

SPEAKING WITH OUR FEET:

Advocating, Analyzing, and Advancing Dance Education

18th Annual Conference

October 6-10, 2016

Arlington, Virginia

CONFERENCE PROCEEDINGS

National Dance Education Organization

Kirsten Harvey, MFA

Editor

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Editorial Introduction

The National Dance Education Organization met for their 18th annual conference this year in Arlington, Virginia. Just prior to the US Presidential and Congressional Elections, NDEO focused on ways to advocate for, analyze, and advance dance education in our schools, communities, states, and nations. The rich history in and around DC, invited dance educators to not only explore the area and all that it has to offer, but also allowed participants the opportunity to ask questions about dance policy, legislation, and advocacy. The fall leaves of Arlington, greeted each educator and artist at the Hyatt Regency Crystal City. Over 200 workshops, papers presentations, panels, master classes, social events, and performances were offered including full day pre-conference intensives that preceded the official start of the conference. The range of offerings for dance educators, administrators, staff, professional dancers, directors, and students provided many experiences to foster critical dialogue to make new connections to the broader goal of advancing dance education.

Contributions to *Speaking with our Feet: Advocating, Analyzing, and Advancing Dance Education* include paper presentations, panel discussions, workshops, and movement sessions presented from October 6-10, 2016. The proceedings include 8 abstracts, 4 full papers, 6 movement session summaries, 4 summary of workshop presentations, 4 panel discussion summaries, and 1 NDEO session summary. The NDEO top paper selection committee selected *The Importance of “Downtime” for Democratic Dance Pedagogy: Insights from a Dance Program Serving Asian American Youth*, co-authored by Betsy Maloney Leaf, PhD and Bic Ngo, PhD, for the Top Paper Citation. Their article was published in the *Journal of Dance Education*—Volume 17, Number 2 (April-June 2017). Congratulations to Dr. Maloney Leaf and Dr. Ngo on this wonderful achievement! Thank you to all who offered their full papers for this prestigious honor as well as the JODE Ed Board: Cheryl Polanis Adams, Sherrie Barr, Robin Collen, Wendy Oliver, Karen Schupp, Heather Vaughan-Southard who reviewed the documents.

The proceedings are listed in alphabetical order by presentation and/or paper title and the categories recognized in NDEO’s Dance Education Research Descriptive Index (DELRdi) are listed at the end of each document—Educational Issue, Populations Served, and Areas of Service.

Educational Issues: Affective Domain, Arts Education, Brain Research, Certification, Children at Risk, Creative Process, Equity, Funding, Health, Integrated Arts, Interdisciplinary Education, Kinesthetic Learning, Learning Style Theories, Multicultural Education, National Content Standards, Policy, Student Achievement, Student Performance, Teacher Standards, Uncertified Teachers

Populations Served: Admins & Policy Makers, After School Programs, Artists, Community and Family, Differently Abled, Early Childhood, Grades 5 to 8, Grades 9 to 12, Grades K to 4, Higher Education, Outreach Programs, Private Studios, Senior Citizens and Elderly, World Cultures

Areas of Service: Advocacy, Artists in Schools, Assessments- Nat'l, State & LEA, Assessments- Programs, Assessments- Programs, Assessments- Stud & Teachers, Certification, Child Development, Cognitive Development, Create and Choreographing Dance, Creative Process, Critical Analysis, Curriculum & Sequential Learning, Dance Science & Medicine, Dance Technique, Historical and Cultural Contexts, Interdisciplinary Education, Licensure, Nat'l- State & LEA Standards, Opportunities to Learn, Pedagogy, Performing Dance, Research, Resources, Somatics & Body Therapies, Teacher Prep & Training, Technology, Thinking Skills and Problem Solving Techniques

A national conference of this scope is only possible with the contributions and service of many. A special thank you to all of the NDEO 2016 conference committee, staff, and volunteers, and especially to Lynn Monson the Host Site Chair, Conference Co-Planner, and Executive Assistant at the Arizona National Dance Education Organization, as well as Helene Scheff, the NDEO Conference Planner. Also the assistance, efforts, and collaboration of the International Guild of Musicians in Dance (IGMID) was a critical component of the conference this year. The proceedings are made possible by the National Dance Education Organization Staff including Susan McGreevy-Nichols, Executive Director, Jane Bonbright, Director of Online Professional Development Institute, Melissa Greenblatt, Director of Marketing & Membership, Betsy Loikow, Director of Programs, Shannon Dooling, Associate Director of Finance and Programs, Lori Provost, Special Projects Coordinator, Vilma Braja, Director of Finance, and Anne Dunkin, Coordinator of the Dance Ed Literature & Research descriptive index (DELRdi). Student Sharing, Site Committee, School Tours, and Pop Up Performance contributors can be found at the end of the proceedings. Thank you for sharing your talents with NDEO!

Thank you to all of the contributing authors and creative voices this year. Without your work, the Conference Proceedings would not be possible. It has been a pleasure reading through your materials for publication and I hope that you will continue to share your research and teaching discoveries in subsequent years. Documentation of the creative methods and educational experiences from the conference is a critical component of sharing, creating, performing, responding, and connecting to our dance education past, present and future.

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Advancing the Dance of Education, Advocacy, and Community Building in Practice

Lingyuan Zhao, MFA
Jessica C. Warchal-King, MFA

ABSTRACT

This presentation advances dance education by redefining how a private dance company can popularize and advocate dance education through community and audience building outside of traditional dance education models of dance studios, high schools, and university settings. The project details an ethnographic practice by a mid-sized, professional Philadelphia-based dance company, Kun-Yang Lin/Dancers (KYL/D) and its creation of HOME/ S. 9th St. a performance produced by FringeArts in Philadelphia, PA. Specifically, the choreography and creative process of HOME/ S. 9th St. advocated for the ability of dance to build community and create bridges among diverse populations.

Research for this process included asking if performance and the open rehearsal process can be mutually and holistically educational for the community, audience members, and dance artists. The process also sought to research if a professional dance company (KYL/D) could create a performance effectively representing their community. Additional research questions included: How can KYL/D embody the larger community through dance practice? What are the successful approaches for community and audience building through dance education?

KYL/D investigated these questions through innovative community engagement practices that included preview performances, Open Dialogues, rehearsal showings, and an audience talk-back as part of the World Premier performance. These approaches not only have helped the dance artists to embody and reflect on both individual and shared experiences; but also, it creates an educational space for the community members to witness and reflect upon the development of the work. Through the audience talk-back opportunities and the use of performance to educate the audience (mostly non-dancers) about the creative process in dance, KYL/D employed a unique community engagement and performance strategy to cultivate the audience (mostly non-dancers) on the ability of time, space, and energy to story-tell that will be detailed in the presentation.

KYL/D's HOME/ S. 9th St. is an example of how a professional dance company can educate a community and audience members in understanding abstract movement concepts in a safe, non-judgmental environment. The models of performance, research gathering, and community engagement can be applied to other creative processes and educational practices by professional or pre-professional companies to develop their work with dance artists, non-dancers, and community members. Additionally, this presentation outlines examples of how one organization brought awareness of diversity of a community through dance to a metropolitan area, while simultaneously providing a dance educational setting in the community outside of traditional models.

PAPER

This paper advances dance education by redefining how Kun-Yang Lin/Dancers (KYL/D), a private dance company in Philadelphia, PA, can popularize and advocate dance education through community and audience building outside of traditional dance education models of dance studios, high schools, and university settings. The project details the ethnographic practice of Kun-Yang Lin/Dancers, by a mid-sized, professional Philadelphia-based dance company, and its creation of *HOME/ S. 9th Street*, a performance produced by FringeArts in Philadelphia, PA. Specifically, the choreography and creative process of *HOME/ S. 9th Street* advocated for the ability of dance to build community and create bridges among diverse populations.

The mission of KYL/D states:

Kun-Yang Lin/Dancers celebrates the ability of dance to integrate spirit, body and mind, inviting audiences worldwide to engage in their own journeys of self-discovery. Proceeding from a rich frame informed by diverse philosophies, living traditions and contemplative practices of Asian origin, the company performs original, contemporary works by its founder and Artistic Director Kun-Yang Lin that transcend cultural boundaries.

KYL/D inspires dance artists and audience to examine the questions that shape us as individuals and communities through world-class dance that integrates virtuosity with humanity. We believe in

- Practicing a fearless physicality that resonates with the soul
- Setting in motion fresh interpretations of ancient traditions steeped in Eastern wisdom and sensibilities
- Inspiring cross-cultural approaches to community and self-discovery
- Igniting conversations about meaning and mystery.

HOME/ S 9th Street - an immigration journey

South 9th Street in Philadelphia is the home space of Kun-Yang Lin/ Dancers, CHI Movement Arts Center, and an important place where immigrants entered the U.S through the port of Philadelphia. The 9th St. corridor was a stopping place where many immigrant communities settled during the early development of the U.S and Philadelphia. Now, it is still a place where many diverse cultures come together to live and work. The impulse of *HOME/S. 9th Street* was from a personal yet universal exploration of the immigrant journey, the discomfort of crossing borders and finding a new identity in America. Artistic Director Kun-Yang Lin (himself a Taiwanese immigrant) and six members of the KYL/D ensemble (many of whom are foreign-born) conducted story circles with neighbors who are immigrants, as they developed a vision of "Home" in the U.S. Their creative information-gathering became a way to explore issues of social import, grapple with struggles for justice, and sow seeds for healing and community building through the arts.

Influenced by personal life experiences and also the similar "stories" among the immigrants, in *HOME/ S. 9th Street*, Mr. Lin wanted to state and also remind his audiences the issue of immigration in this nation through dance composition, practice, and performance. He believes that contemporary dance is the reflection of our present lives both socially and politically. Dwelling at South 9th Street with rich diverse cultures, Mr. Lin has been diving into inquiring what the meaning of "Americanness" is for the United States, how we can define "Americanness" in contemporary dance, who we (immigrants) are, what we (immigrants) belong to in this land, and how we (immigrants) can inhabit and find our home interdependently. In the beginning of creating *HOME/*

S. 9th Street, Mr. Lin asked, "How do I and the dance artists relate to the community? How do we define community, diverse populations? How do we access these communities?"

Initially, KYL/D had defined community as the people immediately around S. 9th Street and our regular audience. However, as we continued to perform in locations around the city, we realized that our audience and our community were growing. KYL/D performed excerpts of *HOME/ S. 9th Street* at several different locations throughout the city of Philadelphia. At each of these performances, populations of different backgrounds had the opportunity to experience the work in a space that was familiar to them and not based on economic freedom. Because of this, KYL/D was able to reach a broad audience and receive immediate feedback from people of all walks of life and backgrounds.

Could KYL/D create a performance effectively representing our community through dance practice? The company participated in story circles where the dancers and community members shared their experiences of S. 9th Street. From these stories, the dancers created movement explorations that Mr. Lin manipulated into the final piece. Mr. Lin also spent many hours on his own researching the stories of the community members and meeting with individuals, both native born and immigrant.

Could performance and the open rehearsal process be holistically educational for the community, audience members, and dance artists? During the process, community members were invited to private rehearsal showings in which they viewed the work in process, asked questions about the work, and shared their own stories of home. In this way, the dancers were able to develop a deeper relationship with members of the KYL/D community and provided a rich background from which the dancers approached the performance.

What were successful approaches for community and audience building through dance education? KYL/D hosted an in-process performance of *HOME/ S. 9th Street* called "Deconstructing HOME" in which the Artistic and Executive Directors detailed the rehearsal process and the process of dance creation. Audience members and potential audience members had the opportunity to explore the process of manipulating time, space, and energy to provide emotional and narrative structure.

Included in these research approaches were: a workshop with Cornerstone Theater Company; Open Dialogues; Rehearsal showings to board members and guests; Story Circles; the performance of "Deconstructing HOME"; Workshops for local university students coming to see the performance; social media, videos, blog; and an audience talk-back during the performance run.

Audience feedback from the performance included:

"It was my great pleasure to be in the audience Friday night to experience *HOME/ S 9th St.* What a moving, thought-provoking, bold, exhilarating and luminous production. Thank you all for a memorable evening."

~Barbara Silzle, Executive Director, Philadelphia Cultural Fund

"Hola solo puedo decir GRACIAS me encanto ver la obra completa y sobre todo me hicieron sentir muy emotiva no sé si es por participar en el círculo o por el tema que trata pero me gusto muchos gracias por atreverse a tomar este tipo de temas y compartir de manera tan bonita nuestro sentir

"Hello I can only say THANK YOU. I loved seeing the completed work and above all you made me feel very emotional. I don't know if its for having participated in the (story) circle or for the subject matter but I liked it.

Many thanks for daring to take on these kinds of issues and for sharing in such a nice way our feelings.”
Translated from Spanish. ~Hilda, community participant

"#HOME#一般欣赏不了艺术的现代舞，可是immigration这个主题实在是好有共鸣。一把椅子，可以支撑你完成所有动作，也可以变成你的框架束缚你的行为和思想，可以让你坐上一把“成功”的交椅，也可以是你身上无法移去的烙印。不关于谁好谁坏，只在于来自自己的骄傲与认同。其实无外乎你从哪来，总会有悲欢喜乐，总会有质疑支持。正如你每天都会会吸，每天都会喝smoothie。感谢M小姐邀请，让我平凡的周四变得很有深度，燃烧了大脑细胞之后整个人都变成小粉丝，期待更多作品！

(#HOME#, I did not know how to understand and appreciate contemporary dance art, but the theme of immigration is such a great topic that I can intimately resonate with. A chair, can support you to move through the space, can be a “box” or “frame” to restrict your behaviors and mind, can resemble a position of authority, and also can be like a birthmark that you cannot get away from. It’s not about who is good and who is bad, instead, it’s about who we are and how we embrace our self-recognition and our own culture. No matter where you are, life is always intertwined with happiness and sadness, and there are also innumerable people who question and support you. It’s all nature, just like we breathe in and out everyday, and drink smoothie everyday. Thanks Maggie for inviting me to watch the show, it made my boring/normal Thursday become very meaningful and deep. My brain is on fire now processing all I have seen from the show, and I have become one of the fans of KYL/D. Looking forward to seeing more works!!!)” ~ Yuchen Zhang (Autism Research Center at UPenn)

“Lin’s dancers were spectacular... Home was not about dance, it was about acceptance, pride, and identity. A research project that has blossomed over time, HOME shone the light on a topic we often neglect... HOME is poignant, full-bodied and relevant...” ~Dance Journal, November 2015

“Multi-layered, multi-textured and rich with information, HOME gave us the license to question citizenship. A huge undertaking and sophisticated handling of a delicate topic, *Deconstructing HOME* was the gateway to what the November premier holds.” ~Dance Journal, May 2015

Through these reviews and additional feedback from ongoing performances, KYL/D’s *HOME/ S 9th Street* had a profound impact on the ability to dance to advocate for social issues. We discovered that this unique process provided a valuable and mutually educational opportunity for building relationships between community members and professional dancers. Local Asian community groups are interested in utilizing KYL/D’s dance making process and KYL/D’s model of Open Dialogues and workshops to help their community members know more about dance and art. Additionally, the impact of KYL/D’s free performance of *HOME/ S. 9th Street* in Philadelphia’s City Hall courtyard, May 2016, inspired the Mayor of Philadelphia to create a summer outdoor performance series “Culture in the Courtyard.”

KYL/D continues to perform, share, and learn from *HOME/ S. 9th Street*.

BIOGRAPHIES

Lingyuan Zhao, MFA, is a choreographer, practitioner, and educator, from China. She is Rehearsal Director at Kun-Yang Lin/ Dancers, and a dance instructor at Huaxia Chinese School in Philadelphia since 2015. Zhao was professionally trained in Vaganova ballet, Chinese Classical dance, and Chinese majority/minority dances when she was in China. In 2010, Zhao received a Bachelor of Arts degree at Beijing Capital Normal University where she was introduced with modern dance, dance composition, and dance pedagogy. In between, Zhao also worked in the Asian Dance Research Center as a dance teacher. Due to her passion for choreography and dance pedagogy, Zhao studied abroad in the U.S at UNC-Greensboro where she was a Teaching Assistant and has started investigating her cross-cultural choreographic and pedagogical methodology, specifically a eclecticism of Chinese and American dance incorporating the dualities of tradition and modernity, as well as restriction and freedom.

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Jessica C. Warchal-King, MFA, is a Philly based performer, choreographer, educator and arts advocate. She is Director of The Embodiment Project, LLC and has been a member of Kun-Yang Lin/Dancers and Nora Gibson Contemporary Ballet since 2009. Her choreography has been presented throughout Pennsylvania, New York, New Jersey, the Washington DC area, and Virginia. She has created work on students of Temple University, Muhlenberg College, West Chester University, Alvernia University, DeSales University, and Widener University. Jessica is the co-founder and curator of KYL/D's InHale Performance Series, KYL/D's community liaison, an adjunct faculty member at Widener University. In 2016, Jessica was awarded the Widener University College of Arts & Sciences Part-time Faculty Award for Teaching Excellence, Humanities division. She earned her MFA in Dance from Temple University and her BA in Dance and Anthropology from Muhlenberg College. She is a practitioner/educator of Dance for PD (Parkinson's Disease), Pilates, and Reiki.

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Ballet as Experience: Re-creating the Studio Paradigm for Young Learners

Lisa Green-Cudek, MA

Opening up the conventional format of ballet class for children in introductory and beginning levels can enhance student engagement, creativity, and effort. This paper demonstrates alternative ways of structuring class and conceiving use of space, imagery, and interpersonal interaction while still delivering developmentally appropriate technical instruction.

Repetition, and the predictable formality of ballet, can foster children's self-mastery and empowerment. For that reason, we maintain a slowly evolving, skeletal class structure that has built in openings for variations, generative explorations, and improvisation. We guide children to experience autonomy and to experience leading and following in ballet class.

Pacing is key to keeping ballet class alive and inspiring. Deliberate contrasts of technical and creative content, tempo, spatial orientations, and varied ways of relating interpersonally, fuel the energy and engagement of young dancers. We share examples of activities and of choreographed transitions between exercises that make each component of class flow into the next and make every moment meaningful.

This unconventional approach to ballet class has been effective with children of diverse needs. It emerged in a school cafeteria and was refined at an esteemed dance program.

BIOGRAPHY

Lisa Green-Cudek, MLA, BS, is on the faculty of Peabody Dance and Loyola University of Maryland. She has taught in general education, magnet programs, studios, universities and teacher training programs. Green-Cudek co-directed The Jewish/German Dance Theatre, a collaborative ensemble that investigated identity and the legacy of the Holocaust in performances throughout Germany and the U.S. Other collaborations include Dido and Aeneas for The Peabody Opera and Dream/Clouds, with visual artist Michele La Perriere, at The Baltimore Museum of Art. Presentations include Frankfurter Forum fur Neue Tanz, CORD and SDHS. Green-Cudek has procured grants from the Pennsylvania and Maryland Humanities Councils, The Peabody Institute and Loyola University of Maryland to bring moving history performances, exhibits, workshops and lectures to the public.

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Summary of Movement Session

CoMBo: Conditioning for Mindbody

Kim Chandler Vaccaro, EdD, MA, BA, RDE

SUMMARY

Three decades of teaching in higher education has led to the realization that it is focus, not talent that makes good dancers. Over the years I have seen most students get better at steps and vocabulary, but I want more for them. I want them to sense, feel, explore, play, co-exist peacefully and actualize their own potential. So, I had to find a way to develop their self-awareness and attention, in addition to teaching content. We know we can change our bodies through targeted activity. The science of neuroplasticity is revealing that we can also change the structure of our brains and we can increase the ability to focus and connect mind and body. This movement session introduced *CoMBo: Conditioning for MindBody*, an exercise system and methodology that can help students feel integrated, which can take us from surviving to **thriving**. It is a holistic method that promotes *Critical Mindbody Thinking* (CMBT), wellbeing and happiness.

THE COMPONENTS OF A *CoMBo: Conditioning for Mindbody* CLASS

CoMBo links information from ballet, modern dance, neuroscience, Pilates, yoga, T'ai Chi Ch'uan, Anne Green Gilbert's *Brain Dance*, and many of the somatic modalities that were introduced in the 20th century. It begins with a contemplative movement practice that takes the focus fully inward. Participants then open the gates of energy in the body and release the soft tissue of the muscles, ligaments and tendons. When connected to center and aware of energy and tension, deeper core work is done. Then strengthening of major muscle groups is followed by choreography and improvisation with body rhythms.

***CoMBo* CHARACTERISTICS**

Great care is taken to choose steps and movements that

- Create new neural pathways and link brain and body
- Build coordination
- Develop balance
- Become more open with a greater range of motion
- Increase muscular strength and endurance
- Improve musicality
- Encourage confidence

Most importantly *CoMBo* helps to

- Integrate the central nervous system,
- Create important pathways between thought and action,
- Produce a feeling of lightness, capability and joy.
- Generate effects that are immediate and long lasting and it can be adapted to any dance form, age group or level of ability.

WHAT ARE THE GOALS?

The major goal of *CoMBo* is to condition and to integrate the mindbody by dynamically connecting thought to action and perception to feeling. *CoMBo* strives to develop the ability to *Breath* well, to feel *Grounded*, *Balanced*, *Centered*, and *Open*. This system has produced major changes in my teaching methodology and my students' learning. The results I have witnessed are in my students being able

- to immediately organize their bodies more efficiently
- to relieve tension and to use needed tension with awareness
- to feel balanced, centered, open, and strong
- to have more confidence in themselves
- to understand energy hence more compassion and empathy towards others,
- to be able to learn fluidly and efficiently and
- to fulfill their potential as dance artists.

CoMBo is a system that consciously promotes the integration and conditioning of the *mindbody*. It is contemplative, reflective and active at once and aims to develop *Critical Mindbody Thinking* (CMBT). CMBT is the next frontier of learning, *CoMBo* is advancing that investigation.

BIOGRAPHY

Dr. Kim Chandler Vaccaro is an Associate Professor of the Dance in the department of Theatre and Dance at Westminster College of the Arts, Rider University. She became a professional dancer and teacher while earning a BA in Choreography and Performance from the University of California at Santa Barbara, a MA in Dance Education from UCLA, and an EdD from Temple University. During that time, she performed in numerous modern dance companies, choreographed and produced her own work, and taught dance at colleges on both the east and west coasts. Dr. Vaccaro has taught at Princeton Ballet School (PBS) since 1989. In addition to speaking at national conferences on dance education, she has choreographed over 50 dance pieces for PBS and the Rider Dance Program where she is also artistic director of the annual event *Rider Dances*. Vaccaro is the author of *Jazz Dance Today* with Lorraine Person Kriegel; the editor of *Dance in My Life*; a contributing editor to the award-winning *Core Collection in Dance* and contributing author to *Jazz Dance: Roots and Branches*. Her current research is on *Critical Mindbody Thinking* (CMBT). She is the creator and author of *CoMBo: Conditioning for Mindbody*.

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Summary of Panel Discussion

International Panel on Dance Education 2016: Canada, Cyprus, Germany, Japan, New Zealand, Trinidad/Tobago, and the United States

Moderator: Jane M. Bonbright, EdD

Panelists: Jane M. Bonbright, EdD, Emily Caruso, Brigitte Heusinger, MEd, Eugene Joseph, Yuji Ohnishi, PhD, Deanna Paolantonio, MFA, Christina Patsalidou, MFA, Suzanne Renner, MFA

SUMMARY

It is vital we in America begin to understand what is in place throughout the world to better understand our own programs, share information and resources as appropriate with others here and abroad, and strengthen dance education throughout the world. This year the International Panel represented the countries of Canada, Cyprus, Germany, Japan, New Zealand, Trinidad/ Tobago, and the United States. Panelists were asked to prepare a paper presentation that addressed the three questions below so answers was focused and met the time restrictions. Their responses are wonderfully informative and prompted good discussion at conference. The questions and papers are presented below.

QUESTION #1. Please provide an overview of the status of dance in your country. Talking points might include, as appropriate to your country: (a) is dance part of a national curriculum in your schools; (b) if so, what kind of dance is taught and to what grades levels; (c) if not, why not; (d) challenges you face in dance education; (e) possible resources and/or support you may get from the government for dance education, etc.

QUESTION #2. What is the biggest change, within the last three years, you have seen in dance education in your country? Talking points might include support or lack of support in national policy, legislation, funding, pedagogy and/or dance content (curriculum, standards, assessments, etc.).

PAPER #1

Dance in Canada

Emily Caruso Parnell, Deanna Paolantonio, MFA, and Ashleigh Powell

QUESTION #1. Status of Dance in Canada

Under the Canadian Constitution, Education is a provincial responsibility which means that each of the 10 provinces and 3 territories in Canada is responsible for creating their own curriculum documents and for setting their own education agenda and priorities. This structure limits the extent to which it is possible to speak about a “Canadian School System.”

As part of the curriculum writing process, provinces (and territories) do review each other’s curricula as well as international curricula, often from other Commonwealth countries, in order to ensure that education has portability across inter-provincial boundaries. There is also regional cooperation between Ministries or Departments of Education, for instance in the Atlantic Provinces (New Brunswick, Nova Scotia, and Prince Edward Island).

Generally speaking, Dance has either been placed in the curriculum of Physical Education or the Arts. This means that both teacher training and the overall goal of the dance curriculum can either be more focused upon health and movement skill development OR creative expression, depending on the province.

Teachers in Canada generally complete two degrees prior to embarking on their teaching careers. Teachers complete an initial three or four-year bachelor's degree (ex: BA, BSc, BFA, B.Mus.) followed by a one or two-year Bachelor of Education (depending on the province). Some programs offer these two degrees concurrently while others offer them consecutively. At the Secondary level, teachers of dance will generally have a significant number of undergraduate credits in dance whereas at the Elementary level, teachers tend to be generalists who have no prior dance experience and, often, little or no training in dance education in their B.Ed. program. Teachers are licensed in their province of residence and must apply to transfer their licensure to other provinces. Licensure is generally quite portable and although some inter-provincial agreement exists on teacher licensure, criteria vary among provinces which may impact reciprocity among provinces.

Bachelor of Education programs across the country continue to struggle with providing teachers with adequate professional preparation in Dance. Emily Caruso Parnell is the Rainbow District School Board's Arts Education Consultant. Prior to assuming her current role, she spent 12 years as a classroom teacher, working with students from Kindergarten to Grade 12 in public, private, and independent schools. She completed her undergraduate dance training at Bennington College and York University, her Bachelor of Education at the University of New Brunswick, and is a graduate of the MA in Dance Theories and Practices program (focus on Dance Education) at the University of North Carolina, Greensboro. Emily is also a registered teacher of the Royal Academy of Dance and sits on the Program Advisory Committee for Dance Education of PHE Canada and the National Ballet School's Sharing Dance Working Group.

Deanna Paolantonio holds her Bachelor of Fine Arts in Dance (B.F.A. Spec. Hons.), Bachelor of Education (B.Ed), and Masters in Dance Studies. She is currently pursuing doctoral level studies at York University, continuing and expanding upon her Masters research. Outside of her work in academia, Ms. Paolantonio teaches various forms of the Zumba Fitness program to adults and children within her community. In conjunction with her advocacy for Arts in the classroom, the experience of teaching a dance fitness form has greatly informed Ms. Paolantonio's understanding of the role dance can play, if ardently applied, in improving the physical, social, and emotional well-being of individuals. Stemming from her experiences as a dancer, elementary school teacher, and fitness instructor Ms. Paolantonio's interests are related to Dance Education and its influence upon girlhood, body image, self-concept, community, and leadership.

Ashleigh Powell is a graduate of Canada's National Ballet School's Teacher Training Program, with Distinction. During her training at the NBS she obtained her teaching qualifications with the Cecchetti Society of Canada, the Imperial Society of Teachers of Dancing, and the Royal Academy of Dance – as well as her Advanced II dancing qualifications from all three organizations. Ashleigh is the recipient of both the Carole Chadwick Award and the Betty Oliphant Award for teaching and holds an Honours Degree in History and Sociology from the University of Toronto. In addition to being a member of the Artistic Faculty at NBS, Ashleigh is also the Manager of Sharing Dance, NBS' community outreach and pedagogical resource project. www.sharingdance.ca

Question #2: What is the biggest change, within the last three years, you have seen in dance education in your country?

While it is difficult to generalize about changes in Canada given that curriculum is controlled provincially, we can speak about significant changes in one province. In Ontario (Canada's most populous province), Dance was first introduced into the Arts curriculum at the Elementary level in 1998 (having previously been part of

Physical Education) and was initially combined with Drama in one strand (Drama/Dance). After significant advocacy work on the part of Dance educators in the province, the curriculum was revised in 2009 to include 4 strands in the Elementary (1-8) Arts Curriculum: Dance, Drama, Music, and Visual Arts. As part of this structure, teachers must assess and report on Dance at least once in every year of a child's Elementary education.

PAPER #2

Dance in Cyprus

Christina Patsalidou, MFA, BFA, BSc

QUESTION #1. Status of Dance in Cyprus/Greece

Dance in Cyprus is primarily taught through private dance studios mainly teaching ballet, contemporary and urban dance. Ballroom and folk dance classes are also popular. Cyprus Dance Association is in the process of safeguarding the dance profession in the private studio setting by establishing laws regulating dance teachers' credentials and space requirements.

Dance has never been part of the national curriculum of Cyprus. Art forms included in the national curriculum are music, art (painting) and recently, drama. In public pre-elementary and elementary schools, dance is only introduced through physical education classes that are taught by classroom teachers with no background or specialization in physical education or dance. This differentiates in public high schools where physical educators are being employed. Therefore, as is the case in many countries, dance is only experienced through occasional performance opportunities in ethnic folk dances. In the private sector, schools often invite dance teachers to teach dance classes once a week as an extracurricular activity.

Although the Ministry of Education and Culture, the governing body that oversees the overall education system in Cyprus, supports initiatives involving dance such as dance competitions, workshops and seminars conducted by individual artists and organizations, the value of dance within the educational curriculum is still not recognized.

Possible resources for dance education programs and research-based studies could be sought from European Funds and local Research Institutions.

It is important to note that individual dance artists, dance groups and companies, dance organizations and associations are supported and funded by the Cultural Services of the Ministry of Education and Culture for the production of performances, dance festivals and dance workshops/seminars throughout the island.

Question #2: What is the biggest change, within the last three years, you have seen in dance education in your country?

In 2007 the very first dance program leading to a BA in Dance was established at University of Nicosia. This could be considered as a milestone of the change in the dance education setting of Cyprus. Many initiatives have been undertaken by the faculty of the program in changing the current picture of dance education in Cyprus. The biggest change achieved within the last three years is the implementation of PROJECT: connect, an internship based (practical) dance education program that gives the opportunity to local school systems to the possibilities of dance, while exposing BA dance majors to the world of teaching in the classroom setting.

Professional development workshops for the dance teacher in addition to professional development workshops for the academic teachers on integrating dance in the national curriculum are planned during the current academic year.

Future plans include the development of a National Dance Teacher Certification program through the newly formed University of Nicosia Teaching Centre and founding Cyprus Dance Education Organization with the international participation of dance educators. Dance research evidence should be used to build the case for the inclusion of dance in the education system of Cyprus.

PAPER #3

Brigitte Heusinger von Waldege, MEd, Germany

Question #1: The status of dance in Germany

After the Nazi-Regime in Germany and World War II, Germany met some challenges in the world of dance. One challenge was that German Ausdruckstanz, a popular form of dance in Germany, was replaced by the highly artistic art form of ballet. The ballet had no connection at all to the general public school system. Then it wasn't until the 1970s that post-modern dance made a rebound to stage dance and creative dance was found useful in social work with German youth.

Since the 1980s, dance has been included in the curriculum of German schools and it was delivered through Physical Education, Music, or Drama. However, in reality, dance was not taught. Teachers of PE, music and drama were not qualified to teach dance and, if they did, it was their elective as to what they taught. It could be Jazz, Hip Hop, or Creative Dance or something else. Due to this continued lack of teacher preparation, PE, music, and drama teachers still try to avoid teaching dance.

In 2004, the situation in German schools changed radically when the Berlin Philharmonic Orchestra introduced the first Education Program to German school children. The leaders of the program, Simon Rattle and Royston Maldoom, introduced 250 inner-city children to Stravinskys "Le Sacre du Printemps." The project was effectively documented on film and earmarks the recognition of dance within public education. After this project, a multitude of dance projects followed in schools which initiated a multitude of collaborations between dancers, artists, choreographers, and schools.

