

Focus on Dance Education: The Art and Craft of Teaching

15th Annual Conference

October 23-27, 2013

Miami, Florida

CONFERENCE PROCEEDINGS

National Dance Education Organization

Kirsten Harvey, MFA

Editor

Focus on Dance Education: The Art and Craft of Teaching

Editorial Introduction

The National Dance Education Organization's 2013 national conference in Miami, Florida celebrated and focused on teaching methods and pedagogical approaches to dance education. More specifically, how each educator has a unique way of passing on the living legacy of dance to his or her students. In collaboration with the Florida Dance Education Organization and the New World School of the Arts, the conference offered paper presentations, panels, and workshops in a variety of dance techniques, pedagogical methods, ideologies, and research experiences.

Contributions to *The Art and Craft of Teaching* conference proceedings include paper presentations, panel discussions, workshops, and movement sessions presented from October 23-27, 2013. The proceedings include 12 abstracts, 16 full papers, 10 movement session summaries, 12 panel discussion summaries, and 28 workshop summaries. The NDEO top paper selection committee selected two full papers for the Top Paper Citation this year. Congratulations to Ali East for "Somatic Sensing and Creaturely Knowing in the Improvisational Classroom" and Laurel Wall-MacLane for "Ethical Issues Raised by Strategies of Collaborative Dance Making." Thank you to all who offered their full papers for this prestigious honor as well as the committee, Karen Schupp, Gill Wright Miller, and Sherrie Barr, who reviewed the documents.

The Conference Proceedings contain multiple tables of contents, which allow readers to find papers and presentations with ease and efficiency. The proceedings are listed in alphabetical order by lead presenter and/or author and also referenced in additional tables of contents by categories recognized in NDEO's Dance Education Research Descriptive Index (DELRdi)-- Title, Educational Issue, Population Served, Areas of Service, and Full Papers.

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 Choreog 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 2013 conference staff and volunteers, especially Daniel Lewis the Host Site Chair of The Miami Conference Committee. Also the assistance and efforts of the Miami-Dade County Public Schools, New World School of the Arts, South Miami Middle Community School Center for the Arts, Dr. Henry E. Perrine Academy of the Arts, Board of Director of the Florida Dance Education Organization, Little Haiti Cultural Center, Miami Dance Futures, Dance Now Miami, and the Miami Dade County Cultural Affairs. The proceedings are made possible by the National Dance Education Organization Staff including Susan McGreevy-Nicols, Executive Director, Jane Bonbright, Director of Online Professional Development Institute, Melissa Greenblatt, Director of Marketing & Membership, Betsy Loikow, Director of Programs, Gill Wright Miller, Director of Research, Vilma Braja, Director of Finance, Meghan Price-Wlodarczyk, Technology, Lynn Monson, Conference Planner Assistant, Lori Provost and Shannon Dooling, Administrative Assistants, Helene Sheff, Conference Planner, and Anne Dunkin, Coordinator of the Dance Ed Literature & Research descriptive index (DELRdi).

Thank you to all of the contributing authors 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. Documentation of the pedagogical methods and educational experiences from the conference is a critical component of sharing the legacy of dance education for the artists, dance educators, and students of the future.

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Panel

NDEO K-12 Task Force Panel - - Focusing on Solutions

Moderator: Abigail Agresta-Stratton, MA

Panelists: Lynn Monson, BA, Kelly Berick, MEd, Michael Kerr, MA, and Marcia McCaffrey, MA

ABSTRACT

Over the past few years, the K – 12 Task Force Panel has addressed many issues that have come up through the K – 12 Special Interest Group Meetings as well as on the K – 12 Forum. For this conference, the K – 12 Task Force Panel has decided to present solutions to many of the problems that have come to light over the past few years. We will offer solutions for these overlapping issues. Many solutions are applicable to many situations.

Lack of Understanding of Dance Education in a K – 12 Institution

Make your program visible and educate everyone whenever you can - - principal, superintendent, state education leaders (superintendent of public instruction or whatever your state titles them) legislators, parents.

- Be a positive voice, not blaming.
- Parents can be your greatest ally. Help them form a parent's group. They will learn about dance in the process. When things happen, they can advocate for you when you can't. Not to mention raising money.
- Invite your admin, state legislators, superintendent of public instruction to your classroom, performances. Keep sending them invitations. Eventually, they may come.
- Send all the above people notices of the great things happening in your classroom. Student awards, your awards, recognition by your school etc.
- Attend school board meetings. During the public comment segment, share success stories. Make cards with a statement about the importance of dance (use data, research) and ask if it can be placed at each board member's seat. When you need to go to ask for budgets or programs not to be cut, they will remember the great work you are doing.
- Know and use your data.

Subject Discrimination – Dance as an “untested” Subject

Dance needs to be seen as equal, but how do we do this without actually questioning the importance of dance in a K – 12 school? How do we define the necessity and importance of dance without reminding others that dance is often devalued? Research does exist. We need to showcase that research. This goes back to No Child Left Behind defining the arts as core subject areas. You must also be familiar with the laws and regulations in your state. In AZ, our statute states arts instruction for all K-8 schools, however this is not true in each and every school. The issue then becomes equity, as all students do not have access to the same opportunities. Make your administration aware of this issue. Parents need to also be aware of this issue. Equity is huge. Equity is key.

- Integration of Common Core Language
- Highlight the ways in which dance accesses each of the Multiple Intelligences
- Dance stimulates creativity and many other keys to success - 21st Century Skills
- Know and Reference the NDEO Standards for Teaching and Learning

- Make yourself invaluable to your school.
- Get on committees- budget, curriculum, common core etc. Admin and other teachers will see you as someone important and as a team player.
- Work with other teachers on integration.
- Integration of Common Core Language and Math Standards & 21st C
- Be the leader in showing other teachers how they can meet new standards..
- Reference 21st Century Skills. Show the connection to dance.

Teacher Evaluations and Teacher Accountability in the Eyes of a Non Dance Administrator

Be active outside of school and learn all you can.

- Work with other arts organizations to stay current on what's happening and to learn how they do things.
- Know your District Arts Coordinator if you have one and your state level people. Be their friend and when asked for help, volunteer. You will learn also.
- Work with universities and state to get certification or improve it. Having certification sends the message that dance is important.
- Know what your state laws and guidelines are for education. Sometimes school admin does not know and you can head off decisions that might be detrimental to your program.
- Use brain research and how dance affects learning.
- Before an evaluation, give your principal information about dance standards, your classroom/students, your curriculum etc. Better if this is done consistently throughout the year. Invite him/her to come and just observe (not evaluate) and even join in with the students.
- If you have good classroom assessments, share with your admin. Talk about using them for a portion of the teacher accountability system. If not, find out if anyone else has developed assessments and ask if they would share. If not, find a group of other dance teachers and develop them. All the art forms are in the same position, partner with them.
- Talk to your school board and state level person about the accountability system and the concerns for dance. Offer help, don't just demand.
- Building dance advocates
- Cultivating future tax payers and future school board members

Inadequate or Unsafe Dance Facilities and Unsafe Class Sizes

As dance educators, we are dance advocates. As dance advocates, we need to gain the support of the community in order to succeed in many situations. We need to seek out grants to support the appropriate space that is necessary. Use the Opportunity to Learn standards and NDEO's Professional Teaching Standards, which highlight the requirements for facilities. Safety is another topic administrators don't like to hear-equals lawsuit.

- Tour the space and make known your concerns from the very beginning. If there was a grant that made it possible for you to be hired, perhaps it could also be used for flooring etc. If getting a converted classroom, demand a raised, properly sprung floor with appropriate finish or marley covering; explain that you and your students will be injured without it. If using a gym, demand that the section you're using be swept well
- Ask for your own dry mop to keep and not share
- Keep street shoes off your floor religiously
- If your bathroom/changing rooms aren't adjacent, work with administration and your students to make travel to/from restrooms safe. Acquire a key to those rooms so that general public isn't able to use them
- Become friends with your custodians. Discuss cleaning solutions, needs, and safety concerns. They will take good care of you if you are polite and appreciative and if your requests are reasonable

- Make use of nearby freezers or ice machines, and if you don't have one in your immediate area, ask to purchase a small freezer for ice packs
- Keep an updated first aid kit
- Having a phone that connects you to the office makes it easy to get help if you have a serious injury
- Having a sink makes it easy to clean cuts and scrapes
- If you get the opportunity to design your classroom, gather ideas from others in similar settings so that you get all you need on the first try. Meet with architects and designers and provide photos and drawings of what you need
- If you have a booster or friends organization, turn to them for support for your classroom's safety needs. They could support you with superiors, look for funding, or solicit donations

Lack of Full Time Employment, Job Security, and Tenure Issues

Dance needs to be an integral part of the school.

- Make yourself invaluable to your school.
- Get on committees- budget, curriculum, common core etc. Admin and other teachers will see you as someone important and as a team player.
- Work with other teachers on integration.
- If applicable, get a teaching license in dance and keep it current
- If accepting a part time position, work to agree that it is to lead to full time, then work with those that hired you to create an inflow into your program
- Create new courses and recruit to build to full time status asap
- If applicable, join your union, no matter what the expense
- Expect (and demand) an equal schedule, office space, access to technology, and furniture that any teacher of any other subject would expect. You are not going to need less than the others.
- Find ways to advertise your program to neighboring districts (it may be that students from elsewhere can join your program and bring pupil monies with them, making your program profitable)
- Advocate for your district and be a team player
- Team up with arts colleagues on projects, making dance as visible as choirs, bands, or theater ensembles
- Join building and district committees, making you look like an integral player in initiatives
- Gather parents and form a booster organization. Team up with other art forms if needed so that more parents can be involved (school based organization, like band boosters)
- Gather community stakeholders (former parents, graduates, community leaders, dance professionals) and form a 501c3 "friends" organization to advocate for your program and raise grant funds
- Campaign for the school district in political times
- Form partnerships with colleges, studios, dance companies, dance presenters, theaters, dance service organizations, arts education alliances, etc so that they can advocate for you in your time of need (and you, them!)
- Become involved in local, state and national dance service organizations by joining, attending, presenting, and networking. They will then know your work, and you can gain recognition from district for your outreach
- Look for partnerships that can lead to funding from other sources (career ed, articulation agreements with colleges, advanced placement, international baccalaureate, student internships, student credentials)
- Invite your school board and all administrators to your events, but more importantly, look to make friends with them, if opportunity surfaces
- When meeting as a department with a superior from the administration, hold that meeting in the dance studio

- Have good attendance, grooming/appearance, rapport with students and parents, and communication skills. Get good evaluations continuously
- Be a professional educator (while also being an artist): dress accordingly, speak accordingly, and write accordingly.

Lack of Fulltime Employment

NDEO and its members continue advocating for all states to offer teaching certification in dance while working with state and local state education officials to implement policy changes by 2020 for all dance classes (such as ballet, modern, jazz, hip hop, folk and ethnic dance forms) to be taught exclusively by a state certified dance teacher; including dance classes offered through physical education programs. This solution would not only increase more employment opportunities for certified dance educators but more importantly provide students with high quality instruction by a certified dance educator (whether the dance class satisfies arts or physical education requirements).

NDEO and its members make a concerted effort to advocate for dance to meet high school arts education requirements (as granted in some states like New York) but also as a required subject of study (like other subjects: music, art, foreign language, physical education etc...). Requiring all high school public school students to complete at least one dance appreciation class (non-movement based) would not only increase the need to for school districts to employ certified dance teachers but provide students an opportunity to be exposed to an art form which has yet to be equally valued in our nation's public schools and consequently in our culture.

Tenure Issues

According to the NYS Union of Teachers and the NYS Education Department, tenure in dance does not exist in NYS. Teachers need to work with their local unions to make sure that local chapters of the union have written in addendums granting dance educators tenure in dance, just like Music, Visual Arts, and Physical Education Teachers. Dance educators need be active and diligent and make sure that they are working toward awareness and equal tenure.

Three things vital to job security in public schools are tenure (continuing contract), seniority (longest member in this position), and membership in the union (your job is part of the bargaining unit if you are full time and pay membership dues).

- Once hired full time, inquire about the availability of tenure and the procedures for acquiring tenure, and pursue it immediately
- If tenure is discontinued, follow the new alternate course (each state will likely create some other type of distinction for educators who have demonstrated proficiency over time)
- If dance is not considered for tenure, ask why. Discuss why you should be treated no differently from another classroom teacher. Once you find reasons, work to make change.

Dance Educators as Experts in Dance, rather than PE or Theatre or Math or Any other subject

As a Math teacher does not need English certification, Dance educators should be certified in Dance and should spend time further developing her/his self as a Dance Educator through Professional Development in Dance. Share the NDEO conference proceedings with your administrator. Share specific examples of what you gained from your attendance at the conference. Do the same with conferences through NDEO state affiliates. Dance

students undergo rigorous training in dance and how to teach dance. Dance students should spend their time honing their dance skills. Remember that Dance and Physical Education are distinct and different. Dance is an art, and dance as an art is very different from dance only as a physical activity. Dance and Physical Education are both valuable but they are different. Dance and Physical education are separate and distinct disciplines that need specific training. Would a dance educator think that they could teach the mechanics of football after taking one course on football? Dance and Physical education are separate and distinct disciplines that need specific training. In states where there is dance certification, dance educators should only need dance certification and should not be strong-armed into getting another certification. Many dance programs have been eliminated because students cannot fit both dance and PE into their schedules. First, find out what counts as dance and what counts as PE in your state. If dance does not count as PE, make sure your administrator knows this and make sure that students are not given PE credit for dance. If we know about the problem and are not addressing the problem, then we are contributing to the problem. Dance Educators need to refer to state certification requirements and standards, as requirements and rules vary state to state.

BIOGRAPHIES

Abigail Agresta-Stratton, MA, RDE attended NYU Steinhardt. Abigail has taught dance in many public and private schools and studios and has created and implemented multi-faceted dance curriculums for PS161M in the NYCDOE and WIHS on Long Island in NY. Abigail is currently the Director of the Specialty Center Dance Company at TDHS in Chester, VA. Abigail is currently the Director of the Specialty Center Dance Company at TDHS in Chester, VA. Abigail has performed with the MADT in works by Mary Anthony, Charles Weidman & Bertram Ross, & with choreographers such as Michiyo Sato. Abigail is a graduate of DEL and has been a member of the NYCDOE Blueprint Writing Committee, a scorer for the NYS Dance CST, Chair of NYCDE/UFT, President of NYSDEA, and is currently on the board of CREDO. Abigail received the 2013 Dance Teacher Magazine K-12 Award. She and her husband, Daniel, are the parents of Maxmillian Anthony and Charlotte Serafina.

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Lynn Monson completed Hartford Ballet's Teacher Training Certificate Program, and earned a BA in Dance at ASU. She has taught dance, studied Labanotation at the Dance Notation Bureau and is a certified Labanotation teacher. She managed an arts-based charter school, developing integrated curriculum, training staff, writing grants, directing school accountability, and teaching dance classes. Currently, Lynn performs administrative duties for arts organizations. Lynn helped write Performance Objectives for the Arizona Dance Standards in 1997. In 2005-06, worked on the writing team to revise the Arizona Dance Standards, and worked on developing state assessments for dance. Lynn is a member of the Dance Notation Bureau, International Council of Kinetography Laban, National Dance Education Organization, and served on the board of the Arizona Dance Arts Alliance. She helped form Arizona Dance Education Organization, serving as Secretary, President and currently Executive Assistant. Lynn served as the State Affiliate representative on the NDEO board.

