we say to students in our dance technique classes is a great subject in and of itself. Each woman, though, as Hagan did above, made a connection between svadhyaya and feedback. Kearns works to create opportunities for students to provide their own feedback in class, as Hagan alluded to. "...I think what we want to do is try to get them to provide their own feedback. And that's when you integrate – really it's yoga, but yes, it's svadhyaya, which is of course yoga, but that's self-study. That's really when you practice self-study; I think that's where some of the greatest breakthroughs can come as a dancer." Kearns adds another relevant idea, connecting svadhyaya, feedback, and intrinsic motivation:

I try for us to have this continued dialogue within the technique class. I don't know if fight's the right word, what I'm trying to work against is that old model of the teacher provides the constant feedback because I do think it's an old model...it has some short-term value for a student, but I'm not sure if it has long term value, long term motivation. I feel that in order to survive in the dance world post-graduation, they need to provide their own motivation 'cause no one provides it for them and that's where I think a lot of dancers in their twenties just drop off because they haven't cultivated that.

Further connected to svadhyaya and feedback is the notion of the beginner's mind, letting each physical experience and the approach to it be new. After all, our bodies are different from second to second, not to mention from day to day. Intriguingly, Lilly also brought the popular reality TV show, *So You Think You Can Dance*, into the discussion:

I noticed a real change with *So You Think You Can Dance* in that I used to sometimes – 'cause I've been teaching in universities since 1995. That's kind of a long time. And I used to notice that a lot of times – I mean we know that young people oftentimes sort of feel that they're already at a certain point. And god bless 'em, you know you need that confidence to get yourself out the door, go for it. But be open. So that's not always there, that sort of learner's mind, beginner's mind is not always present because they come with so many assumptions. So your job as a teacher is to help them question those assumptions – first question the assumptions, realize what they are, maybe redirect, maybe not. So that's a part of the exploration. But with the advent of *So You Think You Can Dance*, all of a sudden, you'd have those three judges sitting there going, well, Emily that was very well executed, but there was no heart. And then they don't win. So then all of a sudden I began to find that students were really, really keen on all kinds of feedback. And wanted more and more and more. And there was less – still the resistance is there – but it's less because they see people on TV getting really serious feedback, so that, I think is one of the gifts of *So You Think You Can Dance*.

DHARANA

My own experience with Dharana in Lilly's class was the reason I asked her to participate in my study. From time to time, during the fall 2012 semester, I dropped in on Lilly's contemporary technique class. One day, as we prepared to dance a phrase, Lilly prompted the class to pick an image to focus on. Having just moved from the desert southwest, and still feeling nostalgic about it,

I picked White Sands National Monument in New Mexico. Lilly then encouraged the class to become the tiniest part of that image. I moved through the phrase as if I were a tiny grain of white sand that could blow anywhere. The phrase felt physically and mentally clearer; it had a context and meaning as I danced it. This concentrated focus – dharana – changed the entire phrase for me.

Lilly was actually drawn to both yoga and dance because of the focus involved, though she didn't know at the time that it was dharana. During our discussion, she recalled her time as a dancer in New York City and her lack of desire, on some mornings, to get up and go to class. What got her there was the knowledge that she would go, focus, and leave happy. The dharana in her dance classes was key. Now, one of Lilly's intentions as a teacher is to "try to bring [students'] minds to...a more yogic state in terms of a real directed attention and then encourage them also from a yogic perspective, kind of realizing what they're doing from the inside out." This was exactly my feeling in the example described above.

Kearns' advanced students perform a new phrase every third class. She frequently videotapes these and other exercises and prompts students to watch them and find or notice the places where they dropped their self-awareness or focus. Generally she finds they can identify these moments fairly easily. "It's like dropping dharana; I totally dropped my dharana, and I can see that I wasn't as clear when I went to the right as I was when I was going to the left and I was really still connected." Over the course of a class, whether videotaping or not, Kearns continuously brings the students back to dharana, pointing out where she feels they lost focus.

Both Kearns and Lilly also discussed the use of dharana and svadhyaya in teaching performance skills. The idea of going inward, studying oneself from the inside out in a

concentrated manner in order to connect outwardly, is a yoga principle that can assist students in becoming better performers. As Kearns put it, "I think you utilize [svadhyaya] to heighten your performance skills...you utilize that self-awareness to recognize how to ...perform to the balcony. How you can how you can increase the energy output. But you have to be able to recognize when you're not doing that in order to correct that and do it. So I actually think of it as a really crucial performance coaching, too."

Lilly makes an important distinction between becoming aware internally and being internalized while performing. "I use the yoga ideas to have them become more aware internally, not internalized, because in dancing you can't not be in space. So you have to understand how you are connected to space – in terms of your focus, in terms of your gesture, in terms of your energy into your lines." Dharana and svadhyaya, while being yogic limbs that emphasize internal contemplation and focus, clearly connect to the performance skills we try to instill in our students.

PRANAYAMA

Prana is vitality. Some refer to it as energy, the energy that is everywhere, infinite. The second half of the word, ayama, means to stretch or extend. So pranayama, generally referred to as controlling the breath, can also be defined as extending the life that surrounds us (Desikachar 1995, 54). For Lilly, this part of our conversation was brief. In Iyengar yoga, "you don't talk about breath until students are more refined. "Mr. Iyengar says they don't even know where their big toe is; why are you going to sit around worrying whether they're inhaling or exhaling? Just tell them to breath...just remind them to use their breath." She finds her use of breath in technique class is more related to Humphrey-Limón technique than it is to yoga. The use of prana, though, is something Lilly refers to in class. "I use the

idea of energy moving inside the body and then energy moving from the inside out.”

For Kearns, “That’s the biggest thing is breath.” For her own research, she recently wrote down all her cues for her modern classes, and breath is always there. Kearns uses ujjayi breath, a deep inhalation and exhalation through the nose, creating a wave-like sound in the throat. She also includes increased exhalation and breath imagery in her class. For example, she asks students to “imagine that your back is expanding into a giant balloon. And then feel how that breath – where that breath initiates and how it expands out.”

Hagan, too, mentioned breath as the first component of her technique class. Just as Kearns and Lilly use asanas to address alignment, Hagan uses breath. “I consider breath a natural alignment tool...I use...the idea that breath is a great way to put the body in a neutral place.” She also uses breath to address the performative aspects of dance, as well as community in the classroom. “How do we use this very vital aspect of our bodies to inform the way that we engage with the movement and the way that we engage with audiences, the way that we engage with other dancers, the way that we create a community in a dance classroom?” Finally, like Kearns, Hagan cues breath in conjunction with movement, much in the way a yoga teacher would guide students through the sun salutations: inhale reach up, exhale dive forward. Inhale half lift, exhale forward fold.

HISTORICAL CONNECTIONS

One thread I would like to pursue is the use of yoga in modern dance throughout its history, an occurrence that surfaced almost immediately in my discussions with Kearns and Lilly. As Lilly said, “I just want to take a step back about...eighty years if you think back to Ruth St. Denis and Ted Shawn. You could start back there because they appropriated yoga, amongst other things...Martha Graham appropriated yoga.” She continued later:

So I wonder sometimes, it’s not like we’re actually reinventing any wheel here and so much of what we do as modern/contemporary dancers is sort of pick and choose and borrow from thing that get to what it is we’re either trying to transmit to the students or that sort of body level experience we’re attempting to have in our bodies in terms of maintaining training.

Kearns immediately brought up her Hawkins training. “Everything was breathy in the Hawkins class and when I studied in New York at the studio there was not music; it was your own breath.” Later she drew a clear connection. “Now when I look back on it, there was such a focus on the pranayama then in the Hawkins world. It wasn’t called that; it was just called breath work. But there was also very much of a contemplative environment in the studio.” When she looks back on her experiences with Hawkins and “downtown dance, she says, “We were doing yoga all the time.” It’s of the upmost importance to recognize that these ideas are not new and that modern dance is, as Lilly said, very much about bringing together various influences. Clearly there are many historical connections between yoga and modern dance.

CONCLUSIONS

One of the conclusions I draw from my nascent work is that if we are teaching yoga asanas in our dance technique classes, we need to be careful. I have faith that we are, but I myself am guilty of experiencing something in a yoga class that I take back to share with my students, and I do it knowing I do not have all the information I need to teach it with care and concern for each person in the class. As Kearns pointed out, exercises that emphasize weight bearing on the arms are more and more prevalent in modern dance classes. Downward dog can address some potential issues in this work – even distribution of the weight in the wrists, the placement of the arms in relation to the shoulder sockets – but only if we provide careful, informed knowledge in the presentation of it. This is another avenue worth

further pursuit – how do we address downward facing dog and other popular yoga asanas in the context of our technique classes?

As I concluded my conversation with Kearns, she went back to the meaning of yoga. Yoga means union of breath, body, and mind. Kearns said, “I do feel dance is the body, the mind, and the heart, and that’s what I feel yoga is, too.” So perhaps we’re all including yoga in our dance technique classes. Or, perhaps we should be.

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BIOGRAPHY

Emily Morgan is a teacher, dancer, and choreographer. She received her MFA in Choreography from the University of North Carolina, Greensboro and her BA in Dance from Denison University in Granville, OH. She is also a 200-hour registered yoga teacher. Emily was an Assistant and Visiting Assistant Professor at the University of Texas and has taught at Texas Tech University, Elon University, UNCG and the North Carolina Governor’s School. Emily currently teaches modern dance, improvisation, contact improvisation, history, and yoga at Parkland Magnet High School in North Carolina.

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Workshop

Summer Study Abroad in Dance: Learning History of Italian Renaissance as Embodied Cultural Experience

Cynthia Nazzaro, EdD

SUMMARY

Many college students expect to study abroad. Dance educators can create dynamic courses unique to the culture and history of the country in which they are taught. I wish to share my successful experience of creating and teaching a summer course focused on Italian Renaissance dance in Perugia, Italy.

I. Introduction

DANC 210: Passion, Power & Creative Process: Unmasking Dance in the Italian Renaissance This course is designed to introduce students to the historical and artistic origins of dance as a theater art with the focus on developments during the Italian Renaissance. Studies include Italian folk & court dance forms, commedia dell'arte, ballet, and contemporary forms, Renaissance art, theater design, music, and costumes. Topics will be explored through lecture, reading, writing, dance critiquing, research, a field trip to Florence, dance workshop with a master Italian teacher, reconstruction of specific dances and individualized choreographic studies.

II. How I Created a Summer Study Abroad Dance Course: Practical Aspects

College Support from International Center & Sabbatical Leave Award
Course Development
Providers & Selection of Location in Italy
Perugia & Umbra Institute

III. Research & Scholarship

Manuscripts & Primary Sources
Italian Renaissance Dance Studies
Recent Scholarly Publications

IV. Teaching Students through Four Perspectives (based upon Brenda Pugh McCutcheon's *Teaching Dance as Art in Education*).

HISTORIAN: History and Context of Italian Renaissance Dances

DANCER: Reconstruction and Performance of steps, patterns and style of Italian Renaissance dances, specifically *bassadanze & balli*

CRITIC: Analysis of Style, Music, Dance Manuscripts provides understanding for application to contemporary Western concert dance forms

CREATOR: Choreograph and Perform variations based upon Renaissance dance

V. Passi Naturali (Natural Steps)

Sempio (single)

Doppio (double)

Continenza

Meza Volta (Half Turn)

Volta Tonda (Full Turn)

Ripresa

Riverenza (Bow)

VI. A Bassadanza: Pellegrina (The Pilgrim) created by dancing master Guglielmo Ebreo (William the Jew)

BIOGRAPHY

Cynthia Nazzaro, CMA, MA, EdD, Cynthia Nazzaro is Professor of Dance and Director of the Dance Program at Springfield College in Massachusetts. She earned an MA in dance from The Ohio State University, an Ed.D in dance from Temple University and her CMA from the Laban/Bartenieff Institute of Movement Studies. She published her book on Bessie Schonberg, dance pioneer in 2004, and teaches a 6-week summer course on Renaissance dance in Italy.

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Workshop

Permaculture Dance Project: Sustainability Embodied

Matthew Nelson, MFA, CLMA

SUMMARY

Ecology examines the relationships within and between living systems. Permaculture is a design system that aims to close the waste cycle of human civilization, mirroring our behavior with that of natural systems where wastes of one part of the system become resources for another. David Holmgren, a founder of permaculture, suggests twelve foundational principles for its practice. In *Permaculture Dance Project*, a dance for camera I created over the summer of 2012 with five of my students, I examine an embodied ecological perspective by putting Holmgren's principles in motion. Through movement practice we directly embody our philosophies and values. In this workshop I screened the twelve-minute film, spoke about the implications of Holmgren's principles as ecosomatic principles, and had participants explore individual principles in movement themselves. We shared our movement explorations with the group and I spoke a bit about my own experience with the principles.

Holmgren's principles are as follows: Observe and interact; Catch and store energy; Obtain a yield; Apply self-regulation and accept feedback; Use and value renewable resources and services; Produce no waste; Design from patterns to details; Integrate rather than segregate; Use small and slow solutions; Use and value diversity; Use edges and value the marginal; Creatively use and respond to change.

The film may be found at:

<http://www.bodysensate.com/BodySensate.com/Permaculture.html>

BIOGRAPHY

Matthew Nelson is an independent choreographer, movement educator, and scholar. He has taught dance at Willamette University, Lewis & Clark College, and Winona State University, and also maintains a bodywork and movement therapy practice. He holds an MFA in Modern Dance from the University of Utah, is a certified Laban Movement Analyst, and licensed massage therapist. He has performed extensively with Santa Barbara Dance Theatre, and additionally credits his artistic lineage to the communities of the University of California Santa Barbara, American Dance Festival, University of the Arts, Pomona College, Dance Fusion, Anne Marie Mulgrew Company, Philadanco, and numerous yoga studios and teachers. Research interests reflected in academic and choreographic publication include spinal connectivity, somatic philosophy, and embodied ecology. On the web at www.bodysensate.com.

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Workshop

Impact of Formative Assessment on Student Learning: A 92Y Dance Education Laboratory (DEL) Workshop

Ana Nery Fragoso, MFA

SUMMARY

During the last three years, I have been active as a coach-facilitator for a team of dance, theater, music and visual arts teachers from NYC public elementary and middle schools that participated in a USDOE grant ***Artful Learning Communities (ALC): Assessing Student Learning in the Arts***. The **ALC** goals have been to establish a model that strengthens the skills and capacity of NYC arts specialists and develop assessment practices that support standards-based learning in the arts. We explore formative assessment tools and strategies that would generate useful information about students' learning in order to inform our curriculum planning and instruction, and involved action research regarding the use of authentic formative assessment in the arts.

Our dance cohort has designed and implemented formative assessment tools that encourage students' ownership of their learning and give opportunities for dance students to revise and improve their technique and dance making skills. This group of NYC dance specialists challenged students' abilities by providing learning experiences that promoted NYC Dance Blueprint and Common Core State Standards capacities like working independently, building strong content knowledge, comprehending as well as critiquing, and valuing evidence of learning.

The **ALC** format allowed our dance cohort to meet several times during the course of three years to discuss and share our work. We participated in inter-visitations where we observed each other working with our dance students, trying out newly developed formative assessment tools and strategies. During these inter-visitations, we discussed our inquiry questions, gave feedback and discussed the effectiveness of our research.

For this workshop, I would like to share research based on the following inquiry question: *How does the use of a Dance Making Rubric, in conjunction with a Collaboration Rubric and a Feedback Protocol, assist students in the creation, revision, rehearsal and/or performance of their original choreography?* I am interested in trying new ways to integrate various formative assessment tools with dance curriculum effectively. Providing descriptive feedback enables students to identify elements of quality in their work. Through clear criteria, they can understand how to improve their dance performance and dance making skills independently.

The workshop will include a presentation of recordings of P.S. 315 fifth grade dance students using these tools, creating, discussing feedback, revising, rehearsing and performing their original work. The participants of the workshop will then have the opportunity to use some of these formative tools through various dance tasks assigned to them.

BIOGRAPHY

Ana Nery Fragoso, BA, MFA, is originally from Spain. She graduated from Hunter College and earned a M.F.A. in Choreography from Sarah Lawrence College. She has received grants from the Ministry of Culture in Spain and a J. Javits Fellowship award. For eleven years, Fragoso taught at P.S. 315, a Performing Arts Elementary School in Brooklyn where she created a dance curriculum that emphasized dance making. She is currently developing a new dance program at East Village Community School in Manhattan. Fragoso was a

member of the NYCDOE Dance Blueprint Writing Committee and is currently a dance facilitator co-designing professional development workshops and has been a faculty member of the Dance Education Laboratory (DEL) since 2007. The last five years, she has been a coach for the Artful Learning Community Grant doing action research on dance formative assessment as well as a proctor for the Arts Achieve grant developing innovative dance assessments.

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Workshop

The Craft of Creative Breakthrough: Creating Conditions to Spark the Imagination for Choreography and the Classroom

Lynn Neuman, MFA

SUMMARY

Creative breakthroughs have historically been viewed as inexplicable and happenstance phenomena epitomized by “the aha” moment. Research in neurobiology, psychology, sociology, and economics, however, reveal findings about the physical and chemical processes at play during a revelation and creative acts, and internal and external conditions correlated to a moment of insight and to spurring the imagination and creativity. These findings open the door to develop and implement strategies for nurturing and boosting one’s creativity, with practical implications for the choreographic process and the classroom.

As someone who has been choreographing professionally since 1995, I’ve come to develop, question, alter, and play with the process by which I go about making work. Learning how others go about this sometimes messy, sometimes methodical, sometimes didactic, process is always fascinating and instructive to me. Some years ago, I wrote a monthly blog for the Lincoln Center Institute addressing the role of imagination in teaching and learning. During this time I began a review of the literature in this area. Last year, I initiated a new course at Florida Gulf Coast University entitled “The Creative Process: Creating New Theatre”, a multi-disciplinary semester-long course. In it we examine the process of being, and begin to build some tools toward becoming, a creatively generative artist, and by that I mean someone who creates original work as opposed to interprets or recreates the work of others. Being generally overambitious, the charge I gave my students was quite large. We examined the creative processes of various pivotal artists and inventors, read the findings from research studies on creativity, tested some conditions in the classroom, tried different ways of working individually and in groups, and attempted failure. Each student then went about the business of creating a work, from the real life process of writing a project proposal and budget, to pitching the work, to creating and performing it in a theater for an audience. I made a lot of mistakes in designing and implementing this course. It, however, further peaked my curiosity about attempting to optimize conditions to enhance imagination and creativity in the classroom and initiated my thinking about curriculum structure and design. This workshop aims to address some of my lessons, discoveries, thoughts, and questions.

In the workshop we will together engage in some research methods and I will present some findings from the various fields and offer ideas about how these could be utilized in the classroom. We will also gather some information from various sources and share our interests and questions about this information as well as our own experiences as creators and educators. The workshop will culminate in a discussion considering further the following questions: What are some conditions for success in creativity? How can these play out in our classrooms? How can we structure our curricula to meet these conditions?

BIOGRAPHY

Lynn Neuman is Artistic Director of Artichoke Dance Company based in New York City and on faculty at Florida Gulf Coast University. She worked with the Lincoln Center Institute for 10 years during the development of their Capacities for Imaginative Learning, has created 40 works for Artichoke Dance and 22 works for other companies and educationally based ensembles. In New York, she has taught at Peridance,

Joffrey Ballet School, Ballet Arts, and Leon Dance Arts. The Village Voice pronounced her work, “brave, musical and inclined to gamble.” Philadelphia City Paper proclaimed her to have, “a powerful and original movement style loaded with substance and impact.” A belief in the power of the arts to effect positive change in people’s lives drives her work at a community level, where she promotes cultural literacy, engaging people in participatory experiences. Lynn has a MFA from Temple University and BFA from University of Michigan.

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Workshop

Using LMA Effort as Literacy: Practical Lesson Ideas for Teaching Common Core Literacy and Dance

Sandra Perez, MA, CMA

SUMMARY

This is a summary of the presentation/workshop on the best practice, *Using LMA Effort as Literacy: Practical Lesson Ideas for Teaching Common Core Literacy and Dance* by Associate Professor Sandra Perez, Towson University.

Literacy is defined in the free online dictionary, Dictionary.com as “the ability to read and write” (2013). I feel that this definition falls short as it fails to reveal the essential reasons for literacy, to communicate and or express, which is also why we dance. Interpreting the text and context of a language and analyzing it is what brings the message alive and creates meaning. This presentation/ movement workshop addressed analyzing text both in written/oral form and dance as text as seen through Laban’s Effort Factors and several Common Core Reading Standards. A PowerPoint presentation highlighted the Common Core Literacy Standards and ideas for teaching them through dance as Arts Integration. These standards call for a deep understanding of the text before applying it to personal interpretation, stress the importance of student centered discovery through meaningful engagement and encourage teachers to make content meaningful by giving students multiple opportunities to understand text and make connections to their own world. (Davis 2). Dance was defined as text and frequent comparisons to Common Core Language as a way to achieve the aforementioned goals were illustrated. Laban’s Effort Theory was defined as dynamic qualities of movement that reveal the inner life and intention behind an action or as a framework for analyzing how we manipulate the energy we use to create meaning or expression. This definition was then compared to standards in the Common Core for language and intent.

The presentation then became a movement session where the Effort Factors were analyzed through narratives and then applied, through movement improvisations, to specific sentences that were descriptive in nature and used numerous adverbs, adjectives and onomatopoeia. Students were lead through sample lesson ideas that addressed multiple age groups and that sought to analyze specific words, sentences and sounds through the LMA Effort Graph. Labanotation or Motifing was revealed as yet another layer of literacy and defined as a symbolic language. Participants were shown how to use the analyzed dance text and Motifing and dance improvisations and apply it to the written or oral text as a way to draw comparisons and understanding to the traditional definition of literacy and dance as text. A handout that summarized these ideas was also given out.