Simultaneously, there have been fundamental changes in school politics. Dance is part of the full-time school program now in most federal states. This, in turn, has created a need for external partners like free-lance artists to teach study groups during afternoon sessions. Finally, *Tanzplan Deutschland*, a program sponsored by the National Endowments of the Arts, now heightens the importance of dance in German schools. From 2005 – 2010, the program has served as a catalyst for the German dance world. It has positively impacted both the amount and quality of dance projects in schools, and the professional training of dancers. Since 2005, dance and especially contemporary dance, has been recognized as an essential part of German education.

Nowadays there are a multitude of dance projects offered in schools. Dance projects are offered in a variety of settings and delivered by a variety of collaborative partners that constitute the teaching force. Dance offers individual projects to students, groups projects during half-year long semesters, or as permanently established dance projects within the school curriculum. Most dance projects are taught by professional dancers or choreographers.

Theaters and professional companies often teach in schools within their own Education programs. In addition, there are dance companies and several foundations that cooperate to provide free-lance artists for teaching in schools. Some dance projects are government sponsored and they provide dance artists as well as evaluation and training for the artists and school teachers.

There are a lot of vehicles for presenting German school children's dance. Two large support systems include a national platform (Kinder zum Olymp, Berlin and a federal platform (Take off young dance, Düsseldorf).

In summary, there are three major points that describe the status of dance in German schools:

1. There is no prescribed nationwide concept for dance in schools and this promotes great diversity in the formats in which dance is presented to German school children.
2. The support for dance depends on the specific federal state and the number of committed individual artists, scholars, or staff within foundations and governmental administrations who engage into education politics.
3. The predominant concern in teaching dance to students is the importance of reaching ALL students in schools – regardless of their prior knowledge or preference – and enabling them to develop their own unique individual dance expression. The focus is NOT on teaching specific styles of dance or acquiring perfection in dance technique. Dance, together with other artistic forms, is embedded within the nation's overall concept of *Cultural Education*.

The big challenge we face in Germany now is training Physical Education teachers. To this end, dance teachers in Marburg, Germany developed a system that helped PE teachers learn how to teach contemporary dance.

Question #2: What is the biggest change, within the last three years, you have seen in dance education in your country?

A survey undertaken in 2014 showed that 1 out of 3 children in Germany live in a setting that doesn't provide education. This shows the importance of a program started in 2013 in which the Federal Government of Education and Research founded a nation-wide program entitled: *Culture Empowers* ("Kultur macht stark"). Thus far, \$265 million has been spent on projects in the arts. Dance is the second largest group in this program. Hopefully, the funding will be renewed in 2017. *Culture Empowers* enables a big variety of projects.

- It increases platforms for a variety of presentations
- It enables documentation and publication of programs
- It provides methods by which dance can be integrated into school curriculum
- It provides government and foundation support
- It builds publicity of focuses on the importance of dance in education. Thus, dance's reputation has grown dramatically.

In summary, in the future, Germany needs to do the following: (1) strengthen the quality assurance of projects; (2) expand research that is executed at the universities; and (3) increase the foundation we have of German artists and teachers for the work-force in dance education.

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PAPER #4

Yuji Ohnishi, PhD, Emi Tsuda, Japan

Our goal is to increase knowledge and understanding of dance both here in the U.S. and abroad which, ultimately, may strengthen dance globally.

Question #1: The status of dance in Japan.

Physical Education (PE) and Health is a compulsory subject area in the national curriculum (Ministry of Education, Culture, Sports, Science and Technology-Japan [MEXT]) across elementary to high school in Japan (Elementary grades 1-6; Middle grades 7-9; and High School grades 10-12). Students are given 160 hours of PE each year. In PE, dance is compulsory from grades 1-8 and it is an elective from grades 9-12. There are three categories of dance contained in the curriculum: (1) creative dance; (2) folk dance and Japanese traditional dance; and (3) contemporary rhythmic dance. Among these three categories, the dance taught is often determined by the school's culture, the teacher's teaching skills, and the interests of students. However, these categories do not limit the genre of dance. For example, hip hop or cheerleading could be taught in contemporary rhythmic dance.

The curriculum is defined for every 2 years and it requires that three 'domains of knowledge' be met in dance education that address the psychomotor, affective and socio-behavior, and cognitive domain. For example, the goal in 7th and 8th grades is indicated as follows: "For creative dance, to enable students to dance by taking hold of an image that one would like to express from among various themes, express oneself through improvisation by varying one's movements and give rise to integrated expression with variation."

Challenges in Dance Education

There are two primary challenges in dance education in Japan: (1) the lack of dance teaching skills of the teachers and (2) the lack of accountability for the student's achievement. One reason causing the lack of teaching skills amongst the teachers is that dance was not part of the curriculum in middle to high school until 2009. Thus, most PE teachers have not been trained well to teach dance. In addition to that, dance was taught only to female students until 1989 while male students were taught only martial arts. Therefore, many teachers considered that teaching dance was a female job. However, since 2008, dance has been included in a compulsory curriculum through 8th grade. Thus, every PE teacher has to teach dance regardless of what they think about teaching dance personally. However, PE teachers not only do not have enough teaching skills for dance, but they lack experience in dance. Hence, it is difficult to say that dance education in PE classes has been successfully provided in Japan until now.

Second, there are no clearly articulated or required criteria for achievement levels in the national curriculum. While the national curriculum explains the contents of what to teach in dance classes, the levels that the students need to achieve are unclear. To ameliorate this problem, another document was developed by National Institute for Educational Policy Research (NIEPR) indicating evaluation criteria; however, the standards that students need to achieve are still not explicit. Thus, each researcher develops their own standards, and each PE teacher obtains different criteria.

Resources from Government for Dance Education

Currently, MEXT provides the national curriculum and teaching resources on their website for free. Moreover, professional development programs for dance are offered across Japan and taught by researchers or other dance specialists. On top of that, in the district level, some districts hire dance instructors besides the PE teachers. However, there is no evidence that the dance classes cover the required components of the national curriculum, or if those classes meet the levels and content desired in student achievement. These classes tend to be a temporary event, not as PE classes. Therefore, the challenge remains to improve the teaching skill in dance amongst PE teachers.

In other places, private business organizations (e.g., a conference for dance or hip hop dance studio) offer training programs for PE teachers and issue them a license for teaching dance. However, it is also

questionable to what extent these programs cover the national curriculum. Furthermore, such private institutes involve financial and time challenges for the schools and teachers. The issue of time is especially challenging for teachers because teachers in Japan not only teach classes but also coach extracurricular activities, counsel students, and offer life guidance. The Benesse Educational Research and Development Institute (2010) reported that the average working hours of middle school teachers is 12 hours and 3 minutes a day; and this is increasing yearly. Teachers who coach school sports work an average 5.1 days of the weekend per month.

Question #2: What is the biggest change, within the last three years, you have seen in dance education in your country?

No significant change in the national level has been seen in the past three years since the national curriculum is revised every 10 years. However, research studies have been conducted to understand the status quo of dance education for the next curriculum revision. One of those studies examined which category of dance is taught in school currently and compared the results with 10 years ago. The results showed that the number of schools teaching creative dance decreased from 50% to 30%, folk dance remained the same at 20%, and contemporary rhythmic dance increased from 40% to 70% (Nakamura, 2016). It has been hypothesized that the media (e.g., TV and YouTube) was a primary factor that impacted this significant increase in contemporary rhythmic dance. The media produces certain images of contemporary rhythmic dance and, consequently, society and children are more interested in this area of dance. This leads many PE teachers to choose contemporary rhythmic dance as a content area of study.

On the other hand, there have been two primary changes in teaching approaches across subject areas despite no change to national policy levels. The two changes include: first, the integration of technology – i.e., Information and communication technology [ICT]); and, second, the use of active learning teaching approaches in education – i.e., teachers are actively engaging students into the learning process to strengthen problem solving skills with peer collaboration. For instance, in the use of ICT, dance teachers use technology now to show student performance and demonstrations. In addition, students use ICT to record their own performance(s) and exchange feedback with peers which has shown to improve dance performance. In the case of utilizing the active learning approach, students use the process in developing dance performance and in creative dance where it is expected to develop students' communication and critical thinking skills.

Overall, there are some big challenges left to be addressed in the Japanese dance curriculum.

First, we need to develop a dance curriculum that defines specific genres of dance within the distinct dance categories; and, this excludes folk dance which has been somewhat defined. As a result, Japan's dance education lacks specific knowledge, techniques, or teaching skills for specific dance genres.

Two, while creative dance is rooted in modern dance, both technical expression and the creative process are overlooked. As a result, it's only the idea of free creativity and expression that are left. This causes a lack of clarity in both WHAT to teach and HOW to teach dance in physical education.

Third, as can be seen in the high elective rate of contemporary rhythmic dance, the content of dance is biased to the students' interests to pursue "fun" dance curriculum and, as a result, people have been overlooking the learning outcomes in dance education. "Fun" is a critical component to be considered, but it is not enough to exist as a curriculum in physical education.

PAPER #5
Dance in New Zealand
Suzanne Renner, MFA

Question #1: The Status of Dance in New Zealand

Dance has been a part of arts education in the New Zealand national curriculum (<http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum>) since 2000. It is compulsory to teach dance to all students in school Years 1-8. Dance may be offered as an option for students in Years 9-13 depending on interested staff and school programs.

A wide range of dance genres or styles may be taught, but creative exploration and dance-making are integral activities in most units of work. Where teachers lack specific skills or knowledge in specific techniques, they may call upon specialists from the community, dance students in the class, and learning from online dance videos.

For senior secondary students, there are National Certificate of Educational Achievement (NCEA) standards in dance performance, choreography and perspectives. Students are internally or externally-assessed in these standards. The nature and complexity of the standards develop over three levels, and NCEA dance credits are approved for gaining entrance into university (<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/dance/levels/>).

At the tertiary level, there are several institutions that offer courses that provide some training and preparation for a career related to dance (<http://danz.org.nz/Training+Opportunities+offered+by+Tertiary+Institutions+in+NZ>).

The inclusion of dance in the national curriculum led to a range of developments across educational, community, and cultural sectors. Many of the developments have continued to grow or be maintained. For example:

- Professional dance companies and free-lance dance artists have been active in marketing their specialist skills and resources to schools.
- Schools now consider the provision of suitable spaces for dance in their building or refurbishing programmes.
- Across the country, there has been steady growth in NCEA dance entries by senior secondary school students.
- The Arts Online/Te Hāpori o Ngā Toi website (<http://artsonline.tki.org.nz/>) provides some teaching resources, assessment exemplars and email-based communities of practice for each of the arts disciplines. Dancenet has been particularly successful for secondary dance teachers.
- Dance in schools has become more of a focus for academic research, and of articles published in the Dance Aotearoa New Zealand (DANZ) magazine (<http://danz.org.nz/>).

But dance education is still challenged by on-going educational reforms and funding constraints.

- In recent years, the restructuring of papers and programmes in universities has led to progressive reduction of hours for dance in pre-service teacher education, and the pressure to deliver mass lectures versus smaller group workshops.
- A renewed emphasis on literacy and numeracy achievement has meant that primary teachers have limited time and energy to plan and teach rich dance learning programmes.

- Teachers are now responsible for seeking their own dance professional development rather than relying on Ministry of Education-funded programmes.

Question #2: What are the biggest changes, within the last three years, you have seen in dance education in New Zealand?

Despite the ongoing challenges to the sustainability of quality dance education at all levels of schooling, there have been some developments over the last three years that have helped to support the profile of dance and dance educators.

- In 2013, the Tertiary Dance Educators' Network New Zealand Aotearoa (TDENNZA), in partnership with the University of Waikato, launched an internationally-accessible online Dance Research Aotearoa journal (<http://dra.ac.nz/DRA>).
- Also in 2013, Te Kura, a national school that provides distance learning programmes (<http://www.tekura.school.nz/subjects-and-courses/what-you-can-study/performing-arts/PA1000>), began to offer secondary students the opportunity to gain NCEA dance performance credits. Students from all over New Zealand and from Australia can access this programme. Enrollments have steadily increased each year, reaching over 100 students in 2016. The programme seems to work equally well for elite ballet students, hip-hop dancers and kapa haka (Māori performing arts) experts.
- The Dance Subject Association New Zealand (DSANZ) (<http://dsanz.flightdec.com/>) which was initiated in 2007 to advocate for and support primary and secondary school dance seems now to be gathering momentum, aided by online communications, social media postings and membership incentives such as regional professional development workshops and resources.
- But a more recent and significant development for dance education occurred in 2015, when the National Monitoring Study of Student Achievement (NMSSA) assessed Year 4 and Year 8 students in dance, music, drama and visual arts learning. One of the purposes of this national assessment study was to provide a snapshot of students' arts achievement against The New Zealand Curriculum with robust information that would be useful for policy makers, curriculum planners and educators. Throughout the country, student samples (about 200 at each year level) completed computer-based dance assessment tasks and teachers gave student performance ratings against given criteria. Questionnaires were also used to get contextual data about dance teaching and learning from the students, teachers and principals. The NMSSA reports of arts achievement are currently being reviewed by the Ministry of Education. The online publication of these reports is expected to be at the start of 2017 (<http://nmssa.otago.ac.nz/>).

PAPER #6

Dance in Trinidad/Tobago

Eugene Joseph, Trinidad/Tobago

Question #1. Status of Dance in Trinidad/Tobago

The Republic of Trinidad and Tobago, located off the coast of Venezuela, has a rich complexity of cultural traits and traditions, which stem from our multi-ethnic, multi-religion and multi-racial society. This heritage has influenced our dance forms and movement, whereby we have traditional and non-traditional dances from Africa, India, China, England, France and Spain.

Dance in Trinidad and Tobago is mainly taught at private studios located throughout our twin-island state. These studios offer dance training in ballet, modern, jazz, hip hop, Caribbean Folk, African Folk dance,

East Indian tradition dances (e.g. Kathak, Bharatanatyam, Odissi, etc.) as well as non-traditional dances e.g. “film” dance and “Chutney” dance.

At the public level, the Ministry of Education of Trinidad and Tobago has the primary responsibility of developing an education system and national curriculum. Over the last few years, the Ministry started to incorporate dance in the national curriculum.

At the Primary schools’ level (ages 5 – 12 years), dance has been taught as an extra-curricular activity with teachers hired by the individual schools. While this occurs in some schools, there are a few qualified dance teachers who are hired by the Ministry of Education to conduct dance programmes.

In 2014, the Ministry of Education proposed that dance education be included in the Secondary Entrance Assessment examination.

At the Secondary school level (11- 18 years), dance is part of the Arts programme curriculum, and not taught as a separate subject. The Trinidad & Tobago Visual and Performing Arts (VAPA) Syllabus was taught at Forms 1 – 3. Its principal focus was on their personal development and growth in students understanding themselves and their relationships with classmates, family, community and the larger world, and in their competence to address the cultural content of their society. At Forms 4 & 5, the Caribbean Examination Council’s Theatre Arts syllabus is still being used.

However, at the end of 2014, the VAPA was discontinued. A new Government was elected in the National elections in September 2015. Those of us in the dance industry are lobbying and awaiting the decisions from the new Minister of Education regarding dance in the National Curriculum.

At the tertiary level, both the University of the West Indies and the University of Trinidad and Tobago offer a Certificate in Dance and Dance Education which leads one to earn a BA in Dance. The Certificate in Dance and Dance Education focuses primarily on the preparation of teachers for both Primary and Secondary schools. There is a strong focus on Caribbean Dance in the Certificate Level.

The Dance degree provides students a high level of academic and technical training which helps undergraduates to integrate into higher levels of tertiary education. The programme strives to provide the local and regional dance industry with competent practitioners who have the capacity to deliver dance education content to students in their national school systems.

“The Best Village” programme is a community based Arts programme. For forty years now, the Ministry of Community Development has sponsored annual national competitions. The Trinidad & Tobago folk dances are a major component. The programme provides an opportunity for communities to be more conscious of their culture and environment. In addition, it seeks to preserve, protect, and build local Folk Traditions and, at the same time, facilitate the growth of our national culture through competition.

Private studios offer optional certification in dance from internationally recognized dance organizations from England and the United States. Certification starts at the primary level and progresses through grades to Dance Teacher certification.

Question #2: Describe briefly the biggest change(s) you have seen within the last three years in dance education in your country?

Within the last three years, there has not been any major change in dance education in Trinidad and Tobago. The last major change was in 2009, when the University of the West Indies, St. Augustine campus, followed the lead of the University of Trinidad and Tobago and introduced the Bachelor’s Degree in Dance, whereas the only

certification available to potential dance instructors and educators was the Certificate in Dance and Dance Education.

Unfortunately there was a negative change, with the recent removal of the use of Trinidad & Tobago Visual and Performing Arts (VAPA) Syllabus without the implementation of a replacement national syllabus.

At my studio, Trinidad Dance Theatre, we are currently in discussion with NDEO in devising a plan to introduce internationally recognized standards in dance and dance education to Trinidad and Tobago.

PAPER #7

Dance in the United States

Jane M. Bonbright, EdD

QUESTION #1. Status of Dance Education in the United States

In the United States, we do not have a federally inspired or mandated national curriculum. Education is state-driven which means decisions about education are made at the state level, and they are primarily funded by the states at the state level. The federal government contributes some money to the education budgets in each state. In addition, we have a federal agency – the US Department of Education – that serves as an umbrella over the collective 50 states, territories and commonwealths. It supports the public education of all children in the United States but it does not dictate curriculum. It can advise, but not mandate. A caveat is when policy is connected to federal funding.

At the state level, we have a 501c3 called the State Education Agency Directors of Arts Education (SEADAE) that is a collective body of the 50 states arts' coordinators and it serves to support the development and implementation of state policies in standards, assessments, curriculum, and data collection. In addition, SEADAE strives to collect, coordinate and disseminate research collected by individual states for the national good. Most recently, in June 2014, SEADAE released the National Core Arts Standards for Dance, Media Arts, Music, Theatre and Visual Arts.

The release of the National Core Arts Standards (NCAS) is a good example of infrastructure developed by the public sector to support arts education at the national level in lieu of federal mandates. The NCAS 2014 arts standards were produced and funded by a coalition of arts and education organizations: the National Dance Education Organization, National Association for Music Educators, National Arts Education Association, Education Theatre Association and the American Alliance for Theatre Education, the College Board, SEADAE, Young Audiences, the Kennedy Center, and Americans for the Arts. Collectively it is called the National Coalition for Core Arts Standards (NCCAS).

Currently, 37 states certify in dance at the K-12 level. There is no mandatory national certification for private sector teachers, community/cultural organizations, or performing arts organizations that do outreach programs in the U.S. Post-secondary credentials are regulated by degree granting colleges and universities. In turn, they often require that teachers hold terminal degrees such as a MA, EdD, PhD, or similar degree.

Statistics differ in dance on the number of children receiving dance education. Most surveys agree about 52% of children in the U.S. do not receive any education in dance within school programs, and about 48% do receive some training in-school. Of these, approximately 7% at the elementary level are taught by dance specialists while the remaining students are taught under physical education programs. At the high school level, students fair a little better with approximately 12-14% of students having opportunity to study dance as part of school curriculum. We know the majority of students studying dance do not have adequate facilities and the dance educators teaching need and desire a lot more professional development than usually available. It is for this reason that the NDEO established the Online Professional Development Institute (OPDI) that now offers

almost thirty semester-long courses in dance content and pedagogy for dance educators throughout the world. As noted earlier, the NDEO developed the National Core Arts Standards for Dance, the cornerstone assessments, and a myriad of programs and services that support dance education taught in K-12 schools, colleges and universities, private studios, and performing arts community/cultural settings. The NDEO is a good example of how important the private sector is to advancing dance in the United States.

The public and private sectors, as opposed to the federal government, play an important part in the development of voluntary national standards, assessments, curriculum, entry level tests, certifications, teacher training, and professional development in all sectors that include more than 15,000 schools districts, 400 colleges and universities with dance minor/major programs, over 23,000 private studios, hundreds of performing arts organizations, and several thousand community and cultural centers across the nation. It is the grass roots that drive federal changes in policy, legislation, and funding promoting dance as art in society and education.

QUESTION #2. Significant Changes for Dance in the U.S. within the Last Three Years

- The reauthorization of the Elementary and Secondary Education Act (ESEA) that reaffirms the arts as core to a comprehensive education for all children in the United States (Dec 2015).
- The online publication of the *National Core Arts Standards for Dance* (2015) by National Dance Education Organization, as a member of the National Coalition for Core Arts Standards (www.nationalartsstandards.org).
- The proliferation of professional development programs and services offered by the National Dance Education Organization, some of which include the:
 - Debut of the Online Professional Development Institute (Jan 2012) that now offers professional development in almost 30 courses focused on dance content and pedagogy available to dance educators worldwide;
 - Certificate in Dance Education (CiDE) program;
 - Opportunity to earn undergraduate/graduate credits through NDEO/University of North Carolina to support professional development and completion of degrees;
 - Opportunity to earn postsecondary education accredited Continuing Education Units through Mills College to help retain certification, promotions and pay raises, and earning potential endorsements in dance;
 - Development of needed entry-level teacher's exam: Dance Entry Level Teacher's Assessment (DELTA); and
 - Regional workshops and webinars offered in standards and assessments.

BIOGRAPHIES

Jane Bonbright, EdD (USA) is Founding Executive Director of NDEO (1998-2012). She dedicated fifty years to 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 US policy, legislation and funding for dance art education in the U.S. and spearheaded NDEO networks, programs and services. Jane is now Director of the NDEO's Online Professional Development Institute and is expanding NDEO's international involvement with global arts education. She is the recipient of NDEO's Lifetime Achievement award (2009), CODA's Alma Hawkins award

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Japanese physical education is called “Galapagosization” (i.e., dance education in Japan is an isolated development branch of a globally available product) because of the lack of information outside of the country. Because of this status quo, he believes that dance education in Japan is an endangered species. Thus, he wants to devote himself to change this situation and develop quality dance curriculum.

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Paper

Designing a new MFA in Dance: Using the Dance 2050 Vision Document as a Tool for Innovation

Anne Burnidge, MFA, CLMA

ABSTRACT

Creating a new MFA in Dance at a large state institution is not undertaken lightly. This paper will discuss how the Dance 2050 Vision Document was integral to crafting a new program in a time of dwindling campus resources, increased pressure to grow enrollments and STEM fields dominating university funding and marketing initiatives.

The Vision Document for Dance 2050: The Future of Dance in Higher Education lists eight interrelated themes: 1) Innovation in Teaching, 2) Innovation in Leadership, 3) Interdisciplinary/Transdisciplinary Work, 4) Diversity and Global Perspectives, 5) Community Engagement, 6) Social Justice and Citizenship, 7) The Impact of New Technologies, and 8) Preparing Students for the Future. This presentation will highlight ways these themes inspired the development of specific, innovative aspects of our new MFA curriculum and impacted the direction of future hiring plans.

Our MFA program design is interdisciplinary in nature, asking students to explore issues of performance and embodiment across social, cultural, scientific, educational and other domains and to integrate their theoretical work with their choreographic investigations. As our program evolves from the foundations of the traditional MFA, we ask ourselves: How do we make the MFA legible as an MFA while also innovating the degree? What structures or production opportunities can be created to support this innovation? What are the resources necessary to make this vision happen? What are the roadblocks?

The goal of this paper is to contribute to the dialog regarding the evolution of dance in higher education, to share a new program design based on the Dance 2050 Vision Document, and to posit the role of dance degree programs as leaders in educational, artistic and trans disciplinary conversations. At our institution we anticipate that the introduction of the MFA will allow us to better advocate for support and visibility of Dance on campus and in our community and will create a university hub for interactive creative research activity.

Dance is now experiencing its third or even forth wave generation of college educators. While still fighting for validity in many institutions, dance as a field of inquiry has evolved, changed and progressed into realms that our founding mothers could only imagine. Visioning our department a generation ahead, to 2050, has hopefully allowed us to design a program now that is forward thinking and flexible enough to sustain into the second half of the 21st century, offering one example for advancing learning “in, about and through dance.”

INTRODUCTION

In this paper, I will discuss how *The Vision Document for Dance 2050: The Future of Dance in Higher Education* (NDEO 2014) was integral to

crafting a new MFA program in a time of dwindling campus resources, increased pressure to grow enrollments and STEM fields dominating university funding and marketing initiatives.

In 2013 I was tasked with spearheading the development of a new MFA Dance program situated in the Theatre & Dance Department at my institution—a large state research university. This same year, I attended the Dance 2050 symposium at SUNY Brockport, the second of the three Dance 2050 vision sessions. It was clear to me that something important was going on with this group of dance educators, professionals, administrators and students. I was impressed by the commitment the participants had in the process, by the type of leadership that was demonstrated at all levels, and by the compelling idea of contemplating, imagining and planning for dance in higher education 37 years in the future. Being part of this process had a deep impact on me as I began my journey into MFA program development and inspired me to keep the future of dance in higher education on the forefront of decisions about curriculum, course content, types of students we wanted to attract, as well as long term planning for program and faculty growth and development.

The questions that were being posed and the values that were emerging from Dance 2050 sparked many lines of questioning for me that led the initial development of our program.

- *What is higher-ed dance education going to look like in the future?*
- *How will dance engage with larger societal issues?*
- *Who are the students and faculty going to be?*
- *How will dance in higher education sustain itself through shifts in student demographics, societal changes and technological advances?*
- *How is the addition of an MFA at my institution going to contribute to important discussions relating to education, creative inquiry, society, embodiment, critical engagement, and ways of being?*

Dance 2050 sparked other questions specific to our program and our university:

- *How do we make the MFA legible as an MFA while also innovating the degree?*
- *What structures or production opportunities can be created to support this innovation?*

It was very important to us that our program be unique and fit well at our university. While certain components of training and education seem integral to an MFA in Dance, we wanted our MFA Dance program to be an outgrowth of our existing undergraduate dance programs, to integrate with our MA & PhD in Theatre and Performance and to take advantage of what our university as a whole has to offer. We also wanted our graduates to be able to take dance into a multitude of places and spaces in the world as choreographers, art-makers, scholars, educators, advocates and all the combinations in between. (This will be addressed more later in the paper.)

- *What faculty do we need and how are we going to advocate for their hiring?*
- *What are the resources necessary to make this vision happen?*
- *What are the roadblocks?*

I also started asking what kind of leader I wanted to be—what was my vision as well as what was my role and what were my responsibilities. As the next in line for Director of Graduate Studies, I was questioning how I could lead positive change in my department that could ripple out and have a larger impact on the field and on research and educational developments in dance? As the most junior member of the faculty, how was I going to facilitate the co-creation of a new MFA? While I was inspired by the different levels and types of leadership that I witnessed in the Dance 2050 process, as well as by stories of historic dance visionaries who had a lasting positive effect on dance and dance education, I certainly was feeling unprepared having only just received tenure and not having any administrative leadership experience under my belt. To help navigate this new territory, I enrolled in the Authentic Leadership Certificate

program at Naropa University in Boulder, Colorado. This program brings together mindfulness and contemplative practices with innovative leadership models such as Otto Scharmer's "Theory U" and provides frameworks to facilitate transformative change on virtually any level ranging from personal challenges to issues in global industry to educational program development.

Not surprising to me, the Authentic Leadership framework for creating conscious and sustainable change had many parallels to the way Dance 2050 facilitated its process. There were also many similarities between Authentic Leadership, Dance 2050 and the educational and leadership models I first was exposed to in the Laban/Bartenieff Movement Analysis certification program, Integrated Movement Studies. Comparing the way these three systems facilitate and support conscious change could be a paper in and of itself. But today I point out the connection between these three different experiences for two reasons:

First, they provided me with leadership tools that I believe are particularly applicable to leading the development of educational programming in dance; **Second**, they confirmed for me on a visceral level, from three different vantage points, that embodied knowledge, Dance, and Movement Studies are integral components and should have a voice in contemporary artistic, philosophical, cultural and educational conversations and that dance artists, scholars and educators have been, are, will and *should* continue to be important leaders and active change agents in our society. I also was closer to answering my deepest programming concern: "Does the world need an other MFA Dance program?" To which I answer an emphatic, YES!

DANCE 2050

The Vision Document for Dance 2050: The Future of Dance in Higher Education lists eight interrelated themes as well as foundational values and educational beliefs.

Themes:

- Innovation in Teaching

- Innovation in Leadership
- Interdisciplinary/Transdisciplinary Work
- Diversity and Global Perspectives
- Community Engagement
- Social Justice and Citizenship
- The Impact of New Technologies
- Preparing Students for the Future

Values and beliefs:

- Embodiment
- Creative and Critical Inquiry
- Empathy & Reflective Practice
- Collaboration and Interconnection
- Communication and Dissemination
- Wellness
- Preservation

Several of these themes, values and beliefs were influential in the development of our new MFA. This paper will focus on the following: Innovation in leadership; Innovation in curriculum; Collaboration and interdisciplinary/transdisciplinary work; Embodiment and creative and critical inquiry; The impact of new technologies; Diversity and Global perspectives.

Innovation in leadership

Dance doesn't shy away from exploring new and innovative ways to guide, cultivate, foster and facilitate. While our dance culture still has plenty of traces of its authoritarian, hierarchical roots, the pioneers of dance in higher education were revolutionizing these leadership practices. As the third and fourth generation of dance professors in higher education begin to take on leadership roles, a strong lineage of advocacy, innovation and revolution still resonates. The call of Dance 2050 that I hear is not only one of innovating leadership in our own discipline, but for us to embrace leadership rolls outside of dance—in upper administration positions in higher education, and in other areas including arts management, arts advocacy, K-12 education and more.

One of my reasons for investing in the creation of a new MFA is because I deeply believe

that dance has much to offer the world. I feel we can have a positive impact not only as creative and scholarly researchers, but also by sharing our knowledge and abilities to lead and innovate across, through and with different sectors of society. To be honest, I'm not one that loves the responsibility that goes along with leadership, but as I step into bigger roles, I am driven by my belief that we all have a responsibility to lead in whatever way we can and that dance professionals, educators and scholars have a lot to offer the world in terms of models for facilitating collaborative, creative, critical change.

Some of these leadership practices that I feel Dance 2050 modeled for me and Authentic Leadership gave a framework to, include: mindfulness, deep listening at all levels, reflective practice, and honoring and valuing diverse voices— which I believe are part of a leadership strategy that endeavors toward what Liz Lerman discusses in her book, *Hiking the Horizontal*, as a horizontal framework for leadership rather than a top-down model. While these practices aren't new to dance, and have been recently been popularized in the media and management books, I believe the practice and embodied knowledge of such skills and sensibilities are still quite revolutionary to many leaders in higher education and elsewhere.

To quote Liz Lerman "I am interested... in how much dancers know and how little we share it with the rest of the world... in how much dancers know and how little the rest of the world knows we know it."

**MFA PROGRAM GOALS AND HIGHLIGHTS
(Innovation in curriculum; Collaboration and interdisciplinary/transdisciplinary work; Embodiment and creative and critical inquiry; and the impact of new technologies)**

From conception, my colleagues and I were interested in creating an innovative MFA program that built on the strengths of our undergraduate programs and took advantage of other opportunities available at our university. Our goal was to create a unique graduate program that focuses on dance-making in an interdisciplinary environment, while

simultaneously enhancing undergraduate learning experiences, encouraging diverse voices, contributing to creative and scholarly research in the field, engaging in a higher level of university-wide conversations, and growing our role as the hub for interdisciplinary activity on campus.

Interdisciplinary experiences enhance student education and artistic growth, but it is also important for dancers to be part of the larger conversations that happen around these collaborative processes.

Our program design reflects these values in several ways.

First: In addition to three integrated areas of coursework in dance practice, theory and pedagogy, MFA students will devise a secondary emphasis outside of dance. They will be required to take 10 credits in that area and integrate the material into their creative thesis project. Students can focus on topics such as new media, embodiment, queer studies, visual studies, cognitive science, affect studies, somatics, ethnography, history, geography, architecture, technical theatre, robotics and more. By following a personalized sequence of study, together with their core courses, students create a research path that fits their interests, and informs their culminating MFA project and their future career path.