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Kelly Berick has directed the Akron School for the Arts dance program at Firestone High School in Akron, Ohio for 18 years. Dance at ASA is a collegiate model course of study designed to develop students' technical abilities simultaneously with creative, artistic and written expression in preparation for university level dance. Prior, she performed professionally with modern dance troupe Wrenn Cook and Friends and taught dance in public schools in SC, PA, and OH. In addition, she has taught at Columbia College, Temple University, The University of Akron, and Cuyahoga Community College. She served on Ohio's Arts Content Standards and

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Marcia McCaffrey is the Arts Consultant at NH Department of Education leading the state's public education sector in defining quality arts education for New Hampshire. Marcia is currently President of State Education Agency Directors of Arts Education (SEADAE) and represents SEADAE on the National Coalition for Core Arts Standards (NCCAS) Leadership Team. Past experience includes National Endowment for the Arts grant panelist; member of the State Collaborative on Assessment and Student Standards/ Arts Consortium; presenting at national conferences on topics including the power of arts assessment to change teaching a learning and arts education in the 21st Century; teaching dance in the public schools in Montclair, New Jersey; teaching in higher education; proprietor of a small dance business, and director of a seniors' dance company. She holds a MA from Columbia University, Teachers College in Dance Education, and BS degrees in Elementary Education and Physical Education/dance from Iowa State University.

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Michael Anthony Kerr holds an M.A. degree from Rutgers and a B.A. degree in The Arts/Dance from the SUNY College at Buffalo. He is a NYS Certified K-12 Dance Teacher, employed by the NYCDOE since 1996. In 2004-2005, he served on the writing committee of the Blueprint for Teaching and Learning in Dance, Pre-K-12 and since as a Blueprint professional development facilitator. He is on faculty at the Dance Education Laboratory and an instructor at Rutgers, Mason Gross School of the Arts. Since 2000, Mr. Kerr has developed the dance program at New Voices School of Academic & Creative Arts; one of ten NYC public middle schools selected as an Exemplary Site for Arts Education.

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Lateral Teaching in Choreography

Caroline E. Althof, BA

ABSTRACT

It is important to provide choreography students with an enriched learning environment that includes experience in a wide range of ideas and approaches. To accomplish this, instructors must make critical decisions regarding assignment constraints and methods of evaluation. Students need assignments that promote divergent thinking and exploration of multiple pathways for finding and addressing creative problems. Traditional pedagogical approaches to choreography often privilege ideas inherited from modernist formalism, leaving out or marginalizing non-western approaches and transgressive approaches within western concert dance. Many choreography assignments are so laden with stipulations that reflect the teacher's artistic preferences that the students' artistic choices are submerged from the outset. Students become experts in fulfilling their teacher's artistic desires but never actually explore their own. I find that by presenting students with an array of choreographic ideologies, followed by space for conceptual exploration, they are better equipped to discover and refine their individual artistic voices.

To address the above concerns I have devised in-class explorations of diverse choreographic approaches. I expose my students to traditional and post-traditional choreographic ideas while also promoting the artistic freedom students need to create works that satisfy their artistic inclinations. In my paper I describe a two-part assignment called "Yes Dance/No Dance" that I designed to increase the students' knowledge of diverse historical and contemporary ideas about choreography and encourage their independent discovery of creative preferences. Specifically, in this assignment students learn about and work with choreographic ideologies that reside along a continuum between traditional and transgressive/avant-garde paradigms in Western concert dance. The principles of choreographic form we inherit from Louis Horst and Doris Humphrey represent one end of this continuum, and ideas promoted by Yvonne Rainer's *No Manifesto* and *Trio A* exemplify the other end. Following a series of developmental investigations, my students create a choreographic study, synthesizing ideas gleaned along the way while focusing on personal artistic preferences.

I will share and discuss the "Yes Dance/No Dance" assignment and explicate the lateral thinking principles at its core. I wish to engage fellow dance educators in an open discussion about how we construct lessons and assignments as well as the methods utilized to assess students learning in choreography. Important discussion questions include: what preferences do we project and how do these preferences influence the students' creativity? How do assignment objectives and evaluation methods facilitate or negate students' creativity? What may students gain from lateral thinking approaches to learning choreography?

With only one semester to provide an enriched dance experience for Intro to Dance students at the college level, the teacher must make critical decisions regarding curriculum. Do we focus on contemporary artists' works? If so which artists, and what exactly do we say about their works? What about dance technique - which particular techniques are explored? Is it essential that all Intro to Dance students learn aspects of Graham or Humphrey technique? Or is it important that they have an

understanding of dance history? But which category of dance history is the most *important* dance history to teach? Do we focus on the students' exploration of choreography and if so, which choreographic techniques? Perhaps "Intro to dance" means we should provide a brief overview of all of these aspects of the form. Or does it mean that we should go deeply into a few? If so, which few? Clearly, the planning of a college level introductory dance curriculum can lead to difficult decisions that are

laden with politically loaded questions. There are no easy answers – that is, there are no answers that can withstand *every* counter-argument or that can promise to deliver everything worth delivering. But I believe that the most important aspect for the introductory student to have is the *experience* of dancing and creating - unless students have these experiences, the rest may not be relevant. It is through the act of *experiencing* movement and dance making that one may come to value the art form and the possibilities that it holds.

When I began planning my 101 Intro to Dance course I found myself navigating through my artistic and pedagogical ideologies to find what I really wanted to introduce to my students. I rummaged through past course syllabi, pulled out sections that I found useful and jotted down units that I thought would be beneficial. I asked myself, “What is truly important for an introductory dance student to learn?” At the root of dance - whether it is artistic dance or dance that fulfills other purposes other than art in the lives of people - lies creativity, an expressive reaching out toward known and unknown forces and ideas that are found and experienced in and through the body. With this in mind, I decided to focus the content of my course on the students’ creativity and their active exploration of dance.

I structured my course into four major units: technique, improvisation, choreography, and repertory. Creative problem solving and collaboration served as underlying currents for each unit. I firmly believe in the importance of introducing a wide spectrum of ideological and aesthetic beliefs, as opposed to focusing solely on a more traditional model of formalist aesthetics so that more transgressive ways of working are not marginalized in any way. By presenting an array of diverse ideas and space for artistic exploration, I feel assured that my aesthetic preferences or past models of dance tradition do not mold the students’ ideas regarding the possibilities of dance and dance making. As I began working on assignment descriptions I hit a wall, not for lack of ideas regarding content, but because I realized the underlying problematics surrounding the manner in which I would articulate the objectives of

assignments as well as how I would evaluate those objectives.

I find that one of the most challenging areas of teaching the arts is creating and evaluating assignments, specifically student created projects. Lesson objectives and evaluation of those objectives are inevitably intertwined. Traditionally, assessments are based on measurable objectives, thus an educator can easily calculate learning and achievement. In many academic areas this is fitting for the content area - for example in mathematics or history, as there are clear correct and incorrect answers. But when looking at the arts, particularly dance, can we truly project that there are *answers* to the field? Can we truly say at this moment in history, with all that we have learned about western cultural advancement and the suppression of non-western cultures in the name of that advancement, that there are satisfactory definitive *answers* to such questions in our field as “what is a dance?” More importantly, “when and why is a dance a *good* dance?” Whether acknowledged or not, it is common for dance teachers to think they do possess answers to those kinds of questions; answers that are *teachable as facts* about dance. Furthermore, by creating an assignment that has direct criteria that must be met in order to receive a high mark, students are trained to believe there is a “right way” and a “wrong way” to accomplish a given choreographic task. However, I don’t think so, and therein resides the problem I wish to discuss today.

Some would argue that the modernist dance-based criteria for “good dance” that are often projected as truths to students in higher education provide an effective method for teaching the “foundations of dance” to the next generation. And to a certain extent I agree with this. There are tools of the trade that are beneficial for the artist to have experience with if all they want to do is “learn the trade” as it presently exists, without questioning any of its very problematic historical and contemporary aspects. But is that the best we can do? Is it all we can do? I cannot say “yes” to either of those questions because when delivered straightforwardly as content to students the so-called foundational techniques focus on upholding traditional paradigms rather than exploration of divergent pathways or space for individual decision making. Through

years of being trained in this manner, I realize that students come to the edge of a cliff, so to speak, when they are finally on their own as artists. Without being told what to do, they often don't know where to go, so they stay close to what they were told to do.

To elaborate on this problematic system of evaluation a bit further, I will turn to an example. The teacher provides the students with the objectives of a choreography assignment: create a two-three minute dance that utilizes fall and recovery, has a clear beginning, middle, and end, includes a canon, and retrogrades a section of the dance. The student then goes about choreographing a dance that accomplishes all of these objectives and she receives an A for her composition. Now, this is not to say that her dance is *good* or *bad*, only that she accomplished the tasks of the assignment. However, many creative cognition and educational theorists have found that most students will feel that because they earned an A for their composition it is a "good dance" and will continue making work that receives this kind of praise. Students become extrinsically rewarded and continue creating work that fulfills assignment objectives and is deemed by the assignment criteria to be successful. I believe if provided more opportunity to explore their own artistic endeavors, the student is more intrinsically motivated, creating work they feel is successful without the fear of a poor evaluation. Students discover their own personal definition of success and artistic preferences.

Grading the level of "mastery" of a creative product is also difficult. Referring to the above example, if the teacher is using a checklist as a form of evaluation she is able to check off each component found in the dance, thus giving the student full credit for accomplishing the choreographic objectives. However, assessment becomes a gray area when the effectiveness of each objective is graded. For example, the student has a canon in her dance, but the instructor does not feel that it was a well-designed canon, thus the student receives a lower mark on the canon portion of the assessment. The teacher is then utilizing her subjective opinion and aesthetic preference when grading the dance. She feels that the canon was not composed at an effective level and therefore the

students' grade reflects this opinion. The student then goes into the next assignment attempting to rectify what was *wrong* with her last assignment.

By projecting a "right" and "wrong", or a formula that can be applied to make a dance, the students' creativity becomes defined. For example, a student may think, "I know that if I use thematic movement development and slowly take away energy I can make a great dance." In this case, when creating a new work the student may readily go back to what has been successful in past assignments instead of finding new possibilities for dance making. The mind will readily assimilate information it already knows in order to reconfigure it into something that is *creative*. I believe if a dance curriculum is more balanced, providing experiences with choreographic elements, modernist and avant-garde ideologies, followed by space for conceptual exploration, the student will have a greater opportunity to engage with an endless amount of creative possibilities and become better equipped to discover and refine their individual artistic voice.

Dance students need assignments that promote divergent thinking and exploration of multiple pathways for finding and addressing creative problems. Traditional pedagogical approaches to choreography often privilege ideas inherited from modernist formalism, leaving out or marginalizing non-western and transgressive approaches within Western concert dance. Many choreography assignments are so laden with stipulations that reflect the teacher's artistic preferences, or past curricular models, that the students' artistic choices are submerged from the onset. Students become experts in fulfilling their teacher's artistic desires but never actually explore their own.

We all have personal aesthetic preferences but I think that it is important that those preferences do not affect students in any fashion by way of a subjective grade or the constraints of an assignment. I believe that it is important for the dance student to learn the foundational elements of choreography as well as more transgressive approaches, but also feel that there needs to be more space allotted for students to explore their own artistic inclinations without the constraints of assignment objectives and evaluations. Here is where true individual creativity

may flourish, in a space where explorations and risk taking are invited and accepted. The teacher becomes a facilitator, supporting the students' individual interests while encouraging them to reach a place of clear articulation regarding their own artistic choices. By providing these opportunities, students never have to "jump off a cliff," so to speak.

To address the above concerns I have devised in-class explorations of diverse choreographic approaches in order to expose my students to traditional and post-modern choreographic ideas while also promoting the freedom students need to create works that satisfy their artistic inclinations. These pedagogical beliefs guided me as I designed my curriculum and assessments for my 101 Intro to Dance course. I focused heavily on introducing a wide spectrum of ideas while not projecting any of my aesthetic preferences. I also decided that I would not grade the students' products, the dances they created, because it would be difficult if not impossible to do so without providing direct assignment criteria or grading based on my opinion. Rather, I decided to grade the students' written reflections, the manner in which they articulated ideas surrounding their work. It is my hope that by utilizing this lateral approach to teaching and evaluating choreography that the students find a vast space of possibilities and feel comfortable with exploring different ideas that they may have about dance making.

I spend only three class periods with in class exercises introducing students to a wide range of choreographic techniques. I have been calling these quick introductions to my units "crash courses." The students explore a variety of choreographic techniques, creating a small toolbox of ideas that may be accessed while they are working on their own choreographic projects. It is important to note that I also strongly encourage the students to explore any and all ideas they may have about constructing movement that we have not experienced in the "crash course."

The first two days of the choreography unit I find particularly effective, a lesson I have been calling *Yes Dance/No Dance*, designed to increase the students' knowledge of diverse historical and contemporary ideas about choreography and to

encourage their independent discovery of creative preferences. In this assignment students learn about and work with choreographic ideologies that reside along a continuum between traditional and transgressive/avant-garde paradigms in Western concert dance. The principles of choreographic form we inherit from Louis Horst and Doris Humphrey represent one end of this continuum, and ideas promoted by Yvonne Rainer's *No Manifesto* and *Trio A* exemplify the other end. Following a series of developmental investigations, my students create a choreographic study, synthesizing ideas gleaned along the way while focusing on personal artistic preferences.

In preparation for our first class the students read through a handout covering many traditional choreographic tools such as: time, space, energy, pathways, formations, etc. In the beginning of class I lead a demonstration exploring ways of manipulating movement utilizing these tools. The class is then divided into small groups where I instruct them to create a short dance using the elements we have explored. The movement studies are performed at the end of the class period and the audience identifies choreographic tools they found in each dance. I instruct students to focus on identification rather than personal opinions of each work. This allows the students to continue creating work without the judgment of their peers or myself, thus providing a safe environment to take chances.

The dances are what you would typically expect from beginning contemporary dance students. They use formations such as staggered lines, diagonals, and V's. The tried and true cannon is always a favorite. More often than not, the majority of the movement is done in unison and is usually movement they have experienced during the technique portion of the course. The purpose of this assignment is simply to introduce students to a variety of traditional choreographic tools and gain experience in collaboratively constructing movement. This is the *Yes Dance* portion of the lesson.

In preparation for the following class, *No Dance*, students are assigned to read Yvonne Rainer's "No Manifesto" and view a portion of *Trio A*. We begin class by discussing the meaning and implications driving Rainer's artistic statement. I

guide the discussion when necessary, but have found that the students seem to identify with the ideology of this work, as it is in stark contrast to the techniques they had experienced the previous day. The discussion revolves around Rainer's rebellion from the status quo and her questioning of the field. We then discuss the students' reactions to *Trio A* as a dance work. Many of the students seem to resonate with the theory behind "No Manifesto" but do not necessarily enjoy the movement sequencing found in *Trio A*. And to be honest, this is to be expected. Many of these students have had little to no prior experience in dance. Much of what they know of the dance field is what they see through popular Television shows such as "So You Think You Can Dance" or "Dancing with the Stars," both of which feature entertainment based formalist dance compositions. Thus, *Trio A* is on the farthest end of the spectrum from what they have seen or thought to consider as dance.

Following the discussion, I ask the students to reconvene with their group and construct a list containing all of the crucial elements of their dance work from the previous class. This list can contain elements such as: slow and flowing movement, falling to the floor, diagonal cannon, isolated movement, running to a new formation, mirroring, etc. I then instruct each group to "say no" to, or do the opposite of, each of those essential elements through the creation of a new dance inspired by/rebelling from their "Yes Dance." At first there is quite a bit of confusion and I get many questions such as "How do I say no to a new formation?" I reply with, "I'm not exactly sure, but I bet there are a thousand ways that you could." This reinforces the idea that there are no clear-cut answers to the students' choreographic questions, only a multitude of possibilities. Normally there is a bit of a lag for students to begin reworking their studies, so I walk around the room and ask each group to begin dancing their first study while I prompt the work with "opposite of" or "no" suggestions such as: "everyone face a different direction", or "begin the dance at different time", or "each person choose a different quality of movement to explore throughout the dance."

