FOCUS ON DANCE EDUCATION:

Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting

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CONFERENCE PROCEEDINGS

National Dance Education Organization

Kirsten Harvey, MFA

Editor

Focus on Dance Education: Engaging in the Artistic Processes: Creating Performing, Responding, Connecting

Editorial Introduction

In October 2015, the National Dance Education Organization met for their annual conference in Phoenix, Arizona to celebrate and honor the legacy, and individuality of the NDEO dance community. The warm spirit of Phoenix resonated with each educator and artist that came together at the beautiful Pointe Hilton Tapatio Cliffs Resort. Over 150 workshops, papers presentations, panels, master classes, social events, and performances were offered including full day pre-conference intensives that preceded the official start of the conference. The range of offerings for dance educators included a variety of experiences to foster inspiration, education, response, dialogue and connection to one another.

Contributions to *Focus on Dance Education: Engaging in the Artistic Processes: Creating Performing, Responding, Connecting* Conference Proceedings include paper presentations, panel discussions, workshops, and movement sessions presented from October 7-11, 2015. The proceedings include 4 abstracts, 9 full papers, 6 movement session summaries, 6 summary of workshop presentations, 2 panel discussion summaries, and 1 special interest group summary. One of the broadest ranges of submissions since I have been editing the proceedings. The NDEO top paper selection committee selected Caroline Clark's paper titled "We Learned to Perform by Performing: Oral Histories of Ballet Dancers in a Beer Hall" for the Top Paper Citation. Her article will be published in the 16(4) issue of JODE. Congratulations to Ms. Clark on this wonderful achievement! Thank you to all who offered their full papers for this prestigious honor as well as the JODE Ed Board: Cheryl Polanis Adams, Sherrie Barr, Robin Collen, Wendy Oliver, Karen Schupp, Heather Vaughan-Southard who reviewed the documents.

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

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

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

Areas of Service: Advocacy, Artists in Schools, Assessments- Nat'l, State & LEA, Assessments- Programs, Assessments- Programs, Assessments- Stud & Teachers, Certification, Child Development, Cognitive Development, Create and Choreographing Dance, Creative Process, Critical

Analysis, Curriculum & Sequential Learning, Dance Science & Medicine, Dance Technique, Historical and Cultural Contexts, Interdisciplinary Education, Licensure, Nat'l- State & LEA Standards, Opportunities to Learn, Pedagogy, Performing Dance, Research, Resources, Somatics & Body Therapies, Teacher Prep & Training, Technology, Thinking Skills and Problem Solving Techniques

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

Kirsten Harvey, MFA
Editor

Dance Educator and Choreographer
California State University, Long Beach
Irvine Valley College, Saddleback College and
Long Beach City College
Email: _kirsten.harvey.dance@gmail.com_

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A Dance Teaching Artist's Narrative Inquiry into Working with Classroom Teachers

Cindy Lai-Yung Chan, MFA, BA

ABSTRACT

Increasingly, dance educators are convinced that teaching academic subjects by connecting the subject matter to dance elements could help students learn more effectively at school. One of the unique benefits of learning through dance is its ability to engage multiple learning pathways and to reach students of different learning styles.

This paper reports on the findings of a narrative research project on how a dance teaching artist works with school teachers to integrate dance into the classroom for enhanced learning of academic subjects. It first examines the definition of dance integration, clarifies the nature of the practice in this study, and then focuses its investigation on the teacher-artist collaboration process. The central question of the research is: What actions and behaviors on the artist's part and on the teacher's part are crucial in shaping the way they work together?

This study used narrative inquiry as the main research design and chose literary non-fiction as the narrative form, to reveal the actions and behaviors in the collaboration process in a detail-rich way, and to draw the audience close to the experience. It collected data mainly from a case study in which a dance integrated English unit was taught in a Special Education Needs classroom in a mainstream primary school in Hong Kong.

The research findings highlight several characteristics of a successful teacher-artist collaboration and thereby provide a practical reference for other dance integration practitioners. This study adds to the paucity of narrative research in the area of teacher-artist collaboration focused on dance integration. It is hoped that the research findings will inform and inspire more dance artists and school teachers to work together to teach academic subjects through dance for more engaged and effective learning.

CHAPTER 1: INTRODUCTION

"Do you mind if I open it now?" asked Miss Lee, referring to the appreciation gift which she agreed to take *only* after I told her that it was a small thing that she could share with her colleagues.Miss Lee is the school teacher I partnered with on a third grade dance integration project, the experience of which forms the basis of the research I am writing about in this paper.

When I presented the gift to her, we were finishing the hour-long wrap-up interview of this study. We were sitting at the small desks and on the small chairs in the special classroom where the dance integrated English lessons were held. Before each class, they were neatly stacked up on the side of the room leaving a 9 x 9 square feet space for us to move. When the movement activities finished, the eight participating students would swiftly restore the room to its original setting.

The gift is a DVD of the Bollywood movie Like Stars on Earth. The movie tells the story of an eight-year-old boy, Ishaan. He struggles with traditional education because of dyslexia, and therefore is considered a disgrace by his own parents. His life takes a positive turn when a new

passionate art teacher comes to his school. The teacher was played by Amir Khan, who also starred in the movie Three Idiots – a movie which was a surprisingly big hit in Hong Kong a couple years ago. With his exceptional talent in drawing being recognized and being valued as a medium for learning, Ishaan finds his connection to a world which once looked at him with hostility.

The gift is symbolic. The school which Miss Lee teaches in, the research site of this study, is a mainstream local school which allocates special resources to put students with learning challenges in a smaller class, referred to as the Special Education Needs (SEN) class. Miss Lee is the teacher who mainly teaches those classes. When I sought collaboration opportunities with the school, I did not intend to work with students with special needs, but I was happy with the opportunity to work with them. In Chapter Three, I will give a detailed description of the research site and participants. This particular gift represents my appreciation of the difference Miss Lee makes in the lives of her students, some of whom have dyslexia like Ishaan. Furthermore, the story reflects her value. "I believe every child can learn, no matter what their ability is," responded Miss Lee when I asked about her personal philosophy in education.

Like Stars on Earth is a celebration of the power of arts education. The story is not about dance education, but about one common thread among education in and through any art form, whether it is dance, visual art, music or drama, which is its ability to engage different learning pathways. The director of the film, who is also Amir Khan, and I share a common belief that effective education needs to engage multiple learning pathways. My main area of interest in dance education is specifically finding the kinesthetic link between movement and academic subject matter and using it as a way to deepen the students' understanding of classroom content. In Chapter Two, I will give a brief account of the learning theories that have been shaping my beliefs and informing me along the road of teaching.

As said earlier in this overview, working in an SEN classroom is not my intention. As such, the main focus of this research is NOT Special Education. It is also NOT about the execution of dance integration ideas, NOR about the impact of dance integration on students' learning.

The purpose of the study is to explore and describe how a dance teaching artist works with school teachers in dance integration, briefly defined here as the integration of dance and academic subjects. In Chapter Two, I will further discuss the definition of dance integration. Research data is primarily collected through the case study of my collaboration with Miss Lee in her Primary Three (P.3) SEN English classroom. I believe in the power of story. I will talk about why in Chapter Three. By telling "lived stories" around the phenomenon of a teacher-artist collaboration in the context of this study, it is hoped that the final written report on this research would have higher readability and hence arouse greater interest among a diverse range of audiences. These include current and aspiring dance teaching artists, classroom teachers, education policy makers and administrators, and practically anybody who cares about quality primary education in Hong Kong. A friend of mine who has been a dance teacher for over fifteen years kindly came to my class to help with video-shooting. She commented afterwards, "That's QUALITY education". During that class, we were doing a movement activity inspired by the game *Twister* to enhance the usage of the preposition "on" to talk about a calendar date.

What is the significance of the research? On a social level, the research aims to be a small step in advancing the development of dance integration in primary education in Hong Kong, by showing the intended audience the possibility of bringing dance education to the school in the form of integration with academic subjects and through thoughtful collaboration with school teachers. It is also hoped that by sharing the experience, this research could provide a practical reference for other practitioners.

On a personal level, through the teaching practice and writing about it, I will gain more experience and knowledge in working closely with a classroom teacher to deliver dance-integrated lessons. The experience will offer data points for me to think about my future career direction.

This narrative inquiry, drawing field data primarily from a case study that took place within a relatively short timeframe and involved a small number of participants, is only meant to portray how one particular teacher-artist collaboration took its shape. It is important to recognize that each teaching environment has its own challenges, and each teacher-artist team has its own unique experiences and stories; therefore the result of this research may not be easily generalized. However, the knowledge can contribute to the conversation of how dance as an art form can be connected with non-art subject areas for integrated learning in Hong Kong primary schools and achieve education goals set forth by the Education Bureau.

CHAPTER 2: BACKGROUND OF THE RESEARCH

Dance Education and Dance Integration

A few years ago, I attended a seminar in Hong Kong on an education topic totally unrelated to dance. While there, I ran into this situation repeatedly: When people asked me why I was there and then I told them I was studying dance education, they leaned forward and asked "*What* education?" I had to repeat it slowly: "DANCE education", every time. That included a school principal and a speaker at the seminar, Anthony Jackson, who was Vice-President for Education at the Asia Society. I then realized that the idea of dance education must be very new to most people.

The teaching of dance can be broadly divided into dance education and dance training. Most people think of teaching and learning of dance as dance training and not as dance education, and that is why the term "dance education" sounds so foreign. This paper does not attempt to discuss the philosophical and pedagogical aspects or the rationale and value of dance education, which can

happen in a variety of contexts and can be delivered in different models. I am introducing the term mainly to point out that I consider dance integration a subset of dance education, which views dance not merely as a physical activity, but as a form of art. Dance integration as practiced in this research is taught through an educational model which puts emphasis on the process of making dance and does not demand a high artistic standard of the final product; whereas dance education taught via a professional model puts emphasis on the performance aspects and the development of skills. (Smith-Autard, 2002)

The concept of dance integration is perhaps even more foreign than dance education to lay people. So many times when I told others that I was teaching creative dance to enhance students' learning of school subjects, it seemed like something beyond their imagination. Therefore, it is important to give the reader some background.