Second: Students will have multiple opportunities to share their work including the 4 regular dance season concerts, the annual Digital Poetry and Dance Concert—that pairs professional multimedia poets with choreographers, Open CFA—a performance opportunity at our on campus art center, organized by a collective of university graduate students in the arts, and the Graduate Pecha Kucha night that happens at a downtown venue, where graduate students in the arts share current work and research and engage with alternative perspectives on the creative practice itself in order to strengthen bonds between departments and to spark new dialogues and future collaborations.

Third: Students will have multiple opportunities to engage in interdisciplinary conversations at the intersection of arts,

technology, humanities and science through other university entities including: TECHNE Institute for Emerging Technologies, the Humanities Institute that has working groups in areas including Embodiment and Research and Performance, The Plasma Speaker Series sponsored by the Digital Media Studies Department and the Coalesce—bioart lab sponsored by the Genome Environment and Microbiome Community of Excellence.

Our MFA is designed to prepare students to be the next generation of dance-makers, artist-scholars, teaching-artists and leaders who start their own dance companies, teach in higher education, enroll in PhD programs and “infiltrate” other disciplines and bodies of knowledge. Toward this end, we offer a breadth of courses that include unique capstone dance-making and theory courses. In *Dance Making III: Collaboration*, the students will explore collaborative art-making with graduate students across the university including music, digital media studies, art, poetry, architecture and more. They will reflect on the processes and methodologies they have co-devised and will present their final performance projects to the public. *Embodied Research and Creative Practice* is the third in the theory sequence that includes *Theory, Aesthetics and Criticism* and *Political and Cultural Approaches to Dance*. This course, co taught by myself and dance studies professor Ariel Nereson, is situated to help students integrate theory and practice. Our course description states: “Embodied Research examines practice as research through analysis of creative processes, critical vocabularies of embodiment, and our own lived experience as practitioners and researchers. It is grounded in the assumption that practice is research, and research is practice... The course objectives are for students to be conversant in the interdisciplinary field of embodiment via several points of contact and to be able to place themselves as a researching/practicing body within these discourses.”

All students will participate in mentored teaching experiences either through a Supervised Teaching Course or through a Teaching

Assistantship. Thus, all MFA’s will have the opportunity to teach non-major technique courses and to TA for undergraduate dance major courses—both theory and practice. MFA’s will also take course work in pedagogy designed to prepare them for teaching in higher education or elsewhere in the field. Integrated with other coursework and production experiences, these pedagogical components provide a different opportunity for students to engage with dance and to reflect on their own values as they practice the how, what and why of teaching—of passing the field of dance in all it’s forms on to future generations.

Students will also get to choose which dance practices they wish to study. Students are required to take 10 dance practice credits, 5 of which need to be in the same form. At this stage in program development one of our main focuses is to diversify faculty specialties in order to be able to broaden our traditional technique offerings.

DIVERSITY

The Dance 2050 Vision Document states:

“Diverse ages, races, genders, classes, ethnicities and sexual identities inform our practices.” (13)

Like many programs today it is our intention to educate students to be thinking dancers and dancing thinkers. In front of us, we see a diverse and global world that is shifting rapidly; and in order for dance to continue to engage in meaningful ways on all levels, we need to commit to reflecting the multiplicity of voices in our educational programs. A diverse faculty and student body, investigating individual pathways for knowledge making and collaboration across higher education serves to enhance the learning environment—both practical and theoretical—and helps artist-scholar-teachers craft unique careers within the ever changing world.

Our institution and department are actively working to develop better strategies for enhancing, encouraging, mentoring, inviting, empowering, including and retaining diversity. Recruitment of diverse faculty and students is at the forefront of our discussions as we prepare the launch our program. Thus, we have created a strategic plan that includes

the hiring of two new faculty that will expand and diversify our technique course offerings beyond our current array of modern, ballet, jazz and tap. It is our hope that the new faculty will teach across practice and theory courses, broadening cultural, aesthetic, philosophical and theoretical approaches to dancing, dance making and dance studies. Through the MFA curricular opportunities I've spoken of—delivering a core curriculum of practical and theory courses that situates dance within cultural and historical landscapes while facilitating embodied research opportunities that include interdisciplinary study and collaboration—we hope that our program will be attractive to students with diverse interests and backgrounds who will find mentorship for their research both within the department and from faculty in the university at large.

CONCLUSION

Looking to the year 2050 there is no way to accurately predict the cultural and global changes that will affect dance in higher education. *The Dance 2050 Vision Document* can provide guidance to analyze and investigate strengths and weaknesses and to reimagine programmatic visions, missions and goals going forward. As part of the reflective process, the values and themes outlined in the Document can assist in continued assessment of these goals and further developments in the future.

The mission of our new MFA program is to develop contemporary artists, scholars, teachers and leaders who are prepared for the challenges of a 21st century, global community. I hope this paper contributes to the discussion about how the *Dance 2050 Vision Document* can be useful in developing new programs and reimagining existing programs that can sustain and respond to our quickly changing world.

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BIOGRAPHY

Anne Burnidge, MFA, CLMA is an Associate Professor at SUNY Buffalo where she serves as Director of Graduate Studies and teaches somatically informed movement practices and theories of the body. Much of her research involves facilitating safe, healthy dance training practices including investigating applications of collaborative and egalitarian systems to teaching/learning and choreographic environments. She actively shares her research at NDEO, IADMS, and ACDA and has been published in JODE. Her choreography has been showcased from New York to Chicago to Colorado, presenting internationally in Taiwan, Toronto and most recently in Mexico at Performatica. Past collaborative partners include musicians, poets, visual artists and scientists. Currently Anne is working on a new cross-disciplinary project “Dance, Community and the Microbiome.”

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Undoing—Choreography as a Colonizing Force

Gerald F. Casel, MFA

ABSTRACT

Choreography can be viewed as a colonizing force. When movement is generated by one body and taught to another, concessions occur between maker (choreographer) and performer (dancer). This transaction is often agreeable and harmonious, but not always. In some instances, learning choreography that is imposed upon a resistant body can feel dismissive and even violent such that the dancer is silenced and treated as a mere laboring object. This paper contends with the intimate negotiations and the problems inherent in creating and learning movement from other bodies that are not our own. Reimagining the way dance-making is traditionally taught, this line of thinking proposes undoing habits and tropes enabled by the usual objectives of traditional choreography classes derived from Western musical forms (theme and variation, form and content, movement that is created from one body that is learned, adopted, and manipulated by another, etc.) One of the objectives would be to return agency to the dancer/collaborator by exploring modes of movement invention that critically probe various choreographic tasks, structures, and assumptions not usually challenged in dance-making settings. This paper also challenges the homogenous practices and belief systems shared by many college syllabi such as requiring similar texts and employing Liz Lerman's Critical Response Process. By analyzing dance composition pedagogy and advocating for inclusionary practices, this work advances dance education by insisting that dance-making, especially as it reflects contemporary life, should represent all experiences regardless of gender, race, and class. We start by gesturing to and unpacking the difficult and rewarding labor of dance-making.

When making dances, choreographers go to great lengths to try and animate their viewers' imaginations by way of movement invention and compositional structures that reflect who they are and how they view and experience the world in which they exist. With regard to contemporary and modern dance, one way to approach choreography is by acknowledging the cultural power that is negotiated through dancing bodies. Often, these invisible hierarchies are assumed and the intersubjective relationships between choreographer and dancer remain unchallenged. It is also essential to highlight the complicated intersections of culture, experience, ability, and contextual histories that exist and form identities of the bodies in the room. In this paper, I will address the accumulation of ideas that have formed my personal understanding of choreography as an analytical tool to discover the

intersectionality of things as I unpack them through my work as a dance-maker. A recent emergent theme in my work has been the enduring force of colonization and how it impacts my view of the world (as a choreographer of color) through my dancing and dance-making. I will also look at other possibilities to decolonize my thinking and resulting making and viewing of dance.

Choreography can be viewed as a colonizing force. When movement is generated by one body and taught to or is imitated by another, concessions occur between maker (choreographer) and performer (dancer). This transaction is often agreeable and harmonious, but not always. In some instances, learning choreography that is imposed upon a body that is resistant – for whatever reason – can feel dismissive and even violent such that the dancer is silenced and treated as a mere laboring object (i.e.

being cast in a repertory piece for college credit necessary to graduate). In her essay *Emancipatory Pedagogy?: Women's Bodies and the Creative Process in Dance*, Jill Green, through her work as a somatic educator, describes how “dancers’ bodies can be abused, manipulated, and taught to perform in ways that are destructive and harmful to students” (Green 2000). One way that this model of dance culture persists, particularly in the university, is the habituation of reaching for an idealized and unattainable body. Green also describes how “university dance classes promote a training process whereby bodies of students, and particularly women's bodies, are constantly under ‘surveillance’ in the Foucauldian sense... these destructive and oppressive ways that dance teachers – sometimes inadvertently – perpetuate a practice that marginalizes young women in dance” (Green 2000). Although I agree with her assessment, I propose that this scope of dance education practice can also expand beyond female bodies to non-white bodies, bodies with disabilities, or bodies who don’t subscribe to gender norms. By expanding the spaces of potential oppression through the lens of surveillance, I open up this inquiry by acknowledging other intersecting factors that contribute to the imbalance of power in dance that constitute and define these aforementioned margins.

In order to understand this situation more closely, it is essential to examine the term colonization to see how it can be applied to the choreographic encounter. It is also important to contemplate how hierarchical relationships between dancer and choreographer were established and persist insofar as there is an expectation that the dancer is obsequious to the choreographer’s process.

In 2007, the *Journal for the Anthropological Study of Human Movement* published an issue “devoted to movement practices in social and cultural contexts shaped by colonialism.” They defined colonial as, “domination by an imperial power that appropriates land and economic resources and that destroys or severely disrupts social organization and political autonomy.”

Using this definition, it is possible to insert the idea of dominance by one body or mind (choreographer) over its subject (dancer/performer). This intimate negotiation describes the choreographic process and the problems inherent in creating and learning movement on and from other bodies that are not one’s own.

Sometimes dancers contribute to a choreographer’s vision by being asked to create original movement or to improvise on existing set material. When choreographers do not acknowledge this generative collaboration, it is egregiously unfair to the dancer. This harkens back to the earlier definition of ‘colonial’ relationship, whereby the choreographer appropriates artistic resources from the dancer by ‘disrupting their political autonomy.’ However, the dancer is often completely willing to give their labor and creativity to the work because it is an assumed part of this fraught relationship between maker and muse. As a professional dancer for more than twenty-five years, this did not raise concerns for me during my tenure working with and contributing to several choreographers’ works. Only when I started making my own dances and teaching at a university did I begin to seriously question this imbalance. This came to a head last year while I participated in a mentorship program. During one of the weekend workshops, the lead mentor brought in an outside guest to trouble our processes (which also needs to be examined.) Along with dancers from my company, I was to be a dancer in service to the choreographic tasks given by this ‘expert in the field’ so that in some way, my choreography could improve. She wanted us to learn material that she had created and wanted us to manipulate the phrase of movement using her instructions: play with time and space, develop the movement into a series of gestures, make a choice that you would not normally choose, and play with relating your new phrase with someone else’s in the room. I immediately felt resistant. I also saw, from the perspective of the other dancers in the room, the power structures (lead mentor, guest artist, choreographer, and dancer) as well as other dichotomous hierarchies between

dancer and non-dancer or director. In effect, I understand this as a corollary to the colonial experience. It can be further broken down into levels of power and assumption of roles within these intersectional dimensions: gender, age, race and ethnicity, class, sexual preference, cultural upbringing, citizenship status, etc. In other words, I (a 47 year-old, naturalized immigrant, Filipino-American, cis-gender, gay man who was raised in the Bay Area who had a career in New York City and is now a professor teaching in a Hispanic serving public research university) was receiving instructions on how to improve my work from an older, straight, cis-gender, woman who had a dance company in New York City but now lives in the Bay Area. Although we had a few things in common (New York/Bay Area choreographers), we couldn't have been farther from each other on the cultural identity scale. As stated earlier, I highlight assumptions taken by all participants (including my own) in these encounters to open up a deeper understanding of the power dynamics that occur in the dance studio and to underscore the potential for misunderstanding through the veil of cultural imperialism that persists in these types of mentorship situations. Why did I need mentorship/improvement? And more importantly, how do these recommended values reflect my needs and values as an artist of color?

So how were these hierarchies between dancer and choreographer instituted? And how have they been traditionally taught? I turn to my history of learning dance composition – beginning with Doris Rudko, who taught my composition classes at Juilliard where I received my early dance training. Rudko, who assisted Louis Horst, assigned Horst's seminal text, *Modern Dance Forms* (Horst 1961). An accomplished musician, Horst was Denishawn's musical director, Martha Graham's accompanist and composer for twenty plus years, and teacher of dance composition at the Neighborhood Playhouse, Bennington School of Dance, and The Juilliard School. In his book, and in Rudko's classes, were instructions on how to develop "good discipline to compose studies paralleling the musical structure."

These included theme and variation such as "the most deeply instinctual aesthetic three-part form (ABA): beginning, middle, and end" and the Rondo (ABACADAEAF). We also explored studies in strange space design, rhythm, primitivism, the archaic, medievalism, jazz, Americana, etc.. These classes were intensely challenging for me, and in hindsight I realize that perhaps one of the reasons why was because all of our lessons were derived from Western and Eurocentric aesthetic ideals. As a recent immigrant to America, it was overwhelming for me to adopt these musical forms and cultural values and it expressed a common problematic experience of immigrants: assimilation, mimicry, and melancholia (Eng and Han 2000).

In Horst's resolute explanations of what makes 'a good choreographic structure', there is rarely any mention of the dancer in the creative process. This neglect of the dancer's role systematically appoints the choreographer with complete power and devalues the dancer's agency, denying any collaborative experience on the project of dance-making. Additionally, Horst employs the third person masculine as a description for the choreographer. His use of pronouns reinforces gender dynamics of power and privilege into my reading of the choreographic instructions.

Another major historical contribution to the canon of the study of choreography is Doris Humphrey's *The Art of Making Dances*. Humphrey acknowledges that not until the nineteen thirties did theories of dance composition develop and begin to get codified. She states that "the person drawn to dance as a profession is notoriously unintellectual. He thinks with his muscles; delights in expression with body, not words; finds analysis painful and boring." She also claims that because of society's deferential respect to long-held traditions in dance, "handed down from the Renaissance and supported by the crown, it created great hindrances to deviation from the status quo." Chapter two of her book is called "Choreographers are Special People" where she outlines qualities of what would constitute a good choreographer: "This person is not only

sensitive to people but is observant in general; he is not just interested in, but fascinated with, all manifestations of form and shape” (Humphrey (1959). Again, the appointed masculine pronoun depicts male privilege and is more surprising since a woman wrote it. There would still be a long way to go from the 1950s worldview of male dominance to the gender equality envisioned by the forthcoming waves of feminist movements.

I’ve been thinking about how to research established paradigms and emerging trends in university choreography classes to better understand what is being offered in the field. [In addition to posting an informal question on social media asking choreography teachers for tips and tricks for clear transmission of choreographic teaching,] I looked at several college-level choreography syllabi easily accessible on the Internet.] In my research, and by no means comprehensive, I noticed similarities and patterns, including the popularity of two books: Doris Humphrey’s *The Art of Making Dances* and Lynne Anne Blom and L. Tarin Chaplin’s *The Intimate Act of Choreography* (Humphrey 1959) (Blom and Chaplin 1982). Blom and Chaplin’s book is a comprehensive reference work that imbues the philosophy that choreography begins from the internal processing of ideas. Hence, the methodology they encourage employs the teaching and practicing of choreography through the use of improvisation. “The approach is very much in harmony with the widely accepted, open-ended modern dance philosophies that value and stress the unique input of each individual’s creativity” (Blom and Chaplin 1982). This recognition of the dancer’s individual spirit values the contributions of each body present in the studio and in a way, levels the power dynamics into a more horizontal field, destabilizing the hierarchies envisioned by earlier philosophies. This encyclopedic work includes chapters on combining theory and practice, intention, [motivation, and clarity, phrases,] space, time, energy, various types of form, abstraction, cultural styles, silence, sound and music, group work, and performance. Put simply, this book places the choreographic process in a more

nuanced and contemporary context, taking into account the socio-cultural events that have advanced the creative landscape since the modern dance pioneers made their mark on dance history.

With the arrival of many books on choreography, I find the trend in requiring these two particular books [by Humphrey and Blom and Champlin] as conforming to a dominant ideology and to press it further, a reinforcing of a hegemonic framework. I wonder if the reason for their popularity has to do with the outcomes of the dances they produce or if it is because they present a formula for creative inquiry that delivers legible and balanced elements of form and content. I question the production of neat choreography versus risk-taking art?

One of the things I struggle with as a choreographer of color is that these texts do not take into account the complicated and often underrepresented realities of racial and ethnic dynamics that bring with them stories that fall beyond the abstracted structures and imaginations outlined by these compositional formulae. For example, there are compositional elements within Asian or African forms that go unrecognized by Eurocentric ideals embedded in these methodologies and prescriptive structures borrowed from Western musical forms. The rhythms and spatial considerations emphasized by traditional folk dances – originally imbued with ritual purpose and communal intent – could be sources for choreographic analysis since they produce equally powerful markers of culture as their Western counterparts. Although not considered part of the Western canon as described by compositional devices and standards, the originators of modern dance themselves (Ruth St. Denis and Ted Shawn) created dances in the realms of *Orientalia* – that ‘exoticized’ while simultaneously appropriating traditional Asian dance forms. What would happen, for example, if we did not separate within an East/West cultural spectrum of dances from Asia or from African diaspora and instead held the compositional elements between contemporary and traditional

dance as having equal and legitimate value?

Although difficult to tease apart, I highlight form and not the content so that words like pre-modern or traditional don't become codes for primitive or unsophisticated. Instead, these dances can be read as having logic that do not subscribe to the global, capitalist, or colonial systems but instead are imbued by incarnations of the cosmos, a deeply rooted relation to the land, and/or an affirmation of life over profit.

Another source that I turn to in my viewing of dance production and performance in universities is my experience adjudicating at ACDA (American College Dance Association), I have seen many works performed by college dancers – either created by students, faculty, guest artists, or an historical reconstruction of a masterwork. One of the key guiding principles at ACDA is the fact that we adjudicators are not allowed to know who choreographed the dance or where the school comes from. What I find interesting is that I usually have a hard time determining which dance was created by a student or by a guest artist – and often, the student works are as equally sophisticated as the faculty. Although the compositional competencies are generally at the same level, I noticed, however, that many dances looked the same – a sense of homogeneity that is troubling. Could there be a connection between the similarities in requiring these books by Humphrey and Blom and Chaplin to the similarities I find in the production of sameness in these college dance productions? And how could we move away from these normative practices as educators to reframe choreographic pedagogy – “to resist and reform previous conceptions of its definitions” (Forsythe (2011).

One final thing that I noticed prevalent among college syllabi is that many teachers employed Liz Lerman's *Critical Response Process* as a mechanism for giving and receiving feedback (Lerman and Borstel 2003). Written by Lerman and John Borstel in 2003, CRP was developed to facilitate a meaningful exchange between artist and responders around the difficult and subjective nature

of feedback. Embraced by artists, educators, administrators at theater and dance companies, orchestras, museums, and more, the process aims to enhance learning between teachers and students – artists and audiences. Comprised of four core steps, it proposes the use of questions between artist and responder so that the artist can find greater clarity in their work. One of the most crucial elements of the process is in step three, where the responder asks neutral questions about the work. In the realm of artistic feedback, the word 'neutral' is problematic since it provokes impartiality and in some cases, a curtailment of meaningful interaction from the responder. Neutrality presumes that the artist is incapable of receiving honest critique, especially the less flattering kind. It is understandable why some artists, especially students, showing a work in progress may find it difficult to hear harsh criticism, however, there are instances where an emotional response that comes from the gut – good or bad – could clarify for the artist something they have been struggling to articulate. Interestingly, Lerman originally called step one 'affirmations', however she now discourages the use of this term because “it tends to put the emphasis on the artist's feelings rather than the art itself.” This removal of emphasis on feelings is problematic because it is difficult to separate the feelings from the dance. I understand that one of the desired outcomes is to prevent an imposition of aesthetic values and to shield the process from subjective moods and whims. However, I contend that sometimes, honest opinions can help to sharpen the focus on the art especially when traversing difficult territories and interpretations. I ask this to open up reflection and not to produce an answer: How does this help the artist? How does this produce a critical response?

This idea of protecting feelings from stress-inducing tension reminds me of what Robin DiAngelo calls in her paper, *White Fragility*. DiAngelo describes this state as, “White people living in a social environment that protects and insulates them from race-based stress. This insulated environment of racial protection builds white

expectations for racial comfort while at the same time lowering the ability to tolerate racial stress, leading to what I refer to as “White Fragility” (DiAngelo 2011). She goes on to say that “even a minimum amount of stress can produce intolerability that triggers a range of moves evolving from anger, fear, and guilt that includes argumentation, silence, and fleeing the stress-inducing situation.”

As an experiment, when I take out any notion of race in this definition, I notice that the filters induced by this interaction, continues to hold the essence of protective fragility. Whatever we are trying to protect each other from, whether its feelings towards racial stress or anxiety over hearing qualitative feedback (from our choreography), taking the neutral stance prevents the possibility of intervention to enact useful change; it perpetuates a false sense of comfort that inhibits authentic interaction. Additionally, taking a neutral stance in feedback sessions creates an air of surveillance that invokes and reinstates invisible power structures. If I am told to watch what I say because it may hurt someone’s feelings, it denies my authority, voice, visibility, and legitimacy. Now, I do not condone harsh criticism nor do I advocate tearing each other down, however, there are instances when a clear response to each other’s work backed up by critical reason and constructive force can provide insight into seeing something we’ve made that we are too afraid to reveal. I conclude with the same questions Maria Lugones asks in her paper, (Toward a Decolonial Feminism) “How do we learn about each other? How do we do it without harming each other with the courage to take up a weaving of the everyday that may reveal deep betrayals? How do we cross without taking over?”

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Registry of Dance Educators

Patricia Cohen, MA, Jane Bonbright, EdD

SUMMARY

Jane Bonbright and Patricia Cohen chaired the meeting, first noting that the Registry had been legally transferred from Elsa Posey to NDEO. The Registry of Dance Educators, as re-envisioned by Jane, Pat and Susan McGreevy-Nichols, is now a program of NDEO, analogous to the OPDI and NHSDA. This committee established new guidelines that align with the concept of a Master Teacher. While the RDE designation was initially established to serve dance educators without degrees from institutions of higher education, we view it as inclusive of all dance educators, regardless of dance genre or teaching environment.

Dance educators, currently holding the RDE, will be grandfathered into the revised organization, without further fees. RDE's must continue their membership in NDEO and comply with continuing education requirements, in order to maintain their Master Teacher with RDE designation status.

Vision Statement: The Master Teacher with Registered Dance Educator (RDE) designation has the ability to develop the next generation of world class dance artists, teachers and educators. To this end, they are constant learners; command the content, skills and knowledge of the dance genre(s) practiced; model best pedagogical practices; and embed dance education in larger domains of knowledge associated with human development, dance science, ethics, individual well-being and life-style, community, and culture. The RDE designation is a rigorous, performance-based, peer-review process created by the profession (Master Teacher with RDE Designation Guidelines, 2016).

Members participating in both meetings held at the conference approved the expansiveness of the Master Teacher definition. Pat read the guidelines, criteria and fee structure. The fee structure was revised as a result of feedback from participants in last year's meeting at conference.

Issues discussed included:

1. Benefits of becoming a Registered Dance Educator (RDE).
2. Requirements/criteria for the RDE, including 10 years teaching experience; completion of OPDI 101 (Introduction to PTSDA) or test-out; successful adjudication of a professional portfolio; 15 minute video of teaching and assessing dance; testimonials from students, community; ongoing membership in NDEO; annual submission of documentation providing evidence of continued professional development earned from OPDI courses, conferences, master classes, or professional service to national/state task force committees.
3. Examples of professional development that meet the criteria for ongoing PD.
4. Entry level category, which was developed.
5. Frequency of OPDI courses needed to meet criteria for the RDE.
6. Fee structure.
7. Responsibilities of RDE's and NDEO office staff.

BIOGRAPHIES

Patricia Cohen, MA, Faculty, NYU/Steinhardt Dance Education; Academic Advisor, NYU/ABT Ballet Pedagogy Program. Cohen develops and teaches courses for NDEO's OPDI, including the PTSDA and Mini courses. Most recently, she created and teaches the Dance History: Global Cultural and Historical Considerations course. She was contributing writer and co-editor with Elsa Posey of a JODE issue devoted to the private sector. She serves on the editorial board of DEiP. Cohen presents regularly at NDEO and daCi conferences. She is active in UNITY, an organization for dance and dance-related communities. Cohen contributed to the recently published *Jazz Dance: A History of Roots and Branches*. She serves as Treasurer of the NDEO Board of Directors and received the 2011 NDEO Leadership Award.

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Jane M Bonbright, EdD, Founding Executive Director of the National Dance Education Organization (1998-2012), has dedicated 50 years to the field of dance performance, education, research, administration, and dance/arts advocacy at the national level. She danced professionally in the USA and Europe before teaching for 35 years in professional training academies and postsecondary education. Thereafter, she served as an administrator spearheading dance arts education in the US impacting US policy, legislation and funding. She now serves as Director of NDEO's Online Professional Development Institute and is expanding international work in global arts education. She received the 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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Kathak Structured Tap Dance

Anita Feldman, MA

SUMMARY

In the 2015 NDEO intensive that I organized, titled *Cultural Percussive Dance*, Anjali Shah taught a workshop in Kathak, a north Indian form of rhythmical dance. She focused on the mathematics of Kathak. There is a stable metrical cycle of a particular number of beats, called a tala, upon which the dance is built, with divisions of the tala into 2's and 3's. There is no feeling of a constant measure as is found in many types of music, since the tala can be many beats, such as fourteen or forty, and the divisions of 2's and 3's within the tala can vary, making the dance form a very interesting challenge for a Western trained dancer.

Since my choreographed tap dance work is often inspired by new music, which is sometimes also mathematical and in unusual or changing measures, I was drawn to the mathematical structures of Kathak. I am also in the process of a teacher training program in Embodiyoga, and have been studying Hindu and Buddhist philosophy. Therefore, I decided to make a new work for the college students at Hofstra University, exploring these influences in an experimental manner.

The entire work followed a tala of 28. Each section divided the tala in different patterns of 2's and 3's. For instance, the section from which I taught at NDEO followed the pattern of 3 3 2 3 3 2 3 3 3 3 , with accents on every first beat, for a total of 28 beats. In addition to working with the rhythmic structure of Kathak, I was also influenced by the philosophy that nothing is permanent and there is always change. This became the basis of the entire piece. Also, turning is an aspect of Kathak, and mudra – meaningful hand gestures – are very important. I decided to explore sign language in order to find a different form of meaningful hand gestures. I particularly fell in love with the sign for transform, and the sign for death, which were very similar to each other.

Gradually as the piece progressed, I introduced my Tap Dance Instrument, spinning movement, and finally the gestures for transformation and death. The costumes by Loren Shaw also transformed, and there was a video projected behind the dancers that very gradually changed. Arthur Solari composed music that followed the rhythmic structure of the dance.

To view the work, titled “Trance-Form”, click here. <https://youtu.be/cT-i8ftR1I>

OUTCOMES OF WORKSHOP

During the movement session, after introducing the themes, I taught a phrase from “Trance-Form.” It was surprisingly challenging for the participants to learn a tap phrase that wasn't in measures of fours. This reinforced to us all the importance of expanding our students' abilities and creativity by exploring concepts of art from different cultures. I believe this is particularly important for the continued evolution of tap dance, which originally was created by artists combining multi-cultural influences into a new form. The Hofstra students also spoke about the challenge of learning the material, and how working on the piece expanded their abilities and inspired them to independently learn more about Kathak, a form of dance that they previously knew nothing about.

BIOGRAPHY

Anita Feldman, MA, is an Associate Professor, who 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 widely in the U.S., Canada, Japan and Germany. 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 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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Using Socio-culturally Sensitive Somatic Practice and Research to Advocate Dancing for All

Panelists: Jill Green, PhD, Becky Dyer, PhD,
Martha Eddy CMA, RSMT, EdD

SUMMARY

This panel illuminates sociocultural footprints that have been laid through somatic practice and research. The panelists share social somatic stories and anecdotal data that have furthered knowledge and practices in the field. Experiences of discovery, challenge, growth and healing are being framed through perspectives of social somatic theory to demonstrate how somatic movement education and therapeutic approaches can create meaningful and viable frameworks for personal and social inquiry. Panelists discuss the impact of somatic practice and research on a number of facets of culture, including wellness, ecology, politics, and interpersonal relationships. They offer social somatic strategies and protocols developed in their research practices and explain their philosophical and historical foundations. The discussion concludes with the presenters highlighting areas they have discovered that warrant further investigation and development in the field.

SOCIAL SOMATIC THEORY: A PERSONAL NARRATIVE: JILL GREEN

I first coined the term “social somatic theory “ in 1992, when I was working on my dissertation at the Ohio State University. After immersing myself in critical theory issues and postmodern paradigms, I found myself volunteering to work with homeless women in Columbus, Ohio. Basically, critical theory address issues of social justice and explores how disenfranchised groups are being marginalized in society, while postmodernism explores multiplicity and juxtapositions of ideas. It asks questions about whose ideas are being left out of consideration and how ideas are represented and constructed.

I wanted to work with homeless women because of a pedagogical need to bring these ideas to practice and bring somatic practice to a group of women who may not have any access to such work. Of course, I acknowledge now that there are issues about who gets to bring what to whom and assumptions about the value and need for educated pedagogues to bring what they think is important and relevant to disenfranchised groups in the community. I cannot address this topic fully within these time constraints but I did write about such issues in a couple of publications, one, about a community arts education program (2000a) and another publication where I problematized the notion that we can simply empower marginalized students (2000b). It is important to acknowledge these delimitations regarding any social action work and it is incumbent on anyone doing social action work to be reflexive and aware of limitations, assumptions, and problems associated with such work. I also believe that practice itself does not help without an understanding that social structures and systems have to change as well.

However, with that said, I found that these homeless women did take much from the somatic work, and continued to come to our once a week class even though their lives were difficult and other activities may have overrode the benefits of somatic practice at such devastating times in their lives. During the yearlong project, while we lost one woman to suicide, other women acknowledged that they developed a better sense of their bodies and their ability to use what they learned to help in trying times. Although this was a side project for me at the time, I wished I would have collected some data and traced their responses to the work. However, I was

working on my dissertation and so I had to think of this project as a way to explore taking somatics into the community at the time. It was a valuable first step in investigating the impact of somatics within a social context.

While doing this project and writing my dissertation, I began to develop my ideas about social somatic theory. As I wrote in previous publications,

Social somatic theory draws on the ideas of such writers as Don Johnson (1992) and Elizabeth Behnke (1990-91) who have addressed issues of bodily authority and have demonstrated how our bodies are shaped by the cultures in which we live. According to these theorists, Western culture creates the myth of a body/mind split. This split does not simply separate our minds from our bodies and favor mind over body. Rather, there is an active obsession with the body as an objective, mechanical entity. However, according to these theorists, this split removes us from the experiences of our bodies and often results in disconnecting us from our own inner proprioceptive signals and from our somas as living processes.

Furthermore, as Johnson suggests, dominant cultures often perpetuate this body/mind split in an effort to maintain somatic weakness and disconnection in order to preserve control. By disconnecting people from their sensory and sensual selves, through the imposition of external models of "ideal bodies," or standards of what the body "should be" and how it "should act," the dominant culture maintains control as people in oppressed groups distrust their own sensory impulses and give up their bodily authority.