This assistance in prompting the dances seems to put the wheels in motion. As students

begin exploring massive manipulations from their original dance works, the results are quite astounding. The "No Dance" studies are much more original as the students begin exploring their own choreographic ideas as there is no list of criteria they are working from. In all actuality, they are working to rebel against formalist criteria. At the end of the class period the groups once again perform for each other. This time we do not identify elements in each dance; the students simply make observations regarding each work or transformations they have witnessed. I then lead a discussion about formalist and avant-garde approaches to contemporary dance. Many of the students begin to take note of and discuss their own aesthetic preferences. In just two 75-minute class periods, students experience examples from two very diverse points on the choreographic spectrum, neither of them being projected as correct or favored, simply possible. The following class period I introduce Merce Cunningham's chance scores and a few other techniques before I send the students off on their own for three class periods to produce a piece of original choreography with no direct objectives to master, other than the creation of a dance that intrigues them.

When reflecting on the process of creating an original piece of choreography I find that students have mixed feelings regarding the open space, or lack of specific direction, that I provide for the assignment. Some students are relieved and invigorated by the creative freedom that they experience, the ability to take chances and create whatever they envision. However, others find frustration in the assignment; some reflect that beginning rehearsals were difficult because I didn't specifically tell them what needed to be included in their dance. These responses are informative; students do not practice independent thinking and problem solving often enough. When the students are not told what to do...they often don't know what to do.

For me, the pedagogical approach to facilitating creativity in choreography is the introduction and exploration of many diverse approaches followed by open space for creation and the articulation of artistic ideas. This allows students to gain experience with historically relevant

foundational and divergent methods while leaving the sources of inspiration and creative decision making for artwork up to the individual. I have found Yes Dance/No Dance to serve as a time effective approach to introducing the students to the choreographic spectrum in a very short amount of time. It could be argued that “yes” and “no” are words with heavy connotations of positive and negative and could lead to the perpetuation of “right” and “wrong,” or “good” and “bad.” However, my intention reaches beyond the surface level of these words and I only utilize the title “Yes Dance/No Dance” when discussing the lesson with other arts educators. I hope to provide experiences with traditional techniques of the dance field, which includes undefined rebellion from the status quo. Formalist and avant-garde aesthetics are studied by art students for a multitude of years, if not a lifetime, and this lesson in no way replaces those years of in-depth inquiry, but it does provide a basic understanding of some of the principles underlying these diverse artistic ideologies.

My job as a dance educator is one of a facilitator, assisting students along the pathway of discovery, *introducing* them to many ideas and not forcing them down any particular route. In order to enhance creativity in my students I do not demand that they meet a specific set of criteria for a given assignment as I feel that this directly limits chances for original creativity and submerges the artist’s voice. This lesson was designed for introductory college level dance students, but I believe that the lateral thinking approach underlying it is beneficial to almost any student studying choreography. In order to evolve the art form of dance, students

should be provided with the space and encouragement to seek out artistic truth for themselves rather than learning to fulfill the requirements of an assignment. I believe that by working in this manner, students learn to take ownership of their ideas, explorations, and artistic endeavors and, in the process of doing so, provide me the opportunity to learn from them as well.

BIOGRAPHY

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

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Online Assessments for Dance: Guiding Students to Original Ideas and Critical Connections

Barbara Angeline, MA

ABSTRACT

This presentation asked participants to consider the challenges and benefits of online assessments for dance education. Inclusion of carefully crafted online assessments and discussions can enhance student learning, develop critical connections and expand student expression. Increased opportunities in online learning have brought up many issues and objections. This presentation will speak to some of these objections. In addition, ideas, strategies and tools will be introduced that can be incorporated into both technical and academic dance courses.

Pedagogy in dance education needs to at least consider using technology--a language spoken fluently by our students--to expand our dancers' learning. Wherever one sits on the "Technology expands art" to "Technology is anti-art" spectrum, one cannot deny that our students are developing brain processes that are significantly different from our own. We may view current technology as equipment in the hand or in the lap of a student who is merely younger and less experienced than ourselves. But I believe viewing and sharing life via a series of screens is resulting in a generation of students whose brains are hard-wired in ways it will take us years to understand. For example, consistent internet access is resulting in a "Task Instantly Accomplished" mindset in our students. Problem solving and critical thought are limited. How will our approach to academic and technical coursework necessarily adjust? Do we fight fire with fire? Should we use our students' new language to expand their critical thinking skills, deepen their comprehension and enhance their ability to express original ideas? I believe we should.

The presentation explored online tools that support our learning goals in dance education. Class discussions, dance video analysis and blogging were explored as springboards for deep thinking and personal expression. Also covered were the class management and multiple intelligences benefits of incorporating online assessments. If sharing ideas in a face-to-face class discussion is beneficial, why is an online discussion better? Answer: 100% of students—whether quiet, quick to speak, or slow to process--have time to thoughtfully consider and share their ideas! If it is important to nurture each student to deep, meaningful expression of his or her ideas about dance, then I believe we should consider adjusting our ideas about how and where we allow students to share. Please contact Barbara Angeline for further information and logistics for online tools:

BIOGRAPHY

Barbara Angeline, Instructor of Dance Arts, Rutgers University & Adjunct Professor, Hofstra University. Education: MA, Dance Education (NYU); BA, Dance (U.C. Irvine) Teaching: Rutgers University, Dance Department – Broadway Jazz, History of Broadway Dance (Online and Hybrid), Dance History, Dance Improvisation, Dance Appreciation Online, Dance Studies, Arts Online Administrator and Course Consultant, Member of Core Requirements Committee. Hofstra University: Choreography for the Theater. Previous teaching: American Academy of Dramatic Arts; NYU (Guest instructor: ballet, jazz, Broadway jazz); Lee Strasberg Institute (ballet, jazz, musical theater). Research: Cultivating Critical Thinking in Post-Secondary Dance Technique. Presentations and workshops: “Critical Thinking in Dance Education” - Rutgers, Harvard, SUNY Brockport, NYU, Hofstra, NDEO, Alabama Dance Festival. “Exemplary Online Courses” – Invited member of panel discussion. Performance credits include: Broadway Backwards (4 years); The Wizard of Oz

(National Tour); Radio City Christmas Spectacular (5 years); Radio City Easter Spectacular (featured dancer/dance captain); Oakland Ballet Company (soloist).

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Panel

The Great Beyond: How to Best Prepare College Dancers for the Professional World

Moderator: Annie Arnoult Beserra, MFA

Panelists: Melanie Bales, MFA, Susan Hadley, MA, Jeffrey Hancock, Onye Ozuzu, MFA

ABSTRACT

This panel brought five accomplished teachers with diverse opinions and approaches about how to best prepare college dancers for engagement in the professional dance world together for a conversation about the what's, why's and how's of their pedagogies. The panel highlighted the practical implications of these educators' pedagogical art and craft for the students they teach and for dance in higher education at large. The panelists, who represent differently sized and structured university dance programs (BFA, BS and BA), engaged the following topics: the meaning, expectations and misunderstandings of the word "technique;" the merits and impediments of classical ballet training in higher education; the challenges of training students for the diverse demands of an increasingly eclectic field without sacrificing depth and rigor; and the value of a programmatic dialogue between modern dance, classical ballet and non-Western techniques. The panelists approached these questions through the lenses of their diverse dance practices, professional careers and pedagogical frameworks, engaging in thoughtful, candid conversation about why they teach what they teach and how they teach it.

The lead presenter, who had the unique experience of working with each of the other presenters in both educational and professional environments once as their student and later as their colleague, served as moderator of the panel, initiating and guiding discussion among the panelists, soliciting follow up questions and contributions from the audience when opportunities for wider pedagogical discourse presented themselves.

BIOGRAPHIES

Annie Arnoult Beserra, MFA, BA, is the Artistic Director of Striding Lion Performance Group, a Chicago dance theater company making new work through the collision of live performance and new media, a stalwart commitment to original music, and the inventive use of both traditional and non-traditional performance spaces. Beserra oversees SLPG's extensive arts education program, training students and teachers in SLPG's collaborative approach to interdisciplinary performance development. Beserra's choreography has been presented in Chicago, New York and Alaska. She has been a guest artist at the Now and Next Dance Mentoring Project at Appalachian State University, Fairbanks Summer Arts Festival, The University of Alaska at Anchorage, Northwestern University and Alaska Dance Theatre. She has an MFA in Dance from The Ohio State University and a BA in Dance and Comparative Literary Studies from Northwestern University. Beserra is a Lecturer of Dance at Northwestern University where she teaches ballet, modern, composition and history/theory.

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Melanie Bales, MFA, BA, is a Professor in the Department of Dance at The Ohio State University where she teaches courses in dance technique, dance history, and Laban Studies, and is active as a choreographer. A former professional dancer of both ballet and modern dance, she has also performed solos from the repertoires of artists including Daniel Nagrin, Catherine Turocy, Tere O'Connor and Irène Hultman. She received her BA

in German from Carleton College and an MFA in Dance from University of Illinois Urbana-Champaign, and was certified as a Movement Analyst through the Laban/Bartenieff Institute of Movement Studies. Her first book, *The Body Eclectic: Evolving Practices in Dance Training*, co-authored with Rebecca Nettle-Fiol, deals with approaches and attitudes towards technique training since the Judson era. A forthcoming book co-edited with Karen Eliot, *Dance on its Own Terms: Histories and Methodologies* anthologizes a wide range of subjects examined from dance-centered methodologies.

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Susan Hadley, MA, BS, was a principal dancer with the Mark Morris Dance Group, performing internationally and on Dance in America. She was a member of Senta Driver's company HARRY and performed with Meredith Monk. As rehearsal director for Mark Morris, she worked with Baryshnikov's White Oak Dance Project, with Zivili's premier of *The Office*, and with the Royal Opera's production of *Platee*. Her own work has been performed by Hubbard Street Dance Chicago, Repertory Dance Theatre, American Repertory Ballet, BalletMet Columbus, Ballet Memphis, Ballet Pacifica, The University Dance Company, CATCO, and Drums Downtown. Hadley's work is supported by the National Endowment for the Arts, New York Foundation for the Arts, New York State Council on the Arts, The Choo San Goh Foundation, Ohio Arts Council, Greater Columbus Arts Council, OSU College of the Arts, and Wexner Center for the Arts. Hadley is a Professor at The Ohio State University.

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Jeffery Hancock is a dancer, choreographer, costume designer and teacher. He has choreographed work for the River North Chicago Dance Company, Hubbard Street II, the Edinburgh Festival, Princess Cruise Lines, the Pegasus Players, Same Planet Different World Dance Theatre, Chicago's Next Dance Festival, numerous regional companies, and Northwestern's Theatre and Interpretation Center. A founding member and former principal dancer for the River North Chicago and a former Hubbard Street Dance Chicago company member, Hancock has been nominated for Ruth Page Awards and is a grant recipient from the Illinois Arts Council. He was a company member and co-artistic director of Same Planet Different World Dance Theatre. He has danced with Dance Kaleidoscope, Jan Erkert and Dancers, and guested with the Joe Goode Performance Group, among others. Hancock has also designed costumes for River North Dance Chicago, Robert Battle, Columbia College, Same Planet Different World Dance Theatre and many others.

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Onye Ozuzu, BA, MFA, is a dance administrator, performing artist, choreographer, educator and researcher currently serving as Chair of the Dance Department at Columbia College Chicago. Her work has been seen nationally and internationally at The Joyce Soho (Manhattan, NY), Kaay Fecc Festival Des Tous les Danses (Dakar, Senegal), La Festival del Caribe (Santiago, Cuba), Lisner Auditorium (Washington DC), McKenna Museum of African American Art (New Orleans, LA), as well as many site-specific locations around the world. She was a recipient of the Innovative Seed Grant for her ethnographic research project ADADIA African Drum and Dance in America: the Oral History Archive. Her recent evening-length work, *And They Lynched him on a Tree*, a multidisciplinary collaborative effort, premiered in February 2011 at the ATLAS Black Box Theatre, in Boulder, CO. She is currently working with ballet scholar/choreographer/performer Stephanie Tuley on a dance for camera, *Two Missionaries Daughters Converse About Reality*.

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Movement

Surf and Turf! Surfing and Grazing: Teaching Contact Improvisation in Higher Education

E.E. Balcos, MFA

SUMMARY

This movement session demonstrates a pedagogical approach to teaching Contact Improvisation (CI).

I was first introduced to (CI) in 1982. I taught Contact Improvisation during graduate school as a returning professional dancer. Over the past 12 years, I have taught CI in 2 different dance departments at state-funded universities. This has allowed me to find a clear methodology for teaching Contact Improvisation to diverse college-level students both traditional and non-traditional.

Demonstrating embodied contact concepts and sharing approaches to (CI) through kinesthetic awareness and partnering, provide the best strategies. This session presents methodologies for leading participants from individual kinesthetic awareness to making physical contact with others.

SESSION

Focusing on kinesthetic awareness starts with floor work. Participants focus on their breath and feel the support of the floor. They close their eyes facilitating the awareness of the natural organic movements already moving the body. This allows participants to become sensitized to what their bodies feel and how their bodies occupy space. Noting the base of support and becoming conscious of the changing points of contact with the floor gives participants a sense grounding and security.

Participants are led to “floor surfing” where they explore the floor through sensory receptors in the skin. They begin to roll, melt, slide, expand, contract, reach, push, and pull, moving through the space at a low level. As participants explore floor surfing, they are led into higher levels in space by sitting up on their “sits” bones, crawling, and movement “on all fours”.

Participants are then led to sharing weight while working in these low levels in space. Attention to breathing is key as it facilitates participants’ connection and creates the potential for movement. Partners move; create supports; “drape”; melt; roll; and discover “body surfing”, a sequential sharing of weight and disengagement.

Participants come to standing and begin to move through the space via “meandering”, moving on two feet with a continuing change of direction. Consideration to spatial awareness is emphasized through cognition of all the participants moving through the space within the boundaries of the space itself. Participants are asked to imagine they can “put on” a “kinesthetic suit”. Participants come into “contact” with their kinesthetic suits and begin duets of “kinespheric grazing” exploring the space in and around each other, becoming sensitized to their partner’s kinesphere and energy.

Finally the concept of “grazing” as opposed to “kinespheric grazing” is maintaining a continuous contact point with a partner. Each mover remains with their center of gravity over their own base of support. Participants explore and “graze” through the surfaces of their skin. Sliding, rolling, and changing points of contact with their partners allows for this action. It creates the beginnings of more advanced weight sharing such as counter-balance, counter-support, posting, draping, and lifting.

Contact Improvisation has been developing since the mid-70's. This duet dance form became part of the post-modern dance scene and is seen as a major influence in many modern choreographers' work today. Contact Improvisation is not typically part of traditional dance training in academia because of its unfamiliarity and the specialized nature in which an instructor must have expertise. It is my goal to provide innovative and experienced pedagogical approaches.