In this chapter, in addition to placing dance integration within the domain of dance education, I will examine what dance integration is and discuss why it is needed in primary school by looking at some learning theories that support its value in education, and then present some evidence of its benefits. I will also provide a brief review on literature related to creative dance, which is the dance teaching approach used in the praxis of this study. Finally, I will give an overview of dance integration in Hong Kong.

What is Dance Integration?

In the book Dance Integration: 36 Dance Lesson Plans for Science and Mathematics, dance integration is defined as: "Meaningful instruction that combines the art form of dance with one or more content areas based on mutual concepts and authentic connections shared by both disciplines" (Kaufmann & Dehline, 2014, p.5).

While there are a lot of literature like the one cited above that offers ideas on teaching/ learning various subject matter or achieving different educational goals through dance, few attempt to give a definition of dance integration.

Also, it does not appear that there is a commonly adopted term for such dance activities. In addition to learning through dance or kinesthetic learning, dance integration was "often described through a variety of words, including interdisciplinary, multidisciplinary, art-infused and cross-disciplinary learning" (Kaufmann & Dehline, 2014, p.5). Earlier, dance integration is positioned as a subset of dance education, yet it is also a form of arts integration.

Let us now look at some defining characteristics of arts integration, which might help us further understand what dance integration is. Eisner, in his book The Arts and the Creation of Mind, wrote about different visions and versions of arts education, with "integrated arts" being one of them. This version of arts education "conceives of the arts curriculum as being integrated into other arts and other nonarts curricula", and "is often used to enhance the students' educational experience" (Eisner, 2002, p.39).

A definition meticulously crafted by the education projects offered through The Kennedy Center in Washington D.C., helps us get a more comprehensive view of arts integration:

> Arts Integration is an APPROACH to TEACHING in which students construct and demonstrate UNDERSTANDING through an ART FORM. Students engage in a CREATIVE PROCESS which CONNECTS an art form and another subject area and meets EVOLVING OBJECTIVES in both. (ARTSEDGE, Kennedy Center, n.d., How to's section)

Arts integration is also sometimes referred to as Arts in Education. In the Road Map for Arts Education designed by UNESCO (United Nations Educational, Scientific and Cultural Organization), it offers this description:

> Arts in Education (AiE) approach utilizes the arts…as a medium for teaching general curriculum subjects and as a way to deepen

understanding of these subjects… Drawing on the theory of "multiple intelligences", the AiE approach aims to extend the benefits of Arts Education to all students and subjects. (UNESCO, 2006, p.6)

Putting together the above viewpoints, it enables us get to the core of arts integration. It is a way of teaching. It is based on finding connections between an art subject and one or more other subjects. It is about enhancing learning experience and deepening understanding for all students.

Broadly speaking, the practice in this research is termed dance integration. However, there is a further distinction between arts-enhanced curriculum and arts-integrated curriculum, which came out from the endeavor of The Kennedy Center to "clarify the key ideas that formed the foundation for its work in arts integration" (ARTSEDGE, Kennedy Center, n.d., How to's section). It clarifies the variety of ways the arts are taught in schools, namely, Arts as Curriculum, Arts-enhanced Curriculum and Arts-integrated Curriculum. Arts as Curriculum is often referred to as "arts learning" or "art for art's sake". Arts-enhanced Curriculum is defined as "when the arts are used as a device or strategy to support other curriculum areas, but no objectives in the art form are explicit." While in Arts-integrated Curriculum, "the arts become **the approach to teaching and the vehicle for learning**. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to again greater understanding in both." (ARTSEDGE, Kennedy Center, n.d., How to's section).

Making a distinction between the two has helped me gain clarity on the nature of the dance integration program in this research. My understanding of the nuances in the definitions began with an email exchange with Nancy Ng of Luna Dance Institute.

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On September 2013, I had a conversation starting at 7:30 am that had helped me articulate the objective more clearly. It was early morning for me, but it was late afternoon for Nancy who was in Berkeley, California, USA. She is one of the founding members at Luna Dance Institute from which I first received creative dance teacher training. We were exchanging emails on another subject and I asked her: "I will investigate dance integration in my thesis. Does Luna deliver dance integration program to schools?"

She answered: "Regarding dance integration - yes we do collaborate with teachers on dance integration lessons as makes sense, but there is a big difference between 'dance integration' and 'dance enhancement'. Most of what is happening is enhancement, not integration. The Kennedy Center website has a good model for the three ways arts can occur in schools - stand alone, integrated, enhancement. You should take a look."

That led me to sign up for a telephone consultation with her to further discuss dance integration. During the conversation today, I told her that the emphasis of my practice would be more on the enhancement aspects. She reminded me that it was okay to start with dance enhancement as my main objective, but it would be also interesting to pay attention to whether a shift would be made later. Then we talked about whether we could really differentiate dance enhancement and dance integration.

After reflecting on the differentiation between arts-enhanced and arts-integrated program and why I was more inclined to do dance enhancement, I have this take-away: the differentiation helps communicate the top goal of this particular variation of the arts integration curriculum, but does not necessarily describe what would happen in and what would come out of the class. When I set out to do dance enhancement, my key concern was to promote engagement in learning of the subject matter and understanding of the content, but dance learning outcomes are also possible.

Therefore, I choose to use the term dance integration in its broader sense to describe the praxis in this research, because I believe it better reflects and captures the overall experience in the students' learning process.

Why Practice Dance Integration?
The Kinesthetic Link

"Today's research points to the power of learning through a variety of senses or modalities" (Silverstein & Layne, 2010, p.4). With the awareness that there are different kinds of learners, for example, audio, visual and kinesthetic, progressive educators are changing their way of teaching. Howard Gardner's multiple intelligences (MI) theory in particular had a great influence on the way teachers and schools approach education. He expands the concept of intelligence to include bodily-kinesthetic, musical, spatial, interpersonal, intrapersonal and naturalistic in addition to the traditionally recognized and highly-valued logical-mathematical and linguistic intelligence (Gardner, 1983). The MI theory provides a sound rationale for dance integration and sheds light on its value as an educational pedagogy. At the same time, it helps us understand how individuals learn and prompts us to reflect on what kind of learning pathway(s) would be more effective in helping an individual learn.

"Traditionally, Hong Kong students are taught with a didactic approach" (Chan, 2012, p. 114), which means that direct instruction is the main mode of teaching strategy, and the students "are generally regarded as passive learners" (Chan, 2012, p. 111). According to Morris (2003, cited in Chan, 2012, p. 113-114), "most students in Hong Kong schools are taught by transmission", and he also pointed out that an attempt to drive a shift from a teacher-centered approach to a student-centered

approach in primary education did not yield successful results. Such a passive learning culture could undermine a big part of a student's multiple intelligences, especially the bodily-kinesthetic intelligence. Dance integration with its kinesthetic nature can play a role in addressing this inadequacy by offering learning experiences that engage and promote a student's movement, spatial, musical and interpersonal intelligences, and bringing more equal learning opportunities for students with various learning styles.

Offering kinesthetic experience alone does not give dance a unique educational value. Its unique value comes from combining its kinesthetic nature with the basic movement elements that it builds upon, which makes dance easily accessible for creating a kinesthetic link to other learning areas. It can provide entry points to enhance the learning of other academic content (Purnell, 2008) and make meaningful connections to other subject matters through kinesthetic experiences. In the book Creative Dance for Learning: The Kinesthetic Links, it says:

> Movement is made of force, time and space, and so is everything else in the world. The insight is the key to making a link between curricular topics and the elements of dance. Any topic can be explored through movement because all topics are related to at least one of these elements. (Brehm & McNett, 2008, p.66)

Many other dance educators also attest to this claim, and some referencing specifically to the elementary curriculum. (Joyce, 1994; Kogan, 2004; Overby, Post & Newman, 2005; Dunkin, 2006) It has become my personal belief too.

Faber, Henneman and Wright-Sabbatino (2011) claim that in the U.S., "MI has had great impact on education and paved the way for acceptance of integrated arts in schools across the nation" (Faber, Henneman & Wright-Sabbatino, 2011, p.71).
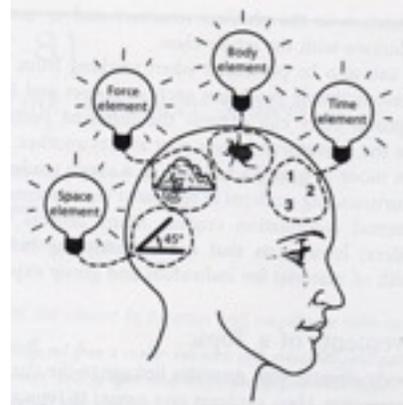
Figure 2.1: Making connections between curricular topics and movement elements

Source: Brehm & McNett, 2008, p.67

Teaching for Understanding

An argument for curriculum integration claims that connecting art to other areas of inquiry makes for sound pedagogy because, among other reasons, it promotes learning for understanding (Marshall, 2005). The notion of learning for understanding or teaching for understanding seems to be widely discussed among educators in the last 20 years (Perkins and Blythe, 1995, McTighe and Wiggins, 1998, Gardner, 2006). It gets my attention too because it makes me see more clearly the value of dance integration.