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BIOGRAPHY

Sandra Perez BA, MA, CMA is currently an Associate Professor of Dance at Towson University where she co-directs the Dance Certification program, teaches pedagogy, dance history, ballet and composition. Upon receiving her Masters from the University of Colorado at Boulder, Sandra joined the faculty of the University of Maryland at College Park and became a soloist with Maryland Dance Theater. Ms. Perez danced lead roles working with such choreographers as Anna Sokolow, Murray Louis and Lar Lubovitch. Professor Perez has been on the dance faculty of numerous institutions of education including George Mason University, Montgomery College, and The Academy of the Maryland Youth Ballet, James Hubert Blake High School and the Cecchetti Council of America. Sandra's teaching expertise ranges from classical ballet technique to creative dance for children. Ms. Perez's holds the Advanced Professional teaching certificate and is a Certified Movement Analyst through the Laban/Bartenieff Institute of Movement Studies.

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Workshop

Make a Change: Tools for Exploring and Creating Socially Conscious Choreography

Presenter: Joya Powel, MFA
Co-Presenter: Megan Minturn, MA, RYT

SUMMARY

We need to hold in mind somehow that many works of art (wherever they come from) address themselves to human freedom-- meaning the capacity to choose and (we would hope) the power to act in a changing world. -Maxine Greene, 1993

Because art does for me what religion does- it organizes a seemingly chaotic world. Because it is my way of making sense of the world and its changes. -Bill T. Jones, Last Night on Earth

Dance is a weapon! This movement session will address ways in which to explore choreography of a sociocultural/sociopolitical nature through research, movement exercises, theater games, and personal reflection. It will focus on tools related to the art of creating and crafting socially conscious choreography in an engaging and approachable fashion. Both facilitators will lead participants through some of their best practices for engaging students in this subject matter, share their process in honing their tactics through trial and error, discuss specific experiences and outcomes of exploring socially conscious choreography with students as both choreographers and performers, as well as expand the dialogue to the participants giving them the space to brainstorm for ways in which to include sociocultural/sociopolitical topics in their dance curriculum. Activities will be geared toward working with students in both K-12 and Higher Ed settings. Participants will be encouraged to continually discuss and reflect on their experience throughout the process, and by the end of their experience they will leave with the shared tools of the facilitators, their own tools, as well as their own short choreographic sketch or phrase that encompasses the sociocultural topic of their choice.

This session will look to inspire other educators to discuss local, national and international issues both past and present with their students through the medium of dance. By creating a safe space for students to explore their social and political beliefs they are able to make profound connections between their understanding of themselves, their immediate surroundings and our global community. Their creative process becomes both interdisciplinary and introspective. By creating a nexus with our students we engage an educated and socially active body politic, and elucidate the tremendous importance of utilizing dance as a conduit of change.

NDEO 2013 Workshop Activities

- Introduction
- Circle Game Name and Gesture*:
- Name and gesture representing social injustice
- Trust Circle*
- Embracing the Risk
- List of questions
- Improvise in the circle
- Warmup (across the floor or spread out as a group)

- Movement with images of being stuck, being free
- Dance-Making
- Participants choose one of the below topics to focus on their dance-making
- Trayvon Martin
- Bangladesh Factory Fire
- Malala
- Occupy Wall Street
- DreamAct
- Choreographic Direction
- Use the following tools to create a dance together
- In your group spend time with the following pictures. Use these pictures to create one or more tableaux. Let the tableaux guide your choreography
- Choreography sharing- in a circle

*Activities inspired by work created by Augusto Boal.

BIOGRAPHIES

Joya Powell, MA, received her MA in Dance Education from New York University, and her BA in Latin American Studies and Creative Writing from Columbia University. She is currently an Adjunct Lecturer at The Center for Dance, Movement and Somatic Learning at SUNY Stony Brook where she teaches Intro to World Dance Cultures, World Dance, Jazz, Contemporary and has served as the Director of the Dance Ensemble. Her choreography has appeared in national venues such as SummerStage, Hammerstein Ballroom, The Riverside Theatre, Dance New Amsterdam, Casa del Prado Theatre, and Montgomery College. She has taught a fusion of Jazz and Afro-Brazilian dances in Brazil, Puerto Rico, and NY. Joya has recently been published in the Society of Dance History Scholars Journal. As Artistic Director/Choreographer of Movement of the People Dance Company she is dedicated to addressing social issues through dance, connecting cultures and finding ways to empower underserved communities.

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Megan J. Minturn is a dancer, choreographer, and educator. She studied dance in Omaha, New York, Senegal, and Cuba. Her company MJM Dance has performed at New York's Ailey Citigroup Theatre, Dance New Amsterdam, Amalgamate Artist Series, Dixon Place, the Bronx Academy of Arts and Dance, New Jersey's Grounds for Sculpture, CoolNY, and WhiteWave. Megan performed the works of Mabingo Alfdaniels, Catherine Gallant, Frederick Curry, Carolyn Webb, Dianne Duggan, Deborah Damast, Rainy Demerson, Saya Hardako, Jacques Heim, Jenny Brown, Joya Powell, and Charles Ahovissi's African Culture Connection. She has taught with Dance Theatre of Harlem, the School at Peridance, African Culture Connection, the Little Red Schoolhouse, and Columbia University's Action Arts Camp. Currently, she teaches dance at the Brooklyn International High School. She holds an MA in Dance Education from New York University, a BA in Philosophy from Fordham University, and is also a Registered Yoga Teacher.

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Building a Legacy of Leadership for NDEO

Facilitator: Brenda Pugh McCutchen, MFA

ABSTRACT

This session explores ways to shape our own passion for quality dance arts education into a collective vision and to harness it in ways that impact the field beyond our own communities. We explore how a "Legacy of Leadership" today insures the strength of NDEO into the future. The session is a facilitated discussion about creative ways to multiply our efforts, to plan for the future, and to make a long-term impact on dance through NDEO.

Introduction:

Today's session is to get our best thinking about ways to support NDEO into the future. The session is in four parts. The first introduces the ideas for discussion. The second considers three ways to leave a legacy. The third breaks us into focus group discussions to brainstorm ideas around these three ways. The last enables us to share our best ideas with the full group before we send them to NDEO's board for consideration.

Our goal is to find ways we as individuals and as a collective body can contribute to making NDEO stronger, healthier, and more able to advance dance among the arts now and in the future.

Part One:

All small organizations face financial challenges, especially those without a parent company. Even though NDEO has stabilized and matured into the thriving organization we know today, its financial stability needs to be important to every member of the organization. Because our organization is relatively new (and much smaller) compared to NAFME (music education) and NAEA (visual art education), we must be strategic about building NDEO's endowment, for we are way behind the endowment size of the other national arts education organizations.

NDEO's financial stability results from uncountable unpaid hours by our founders, dogged determination, and numerous personal sacrifices to ensure this organization became what it is today. However, never can we assume that NDEO's financial stability is assured. It requires active involvement from each member to keep NDEO strong. With the economy so fragile, the political environment unstable, and pace of change, we must find ways to safeguard NDEO's ability to bring dance to the big table when decisions are being made.

"Building a Legacy of Leadership" was a concept that presented itself to me during the years I served on the NDEO Board with far-thinking, committed board members who sought viable ways to support our young, growing organization. We knew dues alone are never enough to sustain a national organization. Thus, tax-deductible avenues were set up for members to make monetary gifts to advance the organization's mission and goals as well as add staff positions to accomplish the increasing workload in the home office.

Today's session explores three ways to strengthen the ongoing "Legacy of Leadership" which NDEO provides the field today. What are collective ways to contribute to NDEO? Also, how can I contribute? How can I plan in such a way that my own professional legacy or the legacy of my mentors--contributes beyond my lifetime?

How can I support NDEO at the same time I help them build a legacy of leadership that contributes to the generations that follow me?

Part Two:

Let's consider these three ways to assist NDEO and decide which focus group you want to join:

- Financial Ways
- Artistic Ways
- Academic Ways

To spark ideas for your focus group discussion, here are some avenues to contribute to NDEO. Brainstorm about other ways to contribute in your focus groups.

1. Financial (tax-deductible) Ways--

- The 501c Club for fixed-amount gifts (\$501)
- \$10,000 to name a scholarship fund for you (present or in estate plan)
- Stocks and Bonds transfers
- Gift to the *NDEO Endowment*

2. Academic Ways

- Bequeath royalty payments to NDEO
- Provide permission to use important research and
- Bequeath intellectual property to NDEO (e.g., two authors have bequeathed copyright to NDEO to enable NDEO to earn income and to help facilitate new editions as needed in the future)
- Oran histories of dance heritage
- Documentation and preservation and access

3. Artistic Ways

- Access to our specifically-named dance work for educational use (e.g., stellar dance works that are strong enough to outlive us and speak to generations ahead)
- Create "études" from these works, giving them to NDEO to use as teaching samples.
- Gifts of art and artifacts from our mentors that have value to the field (e.g., Buff Brennan donated primary source materials from her mentor, Margaret H. Doubler)
- Documentation, preservation, and access.
- Wisely plan inheritance rights for your artistic property (i.e., work with NDEO and partner organizations such as Dance Heritage Coalition to avoid nightmare scenario like when Martha Graham bequeathed her artistic works to someone who refused all access to them, even to the Graham Company).

Part Three:

In one of three focus groups brainstorm these two questions: 1. How can the membership contribute to NDEO's ongoing Legacy of Leadership into the future? 2. What plans can I make now to ensure my own legacy lasts long after I am gone? Near the end list the top ones to share with the full group. [DISCUSSION]

Thank you for contributing. Consider what you can do today to make a better tomorrow for the field. Is it a named scholarship fund for \$10,000 or a bequest to the endowment, which will grow past your years on Earth.

BIOGRAPHY

Brenda Pugh McCutchen, MFA, specializes in all aspects of dance teacher preparation/certification. She creates teacher resources, leads workshops, and consults on K-16 dance curriculum. McCutchen retired as associate professor of dance, Columbia College/SC to write *Teaching Dance As Art in Education* (Human Kinetics, 2006), a comprehensive text for K-12 dance specialists to promote substantive, sequential, artistically-driven curricula. McCutchen, a voice for comprehensive dance education in the arts, served on the NDEO Board of Directors (2003-2006). She helped draft national initial teacher licensure standards and assessments in dance used by states to measure teacher quality for entry-level arts teachers. She helped write *Professional Teaching Standards in Dance Arts (PTSDA)* to nationally identify "highly qualified" dance specialists. McCutchen, dba Dance Curriculum Designs, currently creates dance literacy posters and toolkits like *VIEWING DANCE--Vocabularies for Critiquing* (2008) and *CREATING DANCE—Processes for Choreographing* (2011).

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Voice for Dancers: Using Breath and the Voice to Dance More Fully

Stephany Rayburn, BA

SUMMARY

The Voice for Dancers movement session met on Saturday morning of the conference and had a substantial turnout, with a mixture of undergraduate and graduate students as well as teachers from universities and other professional dance schools.

I began by describing the objectives of the movement session, how new the idea was to as a teacher and how the semester-long course I hoped it would develop into was still in its infant stages. We moved through some simple breathing awareness exercises and then into warming up our speech articulators, exploring how dancers can move while vocalizing and how their volume, tone and breathing changes while they move. The participants' movements were mostly improvisational which was welcomed based on the exploratory nature of the session. For the final exercise, the participants were given the phrase "I can't, I have rehearsal" and were asked to embody a scene or objective while both speaking and moving to this phrase. There was confusion and reticence amongst the participants as to this exercise's meaning and whether or not they were performing it correctly, all of which was great information for me as the course's designer.

Overall, this movement session was a success, especially due to the conversation and sharing that occurred after we moved, including frustration concerning breathing and dancing simultaneously, how breathing can compliment and instigate movement and how voice can be effectively used while dancing in musical theatre, in contemporary dance, etc.

BIOGRAPHY

Stephany Rayburn holds a BA in Theatre and Dance from Wake Forest University and is currently seeking her MFA in Choreography at the University of North Carolina at Greensboro. She is a dancer, actor, choreographer and director who is well versed in classical ballet as well as musical theatre, drama, contemporary modern dance and both classical and theatrical voice. A main focus of her current research is exploring the connections and gaps between drama and dance, continuing to bridge the gap between the performing arts.

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Workshop

Creating Choreographers

Presenters: Patricia Reedy, MA, Nancy Ng, MFA

SUMMARY

Of the Create, Perform, Respond standards, the most challenging for many teachers is maximizing students' ability to create original works. Recognizing that creativity requires both discovery and forming, many conceptual frameworks include *Exploration* and *Creating/Composing* sections of class. Teachers who use these frameworks arrive at our workshops frustrated because they feel there is something missing. They feel pulled to create structures for student compositions that are more teacher-centric than they desire because they do not know how to scaffold the students' to their own authentic work. Luna has inserted an extra stage between *Exploration* and *Composition* that sets students up for maximum success in their dance-making. We have also articulated strategies to tease out possibilities in the *Exploration* section of class by an artful use of elements of dance "modifiers." This workshop will provide hands-on experience crafting lessons from an *Exploration* idea, through a problem-solving section (*Improvisation*) to *Composing, Performing, Responding* and *Revising*. This work emerged as the co-presenters synthesized their studies of the conceptual frameworks found in Creative Dance, Laban/Bartenieff, Constructivism (Eleanor Duckworth), Teaching for Understanding/Backward Design (Jay McTighe, David Perkins), Critical Pedagogy (Ira Shor, bell hooks), the creative work of the schools at Reggio-Emilia as well as their own choreographic practices.

This was presented as a workshop wherein we described the structure we use to take student dance-makers from exploration to composition while retaining student centered creativity. We began by framing the work as follows: At Luna we like the Create, Perform, Respond format but after watching hundreds of teachers struggling with moving students from originality-rich exploration to flat choreographic studies, we saw that students needed a scaffold to set them up appropriately without relying on a teacher-centered formula. Returning to our Critical Pedagogy theory, we inserted a section of each class, called Improvisation, between Exploration and Composition, wherein teachers can lead students through problem-posing and problem-posing or problematizing existing dance phrases in order to create nuance and depth in their work. Ng taught a lesson based on this structure (see attached) and then we discussed as a group ways to take the seed of any idea through this process to maximize originality in student composition.

Luna Dance Institute Biography

Founded in 1992, the mission of Luna Dance Institute is to bring creativity, equity and community to every child's life through the art of dance. Luna uses active inquiry to deepen the learning experience of children and adults, improve teaching practice and build high quality arts programs. As we bring all children to dance, we develop future leaders, choreographers and visionaries.

This mission is realized through our Professional Learning (PL) department, working in tandem with Model Programs (MP), to bring quality dance experiences to more than 20,000 students each year: children in low-income neighborhoods, children attending "low performing" schools that have eliminated arts programs to focus on test preparation, children diagnosed with autism or other disabilities, and families in the dependency system who are in the process of reunification. At the core of our work is a critical pedagogy approach allowing for authentic design and implementation of culturally successful, inclusive teaching practices. Luna's model programs provide examples of 'best practices' and opportunities for field research that loops new knowledge back into the pedagogy engine of PL. Luna's Professional Learning has received national recognition, offering evidence-based pedagogy principles sought by universities, colleges and professional organizations as they develop teachers in all disciplines.

Model Programs include:

School & Community Alliances (SCA) where Luna works with schools to build sustainable, high quality, standards-based dance programs for ALL children pre-K-8th grade. SCA achievements include creating the first full scope and sequence K-5 dance literacy program on the West Coast at New Highland Academy; creating a blueprint of evidence-based implementation strategies for OUSD; and completing two multi-year action research projects on teaching dance to children with autism.

Studio Lab provides children an opportunity to become fully literate in the art of dance, creating original dance works that become more complex over time as children deepen their understanding of the body moving in SPACE through TIME with ENERGY. **MPACT** (Moving Parents & Children Together) brings relationship-based curriculum and embodied parent education to families in the child welfare system including incarcerated women, women living in domestic violence or homeless shelters or women in residential treatment. Founded in 2001, the current focus of MPACT is to share knowledge and information with others so that they can build meaningful, relationship-based dance programs in their communities.

Luna's Professional Learning (PL) services have always placed the partnership of classroom teacher/therapist/practitioner and dance teaching artist at the center of inquiry. We work this way because we believe that advanced understandings of content and methodology are cultivated through co-construction of knowledge. Extensive offerings are available for free and fee onsite and through our ***Building Cultures of Dance Initiative*** we work with schools, agencies, organizations and districts to develop culturally appropriate, comprehensive dance programs in their community.

Attached please find the sample lesson format and resource list distributed including works cited.

Excerpt of Resources

Great ideas to launch lessons

Blom, L. and Chaplin, L.T. 1988. *The Moment of Movement: Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press

Fuller, R. & Lyons, N. 2006. *The Moving Book*. CA: Footprint Press

Gilbert, A. 2006. *Brain Compatible Dance Education*. Washington DC: National Dance Association

Gilbert, A. 1992. *Creative Dance for All Ages*. Washington DC: National Dance Association

Joyce, M. 1994. *First Steps in Teaching Creative Dance to Children*, 3rd ed. Mountain View, CA: Mayfield

Lloyd, M. 1990. *Adventures in Creative Movement Activities: A Guide to Teaching* 2nd ed. Dubuque, IA: eddie bowers

Purcell, T. 1994. *Teaching Children Dance, Becoming a Master Teacher*. Champaign, IL: Human Kinetics

Schrader, C. 2004. *A Sense of Dance: Exploring Your Movement Potential*. 2nd ed. Champaign, IL: Human Kinetics

Stinson, S. 1988. *Dance for Young Children: Finding the Magic in Movement*. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance

Works cited

Duckworth, E. 1996. *The Having of Wonderful Ideas and Other Essays on Teaching and Learning*. New York: Teachers College Press

Edward, C., Gandini, L. and Forman, G. 1998. *The Hundred Languages of Children: The Reggio-Emilia Approach to Early Childhood Education*. Greenwich, CT: Ablex

hooks, b. 2010. *Teaching Critical Thinking: Practical Wisdom*. New York: Routledge

McLaren, P. and Kincheloe, J. 2007. *Critical Pedagogy: Where Are We Now?* New York, NY: Peter Lang

Meier, D. 1995. *The Power of Their Ideas*. Boston: Beacon Press

Reedy, P. 2003. *Body, Mind & Spirit in ACTION: a Teacher's Guide to Creative Dance*. Berkeley: Luna Kids Dance.

Shor, I. 1992. *Empowering Education: Critical Teaching for Social Change*. Chicago, IL: University of Chicago Press

Wiggins, G. and J. McTighe. 2011. *The Understanding by Design Guide to Creating High-Quality Units*. Alexandria, VA: ASCD

SAMPLE LESSON TAUGHT

MAGICIAN/DANCER

(expanded from activity of Anne Green Gilbert in *Creative Dance for All*, 2001.)

Warm-up. (5 minutes) Give students time to play with scarves on their own to music, free dance. Or whatever set warm-up you typically do.

Exploration. (10-15 minutes) Five counts to find a partner. One person moves scarf—you are the magician, you have the power. The other person becomes the scarf. Keep your eye on the scarf & do what it does. Let them go for about 3-5 minutes.

Modifiers:

- one body part, whole body, body half
- Don't have to talk too much, maybe reflect what you see.
- Remind magicians to keep thinking of new ways, can vary size, tempo, tightness, move on the center/periphery.
- Remind dancing scarves to follow scarf not arm movement of magician.

Switch the leader. Repeat. Sometimes it is good to switch twice and/or switch partners or scarf size.

Improvisation. (10 minutes) With partner, travel across floor. Magician on the upstage side (facing mirror), dancer downstage (away from mirror).

Modifiers:

- Can add places where you pause/axially
- can change tempo, size
- one body part, whole body, body half.

Switch the leader at the other end & come back. Repeat, second time add a detour, not just straight shot across floor.

Composition. (8-10 minutes) Make short study w/ partner. Very few rules: need a beginning, middle & end; at some point pass the scarf/power.

Perform. (10-12 minutes w/ reflection) Show studies one at a time if possible, a few at a time is OK.

Respond. Reflection questions: Look at each dance and ask questions based on the salient features of that piece: what elements dancers used, what was their relationship about, what would you name this dance, what tools did they use to develop, etc.

Reflection questions of dance-makers. How was the experience? How did you make your decisions. If you were to edit this dance, what might you change. What did you learn about power?

This lesson can be used for all ages from kindergarten through adult. It is particularly good for groups who are shy about movement invention either because of lack of experience or because over technically trained with little improvisation.

BIOGRAPHIES

Patricia Reedy is the Director of Teaching & Learning at Luna Dance Institute and its founder. Since 1992, she has designed all program components; written curricula; and directed Luna's evaluation, assessment and research. Reedy continues to teach children, teens and professional educators. She has been a dancer, choreographer, educator and performer her entire life. Reedy currently serves on the Mills College dance faculty and taught at the University of California-Berkeley 1993-98. She has presented annually at the National Dance Education Organization conference and won their first award for dance mentorship in 2003 and outstanding dance educator-private sector in 2008. Local recognition includes an Isadora Duncan award for exemplary contribution to the San Francisco Dance community. Reedy received her MA in Creativity and Education from Mills college, authored *Body, Mind & Spirit IN ACTION: a teacher's guide to creative dance*©2003 and publishes bi-monthly in San Francisco's *InDance*.

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Nancy Ng is the Director of Community Development at Luna Dance Institute. She has worked in various roles including: Manager of Early Childhood and co-developer/coordinator of MPACT (Moving Parents and Children Together) Luna's nationally recognized program for families in the child welfare system. Prior to LDI, Ng was the Administrative Director for Asian American Dance Performances (AADP) and resident choreographer with AADP's performing company, Unbound Spirit for seven years. She has been awarded

three artist-in-residence grants from the California Arts Council, a choreography award from the Marin Arts Council and with Reedy won NDEO's first mentorship award 2003 and Isadora Duncan award. Ng holds a multiple subject teaching credential from San Francisco State University and MFA in choreography and performance from Mills College. She is past president of the California Dance Education Association, regional lead for Teaching Artist Support Collaborative and council member of the National Guild of Community Arts Education.