BIOGRAPHY

E.E. Balcos, MFA, BA, is an Associate Professor at The University of North Carolina- Charlotte. He teaches Modern, Choreography, Improvisation, and Contact Improvisation. Balcos studied modern dance with Hanya Holm at the age of 19. He performed nationally and internationally with Shapiro & Smith, Demetrius Klein, Zenon Dance Company, and worked with numerous renowned choreographers. He was Artist-in-Residence with Liz Lerman Dance Exchange and at University of North Carolina School of the Arts in 2009. His dance company, E.E.Motion, was featured with North Carolina Dance Festival, Charlotte Dance Festival, American Dance Festival, Piccolo Spoleto in Charleston, SC, and Minnesota Fringe Festival in Minneapolis. His independent choreographic works have been presented at the Walker Art Center and Intermedia Arts in Minneapolis, and Joyce/Soho and St. Mark's Church in NYC. He received a BA in Music from The Colorado College and an MFA in Choreography from The University of Iowa.

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Teaching Efficiency Efficiently: High School Student Rehearsal Scheduling and Assessment

Kelly Berick, MEd

ABSTRACT

In a large, urban high school setting where students can specialize in the art of dance, when is the best time to hold rehearsal? Given the constraints of class time and space, what is the most efficient way to schedule rehearsals? How should student-facilitated rehearsals be assigned and assessed? When should the contracted full-time dance teacher end his/her work day? These are difficult questions for many of us in the preK-12 setting. Our memories hold countless hours of after-school and weekend rehearsals, late evening technical and dress rehearsals, and dance teachers who taught all classes, facilitated all rehearsals, created all recital works, did all administrative work, and seemed to live in their studios. What were we taught by our models and mentors? My history of experiences, my current teaching environment, and my family life have conjoined to cause me to challenge my earlier (and largely assumed) answers to these fundamental questions.

Often, we use class time for technique classes, our choreography, composition, and academic studies, and we oversee all student rehearsals after school. In some cases, this is not working for a number of reasons: perhaps students perpetually miss rehearsals, or choreographers are disorganized and cut short or cancel rehearsals without notice; maybe rehearsals conflict with extracurricular activities; or, it may be that parents rarely pick students up on time. In addition, we are completely exhausted from working (and moving) 12 hours a day. In many cases, most grades assigned are based on class participation during technique class with a few homework assignments and tests thrown in. Where is the creative component of students' dance education represented in their assessments? Is this practice truly student-centered at all? What message are we sending?

It is important to analyze a dance program's resources and constraints, and equally important to construct that program in a way that provides the optimal challenges and opportunities for measurable growth in dance education for students while also keeping the work/home balance at a fair distribution for the dance educator. In this session, the examination of these questions and how that synthesis lead to the construction of a dance course (and its thorough assessments) that works for everyone—students, teachers, and future guest artists—will be shared.

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I teach in an urban public high school with a Visual & Performing School for the Arts school-within-a-school structure. Students audition to enter the arts program classes as “majors” and must take two classes per year in their art discipline, totaling eight credits. We have one dance teacher and one studio. Four periods per day are the “majors” classes, one period per day Introduction to Dance (open to any student), and one period per day Dance for the Athlete (open to those who have completed Physical Education requirements and are on one of our teams). Each period is 50 minutes, and there are eight periods total per day. Classroom capacity is sixteen students. My “dance major” classes are sequential in the schedule so that I have them for two 50-minute periods in a row. My Dance I and II classes are combined, and my Dance III and IV classes are combined (usually there are between six and sixteen students total in each combined group).

My studio is small, so only one large group rehearsal can take place at a time. Originally I used class time for technique classes, my choreography, composition, and academic studies (lectures, readings, films, tests), and I held all student rehearsals after school. After three years, I realized this was not working: students perpetually missed rehearsals; student choreographers were disorganized and would cancel rehearsals without

notice; rehearsals conflicted with musical rehearsals with theater department; parents rarely picked students up on time; and, I was completely exhausted from working (and moving) twelve hours a day. Upon greater analysis, I realized the conflicts that caused absences were insurmountable: local dance studio classes and rehearsals, athletic team practices and competitions, study sessions and labs, and school vocational work programs were always going to be in the way, and were always going to be a priority. I also realized that I was basing grades mostly on class participation during technique class and my rehearsal with a few tests thrown in, so where was the creative component? It is difficult to grade things that take place after school with absences that you cannot penalize. In addition, in my district, there is no supplemental contract for a dance teacher to be paid for holding after school rehearsals like there is for music and theater.

So, I went back to the drawing board on my graded courses of study and made standards-based changes that allowed for rehearsals to take place during class for a grade: a system for focusing on student choreography that has worked really well in terms of time management, assessment, and student growth.

1. Since all of my students in the program take dance at our many local, high quality studios, I made enrollment at those studios a requirement of my program's contract. This way, I know they are getting technique classes from many influences, and I am supporting the studio businesses (rather than battling them). This frees up my need to offer technique classes all week. Dance I/II has modern and ballet one day per week each with me, and twice per week they have improvisation, composition, and rehearsal with me directing a work from their compositional studies. Dance III/IV has one day (hopefully every week, but sometimes every other week) in which I give a technical warm up, an improvisation and a study/concept assignment that will move their choreography along. All rehearsals in all classes begin with a company warm-up led by a student (we have studied proper warm up and technical work is embedded, and I use this time to make observations and corrections as needed).

2. I had been spreading theoretical studies across the four years, and often, this meant we backburnered or completely missed material during the 4th year. So these topics have been moved into the 1st/2nd year courses. I now demonstrate in Dance I/II different ways to explore and create movement, manipulate and develop phrases, and to work collaboratively. We study, for those two years, forms and processes so that when they move into Dance III, they know the language and expectation of developing choreography. This group performs two works on our concert, both born of this process. They also cover all history, health/wellness, advocacy, and other related content.
3. Students in Dance III are assigned a personal solo, and receive one class period weekly to work individually in the studio during class. Seniors prepare for their upcoming rehearsals during this time (often, they will use this time to plan the rehearsal calendar, teach movement to cast members who were absent, generate new movement, peruse the costume closet, communicate with the technical director, or write/notate in their journals).
4. Students in Dance IV are assigned an ensemble work, and classmates in Dance III and IV are potential members of their cast. They may audition the class if they choose. The work must involve at least half the class. Usually they select everyone, and occasionally they choose to perform in their own work.
5. Students in Dance III and IV show their works-in-progress in December on our Dance Informance, which is largely attended by families. They then present it at Adjudications, usually in December or January, an event which consists of a panel of three professionals (one from a university program, one from a local dance company or studio, and me). Their scores determine which dances go on to the concert program in March (usually they have all done the work and all go forward to concert). The Informance presentation (also has its own rubric) and the Adjudication (panelists scoresheets which are based on the state standards), along with written preparatory essays and reflections (scored on a building-wide rubric for writing) combine to create the test grade for grading period two (20%), the project grade for grading period two (20%), and the first semester exam grade (20% of the semester grade).
6. All rehearsals continue in class until technical rehearsals begin in mid-March. Technical rehearsals take place after school in the theater, and a rubric exists for those as well. The concert runs for two nights, and students are scored on a performance rubric. All concert grades combine to form project and test grades for grading period three, which usually ends on the week of the show.

Once we moved the rehearsal process into the classroom during class time and the repertory on our annual concerts grew, I began reaching out for guest artist residencies. Our original guest choreographers were our student teachers (I usually have one per year); these works could be set during the student teacher's time, and didn't often cause time constraints for the students because there were so few students choreographing. However, this changed in 2003-2004 when we acquired portions of David Parsons' *The Envelope* by way of a residency with Verb Ballets. The studio time needed to teach and stage that work (approximately 4 full weeks) seemed to cut deeply into the five seniors' rehearsal time. One senior was teaching the final counts of her work during dress rehearsal. Why had this happened, despite the fact that I warned them to work quickly in the fall before the company came? Our next residency in 2006-7 with Michael Medcalf (*Lovely*) had the same result: frustrated seniors. In 2008-9, I invited Dianne McIntyre to set a work (*All You Ever Wanted*) on my 9th and 10th graders instead, thinking that I would experiment with having guests with the younger group. Although this did indeed work, I did notice that I was giving Dianne less mature, less experienced dancers.

I needed to tweak the rehearsal process again in order to make guest artist residencies work for either group: preferably a college student or recent graduate to work with grades 9-10, and a professional for grades 11-12. For the school year 2010-11, I implemented additional changes.

1. Dance III/IV students submit a rehearsal plan and journal reflection on their past rehearsal before the tardy bell on the day of their rehearsal. They must lead a warm up, facilitate a rehearsal that takes up the entire period, and in the case of Dance IV, manage bystanders when working with a smaller group within the work. The choreographer of the day is assessed on a rubric for this written plan as well as a rubric for the facilitation of the rehearsal itself.
2. Rehearsal participation and rehearsal facilitation serve as daily participation grades, 40% of total grade makeup. Plans and reflections are homework grades, 20% of total grade.
3. All cast members are assessed during a peer rehearsal according to a rubric for rehearsal participation.

This change rendered many wonderful results. For one, grading got easier. Everything is supported by rubric, and all students are clear about expectations.

Surprisingly, rather than causing my program to shrink, rehearsing during class has caused growth. After school rehearsals were attempted from 1997-2000. During that time, 22 new students were accepted into the program, and 13 departed sometime during their four years, mostly due to the perception that after school rehearsals were mandatory and they would have to quit their studios or other programs. This has reversed today; attrition is down, no students have dropped the program since 2010, and for the first time the Dance I/II class is at capacity.

In addition, all students are completing their choreography sooner. Most have set all movement by January, with a few needing until mid-February to finish, leaving weeks (not days) for cleaning, as well as ample time to bring in guest choreographers without sacrificing student rehearsal time. All have ample material to show at Adjudications, then ample time to consider feedback and reworking ideas.

This repositioning of rehearsal has caused our concert repertory to deepen and diversify, our students to receive multiple opportunities to work with guests and each other, and our audiences to grow in size and in sophistication. Local studio owners attend our concerts because we are now friends sharing students. Finally, it has enabled me to remain healthy and to raise my family. I leave school most days by 4:00 pm, and can be home in time to pick up my children from their after school activities (after watching for a bit). I cook dinner, I help with homework, and I get to bed early, all despite a 1-hour commute one way. During performance week dress rehearsals, I get home by 7:45 pm. My work/life balance is manageable, and my students and I are less stressed, which is a win-win.

BIOGRAPHY

Kelly Berick has directed the Akron School for the Arts dance program at Firestone High School in Akron, Ohio for 18 years. Dance at ASA is a collegiate model course of study designed to develop students' technical abilities simultaneously with creative, artistic and written expression in preparation for university level dance. Prior, she performed professionally with modern dance troupe Wrenn Cook and Friends and taught dance in public schools in SC, PA, and OH. In addition, she has taught at Columbia College, Temple University, The University of Akron, and Cuyahoga Community College. She served on Ohio's Arts Content Standards and Model Curriculum writing teams, is an OhioDance board member, and was named Ohio's Dance Educator of the Year in 2001 by the OAHPERD. Berick received a BA in Dance at Columbia College, a MEd in Dance at Temple University, and Ohio K-12 Dance licensure at the University of Akron.

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Movement

Move for Your Health/Dance for Your Spirit: A Template for Seniors' Movement Classes

Alice Bloch, EdD

SUMMARY

The classes have three underlying goals:

1. To guide seniors to a greater awareness of their bodies in order to help them avoid accidents.
2. To provide feedback that helps them move in physically correct and efficient ways.
3. To remind seniors that movement can be joyful. Thus a primary class goal is improved quality of life.

The instructor demonstrates and explains all exercises, with vivid imagery and individual guidance to help members retain what they have learned and apply it in their daily lives. Movements are taught in a playful manner, and participants are encouraged to celebrate their achievements. Music of different eras, styles, and cultures such as swing, salsa, and classical provides inspiration and a lively class atmosphere.

SESSION

Chair Activities

The class starts with members seated in chairs. They breathe together, expanding the entire rib cage. They breathe in for a count of 4 and out for a count of 6 to fully empty the lungs.

1. THE STABILITY SERIES

The Stability Series grounds participants, and engages and strengthens the muscles of their pelvic floors, torsos, and upper backs to improve balance and control.

The Bone Bounce: Thump your heels on the floor in order to feel a slight vibration in your legs. Do this 8 times in a heartbeat rhythm. This grounds you and helps stimulate bone growth.

Abdominal Awakening: Sitting tall with feet flat on the floor, place hands on your lower abdomen. Contract your abdominal muscles, picturing the navel moving back and up towards the spine, and the muscles lifting up from pubic bone to rib cage. Repeat at least 4 times, exhaling on the contraction and inhaling as your muscles release. Sit tall through the whole series.

The Core Connector: Sit with your feet flat on the floor, hip width apart. Place your hands against the inside of your knees. Push your hands against your legs as if separating them, but resist the movement by pressing inward with your legs. Repeat 4 times. Then place your hands on the outside of your legs and try to push your legs in. Do 4 of each one. This movement engages all the muscles of your pelvic floor, belly, upper back, and arms.

The Diamond: Reach your arms up towards the ceiling, palms facing in. Bend your arms and push one fist into the palm of your other hand. Inhale, and slowly to a count of 4, lower your arms, and head simultaneously. Exhale and raise your arms and head. Repeat this 4 times. Switch your hands and repeat. This exercise strengthens the muscles of the upper back. It also helps people with shoulder injuries raise their arms more easily.

In between each sequence, have participants reach out their arms and legs as if they were stretching before getting out of bed in the morning. Emphasize breathing throughout.

2. THE BRAIN DANCE

This sequence follows the structure of Anne Green Gilbert's Brain Dance.

Active Massage: Participants massage their foreheads, temples, and jaws. They rub their necks and arch them like cats. They massage down their arms to brush off their *schmutz* (negative energy). They give themselves a hug, and remove any remaining negative energy by taking it off like a tight shirt. They

massage their sternums, ribs, sacrum, and hip joint in a continuous motion, and massage their calves with a squeezing action. They finish by briskly tapping their bodies with their fingertips, starting at their feet, and moving to the tops of their heads.

Core-Distal and Spine: Participants move like starfish, curling into their cores and lengthening their limbs out into space to strengthen their cores. They imagine themselves as seaweed and undulate their spines in wave-like patterns.

Body Halves and Cross-Extensor: For the upper body, participants nod, rotate, and tilt their heads from the Atlas vertebrae. They open their arms to the sides, elbows bent at right angles, and open and close arms like a book. They reach out to the side, bring an arm overhead, and curve to the opposite side like a palm frond. They rotate their spines like a barber pole.

For the lower body, participants do ankle circles and *developpes*. They perform simple rhythmic stepping patterns, and coordinate them with arm movements to heighten brain function. They do seated running, accelerating and decelerating, while pumping their arms. Leaning back in their chairs, they extend their legs out in parallel position and do 16 beats to strengthen the adductors..

For body sides, participants extend an arm and leg on one side of the body, and bring the elbow to the knee, raising their legs if possible.

For cross extensor, participants and Lunges extend an arm and leg on opposite sides of the body, and bring the elbow to the knee, raising their legs if possible. These exercises strength the oblique muscles.

Standing and Sitting

Seniors often have difficulty getting up from chairs. The following method facilitates sitting and rising with proper alignment and control.

Standing: Participants move toward the front of their chairs. They place one foot slightly ahead of the other in alignment with their hip joints. They place their hands on the seat or arms of the chair and bend forward at the hips. They press their feet into the ground, push off with their hands, and straighten their knees, bringing hips over the feet, while swinging their arms forward to shoulder level. Seniors find this frightening at first because they do not understand how to make body mechanics work for them. With practice, they really come to appreciate this exercise.

Sitting: Have participants back up to their chairs so one leg is touching the chair. They then bend forward at the hips while reaching their hands behind them to guide themselves into their seats. Once they have made contact with the chair with their leg, they do not need to look back at it.