I mention these bodily discourses, which are directly or indirectly related to social somatic theory, in an attempt to demonstrate the possibilities of somatics and expand the definition of somatic practice and theory. As Johnson points out, somatic practice alone, without a larger global context, may actually harm students rather than help them. He points out the dangers of a rigid scientific rationalism, but also cautions us against any fundamentalism, even regarding somatic practices, dance training and educational systems that become models of authority themselves and that impose external models of correctness without helping students experience their bodily and sensual authority (1992). Therefore, any educational system is suspect if it encourages students not to listen to their inner voices and somas and forces them to apply external standards, forms and models. At the same it, this means that students may find ownership through a somatic approach, but an approach that does not embrace individualism and the universality of bodily experience. (Green 2000a)

So, as a result of this shift in thinking about socio-cultural dimensions of somatic theory, my research projects began to reflect this focus. My various research studies reflect a social somatic theory and practice approach to dance education in a number of ways.

For example, in my body image project, "Somatics and the Gendered Body in Dance," I investigated how the bodies of participant student teachers in dance were socially inscribed in relationship to gender. The five participants took part in a somatics/creativity project within a university-level instructional setting. This teaching and research project explored how these body perceptions have been influenced by society and the dance world. The participants were asked questions about previous experiences in dance, and how they learned to perceive their bodies in reference to a specific weight and body ideal. Class movement exploration, somatic exercises and discussion were used as tools to explore social influences on the body.

Another example of an application of social somatic theory to my research is the work I did with women with breast cancer. This research brought together the areas of the arts, wellness and somatic educational

practices in an effort to use a particular somatic approach as a tool for dealing with health issues. The specific purpose of this study was to explore ways that Kinetic Awareness® (KA), can help women with breast cancer deal with the symptoms of their treatments. The stories of the women are told through a multifaceted case study process, using postpositivist displays of data such as narrative and split page format. This strategy embodies an approach, which does not attempt to find generalized solutions, or prescriptions; portray the researcher as authority; or attempt to speak for the participants. Rather, it offers a multitude of voices, viewpoints and possibilities. Through this qualitative approach, the study focuses on finding agency within a medicalized system of care.

Lastly, recently, I have been exploring the ways “social somatic theory” may be brought into research theory and methodology. For example, in the article, “Somatic sensitivity and reflectivity as validity tools in qualitative research,” I use social somatic theory as a way to propose somatic sensitivity during a research project as a methodological tool and validity measure. I discuss the importance of somatic listening by the researcher.

In conclusion, in this presentation, I offered a sampling of the ways social somatic theory might be applied in community and educational settings, as well as through research projects and theoretical discussions. This is just a start. My hope is that some of you take this idea and apply it to your own projects.

SOMATICS FOR WHAT? MUSINGS FROM MARTHA EDDY: MARTHA EDDY

It is a great honor to sit here between Jill Green and Becky Dyer and to feel both our collective history and our sense of the future. Jill provides a depth of theory that is truly at the beginning of our field. Becky projects us into the future and asks us to come along.

I feel at home with this group. I am of it. And yet when I began this work, much like the early founders of different somatic disciplines (From Alexander to Trager), I began alone. In 1974 I was not yet aware of a field. And I had yet to encounter its writings. However, in 1980 I was at the Laban Institute when Irmgard Bartenieff proudly displayed her book *Body Movement Coping with the Environment*. And I sat in on the interviews of Bonnie Bainbridge Cohen conducted by Nancy Stark-Smith and Lisa Nelson that later became her book – *Sensing Feeling and Action*. Why do I bring this up? There is little doubt at least in academia that putting pen to page or thoughts into the computer is a key to scholarship. I enjoyed seeing scholarship emerge around me as a support for the wonderful movement and body experiences I was having. I was glad to be able to pick up the book *Awareness Through Movement* by Moshe Feldenkrais as I was learning about ATM lessons from friends who became Functional Integration luminaries. Similarly I sought out writings by and about FM Alexander as I experienced his work. I was particularly relieved and impressed when I found the *Elusive Obvious* by Feldenkrais. It expounded on some of his somatic movement theories rather than just guiding us through movement lessons. Indeed I was driven to get access to the theory behind the Awareness Through Movement methods and now I can tell you why.

Somatic courses can feel almost mystical at times; indeed an entire body of inquiry has arisen, called Dance, Somatics and Spiritualities that pursues this mystery. This new field spans the leaps of faith taken in culling wisdom from the body to the expanded consciousness that results from opening up to the perceptual information gleaned from both intero and exteroceptors (Eddy 2016; Batson & Wilson 2015).

In my own studies, what had most meaning in learning both Laban/Bartenieff Studies and Body-Mind Centering was the unpacking of the motivations that underlie movement expression, and the description of some of the many millions of potential outcomes of practicing somatic movement. I loved the grid like nature of each system in their attempts to describe all aspects of human movement – the former through language and notation and exploration of these notions and the later through investigation of the body itself and how it organizes itself

to create varied pattern and dynamics of movement. This grid (taking Jill's definition as a lens) shed a post-positivist light on movement – any movement can be viewed from many angles – e.g....Body-Effort, Space-Shape-Relationship or from a completely different vantage point – e.g....from the physiological source of the movement initiation.

Hence I was somewhat dumbstruck at times when a somatics class was lead in a way that held up an ideal or seemed to have a single perceptual vantage. As physical therapists and occupational therapists respectively in highlighting the details of the construction of the body – even if being inclusive of information about the family and culture of origin and the socialization of childrearing practices at times there is reference to what is right or wrong in the use of the anatomical structure. There were sometimes rights and wrong ways of doing a specific thing but nevertheless there was always the option to doing something a little or altogether differently. This freedom to feel and adjust and also to express what felt “right” was important to me. I didn't know why until some years later.

As I studied and became certified in each of these somatic systems I earned my living working with preschoolers and later by becoming a director of a clinic that was part of the Feminist Women's Health Network – a nationwide group that included the authors of *Our Bodies Our Selves*. One example of what I loved about our clinic – Chelsea Women's Health Team - was that we gave women choices as we presented the findings of clinical tests. For instance if a woman had developed a proliferation of yeast – a yeast infection - we would ask her two questions: First - Did she prefer the idea of taking medication or would she prefer to use herbs. Secondly, would she be able to comply with the demands of her chosen treatment – would she prepare the herbs? Would she remember to take her medicine regularly?

Choice was not only empowering it was health sustaining – especially when accompanied by knowledge (handouts, extra seminars, support groups, literature and research).

To follow this trajectory about having options a bit further - choice was a key finding in my own doctoral research on the Role of Physical Activity in Educational Violence Prevention Programs for Youth, a cross-case analysis of six different already deemed “successful” within-school or extended day curricula and its delivery. In order to empower people we must give choices. I came to value choice and find it central not only to social somatics but somatics itself...somatic inquiry.

Yet, I do have to say that my brand of somatic research is driven by social somatics as defined by Green and expounded upon by Hanlon Johnson among others. Indeed when I teach somatics I often begin with *Somatics for What? For what purpose?*

I grew up in multi-racial community, Spanish Harlem during the Civil Rights era, daughter of two activists who worked side by side with Martin Luther King but also side-by-side with the community members of East Harlem – young and older people who became co-workers, innovators, legislators and life-long friends (I'm working on a book about this now). The block we lived on was poetically entitled the worst block in NYC by the NY Times in 1962. I share this because we all are products of our culture and my drive to teach and to develop new programming has no doubt emerged from this milieu of working against oppressive forces to provide options for all. Sure we want equality and justice but sometimes that begins and can even be defined as having choices.

Somatic movement explorations by their nature provide suggestions or ask questions that guide us to explore our bodies and discover newly - to learn what choices we have. When I discovered this work it was instantly both healing and affirming. I was able to move through some of the trauma moments of my childhood as well as discover new patterns of movement relative to my dance ability. It was instantly satisfying and produced results – freer joints, happier self. Most people I speak too are able to describe at least some months often in their early practice that echo this “cracking of my shell” or a blossoming forth of self.

How does this relate to research?

Some of what I've described so far includes clues into the continuum of somatic inquiry to somatic research. The unfolding of new information that happens each time one enters the studio and one's body is the heart of somatic inquiry. We draw from phenomenology, qualitative research and even integrate quantitative methods. As we do so it's exciting and in our cases tantamount to bring in a socio-political perspective.

For me..

I began to teach in the certification programs of LMA/BF and of BMC. I began to see students lose themselves in the somatic work. And most notably they would come to me in my private practice bemoaning that they didn't know what to do with the concepts or models of movement exploration that they had learned. It wasn't that the work was not well absorbed or that it only lived in concepts – each of these schools using experiential education to embody concepts and life events – it was that usage was vague and incredibly expansive – almost too many choices. As I was teaching for my second decade I began my own doctoral studies and enjoyed learning about ethnographic methods as well as engaging in some quantitative research about Barteneiff Fundamentals.

It was more that sometimes we spiral in - super deeply and we lose outward focus. It is a luxury that assumes we are safe to remain with eyes closed and just be.

As I developed curricula for Dynamic Embodiment somatic movement therapy training (a 30 year project of melding the principles and practices of LMA/BF and BMC) – I saw students engaged but a little lost by what would come next.

I addressed this by asking them the question I asked myself....Somatics For What?

What is your purpose for engaging in somatics – self-healing, exploration, efficiency, camaraderie, desirous of touch, etc..... Each of these questions can become guiding questions for research as well as guide one towards what methods of research to select. Have a social justice/critical inquiry or post-positivist perspective ensures two things (at minimum)- asking about context and purpose in order to strive for equity and justice, and seeing there are multiple perspective, options.

At Moving On Center the School of Participatory Arts and Somatic Research in the San Francisco Bay Area we have a tag line – We Begin with the Body – Bridging the Somatics to Social Justice.

While we may each have experienced that there is plenty one can do without having to embrace and direct one's energies toward critical theory inquiry.... critical thinking. With “somatics” – knowing from the body and from within – we feel what the body wants and follow it. However at some point to be true to social somatics we must also feel into the social imprint of our society and subcultures on our self image, our bodily use, our dances, our body language – as influenced by our relationships to our gender dialogue, our racial story, our ethnicity (for me I was relieved to find an identity as a Third Culture Kid), our age, our subcultures. We know that issues of the body - from gender choices to cultural mores to degrees of freedom, to express - are socially constructed. At Moving On Center Carol Swann entitled this process of inquiry - turning it inside out – The Socially Conscious Body – this facet of Somatics puts the onus on each of us to become conscious of our social influences. When experiencing and naming “the socially conscious body” that we have - we see our bodies in context. For instance we can see our own developing narrative or we can attend to the larger societal frameworks – such as becoming attuned to health inequities. We work to know our truths in light of what is and is not available to us or to differing groups of people as resources. This work also bridges into ethics and ethical questions.

One ethical question for me (that I first presented for *CORD* in 2000 and has since been published in *Dance Research Journal*) is to what extent should a somatic founder cite the cultural influences of her or his methodologies? This question is at the root of today's topic – socio-cultural influences. Let me speak to my experience with Emilie Conrad – founder of Continuum. I had heard that her work was influenced by Afro-Caribbean Dance and spiritual practices. I sought her out for an interview to learn more. Once I published the interview materials in an article entitled *Global Somatics for Dance Research Journal*– Emilie began to “come out” more about her Katherine Dunham and Haitian dance influences. The Continuum office posted the article on their website, Emilie talked about these roots more in her videos, and her own book *Life On Land* was more publicly circulated. This felt good. However during this period of activity a Maori friend of mine who is also a scholar and anthropologist told me he actually valued that she hadn't sourced the Haitian roots of Continuum. Why? because as that can be perceived as a form of co-optation - using an influence for ones own good. I speak to this dialogue in the book *Attending to Movement*.

In my new book, *Mindful Movement* I devote a chapter to Social Somatics - focusing on Conscious Action and Social Change. So socio-cultural footprints include the source of our experience, the cultural contexts; how we contextualize somatic studies, what the influences and impacts are; the nature of our pedagogy and what power dynamics are set up; as well as how somatics can actually be a force for equity and justice. If we start with self – the notion of how to make self – the somatic field in this case – available to all. I spoke to this for NDEO in 2000 in a paper entitled – *Access to Somatics*. In this talk and paper I break out the need for access to quiet, clean space, and time and how these interface with costs of study and practice. Portions of it show up in this chapter as well.

In brief:

Social Somatics implies taking context, culture and relationship into account whenever practicing and applying somatic education. It can also include striving for somatic models to become embedded in all aspects of life, and actively countering inequalities – making somatic education available to all people who would like to pursue this type of inquiry. (Eddy, 2016 p 234)

All of this is relevant for dance and has informed my development of various dance curricula – *BodyMind Dancing*, *Moving For Life DanceExercise for Cancer Recovery and Conflict Resolution through Movement and Dance* taught through the Dance Education Laboratory of the 92Y (this coming April). The spectrum from Conflict Resolution to Violence Prevention and in particular the importance of a somatic perspective in recovering from traumatic experiences is a huge and important arena for this work. Weaving the dance experience into conflict resolution has been a joy. However the scholarship around this has been challenging for me. In the process of writing.....I was told by the editors that the weaving of somatics and dance was too much – became too murky. I need to parse out first – what is dance and CR and then how can somatic inform that.

One more quote from the Social Somatics section of *Mindful Movement* –

Dance, spirituality, research, environmental sustainability, social justice and visual perception may seem like unrelated topics. Yes in the holistic model of somatic movement education and therapy and in somatic dance such as contact improvisation they all connect. They weave together to contribute to more human compassionate action. Somatic wisdom fosters a depth of awareness in making personal, social and political decisions.

So, just as we can turn to ask – Somatics For What? Global Water Dances...For what purpose we can also in each and every moment ask what is the socio-cultural experience from the inside and outside that impacts our sense of self in relationship to others.

**EMBODIED PORTRAITURES:
FACILITATING STUDENTS IN BUILDING PERSONAL THEORIES OF EMBODIMENT IN THE
SOMATICS CLASSROOM: BECKY DYER**

The narrative I will share emerged from a qualitative investigation I began seven years ago in my graduate level somatic practices courses at Arizona State University. An underlying assumption for the line of inquiry in my teaching is that social somatic frameworks for learning have the potential to help students better understand the complex psychophysical and sociocultural foundations of their embodied experiences, as well as their movement habits and dance practices. From a larger lens, learning experiences in my somatic practices courses are designed to facilitate students in investigating their habits and practices of embodiment. A premise of mine is that one's embodied dispositions towards learning, moving and performing dance are an amalgamation of essentially unique characteristics, in addition to attributes shaped by sociocultural experience.

A number of practitioner-scholars have inspired my thinking and practices along these lines. Sondra Fraleigh (1996) holds that dance expresses both our “given body-of-nature and our acquired body-of-culture” (192). The relationships of these “bodies” can be seen to create what Sylvie Fortin (2002) refers to as the “body-self,” a shifting self that is “formed and transformed” through multiple contexts, including social, cultural, historical and ideological (174). Martha Eddy (2002) has stated the importance of somatic practice that is “characterized by a first-person experience *within* a cultural context” and that is focused “toward the agency and empowerment of individuals” (59).

Similarly, Jill Green (1993) has pointed out the “danger of solely employing somatic practice outside the recognition of sociocultural-political context and within an individualistic and micro context alone” (92). She asserts “we need to apply a broader definition of somatic knowledge than a focus on solely inner experience” (2002,118), and that we should look at “inner experiences as a sociocultural construction” (117). In her classroom, students are “encouraged to be aware of habitual holding patterns. . . as a way of learning about themselves and coping with their psychophysical problems” (2002, 116). Peggy Hackney (1998) described how one's movement patterns are a reflection of how one engages with the world and they are a “part of the larger scope of an individual's life” (24). She emphasizes, movement patterns have “personal historical significance” and emerge from experiences (24). Holding patterns, often experienced as tension, disruption of movement flow, or even inefficient motion can serve individuals at different points in their lives functionally, socially or psychologically. Because of this adaptive and protective ability, habits and ways of being in ones' body frequently linger after they serve one or are needed. Hackney (1998) described how steps in the somatic change process call for “remembering when a certain movement pattern was truly appropriate” and acknowledging a part of oneself psychologically that may be holding one back (25).

“Embodied portraiture,” is a term I use to describe processes of perceiving and mapping one's somatic understandings, experiences and awareness. It involves the telling, imagining and retelling of stories of embodiment from ones shifting vantage points. Embodied Portraiture draws from the qualitative research traditions of portraiture, action research and phenomenology. Processes of embodied portraiture encourage and foster the kind of change Eddy, Green and Hackney advocate.

In my somatic practices courses, students are led to discover how particular developed movement patterns, habits of holding, movement sequencings, and dynamic constellations of movement qualities, shaping

processes, or attitudes held and conveyed in the body, might be tied to particular beliefs, social encounters, self-perceptions, world-views, values, feelings and cultural influences. I will illustrate these perspectives by sharing excerpts from a portraiture developed by a previous graduate student of mine who participated in my graduate somatic practices courses and worked with me one on one in a collaborative investigation over the following 18 months. Towards the end of her first semester in my somatics course Helen wrote:

In the process of trying to paint my own personal portraiture as a mover, creative artist, and embodied individual, I found myself getting incredibly lost and confused. [At my beginning point I saw myself] as Helen the marble statue who mutely screams and has a crick in her neck and wears tap shoes. She hid under the trees to stay out of the sun and watched the other statues mingle in the rose garden from behind the stone fence while beating out a rhythm with her feet. Her stony exterior was polished and shining, while her head rarely moved due to the crick in her neck. Cold to the touch and rigid, Helen the marble statue rarely moved, except in anxious tapping.

Early in my course Helen got in a serious accident on her bicycle with a motorist. This traumatic event was challenging physically and emotionally, and she later came to recognize this experience as a catalyst for self-discovery and change. Reflecting on this circumstance she wrote:

My injury is like an onion, it has layers, it makes me cry, and it stinks. I know how I was taught to move, how I used to move, but I am not that person anymore. My abdominal muscles were severely injured and therefore incapable of supporting distal movement. It is interesting how scary distal movements are without the support of your core. This disconnect not only affected my ability to move through the external regions of my body, but also extended to my discomfort relating to people... I found myself withdrawing and feeling incapable of relating to others. The feeling of no core support extended beyond a physical notion and into a psychological one. This was very typical of my pre-accident home base patterns as well. It seems like the accident has amplified existing psycho-social habits, emotions, and my ways of dealing with the world. Everything was coming to a head and to the forefront of my awareness.

Reflecting on one particularly enlightening experience from my class Helen wrote:

[On my body map] Many of my chakra points that tend to become blocked had very negative words written across them. Around my heart chakra the words “obligation”, “punish by thought”, “manipulate”, and “burden” were written. Right along where my diaphragm would be, was written “violation, body, obligated”. Around my pelvic chakra most of the words were socially related. Words that reflected ideas that I had come to conform to, but not necessarily that I believed. I found that significant. Much of my patterning and movement tendencies in my pelvis were related to emotions that stem from social issues and judgments.

Even the choices I made to write certain things on the right or left side of my body was interesting. Ideas about repression of fear, loss of control, “fear of violation”, desires for “freedom” and the word “foreign” all appeared upon my left side. As I described in a previous entry (Left side vulnerable, right side power), while self-identifier words like “dancer, teacher, friend” all appeared on the right. Even the image of my heart was drawn on the right side of my body.

During the second semester of the somatic practices course sequence Helen reflected:

Through this somatic inquiry process I am starting to discover my “new” home base: Helen the snake sheds her skin, leaving behind the scars of her past. She winds, wraps, and wriggles slowly about, fluidly exploring her surroundings. Her skin is tough, built up to protect her soft and tender inside-belly, which becomes exposed when she feels safe in the comfort of nature. Her mortal enemy, the hawk, used to follow Helen the snake everywhere she went, waiting to grip his talons into her tender, delicate soft belly. However, lately Helen the snake has found new ways to keep the hawk at bay. Shedding her skin to don a new colored coat at first seemed defensive, but she finds it suits her inner-self quite well. The hawk no longer recognizes Helen the snake when he sees her. Helen the snake now feels safe in her playful explorations. Her tail has grown maracas and she creates her own music when she moves.

In our second year working together Helen posted the following blog after one particularly poignant one-on-one somatics session with me:

My body inclinations have been shaped and inhibited by the traumas of my past, including being raped. As I experienced in movement coaching from Becky, certain positions of my body, direction of focus, or actions put me into tears. I found that my left side was where I held many of my emotions and non-coincidentally was also where the majority of my injuries were sustained. My coaching from Becky helped me to perceive that my left side is vulnerable. She started by guiding me through chakras low in my body and progressively moved up until my heart chakra. I found myself crying as I turned to the left. I had expected to look right first, towards my dominant and uninjured side. I had braced myself emotionally to look this way, and found myself unexpectedly looking towards my insecure, weak, fragile side. I was crying and shaking and completely unprepared for any of this. It was incredible. I was prompted to soften in my sternum, where I had tensed up in anxiety and compensation. All these questions flooded my brain and my throat felt choked up.

This was not like in modern class or in a massage or polarity session where I grant someone permission to manipulate or have “dominion” over my body for a period of time. This was something larger, something more, something transcendental or permanent. This wasn’t about permitting, it was about allowing a change in me, in my state, in my comfort, in my acceptance and ability to be receptive. This was very different. And I found that I couldn’t do it. I could release myself into the earth and accept support from there, but accepting and trusting the support of someone else. . . I was balanced on my bones, feeling the weight of my organs within me. I tried to imagine my kidneys spilling back into Becky’s hands. Giving her responsibility over my body, my weight, myself. If I moved it was very subtly. I struggled to unbalance myself, to not ‘control’ every cell with my body, let myself fall back, somewhere I couldn’t see, I had to trust. It required trusting myself and trusting her. With great effort, I did it, but not completely. I walked away with a lot to consider. Relinquish responsibility, trust, acceptance, residual waste that has accumulated...how to flush it out, how to free myself from this. How this residual emotion is patterning my movement, my emotional state, and how I live my life.

In a subsequent journal entry Helen expressed:

I have spent a lot of my life hating my body, and very unnecessarily so. From eating disorders to drinking, denying myself time to heal, or harsh and unreasonable demands on myself, I have really abused myself a lot. Have I been glossing over what I really need? Have I been merely looking at the superficial levels of my own needs? Why do I let myself hate on myself? What am I so afraid of? This has been an eye-opening question that I am still exploring through somatics. I was skeptical and unsure about this assignment when I first began, and now I find that I cannot stop the reflection and the painting of my own personal portraiture. Through this rehabilitation process, the healing of my body and the healing of my mind is becoming completely intertwined. I am beginning to feel more whole.

Helen described her final somatic movement session with me:

At first I was curious. What is in the space? The sound of my feet on the marley of the studio...the scuffing...thudding. From there, I was prompted to think about how my feet and ankles feel on the ground and the emotional states associated with that part of my body. Unstable, rooted, grounded...like tree roots that are old and dry, damaged by diggers or drought...in need of a little help. Reminded me of my feelings in relationships and in competition. Anything could change at any minute. In my pelvis was sadness and heaviness, binding and tightness. . . traumas and hurt from relationships and intimacy. Can't sway right and left...I feel stuck, unable to move forwards... [My movement is] over burdened, cumbersome, something to fall back upon, inefficient, rooted-fiery strength.

What was most significant was when I explored my desires. When I finally gave in, I found myself running. There is something so blissful about running. The feeling of invincibility and empowerment! Just me and the road, my feet on the pavement, my spine compressing and springing with every step. I feel alive when I run. I can feel my organs dancing around inside my torso and the wonderful sense of exhaustion. I feel like I can handle anything when I run. I ran around the room, feeling the rush of air entering my lungs, feeling the emotional release of the physical exertion.

In Helen's final journal entry after our last session together she reflected:

*Yesterday's session was really fascinating, however, I find myself lost for words.
I left with lightness in my heart, feeling open, ready, receptive, curious, happy, peaceful, calm.
I found myself in tears, in anger, in joy, and confused.
Open space within,
no longer full of other's thoughts
Free to be open, free to be filled,
heart moving up, to find balance and light,
heart settling, supported, and strong
Don't have to be afraid...it's ok to feel worthy...
love...open...smiles.*

I had the opportunity to correspond through email and to also meet Helen in person several weeks before the NDEO conference. After re-reading some of her writings that emerged from our work together she sent me the following thoughts:

Heart, Support, Love, Sense of worth, Peaceful, Calm...these words still resonate with me. No longer do I feel the need to tell myself these words. I now find myself conveying these words to my students, many of whom are seeking support, a sense of self-worth, and love. I am incredibly grateful to be in a space and time, and with a body-mind that is capable of sharing these words and experiences with others. It is so timely and appropriate for us to revisit this exploration and discovery together now, five years later. When we last spoke in the spring I was beginning to feel like that marble statue again. Stresses at school caused me to feel undervalued and helpless. I watched my mother-in-law literally fight her way back from the dead after a horrific automobile accident with a cement truck. This all led me on a path back to a "body-mind lockdown". My mind felt trapped in the day to day stresses and my movement became constrained, bound, unfulfilling and homolateral. I was drained and empty, and was fighting to maintain agency and autonomy over a body riddled by antagonistic demands from students, administration, family, and grief. But what I have found since our work together, is that I don't feel as lost when these holding patterns, feelings of unraveling, and intense emotions reemerge. I remember what it feels like to be that snake, shedding away the unnecessary stresses and disappointments that turned even my sinew to stone. I am now able to view this process of shedding and transformation with interest and curiosity rather than anxiety and overwhelming sadness or disparity.

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BIOGRAPHIES

Becky Dyer, PhD, MFA, MS is an Associate Professor of Dance at Arizona State University where she teaches dance pedagogy, somatics, creative practice, Laban/Bartenieff Praxis, movement analysis, and movement practices. Becky holds a secondary dance education certification, and is a Laban-Bartenieff Movement Analyst (CLMA) and ISMETA registered somatic movement therapist (RSMT). Her research focuses on somatic epistemology and research, and somatic, transformative, and social/moral teaching perspectives. Becky's research has been published in *Research in Dance Education*, *Journal of Dance and Somatic Practices*, *Journal of Aesthetic Education*, *Somatics Magazine/Journal*, *Journal of Dance Education* and several books. Becky directs the undergraduate and graduate teacher training and certification programs at ASU.

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Martha Eddy, CMA, RSMT, EdD is an advocate of Somatic Movement Education & Therapy & Somatic Movement Dance Education, author of *Mindful Movement the Evolution of the Somatic Arts and Conscious Action* and lecturer on eco-somatics, neuro-motor & socio-emotional development, & peace education/violence prevention. She teaches "BodyMind Dancing" and Dynamic Embodiment SMT within Princeton, St Mary's, UNCG and Montclair State University's dance programs She founded Center for Kinesthetic Education for professional development for pre-K-12. She promotes self-regulating movement and "healthy dancing" within NYC public and independent schools. She developed Moving For Life DanceExercise in 1999 (non-profit) to provide free dance classes to people with life-threatening illnesses; has been featured on NY1, CNN, Fox News, the Today Show and CBS.

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Jill Green, PhD, is a Professor of Dance at The University of North Carolina at Greensboro. She directs the graduate programs, conducts research and teaches somatics, body studies, pedagogy, and research. In addition, she is a certified Kinetic Awareness® Master Teacher and directs a teaching program at her studio. Dr. Green is a Fulbright Scholar (Finland) and former co-editor of *Dance Research Journal*. Her work is published in a number of journals including *Dance Research Journal*; *Research in Dance Education*; *Journal of Dance and Somatic Practices*; *Journal of Dance Education*; *Arts and Learning*; *Impulse*; and *Frontiers: Journal of Women's Studies*. In addition, she wrote chapters in a number of books.

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Abstract of Paper

Using Video for Choreographic Analysis, Advancement and Assessment

Sybil Huskey, MFA

ABSTRACT

Video is a tool that advocates for student-centered learning and development. Video is a tool that assists in analyzing the pedagogy of teaching and the facilitation of student choreographic projects. Video is a tool that advances students' empowerment in the creative process. Working with video in the dance-making process empowers students and encourages them to take ownership of their learning and progress. By affording time for reflection, analysis and self-assessment, they are able to calibrate and witness their personal and artistic growth.

This paper will examine how university dance majors in beginning choreography classes used video within a web-based platform for easy uploading, viewing and point-specific commenting in a range of assignments. Examples will be shown relative to the video function in self-assessment, peer-partner assistance, collaborative project development and instructor evaluation. Video recording, as an archival medium for choreography, has benefitted the dance discipline for forty years. Each successive iteration of camera and playback equipment has improved both the ease of use and the clarity of resolution, rendering the visual and kinetic aspects of dance increasingly more true to the live, three-dimensional art form. In the past decade, technological innovations have brought video recording and playback to the palm of our hand, and more importantly, to the hands of our students. Proliferation of both camera devices, laptops and tablets have made video an increasingly potent medium, thus the pedagogical application of video in education is on an upward trajectory. And nowhere is the use of video more valuable than in the dance-making process. Whether choreographing, re-staging or teaching composition/choreography classes, new web-based platforms with ready access to the full repository of one's creative materials, make it easy to view or show the work-in-progress at anytime or place. With a commenting feature, tempo control and segmentation, ideas are shared among participants and the progress of both individual work and collaborative projects is accelerated.

BIOGRAPHY

Professor Sybil Huskey, MFA, was honored with the 2016 Lifetime Achievement Award from the National Dance Education Organization. She is currently a Co-PI on a National Science Foundation/Accelerating Innovation Research grant dealing with pedagogical uses for video technology. Previously, she was Co-PI and lead choreographer on a 4-year National Science Foundation/CreativeIT grant that produced technology enhanced choreographic works and software for video annotation. In 2015, she and her co-founders launched their company, Video Collaboratory, LLC. Among many choreographic grants and commissions, Sybil has

received Fulbright Senior Scholar awards for work in Finland and New Zealand. In 2005, she co-authored the initial curriculum for the dance degree at London's Kingston University. Sybil has served as President of the American College Dance Association and held full time faculty and administrative positions at Cornell University, Arizona State University, Winthrop University and UNC Charlotte with guest residencies at the Universities of Wisconsin/Madison, Illinois and Utah.

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Abstract of Paper

Global Water Dances: Promoting Creative Processes and Environmental Advocacy Around the World

Vannia Ibarguen, MFA

ABSTRACT

Flow, the medium of dance/movement, can connect community, just as water connects people. Communities grew up around, and were often defined by, the water nearby. Movement provides an embodied practice for community-building, and can foster new understandings and behaviors. Global Water Dances connects the local to the global community to safeguard all humans having access to clean drinking water, to ensure that the water flowing through us is sustaining and not harming us.

This paper shows how Global Water Dances raises the awareness of participants and observers about the importance of water, and provides a model for empowering local communities to take action. The Global Water Dances event brings local environmental experts and organizations, artists and members of the community together in a process that builds ongoing collaborations.

In working with local choreographers around the world, we draw on Rudolf Laban and Irmgard Bartenieff's practices to mirror the universe's dynamic patterns, in a dance called the "Global Dance". These local choreographers are empowered to create their own choreography called the "Local Dance" that teaches about their local water crises, and inspires imagination. Using Laban's technique of Movement Choirs, the choreographers create dances that will not only move the participants, but also the observers: at the end of each performance, dancers and audience members are intermingled in a "Participatory Dance", by teaching/learning a very simple sequence of movements, engaging people of all ages and abilities. Local communities will be encouraged not only to dance, but also to find ways to take action to solve their immediate water problems. Each event will reflect the importance of water as seen by that local community and in the eco-systems we share.

Global Water Dances is also a model for how to use current technology to create, perform, respond and connect people from different parts of the world: Choreographers are contacted online, they also learn the Global Dance with music, video and written scores, all available online. They perform for a local community but also for the world through online broadcast, and it's stored in our video repository for collaboration, peer review and response.

Global Water Dances advocates for Dance in three different ways: inviting general public to connect, partnering with environmental organizations - we have a proven track record of educating parks departments, and ecological agencies to consider how performance can assist them in advocacy- and teaching dancers to be advocates for dance, participation and social issues.

BIOGRAPHY

Vannia Ibarguen, MFA is a choreographer, educator and performer with focus in the interaction between dance and technology, and the relationship between classical, contemporary and folk dance styles. Vannia has been Communications Manager of the Peruvian Dance Council, dance columnist and IT consultant. She has received awards for her performance and choreography works in Argentina, Peru, Cuba, Colombia, United States, and the NDEO Ann Zirulnik Excellence in Education Award in 2009 while she was studying her Masters at University of Maryland. Vannia leads her dance company VIDA Danza, and is Artistic Director of Global Water Dances, an international initiative that raises consciousness on the critical need for safe drinking water through dance and movement.