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Workshop

English Language Learners: Dance as a Means of Building Literacy

Alison Rose, MA, Matthew K Henley, PhD

SUMMARY

English Language Learners are a rapidly growing population within the nation's school system. In addition to learning their native language, ELL students face the challenge of learning English as a second language. This large student population requires additional support and services to develop their proficiency in the English Language. During this presentation, we will attempt to capture the importance of movement opportunities for English Learners both within the context of a dance class as well as within their own classroom settings. When ELL's have meaningful nonlinguistic activities they are able to connect more deeply with what they are learning because their anxiety level is low and their self-esteem is high. Creative movement is especially valuable for ELL's in the primary grades, K-2 when they are developing their reading, writing, listening and speaking skills. Research is showing that movement is not peripheral to the process of learning language but is deeply integrated into all forms of learning and knowing. For the past four years the lead presenter has been developing a movement curriculum that fosters a fun, creative, supportive environment for incorporating dance and English language learning for elementary students. The co-presenter is studying how the arts are integral to social-emotional and intellectual development. Together they hope to provide both practical exercises that will allow you to craft your own lessons combining dance and language learning, as well as research sources that validate the art of teaching dance as vital to a child's education. After a brief overview of behavioral and neuroscientific research that supports the use of movement in the classroom, participants will experience various dance activities for elementary students that promote language development. There will be a discussion at the conclusion of the workshop and participants are encouraged to share their thoughts on the session. Handouts will also be provided.

BIOGRAPHIES

Alison Rose was born and raised in Southern California. She holds a BFA in dance from California State University Long Beach and an MA in Dance Education from NYU's Steinhardt School of Culture, Education and Human Development. She is an elementary dance educator with the Los Angeles Unified School District. She is on faculty for The Governor's School of the Performing Arts Summer Residency program at Radford University, Virginia. Alison created and developed her own middle school dance program at Orchard Academies, Arts and Media in Bell, CA. She toured both nationally and internationally performing and teaching with Randy James Dance Works from 2002-2005. Her own choreography has debuted at the American College Dance Festival, New York University, Scripps Performing Arts Center in California and Bridge for Dance in New York City.

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Matthew Henley studied embodied cognition as a PhD student in Educational Psychology: Learning Sciences and Human Development at the University of Washington. After completing a BFA, Dance (mentored by Dr. John M. Wilson) and a BA, Religious Studies at the University of Arizona (2001), he moved to NYC where he danced with Randy James Danceworks and Sean Curran Company. In 2008, he enrolled in the MFA, Dance at the University of Washington and graduated in 2010 after developing and teaching a course on the

neuropsychology of embodied learning. His current research interests include: the neuropsychological basis of non-linguistic idea expression; observational learning, disciplined perception, and the development of dance expertise; and the role of dance in social-emotional and intellectual development.

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Strategies for Teaching Dance to Children in a Public School Mixed-Ability Dance Setting

Ana Inés Rubinstein, MA, MEd

PREFACE

The following paper was originally drafted in 2008 as an independent research project under the guidance of Dr. Martha Hart Eddy, and prior to the publication of the New York City Department of Education's *Dance Education for Diverse Learners: A Special Education Supplement to the Blueprint for Teaching and Learning in Dance*. While the *Supplement* provides a wealth of information for assisting dance teachers serving children with behavioral and learning disabilities and an extremely helpful overview of the frameworks for developing universal, targeted, and intensive interventions, the instructions for dance classrooms that include children with gross motor disorders are brief by comparison. This paper seeks to specifically address the challenges of and strategies specific to such an environment.

INTRODUCTION

Eight years ago years ago, I accepted a job as a full-time dance teacher at the Manhattan School for Children (MSC), a public school in Manhattan's Upper West Side. What is remarkable about this job (aside from a public school having a full-time dance program, which few school districts have the on-going commitment to maintain) is that MSC was the first New York City public school to develop a Collaborative Team Teaching (CTT) program that seeks to fully integrate children with significant motor impairments alongside their typically developing peers in every aspect of the school's programming. As such, it has been a joy and a challenge to begin to develop a dance program that simultaneously addresses the needs and aspirations of a diverse range of children. In doing so, I have worked closely with the school's team of physical and occupational therapists, with classroom teachers and specialists, the paraprofessionals and nurses that follow the children throughout the entire school day,

and with a broader community of professional mentors and peers that have helped me to frame how I might plan for a truly inclusive dance setting. I have also looked to the work of both able-bodied and disabled artists in the professional dance community for ideas and guidance.

Through these collaborations, by investigating the work of mixed-ability dance companies, and by beginning to gain some basic literacy in the language of developmental movement theory, I have come to identify a few basic strategies that can be used to plan for a mixed-ability dance setting in an elementary school context. Some of these strategies involve re-thinking how to plan for the class as a whole. In other instances, the strategies simply call for adjustments specific to the children with motor impairments. All of the strategies also weave in and out of a professional dialogue about developmental and functional approaches to the various forms of therapies for children with special needs. Most importantly, all of these approaches have been engaged, to the best of my ability, with a sense of respect for the subjectivity of the child dancers in my class, and with the primary goal of increasing their own level of physical expressiveness and delight.

In the CTT context of the school in which I work, at least one class per grade includes children with a wide range of motor impairments, as well as children with other special needs as documented via their IEPs (Individualized Education Plans). Roughly 40% of the students in such a class will have special needs, though not all of them visible. The other portion of the class will consist of typically developing children. All the children are taught by a team consisting of a classroom teacher and a special education teacher. When the collaboration is correctly implemented, the collaboration is seamless and the children identify

both teachers as their teacher, rather than one as their teacher and the second as a special education teacher. In addition, many of the general educators assigned to CTT classrooms continue their own studies and obtain certification in special education so that their work in the classroom with their teaching partners becomes even more fluid. Classrooms are set up to be child-centered (per the school's constructivist educational philosophy), and fully accessible. The various tools and adaptations that exist for the children with special needs are normalized so that all the normally developing children become familiar with them and also feel able to use them as tools for socializing with classmates as well as for their own expression and learning.

In addition to their regular classroom schedule, all the children participate together in daily "specials" such as art, dance, drama, storytelling, or physical education. When attending these specials, children with disabilities are typically accompanied by a nurse or paraprofessional. However, out of classroom specialists don't typically have a special education co-teacher. Instead, we are asked to collaborate closely with various special education providers within our building during the planning process, as well as with paraprofessionals. Occasionally, schedules can be re-adjusted so that a physical or occupational therapist can accompany a child to part of a class. (This has been especially fruitful where specialist activities involve whole-body activities, as is the case with dance, yoga, and physical education).

The populations with the most visible disabilities at MSC tend to consist of children with varying degrees of cerebral palsy, degenerative muscle diseases, spina bifida, dwarfism, and various physical malformations. Motor functions such as speech production may sometimes be affected so that a child may need assistive devices or low-tech strategies for communicating. In some cases, children come to the program with low muscle tone, while others have plenty of muscle tone but have spastic conditions that don't allow them to effectively use this strength. Some children may not be able to produce language but are certainly of normal or high levels of intelligence, while other

children have brain disorders or seizure conditions that have affected some aspect of their cognitive abilities, whether that be short-term memory, listening, speech processing, or basic comprehension skills. A number of my students have invisible conditions such as sensory-motor disorders, or various subtler forms of low muscle tone that affect their ability to balance, coordinate their movements in basic ways, focus, or orient themselves in space. Others are more quickly identified as children with special needs given their use of wheelchairs, standers, walkers, braces, crutches, or other tools which support not only mobility but, in some cases, help children to stabilize their torso, neck, and head.

The challenge in planning for such a diverse population raises several questions that tend to emerge not just for me, but also for my colleagues at work and the outside teaching artists who regularly visit our classrooms. Some of these questions include:

- How can I differentiate instruction without diluting the core of the dance (or music) techniques being offered to the children?
- How do I design adaptations in my plans in such a way as to not isolate any particular child?
- How do I simultaneously challenge such a diverse group of children to perform within their individual Zones of Proximal Development (ZPD)?
- How can I offer dance activities that are accessible to every child in my class without limiting the movement possibilities of my more mobile students?

These questions are present in working with children at every age level. However, they become increasingly challenging to address as the children get older, or when moving from more open-ended to more codified dance styles. Following are a few of the approaches that I have used in my dance classroom that I would recommend to other dance educators as points of departure in their own explorations.

SETTING THE TONE FOR INCLUSION

These strategies impact how a dance educator plans for 1.) early classes in which a primary objective should be to build community within the dance classroom; and 2.) a regular warm-up that takes into account the abilities and needs of all the students in the class.

Visually Represent Diversity

An inclusive dance classroom should very quickly establish that dancers have many different kinds of bodies, and that dance is a very diverse field with many different styles. Initially, something as simple as a collage of different kinds of dancers can be posted in a prominent place, such as the door of the dance studio or a wall where children can view the images as they first enter the dance space. The images should include dancers that are visibly disabled within this broader spectrum of cultural, ethnic, and gender diversity. As the children progress throughout the dance program, dancers with disabilities and dance forms specifically featuring dancers with disabilities can be framed within a historical context and be related to various lineages of dance.

Introduce Assistive Tools: Language

Whatever assistive tools children may be using to either dance or communicate should be introduced to the entire class early on. This strategy can often be facilitated alongside classroom teachers who, within a strong inclusion or collaborative team teaching program, will have already begun the process.

Assistive communication devices can be very low-tech and include: illustrated charts in which a child can point with fingers or eyes to the various images to indicate an idea or a need; binary systems in which a child indicates a positive or negative response to a question or chooses between two options by nodding, glancing up or down, or blinking; and, simple buttons with pre-recorded messages that are played when the button is pushed. More complex communication devices can be programmed to give the child a wider range of vocabulary choices or to produce speech. In recent years, iPads are being used increasingly as communication tools, as well. An important challenge to note, however, is that both high-tech and low-tech communication devices require an

extensive degree of language planning. While images of Stephen Hawking come to mind for many people when they think of assistive communication devices, the devices of children -- who may be pre-literate, emerging readers and writers, or simply still in the process of learning to use complex devices -- must be pre-programmed with the required vocabulary needed to meaningfully engage in class discussion of work. To this end, the work of educational experts in Second Language Development and Dual Language Education are particularly helpful. Pauline Gibbons, in *Learning to Learn in a Second Language*, asks educators to include the following considerations in their lesson plans: 1.) key vocabulary, 2.) the functions of language within a class (e.g. to negotiate choreography, to analyze or describe a dance, to make connections between different works of art, etc.) and 3.) the language structures and sentence stems that facilitate those language functions (e.g. "First, the dancers should _____", or "Both dances use [insert choreographic structure]"). While this kind of planning is indeed extremely helpful, it should be noted that it also has its limitations. Especially for children communicating with binary systems, it is extremely challenging to plan language that can respond adequately to open-ended questions that are meant to elicit high-level responses or to facilitate truly creative responses from our most divergent thinkers. While this is also true for Second Language Learners, I would argue that the challenge is even more acute for students that may not be able to effectively use body language, tone of voice, or sporadic use of another language to support their attempts at communication. This is one limitation of assistive devices that would benefit greatly from further investigation.

Introduce Assistive Tools: Mobility

Assistive tools can also aid mobility. These can include heavier wheelchairs such as those typically created for everyday street use, electric wheelchairs, lighter and more flexible athletic and dance wheelchairs, walkers, crutches, motorized standers, gait trainers, weighted jackets, bolsters, mats, etc.

As these devices are introduced to the class, they should be simultaneously presented as tools that anyone could use, but that also can be reserved for

the students who need them the most. All the children should learn how to use and take care of these devices, and respect their limits (e.g. that some items should only be used with permission or with adult supervision). Personal items such as wheelchairs or gait trainers assigned to specific children should be assigned “parking spots” in the hallways with individual children’s names, and children should learn to ask permission from that child before ever touching their chair, stander, or other personal item. Non-assigned items that could potentially be used independently by children on an as-needed basis should be kept in a clearly-marked, visible and accessible location. Other items should be kept in a place that is known and accessible to any adult helper.

Use Assistive Tools Selectively

The dance educator, in collaboration with physical and occupational therapists and their students’ other adult assistants (such as paraprofessionals and nurses), will need to make thoughtful choices about when to employ these devices. Assistive tools can be freeing and empowering, but they can also be cumbersome and isolating. Tools should be selected based on the main objectives of dance classroom activities and the specific considerations for the children who will be dancing.

For example, in a creative movement warm-up in which the emphasis is on the relationship of different body parts to the floor, it might make the most sense for a child to work out of their wheelchair and on the floor or a mat. However, if a warm-up is directed at preparing children to employ the movement vocabulary for a folk dance that will require extensive locomotor movement, then it might make more sense for the child to warm up using a mobility device such as a wheelchair, a motorized stander, etc. While dance educators frequently work with multiple movement goals in preparing dance lesson plans, in an inclusive environment the educator will need to parse out goals that might create conflict by demanding rapid changes in levels or proximity to others. For example, some children may require as long as fifteen minutes to move in and out of their chairs depending on the severity of their disability. These transitions need to be accounted for in the pace and

planning of lessons and warm-ups, and lesson plans might reflect a repeating warm-up that alternates in emphasis on alternate days (e.g. one day is a primarily a floor warm-up and another day is a standing warm-up).

Open-Ended Language

Open-ended language, in which children can interpret directions to fit within their own physical capacities and perspectives, can be one very simple approach to creating an inclusive tone in the dance classroom. For example, children can be asked to *rise* instead of *stand*. In this way, some children will stand while others will rise through their torso, but all children will be able to accomplish the task. Using open-ended language is particularly useful in the early stages of building a relationship with a group of children as it helps to emphasize that there can be many ways to accomplish the same tasks, and that all children are valued members of the classroom community with a responsibility to do their part. It should be noted that in order for this to work successfully, the teacher will probably need to model a few of these options and have done enough observation of children prior to working directly with them to understand what movements the children can successfully execute. Furthermore, it is important to clearly specify and model some of the appropriate choices for responding to the command since, as dance educators, one of our aims is to teach children to become more nuanced and specific in the ways that they see, respond to, and describe movement.

One area in which the idea of an open-ended physical response can present challenges is in asking children to respond to beat and rhythm. On the one hand, when students are asked to *mark the beat* rather than *clap*, children with spastic responses or children without use of two hands might be able to mark the beat in some other way, such as through the head or another body movement that does not require as wide a range of motion and coordination as a clap, or which might be less vulnerable to spastic reflex reactions. However, if there are dancers in the class who require an extended amount of time to execute an intended movement (as is often the case with children with cerebral palsy), it may not be possible to move on a beat. Beat and rhythm

are central components of dance as an art; therefore, the dance educator must be extremely creative in finding ways to both maintain the integrity of the teaching of dance as an art form and to find the flexibility within which dance is taught as an expressive art. One possibility is to teach concepts of beat and rhythm through groupings or counterpoint; one group may mark the beat, while another group marks the downbeats of a measure or even a phrase. Another targeted strategy allows children to mark the beat with their breath (if they have breath control) or even as an image in their mind (if they don't have strong breath control), which would provide a starting point for helping the child to embody a rhythm or tempo.

Integrate therapy regimes

If the dance teacher works closely with the physical therapists, occupational therapists, and other related service providers of their students, they can observe therapeutic sessions and discuss the current therapeutic goals of the students receiving these services. Often, portions of the therapeutic regimes can be integrated into the dance class warm-up, which serves a three-pronged purpose: 1.) it ensures that at some point during the warm-up of every dance class, each child will encounter movement that is simultaneously relevant, familiar, and challenging, and not requiring modifications; 2.) it reinforces the children's therapeutic goals; and, 3.) it reduces the isolation of that child since now they are executing these exercises in a larger group and as part of the curriculum for all students. It is important to note that integrating therapeutic regimes into a dance class warm-up can benefit all students. For example, reinforcing developmental movement sequences can benefit students at any stage of physical development. Likewise, incorporating movements that provide vestibular stimulation such as spinning or swinging can help address balance issues for some students while simply providing a fun outlet for the class in general.

CREATIVE MOVEMENT AND CHOREOGRAPHY

Once an inclusive tone is set, this sense of safety must be extended into a broader range of movement explorations that: 1.) allow all children to feel comfortable exploring within their current

movement range, and 2.) engage their creative and interpretive abilities. In addition, this sense of safety should allow for children to move out of their comfort zone to be motivated to explore new movement vocabulary or movement that has previously felt slightly out of their range. In order to maintain high levels of self-motivation in students, the dance educator will need to skillfully move back and forth between activities that promote children's sense of confidence and ease and ones that are more challenging.

Child-driven choreography

This approach, used by any number of modern dance companies that work with lay dancers, depends on the participants (in this case children of diverse physical backgrounds) to improvisationally generate movement from choreography based on their personal interests and abilities. Much of the choreography generated will come from everyday movement, which by definition would be very different for a child that uses a wheelchair than a child who likes to run on two feet. It is up to the teacher/facilitator to both provide a safe series of structures, challenges or games that help the participants to create this choreography, as well as to organize the choreography into a cohesive structure that is: 1.) aesthetically pleasing, 2.) appropriate to the performance context and dance style and themes studied, and 3.) developmentally appropriate for the age of the children involved in performing the piece. In a public school setting, this approach works especially well when tied to thematic units of study. For example, a fourth grade class studying heroes and monuments will identify and create their own movements relating to strength and legacy. The range of movement responses can: 1.) include either locomotor or axial movement, 2.) utilize different levels, body parts and effort qualities, and 3.) be abstract or highly representational.

Differentiated choreographic structures

The kind of improvisation described above can also be guided in more structured ways which allow the dance educator more control over the specific movement challenges the children will encounter and which will lead more easefully toward finished choreography which can be presented to an audience. For example, a dance for first graders

about a desert habitat might include roles for slithering snakes, skittering scorpions, tapping woodpeckers, leaping kangaroo rats, and stomping peccaries. The dance educator may then choose to either pre-assign roles to the children or allow them to self-select. If the educator opts for pre-assigning roles, then they can do so based on the individual children's physical abilities and appropriately challenge them. If the educator chooses to allow children to self-select, children will more often than not select roles that are within their ability level. Children will not necessarily choose a more challenging role for themselves unless they are highly motivated by the specific character, associated musical accompaniment, or other thematic or aesthetic element within the piece.

As the educator creates the lesson plans and choreography for this kind of piece, they should organize the various roles within clear categories of movement so that a child who requires a fairly lengthy transition from sitting to standing is not asked to suddenly rise and fall, or so that a child who does not locomote independently is not suddenly expected to run across the stage. Using LMA categories such as body, space, relationship, and effort can help clarify the specific movement challenges for each role.

EXTRACT AND TRANSPOSE

Often, the above-cited approaches work less effectively when trying to teach a specific dance form such as a folk dance or a formal style (such as ballet or jazz) that has a set movement vocabulary. In such cases, the dance educator can consider what is either 1.) the somatic/experiential core of the dance, or 2.) the aesthetic core of the dance.

Extract the somatic/experiential core

When planning to teach a dance form, an educator should consider, among other things, the most important bodily experiences associated with a dance form and consider how to make these experiences accessible to the children in the class. Much of this planning is useful in refining one's goals and objectives regardless of whether one is working with children with special needs. For example, the Argentine tango is an incredibly intricate and somewhat difficult dance, particularly for the male lead. In order to teach the tango to

young children, an educator might extract as a central experiential teaching goal the relationship between partners and how partners can silently lead and follow one another while facing each other and keeping their bodies aligned. The other aspects of the tango such as ornaments, embrace, and rhythm, can then be taught as secondary features and with increasing nuance as the children demonstrate readiness.

Likewise, if one were to teach a unit on West African Dance, one emphasis among many possible angles would be to prioritize the sense of connection to the ground through release and recovery (or bouncing), and between self and community in the Liberian dance of Funga. A student with spastic cerebral palsy who has limited trunk control could experience the sense of bouncing against the floor with the help of a capable adult assistant (such as a physical therapist or trained paraprofessional) and a physioball. Their spasticity may inhibit their ability to open and close their arms at the exact rhythm of the music but they can still focus on the sensations of this action in various directions. The primary experiential (and cultural) teaching aims of relating the importance of a connection to the earth and of giving and receiving in community within the paradigm of Funga would be fulfilled.

Transpose the Aesthetic Core

The primary goal of transposing the aesthetic of a dance is to create visual harmony with a pre-existing form such as ballet, stage jazz, or an Israeli folk dance. This approach does not necessarily exclude the process of extracting the somatic experience of that dance; it simply emphasizes the visual product (as opposed to merely the process) and may in fact require a relationship to that somatic core in order to properly communicate the movement style.

Kitty Lunn, the Artistic Director of the Infinity Dance Theater, transposes ballet for dancers in wheelchairs by taking into account the core aesthetics of a dance as defined by shape, rhythm, and dynamics. In some cases, this transposition occurs via the rhythm and dynamics by which a dancer pushes or pulls the wheels of their chair. Therefore, the way a dancer uses their chair to prance or march looks very different than how they might use their chair to walk, leap, or run. In other

cases, the transposition occurs by reflecting the shape, rhythm, and dynamics of a movement with a different body part. Therefore, a *tendu* can be executed by extending the hand, and a *grand pli  * can be performed by contracting deeply in the abdominals and bending the elbows instead of the knees. Holistically, Lunn maintains the smoothness of the ballet aesthetic by integrating every push of the wheelchair into the dancer's *port de bras*. This choice for Lunn is not just choreographic, but central to how she transposes the basics of ballet technique for students.

Lunn's approach is highly technical and may not be appropriate in its entirety for use with young children or for children with either severe spasticity or very low muscle tone. However, this framework provides an incredible resource for helping any child understand that they are capable of different kinds of dynamics, that they and their teachers can make choices about transposing traditional dance forms to fit diverse types of bodies, and that professional ballet is a discipline that can be performed by anyone but not without intense training and hard work. In addition, core exercises can be extracted from the technique that can help children in manual chairs learn greater chair control, and can be taught almost in its entirety to children who use wheelchairs but can use their upper bodies with relative control and ease (as may be the case for children with *spina bifida* or who may be paraplegic).