Balance Exercises

If no *barre* is available, participants use their chairs or walkers for support to perform ballet-based exercises. Depending on their skill level, the exercises may be done facing the *barre*, or holding on with one hand. At the end of each sequence, have participants balance as long as they can. It is essential that they proceed at their own level. Encourage them to come down from the balance with control. Class members enjoy the ballet-based exercises, and should be encouraged to use *port de bras*.

Plie/Relevés: The sequence is 4 *plies*, 4 *relevés* from a straight leg, and 4 pushes from *plie* to *releve*.

Passes and Lunges: Facing the *barre*, students lift one leg as high as is comfortable, step back to a lunge position, and push off the back leg to *passé*. Alternate legs and end with a balance on one foot. This may also be done to the side.

Battements: Facing the *barre*, participants do 4 *battements* to the back on each leg. They then do 2, and finally, 4 alternating. Repeat the sequence to the side. End each sequence to a balance.

The Plank Variations: Have students take a plank position. Possible exercises include holding the shape and feeling good alignment, push-ups, and a modified cat back with bent knees.

Dance Sequences

Research has shown that teaching movement sequences with a combination of demonstration and verbal description, and using the verbal descriptions as participants do the sequences stimulates brain cell growth. Dance sequences can be based on social dance such as swing, waltz, and salsa. Simple folk dances are also effective. Participants can move in lines or with partners. Stepped turns and arm gestures help students build confidence in their ability to move with safety and control.

Creative movement exercises like passing around energy, or repeating each other's movements are effective. Props like scarves and large balls that seniors can hold easily also stimulate creative responses. Seniors who are unable to stand for an extended period should be encouraged to move their arms and step with their legs from a seated position. Those with walkers can hold on with one hand. They should have a chair readily accessible should they need to sit down.

Guided Relaxation

Students resume their seats, and the class ends with guided relaxation. Participants breathe deeply and are guided to visualize themselves in moving in beautiful environments where golden light soothes and nurtures them. The senses of sight, sound, smell, and touch are invoked as part of the imagery. Participants are reminded that the enhanced quality of life that movement can provide is still theirs to enjoy.

BIOGRAPHY

Alice Bloch, EdD, dance history, Temple University, has a choreographic MA from UCLA. She is a 4th generation Isadora Duncan dancer. Her lecture-performances include *Dancing the Supermom: Isadora and Contemporary Models of Motherhood*, at Bryn Mawr and U Delaware, and *Dance of the Future: Roots and Radicalism*, for the Isadora Duncan Dance Foundation's 2012 Festival. She dances to poetry in *The Watching Heart: a Journey in Peace*, and at the Gerard Manley Hopkins Festival, Ireland. Alice wrote on dance for *The Encyclopedia of Religion and Culture (Facts on File, forthcoming)*. She contributes regularly to *Dance Magazine*, adjuncts at Washington University, and is a COCA teaching artist specializing in violence intervention. She has taught "Move for Your Health/Dance for Your Spirit" to COCA seniors and Bethesda Senior Residences since 2008. Alice works with Alzheimer's patients at Washington University's Kemper Art Museum and Parc Provence residence.

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Panel/Paper

Promoting Dance Education Worldwide:
New Zealand, Trinidad and Tobago, Norway, Canada, Great Britain, South Africa and Jamaica

Moderator: Jane Bonbright, EdD (USA)

Panelists: Ali East, MPHEd (New Zealand); Eugene Joseph, MA (Trinidad/Tobago); Tone Pernille Ostern, PhD (Norway); Lynelle Pierzchaski, BA (Canada); Jackie Smith-Autard, PhD (Great Britain); and Lisa Wilson, MEd (Jamaica and South Africa).

PANEL QUESTIONS

Panelists were asked to address the following two questions:

1. What is the status of dance education in your country (in K-12, higher education, and studios), and what are the issues you contend with?
2. What are your goals in your country, and how are you getting there?

PAPER #1: Promoting Dance Education Worldwide: New Zealand

By: Ali East in consultation with Dr. Barbara Snook

What is the status of dance education in New Zealand?

New Zealand has a rich history of dance in education, which has not only been shaped by diverse ideologies and events, but also by many inspirational individuals who have forged a New Zealand identity in dance. Dance has developed in the New Zealand school curriculum as a result of the value placed on it by educators since the early twentieth century. This has not only ensured a continuation of dance in schools, but has allowed a development of dance to the current situation where all New Zealand students may study dance throughout every year of their schooling.

Dance is placed under an Arts Curriculum umbrella along with drama, music, and visual art. The incorporation of dance education within the arts curriculum in 2000 has been acknowledged as being the most significant dance curriculum development in the history of New Zealand education. Across the arts disciplines, content is structured through achievement objectives with the following four strand organizers: (1) Developing Practical Knowledge in Dance; (2) Developing Ideas in Dance; (3) Communicating and Interpreting in Dance, and (4) Understanding Dance in Context.

Underpinning all key learning areas within a revised 2007 curriculum are a 'set of principles' designed to be managed throughout every aspect of schooling. They are listed as: High Expectations: Treaty of Waitangi, Cultural Diversity, Inclusion, Learning to learn, Community Engagement, Coherence and Future Focus. Each aspect of the 2000 New Zealand curriculum contains references to Aotearoa, New Zealand in which the treaty of Waitangi is recognized, and the Commonwealth Secretariat Report (2004) acknowledged the uniqueness of the New Zealand Curriculum, "New Zealand was one of the first countries in the world to establish an entire

education field that formally recognizes traditional indigenous knowledge”. New Zealand Maori and Pacific Island dance are included within the dance curriculum.

In 2006 dance was approved as a subject that counted toward entry into a University. From 2011, dance became a scholarship (Final Year of Secondary school education) subject with assessment that provides recognition to top students in their last year of schooling. This places New Zealand in a unique and significant position as it is possible for any student to study dance at pre-school, primary [elementary] school, and High School stages, continuing on at University right through to a PhD level.

What are the issues you contend with in New Zealand?

The major two issues are one, attracting enough trainee dance teachers, and, two, maintaining the status of dance as a subject in all schools.

There is always a need for constant refinement, as with any curriculum document, and subsequently refinement of teacher education and professional development. The education of trainee teachers and the professional development of teachers must be synchronized with curriculum focus, and that curriculum must also account for emerging needs and issues in society and dance. As we look to the future we are cognizant of concerns around assessment standards in literacy and numeracy and the impact on the classroom timetable. We are conscious of the increasing demands/ uses of technology, and the changing social and cultural demographics in the classroom. We are also aware of global policy (Seoul Agenda, 2010) developed by UNESCO that advocates for the role of dance education as a means of building a more tolerant global society.

What are your goals for dance education in New Zealand, and how are you getting there?

There is a continual development and consolidation of university degree programs, each of which have a slightly different academic focus. Only two of these programs focus on producing highly technical performers and company dancers. Post-graduate programs are becoming more encouraging of practice-based research. A new Dance and disability strategy document has now been written (2010). Dance education will continue to morph and shift as society continues to change. We do however believe that arts education, inclusive of dance, has gained considerable curriculum traction over the last thirteen years, and with an ever increasing dance literate society, we look to the future of dance education with enthusiasm.

PAPER #2: Promoting Dance Education Worldwide: Trinidad and Tobago

By: Eugene Joseph

What is the status of dance education in Trinidad and Tobago?

The Republic of Trinidad and Tobago is located off the coast of Venezuela. It has one of the most dynamic economies in the Caribbean. It also has a rich complexity of cultural traits and traditions, which stem from our multi-ethnic, multi-religion, and multi-racial society.

Ministry of Education in Trinidad and Tobago has the primary responsibility of developing an education system and national curriculum, which meets the needs of students and prepares them for the rapidly changing demands of life in the 21st century.

In Trinidad and Tobago we have both private and government schools from kindergarten to tertiary level. At the kindergarten and pre-school level, dance is optional. Dance teachers are hired by the individual school, and not provided by the Ministry of Education. At the Primary schools’ level (ages 5 – 12 years), dance has been taught as an extra-curricular activity, conducted by teachers hired by the individual schools.

While this is still obtained in some schools, there are a few qualified dance teachers who are hired by the Ministry of Education to conduct dance programs. In the 2014 national secondary Entrance Assessment examination, the Ministry of Education has proposed that dance education be included.

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

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, leading up to 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.

In the 4-year BA program, the emphasis is more on in-depth studies of various dance styles, which opens up the field for educators at both secondary and tertiary levels, performance practices, research, and documentation.

“The Best Village” program is a community based Arts program, and the Ministry of Community Development coordinates annual national competitions, which have been in existence for over 40 years. Trinidad & Tobago folk dances are a major component of this program. It provides an opportunity for communities to be more conscious of their culture and environment. The program also seeks to preserve, protect, and build on the local Folk Traditions, and to facilitate the growth of our national culture through competition.

Private studios offer optional certification in dance from internationally recognized dance organizations such as the Royal Academy of Dancing (UK), Imperial Society of Teachers of Dancing (UK), International Dance Teachers Association (UK), and the Dance Vision International Dance Association (USA).

What are the issues you contend with in Trinidad and Tobago?

A prime issue is the lack of qualified teachers. Then there are problems with conservative parents not wanting their children to take part in the compulsory dance curriculum, due to a wide variety of religious beliefs, understanding there are multiple religions throughout Trinidad and Tobago.

Another issue is that, previously, dance was linked to Physical Education. Now dance is associated with the Visual and Performing Arts education program, but it is still not viewed as a separate subject in schools.

Another two issues are that there is not enough funding from the government or private sector to provide scholarships and awards to talented children who cannot afford to get the tuition needed to fully develop their talents, and there is not collaboration between the government and the privately owned studios.

What are your goals for dance education in Trinidad and Tobago, and how are you getting there?

Our goals are to promote the Creative Arts and gain respect for the work of our creative people and industries. We intend to preserve our heritage, both tangible and intangible, as is already being done with the Tobago Heritage Festival and the Trinidad and Tobago Carnival, which serve as two unique examples of national festivals that are promoted internationally as well. In addition, we will sustain Cultural Industries Development and awareness of the nexus between sustainable livelihood for persons directly involved in the arts, and the sharing of our creative products and talents with the rest of the world. We hope to promote social cohesion with an emphasis on the role of culture in family life and community development, and the use of the arts to strengthen our nation identity and to foster the spirit of unity in diversity.

Our methods for attaining these goals include the following: building an effective administration in the Arts that involves strategic planning, strengthening cultural institutions, acquiring needed resources, and

rationalization; articulating a Policy Agenda for the Arts that includes a system of policy analysis, general research, a legislative agenda, and regulatory measures; developing a comprehensive and complete National Visual and Performing Arts syllabus to be used from kindergarten to the tertiary level that includes funding, training, and the development of a solid infrastructure; and establishing and expanding collaborations with civil society, the private sector, and international agencies and institutions.

PAPER #3: Promoting Dance Education World Wide: Norway

By: Tone Pernille Ostern

What is the status of dance education in Norway, and what issues do you contend with?

Norway is a country with a small population of 5 million inhabitants situated in Northern Europe. Norway is, together with Sweden, Denmark, Finland, and Iceland, part of the Nordic countries. The Nordic welfare model is based upon the democratic values of equal rights for all to live in an inclusive society.

The Norwegian school system, including dance educational system, needs to be understood as part of this cultural and political context. Very roughly said, this has created a position for the arts where the art educational possibilities for fostering inclusion, community, and collaborative work are more highlighted, especially within compulsory school, than talent development, art specialization, and progress within the art subjects. This is understood as both positive, and a challenge for the development of talented young people within the arts.

The educational system in Norway is organized into Kindergarten; for children 1-5 years is not compulsory, but most Norwegian kids go there because most parents are working. Kindergarten pedagogy generally has a rather aesthetic approach. Play, music, dance and movement, drama, visual arts activities, and outdoor activities in nature are generally emphasized. No art subject, such as dance, is taught as a separate subject. There is a holistic approach to the child.

Compulsory school lasts from 6 to 16 years. The holistic approach from Kindergarten changes quite drastically, and the teaching becomes more skill-oriented and divided into separate subjects. Dance and drama/theatre are not subjects on their own. Music and visual arts are independent, but small, art subjects. Dance is integrated as learning goals in physical education and music, and very seldom is taught by professional dance teachers. Due to, among other things, the fact that Norwegian pupils scored low on tests like Pisa, Tims, and Pearls, a new national curriculum framework called "The Knowledge promotion" was launched in 2006. In this, five basic skills defined as reading, writing, arithmetic, verbal, and digital competences are emphasized in ALL subjects. This has pushed the Norwegian school into a more theoretical direction, and has seriously threatened the existence of the art subjects in compulsory school. The same tendency has spread to the teacher education. The status of dance as a competence goal in Norwegian compulsory school for children aged 6-16 is weak; the status of dance as an independent art subject is non-existing. Dance qualification among Norwegian compulsory schoolteachers is poor.

In high school, for the ages 16-19, the situation again changes drastically. Now dance arises as an independent and popular subject. Dance, music, and theatre are organized as independent programs. You will normally have to audition in order to get into a dance program, although you can also get in with no dance training, but very high scores on your general school-leaving certificate from compulsory school (recall: the Norwegian political model with inclusive opportunities for everybody). Very well qualified dance teachers work in high schools, and the students are being prepared for dance training on a university level during the three years in high school.

In order to reach the technical dance level to be able to audition for a high school program in dance, since dance is not a subject in compulsory school, children will have to rely on private dance studios, or on public culture schools. There is a big market for private dance studios in Norway, and they generally hold high quality with well-qualified teachers. They usually need to have a more commercial profile in order to survive.

The main dance genres taught are typical Western stage dance genres like classical ballet, jazz, hip-hop, and contemporary dance. The private market is less developed regarding non-western dance styles. The vast majority of children and young people taking part in dance activities in private dance studios are white, middle-class children, and mainly girls. This is increasingly recognized as a problem, and I hope it is right to say that the situation slowly is changing.

There are several opportunities on a university level to become a dancer, choreographer, or dance teacher in Norway, but many students also travel abroad in order to study dance, especially to the U.K., Sweden, Denmark, or the Netherlands. In Norway you get into a dance education through audition in addition to the scores on your school-leaving certificate from high school, and competition is hard. The education programs generally keep high quality. Oslo National Academy of the arts and the Norwegian College of Dance both are positioned in the capital and are the largest institutions for dance in higher education, but there are also others spread around the country. You can either choose to specialize and take a BA in dance education at once, or you can take a BA in dance and go on with a one-year practical-pedagogical training afterward to receive a teacher qualification. The new model for teacher education in Norway is a 5-year long education where a master's degree is included. I am involved in developing this opportunity also within dance. The opportunities to take a master's degree or PhD in dance are still poor in Norway.

What are your goals for dance education in Norway, and how are we getting there?

The goals are to strengthen dance as an art form, generally in Norwegian society; develop the opportunities for a professional dance career; develop dance into a more inclusive direction, preparing dance teachers to embrace children and young people with disabilities and special needs; strengthen the position of dance and other art subjects in compulsory school and within teacher education; qualify teachers working in compulsory school; ensure that music teachers and physical education teachers receive training in dance and dance pedagogy in order to be able to teach dance; strengthen further education for already qualified dance teachers; develop consciousness about the values of dance among school leaders and teacher education leaders; and strengthen research and publications on the dance education field.

We are getting there through hard and dedicated work, and a great fellowship within the dance and dance education community supports the initiatives, but there is still a lot of work that needs to be done, both for the position of dance art, and dance education in Norway.