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Summary of Workshop

Using Choreography to Learn: A Pre-K - 8 Tool Kit and Its Implications for Cognitive Development

Andrew Jannetti, BA, MA
Jessica Lewis, BA, MA, Miriam Giguere, BA, MS, PhD

SUMMARY

Drawing on the most recent research on movement education and its impact on cognitive engagement, Andrew Jannetti, Miriam Giguere, and Jessica Lewis combined forces to create an experiential workshop focusing on creative movement investigations that lead to student autonomy and ownership of movement and technical principals.

Workshop participants reviewed basic choreographic techniques and structures, as well as, variations on ways to guide children in developing their own choreography. They then directly experienced the act of creating their own choreography through a series of directed improvisations and choreographic structures lead in turn by Jessica Lewis and Andrew Jannetti.

Mr. Jannetti and Ms. Lewis provided the practical applications of improvisatory techniques. These included activities that involved tactile, visual, and aural entry points. Participants took part in lessons that were age appropriate for grades Pre-K–8. After each experiential session, workshop participants were asked to reflect on and deconstruct what they had experienced. At these junctures Ms. Giguere contextualized the improvisatory sessions and provided resources that addressed the impact that authentic movement application has on academic achievement.

By working on choreographic projects, both individually, and in groups, participants experienced various ways to direct creative energy into a finished dance work, regardless of the level of technique. Workshop participants worked with a variety of principles of choreography that allowed them to experience methods and ways of assisting children to create and structure their own choreography. They were able to take away from the workshop ways to constructively stimulate a child's natural creative impulse, examine choreographic ability as related to the age of a child, as well as the importance that creative movement has on students physically, developmentally, socially, emotionally, and creatively.

In addition to the practical application of this material, participants gained access to the most recent research on movement and cognition as well as the firsthand knowledge of how students feel when creating a dance/movement piece of their own.

Participants left the workshop with the ground work for developing a powerful tool kit for analyzing, advancing, and advocating for dance education for every child. Approaching dance education with these tools in hand gives the dance educator increased autonomy and a more powerful voice for advocacy that is based on research and embed in experiential learning that occurs in a dance classroom.

BIOGRAPHIES

Andrew Jannetti, MA is based in NYC and has had a distinguished career as a choreographer, dancer, educator, fitness instructor, and producer for over 30 years. He has presented work at DTW, St. Marks's Danspace, 92nd Street Y, Alvin Ailey Center, The Duke, DIA, BAX, Cunningham, DUMBO Festival, CoolNY Festival, ADG Festival, NY International Dance Festival, and venues throughout the U.S. and Europe. He's received grants from NYSCA, NJSCA, MCAF, Meet The Composers, the Field, Harkness Center, as well as a BAXten and a PASEtter award for his work with NYC youth. Currently employed by the NYC Department of Education as a dance educator, he also directs all of school break programs at the Brooklyn Arts Exchange. He is currently the President of the board of directors of the New York State Dance Education Association (NYSDEA) and a recipient of the Dani Nikas Award for Excellence in Teaching.

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Miriam Giguere holds a BA in psychology and MS in Education from the University of Pennsylvania and a PhD in dance from Temple University. Dr. Giguere is the Department Head for Performing Arts at Drexel University. Her research has been published in Arts Education Policy Review, Journal of Dance Education, Research in Dance Education, Arts & Learning Journal, and Selected Dance Research, Vol 6 among others. She is currently associate editor of Dance Education in Practice. Dr. Giguere is the 2009 recipient of the American Educational Research Association (AERA) Arts and Learning Special Interest Group national dissertation award. She was the keynote speaker for Dance Education Conference 2010 in Singapore, and is the author of the textbook Beginning Modern Dance.

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Jessica Lewis, MA from the Arnhold Graduate Dance Education Program at Hunter College is an NYC based dance educator, choreographer, dancer, and producer. She has performed and choreographed at DTW, 92nd Street Y, BAX, DUMBO Dance Festival, CoolNY, The Duke, Hunter College, NYU, IRT, DanceWave, Cunningham, Westfest and throughout the New York area, with Andrew Jannetti and Dancers and Jessica Lewis Arts (Founder and Artistic Director). Jessica was the NDEO Student Representative and Chapter President for the National Honors Society for Dance Arts at Hunter College. Grants: NYSDEA, AGDEP, Bronfman Center, and NYU. Jessica has taught dance, theater, and music in NYC for the past 7 years. Jessica taught dance at the International School of Brooklyn and Brooklyn Arts Exchange (BAX) and is currently teaching dance in the L.A. School system.

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Summary of Panel Discussion

A Place for Dance in New Diplomacy and Peace

Moderator: Shawn Lent, MAM

Panelists: Junious L. Brickhouse, Jill Staggs, Stacie Williams

SUMMARY

This panel brought together dance practitioners with their counterparts in cultural diplomacy, peace building and foreign service to explore the following key questions: What is the importance of dance for people living in divided communities, countries with perpetuated and reciprocal distrust, or areas of potential or factual violence? Should dance education and social practice dance be considered effective examples of Track 3, people-to-people diplomacy? What knowledge and capacities are important for Americans wanting to do this work in international contexts? What should American dance educators in higher education and community-engaged work know about current diplomacy priorities, exchange opportunities, and practical hazards/applications? Together practitioners and diplomats will take a fresh perspective to explore and envision the role of dance in new diplomacy and peace. By the term new, we refer to both current and future efforts. There is an existing body of research showing that personal development and community change can take place through body-based arts experiences. Philosopher Richard Shusterman coined the word *somaesthetics* which provides the beginning of a new matrix for a positive body consciousness, nonviolence and the quest for less violence against bodies. Phenomenologist Maurice Merleau-Ponty adds a theoretical perspective, “The body is not only the crucial source of all perception and action but also the core of our expressive capability and thus the ground of all language and meaning.” According to a 2006 study by Pettigrew and Tropp, intergroup contact is thought to decrease prejudice through several psychological mechanisms including increased empathy toward outgroup members, decreased intergroup anxiety, and enhanced knowledge of the out-group. Dance has the capacity to positively disrupt norms, provide positive and immediate results in prejudice reduction, and effectively offer both embodied learning and joy. Please see discussion points below.

COMPONENTS OF A PLACE FOR DANCE IN NEW DIPLOMACY AND PEACE PANEL DISCUSSION

- Shawn Lent explained that the slides available at <http://bit.ly/2d3zBf4> and laid a foundation of theory.
- From her personal experience in Egypt, Bosnia, Uganda, and elsewhere, social practice dance artist Shawn Lent detailed why she is a strong advocate for dance in diplomacy.
- Stacie Williams reflected on her experience with DanceMotion USA cultural exchange to South Asia

- Junious L. Brickhouse reflected on the importance of heart in his experiences in Western and Central Africa as well as other places abroad and domestically (domestic diplomacy).
- History of U.S. Cultural Diplomacy, from post-WWII democratization efforts to the cold war to commoditization to ‘winning hearts and minds’ to now
- Jill Staggs shared remarks on dance diplomacy and the current direction (see below)
- What could be the role of dance educators in diplomatic and peace initiatives 2017-2027?
- How does their work compliment or contrast with that of touring dance companies, dance therapists, movement analysts, scholars/archaeologists, etc?
- What competencies, values and awareness do American dance educators need to do this work effectively?

REMARKS FROM JILL STAGGS OF THE U.S. DEPARTMENT OF STATE

Dance Diplomacy Dynamics, I am glad to be with you today to discuss and celebrate the role of dance education in furthering international diplomacy. I grew up in a ballet studio – taking dance classes, watching classes and assisting with classes. My passion for dance has continued through many years and several genres of adult dance classes. As a program officer in the Cultural Programs Division of the U.S. Department of State, I appreciate this opportunity to discuss a fact that I know to be true and that I continually strive to explain – dance education can help to create more peaceful dynamics and interactions between people and between countries.

I thought that it might be useful to first present the background and context through which we create dance education programs. Then, I will describe a few examples of the current dance education programs sponsored by our office and I discuss our objectives for these programs.

An important objective for our staff in Washington and for our colleagues in the 294 U.S. embassies and missions around the world is to illustrate and explain the culture and context out of which our policies arise. The official document that provides us with the mandate, ability and authority to conduct arts and cultural exchange programs is the Fulbright Hayes Act of 1961. Since it is a prominent part of our foundation, I would like to read a few lines of this legislation which is also referred to as the Mutual Education and Cultural Exchange Act: “The Fulbright-Hays Act authorizes the Bureau of Educational and Cultural Affairs to provide, by grant, contract or otherwise, support to the following types of cultural programs: Visits and tours abroad by creative and performing artists from the United States; representation by American artists and performers in international artistic other cultural festivals, as well as participation by groups and individuals from abroad in similar tours and festivals in the United States.” The Fulbright-Hays Act stipulates that: all programs shall "maintain their nonpolitical character and shall be balanced and representative of the diversity of American political, social and cultural life. And, academic and cultural programs "shall maintain their scholarly integrity and shall meet the highest standards of academic excellence and artistic achievement."

Building on this foundation, my colleagues and I have found that dance is especially well positioned (pun intended) for new diplomacy efforts to lead us towards peace. Dance workshops and performance programs are effective diplomacy tools because they can be shaped to meet a variety of policy objectives, reach a wide range of audiences and create on-going relationships between countries.

In general, the programs administered by my office are divided between projects on one hand that send artists and experts overseas to work with our embassy colleagues to present classes, workshops, performances and exhibitions, and projects on the other hand that bring artists to participate and conduct programs in the United States. One of our programs funds individual U.S. artists to travel overseas based on requests from our embassy

colleagues. Our other arts exchange programs are funded through grants from our office to U.S. non-profit organizations and educational institutions. We have found that creating a variety of program models allows for the adaptability and flexibility that we need to support new diplomacy. For example, we have funded an array of dance projects to further peaceful conflict resolution efforts. In one instance we sent a choreographer to Sierra Leone to work with students between the ages of 19 and 90 to introduce movement as a way to connect and acknowledge physical and emotional wounds of former and current soldiers who were impacted by the fighting in Sierra Leone.

An aspect of new dance diplomacy that I especially appreciate is the progress that we have made in reaching audiences and students from diverse religious, economic, ethnic and disability communities. Through DanceMotion USA we work with our program presenters at the Brooklyn Academy of Music to design workshops based on the Dancing with Parkinson's model, workshops designed for people with Autism, and a dance curriculum for students who are deaf. Through additional dance education programs, our office has facilitated wheelchair ballroom dance workshops, break dance classes aimed at girls empowerment, professional development workshops for dance company entrepreneurs and contemporary choreography seminars focused on LGBTGI rights. One of my favorite examples of inclusive dance education programming is an arts exchange project that we funded for communities of people with disabilities in Guangzhou, China. We brought an inclusive delegation comprised of a contemporary dance teacher, a music composer, and disabled and non-disabled creative writing instructors to lead a multi-disciplinary workshop series focused on expression and empowerment. This program especially reinforced the tenants of the Fulbright-Hays Act by providing and illustrating the societal values that support legislation such as the Americans with Disabilities Act.

The final characteristic of dance diplomacy that I would like to mention is the ability of dancers to build bridges with their counterparts in other countries, through a shared passion for exploring what can be created by combining movement, sound and images. Through a common drive to explore the limits of the human body, dance educators build bridges that often develop and continue after an exchange program is completed. Once a piece of choreography is created or a dance curriculum is jointly developed, is a set work of art that international dance exchange participants can revise or revisit together. By beginning with a classic, such as a pas de deux from Swan Lake or the Jets song from the West Side Story, dancers can communicate through a language that needs no translation. Leaders in the U.S. dance community have long been the emissaries that we send to countries to build new bridges. Just as we sent George Balanchine to teach in Russia and the Dance Theatre of Harlem to perform in South Africa when apartheid ended -- we are excited about the new opportunities for us to create dance exchange programs with Cuba.

Whether a workshop is based on Lester Horton, Limon or Latin Jazz technique – the educational experience can be based on a dance vocabulary that can ignite our imaginations. Through its ability to meet a variety of policy objectives, reach a range of audiences and students and create on-going relationships between countries, dance diplomacy can further our efforts to increase mutual understanding. New diplomacy is faced with incredible challenges to address including violent extremism, intolerance and the plight of refugees. Dance programs can help us see these issues in new ways that may lead us to new paths towards peace.

BIOGRAPHIES

Junious L. Brickhouse is founder and Executive Director of Urban Artistry, Inc., a non-profit arts organization dedicated to teaching Urban Dance forms in their cultural context. A US Army Veteran, Junious has an over 30

year career as a logistician, dancer, and educator in the United States and abroad. Junious has been a visiting instructor at Arizona State University, Davis and Elkins College, and Howard University and has served as a State Department Cultural Ambassador in the Caribbean, Russia, and Senegal. He is a sought-after judge and performer at international urban dance events.

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Shawn Renee Lent moves this world as both a program manager and a social practice dance artist, with experience from a field in Bosnia to a children's cancer hospital in revolutionary Egypt. Shawn currently serves as Program Director for Chicago Dancemakers Forum, writer and Alliance Building Lead for Createquity, and editing contributor for the Clyde Fitch Report. Shawn recently left her post as EducationUSA Advising Coordinator at AMIDEAST Cairo (through the US Department of State). She is honored to have been a US Fulbright Scholar, UN Alliance of Civilizations International Fellow, Commencement Speaker for Millikin University, and panelist/presenter at the University of Maryland, Universal Exposition Milan, Hope College and TEDx Shibin El Kom. In 2013, her blog post Am I a Dancer Who Gave Up? went viral. Shawn holds a Masters in Arts Management from Columbia College Chicago and a Post-Graduate Certificate in Youth Arts Development from Goldsmith's College.

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Jill Staggs is an International Exchange Program Officer in the Cultural Programs Division of the Bureau of Educational and Cultural Affairs (ECA) at the U.S. Department of State. She has managed the Department's DanceMotion USA educational touring program for the past eight years, including a new U.S. based professional development component for dance company managers from the Middle East and East Asia regions. In addition to DanceMotion USA, Jill coordinated ECA's international choreographers' exchange with the American Dance Festival and she has administered several overseas workshops focused on dance, inclusion and disability awareness. She also developed Next Level, ECA's multi-disciplinary hip hop dance and performing arts project, which highlights peaceful conflict resolution themes. Beyond coordinating performing arts programs, Jill manages a multi-faceted grant with the International Writing Program at the University of Iowa, including a summer program for young writers entitled, Between the Lines: Peace and the Writing Experience. During her 20 years of working in the field of cultural and arts diplomacy, Jill has created partnerships with a variety of U.S. non-profit arts organizations, arts presenters and universities. Jill holds a Master's Degree in Public Policy with a focus on Arts Policy from Tufts University.

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Stacie L. Williams is a native of Pittsburgh, Pennsylvania and trained at Pittsburgh Ballet Theatre School under the direction of David Holladay and Patricia Wilde. She recently retired from a thirteen-year career – dancing with the Dance Theatre of Harlem, Ballet Memphis, Donald Byrd's Spectrum Dance Theater, and Les Grands Ballets Canadiens de Montréal. In 2013 Stacie was selected by the Department of State to travel to South Asia as a member of the DanceMotionUSA program, where she, along with seven other dancers, utilized dance to engage with over 2,000 students in Nepal, Bangladesh, and Sri Lanka. She retired from performing in 2014 to pursue graduate studies; Stacie holds a Master of Science in Foreign Service Degree from Georgetown University with a focus on Global Politics and Security. During her academic career, Stacie's research focused on public and cultural diplomacy, the arts in international affairs, and U.S.-Latin America relations. In addition,

she worked for the Department of State's Policy Group in the Bureau of Educational and Cultural Affairs and worked on foreign affairs issues for Congressman Joaquin Castro. Stacie currently works at the Department of Commerce. She recently presented on Cultural Diplomacy at 2016's Dance USA Conference, teaches ballet technique and pointe classes in the Washington DC area, and continues to research innovative ways to utilize the arts in international affairs.

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Abstract of Paper

Moved by Computing: How Computational Thinking and Virtual Reality Drive an Embodied Curriculum

Alison E. Leonard, PhD

Non-Presenting Authors: Shaundra B. Daily, PhD,
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ABSTRACT

With the reauthorization of the Elementary and Secondary Education Act (ESEA), the Every Child Achieves Act, the arts continue to be recognized as core academic disciplines and are encouraged as a part of a well-rounded, interdisciplinary education. Additionally, the President has unveiled a new initiative, Computer Science for All, that seeks to empower K-12 students with computational thinking skills as creators and agents, not consumers, in the digital economy. VEnvI, Virtual Environment Interactions, a National Science Foundation-funded research project of the design, development, and testing of a virtual environment and associated curriculum for blending choreography and computer programming for upper elementary and middle school students resides at the intersection of these two initiatives.

At NDEO 2016, we share the collective findings across our three-year project that highlight not how our embodied curriculum has supported computational thinking as we have done previously at NDEO but how computational thinking supports movement education. Here, we focus on what our design-based quantitative and qualitative research teaches us about embodied ways of learning and how these findings can better help us advance arts education. Our overall research questions ask: in what ways do students creating choreographed performances for virtual characters use their bodies to think through the actuation of the characters? How does this support students' intuitive knowledge of computational concepts, utilization of computational practices, and development of computational perspectives? For NDEO 2016, we ask: How does computational thinking support arts education?

Throughout eight studies within three years: in-school, after school, and summer program settings, we have positioned the reciprocal relationship between choreographing and programming as an engaging context that appeals to students not typically interested in programming by broadening their perspectives on computing

applications. Likewise, programming can provide possibilities for students not typically interested or comfortable with movement choreography. We collected pre- and post-computational knowledge test, along with biographical, video and photographic, and interview data. In doing a meta-analysis (coding for emergent themes) across all of our research iterations, we looked specifically at how movement choreography affects student engagement and the strengths and challenges of arts integration. We found that VEnvI challenges commonly held gender stereotypes and assumptions about movement choreography in schools. Informed by theories of embodied cognition and constructivist perspectives in learning, this research demonstrates the complex, enlightening processes of synthesizing knowledge and the advancement of arts education in the 21st century.

BIOGRAPHY

Alison E. Leonard, PhD, is an Assistant Professor of Arts & Creativity at Clemson University. There, she designed and runs the Arts & Creativity Lab in the College of Education. Her research interests involve inter/trans-disciplinary arts education, dance, and embodied ways of inquiry. She has published in journals, such as *Studies in Art Education*, *Journal of Literacy and Language Education*, and *Journal of Dance Education*. Her team on one of her recent research projects—VEnvI: Virtual Environment Interactions was supported by a National Science Foundation grant to develop a virtual platform to teach computational thinking through movement choreography. Dr. Leonard has been attending and presenting at AERA since 2008. She holds a doctorate in Curriculum & Instruction from the University of Wisconsin—Madison and a master’s in Performance Studies from New York University. Prior to her life in academia, she worked as a teaching artist and a modern dancer.

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Movement Session Summary

Dance to Learn: Engage, Empower, Educate

Laura Marchese, Teaching Artist
Lisa Grimes, Executive Director, Dance NJ

SUMMARY

In this workshop, movement educators used activities from Dance to Learn, a 4 year developmental dance curriculum, that explores the elements of dance with a fresh eye, and has as its primary goal, the development of individual creative voice. We experienced the critical thinking, creative problem solving, and collaboration emphasized in D2L, by co-creating original dances based on topics found in Science, the Solar System, and discussed implementation of these strategies in other areas of the curriculum. and Social Studies. Time for discussion, deconstruction, and examination of pedagogy was included. Other topics addressed included the use of movement studies as alternative assessments in school settings and how creative movement connects to Common Core. We also considered how movement experiences in classrooms relate to the Every Student Succeeds Act, legislation recently signed by President Obama which requires the inclusion of the arts along with STEM topics in schools throughout the U.S. Strategies for student engagement were modeled, commented on, and discussed.

INTRODUCING DANCE TO LEARN

How can student learning be effectively demonstrated through the use of dance? Can student learning in academic subjects be accompanied by the parallel development of individual creative voice? Inclusion of relevant and meaningful connections between dance and other curriculum content areas through engaging in the artistic process can deepen and enhance learning, and inspire and energize both students and teachers. Dance to Learn (D2L) is a 4 year developmental dance curriculum, currently in use throughout NJ, that empowers both students and teachers in the use of movement in their classrooms. In D2L, the establishment of fundamental knowledge and skills about dance, namely, space, time and energy, is followed by scaffolded creative movement experiences leading to the to co-creation of original dances inspired by student and teacher chosen curriculum topics. D2L is a collaboration by Young Audiences NJ/EPA and The Dodge Foundation, its authors, Raegen Wood and Laura Marchese, Dance NJ, and the many Teaching Artists and schools who participate in its implementation.

WARM UP: HUG, TAP, REACH AND CLAP

The Hug, Tap exercise focuses students by activating neural connections through patterning and crossing the mid-line, and provides a visual assessment of students' engagement.

Hug across your chest using both arms,
Tap your thighs,
Reach both arms straight up next to your ears,
Clap.
Repeat 3 times.

Tap, tap, (2 times on your thighs slow)
Tap, tap, tap, (3 times fast)

Start at medium speed. Repeat several times until everyone has it.
Repeat again faster.
Repeat super fast!
Repeat last time, super slow, doing Hug Tap Reach Clap only once,
End with tap tap, tap tap tap at medium speed.

In Hug, Tap, Reach, and Clap we have explored all the elements of dance, namely Space, Time, and Energy.

CO-CREATION: INTRODUCING THE THEME

Dance Content can be drawn from many subjects, including academic content. Participants contribute words connected to their study of the the topic, The Solar System. Nouns first, naming the objects of their study, are written on a poster, called the Word Bank.. They are then asked to think about how those objects look and move, and create a second Word Bank consisting of only verbs, adverbs and adjectives. Each dancer chooses a word from the second Word Bank as inspiration for creating an original movement that will be added to a dance sentence, a Word Circle, that is a cumulative accumulation of each participant's movement.

How: Teacher and students stand in a circle. Teacher or volunteer from the class begins by improvising a movement that reflects the word chosen. The whole circle imitates this first movement while saying the word, trying to copy it as exactly as possible. The next person in the circle improvises a movement while saying their word. The group imitates the new movement, repeats the first movement, and then ‘adds-on’ the second. The third person creates and shows a movement. The group copies the new movement by itself, and then adds it onto the phrase from the beginning. Continue until a phrase of manageable length has been created – perhaps 5 to 10 movements long. Treat that sequence as the first part of the dance and repeat it several times.

Repeat again until everyone has contributed a movement to the dance, and the class now has an original dance about the Solar System that everyone has contributed to.

SMALL GROUP COLLABORATION

Dancers break into small groups, trios or quartets to create a dance sentence together. Each dancer chooses one word from the verb/adverb Word Bank and the group collaborates to create using ABA choreographic format: Opening Shape, travel, Closing Shape. Use of knowledge of the elements of dance, space, time and energy, is encouraged. Dance studies are shared and discussion follows.

BIOGRAPHY

Laura Marchese is a dancer and Teaching Artist working with arts organizations and schools throughout New Jersey, conducting residencies and workshops for students, arts educators, and classroom teachers. As co-author of Dance to Learn, a 4 year developmental dance curriculum currently in use throughout NJ, Laura serves as a mentor and educational consultant to teaching artists and dance companies. Laura has shared her work at conferences including Young Audiences National, the NJ Education Association state-wide, and the Early Learning Institute STEAM conference (keynote). Laura was recognized this May with a 2016 NJ Governor's Arts in Education Distinguished Teaching Artist Award, and received a Young Audiences NJ/EPA Artist of the Year Award in June 2015 for her work with students in Newark, NJ. As Managing Director of Dance on the Lawn, Montclair, NJ's annual free outdoor dance festival, Laura is part of a team that celebrates dance in New Jersey, and aims to increase exposure to dance by bringing professional and emerging companies, plus students of dance together in a community setting. Laura trained at the Martha Graham School for Contemporary Dance, The Limon Institute and with artists including Marjorie Mussman, Bill T. Jones, and Risa Steinberg. Performance credits include the companies of Blondell Cummings, The Doris Humphrey Repertory Dance Company, David Gordon, and currently, Jeanette Stoner and Dancers in NYC. As founder of the Montclair Community Pre-K Garden Project, a hands on environmental science program that engages hundreds of students, families and teachers annually, Laura integrates topics in science and dance in a STEAM focused setting. As an arts educator, Laura is committed to the ongoing development of a thinking mind in a moving body. She believes that all students, whatever their challenges and strengths, can achieve, excel, and benefit from seeing and experiencing the world through the process of creating art.

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Lisa Grimes has been an arts educator and administrator in the world of dance for over 30 years. She has been on faculty of Montclair State University Dance and Theater department since 1999 where she graduated with a Bachelor of Fine Arts. She was also on the faculty at Raritan Valley Community College as well as County College of Morris. She is the Managing Director of Freespace Dance, a professional Modern Dance Company. Lisa was a founding member of the company and performed professionally for three years before taking the administrative position. Lisa is the coordinator and a primary teacher for Freespace Dance's dance program, residencies and after school enrichment programs. She has worked with several inner city school systems throughout New Jersey, with a particular emphasis on middle school students integrating dance into their academic curriculum. She is a teaching artist for many school districts in the state through Young Audiences of New Jersey and Eastern Pennsylvania. She sits on the Dance Advisory Board at NJPAC, the steering committee for the Arts in Education partnership, Morris County Arts Scholarship panel, and the committee to review and revision of the NJCCCS in dance - with consideration of alignment to the new NCAS standards. She is the state affiliate representative for the National Dance Education Organization and New Jersey's National Honor Society for Dance Facilitator. Lisa also works with a local non-profit Community Theater Company Gas Lamp Players located in Glen Ridge, NJ choreographing their main stage productions. In 2014 Lisa assumed the role of Executive Director of Dance New Jersey. Prior to her position, she served as board president from 2010 – 2014, an executive board member from 2008 – 2010 and a board of trustee from 2006 – 2007.

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Summary of Workshop

Instadance Video Workshop: Merging Dance, Video, Technology, and Social Media

Sharon McCaman
MFA Candidate, Arizona State University

SUMMARY

Those who attended the Instadance Video Workshop: Merging Dance, Video, Technology, and Social Media were provided with the necessary training and handouts to begin incorporating the Instadance activity immediately into most dance education learning environments. In addition, workshop participants were provided with examples and contextual information to help demonstrate the benefits of the Instadance activity to both students and teachers. The Instadance activity was formulated as means of integrating screendance into the classroom in a manner that is familiar to today's generation of students by utilizing two easily accessible tools, 1) personal portable devices (i.e. smartphones and tablets) and 2) the photo/video application Instagram. The Instadance activity is an eight-part goal oriented experience meant to help students make connections between movement composition and dance for camera concepts. The project utilizes 'dance specific' approaches to help students learn about creating a storyline for films, as well as, utilizing 'film specific' approaches to help students learn about editing dance. Components of the activity include: writing, movement exploration, discussion, drawing (storyboarding), presentation, and reflection.

MERGING DANCE, VIDEO, TECHNOLOGY, AND SOCIAL MEDIA

Some would say we put too much emphasis on technology in today's society. Nevertheless, technology has the potential to be an extremely effective collaborator in the dance world, especially with regard to dance for camera. Video becomes a medium for creative expression which gives the artist the ability to determine the audience's perspective. Dance for camera is limitless in the possibilities for creative integration of multiple art forms, providing dance makers with additional tools and skills that can be translated back to the stage.

Traditionally, one of the downfalls of dance for camera work is the inherent need for video and lighting equipment that is not always readily available, especially to educators and students. However, with the advanced technology of smart phones and tablets, making dance for camera work has never been more accessible. In addition to having the means to make videos with their devices, students also have several different free social media platforms available (Facebook, Instagram, Tumblr, YouTube, etc.) for distributing their work. The social media platform used for the Instadance activity is the Instagram application, which not only allows its users to share videos, but also to film them. The application allows users to film in small bursts with each burst added one after the other, giving the illusion that the filmmaker shot and edited the film with an actual camera and editing equipment. As we see with the Instagram application, social media can be a

comfortable, efficient and readily available resource for students to use in learning about, creating, and sharing their screendance work.

FACILITATION

The curriculum for this activity is geared towards students that are either new to screendance, new to dance composition, and/or new to both. Therefore, the Instadance activity is meant to help the novice screendance filmmaker find an entry point into this very exciting and rich genre of creative expression. Furthermore, this activity is merely one of many possible entry points into the subject matter.

The Instadance activity can be done in a single, one-hour class period or can be spread out over multiple days. I have found the greatest success when I am able spread the activity over at least two class periods; anything less and it becomes necessary to eliminate key components of the activity, which I do not recommend as all aspects of this activity are extremely valuable to students' assimilation of the material.

WHY IS INSTADANCE BENEFICIAL TO STUDENTS?

Filming the projects with Instagram allows students to immediately re-experience their ideas and requires students to look beyond their own frame of reference and see from the perspective of the audience. This activity is set up in stages that are palatable – stages in which students can ingest new information and then immediately use their new knowledge to create something substantial. Having reflection as a central component of the activity helps students assimilate and understand better the choices they are making, the choices they are interested in making, and the ones they might potentially make. Furthermore, Instadance allows students the space and the opportunity to be creative in ways that are unique to them.

WHY IS INSTADANCE BENEFICIAL TO EDUCATORS?

Instadance provides educators with a clear picture of how students move from process to product; from idea, to writing, to movement, to art making. The use of familiar technology engages students, making them active rather than passive learners. This student-centered learning environment frees the teacher to give students more individual attention and better differentiate instruction to meet the diverse needs of students in mixed level classes. In addition, Instadance allows instructors to work with technologies that are socially relevant and it is cost effective as it relies on existing technologies and does not require the purchase of additional equipment.

WHAT IS THE INSTADANCE ACTIVITY?

Part One: Show an example of a screendance work.

Beginning with an example is not only a means to start our first discussion, but it also helps students who may not have a background in screendance find a common starting point. While the film is playing, we begin our first discussion using the following questions:

1. Can you identify some of the differences between our screendance example and a video recording of a stage piece? *(This is an important question as it begins to bring awareness to the camera as a part of the work itself.)*
2. Do you consider this film to have a storyline; is it narrative? What other options are there besides narrative storytelling? *(This line of questioning is important as it helps students realize there are many different ways of approaching screendance.)*

Part Two: Assign a short writing prompt

The writing prompt portion of the activity gives students a place to start the process of creating their own short dance films. Furthermore, students who have little experience with movement composition respond well to beginning this activity with a writing prompt. In addition, the writing prompt encourages students to imagine situations that are not directly related to dance. Students are asked to choose one of the following prompts and write a one sentence response.

1. What is your favorite way to spend a lazy day?
2. What do you look forward to every week?
3. Come up with a mathematical formula to express something you know/believe.
(Example: Long Saturday + sunshine + the beach = Happiness)

Part Three: Create a movement phrase

At this time students are instructed to create a movement phrase, 15-20 seconds long, based on their writing prompt response. It is necessary to give additional information, telling and showing the students how their movements can be literal or abstract. During this time, students are encouraged to begin imagining where the movement is taking place as it relates to their response to the prompt. Are they at home, in a park, at a friend's house, at school, etc.? The hope is that students will be able to visualize an alternative environment outside of the dance studio.

Part Four: Show, reflect, feedback

At this time students are given the opportunity to volunteer and show the phrases of movement they made. Following each movement demonstration, students are asked a series of questions:

1. What sentence did you write in response to your prompt?
2. Where do you imagine your movement taking place?
3. Can you explain some of the choices you made when transposing your writing into movement?

Attention then turns to the other students in the room. As a tool for facilitating the feedback, I pull a concept from the first step of Liz Lerman's Critical Response Process in which students are asked to give statements of meaning about the work they just witnessed.

1. Can you identify what you "saw" in the movement, what stood out to you, what had meaning (Lerman 2016)?

Part Five: Discuss camera shots

It is beneficial for students to ease into the possibilities of screendance by focusing on one small portion. In the case of the Instadance activity, students find entry by focusing on camera shots – how close up or far away the camera is from its subject. Returning to the example of the screendance work used in Part One, a discussion is held about camera shots:

1. Can you identify what you see in the film in terms of the way the camera is being used?
2. How close up or far away is the camera from the subject?