Select and modify traditional dances

Finally, when teaching traditional dance structures, there will be times when modifications should be made to the form itself in order to fully integrate all students into the dance. For example, if one were to include children who use walkers in a unit on Irish set dances, it would be the responsibility of the dance educator to take inventory of which dances might require quick steps to the side. Because of the way walkers are built, dancers who then cannot effectively locomote in a sideways pattern. In the case of a set dance, it is important that all the dancers can perform all the steps in unison so that nobody gets run over. Therefore, the dance educator may choose to teach the *Bally Bunnion*, a dance that

doesn't require any side steps. If the educator then feels compelled to teach, for the sake of cultural and historical breadth and contrast, a dance such as the *Seige of Ennis*, which does in most of its traditional variations include a series of unison side steps, then it will have to be taught without the side steps.

Whenever one modifies a traditional form, it needs to be done respectfully and maintaining the core of the form and values of the dance as it exists traditionally. The modifications should be taught with an acknowledgement to the children that there are, in fact, pre-existing variations on the dance they are learning, and those variations should be shared along with the version they are learning. Likewise, one can identify with the children the essential movement elements of the tradition they are studying and use those movement elements as a jumping off point for the children to create their own choreography. Pedagogically speaking, this child-centered approach not only makes room for further accommodations, but also allows the children to take full ownership of the movement and the dance piece they create.

PARTNERING

Using a dance partner can prove an effective tool for expanding the movement possibilities of dancers who may require assistance with certain kinds of movement. Partnering can be done in many ways: with a trained adult assistant, with another child who is able-bodied, with another child who has similar disabilities, or with another child who has different kinds of disabilities. Likewise, partnering can involve any number of activities such as: mirroring and complementary movement, light touch, pushing and pulling, counterbalancing, sharing weight, and supporting weight. Regardless of the kinds of partnering used, the educator needs to be aware of several very important things: 1.) partnering is typically a more advanced technique for which both the educator and the dancers will require a fair amount of planning and preparation, and which has its risks and possibilities for injury if not done correctly; 2.) the disabled child should always have an active, meaningful role within the partnering work and never be treated as a passive puppet or prop; and 3.) partnering work (like all other kinds of movement work) should be planned based on a

child's abilities rather than from the perspective of their disabilities. In other words, the point is to extend and creatively build upon a child's movement possibilities in relation to other dancers rather than to make up for a lack.

It should be noted that Mary Fletcher-Verdi, the Founder and Artistic Director of Dancing Wheels, a mixed-ability multi-age dance company in the Midwest, treats partnering and wheelchair dance as a discrete technique that requires its own specific instruction and physical preparation, both for sitting and standing dancers. Fletcher-Verdi emphasizes the need to ensure that dance technique for the sitting dancer is relevant in and of itself rather than an aesthetic imitation of a technique developed for standing dancers. For example, while a standing dancer may practice tendus during a warm-up in order to improve balance and to develop extension through the hamstrings and feet, a sitting dancer performs a transposed tendu by *externally rotating* the arm in order to stretch out muscles that tend to get overused in the course of pushing a wheelchair.

CULTURAL LITERACY

An understanding of traditions and connections to a broader community must support what happens in the dance classroom. Therefore, children should be exposed on an on-going basis to: 1.) children's literature that features children and adults with disabilities; 2.) works of art created by people with disabilities; and 3.) adult role models with disabilities.

Children's Literature

When selecting children's literature that features disabled characters, it is crucial that the books represent such characters in a complex manner and that disability not be the sole focus of the story. Two examples of books that accomplish this are *Mama Zooms* by Jane Cowen-Fletcher and *No Fair to Tigers* by Eric Hoffman, Janice Lee Porter, and Carmen Sosa-Masso. In *Mama Zooms*, a child imaginatively experiences a ride in her mother's wheelchair as a speeding train, a sailing boat, or a flying rocket ship. In the bilingual book *No Fair to Tigers/No Es Justo Para Los Tigres*, the child protagonist (who is both disabled and Latina) sets about to fix a broken stuffed animal. When she finally "heals" her pet tiger and decides that it must

be fed in order to fully recover, she discovers that the local pet store is not wheelchair accessible. She effectively advocates for a ramp in the name of her tiger. The protagonist is simultaneously childlike, imaginative, and (to use a term borrowed from radical educator Paolo Freire) an actor in her own life.

In-depth studies of works of art

Children should not simply be exposed to works of art by mixed-ability dance companies; they should engage in in-depth thematic studies of those works of art. For example, children might study Infinity Dance Theater's piece *Hoopla*, and then respond to the use of wheelchairs and hula-hoops by creating a dance based on a series of prop studies. Or perhaps they could study a segment from AXIS Dance Company's piece "Waypoint" and respond to that piece by creating their own studies based on creating moving and still shapes with partners in duets and trios. Whenever possible, these pieces should be studied via live performance. However, when that is not possible, dances can be shown via video or internet clips.

Disabled role models

It is crucial for children to not only have access to disabled adults as role models, but also to adults with disabilities who can model how to be a professional artist. Whenever possible, dance educators should be supported by school administration in bringing guest artists to the school for performances, to be interviewed by children, and for teaching residencies. In an ideal mixed-ability dance program, co-teaching residencies with disabled dancers would be a regular part of the school's dance scope and sequence.

Conclusion

The reality of fully integrated classrooms is a relatively new one. However, as that reality continues to become more common, our abilities as dance educators to create the appropriate learning environment must continue to develop. As we do so, we must remain in dialogue with each other and with the various constituents of communities of people with disabilities. We will have to continue taking into account how our choices as educators resist or fall prey to the various pitfalls in the representation of disabled bodies: Are our

choreographic choices simply leaving disabled dancers to “mimic” the movement of fully mobile bodies? Are our choices as educators privileging an ableist view of disabled bodies that become too intent on “fixing” our children’s disabilities rather than celebrating their individuality and emerging identities as disabled individuals? On the other hand, to what extent do we do a disservice to our children, whose bodies are still developing, if we fail to integrate therapeutic goals in the process of prioritizing aesthetic goals? To what extent do we fail to challenge our disabled students without realizing it? How do we as primarily able-bodied teachers ensure that we are sufficiently aware of the experiences of our disabled students? How do we develop a stronger corps of disabled dance educators and disabled professional dancers to bridge this gap? How do we continue to acknowledge the differences between disabled and non-disabled children while encouraging meaningful friendships and empathy among peers?

Our most important concern, however, should always come back to the individual children we teach. As we develop as teachers, we must always remember that we are teaching individual children who each bring their own emotional as well as physical needs to the dance classroom. Our job as educators is to meet them where they are at and walk them further down the road towards becoming more creative, compassionate, independent, and engaged human beings...and this is true regardless of whether that child skips down that road, crawls on it, or rolls along on two wheels.

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implementation, and scoring of dance assessments in this multi-arts, large-scale program.

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Growth in an Interdisciplinary Setting: Exploring Arts Integration from Multiple Perspectives

Jennifer Ryan, BSEd, Heather Wadler, BA

ABSTRACT

After performing preliminary research, we developed second grade mathematics curricula, one integrating creative movement, and the other integrating music. These curricula followed the Common Core Standards for Math Education, National Dance Standards, and National Music Standards. The mathematical topics covered included: the four basic operations, place value, fractions, measurement, time, and geometry. These curricula were then implemented in separate second grade classrooms at a local elementary school in Newark, DE. Quantitative data was collected in the form of pre and posttests and worksheets. Qualitative data was collected in the form of student journal reflections, researcher journal reflections, graphic organizers, and video footage. This data was then analyzed, and showed an improvement among students on the mathematics topics covered, and also a growth in their understanding of the art form. Student improvement was displayed through an increase in test scores from the pre test to the posttest, which covered both subject areas. Researcher journal reflections also provided insight to the researchers' personal growth throughout the process, and changing perceptions of arts integration. Through these discoveries, the researchers have been influenced to incorporate these teaching practices in their future careers as educators.

BIOGRAPHIES

Jennifer Ryan, BSEd, is a Senior Undergraduate student at the University of Delaware, working towards her Bachelor of Science degree in Elementary Education with a concentration in Middle School Mathematics and a Minor in Dance. She currently works for the ArtsBridge America Scholars Program through the Office of Undergraduate Research, under adviser Dr. Lynette Overby, where she creates, implements, and analyzes arts integrated lesson plans and their effects. Jennifer is currently using this research to write a Senior Thesis. She is also a student leader on campus as the founding President of the National Society for Dance Arts, President of a student-run dance company, and Choreographer for an on-campus theater organization.

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Heather Wadler, BA, is a Junior Undergraduate student from the University of Delaware. She is pursuing a Bachelor's of Music in Music Education for Choral/General Music with a concentration in Voice. Heather is an ArtsBridge Scholar, under the advisement of Dr. Lynette Overby, specializing in integrating music elements into a math curriculum for second grade in a project titled, "Solve Me a Song." She has also shaped her time at UD by working to become a leader, especially in areas of the performing arts. Her current leadership titles include being Treasurer of the UD Chapter of the American Choral Director's Association, Social Coordinator of Delaware's Harrington Theater Arts Company, and Music Director of UD's premier a capella group, the Meludees. She has worked as an Assistant Music/Dance Teacher at the John W. Engeman Theater on Long Island, teaching children ages 3-15, for the past three summers.

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Ephemerality/Virtuality: Leaping Across the Digital Dance Divide

Jennifer Salk, MFA, Rhonda Cinotto, MFA,
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ABSTRACT

Teaching an online course creates entirely new benefits and challenges. In recent years online learning has become popular as a way to reach a large population of learners and increase revenue at educational institutions. Often, institutions incorporate online learning because there are no longer enough seats for students. The recent financial crisis impacted dance programs in myriad ways. Small, already taxed programs are now dealing with fewer resources. We saw online learning as an opportunity to save parts of our curriculum that were at risk. The course, *Understanding Dance* is in its fourth year, serves 145 students each quarter, has a waiting list and provides us with additional teaching assistantships as well as a part time lecturer. It combines online and experiential learning providing opportunities for students to take movement classes, see concerts in the community, and create their own movement studies that are posted online. Our student credit hours for the one course total more than all of the student credit hours for the entire quarter for our regular, live curriculum. We have become the model for many other departments such as astronomy and mathematics and have consulted with other university dance programs as well. Unanticipated benefits include increased enrollment in other movement courses in our program, an informed and growing audience, and a broadened intellectual foundation followed by a deeper understanding, once students are asked to physicalize concepts.

Designing this course caused us to think differently about what it means to teach dance and has tested our preconceptions. Teaching this course has its own challenges that are unique to online learning. Because there is no face-to-face contact, online instructors must find ways to ensure that students are learning the material. It can be especially challenging for students to understand concepts dealing with the body without a teacher demonstrating or guiding them in person. On the other hand, an online format allows instructors to be objective in the grading process. Unanticipated benefits include increased enrollment in other movement courses in our program, an informed and growing audience, and a broadened intellectual foundation followed by a deeper understanding, once students are asked to physicalize concepts.

The workshop will describe the content of the initial course, how the course was designed including what projects occur in the field and online, and methods to assess student learning.

BIOGRAPHIES

Jennifer Salk, MFA, is an associate professor, director of the Dance Program, and the Donald R. Petersen Endowed Professor at the University of Washington in Seattle. She has taught master classes and choreographed for companies and schools around the country, Europe, and South America, and is on faculty at Florida Dance Festival and Staibdance Italian Summer Dance Intensive. She is currently performing with Mark Haim nationally and internationally. Her DVD *How to Teach Experiential Anatomy in the Technique Class* is in its second printing. Salk recently returned from a Fulbright sponsored residency at Mimar Sinan University State Conservatory in Istanbul. She received the Distinguished Teaching Award at UW in 2006.

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Rhonda Cinotto, MFA currently teaches in the dance programs at the University of Washington and the Seattle Academy of Arts and Sciences. She recently choreographed for Cornish Dance Theater, and taught jazz at Cornish College of the Arts for 2 years. Rhonda graduated with her M.F.A in dance in 2007 from the University of Washington. Immediately after graduating, she spent a year teaching modern and jazz in the dance department at Western Michigan University. Prior to entering the M.F.A program, she was a member of Spectrum Dance Theater, touring throughout the Pacific Northwest and Mexico, Germany, and the Netherlands. While in the company, she performed works by Anne Reinking, Dwight Rhoden, Daniel Buraczeski, Daniel Ezralow, Frank Chaves, Lar Lubovitch, Margo Sappington and Donald Byrd, among others. In her last few years with Spectrum, Rhonda was a rehearsal director and responsible for restaging and rehearsing works in the company's repertoire.

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Matthew K Henley, MFA, PhD, received a B.A. in religious studies and B.F.A. in dance at the University of Arizona. After graduating in 2001 he moved to NYC and began working with Randy James Dance Works for whom he taught extensively throughout the NJ and NY public school systems. In 2004 Matt became a member of the Sean Curran Company where he danced until moving to Seattle in 2008. In 2010 he completed the M.F.A. in dance at the University of Washington. In 2013 Matt completed the Ph.D. in Educational Psychology: Learning Sciences and Human Development, also at the University of Washington. His dissertation investigated perceptual-cognitive skills associated with dance. His research, more broadly, focuses on the relationship between movement and the brain, the role of the body in cognition and idea expression, and the cognitive and social-emotional benefits of an arts education.

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Workshop

Incorporating Aerial Dance with Contemporary Dance Training

Bala Sarasvati, MA, MFA, CMA

SUMMARY

There is a growing interest amongst young dance artists to integrate aerial dance performance. The presentation consisted of a description of an integrated aerial dance-training program at a university level and accompanied by a description of basic requirements, methodology and movement principles employed to accomplish particular skills on the apparatus. Film excerpts of bungee assisted dance, lyra, silks and trapeze were shown with a follow-up discussion as to how these skills relate to dance technique proficiency standards and support desired movement vocabularies in current contemporary dance choreography. The workshop included active participation in movement exercises and sequences to prepare for beginning level aerial dance training and concluded with a short film excerpt demonstrating aerial and dance integration in contemporary dance performances. A major concern by participants is the liability aspect when launching such a program, which will vary in each school or university.

BIOGRAPHY

Bala Sarasvati, MFA, MA, CMA, BFA, Jane Willson Professor in the Arts at The University of Georgia is Artistic Director of CORE Concert Contemporary and Aerial Dance Company. She is a Certified Movement Analyst specializing in the application of movement theory to dance training and performance and has integrated aerial dance into contemporary performances for thirteen years. She served on the faculty for the Jose Limon Dance Institute, Laban/Bartenieff Institute of Movement Studies and currently a guest teacher for the Universidad Nacional Graduate Program in Dance, Heredia, Costa Rica (2007-2013). She has taught and presented dance throughout the US and China, and in Australia, France, UK, Brazil and Taiwan. Her choreography has been presented for national and international events in NYC; at the John F. Kennedy Center for the Performing Arts; Centro Choreographico, Rio de Janeiro; Robert Osborne Classic Film Festival; and for AC DFA, CORD, LABAN and WDA conferences.

Simply Somatic

Sheryl Saterstrom, MA, Julia Moser-Hardy, BA

SUMMARY

It's a brave new world of teaching, as websites such as embodiedanatomy.net, imsmovement.com, and yogaU.com attract more and more attention. Each of these on-line options represent new ways of accessing information, of exploring physical practices, of connecting beyond place local. No longer are students in individual classrooms and dance studios confined to learning primarily with and from each other. They can blog, post, skype, and tweet ideas, images, and personal narratives and connect with whomever is listening. No longer is the textbook the only medium for distributing information in a course. Technology is moving learning and teaching into realms barely imagined even thirty years ago. And as it does ideas about teaching who, what, and how are shifting the ways we determine the nature of the art and craft of the process.

In the teaching of dance how do we insure that those highly valued hands on, physical connections remain central? How is it possible in an on-line realm for students to develop physical intelligence and personal artistry grounded in the experiential? What is the feedback loop between the virtual possibilities and the space, time, energy connectivity of the classroom and studio?

This workshop shared an example of one possible response to some of these questions. Simply Somatic (www.simplysomatic.org) is a website designed to share somatic content and process. It connects a body of research and expertise, a group of students interested in learning and embodying more, and a desire to use technology to learn, teach, and connect. Simply Somatic is the result of an undergraduate research project that supported two summer long collaborations between several students interested in a somatic approach to dance and movement training and a faculty member who had been exploring this topic for nearly 30 years.

This workshop began by engaging its participants in Mindful Moving, a movement practice that was a constant reference point in generating and evaluating content and process in the development of Simply Somatic. Following Mindful Moving participants were asked to reflect on their moving process as a way of experiencing how an embodied narrative might propel a website's development. In the actual website development this practice helped each individual researcher begin to articulate their understanding of a somatic perspective. Workshop participants then were introduced to the content and process of the website Simply Somatic. Finally they were invited to contribute to the ongoing development of this website and its connected social network (SomaticMe) with the intention of adding many new voices to the growth and development of a somatic perspective in dance education.

BIOGRAPHIES

Sherry Saterstrom focuses her movement life in Embodied Studies as they relate to dance, learning, and just playing around. She teaches in the dance department at St Olaf College, but thrives on creating collaborations with other disciplines. Sherry is a certified Body-Mind Centering Practitioner and includes Mindful Moving, Ball Play, Movement Improvisation, and Yoga in her ongoing physical practice. With a strong interest in curriculum development and contemporary pedagogy, Sherry has developed a three class series that forms the somatic foundation of the dance major at St. Olaf. Body Moveable, Articulate Body, and Advanced Body Moveable wind students through an exploration of experiential anatomy, developmental movement patterning, and

movement improvisation. Convinced that flat surfaces and inside spaces can become body numbing, Sherry invented Power Play. The abundance of natural lands on the St. Olaf campus provides a perfect setting for galloping in snowshoes or careening down a ravine.

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Julia Moser-Hardy is a senior Dance and Psychology major at St. Olaf College. She worked with Sherry Saterstrom as an Undergraduate Researcher during the summer of 2012. Julia was largely responsible for technically building Simply Somatic and SomaticMe. She worked in close collaboration and conversation with Sherry on assembling and creating the content of both websites. Julia also co-presented Simply Somatic with Sherry at The Minnesota Dance Summit in 2013 and assisted her in presenting at the National Somatics Conference at Suny Brockport in 2013.

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ArtsBridge America at University of Delaware

Meghan Scully, BM

ABSTRACT

Arts Bridge America is a national program that provides students in the arts with the opportunity to gain knowledge and skills as teaching artists. The Arts Bridge Scholars at the University of Delaware are a group of undergraduate students who are trained to implement and assess arts integration projects in local Pre-K through 12th grade schools. Through individual projects, scholars develop lessons, teach in schools and research the impact of arts integration. Dance and movement have been and will continue to be an imperative part of the program. Scholars have had success integrating dance and movement into all of the academic areas.

BIOGRAPHY

Meghan K. Scully, B.M., is a Master's degree candidate at the University of Delaware. An accomplished vocalist, early childhood and general music educator, Meghan is the program coordinator for Arts Bridge America at UD.

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Technology Based Pedagogy for the 'Midway' Art of Dance Model

Jacqueline Smith-Autard, PhD

ABSTRACT

Defining pedagogy for successful teaching of the art of dance in education has been a lifetime undertaking. In teacher education, this has involved working with graduates of BA Honors courses and ex professional dancers whose sole practical experience has been in professional training for theatrical purposes. Established from infancy in studios through to the university or conservatoire courses, the instructional and didactic approaches used in this kind of learning forms the traditional consensus practice model for most trainees. Essentially, this apprenticeship model has stood the test of time and proved very successful in development of professional dancers, technique teachers and some choreographers. Alongside this practical experience of course most university and conservatoire courses include theoretical study ranging between scientific, philosophical, historical, cultural, anthropological and critical studies. So, on the surface, there is much potential in developing these graduate dancers as teachers. They certainly believe they have the expertise and knowledge base required for specialist dance teachers. Yet there are huge gaps to fill if they wish to teach in schools delivering a curriculum that aims to develop students' abilities to perform, choreograph and critically respond to dance art works through use of a range of processes including analytic, interpretive, evaluative, inventive, creative, reflective, and informative.

One of the perceived gaps is frequently filled through study of Laban-based movement content aligned with creative dance approaches that permeate this practice. Yet strict adherence to the prescription of the authentic Laban approach can prove an uncomfortable bedfellow alongside the traditional technique-based content with which most trainee teachers are very familiar. Certainly, such study extends beyond the confines of known techniques, opening up a vast new vocabulary for dance. In addition dance content gaps can be filled to ensure that teachers have relevant experience and knowledge appropriate for the students they are preparing to teach. Exposé to urban dance forms seems an imperative for today's practice, for example. For some trainees, a further gap is filled through development of dance composition skills - a missing element in some degree courses.

Training teachers, however, is not only about filling gaps in their knowledge. Rather, it involves study of methodologies of teaching and this is where there is need to develop approaches that shift practice towards student-centred learning focusing on open, creative, flexible and interactive responses to problem-solving. The workshop will demonstrate how the mid-way model and use of technology can achieve such a shift.

SUMMARY

The concept of the 'midway' art of dance model, which incorporates both creative/subjective and professional/objective approaches in learning was demonstrated and discussed. The 'midway' model presented from my book, *The Art of Dance in Education* (2002) p. 27, was critically examined in terms of how some perceive it - i.e. as a merging of the professional and educational models. It was shown that this is not sufficient in that the concept of the 'midway' model not only marries these differing pedagogies, it also introduces distinctive characteristics of its own. The addition of appreciation to the creating and performing activities demands reference to public dance art works and the integration and interrelationship of these activities, - creating, performing and appreciating - leads towards artistic, aesthetic and cultural education. A comparison between the concept of creating in the 'educational' Laban-based pedagogy with composing in an art of dance

context identified further content which permeates today's dance teaching - i.e. the disciplined approach through analysis of symbolic content, dance form and orchestration of dancers in time and space with consideration of design, lighting, staging etc. A further comparison of the concept of performance where technique comes before performance rather than in tandem with it led to consideration of the role of study of repertoire through students' experience of performing it. In both these cases, whether it is deconstruction and reconstruction of short excerpts from professional choreography for purposes of learning to perform them, or, deconstruction of dance works to study the choreography for purposes of inspiring the students' own creative endeavors, a depth of appreciation, knowledge, skill, and understanding should develop. A most effective means towards achieving such ends has to be resource-based teaching - where resources are the public dance works valued as example of good practice.