PAPER #4: Promoting Dance Education World Wide: Canada

By: Lynelle Pierzchalski

What is the status of dance education in Canada, and what issues are you contending with?

Dance came into the curriculum generally in the 1990s and, since then, it has become more common in the public schools. As in the United States, education is under provincial jurisdictions, so dance programs within school systems vary a great deal from province to province. For example, Alberta currently does not have a provincial dance curriculum. Instead the two largest municipal school boards in the province each have a "locally developed course" curriculum that is used instead, and other boards in the province may also choose to use it as well. However, most provinces are promoting the inclusion of some level of dance education in all schools.

At the elementary level, there is a trend toward the establishment of courses combining dance, music, drama, and visual arts into a general introduction to fine and performing arts. At the Junior High level (7-9 grades) it is hit and miss. Some schools don't have a dance program; some schools do, but the quality of facilities and teacher expertise vary greatly from school to school.

At the High School level (10-12 grades), most schools have dance programs, and teachers with stronger dance backgrounds consistently run them in proper facilities. Many universities offer dance programs leading to a BA or BFA, but few education programs have dance as a “teachable” subject to choose from.

The issues we contend with include the following. We have too few qualified dance educators to teach dance within the schools, particularly at the elementary level where they are expected to be knowledgeable of all the arts. Some charter and arts-centered schools can hire professional dancers as teachers, even without an education degree. Regular public schools cannot do so, but even if they could, it would be difficult to attract sufficient numbers of qualified professional dance teachers. The reasons are that the classes are too large, general classes include some disengaged students, the administrative requirements would require they perform non-teaching duties, and the system is a very bureaucratic system.

In studios, the world is very competitive. The cost for training is high and not everyone can afford dance classes. There is often body burnout by age 16 due to the extreme stress placed on the body and injury. Some studios offer excellent ballet training and the students are less likely to be injured.

What are your goals for dance education in Canada, and how are you going to get there?

Dance promotes expression, well-being, confidence, and is an outlet for many students. We have produced many dancers and artists, but the goals in schools is to provide exposure to students and help them learn to appreciate the arts – not develop professional artists.

We hope to have dance recognized as a school curriculum at a national level. We would like that every student in all years of their education, K-12, has a consistent and progressive dance program. Arts are as important as math or social studies. We need to improve teacher training or change requirements for teachers of the various art forms. One idea is to promote a partnership between studios and schools to improve current issues involving a lack of proper training for dance educators in schools that would impact teacher-training programs.

PAPER #5: Promoting Dance Education Worldwide: Great Britain

By: Jackie Smith-Autard

What is the status of dance education in Great Britain, and what are the issues you contend with?

From 1988 when the National Curriculum for ages 5-16 was defined, Dance was mandatory within the subject area of physical education for Key Stages 1 and 2 (ages 5 – 11), and was optional for Key Stages 3 and 4. The current national curriculum programs of study for physical education at Key Stages 1 and 2 have been revoked with effect that from September 1, 2013 on it is no longer a statutory requirement. This means that schools are free to develop their own curriculums for physical education that best meet the needs of their pupils. This was done to prepare for the introduction of the new national curriculum as of September 2014.

The following web sites provide important information as resources:

- Draft PE National Curriculum for Dance for 2014 – Reference to: <http://www.cfbtpe.com/new-national-curriculum-pe-draft-pos-out/>
- Examinations for Dance GCSE, AS and A level, BTEC, school and FE College level Reference to e.g. GCSE <http://filestore.aqa.org.uk/subjects/AQA-4230-W-SP.PDF> and A level <http://filestore.aqa.org.uk/subjects/AQA-2230-W-SP-10.PDF>
- Centers for Advanced Training for young people age 10-18 – DFE funds 10 CATs in England – Reference to Northern Ballet Academy and Northern Contemporary Dance School Centre: <http://www.nationaldancecats.co.uk/>
- University Degree courses – PGCE training for teachers – reference to personal experience
- Conservatoire professional training – Reference to: London Studio Centre. DFE awards for talented students who cannot afford fees <https://www.gov.uk/dance-drama-awards>

What are your goals for dance education in Great Britain, and how are you getting there?

We have struggled with achieving a position for dance as an art form in the National Curriculum, or the Physical Education Curriculum for Dance (2014). Dance has been marginalized, and dance has become even more integrated into physical education through the years. Our goal is to have dance moved to the Arts umbrella.

We have a problem with high school teacher trainees and their degree course content that does not adequately prepare them to teach dance in high school. We have a similar problem with elementary school teachers and their training as well to deliver dance.

We are working to establish academies and specialist schools for the performing arts.

We need to provide networks for development and opportunities like the National Dance Teachers Association, Youth Dance England, CATs, CDET etc.

PAPER #6: Promoting Dance Education Worldwide: A Comparison of Jamaica and South Africa

By: Linda Wilson

What is the comparative status of dance education in Jamaica and South Africa?

	JAMAICA	SOUTH AFRICA
Status	Dance in studios in urban area Studios compete at National Arts festivals	Dance in studios in urban area Studios compete at Eisteddfods
Dance is optional in Jamaica while compulsory in South Africa Dance is under PE in Jamaica and the Creative Arts in South Africa Dance can be taken at examination level in both countries as matriculation into higher education	<ul style="list-style-type: none"> • Dance as an option in schools K-6 as extracurricular activity; forms tend to be cultural dances and creative dance • Dance as an option under Physical education in secondary schools 7-9 • Dance as an examination subject 10-12 in some schools • Dance in higher education at four tertiary institutions in Kingston 	<ul style="list-style-type: none"> • Dance in schools Grade R-9 dance is a compulsory part of creative arts in the curriculum and extramural activity; forms tend to be ballet and creative dance • Grades 10-12 dance can be taken as an examination subject • Dance is available for higher education studies at several tertiary institutions
Issues	Large class sizes	Large class sizes

Similar issues, but Pertinent to SA due to its multicultural context is whose dance to include, and language barriers	Inappropriate teaching facilities	Inappropriate teaching facilities
	Not enough schools offering dance in the curriculum Not enough trained dance teachers	Not enough trained dance teachers
	Curriculum officers at gov't level working independent of dialogue with dance specialists, and the need for dance advocates to push the development of dance in schools	Curriculum officers at gov't level working independent of dialogue with dance specialists, and the need for dance advocates to push the development of dance in schools
Dance Education goals	<ul style="list-style-type: none"> Dance as a means of cultural preservation, human capital development, and economic development 	<ul style="list-style-type: none"> Dance as a means of redress, providing access, and social and cultural transformation due to the country's history of social injustice and cultural separation and human capital development
How are we getting there?	<ul style="list-style-type: none"> -Still need to establish a national curriculum for dance -National Dance Festivals motivate schools to include dance in schools -The work of local daCi chapters -Provision of a local training institution in cultural as well as western forms 	<ul style="list-style-type: none"> -Establishing National curriculum for dance so that dance is available in as many schools as possible, which also creates dance jobs -Training workshops for in-service teachers -Partnerships with Higher Education institutions that do dance teacher training -Government Funding of community dance programs

BIOGRAPHIES

Jane M. Bonbright, EdD, is the Founding Executive Director of NDEO (1998-2012). She dedicated fifty years to the field of dance performance, education, research, administration, and dance/arts advocacy at national and state levels. She began her career as a professional ballet dancer and toured the U.S. and Europe with major ballet companies. She taught for thirty-five years in professionally oriented training academies, K-12, and postsecondary education before serving as an administrator in dance arts education at the national level. Throughout her tenure, she worked to impact 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 for Excellence in Dance Education (2007), and CORD's Outstanding Research in Dance Research award (2003).

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

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Eugene Joseph has over 45 years of experience in transforming and bringing new perspectives and dynamics to peoples' lives. An internationally acclaimed Cultural Ambassador for Trinidad and Tobago and the Caribbean, he has traveled throughout the world conducting seminars and workshops in Cross Cultural Training., Communication Techniques, Movement and Dance, and Arts Education and Integration. His life experience has served him well in becoming a Consultant, Master Instructor, and Arts Presenter in the field of Dance and Culture. He dedicated his life to the study of dance and the use of dance as a catalyst for transformation (Mindy, Body and Spirit). Eugene has become well known for bringing creativity and innovation to his performance and choreography. Through his Outreach Program and work with community and special interest groups, Mr. Joseph has taken "dance to the people," reaffirming his belief that dance is for everyone – no one should be excluded.

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Tone Pernille Ostern, Doctor of Arts in Dance, MA, BA is Associate Professor in Arts Education at the Program for Teacher Education, Norwegian University of Science and Technology. Being the leader of the unit for teacher training within the art subjects, she works to strengthen the position of the arts within teacher education, and further arts education in schools in Norway. She leads and takes part in several practice-based research and developmental projects, and is continuously publishing in journals and books nationally and internationally. She has an extensive background as a freelance dance artist and teacher. She is the artistic leader and choreographer of Inclusive Dance Company (www.dance-company.no) in Trondheim, Norway. In 2011, she was appointed as leader of the Inclusive Dance Company, and was awarded "Artist of the Year" in her country in Norway.

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Lynelle Pierzchalski grew up in small town Alberta, Canada and eventually settled in the city of Calgary with her husband, Jeff. Unfortunately, it wasn't until her university years that she discovered a passion for dance. Since then, she has taken the widest variety of dance classes available from ballet to West African, to Caribbean and hip hop. After earning her kinesiology and education degrees, she was hired as a math and drama teacher at a public junior high school, F.E. Osborne School, in Calgary. Her principal encouraged her to start a dance program at the school the following year and she has taught dance and drama there now for the past six years. She loves teaching dance and feels blessed to run a program that has been of immeasurable importance to many students who have attended at the F.E. Osborne School since the program's inception.

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Jackie Smith-Autard, PhD, MA, recipient of an NDEO “Outstanding Leadership Award (2011), has worked in dance education for over fifty years. Practical work has always been the seedbed for her research resulting in books, many articles, and lately, digital interactive resource packs. Her most recent book, the 6th edition of *Dance Composition* (2010) has two new chapters and a DVD. As Director of Bedford Interactive, she was also engaged in a funded research project to produce the software titled FORMotion (2011). Subsequently, through an Arts Council grant (2011/2012), the software is piloted by two major UK dance companies. Further work with these companies has resulted in web-based resources that promote creative, flexible, individual responses from students engaged in developing their own performance, choreography, and appreciation skills in the art of dance. Authoring of technology resources has become an important contribution in teaching the art of dance in education.

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Lisa Wilson is a dance educator, performer, and choreographer from Jamaica. She currently lives in South Africa and lectures in contemporary dance, dance teaching methods, and western dance history at the University of Cape Town’s School of Dance. She is a multi-faceted, independent artist with over twenty years of professional experience in the performing arts. Her creative works are often an artistic collaboration of dance, sound, and words, and have been showcased at dance festivals and conferences around the world. For the past five years she has been actively involved in dance teacher training. Wilson is a versatile artist whose passion for dance, education, and research keeps her exploring and investigating the physicality of the mind, body, and soul. Her research interests are situated in dance education and the African Diaspora dance aesthetic. She has published in the *Caribbean Journal of Education* and several conference proceedings.

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Susan W. Stinson: Teacher, Scholar, Advocate

Karen Bond, PhD

ABSTRACT

This paper offers a selective retrospective of a professional career in which teaching and scholarship have been inseparably interwoven. Elaborating on the length and breadth of Susan W. Stinson's contribution to the field, acknowledged in 2012 through NDEO's Lifetime Achievement Award, the paper is based on a plenary address given at the 2012 Congress on Research in Dance (CORD) conference where Stinson was honored with CORD's Award for Outstanding Scholarly Contribution to Dance Research. She has been a strong contributor to the *Journal of Dance Education*, publishing four significant articles since the journal's inception in 2001 and serving as mentor for emerging writers.

The article begins with the author's first encounter with Stinson 29 years ago, describing some memorable moments of our long association. These reflections add a dialogic, autobiographical dimension to the paper. It also touches on the importance of dance education research to the field, addressing how dance education research has been represented in CORD's *Dance Research Journal*, one of the field's premier scholarly journals. Overall, the article highlights Stinson's emphasis on reflection, questioning and social issues, giving a sense of the passionate and inquiring mind that has driven her teaching and scholarly life.

This paper offers a retrospective of a long career in which teaching, scholarship, and advocacy have been closely interwoven. The extraordinary depth and breadth of Sue Stinson's professional reach was acknowledged last year through NDEO's Lifetime Achievement Award. This essay is a revision of the plenary address I gave at the Congress on Research in Dance (CORD) annual conference (Bond 2012a) where Sue was honored with CORD's Award for Outstanding Scholarly Contribution to Dance Research. Accordingly, the paper also reflects on the importance of dance education research to the field, specifically how dance education and children's dance have been represented in *Dance Research Journal*, a "peer-reviewed premiere publication for dance scholarship" published by CORD since 1975 (Congress on Research in Dance 2013). Stinson is the only dance education researcher to be honored with CORD's highest research award. The paper begins with my first encounter with Sue 28 years ago, highlighting some memorable collaborations over our long association.

The year is 1985 and I'm attending the second triennial conference of Dance and the Child International (daCi) in Auckland, New Zealand. This

is my first international conference outside of Australia, where I've been working in higher education dance since 1977 and have recently finished fieldwork for a doctoral study (Bond 1991). I'm in a darkened theater listening to a late morning lecture titled "Children's Dance: A Larger Context" by Susan W. Stinson (Stinson 1985a). I focus intently as the speaker suggests that we live in a world that threatens children, and that dance education should not separate itself from this reality. She speaks eloquently, and logically, about children as artists, highlighting dance as a way of being. She emphasizes the importance of teaching dance in a way that fosters courage, not passivity, and of sharing our failings with students. I'm inspired by her vision of dance as a way to return to the world, not just transcend or escape. In my conference journal I reflect on how I'd been trying to practice this value with participants in my doctoral study, young nonverbal children with deaf-blindness, whose connection to a larger world was tenuous at best.

Sue and I have written elsewhere about our New Zealand discovery of shared interests resulting in an open-ended collaborative inquiry into young people's engagement in dance education (Bond

2012b, Stinson 2011, Bond and Stinson 2000/01, Bond and Stinson 2007). Sue developed laryngitis at the conference and had to deliver her second talk, “Research as Art: New Directions for Dance Educators,” in an audience riveting near whisper. In this talk Sue critiqued the lack of research on children’s dance and dance education, noting,

In contrast to other arts education areas, there is no journal for dance education research, and there have been hardly any articles on children and dance in the *Dance Research Journal* (Stinson 1985, 28).

I followed up this claim and found that indeed prior to 1984, with one addition I’ll discuss later, the substantive literature on children’s dance had been represented in *CORD News* and *DRJ* by three books reviews (Abrams 1974; Schwartz and Withers 1974; Van Tuyl 1971) and one conference report, Judith Lynne Hanna’s comprehensive summary of the 1st daCi Conference held in Stockholm in 1982 (Hanna 1982). She cites Sue’s conference paper linking Piagetian developmental theory to dance learning and teaching as “a useful contribution to the linkage between the fields of cognition and dance education” (Hanna 1982, 50).

Sue’s Piaget piece, a theoretical study, was published in *DRJ* in 1985, the journal’s first theory article on children’s dance and the only one published during the 1980s. The following quote from the article has inspired many of my students over the decades that I have assigned it in curriculum and teaching methods courses, and embodies a value that Sue and I have shared over our long association. She states,

The dance educator, just like other educators, must attempt to see the world from the child’s point of view (Stinson 1985b, 9).