I remind students that they are the ones who decide what the camera sees; they are in control of what the audience does and does not get to view. Therefore, it is important to consider what effect certain shots may have on their audience.

1. What do you think the filmmaker intended to show his/her audience?

2. What do you think and/or feel when a particular shot is used in the film?

Part Six: Create a storyboard

Students are asked if they already know what storyboarding is and, if so, to elaborate. Examples of storyboards that have already been completed are shown and students are quizzed about the camera shots they see. After our discussion, students are given a blank storyboard template that contains six empty boxes. Students are then instructed to fill out their storyboards, utilizing a different camera shot in each of the boxes. At this time, students are reminded that they are in control of what the audience is seeing.

Part Seven: Film with Instagram

Before students begin filming their projects, they are given a quick Instagram video tutorial. After the tutorial, students are instructed to split off in pairs to help one another film their projects. One of the downfalls to this type of activity is that not every student has a smartphone with the Instagram app. In these cases, students in need are paired with students who are willing to share their devices for the purpose of this exercise. In addition to using the storyboard as a guide, this portion of the activity also requires students to verbally articulate what they specifically would like for their partners to capture on film. During this part of the activity, students tend to be quite lively and will probably be heavily engaged in discussion with one another.

Part Eight: Show, reflect, feedback

The show, reflect, feedback part of the activity is essentially a repeat of Part Four, only now students are showing the finished Instadance videos they created. Following each Instadance video viewing, I ask the student a series of questions:

1. What sentence did you write in response to your prompt? Where do you imagine your video taking place?
2. Can you explain some of the choices you made when transposing your movement onto your storyboard and then subsequently to video?

As articulated in part four, after the student is finished showing the video and reflecting on her/his choices, I turn my attention to the other students in the room, asking students to identify what they "saw" in the film, what stood out to them, what had meaning?

CONCLUSION

Upon completion of this activity, students will have gained entry into the vast possibilities afforded in making screendance work – an entry that was non-threatening, simple, and accessible. Instadance is a goal oriented experience that is meant to help students make connections between screendance concepts and movement composition. The Instadance activity is divided into eight parts and can last anywhere from one hour to several days depending on the amount of time available. Furthermore, the Instadance project utilizes readily available technologies that are familiar to students in combination with Instagram, a social media application that provides an immediate outlet for students to create and share their work.

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BIOGRAPHY

Sharon McCaman was born and raised in St. Petersburg, Florida. She began pursuing her dance degree at St. Petersburg College where she earned her AA. She then went on to receive her BFA in Dance at the University of South Florida in Tampa. While pursuing her undergraduate degree, Sharon founded the annual Dance Shorts: College Film Festival. Sharon continues to fill the role of artistic director for the festival that is now in its fourth year. While attending Arizona State University, Sharon is pursuing her MFA in Dance, Interdisciplinary Digital Media and Performance. Her research is focused on discovering innovative ways to combine dance and technology. This includes: investigating the manner in which the body interacts with technology, developing technology as a pedagogical tool for dance, and combining dance and technology in creative and artistic practices.

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Paper

Speaking with Our Feet; Mutuality and Diversity at the Xarkis Festival

Anastasia McCammon, BA, Carol M. Press, MA, MEd, EdD

ABSTRACT

How can the historically separated communities of Cyprus continue to heal, engage and create together more effectively and uniquely? Situated at a vulnerable crossroads between the Middle East, Africa and Europe, Cyprus has been occupied by Greek, British and Turkish powers. The most recent British occupation and Turkish invasion of 1974 scarred the island's mostly Greek and Turkish speaking citizens, leaving the country divided by a UN buffer zone. Needless to say, the wounds of a divided people are still mending, and much prejudice and confusion persist.

However, an emphasis upon mutuality between communities as the springboard to appreciating diversity has begun to repair divisions. The Xarkis Community Festival provides a model for a nation-wide conciliation and a research tool for understanding the Greek-Cypriot, Turkish-Cypriot, and further communities of the divided Island of Cyprus.

The first 'workshop-based' festival of its kind in Cyprus, Xarkis aims to bring together authentic experience of the various Cypriot cultures and promote dialogue. By looking to the island's past, with its varying locally nuanced, and often-feuding cultures, this unique focus on community building emphasized corporeal experience. Dance, as a means of education, played a tremendous role in the festival. Included were the interactive sight specific works of Korallia Stergides entitled "Moving Myths Parts I and II," exploring traditional oral poetry and improvisational movement, live musical performance and dance by neo-traditional folk groups such as Monsieur Doumani, and abstract, symbolic dance performances inspired by Cypriot folklore myths. Each separate performance engaged, questioned, and created new stories and experiences of past and future methods of uniting a physically and creatively scarred community.

How can the Xarkis Community Festival, with its emphasis on the body as a mediator and tool of reconciliation, be applied in a larger framework to the socio-political and translocal issues afflicting the divided communities of Cyprus? Effective methods and discussions arose from organizers and participants, influencing upcoming bi-communal arts events that have taken fire since Xarkis' beginnings. By 'speaking with our feet' divided communities in Cyprus are discovering the value of cultural mutuality and diversity to heal wounds and create a more cohesive and varied Cyprus.

importance of dance in the human experience,” NDEO encourages interdisciplinary and international collaboration to help shape social and public education policies. The 2016 NDEO conference took place October 6th through 10th in Washington D.C, the capital of the USA. There the US presidential race provided a backdrop of a critical moment in the countries political history. Within such national concerns and controversies, the topic of Cyprus was perhaps a humbling reminder of the importance of global issues and international communities. Indeed, for decades, when viewed from abroad, Cyprus’ difficult history, and the more recent 2013 economic crisis, has often been used as a case-study into the effects of divided countries and communities.

At the conference, I, a Cypriot international student in my final year at the University of California, Santa Barbara (UCSB), and Dr. Carol M. Press, a researcher, author, choreographer, and dance history professor at UCSB presented: “Speaking with Our Feet: Mutuality and Diversity at the Xarkis Community Festival in Cyprus.” www.xarkis.org. Our discussion engaged the question: How was both the mutuality and diversity of the different Cypriot communities engaged, debated and re-imagined at the Xarkis festival?

My ‘active research’ at Xarkis was inspired by the observations and discussions that flourished during my own participation in the past two festivals. After traveling back to university, I continued to be intrigued by Xarkis’ aims; most significantly, the design-oriented perspective that the team explores. When viewing the aims of the festival, their website encourages attendees to view themselves as “co-designers, who can enrich the design process by bringing valuable knowledge and ideas for solutions.” Through my own festival participation I discovered Xarkis’ socially engaged use of design principles to be manifesting themselves through the physicality of the created community.

My training in art theory and criticism has highlighted the importance that these local, grassroots ideas have for the larger creative and socio-political movements throughout the island.

This therefore prompted me to take what I had experienced, and view Xarkis’ mission through my own corporeal, movement-based lens. How does placing the Cypriot body in both designed and unexplored village spaces enhance Xarkis’ aim of producing ‘communal identities’? Does movement between bodies promote “a better understanding and appreciation of the local culture, history and even the land itself”? Movement, like design, is an art that “can be a vehicle for participation... an agent for social change.”

At the NDEO conference, viewers were first introduced to the many communities of the island: older and younger generations, Greek and Turkish-Cypriots, international residents, refugees, religious groups, urban and rural communities. Dissecting and relating the importance of a socially-engaged festival to these Cypriot communities, my presentation focused on the varied interactions of somas at Xarkis. Distinct slides displayed five forms of movement that I witnessed: workshops, corporeal architecture, site-specific performances/installations, live performance, and social dance. By using the body as a mediator, these five main forms of movement could be seen as physical manifestations of Xarkis’ mission statement.

Five thousand miles away from the island, images and stories from Xarkis breathed life into the conference presentation. I traced my experience of movement at the festival for the NDEO audience. Beginning with the many workshops that engaged the body in an outright way, these included yoga and breath-work, visualized with images of Elina Papa and Andria Evagorou’s workshops. For me these workshops explored methods of release, expression and the use of the body as a new platform for civic dialogue.

The conference attendees were then invited to picture the image of a breathless, red-faced urban youth attempting to traverse the steep and narrow cobbled alleyways within Lofou. Suddenly, our description of this image changes. Blazing past the youth treks a grey-haired local shopkeeper from Lofou. An expert climber, she is full of energy,

navigating her body with cat-like accuracy within her local topography. Navigating and engaging in the festival space created a corporeal locale that was interactive, inventive and inspired. Inspiration drawn from local tradition and ways of life was simultaneously re-imagined. Through design, new architectural projects such as “Spatial Discussions” with support from Frederick University curated new communal and utilitarian space. Here, movement could be further explored, providing areas of rest, space for workshops, performances and platforms for speeches - all dealing with the presence of the body within a community.

By creating these spaces in the village of Lofou, Xarkis thus provided a platform for the further live performances, site-specific installations, and social dances that made up a vital aspect of the festival. Through these spaces the Cypriot body was not merely placed on an exhibitionistic display of a past tradition or culture. Instead, individual and communal identities were experimented with through the interrogation of concepts such as ‘tradition’ ‘nationality’ and ‘ritual and religion.’ Take for example, the ‘experience’ “Release Your Chakkara (Makkara) with Artemis Evagorou. In an almost post-modernist approach, the artist was ‘tasking’ the visitor’s body. Inviting the participant through a maze of delicate handmade lace, the installation lead the visitor on a corporeal, visceral and surrealistic route, simultaneously engaging with Cypriot objects, rituals, proverbs and history.

It was obvious to anyone attending Xarkis that the music, dance, food and socializing of the festival experience reaches a climax during the night concerts. From the pounding beats rippling through Afriquoi’s hip-hop infused lyrics, to Kineza’s deep cosmic electronica that transported the audience to unique wavelengths. For the audience at NDEO, the explosion of the night’s physical expression could only be imagined through the dancing images of twirling wrists and snake-like hips. The social dancing at Xarkis could be likened to a modern day ‘panygiri,’ an expression of joy, emotion and social celebration. Through these aspects Xarkis created a

microcosm or magnified case study into the local and global interconnectedness of Cypriot culture. As the video “About Xarkis” describes, the festival is still in an experimental stage, but perhaps it will always be. It is its raw, active, and physically engaging initiative that gives the festival its power and potential for broader effects.

Although I focused my research on the exploration of movement within the festival, Xarkis has its finger on the pulse of a diverse array of Cypriot artistry. From creative writing and film-making, to astrology and lecture presentations, Xarkis is interdisciplinary, cross-cultural and ever-expanding. I believe Xarkis will continue to be a vital player in the resurgence of a local and international Cypriot culture. And for half an hour, the audience at the 2016 NDEO Conference was also immersed in these values and goals that so define what makes Xarkis so powerful.

BIOGRAPHIES

Anastasia McCammon (BA) is graduating in June 2016 from the University of California, Santa Barbara with double majors in Dance and Art History (Museum Studies) and a minor in Cultural Anthropology. Having moved to the U.S from the Mediterranean Island of Cyprus in 2013, Anastasia plans to use the tools she acquires in her education to further dance pedagogy and research in Cyprus in the future. This past summer, Anastasia worked with former Jose Limon dancer Daniel Lewis as personal archivist to his expansive dance collection. Anastasia has presented at national conferences for the past three years and plans to continue her research in graduate school. Her multi-faceted interests in dance, art history and anthropology are the grounds for her ethnographic research into the local dance traditions and socio-political histories of Cyprus and the Eastern Mediterranean.

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Dr. Carol M. Press (MA, Med, EdD) is a dancer/scholar teaching at the Department of Theater and Dance at the University of California, Santa Barbara. Her book, *The Dancing Self: Creativity, Modern Dance, Self Psychology and Transformative Education* (Hampton Press, 2002), examines dance, creativity, psychology and pedagogy. Along with Dr. Edward “Ted” Warburton, she is co-editor of *Creating Dance: A Traveler’s Guide*, (Hampton Press, 2013), which tells the stories of ten dancers, choreographers, teachers, researchers, and administrators who have made a life in dance. Asking questions about why, how and where people still travel in pursuit of creating dance, the book reveals myriad routes of engagement in the art form they love. She and Vickie Scott are co-authoring *The Poetry and Nitty Gritty of Dance Lighting* for Wesleyan University Press.

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Summary of Movement Session

The Dancing Brain is Dance Advocacy

Sandra Czerny Minton, PhD, Rima Faber, PhD

SUMMARY

Neurological exploration of the brain is a current internal research frontier. Rima Faber and Sandra Minton co-authored a recently published book, *Thinking with the Dancing Brain: Embodying Neuroscience*. Each chapter in the book addresses thought processes in dance by: describing the processes, explaining the brain networks involved, providing connections to academic classroom pedagogy, applying the information to movement and dance, and guiding the reader through movement explorations and improvisations pertinent to each process. The proposed workshop follows this format from prime selected portions of the book.

This experiential workshop highlights discoveries about and the embodiment of thought process used in dance in relation to brain function. It links the dancing brain to practice, pedagogy, 21st Century Skills, and provide movement explorations in applications to learning dance. The practical nature of this presentation provides explorations teachers can use to develop thinking skills in their students.

The presentation benefits the field of dance and education by showing that the brain functions discovered through neuroscience research are closely aligned with dance education practices. The connection between dance and neuroscience provides a fresh look at common dance curricula. It places dance education on a level playing field with the other arts and academic areas that are normally included in schools across America. Dance exercises the brain, meets the National Core Arts Standards for Dance, and teaches 21st Century Skills. All of these connections provide advocacy tools for dance educators and for the inclusion of dance in schools.

Little research has been pursued based on the neurology of the artistic processes of dance (creating, performing, responding, and connecting), but a great amount has been learned about how the brain is wired and functions in relation to many thought processes. The workshop and book present a practical approach that focusses on the embodiment of neuroscience discoveries applied to the thought processes used in dance. Learning dance necessitates using mental abilities in observation, analysis, pattern recognition, memory, and transference/transformation of ideas and knowledge while choreographing relies on imagination, pattern formation and problem solving as well as generating emotional content. The neurology for these thought processes are embodied in movement.

Information for this workshop is culled from decades of research culminating in the co-authorship of the presenters' book, *Thinking with the Dancing Brain*. In honor of the conference theme, information about

neurological functions inherent in dance is applied in service of dance advocacy in a variety of environments and constituencies.

BIOGRAPHIES

Sandra Minton, PhD, was Dance Coordinator, University of Northern Colorado, 1972-1998. She taught dance in public schools and presented teachers' workshops. Human Kinetics books include *Choreography: A Basic Approach Using Improvisation and Preventing Dance Injuries* (co-editor). *Using Movement to Teach Academics: The Mind & Body As One Entity* was published by Rowman & Littlefield. Minton's research, including studies of the effects of dance, the kinesthetic sense, body awareness, and mental imagery has been published in juried journals. She was the 1999 National Dance Association Artist/Scholar, and a 2001 Fulbright Scholar. Minton's MA and PhD degrees are from UCLA (dance) and Texas Woman's University (dance/kinesiology). Her dissertation involved mental imagery/somatic practices. Minton helped write the Dance Standards and Dance Curricula for the Colorado Department of Education.

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Rima Faber, PhD, Education, MA, Dance, American University; BA Bennington College, Dance Major, Psychology Minor with focus on cognitive development; performer, choreographer, director of companies; founder/director of Primary Movers. Founding President of NDEO; Program Director (1997-2010); chaired NDEO Standards for early childhood and K-12; Research Director for Research in Dance Education initiative, co-editor for *Priorities for RDE*; served on Americans for the Arts committee to develop legislative briefs (2004-2009); founder and President of Capital Region Educators of Dance Organization; received NDEO Visionary Award (2002), Metro DC's Dance Education Award (2006), and NDEO Lifetime Achievement Award (2014). Currently: chair of Core Standards Dance Task Force; teaches at Joy of Motion Dance Center, CityDance, and on-line courses for Rutgers and George Washington Universities and NDEO OPDI.

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Abstract of Paper

OPDI: An Innovative Tool to Advocate, Analyze, and Advance Dance Education in Rural Areas

Sonya Monts, BA, RDE, CiDE

ABSTRACT

The Online Professional Development Institute (OPDI) is a tool available to help dance educators analyze their personal teaching practices, and the needs for dance education in the area they serve. A program of the NDEO implemented in 2012, the OPDI is extremely beneficial in connecting dance educators across our country and even the globe, uniting us in our goal to advance dance education and the art of dance. The OPDI has proved beneficial to my private studio environment in a rural North Carolina county, and additionally helped me to seek and implement grant funding for dance education in my county's elementary schools. This session will outline the benefits of the OPDI and the Certificate in Dance Education (CiDE) programs for novice and seasoned dance instructors in rural and urban areas alike. Examples of practical lesson plans developed during OPDI coursework will be shared during this session. Participants will receive information to implement immediately in their classrooms and studios, and be inspired to learn more about NDEO's OPDI and CiDE programs.

BIOGRAPHY

Sonya Monts, BA, RDE, CiDE, is the owner of The Dancer's Extension in Saluda, NC where she teaches ballet, pointe, jazz, contemporary, and creative movement to ages three through adult. She is also the dance teaching artist for Polk County (NC) Schools. She holds a Magna Cum Laude and Cum Honore Bachelor of Arts degree from Columbia College (SC). She earned her CiDE through the OPDI program in December 2015, after the successful completion of 33 hours of online coursework. She has 35 years of dance experience, with 20 years in dance education, including solo and group choreography, workshops in the public library system, choreography and staging for local theatre productions, and liturgical dance within the United Methodist Church. Sonya sponsors a NHSDA chapter, contributes to Dance Education in Practice, serves on the Applied Strategic Plan committee, consults with OPDI staff and instructors to improve or create courses, and frequently participates in the online forums.

Summary of Workshop Session

Sharing Dances, Sharing Stories: Collaborative Dancemaking and Social Justice

Marissa Nesbit, PhD, MFA
Ashley Cartledge, BFA

ABSTRACT

As dance educators serving a rural area, we are concerned with empowering our students to make dance a meaningful part of their lives and vehicle for self and community expression. Building a strong community in the dance classroom is critical for creating a foundation for shared dancemaking. Furthermore, as educators committed to fostering culturally relevant pedagogy in our classrooms, we value students' voices, stories, and lived experiences as vital components of a well-rounded, standards-based dance education. However, we recognize that these are challenging aims for any teacher to reach. Through our own engagement in research, theoretical discussion, and reflective practice, we have begun to articulate and enact our vision for collaborative dancemaking practices that promote social justice.

This presentation shared the goals, guiding principles, teaching strategies, and outcomes of a service learning project that brought together two groups of students for a semester-long shared dancemaking project. High school students enrolled in a Dance Foundations course and undergraduate dance education students enrolled in a Secondary Methods course met weekly to collaboratively create a dance that was performed on both campuses.

During the project we worked with our students to create, implement, and reflect on a series of lessons using dance composition approaches and community building and social justice teaching strategies to engage with the questions *Who am I? Who are we? What do we want to say to the world?* Building on the work of social justice educators in literature and the arts, we created a framework for introducing dance elements and choreographic devices as strategies for brainstorming, developing, refining, and sharing ideas about identity, race, gender, and societal expectations through movement. By engaging deeply with the NCAS Creating and Connecting Standards in this project, high school students gained valuable knowledge and skills in support of meeting these standards, while university students developed abilities to facilitate the standards in a culturally responsive manner.

This session provided participants with a brief theoretical background of multicultural social justice education and culturally responsive pedagogy and an overview of the project and local context. We then moved through practical examples of dance activities that we developed with the university students during the project, focusing on ideas and strategies that participants can implement in their own classrooms. Finally, we concluded with a discussion of lessons learned and future directions for research and teaching.

INTRODUCTION

We began the session with an introduction, asking participants to place themselves on a scale across the room from “no familiarity” to “significant experience” based on the following:

- Are you familiar with multicultural social justice education?
- Are you familiar with culturally responsive pedagogy?

We then asked some individuals to give a brief statement about why they selected their place on the scale, and reflected back that the participants in this session represented a wide range of prior familiarity with these concepts.

Next, we prompted participants to do a “Name Game,” an activity frequently used by dance educators to get to know students’ names and to generate some basic movement vocabulary. We gave the prompt:

- Introduce yourself and give a movement that conveys “why you teach.”

Participants divided into small groups to complete this task.

We then posed the question:

- Many of us use the name game as an introductory activity. Contemplate the ways we could connect this activity to multicultural social justice education (MSJE) and culturally responsive pedagogy (CRP).

DISCUSSION OF TERMS

We shared the following definitions with conference participants:

Multicultural education [as defined by Sleeter and Grant (2008)] is intended to promote social equality and cultural pluralism, affirming all cultural identities and promoting equal opportunities. Curriculum is organized to reflect contributions, perspectives, and concerns of multiple groups, with attention to instruction that promotes critical thinking and analysis of divergent viewpoints. Students’ backgrounds and interests are used as assets as they are expected to actively contribute to the learning process. Multiple ways of knowing are encouraged and validated within the classroom, school, and community. (Nesbit 2012)

Multicultural social justice education [as defined by Sleeter and Grant (2008)] stresses the need to “prepare citizens to work actively toward social structural equality” (Sleeter and Grant, 2008, p. 199) through a curriculum organized around social issues. Rather than teaching only about cultural groups defined by race, ethnicity, gender, and so on, this approach actively addresses racism, classism, sexism, and other forms of oppression as experienced by a range of groups in the US, challenging students to develop skills and strategies that address these issues in their lives and communities. Active engagement in democratic principles is expected throughout the school community. (Nesbit 2012)

Culturally responsive teaching promotes a student-centered classroom for multicultural democracy where individual growth is approached as an active, cooperative, and social process. The goal of CRT is to relate personal growth to public life while developing strong academic skills and knowledge in order to broaden students' habits of inquiry and critical curiosity about society, power, and inequality. The environment is one where the learning process is negotiated requiring leadership by the teacher and mutual teacher-student authority. (Maye 2014, p.2)

We then invited participants to reflect in their small groups:

- How can a strategy such as the name game support the aims of these two pedagogies (multicultural social justice education & culturally responsive teaching)?

In brief discussion, many participants made connections with the following ideas:

- Opportunity for student contributions
- Working in a circle can signify equality
- Students' backgrounds and interests can be brought in
- Students may be actively engaged right away
- Students may begin to take on small leadership role when sharing their movement with others
- How students can feel validated and accepted as an individual by others completing their movements

Many dance educators use the "Name Game" in a variety of contexts and it can be a useful starting place for engaging with multicultural education and culturally responsive teaching.

THE PROJECT

We gave a brief overview of our teaching process. Our project involved a collaboration between a rural public high school and a large state-affiliated university. The high school students were enrolled in a Dance Foundations class where most had limited to no prior dance education experience. The university students were dance education majors enrolled in Dance in the Secondary Schools, a service learning class. We met together for a total of eight, 50-minute lessons. At the end of our project we held a collaborative sharing at the university.

LESSON ACTIVITIES

We shared several activities that we developed during this teaching project with the university students and the high school students. During the conference session, we presented abbreviated activities that represented the overall process of our work with students across several lessons.

Individual "I am / I am not" statements

- Consider something you wish others knew about you.
- On one sticky note write one "I AM" statement.
- On another sticky note write one "I am NOT" statement.
- Create a gesture for each statement.

Group statements

- Share your statements with your group.
- Create two "We Are" statements with your group members. Note that these statements should apply to everyone in the group.
- As time permits, create gestures that illustrate your statements.

Movement phrases with Elaboration

- Learn a traveling movement phrase from one of the university students.
- This phrase follows the basic structure: travel, gesture, travel, elaborated version of the gesture
- After dancing, reflect together:
 - What are some of the ways we can elaborate our gestures into fuller dance movements?
 - Examples include: changing the size of the movement, changing the direction or level, changing the body part, or changing the timing
 - In class, we would show and brainstorm a variety of examples showing changes to different dance elements.

Elaborating individual gesture phrases

- Participants were given copies of a Choreography Chart that was used in the lesson. Using the chart, students were guided to make and record their work for the following:
 - Choose three “I am/I am not” statements to work with.
 - Create a gesture to represent each statement.
 - Choose one way to elaborate each gesture.
 - Create a phrase that includes each elaborated gesture. End the phrase in a powerful shape.

I am/I am not/We are Group choreography

- Participants were invited to return to their groups to create choreography using the following general prompts:
 - Work with group members to elaborate your “We Are” group gestures.
 - Include “I AM / I am NOT” individual phrases.
 - Incorporate traveling phrases for the across the floor sequences to enter/exit the space.
- During the conference session, many groups created engaging choreography that incorporated the ideas shared in the session with their own additional choreographic ideas. We held a brief sharing to look at dances created on each side of the room, but due to time limitations were unable to view and comment on each piece individually as we would in a classroom context.
- We reminded participants that, as experienced dance educators, their process was much more accelerated and open-ended than the structured, mediated process we engaged in with our students.

ALIGNMENT WITH CORE ARTS STANDARDS

In teaching these lessons with our students, we focused on teaching that would address selected components of the National Core Arts Standards (State Education Agencies Directors of Arts Education 2014). The activities presented and discussed during this conference session most closely align with portions of Anchor Standards 1 and 10, while additional activities that were part of our project--namely, preparing for, completing, and reflecting on our collaborative performance--align with portions of Anchor Standards 5 and 6. The specific parts underlined below are the portions of the Standards that our teaching in this project was able to address.

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

High School Level (Proficient) - Creation

DA:Cr1.1.HS.I

- a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.

b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

High School Level (Proficient) - Connecting

DA:C.10.HS.I.

b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.

Anchor Standard 5: Develop and refine artistic technique and work for presentation.

High School Level (Proficient) - Performing

DA:Pr5.1.HSI

c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.

Anchor Standard 6 : Convey meaning through the presentation of artistic work.

High School Level (Proficient) - Performing

DA:Pr6.1.HSI

a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.

DISCUSSION OF LESSONS LEARNED

To conclude this session, we shared with conference participants some of our reflections and lessons learned from this project:

Working with Beginning Students

- Laying foundations for future work
- Challenging notions of what dance is
- How “deep” do we go?
- Student discomfort with composition activities
 - “When will you teach us a dance?”
- Student responses reflected a range of comfort levels & abstraction
 - I am a soccer player/I am not a basketball player (literal)
 - I am a nice person/I am not weak (potential)
 - I am strong/I am not a bully (greater potential for abstraction)

Applying Multicultural Social Justice Education & Culturally Responsive Pedagogy

- Building trust & community takes time
 - Difficult to establish right away with guests
- Racial dynamics between students and teachers
 - Takes time to establish connections
 - Hard when backgrounds are different & commonalities are not immediately present
- University Students discovered
 - Explore cultural & social dimensions of learning & teaching is important
 - Challenged expectations of behavior & hidden rules

One significant challenge we faced was the need to acknowledge that our own ambitions for creating a robust and deeply meaningful multicultural social justice curriculum in dance were potentially at odds with the limitations of time. We came to see our work as introductory, laying the foundation for future work that our students can do in their own respective schools. While we did incorporate many principles of multicultural education and culturally responsive teaching into our project, our aims to address what Sleeter and Grant (2008) term multicultural social justice education--where students are equipped with skills to understand and challenge societal inequalities--were not able to be fully realized through dance in this short project. We came to consider the act of making space for discussion of individual and shared identities as a critical first step upon which future work may be built.

As we move forward in our individual teaching and for future collaborative projects, we aim to make space for both imagining our most ambitious goals and acknowledging the sometimes conflicting needs of our students and limitations of our teaching contexts.

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BIOGRAPHIES

Marissa Beth Nesbit (PhD, MFA) is Assistant Professor at East Carolina University, where she coordinates the dance education program and teaches dance pedagogy, modern dance, history, improvisation, and dance appreciation courses. She is also a Service Learning Faculty Fellow, working with colleagues to investigate the application of service learning pedagogy across the university. Dr. Nesbit's research interests include dance education curriculum, dance literacy, and teacher education; her creative interests include collaborative

choreography and the creation of works that resonate with young people. She earned her PhD in Art Education from The Ohio State University and MFA in Dance from Texas Woman's University.

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Ashley Cartledge (BFA) is a dance educator at North Pitt High School in Bethel, NC where she teaches four levels of dance courses focused on composition, creative movement, and technique through Western and Non-Western dance genres. Her curriculum is rooted in critical thinking, cultural- and self-appreciation, and development of kinesthetic intelligence using culturally responsive teaching practices. In 2012 and 2013, Ashley served on the writing committee for the Pitt County dance curriculum and pacing guides for the NC Essential Standards. Ashley received her BFA in Dance Education from East Carolina University and is pursuing her MA in Dance Education at the University of North Carolina at Greensboro.

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Panel Discussion

Dance Research is Dance Advocacy: Your Study Could Make a Difference

Panelists: Wendy Oliver, EdD
Sherrie Barr, MFA, CMA, Jill Green, PhD

SUMMARY

Dance Research is a type of dance advocacy because it supports the field of dance and dance education. Studies of various aspects of dance can be used to improve the quality of dance education, prove the worth of dance education to others outside the field, and show the power of dance to heal, among other things. This panel will discuss dance research as it relates to advocacy; research methodology; and using personal voice within research.

RESEARCH AND ADVOCACY: WENDY OLIVER

One example of how research relates to advocacy is Judith Lynn Hanna's recent article, "Fit to Learn: How Dancing Ignites Brain Cells and Elevates Learning: for the publication *Principal Leadership* in their January, 2016 issue. In her article, Hanna gives an overview of knowledge gained in this area, noting that "[m]ore than 400 studies related to interdisciplinary neuroscience reveal the hidden value of dance." This is just one area of research that has the potential to have a tremendous impact on dance education. Here are some ideas for Beginning Researchers:

Your Study Can Make a Difference:

- Within dance education, there are many educators who are convinced that dance makes a significant difference in students' lives. A dance education researcher gathers evidence to show that this is actually the case.
- Dance advocacy, particularly getting dance into the public schools, cannot make significant progress using anecdotal evidence.

Research as Advocacy:

- Research is part of building a case for including dance in the public schools.
- Research can also be a vehicle for showing ways in which dance enhances the quality of life for children and adults.
- NDEO recognized the need for evidence which shows how dance can enhance various kinds of learning.

NDEO's Evidence Report 2013:

- In 2013, NDEO did a review of recent studies of how dance impacts learning, with particular attention to several areas determined to be under-researched in the 2004 *Research Priorities for Dance Education: A Report to the Nation* (Bonbright & Faber).
- These areas included: Creative Process, Neuroscience, Student Achievement, Affective Domain, Student Performance, Equity, Cultural & World Dance, Children at Risk
- The authors, Jane Bonbright, Karen Bradley, and Shannon Dooling, looked at over 35 studies, articles and reports, most published since 2000.
- They summarized and evaluated these documents, one of which looks at dance and reading.

Basic Reading through Dance Program: The Impact on First Grade Students' Basic Reading

Skills (McMahon, Rose, and Parks, 2003):

- Researchers developed a quasi-experimental research design to evaluate the impact of a dance-integrated reading program on first-grade students' beginning reading skills, such as code knowledge (alphabet sounds) and phoneme segmentation (separating letter sounds from spoken words).
- The Basic Reading through Dance program was developed by Whirlwind, a non-profit arts education organization, utilizing imagery, memory, and reading research and emphasizing the use of visual and kinesthetic imagery to develop phonetic abilities.
- 721 first-grade students from Chicago public schools participated, with 328 students from six schools in the treatment group who received the dance-integrated program, and 393 students from nine schools serving as the control group.
- The researchers administered the PhonoGraphix Test before and after the intervention period to collect pre- and post-test data. The PhonoGraphix Test is a standardized measure of basic reading ability. Researchers used the pre-test data to diagnose individual and class-level reading skills and used the post-test data to document learning (by comparing pre- and post-test results).