The use of professional repertoire authored into an interactive computer program is certainly a new perspective for teaching dance composition and performance. Through reference to technology resources and a little practical work undertaken by delegates, the workshop demonstrated how informed appreciation of repertoire feeds creativity, improves dance practice and successfully delivers the 'midway' model as defined above.

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BIOGRAPHY

Jacqueline Smith-Autard, PhD, MA, recipient of an NDEO 'Outstanding Leadership Award' (2011), has worked in dance education for over 50 years. Practical work has always been the seedbed for her research resulting in books, many articles, and latterly, digital interactive resource packs. Her most recent book, the 6th edition of *Dance Composition* (2010) has two new chapters and a DVD. As Director of Bedford Interactive, she was also engaged in a funded research project to produce the software titled *FORMotion* (2011). Subsequently, through an Arts Council grant (2011/12), the software was piloted by two major UK dance companies. Further work with these companies has resulted in web-based resources that promote creative, flexible, individual responses from students engaged in developing their own performance, choreography and appreciation skills in the art of dance. Authoring of technology resources has become an important contribution in teaching the art of dance in education.

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Helping Students Make Connections Between Observations and Media in an Online Dance Appreciation Class

Rick Southerland, MA, MFA

ABSTRACT

The purpose of this qualitative study is to develop a model of teaching students an online general education dance survey course offered by a small liberal arts college. The study looks at determining how a combination of cultural, economic, historical, literary, philosophical, political, societal, and/or religious media with students observing lived dance experiences on their own, can create a model for a greater appreciation of dance. This study looks at ways to create online dance appreciation classes, by evaluating a new offering, and provides information to institutions on the best practices at engaging undergraduate students around dance online.

The existing model has six modules and consists of quizzes, discussions, observations in the field at social events dance classes, and critical analyses. This study will use existing evaluation keystones to determine if students demonstrate, using primary sources, an understanding of the formal qualities of the media, and/or the thematic content and the context in which those sources were created and ask participants their personal experiences with making connections between historical and observations. The questions were designed to guide research and frame the methodology for this study: a) do students make comparisons between history and modern day lived experiences of social forms of dance? b) Does the combination increase self-awareness of their own movement in everyday life? c) What modules in the class provided the most engaging activities for the students in developing an appreciation of dance?

The researcher has taught online dance education for 4 years at large public institutions and has over the past year built a new offering at the small liberal arts college. Recommendations and conclusions will enable other dance teachers to develop stronger online dance classes by having a model starting point and so that their students can make better connections between media and observations.

BIOGRAPHY

Rick Southerland is an Assistant Professor of Dance at Goucher College in Baltimore, MD where he teaches online dance history appreciation courses, dance education, modern dance, and international courses in African countries. He is the current Secretary for the NDEO, has served on the board and is the charter President of CREDO. Rick has taught P-12 dance in 5 states for more than 15 years, and was the Education Director for Nevada's largest non-profit arts organization where he worked with school systems by providing professional development in arts integration and placed teaching artists for the artist in residency programs. He has presented his research in international art integration and online teaching and learning in dance at various conferences. His creative work has been presented at various colleges and universities, and at the Kennedy Center and Performatica in Mexico.

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Panel

Post-Traditional Choreography Pedagogy

Presenters: Caitlin M. Spencer, Emily Aiken, MA, Larry Lavender, PhD

TRANSCRIPT

In our panel, Post-traditional Choreography Pedagogy, we shared ideas and insights in a triologue, in addition to screening a work. Here, we share all texts as spoken at the panel, indicating which panelist is speaking, and later we offer a description of the work that was screened so that readers may have as much context as possible for understanding what was said and viewed.

Caitlin: Hello friends, colleagues, and persons sharing our interest in choreography pedagogy! Welcome to our panel on Post-Traditional Choreography Pedagogy. My name is Caitlin Spencer and with me are Emily Aiken and Larry Lavender.

We each consider ourselves to be ongoing and ever-evolving students, teachers, and choreographers, and we also collaboratively inhabit some or all of these roles together at various times, when the work we are doing asks for or instigates collaboration, and/or sharing.

We believe a study of choreography can create and sustain real, positive change between, within, and among people in places all throughout the world, and we take this seriously as something we are learning about and trying to teach, and learning about through our teaching.

We often wonder: What exactly is promoted and what is warded off in each creative process, in each class environment, in each rehearsal, in each sharing or showing of work?

We think the environments created for the study and practice of choreography ought to explicitly promote each student's ideas, often assumed to be available to a student even when an assignment, or feedback (implicitly or overtly) may marginalize it. We also think that to assume that choreography assignments and feedback automatically promote student agency as artists is to ignore significant issues of pedagogical power and authority, and the ways in which these issues impact students' experiences and growth.

We suggest that if a student's sense of agency with his or her ideas is not explicitly promoted in choreography class, then the teacher's aesthetic preferences, sensibilities, or interests are what's authorized and promoted, along with the technique or movement system most often associated with and applauded by the teacher or the school. Perhaps it is the dance and choreography aesthetics believed to define success at the American College Dance Festival that are promoted; maybe getting into the gala is the ultimate goal of a choreography class. Regardless, unless such values and interests are foregrounded by students, stemming from their interests and curiosities, then students must contend with the values that their teachers foreground as always and already to-be valued by the students, regardless of who those students are.

We think the choreography class (or any class, actually) may support student agency in ever-expanding ways. We think the choreography class can be a site for the practice and creation of new ways of being, or a site where old ways of being are continuously reinforced.

Traditionally, it has been a site for the endorsement through regurgitation of officially sanctioned ways and durations for bodies to move, and ways for moving bodies to be viewed and commented on that may bypass the potential growth that may be created through dialogue with widely ranging views and approaches to works.

I wish to unfasten my teaching from many things, and quite certainly from common assumptions about both the site of the rehearsal and the site of the showing (or sharing, as some colleagues call the occasion of experiencing something of or related to a choreographer's work), so that I may practice supporting a range of works and plurality of approaches to working on and with choreography.

In thinking about rehearsal environments as extensions of the environment of the choreography class, it is helpful for me to turn to the work of philosopher and scholar Shannon Sullivan in her book, *Living Across*

and Through Skins; Transactional Bodies, Pragmatism, and Feminism (2001). Sullivan's writing is meaningful to me as a person who relates to teaching and learning as the sharing and co-construction of knowledge, as distinct from it being the transaction of the "already-known" downloaded into students' minds from the teacher's "master mind" or memory bank.

In her Introduction, Sullivan states that she takes:

the term 'transaction' from American philosopher John Dewey...to indicate the dynamic, co-constructive relationship of organisms and their environments. The term 'interaction' suggests two independently constituted entities entering into an exchange or relationship with one another. In contrast, the term 'transaction' reflects a rejection of sharp dualisms between subject and object, and self and world, as well as a rejection of atomistic, compartmentalized conceptions of the subject and self that accompany such dualisms. The boundaries that delimit individual entities are permeable, not fixed, which means that organisms and their various environments -- social, cultural, and political as well as physical -- are constituted by their mutual influence and impact on each other. This co-constitutive process does not merely happen once to establish static entities that never change; because the relationship between organism and environment is dynamic and ongoing, both organism and environment are continually being remade by means of shifts and changes in the other. Thus 'transaction' designates a process of mutual constitution that entails mutual transformation, including the possibility of significant change. (1)

I think about rehearsals when I consider implications for transactional bodies and how those implications are available as content in the choreography class. I think about how the pedagogy of rehearsal is an ignored topic in most choreography classes I have experienced, and how valuable it would be for students to engage in serious study of the ways in which rehearsal causes dances to be what they are, and may prevent them from being many things they might wish to be.

In a later chapter, Sullivan discusses *transactional knowing* and offers the following important claim: "As feminists working on pedagogy have discovered, the guiding ideal for a feminist classroom should not be one of a professor's mere letting go of authority. It needs, instead, to be one of configuring her authority and power such that she enables students to have greater voice and agency within it. The question in this particular situation should not be whether an imbalance of power and authority should exist, but rather what form should power and authority take." (152)

I find Sullivan's ideas here to be incredibly important in reflecting on my teaching and how I wish to consider post-traditional choreography pedagogy. In unfastening from authority as a teacher, authority is related to differently, in order to support and foreground students' ideas and agency, and the agency of their work. This is by no means a negation or denial that authority exists. Recently I have been noticing that I "use" my authority as a teacher to protect the space of class for students to be able to do their work, hopefully without any fear that their time will be invaded or colonized during their attempts to understand themselves and the voice of their work.

Sullivan's notion of *transactional knowing* helps me understand what I mean when I say that I want to learn with students, and to find out together the directions their work wants to take. When I ask myself what may be possible for people in spaces of being-with choreography, with ideas for works, and with each other period, Sullivan's ideas encourage my search for clues about what rehearsals may have to teach and what works have to teach, and remind me when I have felt the most supported in my own ideas for, with, and about choreography.

I often wonder: why do we call Choreography class... "Choreography" class?

When I remember most of the choreography classes in which I was a student, it seems as if other titles would have been more apt for naming what was valued, taught, assigned, and assessed in those environments. The classes could have been called: "Performing Technique" class or "Visual Culture" class, "Audience-Building" class, or "Containable, Repeatable Performance Making" class, or "Western Modernist Concert Dance Making" class or, perhaps to combine those last two, why not call it: "Repertory" class?

Choreography class can be a space where such ideas and experiences occur, yet all too often it is only ever these practices that students are asked to think of as choreography, and they are seldom asked what else they may be interested in trying.

In this way, Choreography class is not alone and does not exist in a vacuum. Curriculums are built from courses that usually validate and reinforce one another's pedagogy and means for existence, yet all of this remains available for transformation.

To consider how transformation may benefit students and promote their ideas, the traditional pedagogical habits of thought and practice that weave through technique, repertory, performance practicums, dance history, and even dance pedagogy courses are important to consider in relation to choreography class for the web of mutually reinforcing ideologies and values that they construct and with which student's creative ideas for and about choreography must constantly contend.

A choreography class is an environment like no other, we believe, and creates experiences that matter. The people matter, and their ideas do, too. And it is with care for any person who wishes to study choreography and enrolls in any choreography class, or a class in which there is a chance to study and/or practice choreography, that this panel exists.

We hope our panel enables both an understanding of unexamined assumptions that reside within traditional choreography pedagogy and an understanding of possible mind-set shifts that could enable transactional teaching and learning choreography and enrich the lives of those whose works and ideas have yet to surface there.

Larry: Traditionally, the choreographer decides the positions of other people's bodies; bodies get in position, and do what they are choreographed to do. This is true across the curriculum, not just in choreography class. Traditionally, to perform "the choreography" means position yourself as someone has positioned you. It does not matter whether you like the positions; the great fantasy of traditional choreography and of the practices of *discipline and punish* (to use Foucault's famous title) that comprise traditional choreography – the fantasy is that each time you assume positions into which you have been choreographed, you will *appear* the same as last time, and perform as if you approve of your positioning whether or not you do. When one of my UNCG colleagues tells students in technique class "I need you to smile more," the students do smile more, as if they want to, whether or not they do.

Certainly a measure of freedom may be obtained in performing choreography you make for yourself. At least it appears as if your body is positioned where you decide. This is the promise of choreography class: a place where you are free to decide what you want your choreography to be. But how free is it really?

A post-traditional approach starts, for me, by asking what artistic constraints – more importantly *whose* artistic constraints – determine the positions into which students choreograph their own and others' bodies? What and whose constraints are necessary for choreography?

One might say that today's and tomorrow's choreography must answer to yesterday's – that is, to dance history. "Situate yourself in the field of dance" is an imperative commonly faced by students. The subtext is: tell us names of people and works familiar to us that your work is like. If you cannot, we will. And if you say names of people and works we don't know, we'll put them in our categories, and voila! You will be situated.

A question for post-traditional choreography: Is there any version of dance history qualified to determine what and how a student's choreography is? Why should any earlier peoples' ideas about dancing bodies determine any student's ideas? Not all choreography even involves dancing. Choreography reaches beyond the concerns not only of staged dancing, but of any dancing. Should choreography students always have to make dances in choreography class? Certainly dance does not own choreography – dance is contained in choreography: dance is a part of what choreography is.

The tradition of dance choreography in the west is masculinist; rooted in the patriarchal sublimation of embodied intuition and somatic experience to rationalized formal codes of moving. The sublimation of body feeling to the forms approved by power tames unruly bodies, especially the feminine body, to aesthetic, social,

and economic desires. But choreography does not need to behave in accordance with the permissions and prohibitions of patriarchal desire contained in codified techniques for dancing and dance composition. Choreography can accept, resist, emulate, ignore, promote or subvert whatever it wishes, at least post-traditional choreography can.

What else can choreography be besides dances? Choreography can be happenings, interventions, situations, encounters, demonstrations, installations, or provocations – to name just a few options; choreography may be planned or improvised or both; it may be designed for repetition or one performance; it may involve elite or ordinary bodies doing specialized or everyday things; and it may situate itself in places and create occasions for experiences that are very different from the places and occasions for which staged dances, or any other dances, are produced and consumed. All the different works that are and that can be “choreography” position bodies and possibilize presence in some unique way that is important in a post-traditional choreography class.

Colleagues may disagree, arguing that college choreography must involve something called dancing and must be contained within ideas about dance history. Again I ask why: Is the teacher’s faith in any earlier peoples’ ideas about the positionings of bodies living proof of the rightness of those ideas? Are students supposed to become living proof of their teachers’ ideas? If so, then even when students create and perform their own choreography they perform their teacher’s choreography of them. I think this happens often in choreography class, and so the freedom promised by the class is not obtained.

No student needs to make work for any of the same reasons as any of her peers, or for any of the same reasons as her teachers; even if they are all making work “about” some of the same things, their reasons for making work, their ways of making work, the places where they make and present work, may be quite different. This is why I am interested in post-traditional choreography pedagogy: tradition-bound pedagogy fails to meet and to satisfy the interests and curiosities of so many students, much less to promote new avenues of their investigation.

Emily: For me, choreography class has been a space that glorifies “Old Knowledge.” In settings where Old Knowledge is striving to be repeated and valued as the one and only way of being, New Knowledge is seen as an interruption. At best, New Knowledge gives way to talking about the contrast against Old Knowledge, and therefore purposefully reinforces the role and overarching presence of Old Knowledge. At worst, New Knowledge isn’t the point; is pointless; is not following the assignment; is wrong; is lazy; is taking the easy way out; is contrasting; is complicated. In spaces of Old Knowledge Domination, everything reinforces Old Knowledge, by either being alike Old Knowledge, and praised for being alike Old Knowledge, or by being different from Old Knowledge, and being reprimanded for that difference. By immediately putting all ideas in direct relationship to Old Knowledge, there is no space for anything but the reinforcement of Old Knowledge.

Putting works in direct correlation to Old Knowledge fails to consider works that may be un-fastened. Old knowledge is wholly fastened to the idea that every work of art must be made about, or at least in relation, to it. Often, Old Knowledge assumes that it is also titled: only knowledge; only good knowledge; only correct knowledge; the standard; the bar that has been set; or the basics.

Learning about Old Knowledge, or rather drilling the idea of Old Knowledge into the beliefs of new students, is often called: learning the basics; knowing the field; correctly referencing codified techniques; locating oneself in the field of dance; acknowledging “our” roots; being a knowledgeable and smart choreographer; finding artsy. Once one has learned “the basics” one is expected to relate to this Old Knowledge forevermore. Once one has been initiated into Old Knowledge it becomes the standard of comparison – because you’ve known it once, you are doomed always to know it.

This is all under the assumption that artists, in the space of choreography class, are interested in being put in relation to/for/or against Old Knowledge. If an artist does not desire the regurgitation of Old Knowledge, but rather the creation of New Knowledge, then in which classrooms, discussions and environments is this artist welcome?

In my experience with class, as an artist who wishes to have a fluctuating experience with Old Knowledge and an ever present, revolving experience with New Knowledge, I find that there is often a list of barriers for me to live with, before even consulting with the voice of my work. I find often that the voice of my work is not being supported by class, but rather covered up and smothered by class.

I find, and have found, that I have to purposefully combat many messages in choreography class if I want to value the voice of my work. I am finding that I am often asked to choose between honoring the voice of class and honoring the voice of my work. I have to intentionally object to the list of commands imposed on my work, the hidden agendas, and the idea that my work is only as good as its set-ness on stage.

The space of choreography "class" wasn't a class at all, but yet another venue for me to show up and turn out.

In my choreography classes that valued stage, class became stage as we imitated stage in class. The only room for exploration was the imitation of exploration. This is why I wanted to call my piece an exploration, and allow it to be it an actual investigation. Yet, I still felt hiding. The message: If you rebel, you must hide your rebellion. You must not too closely link your performance with life, because then it's "performance art," and thus not "appealing" or "effective."

Caitlin: Let's briefly imagine the choreography class in which the following were listed as student learning outcomes in the course syllabus:

Upon successful completion of this course, students will be able to:

- Demonstrate proficiency in dance technique (yes, that's right -- in choreography class)
- Follow commands, and give commands
- Be complicit with authority, and be an authority over others
- Endure physical pain, when needed, silently so as to qualify as "strong"
- Engage in routine practices that may not align with your personal beliefs/values
- Be costumed, and costume others
- Be manipulated, either figuratively or literally, and manipulate others
- Compare privileges of shape, size, ability, and endurance, in order to determine how you are seen by others

Emily: So, I kept quiet about my "process" because I was afraid that someone would realize that my life and my choreography weren't that separate. I was afraid that someone would say that my work wasn't dance, or it wasn't thoughtful, or that it was "only performance art." I was afraid of my work being analyzed through the lens of formalist aesthetics, with no regard for how it might want to be looked at. I was afraid that I would be unsupported in my performance in the same ways that I felt unsupported in my process.

Caitlin:

- Suppress fears; suppress wishes to rebel or question what you are asked to do
- Get in line, and get others in line
- Show up on time, in time, each time
- Emphasize external surface features, silence and ignore that which cannot be seen
- "Act" like everything is ok, apologize when something is not what someone else needs it to be
- Demonstrate you know the rules, and will follow them, and follow them so unconsciously that you may be called proficient with them
- Adhere to vertical, hierarchical order
- Be static
- Repeat

Emily: I felt that there was no room for me. So unfortunately and appropriately, this was the content of my work. Oppression, and the automatic drawing inward that occur when space has been denied over and over again: neglect, and abandonment of needs; assumptions; projections; abusive voices that look down on; the process of silencing. All of the feelings I was living through in the work also accurately described the cage of my choreography class, as one big stage. One big stage and one prolonged event that even in claiming creativity and exploration could not provide detachment from the technique and perfected requirements of western, concert dance.

Caitlin: Now, let's hear from some more familiar syllabus language, and consider how different it is, actually, from the previous lists:

Upon successful completion of this course, students will be able to:

1. Memorize and perform dances of significant length, form and structure.
2. Move the body with clarity, directness and focus.
3. Identify the forms of music and their relationship to dance.
4. Solve creative problems through assignments addressing space, time and force.
5. Improvise movements freely and creatively
6. Distinguish time signature, tempo and meter of music.
7. Perform in multiple dance genres, integrating a beginning through advanced level of technical skill and clear intent.
8. Observe movement and communicate corrections.

Emily: I had been given stale pedagogy called "creativity" and "space for exploration" and "artistic liberty." I was hiding because I could sense that what I was creating for myself was not going to be accepted unless it was framed aesthetically and appropriately for my final showing: a 15-minute slot in a Sunday night Graduate Performance. I got the impression that this was all I should have been working toward. This showing should have been the work. If I admitted that it was only a small part of what I considered the work, then my piece and my work would be labeled "alternative," or "quirky," or "just performance art."

In my work *Explorations On Personal Truth Telling*, the ideas that were present in my work were also the ideas that, I consider, were present in the space of my choreography class: the idea of masking personal truth in front of others because of previous evidence that speaking truth would not be accepted, or treated with care; the idea of being close to someone who is trying to be with truth, but not actually ever hearing them. The idea that hiding might be the best option, and not knowing if saying will ever be a true option; the reason for hiding being fear.

Choreography class has asked me to fear it. It has asked me to be so fascinated with what my work "should be," "should feel like," and "should look like" under the assumption of Old Knowledge Domination that it is also asking me to fear new ideas, to fear speaking out, to fear living through. Choreography class has asked me to position myself as already wrong the minute I walk into the door. It has asked me to be dominated by the fear of not rising to the demands of formal western concert dance. The presentation of these ideas, and the clear suggestion of their domination, reminds me of manipulation, of oppression, and of abuse.

I draw parallels to imposing choreographic truths on a student, by way of fear, and many forms of abuse. Both situations, for me, have been about:

- * Silence
- * Hiding
- * Repression
- * Rejection of desire
- * Worry of punishment
- * Punishment

- * Denial of self
- * Authoritarian figures who distribute standards and punishment
- * Survival of manipulation
- * Fear

I have seen creative ideas in choreography class be abused into fitting an already existing mold instead of being helped to create their own mold, or throw out the need for molds, altogether.

I realize that ideas are dying in a self-proclaimed, "explorative space." I realize that only certain ideas are being nourished, and being considered worthy of nourishment. I recognize the stopping of self-defined growth process in order to impose already existing "contexts and "rules" to follow. I recognize manipulation as abuse, no matter the context.

Note to reader: Emily's work, *Exploration on Personal Truth Telling*, was screened next during our panel presentation. We offer the following description of the work for the purpose of context for these proceedings:

Emily sits center stage before a large clear bowl, half-filled with water. To her right and up stage, lies a pillow. To her left and mid-stage, lies a ball of yarn and a pair of scissors. Emily is dressed in a black, long-sleeved top and black pants. As Emily looks out into the audience, a soundtrack of her voice plays an invitation:

"Exploration on Personal Truth Telling, is an exploration on personal truth telling. I will experience myself naming personal truth as I distort, muffle, and conceal the legibility of my words. I invite you to experience the work from any place in the room, including anywhere on stage. I am interested in my work existing in relation to your choices."

Emily sees the audience, and waits for its members to make their decisions. Some audience members position themselves on stage, while some audience members remain seated.