The article as a whole reveals a considered epistemology in which critical reflection on important social and cultural issues emerges from the ground of her experience as a dancer, woman, mother, and teacher. Sue is a consummate storyteller, modeling self-reflexive nuance, moral conscience, humility, and justice, as well as a focused and persistent concern for research into ‘what really matters’ in dance, education, and life. These enduring values have shored a prolific career; considering research productivity alone, Sue’s

contribution has been prodigious with close to 100 publications and an equal number of presentations to date, many of them about teaching.

I wanted to gain a more comprehensive picture of *DRJ*’s attention to children and education in dance. Using *JSTOR* and *Cambridge On Line* content analysis tools to access the number of times a word appears in the entire series of *CORD News* and *DRJ* (1969 to 2012), I developed a ranked listing of approximately 90 keywords. I would have liked to include *CORD* conference proceedings in the analysis, but this was not feasible. Keywords accumulated through a heuristic brainstorming method and I acknowledge that any such list compiled by one individual has limitations. This was evidenced when I presented a draft of this paper in a PhD seminar and invited participants to suggest keywords. Two of these, *performance* and *analysis*, became bookends for a David Letterman style top ten list (excluding the term *dance*) presented in Table 1.

Table 1: Top Ten Key Words in *CORD News* and *DRJ*: 1969-2012

Performance
History
Art
American
Music
Ballet
Body
Culture
Choreography
Analysis

I also tallied the number of content items that focus on dance education and children’s dance. Considering *DRJ*’s major content categories – feature articles, reviews, reports, resource listings, and letters to the editor, 64 items (out of thousands) focus on these areas over a 43-year period. Table 2 provides a ranking by type of article.

<p>Table 2: Articles on Dance Education and Children’s Dance <i>CORD News and DRJ: 1969-2012</i></p>
<p>Feature articles - 41 -University dance education - 18 -Historical/philosophical – 15 -Research on children’s dance (birth to 18) – 8 -Reports/letters/resources – 13 -Book reviews – 10</p>

Table 3 presents the full listing of scholarly articles focused on children’s dance (these fit on one PowerPoint slide), all but one of which involved Sue Stinson. Regarding Bond (1994) and Anttila (2007),

<p>Table 3: Number of Scholarly Articles Focused on Children’s Dance <i>Dance Research Journal: 1985-2012</i></p>
<p>Stinson, S. W. 1975. Creative movement in the public school: Project analysis. <i>Dance Research Journal</i> 7(2), 44-50.</p> <p>Stinson, S. W. 1985. Piaget for dance educators: A theoretical study. <i>Dance Research Journal</i> 17(1), 9-16.</p> <p>Stinson, S. W., D. Blumenfeld-Jones and J. Van Dyke. 1990. Voices of young women dance students: An interpretive study of meaning in dance. <i>Dance Research Journal</i> 22(2), 13-22.</p> <p>Neal, N. D. and J. M. Dineur. 1991. The effects of participation in dance on the attitudes of French children as measured by domain discrimination. <i>Dance Research Journal</i> 23(2), 11-16.</p> <p>Bond, K. 1994. Personal style as a mediator of engagement in dance: Watching Terpsichore rise. <i>Dance Research Journal</i> 26(1), 15-26.</p> <p>Stinson, S. W. 1997. A question of fun: Adolescent engagement in dance education. <i>Dance Research Journal</i> 29(2), 49-69.</p> <p>Bond, K. E. and S. W. Stinson. (2000/01). "I feel like I'm going to take off!": Young people's experiences of the superordinary in dance. <i>Dance Research Journal</i> 32(2), 52-87.</p> <p>Anttila, E. 2007. Searching for dialogue in dance education: A teacher’s story. <i>Dance Research Journal</i> 39(2), 43-57.</p>

both emerged from dissertation research in which Sue played a significant role. Regarding her contribution to my doctoral project, Sue was an anonymous external examiner of my dissertation. Of the three independent examiners, she was by the far the most rigorous, to the point of identifying approximately 50 typos as well as my failure to cite a reference that turned out to be that of another external examiner. He also noticed this oversight and fortunately had a sense of humor. I was annoyed about the typos, however, as I had paid a proofreader.

If *DRJ* can be considered a barometer of value in the field, we might conclude that dance education research, particularly as it relates to children, has been unimportant. But what is ‘the field’ in 2013? Increasingly, I find myself advocating for a radical aesthetics in which the field might be defined as the totality of dancing sentient beings – humans and other animals (Abrams 1996; Williams 2011). If dance scholarship is concerned with existential meanings, a lack of attention to the dance of childhood seems perplexing. Phenomenologist Max van Manen (1990) asserts that any consideration of existential meanings takes us back to the pre-reflective qualia of early childhood. Critical theorist Terry Eagleton goes beyond pre-reflection, observing that in their "wondering estrangement" from accepted practices, "children make the best theorists" (Eagleton 1990, 34).

In 1957 Marian Van Tuyl noted a negative reaction to her suggestion to produce a special issue on dance for children for the *Impulse Annual of Contemporary Dance*. She paraphrases, “Why do that? Art is for adults” (Van Tuyl 1957, Preface). Three decades later Marianna Torgovnick (1990) critiqued modernity’s treatment of childhood as a primitive voice, located at the lowest levels of culture. Has an enduring modernist view influenced the dance academy’s entrenched focus on adult-centric scholarship? In any case, unlike 1985, there are now peer-reviewed journals for dance education research, where the voice of the dancing child is being illuminated with increasing regularity, adding value to the field. Sue has been a strong contributor to *JODE*, publishing four articles since the journal’s inception in 2001 (Stinson 2001, 2005a, 2005b,

2010). Collectively, their emphasis on reflection, questioning and social issues give a sense of the passionate and inquiring mind that has driven her teaching and scholarly life.

Returning to Sue's 1985 New Zealand talk, "Research as Art: New Directions for Dance Educators," she connected the lack of published research on children's dance and dance education to the unsuitability of traditional models, namely the scientific method, to address questions of creativity, purpose and meaning, which she asserted (and continues to assert) are the most significant questions in our field. She advocated for an "artistic" approach to research, one that emphasizes the unique and idiosyncratic while suggesting meanings that go beyond the particular to the social, cultural and philosophical (Stinson 1985c).

In 2013, however, the viability of dance educators becoming involved in artistic research faces the growing challenge of Education's unrelenting push for standardized assessment at all levels. Such an emphasis may thwart the advancement of a qualitative research culture in dance education, certainly for those of us who align with Deweyan and Freireian traditions of reflective practice in which teaching and learning are in themselves modes of research. Sue continues to address the problem of assessment in dance education, asking 'what's worth assessing?' and challenging the field to use the assessment mandate to, yet again, consider 'what really matters' (Stinson 2012).

Prior to my content analysis exercise, I thought Sue's 1985 Piaget article was her first *DRJ* publication, but for this we have to go back ten years to 1975 (Stinson 1975). Sue and family are living in Hawaii where she holds a range of part-time teaching positions, one of them offering a funded research opportunity. Sue had forgotten that she submitted an article about the project to the new *Dance Research Journal*, the successor in 1974 to six volumes of *CORD News*. Even though this was a 'proper' research article complete with literature review, the paper appears in the Reports section of this second issue of the first volume of *DRJ*. Nevertheless it situates her voice among the journal's inaugural contributors.

I'm interested in this article for its pointers to Sue's future development as a qualitative researcher and thoughtful critic of standardized assessment in dance education and research. In this regard the most salient aspect of this well constructed report on a two-group, pre-test/post-test quantitative study is its conclusion. Sue states,

The study, in looking at the isolated areas of concepts, skills, and problem solving, did not attempt to measure the total quality, which makes *movement* become *dance*. Indeed, one may question whether the real significance of such a project can be measured statistically, whether any test instrument can measure dance and its effect on children (Stinson 1975, 45).

Four years later, in 1979, the Stinson family lands in Greensboro, North Carolina, and Sue joins the faculty of UNCG's Department of Dance. She also begins doctoral study in UNCG's School of Education, working with two prominent educational theorists, her advisor David Purpel and advisory committee member James B. Macdonald. Working with these visionary teacher-scholars was extraordinarily influential, giving her a language – a lens through which to create, project and reflect her own moral and ethical vision for dance education, and for the creative lives of children and youth.

When I met Sue in 1985, I didn't register that she had only a year before completed her own doctoral study (Stinson 1984), and that I...we...in Auckland were receiving the gift of her blossoming as an artist-teacher-scholar. Jim Macdonald passed away prior to her dissertation defense and in 1983 she received the first James B. Macdonald Prize awarded by the progressive *Journal of Curriculum Theorizing (JCT)*. Sue recounts both her surprise at winning and the honor of knowing that Maxine Greene and Madeleine Grumet were on the award selection committee.

Her paper, "Curriculum and the Morality of Aesthetics," illuminates the influence of both Purpel and Macdonald on her developing philosophy of dance education. She describes compelling encounters from which moral concerns began to affect her aesthetic ones. David Purpel asked her whether it was not in fact "trivial to spend one's time prancing around in leotards and tights, confined to a

dance studio or theatre” (Stinson 1983, 67). She writes, “Thus compelled to look more deeply, I recognized that there was much in dance education that was not only trivial, but also dehumanizing and even dangerous.” (67)

What she describes as an early mid-life crisis of questioning the meaning of her life and work is aroused further by encounters with Jim Macdonald, whose questions to educational theorists affected her deeply, as she puts it, “giving a focus to all of my personal reflection and curricular thinking;” (68) and here are the questions, which Sue has reiterated in publications and talks to this day: What is the meaning of life? How shall we live together? She states further, “I realized that only if my work responded to these questions could it be other than trivial.” (68)

In seeking a moral voice for dance education, she discovers the work of Carol Gilligan (1982), realizing that a “feminine voice” of care had guided and remained central to her moral development, and also how this can be a trap, deluding us into a sense of goodness and well-being in caring for what is close to us rather than taking responsibility for all beings, “all life with whom we share the world.” (1983, 72) She asserts,

It is so easy to care for that which we have created – a child, a home, a work of art – and sometimes difficult to recognize our relatedness with that which we have not created, that which is so fully Other. (1983, 73)

The above provocative thinking about dance pedagogy represents the early, formative scholarship of a person who will spend the next 30 years in an American university Department of Dance navigating the inherent tensions between artists, scholars, and teachers holding diverse perspectives on Sue’s recurrent question of ‘what really matters’ – also on who and what is “other?”

Sue forges ahead as a researcher, collaborating with Donald Blumenfeld-Jones and Jan Van Dyke on a groundbreaking interpretive inquiry into the meanings of dance for seven 16 to 18 year old female students in private studio settings. Published in *DRJ* in 1990, preliminary versions of the paper were presented at both the 1988 daCi conference in the UK and the 1988

CORD conference. The study’s attention to “silent voices” from the margins of dance is, again, leading the field in a new direction. Indeed, there was an immediate response from the field by UCLA’s Judith Alter, who credited the research as her stimulus for a study of 96 college-level dance majors in Southern California. A Stinson *et al.* finding highlighted by Alter, and which in my view makes the article compulsory reading in both research and teaching methods courses, was that these committed young studio dancers lacked a sense of agency in dance. Alter reflects:

In spite of their deep love of dance and their identity as dancers they felt powerless in a highly competitive field, thought they would never be good enough to be professional, battled constantly with bodies they considered inadequate, and regarded teaching as an activity only for failed performers. (Alter 1997, 70)

Do these perceptions prevail in 2013? This seems like an important question for research.

After the private studio study, Stinson turned her attention towards public school students’ perceptions of dance and in 1997 *DRJ* published her “fun” paper, an in-depth study of 52 middle school students in three schools. Incorporating participant observation and in-depth qualitative interviews, the study highlighted students’ valuing and not valuing of fun in dance classes (Stinson 1997). Based on a large pool of qualitative data, Sue theorizes “fun” as a nontrivial, complex phenomenon with social, kinesthetic, creative, cognitive, pedagogical and existential meanings. She problematizes these findings, a finely honed feature of Sue’s critical writing, quoting her mentor David Purpel:

I also agree with David Purpel ... that issues of social justice and compassion are important enough in a democratic society that we should make them central for all students. (Stinson 1997, 66)

At the same time she honors the authority of the student voice, moving her to emotional transparency:

...listening to the passion of the young people in this study triggered something else for me. I began wondering why it is practically universal to celebrate play on the part of young children...but not for the rest

of us. ... The desire to recover something of this pleasurable experience ... undoubtedly was part of my motivation to do this research. (61)

The same year, 1997, Sue and I began work on a large study of young people's engagement in dance. The engagement study generated two major publications and numerous conference presentations, including keynotes, performed in readers' theater style. The first publication, titled "I feel like I'm going to take off:" Young people's experiences of the superordinary in dance" was published in *DRJ*'s only special issue on dance education to date (Bond and Stinson 2000/01). This qualitative meta-analysis project drew on interviews, writings, and dance drawings collected from existing studies, our own and others', with approximately 600 young people ages three to eighteen from a number of countries accessed through daCi members. The choice to focus on young people's perceptions of the superordinary in our first publication came from an intrigue about the kinds of experiences being described, which reveal states of being that are in some way notably different from the everyday: experiences of bodily resonance, compulsion to dance, freedom, inner or true self, loss of self, transformation, including altered perceptions of place and time, spiritual phenomena, and encounters with ineffability.

The second study was based on material from over 700 young people that related to motivation – what motivates students to work hard in dance and what inhibits hard work (Bond and Stinson 2007). While a large majority of young people described high motivation in dance, a variety of obstacles were also reported, including fear, lack of confidence, and dislike of hard work. Most, however, relayed strong affective connections to dance that inspire hard work; words like *love*, *commitment*, *concentration*, *excitement*, *challenge*, *bliss*, and "means a lot" are sprinkled throughout the data.

I conclude this inter-subjective account with acknowledgement of Sue's career-long advocacy, a passion we have shared, for the inclusion of voices from the margins, specifically children and "students," in dance theory. I'm going to give an elementary school child the last words. The following anecdote is from the *DRJ* superordinary

article that I know has been a favorite of Sue's. It also asserts the voice of childhood in the field's continuing theorizing of the ineffable in dance.

I know I learned something in dance but I just can't say what it is. It's not like it's bad or nothin', but I just don't know how to say it. . . . I can't describe it. It's like you want to say it, but you know you can't . . . you don't know how. It's not like you need help sayin' it, but it's just hard to say. I don't know, it won't come out . . . *Life*, just put it like that, that's the best as far as I can explain it, life . . . period. Boom. That's all. (Bond and Stinson 2000/01, 71)

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BIOGRAPHY

Karen E. Bond, PhD, is a professor in the Department of Dance, Temple University, Philadelphia. She was formerly senior lecturer and coordinator of dance education and research at the University of Melbourne, Australia. Dr. Bond is known internationally for her research into participant experience and meanings of dance. She has presented papers and workshops in Australia, Brazil, Canada, Finland, Jamaica, Japan, New Zealand, Saipan, Singapore, Taiwan, and the U.S.A. At Temple she teaches graduate courses on philosophical perspectives of dance, qualitative research methods, and theory and practice of dance teaching. She is the course developer and coordinator of Embodying Pluralism, a multi-section general education course for undergraduates. She was co-editor of NDEO conference proceedings (2009-2011) and serves currently on the board of reviewers.

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The Craft of Teaching Through Service and Collaboration: A Case Study

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ABSTRACT

As an instructor in a dance department at a faith-based university, I continue to investigate the craft of blending faith and art within my teaching practices. I must consider how my courses and teaching methodologies support the larger mission statement of the university: "...By developing servant leaders who value integrity, compassion, and justice in all aspects of their lives, the University prepares people to serve, not to be served." How can I pass on a legacy of using dance as mode of ministry and service within the community surrounding the university? How can I hone the craft of training students through process-based community work? How do processes of service, engagement, observation, participation, collaboration, and reflection help to deepen students' assimilation of knowledge and experience?