Basic Reading through Dance: Results

- Participation in the treatment group (receiving dance-integrated reading lessons) led to greater improvement in reading comprehension when compared to a control group who did not receive dance-integrated reading lessons.
- Specifically, treatment group students significantly increased their scores in consonant sound recognition (part of code knowledge). Treatment students increased their scores by 27 points from pre- to post-test, whereas the control group only increased their scores by 10 points (out of a possible 100).
- The treatment group also demonstrated significantly more improvement in vowel recognition, gaining 30 points between pre- and post-test compared to the 19 points gained by the control group. (*Evaluation Review*, 27(1), (104))

What other ideas are researchers currently investigating?:

- How dancing enhances math skills
- How dancing enhances cardiovascular fitness
- Brain plasticity and its interaction with behavior
- How dancing elevates learning

Dance Education Research:

- It is vital that some dance educators take the time to become researchers in order to provide evidence that dance actually has the benefits that we have personally experienced through our own teaching and dancing.
- This practice is typically begun in a master’s or doctoral program, and then extends throughout the career of the researcher.

Types of Research:

- The type of research which is based on observation or experience is empirical research
- Typically, the researcher has a working hypothesis that can be tested
- The data gathered can be analyzed in different ways
- Qualitative, Quantitative, and Mixed-Methods

Places to Publish:

- Susan Gingrasso has compiled an excellent list of publications for dance researchers and writers
- On the NDEO website, click on the Research tab, then click on “Publishing Resources for Writers”
- Listing of journals including links to their author information pages
- Categories including dance education, scholarship of teaching, arts education, interdisciplinary, and other disciplines
- There are thirteen different journals listed under dance education
- Take a look and consider the possibilities!

METHODOLOGY:

A KEY FRAMEWORK FOR DANCE EDUCATION RESEARCH: JILL GREEN

While reviewing manuscripts for various research journals, I often notice that writers sometimes address a particular study, but do not discuss a methodological framework or approach, particularly when referring to qualitative research. I find this disturbing because of the connotation that qualitative research may not require a discussion about methodological choices. If as dance education scholars, we want to advocate for research in our field, I believe it is incumbent upon us to make sure we publish research that scholars outside our field would respect and see as high quality work.

So, there may be a need to address what we mean by a methodological discussion when framing our research. In their article “Justifying knowledge, justifying method taking action: Epistemologies, methodologies, and methods in qualitative research,” (2007), Stacy Carter and Miles Little “argue that three fundamental facets of research—epistemology, methodology, and method—should provide the framework for planning, implementing, and evaluating qualitative research.” (1316). According to Carter and Little,

Epistemology is the theory of knowledge. Some philosophers of science study the nature of scientific knowledge, that is, the claims made by various empirical disciplines and the way in which researchers’ beliefs are formed and sustained (Kitcher, 2002).

Epistemology is about how we know. I think of this attention to epistemology as the “theoretical stance.” It helps the reader to understand a research project when the researcher lets the reader know where s/he stands theoretically. You may ask yourself, “What do I believe about how we know?” For example, scientists often ask

themselves how they know by being objective and purposefully not interfering with the context of the research, while postpositivists tend to reject the idea that the researcher can be “value free” and acknowledge their own roles during the research project. I believe another concept, ontology, may be relevant here as well. Ontology is about how we look at reality. For example scientists tend to look at a “found reality” where postpositivists tend to view reality as constructed.

This means that it may be important to frame your study around a particular epistemological and/or ontological view. You can think about what paradigm or worldview you are employing. Otherwise the reader will not understand what kind of research you are doing.

Carter and Little discuss their area of methodology by referring to the logic a researcher uses to produce knowledge. They use Kaplan’s term “logic-in-use: when they state, “Kaplan used the term logic-in-use to refer to the logic a researcher uses to produce knowledge and the term reconstructed logic to refer to attempts to explicitly formulate, articulate, analyze, or evaluate logic-in-use” (1318).

According to Carter and Little,

In the literature, the term methodology is used loosely. Various authors, for example, refer to formal theories, schools of thought or movements such as symbolic interactionism or feminism, whole disciplines such as anthropology, or methods such as focus groups or observation as “methodologies.” In contrast, and along with other writers, Kaplan (1964) defined methodology as “the study—the description, the explanation, and the justification—of methods, and not the methods themselves” (p. 18). (cited in Carter and Little, 2007, 1318.)

Methodology then may be thought of as a discussion that “describes, explains, justifies, evaluates, and helps us understand” (1318) the methods used. Some examples include narrative, life history and biographical methodologies; various ethnographies; participatory action research traditions; various phenomenological traditions, and case study approaches (1318). I often think about methodology as the “how” of the study, not specific enough as the methods used but as an introduction to the discussion about methods. I would include frameworks such as postpositivist research as well.

Methods are about what you actually did. According to Carter and Little,

Method is research action. Research methods are the practical activities of research: sampling, data collection, data management, data analysis, and reporting...

Qualitative data collection methods include observation, interviews, focus groups, collection of texts (such as organizational records), participant diaries, research fieldnotes, journals, and the creation or collection of images (such as photos and video). Increasingly, data collection includes Internet-facilitated methods (such as e-mail interviewing, or inviting participants to create blogs). Data management methods include recording, transcription, transcript checking, and the use of computer assisted analysis software.

So Carter and Little’s framework provides a way to think about methodological approaches and tools in general. I would add validity measures and trustworthiness as import aspects to discuss, when framing a research study. Some validity measures include member checks, triangulation of methods, and triangulation of theory, peer review, and reflexivity.

The key point is that epistemology; methodology, methods, and validity measures are consistent with the research project. They all need to be connected and make sense as a whole.

In conclusion then a methodological approach as a whole, (including Carter and Little's categories of epistemology, methodology, and methods) may be thought of as a framework for rigor and quality in research. Without discussion about a general theoretical framework, participant selection, methods, data analysis, and validity, we cannot really claim to be doing systematic research. Other types of research, such as artistic presentation as research and new trends in presenting research, may not require this type of discussion. However, if an author addresses a specific qualitative study or investigation, attention to a methodological approach may be warranted. In this case, a discussion about the inclusion of known methodological elements may be a way to advocate for dance education research because it may bring authority to the work being done in this area.

TO "I" OR NOT TO "I": SHERRIE BARR

Our initial hope with this panel was to encourage practitioners to consider how their passion for exploring and questioning, probing issues that are personally relevant, can be turned into a research endeavor, and possibly a statement of advocacy for the field. However, as much as an endeavor stems from one's personal passion, every research endeavor must incorporate a design that is as at once rigorous, systematic, and as Jill just discussed, valid! When meeting such criterion, individual projects help foster the field of dance education to be understood as a substantive discourse that can contribute to the world-at-large in a meaningful manner.

So what about personal investment, our passion, as a component of research? The question raises old attitudes and mistruths about research being objective and detached. It also raises concerns about the use of "I" leading to self-indulgence and navel-gazing! So perhaps the questions needing to focus upon: How can the personal perspective, including the actual presence of the subjective voice, become a valid component of the research protocol and the writing; when and how is incorporating the subjective personal voice-the "I"-critical requisite valid to insure a meaningful systematic rigorous research investigation? These questions became my springboard.

Initially, my portion for the panel seemed relatively simple and obvious to me. After all, what better place to begin a research project than with one's own interests and experiences? Yet, being passionate about a topic does not necessarily transfer or translate into a rigorous systematic investigation that leads to understanding of a particular issue in a more in-depth manner. And so I returned to two fundamental questions: When and how is "I" an appropriate component of a research investigation; what is the researcher's responsibility as a researcher and writer when the subjective voice is used?

The growing presence of "I" in scholarly literature highlights a paradigmatic shift within the discourse of research that began in the latter half of the 20th century. The change highlights an expanded research arena that welcomes humanistic and aesthetic concerns. The inclusion of "I," especially for dance educators, provides a platform to bring into focus an investigator's kinesthetic empathy, a springboard for self-reflexivity in one's practice.

Please hear that my intention is not to create a binary among research modes of inquiry, a division between inquiries tending to be referenced as positivist, scientific, objective, or quantitative with queries categorized as humanistic, qualitative, or subjective. A positivist objective investigation is not intended to be used as a platform to advocate for an idealized state; a subjective investigation is not a platform to support self-indulgence. Neither category is inherently bad or good, right or wrong. Each has its strengths and limitations. It is how the research is constructed and carried out that matters. With that stated, using "I" as a resource, your beliefs, values, and biases must be recognized and situated in the research design and methodology, as they shape our attitudes and viewpoints. This helps contextualize the resource and is the first step! With this steppingstone, "I" can potentially contribute in a meaningful way, adding a unique dimension to the research.

I now call attention to Deidre Sklar's 1991 essay on "Dance Ethnography" (DRJ Spring 1991, part of a larger article "Modes of Inquiry: Approaches to Dance Research.") She speaks of ethnography's strength as a research frame in the ways it can establish context. She goes on to state that dance research is more than what unfolds on the stage, especially when engaging in an ethnographic mode of inquiry. Thus, questions integral to dance ethnography include: How is dance knowledge integral to the query constituted; how does the community constructing this cultural knowledge make meaning of it? What are the beliefs, values, and biases – whether unspoken or articulated – implicit or explicit – that impact the construction of this knowledge? Sklar pointedly illuminates the importance of her own subjectivity in her research when asking:

Why am I here? The dance ethnographer must ask. In what ways is my understanding of the movement I observe the same or different from that of the dancers or other spectators?... In attempting to understand the "other," I was forced to reflect upon myself. Once I understood how my research was motivated personally as well as academically, I could consciously articulate the strategies I had distinctively developed for observing movement. (8)

Through these words we recognize that certain research in dance ethnography and dance education share certain fundamental concerns. In both fields, the researcher's voice can be as integral to the investigation as those of the community being studied. In this way, as previously mentioned, "I" becomes a gateway to illuminate an inquiry and its findings in a distinctive way.

I now want to share 3 examples to illustrate different ways the subjective presence can come to life. Although each example is distinct in terms of the query's methodology and scope, all 3 choices are aligned with critical feminist pedagogy. Although not intentional, I was not completely surprised when realizing this connecting thread. For better or worse, I stayed with these choices as I feel that underlying tenets of such pedagogy – e.g., honoring and respecting individual voice; diversity of viewpoints - speaks to the inclusion of the subjective voice.

I begin with British dance sociologist Helen Thomas's 1993 article, "An-Other Voice: Young Women Dancing and Talking." Her work often resides in the intersection of gender and culture, exploring the influence of social sciences and cultural studies on dance. She wants to bring dance out of the shadows of the academy, to have dance –as a participatory and spectating activity - be less marginalized. This challenge drives much of her research, including this study, one that involves a London community dance group that offers open classes and maintains a small performance group. Investigating attitudes about dance and gender and the associated culture, Thomas found, through conducting open-ended interviews, differing attitudes between boys and girls, especially in terms of their reasons for dancing and the importance they placed on physical appearance. Laying out her research intentions, Thomas reveals her professional and personal investment in the topic, noting "my own obsession with maintenance of (light) body weight, which I had long suspected had some connection with my first training in dance" (70). A type of intermingling between the personal and professional also becomes evident through the project's methodology. She writes:

Because of my dance background and my understanding of the difficulties of bringing ideas about the experience of dancing into the domain of the verbal, I was able to empathize with the dancers' attempts to search for the appropriate words, to ask other questions, or to participate in the discussions in such a way to facilitate their talk. (1993, 76)

Thomas's presence and awareness of dance and the numerous challenges associated with talking about it, rather than hindering a systematic and objective discussion of her findings, provided participants with a sense of ease during their one-on-one interviews. She allowed these young people to go where they needed to go in talking

about their relationship to dance, and through revealing her humanness and relationship with dance, she encouraged the participants to also do so. Acknowledging her own biases, also helped contextualize her findings, especially in relation to differing attitudes between the genders.

More than Thomas, dance educator Gretchen Alterowitz entwines her story throughout her 2014 publication (“Toward a Feminist Ballet Pedagogy – Teaching Strategies for Ballet Technique Classes in the Twenty-First Century”). Initially, she shares her beliefs about dance (specifically ballet) as a way to introduce her research. Beginning from her days as a young girl studying ballet into her career as a performer, Alterowitz uses her experiences as a background to discuss how this inquiry concerning traditional authoritative practices involved in ballet pedagogy evolved; what motivated it. Today, she is a contemporary ballet choreographer and dance educator teaching in a university dance program; she strongly believes ballet pedagogy must challenge its pedagogical traditions in order for the art form to better address contemporary issues. Although maintaining this belief, she wonders if such teaching can occur without negating the rigor and beauty of the form, which is so very dear to her? She notes:

...I came to this research through my own training in ballet that began at the age of eight and often occurred under authoritarian, and sometimes abusive, teachers. Regardless of these experiences, I love ballet. I find it beautiful, physically compelling in its intricacies and clarity of movement and psychically satisfying in its perpetual striving toward the unattainable. (2014, 9)

And so she began an investigation to “scrutinize the technique to allow useful parts to shine through and be willing to abandon the unnecessary” (11) and in so doing also began a critical self-examination of the strategies she was adopting to intervene what she perceived as traditional teaching strategies. Student responses attained through a survey tool targeting students in her ballet classes were then coded in terms of perceptions, expectations, and attitudes about ballet and ballet classes. She neither celebrates those who agree with her nor chastises those who do not. As I began to reflect upon my own beliefs in relation to the institution of ballet, I appreciated the presence of Alterowitz’s voice as a baseline. I was reminded of the phrase “The personal is political.”

Alterowitz’s research also reminded me of the role self-reflexivity can play in our teaching, and its increasing prominence in dance education research, a notion that brings me to my final example, a paper by the well-known dance education scholar Sue Stinson. Although Stinson’s engagement of the subjective voice is evident in much, if not all of her scholarship, I chose her 1993 article, “Journey Toward A Feminist Pedagogy For Dance” due to its autoethnographic frame. For this mode of research is particularly relevant when discussing the presence of “I” in one’s research and writing. As her paper’s title suggests, Stinson shares her journey of becoming a dance educator, which in turn leads to a feminist pedagogy pathway. Through her story, we get to know her values, biases, and attitudes about teaching, creative dance, and children. She brings the personal into the public, how the particularities of a story can illuminate aspects of a culture. With the skills of a good storyteller, she brings a critical reflective eye to her tale to examine the traditions she is calling into questions. Writing about the tensions experienced with such traditions, Stinson introduces the relevant theory and concepts that undergird differing pedagogical theories. Rather than dictating her values, Stinson encourages us through her writing to consider possibilities as she herself continues to evolve on her journey of becoming a meaningful teacher.

My goal, however, is not to persuade my students or others to teach as I do, but for each of us to engage in ongoing reflection about what we believe and why, and about the consequences of the choices we make as persons and as educators. (1993, 142)

Autoethnography is often described as a form of writing and research that displays multiple layers of consciousness, a way of crafting one's personal narratives as it relates to the culture being examined (Carolyn Ellis cited in Barbour 2011, 17). I suggest that how and why we craft the "I" in our research is our challenge and responsibility as researchers and scholars, whether one's research is autoethnographic or not. And this is exciting! For it is then that "I" not only reveals our passion, but also becomes a resource that can help us more deeply probe the question at-hand. Through such rigor and personal investment, it is in then that our research becomes an advocate for our field

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BIOGRAPHIES

Sherrie Barr, MFA, CMA, has taught dance in higher education for over 40 years, including University of Oregon, Michigan State University, Potsdam State College of NY, Wayne State University, and Oregon State University. She is honored to now be Courtesy Professor of Dance at University of Oregon. She serves on the *JODE* Editorial Board, and is a teaching dance artist for the Corvallis, Oregon Arts Center, offering creative workshops for a diverse range of populations. She is passionate about teaching and explores the *hows* and *whys* of teaching excellence through an intersection of critical pedagogies and teaching-learning dance paradigms. Her work appears in publications such as *Journal of Aesthetic Education*, *Journal of Dance Education*, and *Research in Dance Education*.

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

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Wendy Oliver, MFA, EdD is professor at Providence College, where she chairs the Department of Theatre, Dance, and Film, and teaches dance and women's studies. Oliver has published in *Dance Research Journal*, *Journal of Physical Education, Recreation and Dance*, and serves as Editor-in-Chief of *Journal of Dance Education*. She is the author of *Writing about Dance*, published by Human Kinetics. In 2014, she published *Jazz Dance: A History of the Roots and Branches* with University Press of Florida, and recently co-edited *Dance and Gender: An Evidence-Based Approach* with Doug Risner, forthcoming in 2017. Oliver also directs the Providence College Dance Company, and serves as one of the choreographers for the company.

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Abstract of Paper

Dancing Beyond Corruption: A Dance Teacher's Guide to Maneuvering Through the Public School Workplace

Chell Parkins, MFA, BA

ABSTRACT

“Dancing Beyond Corruption” describes my experience teaching dance at a public high school that resulted in my involvement as a whistle blower, being interviewed in the forensic audit that publicly outlined misconduct and misallocation of funds by district administrators. Over a period of three years, I was able to build a strong dance program with more than 200 students despite clear and malicious underfunding of the program. I am one of many teachers that quit teaching in the public school system due to the stress and frustrations of dealing with a system that focusses on test scores, awards, retention and classroom attendance rather than the love of teaching and needs of the students. The Title 1 high school where I worked had a violent history amongst an understandably angry group of “at risk” youth who were not being given an equitable education. I found myself maneuvering around various unethical situations on a daily basis. Although I believe my experience may have been extreme, I imagine it to be reflective of a flawed system that focusses on the superficial rather than the internal needs of students, educators and administrators. Despite continual backlash and discouragement, I voiced my concerns about questionable behavior by members of the administration who were considered “untouchable” by other individuals in the community.

This paper is a reflection on how I was able to politically maneuver through a corrupt system despite the obstacles that I encountered on a daily basis. My unique position as a dance educator gave me opportunities to create strong community bonds that recognized the student population dancing as a means to overcome personal and social obstacles while striving for success in an inequitable education system. I question how policies can support the creation of positive teaching environments where students, teachers and administrators can thrive while striving for success. Dance is the universal language that can move past the superficial to reveal and reflect on the internal needs of our students, especially those who are unheard and underserved in an inequitable public school system.

BIOGRAPHY

Chell Parkins, MFA is a choreographer, educator, scholar and performer who earned her MFA in Dance at the University of Texas at Austin. Her graduate research investigated disembodied versus embodied choreography, integrating technology in the choreographic process. Parkins has taught music, theatre and dance in the private and public sectors for over twenty years. She was influenced by her work with with Creative Action using

Theatre of the Oppressed as a guideline to create opportunities for social change amongst an "at risk" population. Parkins spent the past three years teaching dance as a vehicle for empowerment in the Texas Public School system before becoming Lecturer at Middle Tennessee State University.

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Summary of Movement Session

Mining the Groove: LMA/BF Approaches to Training for a Flexible Spine in Jazz Dance

Jeffrey Peterson, MFA, CLMA

SUMMARY

This movement workshop revealed somatic approaches to fostering spinal connectivity, flexibility, and freedom, for application within jazz dance technique coursework. Based on in-practice research in the jazz dance classroom while training for “Ephibism” from Brenda Dixon Gottschild’s “Africanist Aesthetics,” this session detailed various applications of Laban Movement Analysis and Bartenieff Fundamentals (LMA/BF) in manifesting a responsive relationship to the earth, coupled with a free and responsive spine.

Detailing an embodiment of youthful vitality, Gottschild describes a freedom and suppleness in the spine that reveals the groove: a physical manifestation of rhythm in the torso. Based on the principle that simply coaching dancers to “let go” and “get down” isn’t enough, this workshop methodically manifested the groove through somatically founded, technical exercises.

The workshop revealed how to embody the groove on the floor, at mid-level, as well as while standing and traveling. In alternating between typical jazz dance choreography to succinct, groove-focused LMA/BF exercises and back, the session moved through various foci, including: releasing into an easy torso, enhancing awareness to a fluid yet responsive head-tail and upper-lower connectivity, and enlivening one’s groundedness. These ideas were explored in tandem with given music through a specific, jazz dance approach to Effort phrasing. Overall, the workshop revealed how, through detailed and internally driven somatic experiences interspersed within technique class, the groove can come alive.

ORGANIZING PRINCIPLES

- Dissect a standing sequence of jazz choreography through LMA, diagnostically supporting it via specific exercises within Bartenieff Fundamentals.
- Reveal how Rocking Preparation, as a Bartenieff Pre-Fundamental, is crucial when finding a groove.
- Unpack the developmental trajectory of the groove through the first four Patterns of Total Body Connectivity, while accomplishing exercises within all six: Breath, Core-Distal, Head-Tail, Upper-Lower, Body-Half, and Cross-Lateral.
- Reveal methods to manipulate traditional Bartenieff Fundamentals to support jazz dancing, with a specific focus on underpinning head-tail connectivity and flexibility within the latter patterns.
- Incorporate movement on the floor, at mid-level, and standing.
- Infuse all physicality with a jazz dance approach to Effort phrasing and musicality.

UNDERPINNING THE GROOVE WITH LMA/BF: OVERARCHING CONCEPTS

Rocking Preparation

This work sought to reveal the many ways in which Rocking Preparation is a groove. Rocking focuses on revealing the relationships amongst the feet, pelvis, spine, and head. As a clarification of the locations through which energy travels while rocking, participants were guided to trace their vertical throughness, connecting the earth to the feet, pelvis, spine and head through bony landmarks. Throughout the session, rocking was done while standing, laying prone and supine, as well as while in yogic forward fold and downward dog. Participants were coached to rock both vigorously and subtly, enlivening their groundedness through yield/push to reach/pull phrasing. Setting these experiences to music, the session unpacked rocking with upward or downward accents, aligning toward up grooves and down grooves. Discussed were the relationships to Klein Technique, as well as grooves within many forms of Hip Hop. Various Rocking Preparations or grooves were brought back multiple times throughout the workshop.

Breath

In order to manifest the ease and suppleness required to allow the groove to come alive, one must release into a natural sense of their own breath. Simple and complex moments of breath were interspersed throughout the workshop. In the opening moments of the session, the LMA concept of Shape Flow Support was utilized in order to unpack how breath supports a pliable and supple torso. While standing on two feet, participants were coached to find the natural sense of growing and shrinking through Breath, opening up pathways to allow the free motion of the torso. In this work, one deliberately grows and shrinks within their own internal cross of axes. First moving within one dimension at a time, the session processed through Lengthening/Shortening in the Vertical Dimension, Widening/Narrowing in the Horizontal Dimension, and Bulging/Hollowing in the Sagittal Dimension. Then, participants were coached into an improvisation to combine any of these growings and shrinkings while traveling. Coupling this work with specific rhythms in the feet brought in polyrhythm/polycentrism. Coaching for an awareness to easy breath (whether within Shape Flow Support or not), as a reminder to embrace our baseline Free Flow, occurred multiple times in the session.

UNDERPINNING THE GROOVE WITH BARTENIEFF FUNDAMENTALS: EXAMPLES OF FLOORWORK

Core-Distal ‘X’

Participants were guided through traditionally-based Core-Distal movements moving from an engaged core to an outstretched ‘X’ and vice versa. This work, however, was infused with isolations of the limbs and jazz-like musicality through Effort phrasing. Moving from X to a fetal ball, participants were coached to align the timing of: $\frac{2}{3}$ of the breath having left the body, an initiation from core, and an accent within the music. When extending into X from fetal ball positions, each limb was isolated outward away from core in separate

actions in a specific order (head, tail, arm, leg, arm, leg) in a prescribed rhythm, with a suspension and extension as that inhale concluded. This was repeated a number of times on both sides.

Hang and Hollow

This exercise was utilized as a core strengthening exercise, but also was coached as an experience in Head-Tail as well as Upper-Lower. Overall, the physical steps in this exercise were done traditionally, however a jazz-like Effort and musicality were infused. Participants were also coached to acknowledge the underpinning vertical throughness within the exercise, as well as the presence of the Head-Tail work in the Sagittal Plane.

Head-Tail 'X'

Starting from the X on the floor, this exercise utilized Head-Tail work in the three cardinal planes, coupled with a jazz-like musicality through Effort phrasing.

Head-Tail Yield/Push to Reach/Pull

Done traditionally with the exception of the presence of set timing, this work sought to underpin an awareness to the ends of the spine. Discussed were the benefits of active lengthening (and not Binding) that can be present in moments void of a grooving spine.

Lateral Pelvic Shift

Utilized in order to underpin efficient side to side weight shifting while standing, participants were guided to utilize a set timing for these weight shifts, embracing an accent within the music on the initiation of the yield-push.

Leg Swings

From laying on each side of the body, these were utilized in order to facilitate an approach to all three of the latter patterns. First, as an approach to Upper-Lower -- clarifying the ways in which the legs articulate with the pelvis -- participants were asked to simply swing their legs in attitude. In this portion of the exercise, the upper body is providing grounding support via stacked shoulders and the top arm pressing down into the floor. This was done in time, utilizing accents in the music for the initiation, then coasting across the music in order to ride suspensions within the movement. Then, participants were asked to pause with the top leg in attitude to the front. While in this position, they gestured their top arm to the front as well, and were asked to feel into the ways in which their entire body and core needed to organize to support this one-sided (Body-Half) gesture. Following this brief pause, participants were then asked to swing the leg to the back and pause there. Here, participants were asked to press down into the ground with their top arm, and feel into the ways in which the entire body and core needed to organize to support this diagonally complex (Cross-Lateral) gesture. Then, participants were coached into swinging the legs again, but with the top arm alternating (and therefore the whole body alternating) between Body-Half and Cross-Lateral Patterns. This process was done on both sides.

Diagonal Knee Reach with Arm Circles

These were used as a manifestation of the final four patterns, in an effort to facilitate the free yet supported motion of the upper body within complex, three dimensional upper body gesturing. Similar to variations utilized within other fundamentals, this exercise too embraced a jazz-like Effort phrasing, marrying this work with given music. After arriving to Diagonal Knee Reach, participants were encouraged to feel the

grounding within the lower body and breathe into their full three dimensional Breath in their upper body. Upon beginning arm circles, participants were asked to gradate the rotation in their shoulder joints and embrace the connection of the arm down into the lower body while tracking the moving hand with their eyes. Then, participants were asked to move their gesturing arm with a jazz-like Effort phrasing, finding moments of attack and sustain within the arm circle itself. This process was done on both sides.

MINING THE GROOVE: STANDING CHOREOGRAPHY

The standing and traveling choreography served as an arena to apply kinesthetic knowledge and pathways of connectivity. Incorporating aspects from the above LMA/BF, this phrase embraced and demanded the spinal freedom as described by Gottschild. Pedagogically, the workshop divided the choreography into and was taught in three portions. Each of these portions was preceded with time spent on the floor unpacking the Bartenieff Fundamentals that underpinned that particular segment of the choreography. The goal of this structure was to provide a direct relationship between the Bartenieff Fundamentals on the floor and the standing work. Various Rocking Preparations / Grooves and Breath exercises were interspersed throughout the learning process, providing the baseline of torso softening and Free Flow necessary to arrive at “Ephibism” within a flexible torso.

BIOGRAPHY

Jeffrey Peterson, MFA, CLMA is an educator, choreographer, and dancer who’s creative and scholarly research focuses on the relationships between LMA/BF, dance, and drum and bugle corps. He holds a BFA from the University of Minnesota–Twin Cities, an MFA from New York University’s Tisch School of the Arts, and a CLMA from Integrated Movement Studies. Professional credits include *JAZZDANCE!* By Danny Buraczeski, Clare Byrne, Edisa Weeks, the Minnesota Opera, and the Madison Scouts Drum and Bugle Corps, among others. Called "Poetic Precision" by the Minneapolis Star Tribune, and “moving and heart racingly joyous” by the St. Paul Pioneer Press, Mr. Peterson’s choreography has been seen in Minneapolis, New York, Los Angeles, and the greater Philadelphia area. Mr. Peterson is an Assistant Professor of Dance at Muhlenberg College where he teaches modern, jazz, partnering, composition, and Laban Movement Analysis.

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Summary of Workshop

Dancing Backwards: Studying Dance History from Present to Past

Laura Pettibone Wright, MA

SUMMARY

In this course, “Dancing Backwards,” students develop personalized dance histories, or dance family trees. This model engages students in meaningful explorations of people, places, cultures and times. The histories of dancers, techniques and/or choreographers known to the participants are traced backwards through time and “sideways” at cultural and personal influences. Three important stepping-stones on the journey to unpack and understand these histories will be examined.

1. Essential questions informed by Gerald Jonas’ method of grouping dance histories by purpose: Who dances? Where do they dance? Why do they dance? Who do they dance for?
2. Brenda Pugh McCutchen’s four-step critique process (describe, analyze, interpret, evaluate) for thinking and speaking about dance with a wide range of vocabulary and insight.
3. Research opportunities for each student to use good questions and rich analysis in their pursuit of personal dance histories.

Meaningful context is embedded in the quest for and acquisition of knowledge as students connect their own experiences and perspectives to the larger world of dance. In fact, “history” becomes only one component for understanding dance through time, place, and purpose.

INTRODUCTION: SETTING THE STAGE

“You are the future of the past and the past of the future” Sigurd F. Olson

In this course, dance will be examined by starting in the present, traveling backwards through time, often with an indirect pathways and side trips. By studying dance histories backwards, students will look at, be engaged with, and construct dance histories beginning with personal experiences and influences. Research into influences, sources, lineages will be aided by acquiring some useful tools.

- Language of the discipline: elements of dance, principles of design, vocabulary of various dance genres
- Brenda McCutchen’s 4-step critique process: describe, analyze, interpret, evaluate
- Strategies for developing good questions

“When a man is part of his canoe, he is part of all that canoes have ever known.” Sigurd F. Olson

PART 1: ENCOUNTERS

[The Prezi showing the information and connections described below can be accessed here: https://prezi.com/k_rrys_s3vpe/ndeo-intro-to-dance-critique/]

“Good questions outrank easy answers” (Paul A. Samuelson)

The initial goal is to purposefully encounter and respond to dance. Excerpt from various genres of dance will provide opportunities to discuss the big questions: Who dances? Who do people dance for? Where do people dance? How do they dance? Using the following sequence of excerpts by way of example, we can see that *Coppélia*, danced by the Bolshoi Ballet, is performed by professional ballerinas pretending to be peasants on a large stage for a paying audience. Next, a choreographed interpretation of a Russian folkdance in 2009 shows professional folk dancers performing on a city square. The onlookers stand around the dance space. Another example of a Traditional Russian dance is shown in the middle of Moscow 2010, danced by various people in modern and traditional dress, without an audience. Finally, photos are shown of traditional Russian dance in the 1950s, showing villagers in a fenced off space; in the 1900s, showing peasants in a field; and a photo of Princess Zinaida Nikolaevna Yusupova in the early 1900s that shows her in traditional dress, opening a discussion of class and status.

The next set of questions point to a deeper understanding of dance in relationship: Why do people dance? What do people dance about? How do I encounter dance? How do I respond to dance? To help answer these questions we look at a variety of relationships:

- Artist and socio-political aspects of time & place
- Artist to viewer regarding time, place, gender, race, power, politics
- Viewer to art work: taste, experiences, prejudices, preconceptions

The term "encounter, in context of existential-humanism, has the specific meaning of an authentic, congruent meeting between individuals. Attempts to verbalize encounters with dance can be facilitated by building vocabularies. I find Brenda Pugh McCutcheon's Four-Step Critique Method to be especially useful, and lean on it heavily in the following examples.

DESCRIBE

"Light and shade, long and short, black and white, can only be experienced in relation to each other; light is not independent of shade, nor black of white. There are no opposites, only relationships." (The Lankavatara Sutra)

Using the Elements of Dance: What do you see?

Elements of Dance (from McCutcheon)

- Time, Pulse, Tempo, Rhythm, Duration, Phrasing
- Space, Shape, Level, Direction, Pathway, Size/Range
- Energy, Strength, Weight, Flow, Texture, Dynamics
- Body, Parts, Action/Stillness, Supports
- Relationships, Spatial, Personal, Groupings, Elements

To practice using their new vocabulary, an excerpt of a dance that tells a story is useful in part to expose the difference between describing the story and describing the elements of dance. While perhaps a bit clunky, this strategy proves to be very useful in helping quiet dancers find their voice.

ANALYZE

Using the Principles of Design: How is the work organized?