Gardner defined understanding as "the capacity to take knowledge, skills, concepts, facts learned in one context, usually the school context, and use that knowledge in a new context, in a place where you haven't been forewarned to make use of that knowledge. If you were only asked to use knowledge in the same situation in which it was introduced, you might understand, but you might not; we can't tell. But if something new happens out in the street or in the sky or in the newspaper, and you can draw on your earlier knowings, then I would infer that you understand." (Gardner, 2006, p.134)

An article that summarized the results of the Teaching for Understanding Project undertaken by

researchers at the Harvard Graduate School of Education in collaboration with school teachers, defined understanding as "being able to carry out a variety of 'performances' that show one's understanding of a topic and, at the same time, advance it." (Perkins and Blythe, 1994). The project team developed a framework to help the teachers with their planning process. One of the concepts that the framework highlights is generative topics, and a key feature of it is the ability to connect diverse topics.

In a dance integrated lesson, students are always asked to first explore and then demonstrate their subject knowledge in dance movement, a context that is different from the one they learn the subject content in. For example, in a dance integrated math lesson, the students might be asked to make an acute angle with their arms, their legs, their whole body or any other body parts they can think of.

To conclude, dance integration offers students an opportunity to apply their knowledge in a different context, demonstrate their understanding through performing bodily movement and help them see and make connections between seemingly un-related subject contents. These unique features of dance integration could make it a promising pedagogy to achieve the goal of teaching for understanding and contribute to meaningful learning experiences.

Evidence of Benefits of Dance Integration
In the U.S., the National Dance Education Organization (NDEO) released an evidence report on the impact of dance in the kindergarten to grade 12 school settings in 2013, which includes evidence collected in dance integration programs. Evidence related to student achievement comprises improvement in academic skills, as well as neurological and emotional benefits. For examples, students participated in a program that integrated dance and chemistry in Massachusetts were reported to have "closed their eyes and visualized their dance to retrieve information about chemical reactions" (NDEO, 2014, p.18), as a strategy to help

themselves answer questions on the state achievement exam. In New York, "dance helped ESL students improve English skills and internalize understanding of the language" (NDEO, 2014, p. 29). In Maryland, "dance helped students acquire abstract geometrical concepts and enhance problem-solving skills" (NDEO, 2014, p. 16).

A project titled Science with Dance in Mind that "teaches the knowledge and skills of science through the knowledge and skills inherent in standards-based creative dance experiences" (Faber et al., 2011, p.70), also included in the above report, identified increased participation, increased motivation and achievement as part of the learning outcomes (Faber et al., 2011). Another that uses dance to teach transportation topics, language and literary skills demonstrated that student retention of cognitive knowledge was enhanced and resulted in "steady progressions of student engagement and overall achievement" (Overby et al., 2012, p.29). Yet another study done on an International Baccalaureate Dance Programme found "connections between involvement in the arts and dance and increased student creativity, critical thinking, self-confidence, and social skills" (Minton & Hofmeister, 2010, p.73).

The benefits of arts education in general are also backed by ample evidence. A study done in 2002 concluded that "research has identified a wide variety of academic and social developments to be valid results of learning in or engagement with the arts", with the inventory of arts experience encompassing dance. (Purnell, 2008) Another recent study indicated that arts integration programs resulted in "higher standardized test scores, sustained student attention, and professionally energized teachers". (Purnell, 2008) Locally in Hong Kong, the Joyful Learning: Arts-in-Education program reported "a noticeable change in student motivation and interest to learn." (Hong Kong Arts Development Council [HKADC], 2005)

How to Teach Dance Integration?
I will talk about the "how" with respect to the dance style or form employed in a dance integration

program. The choice of dance form depends largely on the experience of the dance artist or the classroom teacher who delivers the lesson, as well as the learning objectives of the unit.

Creative dance, which is conceptually based, is the most accessible form to integrate with curricular topics, and is my preferred choice of dance in implementing a dance integrated lesson. However, other dance forms can be used to achieve specific learning outcomes. For example: Hula dance can be integrated with social studies on the topic of Hawaiian cultures; Chinese Lion Dance can be taught to enhance understanding of Chinese history and culture; ballet can be integrated with language arts curriculum when the learning objective is to teach storytelling skills to the students. (ARTSEDGE, Kennedy Center, n.d., Lessons section).

In Hong Kong, creative dance is not widely available in schools or private studios, nor is it a commonly known dance form. So what is creative dance?

Creative dance, also known as modern educational dance, "was derived from Rudolf Laban's ideas in the late 1940s" (Smith-Autard, 2002, p.4). Along with Laban, Margaret H'Doubler and Barbara Mettler are credited for their tremendous contribution to the field of creative dance (Brehm & McNett, 2008).

"There are many ways to teach dance, and many kinds of dance to teach. Creative dance is both a kind of dance and way to teach, an open-ended approach which encourages flexible thinking, problem solving and taking risks within a safe environment" (National Dance Association, 1990, p. 5). Its characteristics include:

- "It is conceptually based rather than technical" (Brehm & McNett, 2008, p.x). In other words, it puts emphasis on "a set of principles as a source of content", rather than "stylistically defined dance techniques" (Smith-Autard, 2002, p.6).

- The basic dance concepts or elements explored in creative dance are: space, time, energy and body.

- It emphasizes "the process of dancing and its affective/ experiential contribution to the participants' overall development as a moving/feeling being" (Smith-Autard, 2002, p.4).

- It involves the participant's "active discovery or creation of a movement response rather than copying someone or learning a pre-arranged dance" (Dunkin, 2006, p.15).

- It is improvised.

- It is accessible to all abilities (Brehm & McNett, 2008).

Creative dance with its emphasis on dance concepts rather than techniques offers opportunities for students to engage their body and mind at the same time, regardless of their physical abilities. It is also intended to "develop the creative, physical, mental and artistic aspects" (Overby et al., 2005, p. 3) of the student. These traits make creative dance a very viable dance form to be introduced to the primary school setting.

The fact that creative dance does not emphasize teaching stylized dance steps would make some people wonder whether it is really dance. The author of the book Dancing in Your School wrote: "On occasion students participating in dance sessions will ask, 'When are we going to dance?'" (Dunkin, 2006, p.14). I personally came across this situation more than once. She believes that creative dance with the characteristics described above is dance.

Her argument is that the movement activities are not random, but rather built on the four dance elements: space, time, energy and body. Also, the movement "intends to express something: a story, an idea, or feeling" (Dunkin, 2006, p.14). Therefore, it is legitimate to call such movement activities dance.

Dance Integration in Hong Kong

According to the School Dance Education Research and Development Project conducted in 2002 to study dance education provisions in Hong Kong secondary schools, among the 179 schools responded to the survey, only 3% offered dance as a type of arts education (Sze, 2003, p.21). Within that subset, no reference was made to dance integration. While similar statistics are not available for the primary school sector, Susan Street, former Dean of Dance at the Hong Kong Academy for Performing Arts (HKAPA), in her paper titled "Developments in Dance Education in Hong Kong" published in 2002, wrote that "there is no primary curriculum for dance" (Street, 2002, p. 63).

Around the time that Street made that statement, Hong Kong was going through major changes in the education system as a result of the release of a set of reform proposals by the Education Commission. The proposals titled Learning for Life Learning through Life was meant to be a blueprint for 21st century education. In the new curriculum development framework, Arts Education was listed as one of the eight Key Learning Areas (KLA) in both primary and secondary schools. The reform also promoted a new culture of learning and teaching that is characterized by an array of paradigm shifts which include "shifting from compartmentalized subject to integrated learning" (Education Commission, 2000, p.61), encouraging students to see the world as complex and inter-related rather than simple and separate.

An Arts Education Key Learning Area Guide was written to guide curriculum planning, teaching and assessment, but very little attention was given to dance. It stated: "For the learning of Dance, teachers are advised to refer to the Physical Education KLA Curriculum Guide" (CDC, 2002, p. 26). But in the PE curriculum guide, dance is merely mentioned as a possible form of content to be included in the PE curriculum. A curriculum guide specifically written for the Visual Arts and Music was subsequently released, but not for Dance.

The encouraging part for practitioners of dance integration or arts integration in general is that the Arts Education Guide puts an emphasis on the connections within Arts Education KLA and with other KLAs. It asserts that interdisciplinary learning across KLAs enables students to "integrate their learning experiences and gain deeper insights into the subjects they are studying" (CDC, 2002, p. 55).

Figure 2.2: Examples of how students' learning in the arts can be connected with other KLAs.

Source: Arts Education Key Learning Areas Curriculum Guide, p.55.

The reform proposals and the curriculum documents were well thought out and well written. However, do the practices match the intended polices? After examining the curriculum policies and practices of arts education in Hong Kong, Cheung and Lai (2010) concluded that while it was clear that the government "values the arts and students' connection of knowledge in and through the arts", several challenges were faced in the implementation, namely, "cultural implication, teacher readiness, pedagogic issues and professional development of teachers" (Cheung & Lai, 2010, p.

25). They identified a few problems after reviewing the Joyful Learning project mentioned earlier, the lack of close collaboration being one of them. They pointed out that "parties may not see the importance of joint planning, regular monitoring and reflection, and close teamwork with dedicated time." Other problems included school support and effective communication (Cheung & Lai, 2010, p.15).

Lack of Research on Teacher-Artist Collaboration in Dance Integration

Throughout this chapter, many books that offer ideas for dance integration activities and lesson plans are referenced to, such as: *Dance Integration: 36 Dance Lesson Plans for Science and Mathematics*, *Creative Dance for Learning: The Kinesthetic Links*, *Dancing in Your School* and *Interdisciplinary Learning Through Dance :101 Moventures*. While knowledge on the hardware of dance integration is widely shared, one aspect of the software is barely touched on, which is how the dance teaching artists and classroom teachers work together to achieve desired learning outcomes. The lack of such knowledge can be detrimental to the success of a dance integration program. In UNESCO's document *Roadmap to Arts Education*, the importance of a successful teacher-artist partnership was highlighted:

> Successful partnerships are dependent on mutual understanding of the goals towards which the partners are working, and mutual respect for each other's competencies. In order to lay the groundwork for future collaboration between educators and artists, the competencies with which educators as well as artists enter their profession need to encompass insights into the other's field of expertise – including a mutual interest in pedagogy. (UNESCO, 2006, p.8)

Furthermore, in the existing limited body of literature on this topic, very little or none research aim to reveal the practice in action in a detail-rich way. Therefore, research in dance integration with a focus on the collaboration process between dance artists and classroom teachers is much needed.