After the room has settled, Emily begins. She shifts to a position on all fours, turns her gaze briefly upward and then to the water, immerses her face in the water, and begins to speak. Taking moments of emergence for breath, Emily continues to speak into the water for a minute and half. Her speaking varies in speed and follows waves of momentum.

After Emily finishes speaking into the water, she wipes off her face with a small red towel next to her, stands, and removes her top. She is wearing a flesh-toned bra, and words are written in black marker on her bare arms, torso, and back. She leaves the top on the floor, near the bowl of water, and walks upstage right to stand in front of the pillow.

Emily positions herself on her hands and knees, puts her face into the pillow, and begins to speak. As Emily speaks into the pillow, she crawls and pushes the pillow forward in the space. Her speaking and moving continues until she reaches the edge of the stage. She stops her movement and attempts to breathe into the pillow. After a half a dozen deep breaths, she finishes, stands up, and backs away from the pillow. Emily walks to mid-stage left, where the yarn and scissors are positioned. When arriving, Emily removes her pants. She wears flesh-toned briefs, and more writing on her bare legs is revealed.

Emily sits down and begins to tell a story about a childhood memory. As she tells her story, Emily begins wrapping her mouth in yarn, starting at the mouth and wrapping the yarn in a circular motion around her head. Emily repeats this wrapping motion 46 times. At first it is possible to understand her story, but as she continues to wrap the yarn, her words become impossible to discern:

I'm going to try to tell a story... about when I was young ... When I sat in my Maw-Maw's kitchen... to watch the news ... but every now and then she would go outside ... she'd go and she'd sing outside ...I could hear her singing ... but I didn't know where she was going or what she was doing, or why she was singing ... and I sensed that she might be sad; I thought maybe the news made her sad. So I followed her one day ... I followed her out in the backyard ... and I saw she was singing a sad song, a really sad tune ... and I felt sad, too. But I didn't understand what was going on in the news ... I had no idea ... I didn't know what killing was, I didn't know what death was, I didn't know what sadness was ... But I felt like she was sad. And I thought if that's what sad is – when you're five you don't know what sad is... And I thought to myself "this woman I love, who loves me, she's the saddest person I've ever known ..."

The yarn begins to fill her mouth, acting and appearing as a kind of gag. After finishing her wrapping, Emily cuts the yarn with the scissors, tucks the loose string in her mouth, stands, and begins to move.

Emily moves through a sequence of movements: shifting forward, laying on the floor, standing up, pointing to the floor and to the sky, rubbing her stomach, cupping her hands around her eyes, descending to the floor, standing up, shaking her hands no, turning to the back, turning to the front, punching herself in the stomach, taking a breath, getting on her hands and knees, circling her arms over her head while in a sitting position, standing up ...

Emily repeats her movement sequence 10 times, continuing to speak into and through the mask of yarn. Emily gains momentum and speed in the repetitions of her movement. She completes her speaking and moving, and stays on the floor breathing. She slowly begins to unravel the yarn that is wrapped around her mouth, string by string. After unraveling the yarn, Emily puts it in a pile on the floor in front of her, stands, and walks off stage left.

Emily: *Explorations* came out of the need to experiment with speaking up. I had a feeling in my body, words in my body, that were forming and becoming sentences, paragraphs, stories. I had stories to say, but I didn't want to be heard yet. I wanted a space to practice story telling. I had a feeling, and a hope that my stories could be less hidden, less lurking, less haunting.

This is what *Explorations* was for me: a way for me to lurk with my lurkers, a way to change something, anything, of my experience that felt like silence. I wanted to say, "Look! Something did happen, and something is happening, and I am thinking about it, and I am asking myself to be with it!" I wanted to say all of that without feeling obligated to share what the thing was that I was being with.

I wanted to embody the way that I was feeling in silence. I was feeling silent in many ways, while also asking myself to be present in many others. I was living my life contending with silence, but trying to reach out, be with, to find presence.

The hiding of my voice felt like many things all at once. It felt like space for me, it felt like trying, it felt like being with. But it also felt like silence, like putting a limit on being heard. It felt like an expression of knowing how to be in silence, more than knowing how to be heard.

For me, the water, the pillow, the string were:

- a protection, and also a harm
- a form of privacy, and also a form of repression
- an emergence from silence, and also a representation of silence
- an opportunity, and also a barrier

It felt easy to cross over the line of identification with a time when I was abused, to being an abuser of myself. Because of the privacy and space created in the work, I had freedom, I had responsibility, and I had the ability

to choose who I would be: a helper of myself, or an abuser of myself. With each moment, I was deciding how I would create and form action. With each moment, I was deciding who I would be, and what action I was going to take, according to that being.

The work became the decisions I made. I became a part of the work by deciding how I would position myself, with myself. The work was not just the piece called *Explorations on Personal Truth Telling*; the work was the investigation of my life.

Explorations On Personal Truth Telling was a trying of saying, without the fear of how people would respond. It was a practice in saying, and a practice in choreographing how I wanted to be heard. It was a need to try out those words, and sentences, and stories before knowing if it was right or good, and before knowing if being heard was what I wanted.

It was talking about silence while trying to emerge from silence, not after emergence. It was talking about silence before being completely able to, or wanting to be heard. It was trying in the middle of not knowing if what I was trying was even the right thing to try.

This work is teaching me that trying is a type of decision, and a part of a process. This work is teaching me that I can let my work touch my life. This work is teaching me that an exploration is a choreographic adventure. This work is teaching me that the decision to explore is a decision.

Larry: It takes courage, even under favorable circumstances, to persist in the exploration of creative ideas, and of personal truth. For most of us, I think there is always doubt, always fear that even our most certain ideas will collapse or fall short. In unfavorable circumstances, such as classes in which one's ideas are different from a prevailing ideology that announces itself as basic, or as fundamental, or as privileged, the courage to persist in work that is different can be difficult to muster, perhaps impossible. But such courage exists, and it may be choreography's greatest hope.

In remembering my career, I remember it took almost no courage to teach an ordinary by-the-book tradition-bound modernist concert dance-based choreography class; I could teach it by the book without having or offering or risking any ideas of my own. Even longer ago, I remember being a student in classes like that – where ideas that roamed outside the range of ideas enfranchised by concert dance were regarded with suspicion; made to feel as if they must account for themselves, justify their existences, in ways that ordinary dances were not called upon to do. The assignments, the grading standards, the teacher's feedback, and the content of discourse in the "ordinary" choreography classes in which I was a student conspired to create a tightly constrained range of normalcy for works, and the artists who persisted in creating works outside of that range always knew from the outset that even as their work would be tolerated it was regarded as "other" -- that their own field "othered" them out of one side of its mouth while congratulating itself for fostering individual creativity out of the other side. I believe too many choreography classes are ordinary classes in that way, and that we need un-ordinary teaching to surface and to persist and to thrive.

A big first step is to make a commitment to new ways of being with and talking about choreographic works. We might begin by posing to choreographers such questions as “what kinds of purposes are your purposes, in life and in choreography? What is your particular mix of purposes, in life and in choreography? Which of your purposes may be foregrounded, emphasized, or submerged and hidden in any particular expression of yours, in life and in choreography? What is meaningful to you in life and in choreography, and how is it meaningful? What do you want your life and choreography to be?”

Even as such questions are important to ask -- they do not deserve to be answered just because a teacher asks them. Teachers don't own the contents of students' minds and cannot have students' thoughts on demand; they must earn that privilege by doing the pedagogical work of creating conditions under which students are safe, and in which they feel safe, in answering important questions truthfully. That pedagogical work is an area of great shortcomings in our field.

I suggest we need to design choreography courses around very basic notions; if there is anyone who likes the idea “teaching the basics” I have two to suggest: there are no foundational artistic principles on

the basis of which definitive standards may be grounded. We need to accept what has always been the case: artistic judgments reside within a *social* not a *natural* ontology: standards are concocted, implemented, upheld, defended, and just as readily undermined and discarded by people engaged in making up the realities in which they live. Artistic standards comprise no part of any stable reality that exists before people arrive; people arrive and create standards, and this is political activity because all human judgment about the behavior of other humans is political. Basic principle #2: Choreography is a site in which a plurality of views resides -- some of which are mutually contradictory. Plurality must be welcome to reside in choreography class, too. The plurality that is choreography is a plurality whose existence dominant curricular and critical paradigms would prefer that we, and our students, do not notice exists. But it does exist, and we are in it, and the job is to design a choreography curriculum that not only lets in pluralism but accepts its necessity. If we keep plurality out, choreography class becomes a technique class, and the potential of choreography as an emancipatory force vanishes if it becomes just another dance technique.

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BIOGRAPHIES

Caitlin Spencer holds an MFA in Choreography from UNCG and a BA in Dance and African American Studies from Oberlin College. Caitlin currently teaches courses in UNCG's School of Music, Theatre, and Dance, in the Freshman Seminar Program, and for UNCG's Grogan Residential College, where she serves as Faculty Fellow for the Creativity and Performance Learning Community. Through choreography, performance, teaching, and writing, Caitlin explores possibilities for shared and collaborative modes of interaction, and she researches sites of choreography as a means of understanding implications for relationships between and among people, places, and ideas.

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Embodied Nowness: Teaching Non-Attachment through Non-Attached Teaching

Denise A. Stein, BA, Kristopher K.Q. Pourzal, BA

ABSTRACT

Time and time again we have lamented the inherent ephemerality of dance as though it were a shortcoming. Yet it is this quality that incessantly lures us to the form. How do we, as educators, embrace this supposed problem in the dance classroom? Oftentimes expectations bred by past experiences or future projections inhibit students' availability. To their own detriment, students stay tethered to the virtual reality of their thoughts rather than opening to the power of embodied now-ness. As teachers of dance, we have the opportunity to guide our students away from the compulsion to cling to the past or to the future. How do we teach the power of presence, specifically in higher education?

In our presentation, we will introduce the concept of non-attachment as a fundamental element of presence, discuss its significance, and give strategies for promoting non-attachment in the classroom. We will make an important distinction between the practice of not attaching and the practice of not caring, and explain how non-attachment does not entail a dismissal of lessons learned from past experience or awareness that a future exists.

Drawing from existing research in pedagogical practice and our personal experiences as both students and educators, we will discuss possibilities for pedagogies that both implement and impart non-attachment. Our presentation will also address the difficulties of non-attachment in certain aspects of education, such as student evaluation.

As a microcosm for our lives, the classroom gives us the opportunity to practice ways of being in the world at large. Finding presence in the moment, especially within the realm of an art form defined by it, is urgently necessary in a world where we have been conditioned to believe that our self-worth is tied to our ability. Pedagogies including non-attachment provide invaluable strategies for learning and living wholly in the moment. By fiercely embracing each moment, we bring ourselves into fuller being. Now is the time for embodied now-ness.

BIOGRAPHIES

Denise A. Stein, BA, is completing her last year of graduate school at Arizona State University. She teaches undergraduate courses ranging from jazz to yoga/Pilates to rhythmic awareness to online dance culture courses. Her research is dedicated to non-attachment in the creative process, utilizing aleatory practices to explore moments of choice and intuition. She carries this research over into her pedagogy, performance, and life. Denise is an active performer and theatre technician, and she occasionally enters dance battles. She earned her BA in Dance and Sociology/Anthropology from Gustavus Adolphus College.

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Kristopher K.Q. Pourzal, BA, of Washington, D.C. is pursuing his MFA in Dance at Arizona State University where he is also a Graduate Teaching Assistant. He teaches modern and post-modern dance as well as yoga (as

a Registered Yoga Teacher). Having pursued undergraduate degrees in dance, theater, and music, Kristopher beholds performance as an urgent opportunity to celebrate our honest negotiations of life's fleeting moments, our perpetual blooming. His work has been presented in curated festivals and universities in the mid-Atlantic, northeast, mid-west, and southwest regions of the USA.

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Dance 2050 Nightcap: What is Going On?

Facilitator: Juanita Suarez, PhD

SUMMARY

Dance 2050 Nightcap: What is Going On? Included a summary of events and ideas initiated last year (2012) at Temple University (coordinators Tom Hagood and Luke Kahlich) and developed further (2013) at the College at Brockport (coordinators Marielys Burgos Meléndez and Juanita Suarez).

The institutionalization of dance in higher education began in response to a manifesto created by a group of dance educator/scholars in 1968 in Los Angeles, California. The manifesto projected the infrastructure of the current modern dance department as we know it, with modern and ballet as core curricular areas of study, surrounded by an array of various supplemental courses to support the core e.g. anatomy, philosophy, history, and composition. Tom Hagood and Luke Kahlich, who were conducting research in the dance archives when the manifesto surfaced, believed it was time to visit the template again to see if it still suited the needs of dance education in the country. Is dance relevant to those who dance and is it still serving their needs?

The Dance 2050 process evolved from their query and began with an invitation. Dance educators were invited to submit a vision statement of 400 words or more stating their ideas concerning the future of dance by the year 2050. An adjudication of the statements took place; those who met the criteria were invited to attend the first symposium at Temple University. Following the invitation, attendees were asked to read a series of articles based on issues of concern in higher education to better prepare for the work ahead.

The objective of both symposiums addressed the rising concern of sustainability of dance in higher education. Many financial, political forces are directly impacting higher education, which are potentially threatening the existence of the university model as we have come to know it. Some of those forces include: corporate interests, technology/online learning (whole undergraduate programs going online in top tier universities), higher tuition rates, exorbitant, un-payable student loans due to fewer real jobs in the field, students reconsidering the pursuit of a college degree, students wanting a certificate reflecting what they know versus a degree, employers supporting the hire of individuals with a certificate for lower wages (costs more to hire a master degreed employee than a high school graduate) to name a few. With so many challenges facing higher education and financial resources diminishing, one major concern came to the surface: Since the majority of dance practitioners entering the field, receive training in higher education, how can dance be supported in higher education when the infrastructure of the university itself is being challenged? At the culmination of the first symposium, dance educators realized there were numerous concerns to address, more questions begging to be asked, and not enough time to address the most crucial ones.

And so a second symposium was held at the College at Brockport, which focused on the cultivation of creative leadership for the future. Guest lecturer, Simon Dove (independent curator in NYC, curriculum specialist in education, who chaired the Department of Dance at Arizona State University), quoted statistics of “engagement with the field” gathered between the years 1992 to 2008. Dove spoke to how research is demonstrating “dance as we know it is in decline.” Dance companies are shrinking in numbers and size; are getting access to fewer performances; dance attendance is declining and money supporting dance is diminishing.

In spite of all the challenges, Dove noted how opportunities exist. “Dance as we don’t know it” is on the rise: Artists are evolving socially engaged practices. They are presenting new platforms through the use of technology; artists are working in many different kinds of spaces and working in trans-disciplinary projects. Artists are embedded in social, health care, judicial and education programs. Artists are working independently in order to survive.

Dance in higher education can play a formidable role towards leading the way for arts in higher education. Building coalitions is an important strategy we must give serious consideration to. We cannot walk this talk alone. By expanding the sphere of influence using interdisciplinary curriculum, dancers can build support for dance and its community, and do so by engaging others outside of the field. University courses can help dancers learn how to create integrated, inclusive curriculum and do so using creative process-based ways of learning and applying knowledge. This does not mean we throw away what works i.e. modern and ballet programs but that we find a way to elaborate on the model we are currently working with.

One strategy cited by Dove addressed inclusivity by changing academic language to allow the ‘other’ inside the dance sphere where learning is taking place. Engaging in neutral language builds openness e.g. creative practice versus dance technique makes movement studies allowable in which various forms of dance study can take place. Urban dances or dances of the Diaspora make it possible for the ‘other’ to enter the picture. Hip Hop has been in existence close to forty-eight years; it is a billion dollar business having global influence. Yet, little if any curricular space is available for the study of this very popular form of dance. Television shows are bringing dance to the public and communities of watchers wait in anticipation for the next season to come. Dove spoke to how dance is not in decline. In fact, the dance community at large is telling those of us in the academe how much they love dance. Another factor: We may not be listening to our local communities or to the dance taking place in our backyard because we are insulated by our work spaces, privileged places where one can enter for the price of college tuition e.g. the university, dance studios in a university and theaters in a university. Another challenge Dove spoke to was the resistance of teachers of traditional dance curriculum. All change involves a kind of disruption, a dismantling of sorts. As professionals in higher education, with a long history of working in institutions of dance, we may find ourselves mired in a kind of “nostalgia for the way things were” (Melendez) should such changes be implemented.

Dance fosters reflection, a key tool for creating knowledge, which means it is a catalyst for knowledge. Dance makes us human and there is no need to preach to the choir here about the positive attributes of dance. Educators attending the symposium were in agreement when it came to understanding how dance has the ability to empower students through creative, dynamic human action. Even so, we must access language while also changing it.

Action plans were initiated on the second day of the Brockport Symposium and developed by four groups in dialogue. The objective behind the action plan is to create a position paper to present to the field. Currently, a smaller committee of four are aggregating all the key ideas from each group to distill them into a single document, to present a clearer picture of how dance needs to progress.

According to Dove’s closing cautionary statements, “If we don’t change, external forces will change it for us and it very well could become something else we had not figured out i.e. no dance in higher education.”

BIOGRAPHY

Juanita Suarez holds a Ph.D. in Dance, Texas Woman’s University. Associate Professor of Dance, Suarez serves a joint position in the Department of Dance and is Interim Director for the Interdisciplinary Arts for Children Program. She is the founding member of Latina Dance Theater Project; participated in Legends of

China, a dance exchange between dancers of the U.S. and China. She received a \$14,000 Rockefeller Grant US-Map Fund for Culture to study dance in Mexico. *Fields in Motion: Ethnographies 'At Home' in the Worlds of Dance* was published (2011), Wilfred Laurier Press, featuring 'insider' dance research of 21 scholars from around the world. Suarez is involved with the National Dance Education Organization's Dance 2050 Symposium movement to understand what dance will be like by the year 2050.

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Workshop

Ballet Épaulement: How The Head in Opposition to the Arms and Shoulders Can Facilitate Turn-Out

Luc Vanier, MFA, M.AMSAT

ABSTRACT

Years ago my main ballet master, Paris Opera trained Daniel Seillier kept insisting that we first learn the arms before we actually tried to do the steps and later Royal Ballet trained Wayne Stuarde once mentioned in passing that advanced ballet was all about the arms. But once I left the professional world of ballet for academia I thought for sure that I would need to give up one of my most prized experiences: the refined use of the head and arms we call *épaulement*. Looking around it just seemed that the value was toward a ‘neutral’ stance where any head slanted or skewed would have complicated things too much. And while anatomy and kinesiology are revered as tools for teaching appropriate action in dancing the *shouldering* activity in ballet is rarely referred to. I imagine that others, like me before them, believed this activity to be a frill, a décor added on for aesthetic reasons. And it is never discussed as an activity to facilitate outward rotation of the legs.

My research in developmental movement and the Alexander Technique with added support from the principles of anatomy and kinesiology, allowed me to understand scientifically steps my early teachers led me to experience from an aesthetic perspective. My current research looks to explain the connectivity, i.e. the counter spiraling action required in the whole body to facilitate ballet *turn-out*. I find this to be especially true of the opposition between the head and the arms/shoulders supporting all activity. And once the proper upper coordination facilitates free and clearly directed lower limb activation, both the upper and lower become in balance with each other, one against the other.

For better *turn-out* then, our goal becomes the *allowing* of this balance of counter spirals to exist at all times. Not from an attempt to directly control this activity but from an understanding and trust in the natural spiraling antagonistic structure of our musculature and its capacity to adapt to situations appropriately. The workshop will help us recognize our habitual unconscious meddling with the ballet technique and how this energy can be redirected toward a freer whole body *turn-out*.

BIOGRAPHY

Luc Vanier, MFA, M.AMSAT, is an Associate Professor, Graduate Program Director, and Somatic Minor Co-Director at UW-Milwaukee where he teaches graduate and undergraduate students Ballet, Alexander Technique, Composition and Digital Media for Dance. He received his MFA from the University of Illinois and also became a certified Alexander teacher in 2001. A Principal Dancer and company choreographer with Ohio Ballet, he danced pivotal roles in the works of company founder Heinz Poll, Balanchine, Paul Taylor, Kurt Joos, Lynne Taylor-Corbett and Laura Dean among others. His choreography has been produced at the Joyce Theater in New York City and toured nationally. Vanier has lectured and presented his research extensively nationally and internationally in Russia, Australia, Chile, the Netherlands and his collaborative book “Dance and the Alexander Technique: Exploring the Missing Link” was published by University of Illinois Press in June 2011. His collaborative research was recognized by the Center for 21st Century Studies.

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TOP PAPER CITATION

Ethical Issues Raised by Strategies of Collaborative Dance Making

Laurel Wall-MacLane, MFA

Just a little bend of the legs. An extension of the arms and tracing a small circle in front of the mid-body. At the center of this motion is stillness. A calm in the storm—and that is where the attention goes. Eyes turn and the wave grows, collecting debris and focusing it into rolling waves, licking the shore. At the crest of the wave is another step, then a return. A rock back, give in, step, step, plunge into the deep. Again and again this peaking, crashing, rolling back. There is an expectation. An anticipation of the next. A thought of destruction. The crashing stirs up the aliveness in all who experience the pounding and relief. It is gathering and releasing at once. It builds to a tumbling fullness and releases to a calm open horizon of the next thing.

The above describes an excerpt from the evening-length performance of my thesis concert *arrive, create: a Dance made by Many* presented on Friday, December 8th at the Dance Lab at Arizona State University. This interdisciplinary work utilized dance improvisation and investigated how to create what I call “a generous performance paradigm.” The processes of the work explored the nature of collaboration in two related senses. 1) How a collaborative effort of the dancers shaped the rehearsal process and how I as the director of the piece related to the cast of the work. And 2) how the *concept* of collaboration—meaning creating something in which all voices present work together—re-shaped the performance experience. In this paper, I explore how the concepts of Ethics of Care, genius, and “moving identity” informed my application of collaborative dance making.