This paper details the methodology, application, and outcomes of a case study aimed to address the aforementioned questions. The project engaged university dance students and teenage residents of a local foster care facility in a collaborative dance-making process. The research methodology included a review of scholarly literature, practice-based research, observation, participation, interviews, and reflective writing. This paper discusses pedagogical methods used to integrate movement investigation, improvisation, and the development of choreographic form with the goals of serving and activating the students and community members involved in this collaborative project. The methods used to work with a population of trained and untrained dancers will be discussed with an examination of the benefits of a process of collaborative co-authorship. The continual renegotiation of the role(s) of teacher, choreographer, facilitator, mentor, and participant will also be addressed in the context of this case study. The outcomes of this research add to current knowledge and practice regarding the value of service-learning and community engagement through dance.

The call for papers for this conference invited us to examine the "art and craft of teaching" by considering how we pass knowledge to our students, peers, and audiences. As a dance faculty member at Belhaven University, a Christian institution, I continue to investigate the craft of blending faith and art within my teaching practices. I must consider how my courses and teaching methodologies support the larger mission statement of the university, which states: "...By developing servant leaders who value integrity, compassion, and justice in all aspects of their lives, the University prepares people to serve, not to be served." In 2012, I began a journey to deepen my understanding of *service* in relationship to my dance practice. I sought to answer the following questions: How am I serving my students and my community through my teaching and choreographic practices? How can I pass on a legacy of using dance as mode of ministry within the

community surrounding the university? How can I hone the craft of training students through process-based, service-focused community work?

The uniqueness of the Belhaven University Dance Department's integration of faith and learning attracts students who have solid technical backgrounds in dance along with an interest in *dance ministry*. Among the American Protestant Christian dance community, the term *dance ministry* is commonly used to signify service to God and service to others through dance. The term, *ministry*, as used in The Bible, refers to both spiritual and secular acts of service. For the purposes of this paper, I will use the terms *dance ministry* and *service through dance* interchangeably because as a Christian, I believe any act of service is *ministry*. Ultimately, service should be guided by a specific intention to help, benefit, and meet the physical, spiritual, and/or emotional needs of others.

As I have observed it, *dance ministry* within the American Protestant Christian dance community predominately takes a presentational form as performances are shared with underserved or underexposed audiences. For example, Belhaven University facilitates a Dance Ministry Ensemble, a group that performs in local churches, nursing homes, and children's homes throughout the community. The ensemble shares dance works, often driven by a Christian message, with the aim of serving and encouraging audience members. While *service-through-performance* or *faith-sharing through performance* are certainly valid, I question the degree of actual ministry that may occur in this format. To add to the dialogue surrounding service through dance, I conducted a case study engaging community members (untrained dancers) with university dance students in the process of creating and performing a dance work. My aim was not to prove that a process-focused model of service is better than preexisting methods of dance ministry, but to simply explore another way of blending faith and action. By involving university students in this work, I examined how processes of service, engagement, observation, participation, collaboration, and reflection helped to deepen their assimilation of knowledge and experience.

The case study included a collaborative dance-making process involving eight females from the Belhaven University Dance Ministry Ensemble and seven female teenagers who resided at the Methodist Children's Home, a foster-care group home in Jackson, Mississippi. The university students involved in this project were enrolled in a course at Belhaven called *Performance*, which aims to train students through processes of dance-making, rehearsing, and performing. Within this course, faculty members are free to choose their preferred methods of teaching and developing students' performance skills. Some choreographers work as sole-creators, while other artists use more collaborative methods. My decision to take students into the community for a service-focused, process-oriented experience involving untrained dancers was a radical departure from the normal format of the *Performance* course within the Belhaven University Dance Department. Fortunately, I received the enthusiastic support of both the chair of the BU

Dance Department as well as the CEO of the Methodist Children's Home as I embarked on this journey.

To develop a plan for this service-learning experience, I began by building relationships with the directors of the Methodist Children's Home during the summer of 2012. We outlined details of scheduling, confidentiality, facilities, transportation, and the selection process for participants. We worked to develop a contract that detailed the parameters of the project, but we also acknowledged the importance of improvisation and responsiveness within the process. Just as the final form of a choreographic work emerges over time, I realized that I could not dictate the form or direction that this community-university partnership might take over the course of the seventh-month process. In preparation for our work within the community, the university students and I explored and discussed what it means to be a servant-artist. We dialogued about how to *minister* to the needs of the adolescents in foster care, while also remaining open, vulnerable, and teachable. We aimed to develop personal and collective definitions of *service* while also acknowledging that our understanding of *dance ministry* might evolve during this service-learning experience. Beginning in August of 2012, the Belhaven University students and I travelled to the Methodist Children's Home for dance-making sessions each Monday afternoon for seven months.

My methodology for this project included a review of literature, movement exploration, participant interviews, observation, video and audio recording, and a culminating performance alongside formal and reflective writing. I recognize that there are numerous pre-existing models for community service in diverse fields. Additionally, many contemporary choreographers and companies, such as Liz Lerman and Urban Bush Women, have developed unique methods of engaging untrained dancers in the creative process. My approach was informed by researching existing methods, but my model was also uniquely designed to meet the specific needs of my project participants. Moreover, my project was a personal attempt to discover my relationship to the concept of *dance ministry* within the context of the Christian university in which I teach.

As I considered how to best serve my university students and the community members involved in this project, I realized that each participant needed to be activated as a valuable contributor to this choreographic process. I engaged the trained and untrained dancers in a collaborative approach based on my research surrounding the power of inclusion in community service projects. I hoped that the university students would recognize that the creative ideas of the untrained dancers were just as valid as their own discoveries.

In *Dance and the Performative*, authors Ana Sanchez-Colberg and Valerie Preston-Dunlop define *co-authorship*:

Co-authorship or collaborative choreography requires that the dancers share the making process as well as the embodying process. They are expected to find material, to offer ideas and to solve technical problems, to invest something of themselves in given material. They are both performers and makers (2010).

Each participant within our project had an equal right to participate, and we had a shared responsibility to accept one another's contributions.

During the first several sessions, I facilitated improvisational "games" to aid the dancers in the process of building relationships, identifying movement possibilities, and establishing trust. The dancers gradually built a common language, they transferred physical experiences, and they developed an understanding of self and others. While viewing the participants as both "performers and makers," we used a variety of choreographic mechanisms to arrive at form. We investigated the interrelated roles of creator, performer, and spectator as each participant spent time making, sharing, observing, and editing movement. Three months into our process, I placed the participants in small groups and assigned them the task of building choreographic structures collaboratively. Each group was encouraged to share memories, present circumstances, and future hopes as the starting place for creative activity. By identifying both commonalities and differences through words and action, the groups made collective movement and structural choices. The university students and the MCH teenagers were actively involved in decision-

making processes; thus, they were challenged to think creatively and critically. As I gave more and more creative license to the participants, I began to observe that the trained and untrained dancers were *servicing* one another: listening and responding to each other's needs.

Jawole Willa Jo Zollar, founder of Urban Bush Women, states that within her community dance projects, movement experience "is at once real life, rehearsal for performance, rehearsal for life and performance" (George-Graves 2010). I feel that the lines between rehearsal and real life were blurred within our sessions at the foster care facility as well. Too often, university students become puppets in the master plan of a choreographer. When university students are brought into the community to work with untrained dancers of various ages and abilities, they are asked to bring their whole-selves into the work; they must practice communicating, problem-solving, negotiating, and creating in an environment that reflects "real life." As participants are empowered as co-creators, the assimilation of knowledge is deepened through practical experience.

Following each Monday session at the foster care facility, I met with the university students to debrief about our experience. This provided opportunity to discuss and record our experiences, to analyze any conflicts that arose, and to celebrate the personal and collective growth that we felt. In personal interviews with the university students, they revealed a sense of pride about their ability to co-author the emerging choreographic work. One student, Nadia, felt simultaneously empowered and humbled by the experience. She recognized that she needed to be both a leader and a follower at different moments in the collaborative process (Nadia Booth, pers. comm.). During our first several sessions, the untrained dancers inevitably looked to the university students for guidance, but as the project progressed, the adolescent participants felt emboldened to contribute their creative ideas. I witnessed the university students truly function as servant-artists in this process as they negotiated complex roles as leaders, followers, listeners, observers, participants, and co-creators. The notion of *service* implies an understanding of humility; as we collaborate with others, we must acknowledge that the ideas, experiences, and body histories of others are

significant. As a dance educator, I feel a sense of responsibility to exemplify these values of service and collaboration in all of my courses and interactions with students.

Collaborative art-making processes in the community also train students to be adaptable and responsive to unexpected events. While we began the project working with seven teenagers residing at the Children's Home, only three of those teenagers remained for the duration of the project. Adolescents in foster-care have lives characterized by instability and unpredictability. One project participant was placed in a foster-family in a different community, another reunited with a biological relative, one participant was removed from the project due to poor academic performance, and yet another girl left the home without explanation. Dealing with the loss of these participants became one of the most challenging aspects of the project. The university students and I had developed close relationships with these girls, and they often left without warning. Furthermore, the continually changing configuration of dancers required that the choreography stay *in-process* as sections of movement were altered or removed. The university students and I questioned whether the choreographic work should be performed because several of the co-authors were no longer present. We wondered if we could authentically share the movements and ideas that the absentee dancers had contributed. The university students were very invested in this process, and they experienced both the joys and challenges inherent in community service projects.

There are aspects of our lives and of our choreographic processes that we can control and also aspects that we cannot govern. By inviting co-authorship and emergence in this project, we were releasing control of the choreographic outcome. In some small way, this enabled us to empathize with the loss of control that the teenagers in foster care experienced on a daily basis. The physical maneuvering involved in the participants' past and present circumstances began to impact the emergent choreography. We ministered to one another as we collectively adapted to change and invited uncertainly to inform our process. We were able to serve one another by being a consistent presence in

each other's lives. As we collaboratively and physically explored each other's stories, we validated one another's experiences.

The details of the challenging transition from the creative to the performative phase of this project are beyond the scope of this paper, but the opportunity to watch the participants grow in self-confidence and boldness as performers was an incredible gift. The university students and the adolescent participants built a strong sense of community and trust as they *served* one another in the choreographic process, and they were able to successfully transfer this sense of safety into the performance space. As we prepared for the presentation, the dancers explored how to *serve* within the performance context by empathetically and spontaneously responding to one another. The dancers made real-time choices to support each other physically and emotionally. The trained and untrained dancers performed beautifully and confidently. They were at once daring and vulnerable; most importantly, they were authentic and honest on stage. Daniel Johnson, a member of the audience, emailed me his response to the performance. He wrote:

The enactment of the art was not ministry as messenger but ministry as compassionate, empathetic activity. The meaning of the work was the actual changes each participant underwent. The meaning was aesthetically revealed through movement, which actively engaged the past in the present on terms dictated by the participant. Successful use of art for practical means is validation that nonlinear thinking - creativity in engaging relationship - is an efficient and practical tool for growth and change (Daniel Johnson, email message to the author, February 16, 2013).

I was thrilled that this audience member could *see* "ministry as compassionate, empathetic activity."

In final interviews with the participants at the Children's Home, I was amazed to hear personal stories of restoration, vulnerability, and freedom. The names of the participants have been changed to protect their identity. Shannon, an untrained dancer, stated, "I learned how to trust people again, how to express and talk about how I feel, and how to leave

past pain behind.” She continued, stating that she “felt more confident and cared about” (Shannon Smith, pers. comm.). Olympia said she felt like a “bird released from a nest...given the opportunity to fly” (Olympia Waters, pers. comm.). Bianca felt “loved, appreciated, beautiful, and proud” (Bianca Fuller, pers. comm.). Katie, a university student, reflected that the project participants are now “different girls inside and out...[this process] brought healing to our lives,” she said (Katie Acker, pers. comm.). These responses are testimonies to the ministerial power of a collaborative process. Although dance is an ephemeral art form, shared choreographic acts can make a lasting impact.

Following the performance, the university students and I traveled back to the foster care facility for several debriefing sessions with the adolescents. We watched the video of the performance, we discussed the strengths and weaknesses of our project, and we considered changes that we might implement in the future. Over the next three months, all but one of the adolescents from the project were placed in homes outside of MCH, and we were not able to continue our relationships with them. Three of the university students involved in the project graduated and moved out of state. While it was difficult to move forward after such a transformative experience, I feel confident that the seven months that we spent together left a positive impact in the lives of those involved. I have since become the co-director of the Belhaven University Dance Ministry Ensemble, and I have begun a second collaborative project involving a new group of university students and teenage residents at the Methodist Children’s Home. I hope that this partnership will continue to grow over the next several years and that many of the university students will have the opportunity to experience the benefits of collaborative dance-making within our community.

When I consider the term *ministry*, I believe it involves meeting people where they are, accepting them, relating to them, loving them, and sharing life with them. Ministry should be authentic and meaningful, attending to the physical, emotional, and spiritual needs of others. The continual exchange of ideas, movements, words, and images involved in a collaborative process is the perfect

ground for serving and supporting others. A choreographic process, when framed by a desire to relate to, serve, and benefit the participants, can indeed be *dance ministry*. Inviting untrained dancers to participate as co-authors in the choreographic process is an excellent way to serve our communities and train our students. Every person has a unique story and experience to offer, and we can all benefit by being more inclusive in our creative projects.

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BIOGRAPHY

Krista Bower, MFA, has an MFA in Choreography from Jacksonville University and a BFA in Dance from Belhaven University. She currently serves as a Specialty Instructor of Dance at Belhaven University, teaching modern dance technique and theory courses. Krista is co-founder and co-director of Front Porch Dance, a contemporary dance company based in Jackson, Mississippi. Krista is also the owner and director of the Yazoo City School of Dance, teaching students of all ages. In 2010, Krista served as the Dance School Administrator for the USA International Ballet Competition Dance School and Teachers Workshop, and she will return to this role for the 2014 USA IBC. The Mississippi Arts Commission granted Krista a Performing Arts Fellowship in 2011, a merit-based award given to "professionals producing works of high artistic quality." In 2013, the Mississippi Business Journal selected Krista as "One of Mississippi's 50 Leading Business Women."

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Dare to Dance: Exploring Dance at Delaware

Sarah Braverman, BA

ABSTRACT

Sarah Braverman is a senior English major with a concentration in professional writing with minors in dance and journalism at the University of Delaware. Her poster presentation is about her dance minor capstone project and the additional arts writing the project influenced. The capstone project incorporates the dance minor's major; Sarah chose to create a magazine outlining dance related student organizations on campus to connect dance and writing. Her magazine, *Dare to Dance*, is a single-issue reference guide showcasing opportunities for university students to become involved in the campus dance community. She contacted, interviewed, and visited as many of these organizations as possible and explored what the university has to offer.

Since creating her magazine, Sarah has worked as a features editor at the university's newspaper, *The Review*, and she writes a weekly column for the paper titled "Sarah's Spotlight" in which she highlights a different aspect of the performing arts on campus each week.

BIOGRAPHY

Sarah Braverman, English BA, is a senior at the University of Delaware. She also has minors in dance and journalism. Her expected graduation is May 2013, and she hopes to incorporate her passions for writing and the arts in a career in arts administration. Sarah is the secretary of UD's chapter of NHSDA, and she is currently an arts columnist for *The Review*, UD's newspaper. "Sarah's Spotlight" is her weekly column about the performing arts at UD.

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