Conclusion/ Statement of the Problem

With its emphasis on connecting arts with other key learning areas, the Education Bureau in Hong Kong has in principle endorsed dance integration as an approach to teach school subjects. With the theories on different learning pathways and multiple intelligences being around for decades, school principals and teachers should by now have come to the recognition that engaging students' kinesthetic intelligence and teaching through a variety of learning modalities is crucial to providing every student with equal learning opportunities and chance to succeed academically. Furthermore, evidence on the impact of dance integration on students' learning is plentiful (although sadly mostly reported outside Hong Kong). Yet, little change has happened in the way students learn in the classroom. Based on my personal observation as a parent of school-age children, primary school students in particular, still spend most of their time sitting at their desks, learning through a direct instruction mode (Chan, 2012). As a result, effective learning is often compromised. Students might thus see themselves as a failure, which often leads to a low self-esteem, lack of motivation to learn, and the problem goes on and on. We as a society pay a high price for it.

Dance integration with its unique educational value can help fill the gap in the education system, but currently, dance integration is almost non-existing in local primary schools. How to make it happen systematically is a real challenge. Practical barriers include teacher readiness, pedagogical issues and teachers' professional development, as pointed out by Cheung and Lai (2010). It requires many parties to work together and put resources in it. We, as independent dance teaching artists, can help plant the seeds by actively seeking collaboration opportunities with local schools. However, in order to go that path, dance teaching artists often need to self-educate in this area. The problem is that while literature on dance

integration ideas and lesson planning tips is widely available (see idea books mentioned throughout this chapter), there is a scarcity of studies on how to collaborate with classroom teachers, and the lack of such knowledge can be detrimental to the success of a dance integration program.

This study is designed to address the above problems. The main purpose of the study is to explore through narrative inquiry how a dance teaching artist works with school teachers to bring dance integrated lessons to the primary classroom, focusing on the collaboration aspect. It is hoped that the research findings would add to the paucity of detail-rich research in the area of teacher-dance artist collaboration, and inspire more dance educators and teachers to join the practice of dance integration.

CHAPTER 3: METHODOLOGY
Study Context

The research site is a government-funded primary school in Hong Kong located in Central and Western District of Hong Kong Island. Government funding comes with the implication that the school's administration and curriculum design is subject to the guidelines of the Education Bureau.

The praxis of this research involves co-planning and co-teaching of dance integrated English lessons between me and a teacher from the school. I would like to point out that the term "co-planning" and "co-teaching" could bear more narrowly defined meanings and imply a specific way of working together within some existing theoretical frameworks. However, in the discussion of this paper and during the communication between the school and me, it is broadly used to refer to the action of planning together and teaching together, because this research is aimed to describe the phenomenon of "working together" as it is and therefore the research did not begin with a pre-conceived notion of what "co-teaching" is.

The teacher I worked with is Miss Lee whom I introduced in Chapter One. My role in the research is both a participant and a researcher. Eight Primary Three (P.3) students, five boys and three girls,

attended the lessons we taught. In the school, there are three classes in each grade, with about 30 students in each class. Throughout the academic year when the praxis took place, the eight students were pulled out from their regular classroom to receive special support in the Special Education Needs (SEN) English classroom, either because of diagnosed or suspected learning disabilities or poor test performance in the previous grade. Miss Lee was their English teacher.

I went in to co-teach four lessons during the regular school hours in November: November 13, 19, 20 and 27. Each lesson lasted about 50 minutes.

Previous Footprints in the School

Prior to this research project, I had established a working relationship with the school through volunteering as a parent to teach creative dance to the students. I taught creative dance as an extra-curricular activity (ECA) on Friday afternoons for two years. The first year, I taught P.1 students; the second year, P.3. With P.1, I taught stand-alone creative dance classes; with P.3, I taught creative dance with an aim to enhance their geometry concepts.

The kind of collaboration with the school teachers during those two years was very different from that in this research. The first year, a teacher was present during all the creative dance classes, mainly because the classes were bigger – about 15 to 18 kids, and the kids were younger. The teacher was Miss Law who helped me champion creative dance as an ECA in the school. I had total liberty in the design of the class. I would send the lesson plan to Miss Law in advance so that she could help arrange resources if needed, but she would not comment much on the content of the lesson. During the class, she helped with playing music and disciplining. Occasionally, we would have a casual chat after class and she would share her feedback and observations, and advise on classroom management strategies.

The second year, I was teaching solo. Because I proposed to do dance integration with Mathematics, so Miss Tang, the Curriculum

Development Coordinator of the school arranged for me to meet with the Math panel teacher, Miss Chan. The meeting was short, only ten minutes. We discussed several possible topics and agreed on "angles, lines and directions". We did not have a plan to assess the impact on the student's learning. We did not even meet again to discuss anything about the dance classes. During this second year of teaching at the school, the teacher I communicated frequently with was Mr. Cheng, who was in charge of scheduling ECA and assigning the students to different ECA groups. Our communication was mainly related to the logistics.

This is how the Friday afternoon ECA work in the school: students who do not belong to a special team (e.g., Girls' Scout) will be assigned to rotate through three different activities in the school year, which was divided into three ECA periods. Therefore, I taught three different groups in the year, and each group had students coming from different classes of P.3. With this set up, and holidays and examinations blocking some of the Fridays, the seven or eight lessons in each period would spread across as long as three months. These objective external circumstances posed many challenges in achieving meaningful integration with what the students learned in their Mathematics class. I soon realized that ECA setting could not provide a favorable environment for successful dance integration. In the reflective journal I kept during the teaching of the first group, I wrote:
I was lost. I asked: Why did I want them to make geometric shapes with their body? I'm sure they can make a triangle or quadrilateral with their body, one way or the other, what is the point of having them consciously make such shapes in the creative dance class? Is it a way to connect body and mind? Does it really help them understand and appreciate the mathematic language at a deeper level?

Although the theory that engaging multiple senses or intelligences to learn is more effective than engaging a single intelligence, as put forward by theorists like Howard

Gardner, seems so beyond doubt to me, I nevertheless need validation from time to time to reassure myself that what I am doing is of value to the education of the students. The feeling of uncertainty described above surfaced every now and then. What made me lose faith in what I am doing? The fact that I am working alone? The fact that I don't get enough feedback? Or the lack of visible growth and learning among the students? These are questions yet to be answered.

My craving for partnership and feedback as reflected in my journal has led me to negotiate for another kind of working relationship which could allow me and the teacher with whom I work, to see if and how the students' learning can be enhanced through dance integration.

Research Questions
This study aims to provide a qualitative analysis of how a dance teaching artist works with a classroom teacher in the context of dance integration. It is meant to be descriptive rather than explanatory.

The research question is:
How does a dance teaching artist work with classroom teachers in the context of dance integration that aims at enhancing students' learning in academic subjects?

These sub-questions were posed to narrow down the central question:
1. What actions and behaviors on the artist's part are crucial in shaping the way they work together?
2. What actions and behaviors on the teacher's part are crucial in shaping the way they work together?

Research Design: Narrative Inquiry
Narrative inquiry is chosen as the main mode of research methodology. "The term narrative comes from the verb 'to narrate' or 'to tell (as a story) in

detail'" (Creswell, 2012, p.502). "People use stories to make sense of their lives and the human experience. Narrative research is a qualitative research approach that makes use of the study and analysis of such stories as the central vehicle for conveying the information learned from and about others" (Lichtman, 2011, p.179).

Creswell (2012) identified several major characteristics of narrative research. It is about the experiences of an individual, in the past, present and future. It gives an account of life stories by telling and retelling the stories, incorporating into them the context or place. It involves collaboration between the researcher and the participants in the study. He also commented that "narrative research is a literary form of qualitative research with strong ties to literature, and it provides a qualitative approach in which you can write in a persuasive, literary form" (Creswell, 2012, p.502). Leavy (2009) observed that "narratives are constructed out of the data through a reflexive, participatory, and aesthetic process. Research based on narrative inquiry produces arts-based writings. Narrative inquiry often relies on small sample sizes but produces rich case studies" (Leavy, 2009, p.28).

Furthermore, "a narrative typically focuses on studying a single person, gathering data through the collection of stories, reporting individual experiences, and discussing the meaning of those experiences for the individual" (Creswell, 2012, p. 502). The development of narrative research in the field of education can be attributed to a few trends, including an increased emphasis on teacher reflection (Creswell, 2012).

In the book Teachers' Narrative Inquiry as Professional Development, the authors asserted that their conceptualization of narrative inquiry was grounded in John Dewey's educational philosophy, which, "at its core, argues that we are all knowers who reflect on experience, confront the unknown, make sense of it, and take action" (Clandinin & Connelly, 2000, p.4). They further argued that inquiry into experience "can be educative if it enables us to reflect on our actions and then act with foresight" (Clandinin & Connelly, 2000, p.4).

With its emphasis on reflecting on experience, it is not surprising that narrative inquiry as a kind of qualitative research design is gaining popularity in educational and arts research. The acceptance of narrative as a legitimate research methodology is evident in the fact that it occupies an entire chapter in many well-read research handbooks, e.g., Creswell's Educational Research and Leavy's Method Meets Art, receiving equal weight as other more established methods such as ethnographic design or action research. Sometimes, it is termed differently as "narrative research designs", "narrative approach" or "narrative method" (Creswell, 2012; Leavy, 2009; Lichtman, 2011).