My intention in directing the work was to devise a performance paradigm in which the dance maker, dancers, and audience members each held a more equal role in the unfolding of the creative and performance phases of the work. I was drawn to this way of working as a way to investigate the underlying values in the relationships between dance

maker, cast, and audience. In my research, I have found that there are many historical instances of authoritarian styles of dance making and performing. I also found that more collective or democratic processes, especially amongst Judson Church era dance, have a strong tradition in dance. Overall, I wondered how dance makers’ creative intentions align with their world views, values, and ethical beliefs. How are rehearsal processes considered in dance making? And how do dancers and choreographers think about the relationship between one another in both rehearsing and performing?

As a dancer and performer I have experienced the gamut of creative processes. I have experienced making dances in a cast that feels interconnected and playful in a family-like way. I have also worked as a dancer for a choreographer who used manipulative and fear-based tactics to “draw out” the performance quality she desired from the cast. In my experience, relationships between dancers and choreographers are complicated and multi-faceted and cannot be described as either suppressive or empowering for dancers, but often contain elements of both. I am interested in the various ethical questions that arise out of dance making methods.

I have been influenced by working with various dance artists, mainly at the Seattle Festival of Dance Improvisation and at Ponderosa Movement and Discovery in Germany. Some of the dance artists I’ve worked with are on the forefront of improvisation in performance and contact improvisation, including Nita Little, Nancy Stark Smith, Jess Curtis, Stephanie Maher, and Martin Keough. I have found these artists are all very thoughtful in the application of their values to their work and pedagogical practices.

One moral theory that peaks my interest is characterized as Ethics of Care. In 1977 Carol Gilligan published an essay titled “In a Different Voice: Women’s Conceptions of Self and of

Morality” in the *Harvard Educational Review*. In that essay she questioned the dominant view in developmental psychology of a hierarchical progression from childlike dependence to adult autonomy, valuing rationality in moral decision making over relational considerations. Gilligan found that women were more likely to weigh ethical decisions within their social sphere, and therefore her essay emphasized the value of considering interpersonal repercussions of moral decisions. She called for a more serious consideration of a “feminine voice” when considering the moral development of people, and called for the field of psychology to consider the value of *care* in the moral landscape.

Since then, the theory of Ethics of Care has been further developed and incorporated into the field of Western ethics. The basic framework of the theory promotes understanding of the interconnectedness of human relationships, attention to the context in which ethical decisions are made, and who benefits from the outcome of those decisions. The emphasis is placed on how to respond in situations rather than what is right or “just.” Ethics of Care has been applied to the fields of health care, international relations, developmental psychology, and economics. My question is, how does it relate to dance pedagogy and creative practices? One way to apply the Ethics of Care to dance making is to consider the emotional or humanistic experience of a cast of dancers. How are the relationships amongst the cast (including the dance maker) being facilitated by the creative process?

When this question is considered, a dance maker recognizes his or her role in forming a community and culture within a cast. As with any group of people, social structures arise within a cast of dancers. A dance maker decides how to utilize those social structures, or how to deconstruct and reconstruct those structures. In my experience in the dance world, the question of **how** to construct a culture of care in the rehearsal process is not directly addressed very often. The complexity of human relationships is an intuitive study, and one that dancers often mine for creative impetus. However, I wonder if dancers consider the moral code that they apply to the rehearsal space and how those values

affect the relationships they form there.

Another idea that relates to the way that dances are made is that of the artistic genius. The modern idea of genius originates from the Romantic era, when the creators of original and exemplary works of art were often described as “geniuses”. This idea has survived through time as a way to describe innovative makers in a great variety of fields.

The term genius, however, can devalue the developmental and experiential history of a person. It can also limit what it means to be “creative.” Because it places such value on natural talents, creative abilities that have been learned or developed can be overlooked. Many educators have attempted to debunk (or reevaluate) the idea of genius in their approach to teaching artistic practices. Constructivist educators, such as Maria Montessori and John Dewey, believe that the learning experience is one of expanding knowledge—not creating it. In this view, all people are innately intelligent and creative and it is the educator’s job to excite and add to those abilities.

In dance making, the idea of genius places emphasis on the inborn ability of a select few to create “masterful” dance works. The concept often undervalues the process in which those works are made and the dancers who contribute to the work. In this way of thinking rehearsals can easily be viewed as a means to an end of the performed work. For example, it is well accepted that William Forsythe is an innovative choreographer and has been very influential in the contemporary ballet world. However, the dancers who work with Forsythe to develop his dance making and training method are not commonly recognized as authors or contributors to Forsythe’s dance making methodology. The fault of this lack of credit does not necessarily lie in choreographers’ hands, but in a cultural tendency to attribute the success of great works to the “genius” of one person. The concept of artistic genius creates a paradigm of an emphasis of the product and the singular maker of that work, over the choreographic process and cast of dancers who contributed to the process.

As dance making practices evolve and various uses of more democratic choreographic structures become more broadly utilized, it is interesting to consider how the role of the dancer is re-examined.

Dance scholar Jenny Roche has developed the term “moving identity” as a way to describe the embodied contribution dancers make to the creative process. She argues that modern-day dancers seek out movement training and creative input from an increasingly diverse array of movement and somatic practices. Roche writes,

The dancer’s ‘moving identity’ is the result of the accumulation of choreographic movement incorporations and training influences. It holds traces of past embodiments that are also available to the dancer to be re-embodied again. Thus the moving identity highlights the underlying sense of consistency in how the dancer moves and could be regarded as the movement signature that the dancer forms throughout a career path. (Roche, 111)

Roche suggests that dancers’ individual investigation of movement forms calls for a reordering of the traditional power structure of the dance making process. The movement that audiences’ see on stage is in fact authored by that particular dancer—composed and/or performed with the aid of his or her “moving identity.” Therefore, Roche argues, it is important to recognize that dancer’s contribution to the work. Roche’s term “moving identity” is a way of terming the contribution that dancers make to the work.

Roche’s articulation of the “moving identity” incorporates an ethic of care into the dance making process. It also deemphasizes the idea of “genius” as a singular maker of new dance works. In the process of making *arrive*, *create* I utilized a collaborative interdisciplinary improvisational creative and performance process. The dance making methodology I used included elements of dance making that are exciting to me—and also attempted to incorporate my values (as a dancer and humanitarian) into the process and performance of the work.

As I began working with the cast for *arrive*, *create* I had a strong sense of trying to counter the perceived “traditional” rehearsal protocol, in which I, as the dance maker, create the dance and teach it to the dancers to digest and then perform. I clearly verbalized my intent to use collaborative and democratic structures in rehearsal, and I soon

realized I was focusing on *countering* a seeming norm. I found that reacting to authoritative rehearsal processes continued to bring my focus back to those very structures/ ways of thinking. In an effort to shift my attention from the perceived “problem” to the “solution” I began to concentrate on the word GENEROSITY. I chose this word because it encompasses a sensibility of compassion, trust, engagement, and inclusivity, all values I hoped to incorporate into the project. As the process evolved, the word generous became defined as: inviting engagement and recognizing the creativity of all people present.

It is interesting to investigate an idea choreographically. My intention in this work was for the concepts driving the work to continue to generate understandings beyond the performance of the project. This became a *generative* process in which community-building dance structures were employed with an aim of the collaborators stepping away from the project with a self-led sense of exploration of the ideas underlying the work. In this way I hoped that the process would be empowering for the collaborators as we continued to investigate our creative voices in dance making.

My research question became: how can I create a generous creative process and a generous performance? Following this question I felt as though I was entering the unknown—as most works I had participated in were made in more traditional, single choreographer fashion. In order to gather information from the cast about *how* to collaboratively make dance work, I composed structures in which we explored elements of collaboration and improvisation in performance.

As I worked to create democratic methods for rehearsing my thesis project, I found that creating an ethic of care in the rehearsal space allowed for conversation to unfold. Promoting a caring environment that incorporated an understanding of the interconnectedness of human relationships, to me, equates to opening up the experience to dialogue. In the rehearsal process of *arrive*, *create* several rehearsals were composed purely of conversation surrounding the topic of how to create dance in collaboration with others.

An example of a score we used for the warm up was: each dancer lead the group in something that

warms up the body and explores something you are interested in. This score functions in several ways: it serves as a warm-up, it is a democratic structure in which everyone partakes creatively, and it explores improvisational ideas that contribute to performance abilities/interests.

As the process progressed the role of improvisation moved from a tool to explore concepts to a central element of the work. It became clear that the exploration of the nature of collaboration was unending—and that it would become a central focus of the performance. I also became very interested in how the collaboration could reach beyond the cast. I wanted to include the audience—to make them, as they enter through the door, additional collaborators. In order to be inclusive and investigative, even in the performance, I chose to re-shape the performance into an improvisational experience. The improvisation became organized around a “master score,” which was collaboratively created.

Because the performance was improvisational and had elements of interaction with the audience, it drew heavily from the performers’ personal experience. However, I struggled to provide a space within the work where the performers’ stories were heard—and something about their identity was shared. For this reason I chose to make short videos in which the dancers chose three locations that represented some element of themselves and played with pedestrian movement and dance in those locations.

The performance had two basic sections: section one was an open space with the videos projected on various surfaces. Near each video, a textural element from that film was incorporated—water, rocks, plants, fur, and food (chocolate). The audience was invited to interact with those environments, and the cast members acted as facilitators of the experience. Section two was a transition into seating in the round and consisted of a 20 minute improvisation that followed the score we developed:

open the space
say what you see/ know
listen
do what you want to do
move

At the end of the performance, the audience was invited to share anything from their experience of the work by writing it on the back of their program and putting it in the middle of the performance space.

After the performance of *arrive, create* I interviewed each of the cast members [names in this paper have been changed for the purposes of anonymity]. With that information, along with the comments left by the audience, and my own reflection on the project I will share some of my findings.

Some of the most interesting discoveries focused on the way the process utilized collaboration. Each cast member was invested in the collaborative process, and positive about the inclusion of their artistic “voice” within the work. Kara said, “I found myself enjoying the setup (of rehearsal) because it was a different kind of engagement of your mind... I like feeling like I could resonate with the context of the material right away.” However, several members of the cast relayed frustration over the amount of mental effort a democratically shaped collaborative process was. One quote from Tony stands out to me. He said, “I think that collaboration has more to do with sharing the conceptual work.” In his interview, he expressed that it is very helpful for him as a performer to get specific feedback and clear direction from the maker of the work. His sense of collaboration is that creative decisions do not always need consensus among the group, but rather that collaborators are aligned in terms of the conceptual underpinnings of the work. Eva noted that a single choreographer is often more efficient than collaborative works.

The notion of responsibility was another interesting through-line for many of the performers. I reflect that creating an environment in which everyone is heard makes it the responsibility of each cast member to *listen*. In rehearsal I urged the performers to keep an awareness of the group while committing to their own choices of action. Tony felt accountable for the reciprocity of those relationships. “There was so much responsibility all over the place. You’re responsible just to yourself, but you’re also responsible to the group. And you’re also responsible to the audience; and all those levels changed every day, so the performance changed.”

Because the rehearsal and performance environment were so inclusive, the cast felt very aware of how their actions created repercussions amongst the whole group and ultimately shaped the performance. This idea of responsibility accentuates the values that each cast member was bringing to rehearsal—and how they applied those values to their interactions with one another.

The audience responses were telling, and overall enjoyable to read. In my everyday research of what generosity means, I found that it is important to receive and to give in a generous relationship. That said, most of the audience responses were positive. One reads “Loved the laughter and how alive it was. Interactions are real! Dance work was strong. As a viewer I felt honored to be part of this piece.” Others were more akin to offerings, and resonated with the deeper concepts of the work. Another read, “Piano chords or chords of people. making snow angels on that furry rug. Lights dim-focus. Two in the circle~ praying mantises at play. The circle—in its power. It draws all into its center even when it is empty. Perhaps even more so when it is empty—we want to fill it.” And some comments relayed confusion about the role of the audience. One comment observed what they viewed as an unfocused nature of the work, and another commented that she/he was not sure when to participate in the work. These comments are an indication to me that an improvisation can easily lose focus—and it may take time to re-define that focus. It also reveals that some audience members have a propensity to view and engage with the ever-changing focus of a group improvisation, others do not.

In conclusion, my research of collaborative dance making and creating a “generous performance paradigm” I found it useful to consider the following question: How would incorporating a clearly defined moral framework into the creative and performance process of dance making affect the type of dance work that we make and see? Being guided by this question shifts the focus from what kind of dance work to make to how to make dances and how to share dance with an audience in a way that reflects my values. In an ever changing dance world, I implore dancers and dance makers to consider how their value systems apply to dance making

methodologies and shape the performance experience.

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BIOGRAPHY

Laurel Wall-MacLane is a recent graduate of Arizona State University with a Masters in Fine Arts in Dance. She is an engaged artist who is interested in how people experience and reflect on the world through the expression of movement. She has thoroughly enjoyed teaching classes in modern technique, improvisation, introductory dance, and conditioning at ASU. She has extensively studied dance improvisation and contemporary dance choreography and performance at festivals in United States and Europe. As a publicly engaged artist she has worked with Elizabeth Johnson employing some of the Dance Exchange tool bag with community classes and intergenerational dance productions at the Mesa Arts Center in Mesa, AZ. Laurel has

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The Art of Teaching Rhythm Tap: Strategies and Techniques Through Multiple Intelligences

Adrienne M. Wilson, MFA

ABSTRACT

Tap dancing is a multi-tasking endeavor. It draws on several of the multiple intelligences as established by Howard Gardner: kinesthetic, aural, verbal, musical, mathematical, interpersonal, intrapersonal, for example. Learning how to tap dance can be a journey of self-discovery and artistic creation. This movement session will bring attention to some of the strategies and techniques I have developed in teaching tap dance to students from ages seven to adult. There will be discussion and analysis of how being aware of multiple intelligences can be used in lesson planning and choreography. Experiential learning will include discovering where in the body tap dancing originates; how offering visual, aural, and rhythmic analysis can be included in any given class/rehearsal; and movement phrases designed to encourage physical ease and the production of articulate and clear rhythms.

Movement Session Content

Brief explanation of Howard Gardner's original set of multiple intelligences in relationship to rhythm tap dance focused on:

Musical intelligence: the ability to recognize, create and reproduce rhythm.

Linguistic intelligence: the ability to think in words and use language to understand and make meaning.

Bodily-kinesthetic intelligence: the ability to develop meaning through physical skills.

Logical-mathematical intelligence: the ability to problem-solve using relationships and deductive thinking.

Spatial intelligence: the ability to think in three dimensions.

Interpersonal intelligence: the ability to work with others.

Intrapersonal intelligence: the ability to understand oneself.

Experiential Learning of Rhythm Phrases Through the Lens of Multiple Intelligences

I chose to share rhythm tap choreography from a work called "Latin Lovely". Within the piece are rhythm phrases that I call 'grooves'-very short rhythmic ideas that layer with each other to create orchestration, and also form the basis for the longer phrases found in the choreography.

For each groove presented in this session, I led participants through the following format:

- a. With eyes closed listen to the rhythm of the phrase and reproduce that rhythm without concern for the actual footwork. (Musical intelligence)
- b. With eyes open, observe and listen to the phrase to figure out the footwork that goes with the rhythm. (Bodily-kinesthetic intelligence)
- c. Continue to observe/listen to description of tap vocabulary while refining rhythm and footwork. (Linguistic intelligence)
- d. Listen to the breakdown of the counting associated with the rhythm and the footwork. Musical intelligence, bodily-kinesthetic intelligence, Logical-mathematical intelligence)
- e. Check in with yourself: how are you experiencing this set of learning strategies? What is working well for you? Where are you having challenges? (Intrapersonal intelligence)
- f. Are you able to be aware of others in the room while processing all of the information? Are you able to connect with the others through movement and listening participation? (Interpersonal intelligence)

During the process, I would check in with the participants to see if anyone needed clarification in any of the learning styles while continuing on through the five grooves. Once all of the grooves had been worked on I invited the participants to focus more deeply on the intrapersonal aspect of the experience: knowing yourself at the moment, which groove do you feel the most successful in performing? This formed the basis for five groups to begin to layer the grooves to create an orchestrated presentation. Each group worked to solidify their chosen groove before joining in with all the groups for the orchestration. To create the orchestration, each group was assigned a number based on the learning order of each groove. Beginning with groove #1, each group was cued to begin their groove after the previous group had finished their first presentation until all 5 grooves were layered simultaneously. Another cue was given to each group to drop out of the orchestration in reverse order (5-4-3-2-1), until only groove #1 remained. As a result, participants were able to apply as many of the multiple intelligences that they could relate to for optimum success. The orchestration also brought spatial intelligence into play since the grooves have an inherent ability to travel through space creating pathways, the groups were mindful of their spatial relationship to each other within their groups, and their interactions with the other groups as they performed their grooves.

During reflection on this session and as I write this summary, I continue to find more and more connections and overlapping relationships between the multiple intelligences and the art of teaching tap dance. Due to time management considerations, I realized that I needed to make editing choices to provide substantial information in the hour allotment. Therefore, I made some ‘executive decisions’ to focus more on the application of the multiple intelligences to teaching material than to technical considerations and analysis. These concepts are extremely important and would be excellent topics for a separate session in the future.

There are many possibilities to continue to explore. The immediate feedback from the participants was extremely gratifying and has inspired me to move forward in this approach to teaching rhythm tap. General summary of this feedback is that of excitement to discover and experience this information, appreciation of the clear and articulate presentation of the session, and the opportunity to find success at some level. I have discovered that it is in the best interests of our students that we as teachers be aware of and resolve to be sensitive to the different learning styles in any studio teaching situation.

BIOGRAPHY

Adrienne Wilson, MFA, Associate Professor Department of Theatre, Auburn University teaches dance courses based in modern technique, rhythm tap, Bartenieff Fundamentals, and movement analysis, continually blending in elements of dance history, composition, improvisation, anatomy and kinesiology. At AU, she is Program Committee Chair for the Women’s Studies Program, supervises the dance minor, and collaborates with colleagues on performances and journal articles. She is a member of the National Dance Education Organization, American College Dance Festival, and the International Tap Association. Her work has been presented in Alabama, Florida, Tennessee, New York, Georgia and California. She earned MFA in choreography and performance from SUNY Brockport bachelors and masters degrees in piano performance from Ithaca College; and is certified in The Bill Evans Method of Laban/Bartenieff-Based Modern Dance Technique. She has taught on dance faculties of SUNY Brockport, Hobart and William Smith Colleges, and Alfred University.

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Factors that Impact the Inclusion of Cultural Dances in Studio Dance Programs in the Caribbean

Lisa Wilson, MEd

ABSTRACT

This paper stems from a qualitative inquiry into the inclusion of cultural dances in six studio dance programs across the Caribbean. Traditionally in studio dance education in the Caribbean, European or Western dance forms are regarded as highly important to developing skilled dancers and are the main staple of studio dance training while Caribbean cultural dance forms are often marginalized or excluded from studio dance education programs. Is this imbalance still reflected in studio dance curriculum today or is there a shift towards affirming the Caribbean dancing body and aesthetics in studio dance education in the region? The research sought to ascertain from six female studio dance teacher-administrators from Jamaica (3), St. Vincent and the Grenadines (1), Grenada (2) the extent to which Caribbean cultural dances were taught in their studio dance programs and the factors that influenced the inclusion of local cultural dances in the respective studio dance curricula. The research methodology included questionnaires and semi-structured interviews and the findings provide knowledge and insight into the underserved area of studio dance education practices in the Anglophone Caribbean.

Dance in privately owned studios was the first form of formal dance education in many former British Caribbean colonies. Privately owned dance studios provided the main means of formalized dance training prior to the inclusion of dance in the public education system. Historical records of dance in Jamaica show that this model of dance education outside of dance in community spaces was introduced by the British European settlers as early as the 1930s who opened studios where classical ballet was taught to the local population (Nettleford 1985). Since independence from British colonial rule the studio dance tradition has grown and continues to provide syllabus and non-syllabus dance training to children and adults alike. A few studios are aligned with particular public schools as a means of developing the gifted and talented learners and possess a non-profit status while majority are operated independently by visionary and entrepreneurial dance teachers as business ventures. Studio dance education in the region has since expanded to include training in modern dance, Caribbean traditional and urban folk forms, creative dance, jazz and a few still offer classical ballet. While Modern dance has dethroned classical ballet as the dominant system of training in studio dance education in the region, both these western dance forms are more likely to be offered in a studio dance curriculum than the local indigenous dance forms despite many Caribbean islands boasting over thirty years of independence from British colonial rule. The focus of this paper is to discuss aspects of a qualitative inquiry into the factors that impact the inclusion and teaching of cultural dances in six (6) dance studios in the Anglophone Caribbean nations of Jamaica, Grenada and St. Vincent and the Grenadines. The paper begins with a brief description of the research methodology followed by a discussion of the findings.

RESEARCH METHODOLOGY

A qualitative approach was used to investigate the research problem and data was collected using questionnaires and structured interviews over a period of 4 weeks. The sample consisted of six dance teachers, three from Jamaica, two from Grenada and one from St. Vincent and the Grenadines purposively selected on the basis that

they operated their own dance studios and therefore had autonomy over the dance program offered, and whom themselves have had some form of dance training in Caribbean cultural dances alongside Western dance training. The first part of the data collection process was the administration of questionnaires which garnered information on the dance genres offered in the

studio dance program, the main genres taught, composition of the learners in the studio, the nature and frequency of the cultural dances offered in the studio curriculum. Four of the studios offered mainly Modern dance training, one offered strictly ballet and another both ballet and modern dance primarily. This was then followed by electronic interviews with more open-ended questions to deeper probe and further understand existing perspectives and attitudes towards the inclusion and teaching of cultural dances, particularly, Caribbean cultural dances in their studio program as a means of developing their dancers. Interview questions were structured around three main themes: 1. teachers' perspective on the importance of cultural dances in the development of their dancers; 2. the specific ways in which the inclusion of Caribbean cultural dances has helped to develop their dancers' skills; and 3. the challenges to offering ongoing cultural dance classes in studio dance programs. Data analysis was carried out using the grounded theory approach (Corbin and Strauss 2008), meaning that segments of the data were assigned codes or categories based on themes emerging out of the data rather than pre-existing ones. These codes were refined and revised as continuous comparison was used to accommodate new data at each points of the data collection.