“A lot of critics are lazy. They don't want to look closely and analyze something for what it is. They take a quick first impression and then rush to compare it to something they've seen before.”(Willem Dafoe, actor)

“I don't know why, it's the same reason why you like some music and you don't like others. There's something about it that you like. Ultimately I don't find it's in my best interests to try and analyze it, since it's fundamentally emotional.” (Jerry Garcia, Musician)

“I'm a complete human being. I'm very emotional and loving. I feel, I hurt, I give, I take, and also I think. I analyze. I'm a sociologist, anthropologist.” (Erykah Badu, musician and activist)

Principles of Design (from McCutcheon): Unity, Variety, Repetition, Contrast, Sequence, Climax, Balance, Transition

As the concepts get more complex, analyzing reproductions of “still” artwork are good practice before grappling with the relationships of moving bodies in moving time and space. I love using any van Gogh: the principles of design are clear, the subject is knowable and yet not purely realistic, leaving room for a wide variety of opinions. Alvin Ailey’s *Sinnerman* is an excellent excerpt to view through the lens of analysis and at the same time be drawn in to the emotional expression of a clear theme.

INTERPRET

Using evidence to discover: What is happening? What does the art express to you? What evidence is meaningful to you?

“How people interpret my degrees of sexiness is out of my hands. (Seth Green, Comedian)

In addition, it is important to balance evidence with pure encounter. What is your "gut" reaction? What questions do you ponder? I show a duet that is an excerpt of *Sleepless* choreographed by Jiri Killian. The theme is hinted at, one can get lost in the pure beauty of the movement, and the design elements can be grasped in a few viewings. As with each of these critique steps, they are only a scaffold to discussion, a way to explore various viewpoints. Each person’s response, regardless of analysis, is important to honor.

EVALUATE

Assess the merits of the work: What do you think of the dance? How effective is it?

“Teenagers blithely skip off to uncertain futures, while their parents sit weeping curbside in the Volvo, because the adolescent brain isn't yet formed enough to recognize and evaluate risk.” (Michael J. Fox, Actor)

“Everything that can be counted does not necessarily count; everything that counts cannot necessarily be counted” (Albert Einstein, Physicist)

Consider: Elements of Dance, Principles of design, Comparisons, Effectiveness, Personal opinions

PART 2: BRANCHES AND ROOTS

[The prezi showing the information and connections described below can be accessed here:

https://prezi.com/vvvd95zijej/edit/#4_156965691]

"We thought that we had the answers, it was the questions we had wrong." (Bono, musician)

In this section, choosing a dancer who is well known to the students can be an excellent “hook” to draw in and surprise the students. Sadly, this part does need to be reworked every several years, or the hook loses its power. For my recent classes, I began with Beyoncé, in part because there are so many interesting opportunities for important questions and discussion. In the Prezi, the dancers, dances, choreographers, teachers and institutions are visually connected and the graphics can zoom in and out to see influences and productions. The most difficult part in creating this model is to stay true to the backwards method of storytelling, as it is common to

start with someone's childhood and end with present accomplishments. I have pulled out a few examples of connections and issues.

Artist: Beyoncé. The release of Beyoncé's 2003 debut album, *Dangerously in Love*, established her as a solo artist, earning five Grammy Awards. She first rose to fame in the late 1990s as lead singer of girl-group *Destiny's Child*. She performed in various singing and dancing competitions as a child in Houston, Texas.

Music Video: Countdown: Inspiration or Plagiarism?

"Several of the dance moves in the new music video by Beyoncé for her song Countdown bear a striking resemblance to the work of the Belgian choreographer Anne Teresa De Keersmaeker, who told a radio station in Antwerp on Monday she believed Beyoncé had stolen her ideas. "

"In response, Beyoncé said in a statement: "Clearly, the ballet 'Rosas danst Rosas' was one of many references for my video Countdown. It was one of the inspirations used to bring the feel and look of the song to life. I was also paying tribute to the film, 'Funny Face' with the legendary Audrey Hepburn. I've always been fascinated by the way contemporary art uses different elements and references to produce something unique." (James C. McKinley Jr. October 10, 2011 *The New York Times*)

Choreographer: Frank Gatson Jr. Frank Gatson Jr. is the creative director for Beyoncé, a position he has held since her tenure with *Destiny's Child*. He got his first professional break when he danced in Michael Jackson's *Smooth Criminal* video in 1986. He studied at the Broadway Dance Center and Alvin Ailey Dance Center and graduated from the University of Wisconsin-Madison.

Institution: University of Wisconsin-Madison

Teacher: Margaret H'Doubler. Under her guidance, UW-Madison became the first university to offer a degree program in dance.

Going back to Frank Gaston, Jr., who got his start dancing in *Smooth Criminal*, we find

Choreographer: Jeffrey Daniel. Jeffrey Daniel of the soul music group Shalimar co-choreographed the *Smooth Criminal* video with Jackson and Vincent Paterson, who was a back-up dancer in *Beat It* and *Thriller*. The dance sequence of the video in the 1930s-style lounge pays tribute to the Fred Astaire musical comedy film *The Band Wagon*. Daniel gives great credit to a man that inspired him, the original dancer 'Locker' Don Campbell, one of the earliest Soul Train dancers. He also gives thanks to Cleveland Moses Jr., his partner on Soul Train and to Tyrone Proctor who was the premier 'Waack' dancer who taught Jeffrey the style of dance known as 'Waacking'.

TV show: Soul Train (it's very fun to show clips of this!)

There are many more connections to be shown branching in all directions and including connections to modern dance and ballet as well. There are many opportunities for important conversations about difficult issues. Here are a few samples.

Sources. An interesting reference to discuss is the following account from an internet forum which brings up the topic of verifying information.

“During the *This Is It* rehearsals the dancers had a ballet class given as a warm up. The class was given by the mother of Misha (one of the dancers). One time Michael walked by and stopped to watch them do the ballet. He was saying 'ahh no fair, no fair' because he really wanted to join in, hahah. He loved it so much that he asked the teacher to come to his home to teach him and Paris ballet together - I don't know if this ever had a chance to happen.. : (“ <http://www.mjjcommunity.com/forum/archive/index.php/t-97731.html>)

Spiritual dance. Another opportunity for important conversation is the intersections between concert dance, popular dance and religious, ceremonial and sacred dance. An obvious entry point can be from Alvin Ailey’s *Revelations*. Examples of other expressions of spiritual ideas include praise dance, Sufism (“whirling” Dervishes), and Bhutanese masked dances. Within this topic, we find a horrifying example of cultural appropriation to discuss: Since the 1930s, the Koshare Dancers of Boy Scout Troup 232 have been performing their version of Hopi, Lakota, Kiowa, Ojibwe, Blackfoot, Diné and Comanche religious ceremonies. Originally begun by James “Buck” Burshears as the “Boy Scout Indian Club,” mimicking Native American cultures became a core theme of Troup 232.

Political themes. Through the economic and global turmoil of the 1930s and World War II, choreographers continued to build on the American Tradition of protest, expressing opposition to the exploitation of workers, homelessness, hunger, and racism. Pearl Primus choreographed "The Negro Speaks of Rivers" explores and protests racial injustice. In 1945, Erick Hawkins choreographed "John Brown" responding to persistent racial injustice. John Brown was a white abolitionist who was hanged for treason, murder and for inciting the insurrection of slaves. Lester Horton created *The Mine* (1935) based on newspaper reports of a local mining disaster in California.

Final project. The last part of this course is in the students’ hands. Beginning with themselves, they follow the thread of teachers, influences, and interests to research and present their own history. Of course, this can take many forms in both assignment requirements and time span; I request that the students go back at least four generations, discussing important intersections, surprises and controversies along the way. The connections from the present breathe life into the past, which becomes relevant, meaningful and rich.

BIOGRAPHY

Laura Pettibone Wright, MA wrote dance curriculum based on national standards and taught technique, choreography, history/theory, and anatomy for the Gifted Dance Program in Virginia Beach Public Schools. She continues to investigate current teaching strategies and expanded content for dance major courses at the Governor’s School for the Arts and Old Dominion University in Virginia. Ms. Pettibone Wright is a répétiteur for the choreography of Erick Hawkins and researches his collaborations with other well-known artists. A soloist with the Hawkins Company, she was acclaimed for her musicality and poetic elegance. She received her MA in Dance Education from Columbia University’s Teachers College, where she received the Artist/Scholar Fellowship. Her BA was in Music and Nonverbal Communication/Dance at Beloit College.

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Summary of Movement Session

The Body is a Clear Place: Erick Hawkins' Aesthetic Somatics

Catherine Tharin, MA
Laura Pettibone Wright, MA

SUMMARY

Erick Hawkins, choreographer, kinesiologist, philosopher, and pioneer of American Modern Dance, developed what he considered to be normative principles of movement, inspired by and leading to somatic theories. These two ideas, normative movement principles expressed through the human spirit, reveal the center point of Erick's aesthetics and somatics. A brief overview of his primary influences led to explorations of several movement phrases through the lenses of movement, somatic, philosophic and aesthetic principles. In this session, based on Erick's discoveries, we explored ways movement can be organized internally and expressed externally.

PRIMARY INFLUENCES

Erick Hawkins, choreographer, kinesiologist, philosopher, and pioneer of American Modern Dance, developed what he considered to be normative principles of movement, inspired by and leading to somatic theories. An overview of Hawkins' primary influences indicates the widespread scope of his interests.

- Somatic influences from Joseph Pilates, Mabel Elsworth Todd, and Rudolph Laban
- Aesthetic influences from Harald Kreutzberg, his tenure in the companies of George Balanchine and Martha Graham, Southwestern Native Americans, Japanese Noh Drama and Indian Bharatanatyam, among others
- Philosophic influences from F.S.C. Northrop's tome *The Logic of the Sciences and the Humanities* (1947), Joseph Campbell's *The Hero with a Thousand Faces* (1949) and Eugene Herrigel's *Zen in the Art of Archery* (1953)

Application: Source Attribution. A key component of Hawkins' pedagogy was his on-going attributions of source materials, a practice applicable to any educational or creative setting. The introduction of a teacher's personally significant influences and the on-going development of ideas, questions and observations adds a both depth and complexity, embracing wide-ranging ideas including:

- *Movement Sources*
- *Aesthetic Responses*
- *Encounters with other subject matter*

In fact, aesthetics and technique were inseparable for Erick, both growing from his philosophic and poetic points of view. In a 1959 lecture, published in *The Body is a Clear Place* (Hawkins, 1992), he rejected the idea of a “Hawkins” dance technique and instead sought a scientific and somatic “voyage of discovery.” Here he explains his concept of a normative ideal referred to technical and aesthetic truth, with truth defined as “that which can be known by all knowers.” Erick further describes movement as the “confluence of nature and spirit” that expresses the inner life of the mover with “simplicity, clarity, directness, effortlessness, stripped-ness.” The movement principles expressed by Hawkins are based on many influences but his somatic discoveries were the primary motivators in the development of Hawkins’ approach to movement studies

Application: Normative Ideals. These principles can be approached as both self-acceptance and exploration of potential. Not to be confused with seeking to become “other;” students’ can:

- *use sensation and knowledge to*
- *explore their own body shape and mechanics (range of movement, proportional leverage, etc.) which*
- *leads to each student’s best practice.*

Using movements typical to a technique class based on Hawkins’ principles, three categories will be used to shed light on the various applications: phrases performed sitting/supine, standing/traveling, and repertory excerpts.

MOVING FROM CENTER AND EXPERIENCING GRAVITY

Movement phrases commonly included at the beginning of a Hawkins-based technique class include sitting and supine movements designed to access the sensation of center, the primary movement in the thigh sockets, and the organization of movement from the center of the pelvis. Movement and Somatic principles are addressed.

Movement Principle

- “Doing must be balanced by not-doing.” (Hawkins, p.70)
- “Just do the movement.” (Hawkins, as remembered by authors)
- Instead of conquering gravity, Hawkins “submits there is another way, a way I find more beautiful. To feel in the body. That is, to cooperate with nature. To feel gravity. To yield, rest in it, play with it, sense instant-by-instant the unfathomable complexity of relationship of the weight of the body as dance happens.” (Hawkins, p. 29)

Somatic Principle

- “Direct and immediate apprehension of sensation; sensory awareness-which is proprioceptive awareness.” (Hanna, *Somatics: Magazine-Journal of the Bodily Arts and Sciences*, Vol VIII, No. 2, Spring/Summer 1991, pp.50-56)

Application: Exploring center and gravity

- *Center as a source of organization*
- *Gravity as a sensed relationship*

TRANSFER OF WEIGHT: LOOPS, UNDERCURVES AND OVERCURVES

Movement phrases combining in-place and locomotive actions apply the above principles to produce momentum and organic flow. Movement and Somatic principles are again addressed.

Movement Principle

- Instead of conquering gravity, Hawkins “submits there is another way, a way I find more beautiful. To feel in the body. That is, to cooperate with nature. To feel gravity. To yield, rest in it, play with it, sense instant-by-instant the unfathomable complexity of relationship of the weight of the body as dance happens.” (Hawkins, p. 29)

Somatic Principle

- “Distinguish between *collapsing* – letting go of the membrane so there’s flow only in one direction, toward gravity – and *yielding*, where there is reciprocity of fluids flowing into and out of the cells. Collapsing, you give up your weight to gravity, surrendering totally. Yielding into gravity with rebound and resilience.” (Bonnie Bainbridge Cohen, *Contact Quarterly*, 2009)

Application: Exploring transfer of weight

- *Creating momentum through experience of center and gravity*

CHOREOGRAPHY AND PERFORMANCE

The previous principles are applied to an excerpt of *Like Darling (Shouts My Body and Shouts Itself Transparent)* from *Here and Now with Watchers* (1957); choreography by Erick Hawkins, music by Lucia Dlugoszewski, set and instruments by Ralph Dorazio.

Philosophic Principle

- “Pure fact: a continuum of ineffable aesthetic qualities, not an external material object.”
- Pure fact cannot even be expressed with words. (Northrop, p.41)
- “In the case of archery, the hitter and the hit are no longer two opposing objects, but are one reality.” (Herrigel, p.vi)

Aesthetic Principle

- 1st function of art: “The first function of art is when art deals only in the primary elements of all arts – the senses. It is awareness! These are the primary materials of art. They are ineffable.” (Hawkins, p. 18)
- “All such art which uses the immediately experienced, purely empirically given aesthetic continuum.” (Northrop, p. 52)

Application: Quaintly, Erick often said, “I can lead a horse to water, but I can’t make him drink.”

As “horses” on a journey of personal discovery, one finds that the experience and application of Erick’s ideas and principles are only one’s own. This passage from Herrigel’s *Zen in the Art of Archery* articulates this mystery of teaching and learning. “I once asked ... why the Master had looked on so long at my futile efforts to draw the bow ‘spiritually,’ why he had not insisted on the correct breathing right from the start.” Herrigel was told, “A great Master ... must also be a great teacher.” ... “Had he begun with breathing exercises, he would

never have been able to convince you that you owe them anything decisive. You had to suffer shipwreck through your own efforts before you were ready to seize the lifebelt he threw you.”

BIOGRAPHIES

Laura Pettibone Wright, MA, writes and presents research findings about Erick Hawkins’ collaborations with other well-known artists. She is a repétiteur for the choreography of Erick Hawkins, teaching his movement principles and unique, philosophical pedagogy. A soloist with the Hawkins Company for twelve years, she was acclaimed for her musicality and poetic elegance. Ms. Pettibone Wright teaches dance critique, “backwards” dance history, and pedagogy at the Governor’s School for the Arts and Old Dominion University in Virginia. She wrote dance curriculum based on national standards and taught technique, choreography, history/theory, and anatomy for the Gifted Dance Program in Virginia Beach Public Schools. Ms. Pettibone Wright received her MA in Dance Education from Columbia University’s Teachers College, where she received the Artist/Scholar Fellowship. Her BA was in Music and Nonverbal Communication/Dance at Beloit College.

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Catherine Tharin, MA, was a soloist in the Erick Hawkins Dance Company from 1988 – 1994, where she originated roles, toured nationally and internationally, and danced at the Kennedy Center. Ms. Tharin was a lecturer at Iona College for 20 years where she taught choreography, Hawkins dance technique, dance history, and somatics and was associate director of the Iona College Dance Ensemble. As 92Y Curator, Harkness Dance Center, she has programmed hundreds of notable choreographers, composers, dancers, musicians, set designers, filmmakers, costume designers, authors and critics. As a choreographer, Ms Tharin’s work, *A Natural History* (2015), seen at WET, was noted by Martha Sherman as, “ a reverie of sisterhood, where the duets and trios have a sweet interconnected energy, and the solos focus on a powerfully feminine strength and fullness...Tharin herself is an elegant mover.” In 2016, she co-presented, papers and movement workshops with Laura Pettibone on Erick Hawkins at the International Somatic Conference, the National Dance Education Organization, and the Congress on Research in Dance. She co-authored a chapter on Hawkins’ collaborations that will be published in *Current Selected Research*, Vol. 8. Ms. Tharin is a graduate of Connecticut College (BA), Columbia University Teachers College (MA) and the Dance Educational Laboratory (DEL). She is currently enrolled in the Alternate Route Dance Therapy Program at 92Y. She is a member of the Hunter College Dance Advisory Committee. She is an Emeritus Board Member of The Field where she was honored in October 2016 for service to the field. She is a member of the New York Dance and Performance Awards, Breaking Boundaries Committee (The Bessies).

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Abstract of Paper

Dance from Zero to Three: Fetal Vestibular Origins of Autobiographical Memory

Azucena Verdin, EdM

ABSTRACT

Proponents of dance in early childhood education often cite the value of kinesthetic learning for the pre-operational child, yet no known research exists establishing a relationship between the vestibular system and the development of the memory and self in early childhood. Autobiographical memory is essential for a coherent sense of self; research on the self suggests a strong relationship between autobiographical memory and narrative identity. The ability to distinguish self from others is essential in social interactions and is underpinned by multimodal processing of vestibular, visual, proprioceptive, and auditory signals. Children with impaired social functioning often show deficits in self-other differentiation and in the social problem-solving associated with memory reflection. Given the vestibular activity inherent in the multiplanar locomotion movements a child experiences in a dance class, the field of dance education must understand how vestibular processing affects neuroplasticity in ways beyond posture and balance. Studies linking the vestibular system to social cognition suggest the system's contribution to mental rotation, mirroring, and self-other motion distinction increases a person's perspective taking and the ability to interpret another person's intentions. Perspective-taking is a developmental milestone critical for true empathy, theory of mind, and reciprocity. Dance educators and

education policy makers will benefit from research that establishes the relationship between prenatal vestibular activity and outcomes associated with autobiographical memory and social cognition in infants and children.

The present paper proposes a randomized control trial (RCT) to examine the impact of prenatal vestibular stimulation on self-other distinction and social cognition in infants. The study's research question asks if prenatal stimulation delivered in the form of a multiplanar dance program during the third trimester improves self-other distinction and social cognition tasks in infants at one month and three months postnatal. Proposed study methodology, recruitment, analyses, limitations, and issues concerning the construction of the dance intervention are discussed.

BIOGRAPHY

Azucena Verdin, EdM is a teaching fellow and doctoral student in Educational Psychology at the University of North Texas in Denton, TX. She received an Ed.M. in the Arts in Education from the Harvard Graduate School of Education where she spent a semester as Artist in Residence at Project Zero, exploring dance-making through an interdisciplinary framework informed by creative reflection and cross-disciplinary ethics. Azucena taught K-5 dance in Dallas public schools from 2013-2016 and is a community Flamenco dancer in North Texas. She is the co-founder of Humanity Moves, a non-profit organization dedicated to supporting mind-body education through research and community partnerships. Her research interests include fetal vestibular development, infant development, and moral development in the pregnancy experience.

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Paper

Dance Performance: Educating, Advocating, and Advancing Social Change

Jessica C. Warchal-King, MFA

ABSTRACT

This presentation details a case study researching two primary questions: 1) Can the process of dance performance (rehearsal, preparation, and performance) educate young adult dancers about civic engagement and the use of dance as positive, social change? And, 2) Can dance performance advocate for social justice?

The application of this process can be replicated and adapted to the needs of individual dance communities, populations, choreographers, and dance educators. This process was executed before, during, and after The Embodiment Project's *(in)visible veins: Rivers Merge*, a 26-minute, professional, out-door, site-specific performance. Participants included: two universities (Lafayette College and DeSales University), two community PR partners (The Morning Call and Lehigh Valley Dancers), the city of Easton, PA, 21 students from DeSales University, two professional dancers/ educators (Jessica C. Warchal-King, Director of The Embodiment Project, and Angela Grossman, Assistant Professor of Dance at DeSales University and Project Liaison), and intentional and accidental audience members of the rehearsal and performance.

This research expands the areas of dance performance and dance education as they relate to the practices as forms of civic engagement and non-violent, positive social change. This research and its effects on the dancers, community, and audience members is timely in the current social and political climate on a local, national, and international stage. Professional dance performance is expanded, in this research, to educate participants on using dance practice as a form of developing empathy and social awareness. Additionally, this research describes an in-practice case-study on taking dance performance out of traditional spaces and into open, public community spaces. This detailed process provides educators with an example on how to 1) advocate for and utilize dance performance and the education of dancers during the performance process in order to 2) analyze service and civic engagement through the lens of art creation, making, and practice, and 3) provide dancers and community members with a professional performance experience in a public, community space. In-practice details of the process will be described.

The research process included five primary stages: Artistic Research, Public Awareness of the Project, Rehearsal, Performance, and Follow Up. Public Awareness of the Project included community partners to create, edit, and publish a video and written articles. Follow Up included: a participant survey, an article written by DeSales University student-performers, and written and verbal audience feedback. The execution of and reflections on each of the five stages will be detailed in the presentation.

This paper explores a case study researching two primary questions: 1) Can the process of dance performance (rehearsal, preparation, and performance) educate young adult dancers about civic engagement and the use of dance as positive, social change? And, 2) Can dance performance advocate for social justice? These questions were researched before, during, and after The Embodiment Project, LLC's performance *(in)visible veins: Rivers Merge*, a 26-minute, professional, outdoor, site-specific performance.

The Embodiment Project, LLC mission states that it is an “ongoing research project combining education, physical dance practice and performance. Using dance as its medium, The Embodiment Project investigates the relationships between kinesthetic, somatic, and anatomical understanding, self-awareness, art making, joy creation, and non-violent, positive social change.” As the Director of The Embodiment Project, LLC, I believe that our bodies are the medium through which we experience the world. Our bodies hold and tell our stories. By better understanding our bodies and ourselves, we are better prepared and equipped to understand and empathize with another body. I use dance as the medium to better understand the body, performance,

and education and to bring awareness to social, political, economic, and racial issues. Through the work of The Embodiment Project, LLC and specifically, *(in)visible veins: Rivers Merge*, dancers and participants are encouraged to live the experiences of dance/ awareness/ empathy in their everyday lives.

There were five stages of this research process: 1) Artistic Research, 2) Public Awareness of the Project, 3) Rehearsal, 4) Performance, and 5) Follow Up.

ARTISTIC RESEARCH

The artistic inspiration for this project came from the importance and history of horseshoe crabs along the Delaware Bay. In the past, horseshoe crabs have been disregarded as a nuisance, but in recent research, horseshoe crabs are a keystone species to the Delaware Bay ecosystem. Artistic Research included several meetings with a biologist at Widener University, Dr. Francis Weaver whose research has been focused on the embryonic development of horseshoe crabs. I also engaged in physical studio research with dance students of Widener University and professional dancers/ members of The Embodiment Project, LLC. Research also included: conversation with musician

David Cullen who granted permission of his recording of Bach's 6th Cello Suite; a professional, staged version of *(in)visible veins* in April 2015, and ongoing in-studio practice.

PUBLIC AWARENESS

Public Awareness of the Project utilized the public relations teams of The Morning Call, an Allentown, PA based newspaper, and Lehigh Valley Dancers, an on-line video company dedicated to sharing the dance community of the Lehigh Valley through video. Additional public awareness included social media posts by the participants and collaborators, PR by the presenting organization, Lafayette College, and outdoor rehearsals during public events scheduled by the city of Easton, PA.

REHEARSAL PROCESS

There were several aspects of the rehearsal process that were unique to *(in)visible veins: Rivers Merge*. These rehearsals became integral to developing a strong, vulnerable, and curious relationship between the student dancers and the professional dancers. Rehearsals occurred both in a traditional dance studio space and in several locations outside, including the final performance location. Dancers were empowered to understand the research material and develop their own relationship to the intention. There were several challenges that emerged during the rehearsal and preparation process. These included: weather; passers-by and their expectations of how the space should be used and their expectations of dance; noise from the bar across the street; noise and presence of a nearby train and car traffic. The dancers needed specific training and preparation on 1) always being visible and "in performance mode"; 2) being close to the audience and being able to SEE the audience witness the performance; and 3) staying present in the rehearsal and performance process. In order to achieve this, I asked the dancers to focus on several questions inspired by the research – 1) what do we choose to see and pay attention to? 2) what do we "forget" to see or notice? 3) what is the importance of things both seen and unseen – that which we choose to see and that which we ignore? In challenging the dancers

to embody and reflect on these questions, I also guided them to bring this awareness into the process of performing AND their everyday lives. I invited the dancers to share reflections on these questions during the rehearsal process. Additional tools that I found to be successful were: 1) clearly stating my expectations for the dancers and performance; 2) being aware of and respecting time limitations of the performers, participants, and the space; 3) empower the students to be representatives of their home university and my company, The Embodiment Project, LLC; and 4) include the students' movement investigations into the work.

PERFORMANCE

The fourth stage included the performance of *(in)visible veins: Rivers Merge*. This consisted of two performances before sundown in September, 2015. The performance was part of Lafayette College's Rivers Merge Dance Festival, supported by Lafayette's "Choreographers on Campus" initiative funded, in part, by The Andrew W. Mellon Foundation. Lafayette College also arranged for performers and audience members to be bused to and from the performance site. *(in)visible veins: Rivers Merge* provided dancers and community members with a professional performance experience in a public, community space. Several benefits of the performance included: 1) people who might not get to see dance had the opportunity to experience artistic dance; 2) dancers and The Embodiment Project LLC were exposed to a new audience; 3) young dancers received a new performance experience. Several challenges of the performance included: 1) logistics and planning; 2) outdoor noise; 3) weather; 4) coordination with the city, colleges, and the Rivers Merge Festival; 5) transportation and appropriate advertising of location.

FOLLOW UP

The follow up included a post-performance dancer survey, an article written by DeSales student-participants, written and verbal audience feedback, and social media shares. The dancer survey consisted of eight questions and some of the responses are detailed below:

Survey Question 1: Did this experience have any effect on your perception of dance and performance?

- “It affected me in the sense that it made me more aware of my surroundings, as well as the energy that I contribute to my surroundings. It was inspiring to know that with this work, we were given power to change our hearts and our minds.”
- “Through this piece I realized that as dancers we can make connections, not only with one another, but to the audience and our surroundings.”

Survey Question 2: How will you use this experience going forward?

- “I think it taught me a lot as far as performance goes, but it also inspired me to observe the small things in life and not take them for granted.”
- “I will use this experience to help me stay focused in the rehearsal process. Sometimes, I don’t feel the same focus I have in class in the rehearsal process, so I would like to take the ‘distractions’ from this performance, and learn to subdue them in the future.”
- “I will be able to acknowledge the beauty in everyday life. I can express the feelings and emotions that I have gathered from this experience.”
- “I will focus more on things seen and unseen throughout my life, and how they affect me.”

Survey Question 3: What was it like to dance with professional dancers in a professional setting?

- “It was very fulfilling as well as educational.”
- “It was very refreshing. I really enjoyed getting out of the studio and dancing outside.”
- “It was something that brought me closer to the people who I was dancing with.” (most students didn’t know each other prior to this process)

Survey Question 4: Did you learn anything about yourself from this experience? Please explain.

- “The little things in life are what make it beautiful. I learned that I often disregard them and I hope to appreciate the small things more now.”
- “I learned that if I want to remain true to myself, I have to search for solid ground. This experience has taught me that I need to define my values, and how certain life events could change them. If I want remain the same, am I okay with sacrificing what others may see as the ‘norm’?”
- “I learned to acknowledge the beauty of nature and not overlook anything.”
- “I learned that I need to take more time to connect with nature around me, as I found the performance to be very rejuvenating.”
- “I’ve always known that dancing has always been a stress reliever for me and this piece really emphasized that. Every time we practiced either in the studio or on site, I felt very calm and relaxed.”
- “I learned that I tend to focus more on perfection than the experience. I will try to focus on experiencing dance rather than perfecting it.”

Survey Question 5: What did you learn about dance from this experience?

- “I learned the beauty in numbers. I also found it inspiring how the choreography was set and it worked well with the dancers even though Jessica did not know any of us until the first class.”
- “I learned that while dance is always unique to the individual, that does not mean it ‘doesn’t work’ on someone else. Each body has its own story to tell, so I feel that it is necessary to hear it from everyone.”
- “Dance is very unique. Dance can make people feel all different kinds of emotion. The sense of calmness and serenity was present throughout this experience.”

- “I finally realized that dance can feel rejuvenating and meditative instead of the usual stress and fatigue that comes from dance.”
- “Dance is always changing. There are always new adaptations and new emerging choreographers everyday.”
- “Dance is more expansive than what I thought it was, and it is not always about the perfection of it all.”

Survey Question 6: What did you learn about dancing with professional dancers?

- “I was reminded how my dancing and effort effects the choreographer and his/her reputation as an artist which is a huge responsibility.”
- “I learned the importance of remaining open, but disciplined. A dancer should always be disciplined, no matter who is in charge, but sometimes that can be forgotten. I learned that I must always be willing to learn without the fear of messing up, because of the process that comes with choreography.”
- “Everyone feeds off one another’s energy. You have to work as a unit.”

Survey Question 7: Did you get to know the other dancers in this process in a different way?

- “I got to see the attitudes and effort put in my classmates which helped me to discover who I would put in a piece if I were to choreograph.”
- “I was definitely able to get to know the dancers in the different way by being able to watch and learn their choreographic voices.”
- “During class we are all so focused on technique. It was nice to see everyone more freely and relax.”
- “I learned how the dancers moved and which people weren’t afraid to make connections.”
- “I connected with the dancers more during the process of creating the performance. I now call one of the girls that is in the dance

program ‘mama M’.”

- “I became very good friends with many of the other dancers that performed this piece with me.”

Survey Question 8: Did you feel a sense of community while participating in this process?

- “Rehearsals became a relationship more than a requirement.”
- “I was able to harbor all of my adrenaline from the audience, the river, the traffic... the list goes on. While all of the world was still moving on, I still felt like our art was still being appreciated. That was beautiful.”
- “We all fed off one another and worked together in creating this piece.”
- “The connections that I made with the other dancers and the audience while dancing made me feel the sense of community.”
- “It was nice to be very close to the audience and see their reactions to the performance.”

CONCLUSION

In conclusion, through this process, young adult dancers were educated about civic engagement and the use of dance as positive, social change and learned how to use dance performance advocate for social justice and social change. We created an environment that engaged student voices in the creative process through the inclusion of their movement generation in the work and sharing the research process with them. We created an environment where the audience members and the performers feel physically, mentally, and creatively safe to take risks. We connected dance practice to everyday life, transforming the student participants’ idea of dance performance, civic engagement, and ways that they could enact positive, non-violent social change. We created a community between the audience and the performers by setting the piece in a public, out-door community space and challenged perspectives of who is audience and what a professional performance/ space might be. Through *(in)visible veins: Rivers Merge*, we developed an

awareness of things/ people/ elements seen and unseen, empowering the young dancers to use empathy as a tool in their own creative work.

BIOGRAPHY

Jessica C. Warchal-King, MFA, is a Philly based performer, choreographer, educator and arts advocate. She is Director of The Embodiment Project, LLC and has been a member of Kun-Yang Lin/Dancers and Nora Gibson Contemporary Ballet since 2009. Her choreography has been presented throughout Pennsylvania, New York, New Jersey, the Washington DC area, and Virginia. She has created work on students of Temple University, Muhlenberg College, West Chester University, Alvernia University, DeSales University, and Widener University. Jessica is the co-founder and curator of KYL/D's InHale Performance Series, KYL/D's community liaison, an adjunct faculty member at Widener University. In 2016, Jessica was awarded the Widener University College of Arts & Sciences

Part-time Faculty Award for Teaching Excellence, Humanities division. She earned her MFA in Dance from Temple University and her BA in Dance and Anthropology from Muhlenberg College. She is a practitioner/educator of Dance for PD (Parkinson's Disease), Pilates, and Reiki.

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