On the other hand, whether narrative inquiry is at an early stage of development or not remains controversial. While some hold the view that narrative research "is still in its developing stage" and "this has led to little agreement about its form" (Creswell, 2012, p.502). Others think that it is "not new and has a long history" and that the "use of life narratives for serious academic study is considered to have begun in psychology by Sigmund Freud" (Chan, 2012).

As Clandinin and Connelly are widely quoted in the field of narrative inquiry and referred to as "pioneers" (Leavy 2009, p.26), therefore in this study, I used their book *Narrative Inquiry: Experience and Story in Qualitative Research* as the main reference to guide the data collection and analysis process. In the book, it describes the three-dimensional narrative inquiry space, with "temporality along one dimension, the personal and social along a second dimension, place along a third" (Clandinin & Connelly, 2000, p.50). In each dimension, a narrative inquirer looks at different directions: "inward and outward, forward and backward" (Clandinin & Connelly, 2000, p.50). The metaphorical space provides a logic for the story elements to piece together.

The above gives a brief description of what narrative inquiry is. There are also different types of narrative research forms, as pointed out by Creswell (see Figure 3.1). The narrative in this paper is a mix of autobiography, personal accounts and narrative interviews.

Figure 3.1: Types of narrative research forms

Source: Creswell, 2012, p.504

Why Narrative Inquiry?

"Narrative is the best way of representing and understanding experience," (Clandinin & Connelly, 2000, p.18) and "experience, as John Dewey taught, is a matter of people in relation contextually and temporally" (Clandinin & Connelly, 2000, p.189). Narrative inquiry is chosen as the main research design in this study because I want to describe and understand the collaboration between a dance teaching artist and a classroom teacher, an area that has not been receiving much attention in the area of dance education research. Other reasons for the choice include my belief in the power of story and the constructivist orientation of narrative inquiry.

The Power of Story

Narrative inquiry is chosen as the research methodology largely because of my strong belief in the power of story – telling stories is what narrative inquirers do. Anne Pellowski, in her book *World of Storytelling*, said that the storytelling tradition evolved from the human need to communicate experience to other humans. In other words, in order to communicate "experience", we need to tell stories.

I witnessed the power of story in my creative dance classes. I saw it in how my own daughters learned in their early childhood and primary school age. Most parents would agree that children do not want to tell you what the teachers taught in class even if you ask them. This is one of the few rare occasions that my older daughter did tell me: When she was in her fourth grade, she came home one day and shared with me excitedly how her Math teacher used a story that took place in a witch town to help them see the defining characteristics of different forms of fractions. In my teaching, whenever I said I had a story to tell, no matter what the kids were doing, you would see their ears prick up, and their heads turn to you.

For one of my professional practices during this master's program, I taught a creative dance unit that aimed to enhance the students' understanding of the geometric concept of lines and angles. At the end of the unit, I gave the students a group composition task to see how well they understood and were able to apply the concepts. I took the map drawing idea from the book *Creative Dance for All Ages* (Gilbert, 1992, p.150). I looked at the idea and wondered: What if they did not want to draw a map? What if they did not know how to start? Then I decided to dress it up with the story of treasure hunting and gave them a sample treasure map to follow. The use of a story proved to be an effective strategy, not only did it give the children a motivating reason to make and do dance, it also helped engage those kids who normally chose to stay on the side. In my reflective journal, I recorded these observations:

- After they followed my lead to dance along the path to the treasure, I asked them to do it again by themselves. With music playing in the background to set a mysterious tone, Kitty and Mandy led the way and four others followed, they quietly and carefully tiptoed along the first section of the path which I had them imagine as having sleeping snakes around. Their attentiveness and togetherness created a truly magical moment.
- Matthew, who was often a disruptive student, reminded me that I needed to talk softly when we were on our way to the treasure so that we wouldn't reveal our secrets to the other team.

In his book Children's Minds, Talking Rabbits & Clockwork Oranges, Egan also argues for the power of stories. "The conception of mind as, in whatever degree, a narrative concern, is supported by a wealth of modern research, from Bartlett's celebrated studies on memory, to Bransford and associates to Rumelhart's work in 1970's, to the recent and current large-scale focus on scripts, schemata and stories" (Eagan, 1999, p.34). It is also my belief that stories make abstract ideas or concepts more accessible.

Of course, the audience of this paper are not children, but I believe that the magic continues to work on adults. Jerome Bruner describes narrative thinking, as opposed to logical-scientific thinking, as "the means by which human thinks about people and their situation" (Purnell, 2008, p.64). He also wrote that "we organize our experience and our memory of human happenings mainly in the form of narratives – stories, excuses, myths, reasons for doing and not doing, and so on" (Bruner, 1991, cited in Purnell, 2008, p.64).

Since I have been intrigued by the notion of communication through stories, I started to notice a lot of discussions that highlight the importance of storytelling. In an article titled How to give a killer presentation (Harvard Business Review, June 2013), the author explained why TED Talks (short talks organized by the non-profit organization TED devoted to spreading ideas) could get more than one billion views online, by claiming that "we all know that humans are wired to listen to stories, and metaphors abound for the narrative structures that work best to engage people." Also, in the book The Presentation Secrets of Steve Jobs: How to be Insanely Great in Front of Any Audience, the very first chapter is Create the Story.

I am not Steve Jobs and I never gave a TED Talk, but I want to leverage the power of story to make my voice heard, the voice of somebody advocating for learning through dance, the benefits and importance of which was presented in Chapter Two.

The Constructivist Orientation of Narrative Enquiry
The third reason why I chose narrative inquiry as the research design for this study is the constructivist orientation of narrative inquiry.

"Constructivism is a theory about how people learn, based on the cognitive studies of Jean Piaget, Jerome Bruner, and […] Lev Vygotsky" (Reedy, 2003, p.47). "According to Bruner, in the 'messy' world of human interactions, we construct reality through narrative" (Purnell, 2008, p.64). Narrative inquiry as a kind of qualitative research is based largely on "the constructivist paradigm… which assumes that objective, absolute realities are unknowable, while acknowledging that multiple realities exist that are inherently unique because they are constructed by individuals who experience the world from their own vantage point" (Purnell, 2008, p.63).

The constructivist orientation of narrative inquiry echoes with what Miss Lee and I believe about education. During the last interview Miss Lee told me:

> "I always like to ask my students 'Why do you have to learn these things?' For example, when they're learning the expression 'Is there/ are there…?' the other day, I asked them 'Why do you need to learn to say this in English?' One of them responded, 'Well, maybe I grow up to be a salesperson, and if a foreigner comes to the shop and asks if there is such and such, I know what he is talking about.'"

It was a spontaneous yet thoughtful response. We can see from this narrative that Miss Lee encourages the students to construct knowledge. In this case, the knowledge is the understanding of the connection between what they learn in the classroom and the relevance to real life.

I too put a high value on guiding my students to construct their own knowledge. I believe that "where there is construction artistry is always possible" (Eisner, 1998, p.151).

The active, constructivist approach is not widely practiced among school teachers in Hong Kong. Chan in her 2012 paper The Transforming Power of Narrative in Teacher Education pointed out that "Hong Kong students are generally regarded as passive learners…the curriculum, as experienced by most students in Hong Kong schools, is taught "by transmission" and "[emphasizes] memory over understanding and reproduction over application to real problems" (Chan, 2012, p.111). It seems that it is no different in the field of dance education in Hong Kong. In a conference paper titled "Listening for a future: Shared stories and shared solutions", an interview with a dance teacher revealed that "a strong examination, goal and product orientated education system continues to shape the development of dance education in Hong Kong," and that "dance in Hong Kong emphasizes performance and competition where copying repertoires and repeating routines provide rigid preset outcomes" (Buck, Chan & Meiners, 2006, p. 23).

For the benefit of the students in Hong Kong, a constructive approach in education should be encouraged and advocated. Therefore, I consciously infuse a constructivist spirit at various levels in the process of this study. Not only did we construct experience for the students to construct their knowledge in English, I continued to construct understanding of my experience of collaborating with Miss Lee through writing the research text narratively.

Literary Non-fiction as the Narrative Form

"Narrative inquiry writers…need to imagine a shape for the final dissertation text" (Clandinin & Connelly, 2000, p.153). While story telling is a main characteristic in narrative inquiry, not all final research text in narrative inquiry are written in the form of "story" in the sense of having a plot with setting, characters, actions, problem and resolution. (Creswell, 2012)

While some storied their experience in poems, and others retold their stories by creating fictional characters and settings (Holt, 2003), I selected a literary genre called "literary non-fiction" as my narrative form. One example of this writing style is Tracy Kidder's *House*. The style allows me to insert real dialogues, excerpts of communication and emotional details in the narratives to draw the audience close to the experience, so the reader can "place themselves in the shoes of the participants at some level" (Hatch, 2002, cited in Purnell, 2008, p. 63). Eisner (1998) compared the sense of empathy generated from artistically crafted research to the feeling one gets in a museum viewing artwork – "a sense of how it felt even though we were not there" (Eisner, 1998, p.151).

Because I am a participant in the research, the narrative is inevitably autobiographical to a certain degree. My past belongs to the personal dimension when I look backward in the narrative space. Previous to being a dance teacher, I was a translator and then an advertising creative writer. In college, I studied English literature and linguistics. Choosing literary non-fiction as the container of the research text allows that part of me to be written into the form of the narrative, as well as the content.

Field Text of this Research

In this research, field text, as research data are commonly termed in a narrative inquiry, is collected through these methods:

- Semi-structured interviews with the participating teacher, which were audio- or video-recorded
- Email/text message exchanges between me and the teacher
- Reflective journal and meeting notes written by me
- Video recording of classes (dance integration lessons)
- Observation of class (solely taught by the teacher)
- Letters (From me to the school and to the parents of participating students)

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Research text which forms the main part of this paper is written with a narrative inquiry approach using the field data from the praxis of this research and from my previous life events if deemed relevant and meaningful.