FINDINGS AND DISCUSSION

The results showed that a multiplicity of factors influenced the inclusion and teaching of cultural dances in the studio dance education program of the sample group. These factors fitted into four emergent categories: Dance teachers' beliefs; Client interests; Resource related to time, studio space and access to the local indigenous dances; and the Nature of syllabus work/focus of the studio.

Teachers' attitudes and beliefs

All but one teacher whose studio had a specialized focus in the Royal Academy of Dance (RAD) ballet syllabus acknowledged and therefore expressed a belief that Caribbean cultural dances held much valuable benefits for their dance learners. In keeping with their beliefs the studio dance program of these five teacher-administrators exposed the dancers to local traditional dance forms, albeit in varied ways and to varying degrees

which is later discussed. The one exception, the ballet studio dance teacher, did not perceive Caribbean cultural dances to be of much relevance to the classical method of training and development offered at her studio. As such they did not form part of her studio dance curriculum. It can be concluded therefore that dance teachers' beliefs about the relevance and value of the local cultural dances to their teaching context is a factor that influences their inclusion in studio dance programs in the Caribbean. The responses of the dance teachers in this research who felt that Caribbean cultural dances were of significant value to the development of their dancers were situated in all three domains of learning, the cognitive, psychomotor and affective. In the cognitive domain it was suggested that local and regional cultural dances "*offer dancers a wealth of movement from which to draw in creating their own dances*", and "*connect learners to and help them understand their heritage and cultural stories*". In the psychomotor domain teachers suggested that they "*help learners in partnering, dynamics and polyrhythmic skills*", and "*build stamina and coordination*" (an example given was the fast-paced, flirtatious *Pique* couples' dance practiced in Grenada, St. Lucia and Trinidad). In the affective domain engaging dancers in studio dance education to Caribbean cultural dance forms can "*nurture appreciation for Caribbean and other cultures*", and "*foster cooperation and teamwork*" (an example given was the *quadrille* and *Maypole* which are practiced in Jamaica, Grenada and St. Vincent and the Grenadines).

Further analysis of the data revealed that a personal belief, by dance teacher-administrator's, that cultural dances are important to the development of their studio dancers was more likely to result in the inclusion of cultural dances in their studio program. However, the degree or level of such inclusion did not seem commensurate with the levels of importance expressed by the teachers. For example, all with the exception of the one ballet studio teacher-administrator rated the importance of local cultural dances in the development of their dancers highly, between 6 and 10, using a scale of 1-10 where 1 was the lowest value and 10 the highest. Yet only two of

the five teacher-administrators offered regular dance lessons in the cultural forms in their studio once per week and twice per week respectively. For the remaining three participants their dancers' engagement with the local cultural dances was in the form of once off performances in varied contexts such as heritage festivities, special events and functions, annual studio dance production or tourist-activities. This raises questions about the depth of cultural understanding and appreciation that can truly be gained via once off performances over and above mere somatic understanding of the culture. As dance is a microcosm of the larger culture in which it exist, a deep understanding about the dance and the heritage from which it originates demand contextual information related to what Vissicaro (2004, 139) labels the macro and micro features of the dance. The macro features being the what, where, when, why and the how and the micro features being the elements of costuming, instrumentation, spatial designs, individual movements. Such contextualisation deepens meaning about the dance and is difficult to establish without the investment of time and repeated opportunities to interact with the cultural form (Vissicaro 2004, 127). Nevertheless staging a cultural performance piece for heritage festivities, competition or other public event is better than total exclusion of the rich movement language and aesthetics of the traditional forms in studio dance training in the Caribbean.

The one exception mentioned earlier further expressed that she felt it was important for her dancers at some point in their dance training to experience Caribbean cultural dance forms “... *but after they have gone through classical training in their formative years*” (Participant D). I find this response problematic for two reasons. First, child development theorist such as Vygotsky suggest that formative years are the best years to begin to educate learners, via cultural knowledge, about themselves and to begin the process of helping them find and secure their place socio-culturally in the complex world in which they find themselves. Second, to suggest that local cultural dance forms are to be secondary to training in Western forms of dance is to assign greater value and privilege to western dance forms and culture over and above

the local indigenous forms and culture. Such beliefs reflect and unfortunately perpetuate historical colonial and imperial hierarchical attitudes towards local culture. I believe that some Caribbean studio dance teachers, including myself at one point, who receive their professional dance training in western dance forms can be genuinely asleep to the hegemonic politics of the professional dance world that portrays western forms as the epitome of artistic expression thus privileging a particular culture and dance form over another (Shapiro 2008, 256). As such in our dance teaching we simply replicate rather than critically examine the underlying assumptions and dispositions embodied in western dance forms and adapt the forms and their pedagogies to suit our post-colonial Caribbean context. As Schwartz (1991, 46) points out to dance teachers, there is no such thing as a value-free curriculum and therefore we must always be aware of the values implicit in what we teach and how we choose to teach it. One participant (A) seemed to have been aware of this when she scripted:

...it boils down to one basic fact-‘children live what they learn...the onus is on me as the teacher to teach and demonstrate the importance of teaching and learning these cultural forms and students will become more appreciative of what is being taught.

Including and teaching the local indigenous dances in studio dance education in the Caribbean, be it through performances or regularly scheduled lessons, is to affirm the local culture and identity. Therefore I am purporting that studio dance teachers-administrators think of unconventional ways to creatively include or employ the indigenous dances or local cultural knowledge and practices in their offerings even if the studio brand is aligned to a western dance form such as modern and ballet. For example the studio that offers classical ballet training can explore re-interpreting the traditional ballet Giselle to create a Caribbean Giselle in the spirit of Dance Theatre of Harlem's African-American version of Giselle for one of the yearly concerts, rather than produce the traditional Euro-centric Giselle. Another example can be found in the response below by one of the participants (B) which seem to indicate a fusion of

the traditional aesthetic with the classic modern technique in teaching modern dance:

I use Modern contemporary with the utilization of elements of my folk forms...to allow the students to realize that it is important to use what we have in any idiom and that we have a wealth of movement to draw from...

This is in order to continue our forefather's independence vision of not simply articulating the physical voices and narratives of our colonisers or echoing what occurs elsewhere, but forging artistic expressions reflecting the movement patterns, stories and aesthetic of the Caribbean (Nettleford 2003, 165). Studio dance teachers must also see themselves as culture bearers, a role not just applicable to dance educators in schools, and thus assume part responsibility for strengthening, sustaining, extending and evolving local cultural roots and body language in this aggressive era of globalisation.

If dance teachers' positive beliefs about the importance of cultural dances in the lives of their learners are not sufficient alone to guarantee cultural dances a place in the studio dance curriculum of the participants in this study what other variables are therefore at work?

Client Interest

Another factor influencing the teaching of local cultural dances in this research was the interests of parents and learners in the traditional dance forms. One teacher (participant C) who rated the importance of indigenous cultural dances in her dancers' development highly expressed that in her studio teaching context *"few parents are interested in folk dance and so it is not marketable or profitable to offer such a class for the young dancers"*. She pointed out however that in contrast *"...the older students are more appreciative of the social folk dances, in particularly the fast paced ones, since they tend to dance for fitness and want an up tempo class"*. Thus even though this dance educator scored highly on the importance of cultural dances to the development of her dancers, as an administrator operating and managing a business, her decision to not regularly emphasize the indigenous forms in the dance training was based more on financial

viability, highlighting a dance teacher-administrator dilemma. This dilemma is understandable given the reality that unlike dance education in schools where school fees and government funding and subsidies may cover overheads and running costs, most dance studios operate independently and must be self-sustaining. This means that generating enough income to cover operating expenses is of crucial importance to keeping their doors open but this pressure brings with it the potential danger of one's personal belief systems being compromised. The studio dance educator-administrator dilemma highlights the challenge of shaping a studio dance curriculum that generates income and supports one's educational beliefs and value system at the same time. This challenge can be surmounted by thinking creatively and strategically. Using an example of relevance to this study, studio teachers can offer dance 'combo' packages instead of single areas of concentration. By this I mean packaging dance forms for which there is much interest (e.g. modern dance) alongside one for which you want to grow interest (in this case traditional dance form) for an attractive and irresistible deal. The assumption here, however, is that there is availability of studio space and teaching staff, and that "clients" have the time to attend studio dance classes more frequently. Another solution to this educator-administrator dilemma is to integrate, where possible, appropriate traditional forms into other areas of dance learning. For example, Caribbean traditional ring games can be experienced as a part of the creative dance classes if that is offered as classes for children or include modern dance techniques that fuse Caribbean traditional cultural knowledge with Western, Eurocentric forms at some point throughout the year. Examples of such fusion techniques may be Dunham technique developed by Katherine Dunham or more innovative forms such as **Afro-Cuban** modern, **CaribFunk** (a technique which fuses ballet, modern, Afro-Caribbean traditional and social forms, fitness and somatic principles created by Bahamian dance educator, choreographer, scholar and performance artist A'Keitha Carey) and **L'Antech** (a technique created by Jamaican dance choreographer

L'Antoinette Stines that blends ballet, modern, dancehall and several Caribbean folklore forms). As was the case of the older learners at one studio showing interest in a particular social cultural dance form as it met their physical needs for fitness, studio dance educators who sincerely value the traditional dance forms can act more creatively and strategically to arouse the interest of young learners and their parents in the indigenous forms which they have acknowledged bears a range of benefits. With some creative thinking and strategic planning I believe much more opportunities for ongoing inclusion of the cultural dance forms can be created beyond the occasional commercial jobs. It can be argued that to restrict cultural dance learning and experience to activities for monetary gain is to participate in the commodification of cultural knowledge, which often diminishes the traditional human value of the forms.

One participant (A) appeared to be suggesting that dance teachers can motivate young learners' interest in the traditional forms and through passionate and creative pedagogy. She comments:

I think it is integral that tradition is not allowed to die but maintained even though most students and the community at large think it is boring... In fact a lot of my students have now grown to appreciate the quadrille etc., because not only do they see the passion in which I teach it – making it fun, but they get to appreciate the different form and or styles of music to which the same movement can be done.

She further added that in teaching some traditional folk forms alongside the more current dance forms, known as popular dances, learners are able to connect the present with the past as they become aware of the roots of some of the more current and trendy dance steps.

She adds:

“I must hasten to add that occasionally [a]student will pinpoint that these ‘old moves constitute some of the current moves we showcase. In this manner the students are able to identify where some of these moves are derived.”

I will further add that not only will learners find relevance and connection between the present and

the past but come into an awareness of the dynamic nature of culture. Arousing dancers' interest in the traditional forms within the studio context can be motivated via program structure as well as through pedagogy. My main argument therefore is that there are creative ways to incorporate and thus give value, honour and affirmation to indigenous movement aesthetics and culture in studio dance education in the Caribbean beyond one-off experiences even if the studio primarily teaches ballet, modern or other western forms. It is useful to mention that while one participant points out that most of the traditional dances in her country are 'hardly done in their original/traditional context' and are instead stylized allowing for much more creativity in the studio, not all the local traditional dance forms can be appropriated in some of the ways suggested here in this paper due to their meanings and functions. Hence the charge to creatively include traditional dance forms in studio dance training must be underpinned by sensitivity and care to avoid being disrespectful to the authentic meaning and purpose of a particular traditional dance form. Some forms such as the social dances will lend themselves more to experimentation than others.

Resources-Access

One participant mentioned that lack of access was a problem she once encountered in an attempt to source an authentic versus stylized version of a particular cultural dance for her dancers to learn. Authenticity is important in the teaching of cultural dances in order for learners to truly understand and appreciate the history, culture and people the dance represents. According to Keali'inohomoku (in Vissicaro 1999, x). Without authentic transmission students are short changed or at worse given faulty interpretations, misleading ideas or loose or incorrect movement vocabulary. It is therefore a useful strategy for teachers where possible to reach out to the local communities in which the cultural dances are practiced in order to promote accurate representation and understanding of the particular group and culture the dance represents.

Although seemingly not a major problem in this study given this factor was raised only by one participant and personal knowledge of the active roles many Caribbean governments play in

preserving and disseminating local cultural dance forms, lack of access to authentic cultural dance knowledge is a common challenge to teaching and engaging with cultural dances universally, and is therefore worthy of discussion.

Participant A states:

I must hasten to add that initially it was hard to learn traditional dances because those who knew it...especially the Indigenous people did not want to share their talents with other Vincentians who were not from their area. In fact, in a manner to 'touch-up' and or learn Quadrille a few year ago, from the folks who I considered were good at the form, I called the relevant persons to get some assistance. I was never openly refused, but because the lessons/lecture that was promised never came to fruition, being the determined person that I am, I called the person who had promise to teach some of my students the Quadrille and I was met with a response that shocked me...I was told that the person who had promised to teach us [when I finally reached her] that her elders told her that she cannot teach it to us because it belongs to their area/community.

This viewpoint resonates with scholarly research by Hanna (1999, 153) which suggest that some groups dance their dances as emblematic of their group and consequently do not want outsiders dancing them. The group's dances are viewed as property and as such outsider's appropriation of the dance may be resented, even considered a form of theft or offense. Visicarro (2004, 103) purports that in communities where the group dance promotes continuity of traditions from generation to generation often elders and other individuals sanctioned by the community are entrusted with the responsibility to safeguard the integrity of the dance culture. She further explains that maintaining the authenticity of the dance can empower a particular group as it distinguishes them from others. Authenticity therefore serves as a political tool demonstrating a type of territorial claim. The teacher pointed out however that since that encounter the Ministry of culture in her

country has researched and documented all traditional dances in their islands and provide access to them through dance workshops for teachers and resource material.

Time

Two dance teachers (participants A and D) identified time as a factor affecting their teaching of cultural dances. One suggested that time was a serious constraint to her inclusion and teaching of indigenous cultural dances at her studio in light of a demanding ballet syllabus and limited studio facilities. Consequently the cultural dances explored in her studio program are the folk dances associated with the RAD syllabus, Hungarian, Polish and Russian. The other seemed to suggest that time was not so much a constraining factor but instead was potentially a resource to be harnessed.

Participant A writes:

... I hardly get and or make the chance to teach the Traditional dances even though I do know of their importance. Perhaps I will take this questionnaire/survey as a 'wake-up-call' and do place a bit more emphasis on incorporating the cultural dances/forms on my schedule because I have access to a lot of cultural institutions and resources because of my job.

Nature of syllabus work

The nature of the syllabus work offered at the studio also affected the inclusion of indigenous cultural dances in the studio dance program. For example one participant (D) pointed out that delivering a rigorous ballet syllabus along with a focus on examinations hardly left room for the teaching of indigenous dances. On the other hand, two of the studios offering the Caribbean Council of Education's Caribbean Secondary Education Certificate (CSEC) Theatre Arts syllabus had more frequent cultural dance lessons (twice weekly) for these particular learners as the dance option of the syllabus is grounded in embodied knowledge, understanding and appreciation of the Caribbean cultural forms. Learners who tend to study this syllabus through a studio are those who attend secondary schools that do not offer dance as an examination subject or those who have finished high school but would like to gain additional passes at that level of examinations. It is highly

noteworthy that some studio dance educators in the region are broadening their program scope to include the CSEC theatre arts syllabus, which forms part of formal secondary education. Not only are you providing young learners an alternative to the absence of dance education in some schools but you are pioneering a useful and constructive partnership between the informal studio dance education and formal dance education in schools, two dance teaching contexts traditionally viewed in the region as separate and even antithetical to each other.

CONCLUSION

There are multiple benefits to be gained from the teaching and inclusion of Caribbean cultural dance forms in studio dance education in the Caribbean. The majority of the studio dance teachers in this research suggested that the cultural dance forms were very important to the development of their dancers and suggested that they contributed to their dancers' cognitive, psychomotor and affective development. They however highlighted that factors such as time, accessibility, client interests and the nature of the syllabus work undertaken at the studio influenced and impacted the extent to which they included and taught local cultural dances in their studio dance programs. The modes of inclusion varied, ranging from one off performances to regular dance training in the cultural forms. I have argued however that while there may be challenges to the inclusion of cultural dances in studio dance education in the Caribbean, much more opportunities for inclusion can be generated by way of strategic and creative thinking if dance teachers-administrators truly value the cultural dance forms. The research showed that old colonial attitudes that place local cultural dance forms at the bottom of a hegemonic cultural hierarchy continue to exist, albeit not in a dominating way, alongside a genuine progressive thrust by studio dance educators to harness the cultural power of indigenous dances in studio dance education. Dance educators working in a studio context must recognize that they are culture bearers and that the curricula they design will either transmit their own Caribbean culture or that of somewhere else. I therefore implore studio dance teachers to find creative and strategic ways

to create space pedagogically and structurally within their studio dance education for the inclusion of cultural dance knowledge so as not to echo the actions of the early colonisers who sought to silence and mute indigenous culture and movement expressions. As one participant (E) opined, "*it is of vital importance for our young dancers to know that we too have a voice in the world of dance, it is not just European and American dance styles*". A dynamic practice of engagement by our young people with both authentic and stylized forms of Caribbean cultural dances will allow for renewal and continuity as the past is acknowledged and the future is shaped. In my own journey from strictly teaching Western dance forms to challenging my unquestioning and uncritical acceptance of Eurocentric attitudes and values in dance to embracing my own cultural dance lineage alongside the Western forms of ballet and modern dance in which I was trained, I have realized that while it is good to be validated by others it is far more liberating and empowering to validate one's self or selves for that matter. Such affirmation leads to a dancing body that moves with greater confidence, clarity and authenticity on the world stage.

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BIOGRAPHY

Lisa Wilson BSc, BFA, MEd is the Head of contemporary dance and dance teaching methods at the University of Cape Town, South Africa. Her research interests are situated in dance education and African Diaspora dance studies. Prior to South Africa she taught dance extensively in Jamaica and the Caribbean and continues to be actively involved in dance teacher preparation and training. She has published in the Caribbean Journal of Education, South African Dance Journal and several conference proceedings. Her passion for dance and education keeps her exploring and unlocking her own creativity and that of her students in and through dance.

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Workshop

Connect: Using Partnering Exploration to Enhance the Learning Environment

Ali Woerner, MFA, Thayer Jonutz, MFA

ABSTRACT

How can we as educators and movers use the art of partnering to explore principles and methodologies of modern dance technique? During this movement session, the presenters guided the participants through a series of contemporary modern movements fueled by partnering and guided improvisations. This class was experimental based with encouraged open dialogue regarding applications of principles, methodologies and “games” as ways to discover effective creative environments and new ways “in” to the teaching of technique.

Topics such as Buoyancy and Expanding the Kinesphere, mixed with the act of pulling, pushing, draping, resisting and supporting were topics presented to the class. By using one, two or more partners to physically challenge the space where the participants resided, a tangible sensory reaction arose, allowing the discoveries to register at a deeper level. The participants began to worry less about the perfection of technique and open their minds to a greater full body relationship. In turn, their technique was present with less tension and more availability for progression.

During the session, presenters shared how this form of teaching has inspired their own work within the classroom and within their professional company. Using the specific examples mentioned earlier, they highlighted how they discovered the craft of connection in order to strengthen their students within technique, partnering, choreography and improvisation. Instead of putting solo training at the forefront to improve technique and artistry with partnering as an after thought or entire new aesthetic, this movement session suggested using partnering as a tool for problem solving from the start of dance training in order to establish strong connections within the body, surroundings and the raw aesthetic in its entirety. “Making a connection” has a plethora of definitions. The importance of finding these specific outcomes is essential in our evolving world of dance. By using this practice in overlapping categories (technique, improvisation, choreography), the door to artistry opens for our students instead of simply settling for effective technicians.

“Connect: Using Partnering Exploration to Enhance the Learning Environment” was open to any and all movers, providing strong examples for higher education, K-12 and the private sector. Participants did not need a partner to attend, but were paired up throughout the class.

BIOGRAPHIES

Ali Woerner is currently Assistant Professor of Dance at Oakland University and received her Masters of Fine Arts from the University of Michigan and her Bachelor of Performing Arts from Oklahoma City University. She is Co-Founder and Co-Artistic Director with Thayer Jonutz of the Detroit based professional contemporary modern dance company, Take Root (www.takerootdance.com). Throughout her diverse career Ali has performed and taught all over the world; including Colombia, Costa Rica and Japan. Ali has set her choreography for various companies including: Inaside Jazz Dance Chicago, Patterson Rhythm Pace Dance Company, Wayne State University, Albion College, Oakland University’s Repertory Dance Company, Oakland Dance Theatre and Eastern Michigan. Ali currently serves on the Executive Editorial Board for the Journal of Dance Education.

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Thayer Jonutz is Co-Founder and Co-Artistic Director with Ali Woerner of the Detroit based professional contemporary modern dance company, Take Root. Jonutz performed as a full time company member with Repertory Dance Theatre for five years, immersing himself in both historical and contemporary works. Some of the choreographers that he worked with were Douglass Dunn, Zvi Gotheiner, Daniel Nagrin, Bill Evans, Scott Rink, and Susan Hadley. Jonutz has his MFA dance degree from the University of Michigan and is an Assistant Professor of Dance at Oakland University. Jonutz has guest performed and collaborated with Patterson Rhythm Pace Dance Company, Rustic Groove, Agua Dulce Dance Theater, Eisenhower Dance Ensemble and Rebudal Dance.

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Moving Dance to Center Stage: U.S. Government Involvement in Dance

Audrey Wright, BA, BS

ABSTRACT

Dance, unlike any other fine art, allows the participant to express emotion and individuality through controlling movement. Over the past century, dance has received government support to the point where it has evolved from a vaudeville form of entertainment to a core academic subject. When the United States government first began funding the art, it revealed that the nation values dance as a profession and a part of American culture. This evolution was charted by studying government policies and initiatives and doing a literature review in dance history. Even though dance as a part of education has grown tremendously, it receives little recognition in schools today and has the opportunity for growth.

BIOGRAPHY

Audrey Wright, currently a senior at the University of Delaware, is studying history and economics and as well as pursuing a minor in dance. Over the past two years, Audrey has worked closely with Dr. Lynnette Overby on dance research. As a 2012 UD Summer Scholar, she was able to research the impact of government policies on dance. This past summer, Audrey was awarded a Center for the Study of Diversity Scholarship to research cotton slavery for the upcoming arts-integrative project on Dave the Potter.

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