Validity and Rigor of the Research

Creswell (2012) listed several key criteria for evaluating a narrative study which can be summarized as:

> A good narrative study reports the stories of lived experiences of an individual, organizes them into a chronology, situates them within the setting or context, derives several themes that the stories address, and demonstrates a close collaboration in the narrative project between the researcher and the participant. (Creswell, 2012, p.517)

In conducting this study and writing the narratives, I have been adhering to these criteria to ensure rigor in the research.

Furthermore, renowned arts educator Eisner (1998) saw that "the primary tactical aim of research is to advance understanding", and that "artistically crafted research can inform practicing educators and scholars in ways that are both powerful and illuminating" (Eisner, 1998, p.153). This study is aimed at advancing understanding of how a dance teaching artist works with a school teacher to bring dance integration in the classroom, and it is the possible outcome that Eisner wrote about that inspires me to pursue writing this report in a literary way.

I hope that readers will find "coherence, imagery and particularity" (Eisner, 1998, p.153) in this report, and the research can live up to the level of rigor expected of a good narrative inquiry.

CHAPTER 4: THE NARRATIVES
How Did It All Start?

I was spending my summer in Oregon, U.S.A. when I first had the idea of working with a classroom teacher to bring dance integration to local Hong Kong primary schools. At that time, I did not even know whether it was possible for me as an independent dance teaching artist to go into the classroom to co-teach with a school teacher. So I sent an email to a couple of people in Hong Kong to ask this question:

> "Do you know if local primary schools would allow somebody like me who doesn't have any teaching qualifications to go into the classroom to co-teach with the school teachers? If yes, under what conditions?"

Lynn, a classmate in my Master of Fine Arts program, who is herself a local primary school teacher, replied:

> "I think it depends on the school principal and the school teachers. It would be better if you have a good relationship with some teachers working at school, then it will be easier to ask for."

That was encouraging. At least such partnership seemed theoretically possible under the regulations of Education Bureau.

I also asked Miss Law, the teacher I mentioned in Chapter 3 who championed creative dance for me in the research site of this study. She did not reply to my email but she had actually been gathering thoughts on my questions from her teacher friends. When I called her after I returned to Hong Kong, she told me that while she was supportive of my idea, she also had some concerns. The collective feedback from her teacher friends was that they were afraid that after it started, the school would expect the teachers to practice dance integration by themselves if such teaching strategy proved to be effective. In other words, the key concern was the sustainability of such a program. She also raised the technical challenge if I were to do it in their school. There were three classes in each grade and I could not just bring dance integration to one class, otherwise it would not be fair. It would not be fair to the non-participating classes if the project produced a positive result, and it would not be fair to the participating classes if it

produced a negative result. The issue of equity aside, it would be very difficult to have all three teachers to buy into the idea and work together (the usual practice is that each class in the same grade would have a different teacher to teach the main subject like Chinese, English and Math). She suggested that I looked into the possibility of working with a Special Education Needs (SEN) class – it might allow me to work around those issues. I really appreciated that Miss Law had given so much thought to my brief question.

I also talked to another teacher at the school, Mr. Tsang, who teaches Math, General Studies and P.E., about the possibility of doing a dance integration study at the school. His first reaction was that he could imagine how dance could help improve a student's basic movement coordination, but using it to enhance the learning of curriculum subject was something he never thought of. He found it an interesting idea. Same as Miss Law, he raised the issue of equity. He agreed that doing the practice with a SEN class seemed to be more viable. He also shared his opinion on which SEN class would work best.

With the initial feedback and advice I got from the informal discussion with Miss Law and Mr. Tsang, I drafted a letter to the principal of the school to seek collaboration opportunity. Although I already had a pretty good working relationship with the principal, Mr. Kwok, I did not assume that it would be an easy pitch. I asked a retired primary school principal whom I knew through family connections to look at the letter to make sure I did not include anything that would jeopardize my chance of success. This is one piece of advice she gave:

- Principals would not be interested unless the teacher/ s would like to take part.
- That prompted me to include the positive feedback of Miss Law and Mr. Tsang in the letter.

The letter was well received. Within a week or so, Miss Tang, the Curriculum Development Coordinator of the school, called me and let me know that the school was in principle happy to work with me. She asked me a few questions to get a better understanding of what my plan was. We had a consensus that the teacher had to be interested in doing it. She then talked to different teachers in the school to find somebody who was both interested in the idea and was teaching a class that could be a possible subject group for the research.

She found Miss Lee and helped set up a meeting for us on September 12, 2013.

After the praxis was completed, I ran into the school principal one day. I told him how much I enjoyed working with Miss Lee. He also stressed the importance of teacher buy-in:

> "That's why when you approached us, instead of designating a teacher to work with you, I asked the team 'Who's interested in doing the project with this parent?'"

How Did We Prepare for Working Together?
Our First Meeting

The day before our first meeting, without knowing how interested or skeptical Miss Lee was about the project, I spent the entire afternoon preparing for the meeting. I asked myself: *What would be her concern? What would she want to know? How can I convince her that it is something worth doing?* I printed out survey forms I collected from the P.3 students whom I taught the geometry unit I mentioned in Chapter 3. I brought a course paper I wrote on dance integration. I pulled out Anne Green Gilbert's DVD from my shelf and selected a segment that could give her an idea of dance integration. I did some research online on the definition of dance integration. I thought about my own definition of creative dance. I reviewed my thesis proposal draft trying to clarify to what extent I would need her time and involvement. I wrote two page notes to summarize what I wanted to go through at the meeting, which included a scope of Miss Lee's involvement:

- Exchange of information and knowledge between Lee and Chan (face to face)
- Planning session of a unit (face to face)
- Lesson plan design and integration (communicate via phone/ email)
- Co-teaching (roles and duration of responsible part clearly outlined in the lesson plan)
- (On-going dialogue on minor adjustment if necessary)
- Evaluation meeting after a unit (face to face)

Before I take on any project, the first thing I always ask is: What is the time commitment like? I believe school teachers would have the same question. In fact, when Miss Tang called me to tell me that Miss Lee was potentially interested in working with me, she asked if working on this project would take a lot of time from the teacher. I honestly told her that it would take considerable time but assured her that Miss Lee would not need to do extra paper work. That was why I wanted to give Miss Lee a rough idea of the scope of her involvement during the first meeting.

Miss Lee and Miss Tang patiently listened to me pouring out what I prepared. Neither of them had much to ask except that Miss Tang kept asking, "How many lessons do you need? Where do you want to have the lesson? Do you want to use the activity room where you can have larger space?" They were ready to give. I felt they were very supportive.

The meeting went well. We were definitely moving forward. Towards the end of this first meeting, I asked Miss Lee,

"How would you prefer us to communicate with each other? Is email ok? School email or personal email?"

I assumed that some teachers might like to keep their work and personal life separate, so I was careful not to ask for their personal information unless they offered. She gave me her personal email.

I learned from my previous collaboration experience and my personal life that people these days, especially in Hong Kong, have their preferred way of communication. Some like sending Facebook messages, some never check their messages. Some like sending WhatsApp messages, some find them too intrusive and annoying. Some prefer emails, some ignore them.

I brought this up to get a sense of Miss Lee's preferences for day to day communication, and to pave the way for smoother communication during the collaboration process.

As we left the meeting room, Miss Lee thought of giving me her teaching timetable. She needed to go back to the staff room and make a photocopy. I waited for her near the school entrance. Catching her breath after walking up and down the stairs, she handed me her timetable. She also gave me her mobile phone number. The timetable turned out to be very helpful. I referred to it many times so I knew when it was a good time to call or message her during school hours.

We had our second meeting in mid-October, much later than I had planned, because of the complexity in getting consent from the participating students' parents, which I will describe later.

Information Exchange

The main objective of the second meeting was for us to exchange knowledge and information. Before the meeting, I further explained what it would entail in an email I sent to Miss Lee:

Here are the areas I am planning to cover:

1) Me to share with you some fundamentals of creative dance and its integration with other subject areas
2) You to share with me your curriculum plan, and together, we pick a unit to integrate creative dance in the teaching
3) I'd also like to have your permission to conduct an interview with you. Information collected are for research purposes.

At the meeting, I shared with Miss Lee my understanding of dance integration and creative dance on a conceptual level. She shared with me the class routines, expected learning outcomes of the English unit that she picked based on practical consideration of the timeline of the study. She also shared with me some "insider knowledge", like the types of learning difficulties faced by the group and individual students.

"Their writing ability was pretty poor," said Miss Lee as she rose up from the tiny chair we sat on in the SEN classroom and headed to the shelf behind the teacher's desk. She pulled out a stack of exercise books, flipped through them, and showed me an example of their dictation. It was written on a piece of loose paper. The student did not bring the dictation book on the day of dictation. He/she wrote on a piece of grid paper taken from their Math exercise book instead. Miss Lee pointed out that he/she just wrote on and on without any break between the words. It was barely legible. The only word I could recognize was "shirt".

Class Observation and First Interview
For the most part of this study, I am focusing on investigating how Miss Lee and I collaborated. However, the students are in a sense my collaborators too. While I did not set out to research the impact of dance integration on their learning, I could not ignore the fact that they belong to a SEN classroom. During the planning stage, I asked myself:

"What challenges does it pose when I try to incorporate learning theories relevant to this group but not central to dance integration? Or, how do I stay focused on what I, as a creative dance teacher, can offer and not try to do something in which I lack a depth of knowledge, like trying to address behavioral problems of this group of kids who have particular learning difficulties?" (Journal excerpt)

Not knowing for sure how much time and energy I should devote to learning about special education, I decided to spend some time on enriching my knowledge in this area anyway. I picked two books written by Eric Jensen: Different Brains, Different Learners: How to Reach the Hard to Reach and Teaching with the Brain in Mind. I thought even if I did not directly apply any of the strategies in my teaching, it would at least help me understand some behaviors that I might encounter in the class. What I learned proved helpful to conducting the class observation.

In order to get to know Miss Lee and the students better, I asked Miss Lee's permission to observe her class and have an interview with her prior to our co-teaching. She chose the second session of a double lesson on a Wednesday for me to go in. However, I was pretty busy developing lesson plans and activity ideas the few weeks before that and did not spend too much time thinking about what areas to pay attention to during the observation. So on October 30, fifteen minutes before I had to leave home for the observation, I made a grid table with the names of the students on the left hand side, and different behavior traits on the top. The behaviors included lose temper often, argue with others/ defy authority, lack of vigor/ passive/unresponsive, hitting, loud, non-social, restless, trance-like, etc. (Jensen, 2010). Armed with this observation sheet, I thought that would be the focus of my observation. However, while I did plug in observations of individual students in the table, my attention was mostly drawn to how Miss Lee led the class, and the interaction between her and the students.

When I went in the classroom, Miss Lee was guiding them through the questions of a reading comprehension exercise, using the overhead projector, one question at a time. Most of the kids (more so the boys than the girls) were really trying, they were eager to answer.

Miss Lee showed them how to look for information in the passage that would answer the questions. I was very moved to see what was going

on in the classroom. It was quite different from what I expected. I expected non-participation, boredom and non-attentiveness, but it was not like that. I was glad to see them feeling successful, sharing what they know with each other. I think Miss Lee was very successful in giving them a safe environment, and providing positive reinforcement. But when it was needed, she would be strict and show her authority, and the kids listened. They were all good kids. I only saw in one of the girls the kind of "I don't care" attitude.

Towards the end of the class, Miss Lee played a board game (also using the overhead projector) with the students. Mathew blamed Yoyo for causing their team to lose and he got mad to the point that he was about to hit her with a book. Miss Lee gently walked up to him and contained him.

> Lee: Now take a deep breath!
>
> (Matthew tried to break loose but Miss Lee still contained him.)
>
> Matthew (still mad but calming down a little bit): I want to go outside and calm down.
>
> (Miss Lee let go of him, approving his request.)
>
> I told myself: Miss Lee handled the situation very well.

I had an hour of free time between the observation and the interview. So I went to a park near the school and wrote down more observations. As I walked out from the school, I was almost jumping on my feet because my heart was filled with joy and warmth. I was happy to see the kids actively engaged in answering questions. These were the kids who were put in the SEN classroom because of learning difficulties and yet they were making an effort to try because they knew Miss Lee cared about them. I felt lucky to have the opportunity to work with Miss Lee. But at the same time, a sense of insecurity emerged: my assumption

had been that these kids were not interested in learning English and my main job was to make learning English interesting to them. But from what I saw, they were actually actively engaging in class. Would the dance integrated lessons be adding as much value as I imagined?

I went back to the school at 3:30pm to have an interview with Miss Lee. The purpose of the interview was mainly to collect biographic data of Miss Lee, to understand the challenges she has in the classroom and her perception of dance integration.

My respect for Miss Lee that grew out of watching her class was then reinforced by this story that she told me at the end of the interview:

> "There was this one student whom I taught in another school. He's considered a 'badly-behaved' boy. He always got into fights. He changed to another school, a school which is known for taking 'badly-behaved' boys, before finishing primary school at the school that I taught at. He came back to the school and visited me one time. He said, 'Miss Lee, I fought again. I am going to jail soon. When I come out, I will visit you again and bring you a cake.' … I was pretty touched because he would think of coming to see me before he went to jail. Recently, I also got to see some groups of students who did not make it through secondary school. I am grateful that these students did not forget me. There are not a lot of them, but that's good enough. We (SEN teachers) won't have good students visit us after they left the school."

From the class observation and interview, I got to know Miss Lee better as a teacher. I learned about her personal philosophy in education through talking to her and I witnessed her philosophy in action during the class observation.

> "I believe everyone can learn. Even mentally challenged students can learn…

When I get a group of new students, I'd rather not know their background. I want to know them as they are, instead of knowing them through others' description and labelling," shared Miss Lee at the interview.

She will not discriminate against students who are usually considered by other mainstream teachers as "bad" or "trouble-makers", like Matthew or the boy who went to jail. Instead, Miss Lee makes them feel understood, respected and worthy. Miss Lee wants to help the students succeed.

Knowing her philosophy in education, I felt closer to Miss Lee. Part of the reason I am attracted to a career in dance integration is the equity it brings to students with different learning styles.

How Did We Work Together?
Making It Happen Together

Clandinin & Connelly's book *Narrative Inquiry: Experience and Story in Qualitative Research*, which I had been constantly referring to during the process of this research, does not aim at giving a definition of what narrative inquiry is. Rather, it intends to describe what narrative inquirers do. Narrative inquirers are constantly negotiating. In the beginning, we negotiate entry to the research site. When we are in the field, we negotiate relationships and purposes. In this research, the negotiation of entry and relationships happened in parallel.

After the first meeting that resulted in setting a date for the next information exchange meeting, and us both taking actions to prepare for working together, I nevertheless had not successfully gained entry to do my research. It is because negotiating entry did not only involve the school and the teachers in our case. I did not realize that even if the research focus is on the collaboration between me and the teacher, we still needed to obtain consent from the parents.

As soon as Miss Tang raised the issue of parents' consent, I immediately said, "I'll write the draft," and they gladly accepted my offer. Throughout the collaboration process, I was very

conscious about not adding unnecessary administrative or paperwork to Miss Lee.

It did not take me long to draft the letter – being a parent of the school gave me some advantage; in this case, I had many samples of school memos to follow. Miss Lee was on sick leave for three days and I did not hear from Miss Tang either. When Miss Lee was back to school, her response surprised and worried me:

> "The school thinks that the consent letter should come from you or your school, and not from us. We can help hand them out to the students. Please kindly revise accordingly. Thank you!"

I was worried. I wondered how the parents would respond to a request from somebody with whom they had no connection at all, although I tried my best to present in the letter, as professionally and truthfully as I could, the benefit of participating in the study. But still, just one negative response would mean that I had to find another research site.

Revising the letter so that it came from my school (The Hong Kong Academy for Performing Arts) involved more negotiations than I thought, so it took me a couple days to get the revised letter to Miss Lee. I sent it to the school on September 18, 2013.

Miss Lee and I had scheduled for our first planning meeting to be held on September 25. I did not hear back from Miss Tang or Miss Lee regarding the response to the letter. No news is good news, I thought. I went in to the meeting as scheduled but we did not cover any of the items we planned. As soon as I sat down, Miss Lee showed me four reply letters and one said no.

> "The school's point of view is that let's wait for the other four responses. If they all agree, we would help to convince the parent who said no; but if there are several others who say no, the school probably will not

proceed," Miss Lee said that with no expression.

I was of course disappointed, but I told myself that there was nothing I could do except to wait patiently. I had been half-heartedly preparing for a back-up plan since I was told that the letter had to come from me, but not much action was taken. I was counting on luck.

Lucky as I was, the next morning, I got a WhatsApp message from Miss Lee:

> "I've talked to the parent who said no, and he agreed now. And one student said he lost the letter, I gave him another one. Hope he will return it tomorrow."

The next few days, Miss Lee spent considerable effort getting the signed letters. She replaced lost letters, she chased and chased, called and called. She would update me as soon as she got news. That one student kept failing to return the letter. When he finally returned it, it was a "No".

> "That parent has replied with a "No", but after I talked to her on the phone, she agreed now. She asked for another letter to fill in. Hope she will return it tomorrow."

> It took weeks to finalize the consent letter and collect all the signatures.

During the process of obtaining consent from the parents, there had not been a point where Miss Lee deferred to me and asked: Here's what happened, what would you like me to do? The "I'm taking charge" attitude that she demonstrated in getting the parents' consent told me that she cared about making it happen as much as I did. It was very encouraging to feel that sense of sharing of ownership and responsibilities in the beginning of our relationship.

Working Towards Common Goals
Defining the Goal Together

When I looked at the notes I put together for the first meeting, I noticed that I had entered the relationship allowing for mutual adjustment in the area of education philosophy and instructional approaches. As it turned out, such adjustment was not that necessary in our case.

My impression of school teachers with longer teaching experience was that they were generally more resistant to accepting new teaching ideas, they were more didactic in their teaching style and more likely to adopt a teacher-centered approach. However, this is not the case with Miss Lee who has been teaching for over 20 years. From observing her class and having an interview with her before the teaching practice began, I found that she was the kind of teacher who would patiently guide the students to find answers, put emphasis on nurturing students' higher order thinking, use a lot of positive reinforcement to motivate the students, make an effort to make the students feel understood, and put a high value on helping students succeed. Her student-centered and inquisitive teaching approach surprised me. The realization that we were standing on common ground in terms of our education philosophy fueled me with positive energy. It also spared us from constantly explaining ourselves to each other, so that we could focus our energy on doing something more productive like achieving the project goal.

The project goal as stated in the letter to the parents was:

> To enhance learning motivation and outcomes in academic subjects, and to increase attentiveness, creativity and problem-solving ability through integrating dance education in the classroom.

Whether this goal has been achieved and to what extent is not the focus of this paper, but I think it is fair to say that the project has achieved the goal set out in the beginning to a satisfactory level, based

on the result of a pre- and post-spelling test (Appendix A) and the data collected from evaluation meetings and interviews with Miss Lee:

> "Their participation in class is… more active. It's positive -- active in a positive way. In terms of cognitive [outcome], there is some improvement. As for creativity… before that, I didn't expect them to be able to make association that readily, for example, when you asked 'What can you associate with going to school?', I didn't expect them to think of, let's say, carrying school bags, right away. I expected them to just sit there and couldn't think of an answer for a while."

> "It seems like Mathew moved around less and was more attentive in English class. He asked more questions than before, and the questions were relevant to what I was teaching. Sometimes, when I was explaining grammar, he would raise his hands and add something. I let him say it. So I think he improved in the level of participation."

> "She (referring to Yoyo T.) often day-dreamed in class. While in this class, she's involved the whole time."

> "My main expectation is that they won't resist English. During these few lessons, at least, I noticed that some of the kids showed higher level of engagement/ involvement. Although they didn't explicitly say whether it's fun or not, some individuals were paying more attention in class. Although they didn't say it, I feel that some of them grew to like English more."

Then, how did Miss Lee and I work together to achieve the common goal? Before I answer this question, it is also worth asking: How did we define the goal together so it could become our common goal?

In our first meeting, I briefly explained the difference between dance enhancement and dance integration, referring to the categorization put forward by Kennedy Center in Washington D.C. (see Chapter 2), and made it clear that my intention was to do dance enhancement. Miss Lee did not seem to have any questions on this approach. Perhaps for a classroom teacher who does not dance herself, this approach is easier to go with; or maybe she simply did not have enough dance knowledge to have an opinion.

With the overarching goal and the nature of the integration being communicated explicitly, we moved on to the specific. The unit "My Calendar" was picked by Miss Lee and shared with me during our second meeting in mid-October, as described previously, the main purpose of which was to exchange information. The meeting was productive. We exchanged a lot of information. I left the meeting feeling excited and with a clear and specific scope of learning outcomes:

1) The students should be able to listen to/ speak/ read/ write the twelve calendar months.
2) They should be able to write date correctly: e.g., 21st January
3) They should be able to use "in" to talk about months and "on" to talk about dates.
4) They should be able to tell which festivals happen in which month.
5) Task for the unit (apply to all classes across the grade):Design their own calendar: they can put their favorite activities in different months

Miss Lee also shared with me specific challenges with this particular group of students, both related to the specific topic and in general. For example, the day before the information exchange meeting, Miss Lee sent me a text message to confirm the meeting time and raised this question:

"I wonder if you can teach spelling through dance. Spelling is their weakness."

At the meeting, I asked her to give me specific examples of their spelling ability, preferably related to the content of the chosen unit. Miss Lee said:

"They can spell the cardinals from one to ten, maybe from eleven to twenty, but they can't spell the ordinals…The key challenge is they have really short-term memory."

Miss Lee seemed to be really frustrated with their apparent short-term memory, which she mentioned several times.

By sharing specific curriculum information and teacher knowledge with me, Miss Lee enabled me to choose appropriate content from the whole unit to focus on. That way, I was able to plan the lessons to address real needs and design activities with more meaningful goals.

In the end, each lesson and all the activities were guided by the broad and specific goals mutually defined by us. I started off by making it clear that the key goal is to enhance the students' learning and their engagement in class, focusing on the cognitive and affective benefits, and let the artistic goals remain implicit. Miss Lee then picked the learning content to be enhanced. We discussed and clarified the expected subject-related outcomes. She further shared her main challenges (short term memory) and suggested a possible focus (spelling). I planned the lessons with an aim to answer as many objectives set out as possible. We each articulated the goals through our own professional lens. We fed information to each other through active talking and listening, and in the process, the goal gradually gained more focus and clarity.

Achieving the goal together

During teaching:

"You are the shepherd, leading the way, but the few sheep that lagged behind might get lost, so the shepherd dog has to woof, woof,

woof, to get them back." Miss Lee humorously compared her role in our co-teaching to a shepherd dog when we talked about discipline issues during one of our interviews.

Miss Lee played a supportive role during our teaching in many other ways too. She helped play music and video, adjust the video camera, and demonstrate activities with me when I needed a partner. She would chime in to help the students answer questions and repeat or clarify instructions to the class.

Although she was not the one who led, she was engaged at all time. I could always count on her to help when I needed it. In my co-teaching experience with other teachers, that was not always the case. Sometimes, the co-teacher walked in and out; sometimes, she let disruptive behaviors continue and did not intervene until I asked for help; sometimes, she spent all the time taking photos and forgetting to be "present". Therefore, I did not take Miss Lee's total engagement for granted.

We did not talk about how exactly we would interact or "pass the ball" around during the class. But our first lesson went pretty smoothly. There was an activity called "Jump the birthday month", where I asked the students to travel diagonally across the floor one by one, and jump over an obstacle in the middle while saying out loud "My birthday is in (their birthday month)!" There were several points where I asked Miss Lee to help. For example, I asked Miss Lee if she could write down the question "When's your birthday?" and the answer "My birthday is in _____." on the white board. Or, when some students said, "I don't know how to say my month", I would defer to Miss Lee to say it for them. By leveraging each other's professional knowledge and presence, we were able to make the most of the limited classroom time and maintained a connection during the class.

While I took a lead position during teaching, I assumed a supportive role in the overall picture of

the collaboration. Let me go back to my vision of a career as a dance integration consultant. One key assumption underlying that vision is that school teachers are super busy. The job of the consultant is to help take out some of their load by offering focused time and dance-related resources. Our aim is to help their students achieve learning outcomes via alternative teaching strategies that require resources that are beyond the school teachers' inventory.

With that in mind, I tried to be as supportive as I could when we worked together. Most of the time, Miss Lee responded very well to my ideas to support her teaching and the students' learning. For example, we began the unit by introducing a calendar song on YouTube. We played it several times during the lessons and used it for different purposes. After maybe the second lesson, it occurred to me that we should give them the link so that those who enjoyed the song could listen to it at home and sing along. I suggested to Miss Lee that we could send the link to the students via the school intranet and she did it right away.

In lesson 2, the main activity was rhythmic spelling, an idea adapted from Kogan (2004). While the way I led the activity had room for improvement, both Miss Lee and I agreed that it had potential to help them spell the twelve months. So, at the evaluation session after lesson 2, we discussed how we could leverage the teaching materials for their self-learning.

> Me: Do you think there's value of me giving you a handout (on rhythmic spelling) for them to study?
>
> Lee: (Thought about it for a few seconds) That depends on how you design the worksheet.
>
> Me: Oh, I'm not thinking about a worksheet. I'm just visualizing it as notes, study notes. I'll write the rhythmic pattern on the top and write the letter of each month…

> Lee: You'll let them fill in the letter of the months under the music notes like you did in the class?
>
> Me: No…oh, you're right, we can let them fill in the letters, that'll be more like a worksheet. Yes, my idea is to give them another way to study for dictation of the calendar words. They can choose to study spelling by looking at the book, or by creating movement to the rhythm by using the worksheet. Ok, I'll send you a document with the music pattern and you can decide what you want to do with it - using it in different ways to suit different student's learning capability.

During the last lesson, we finished the unit by having the class perform a movement task which I called "Body calendar". With the subject and movement knowledge they learned before, they worked in pairs to discuss what special events happened in the month they were secretly assigned to. Then they were asked to create a body shape to represent that event. When they performed their shapes, the rest of the class had to guess the months. I could have let the students who made the guess just call out the month, but considering how much class time Miss Lee had given me and that she probably had a lot to catch up, I wanted to do more. Therefore, I included this note to her in the lesson plan I sent her:

> You mentioned the major task of this unit is to make a calendar. Do you have a calendar worksheet that would allow them to record the months and events they create in this activity?

She wrote back right away:

Tomorrow I will check if there is a calendar worksheet in the teacher's book. Again, I did not take this response for granted. In my previous co-teaching experience, there were many times that my questions or suggestions got un-answered and probably even un-read.

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Although Miss Lee sometimes stepped back to a supportive role, she was not passive. It was her idea to do a simple survey form to collect their overall feedback about the unit. It was also her idea to do a pre- and post-test to find out if the students' spelling of the twelve months would improve. After seeing the activities I planned to enhance their spelling of the months, Miss Lee suggested that we did a pre- and post-test. I included it as a pre-requisite in the revised lesson plan after she made the suggestion. We did not talk about it until the evaluation after lesson 4, the last lesson.

When Miss Lee came in the room where we had the evaluation, I noticed a different kind of smile on her face. She smiled and laughed a lot, but that smile seemed to be coming from a deeper place. Later that day, when I reflected on the last lesson, I saw the same smile in my mind on her face when one of the boys volunteered to spell "October" on the board and got it right. That boy's spelling was considered by Miss Lee as "very poor".

As soon as she sat down, Miss Lee placed the pre and post dictation sheets (Appendix A) on the table, 7 sets of them, Xeroxed copies, stapled together. (So soon that I did not even have a chance to turn on the recording, so the initial part of our discussion on the result was not recorded) I looked at them trying to figure out if I could make sense of them. I asked myself silently: What does it tell me? Of course, I saw significant improvement, but could we attribute anything to the dance integration? So I asked Miss Lee, "What does it tell you?" This is part of what Miss Lee said that I managed to record:

> "…this person was able to write all the –ber, but he could not do so in the pre-test… Perhaps they mastered certain skills. Anyway, for every single one of them, I think their spelling has improved…They were more confident in their ability to spell (referring to the fact that they were all eager to go out to the board to spell)."

These may be little things that we did, but they were live examples of how we worked together to support, inspire, motivate and encourage each other with an aim to achieving our common goals.

During evaluation:

Our evaluation of each lesson was held in a timely fashion, which I believe was a result of our mutual commitment to the project outcomes. After each class, I would find a corner in the school to write down my observations and questions to ask Miss Lee, while waiting for Miss Lee to wrap up her duties and come join me for a meeting.

I would patiently listen to her feedback, whether she was responding to a question that I raised or she was sharing something I did not ask. She was good at sharing her opinions and observations in an honest and non-judgmental way. Her friendly attitude made it easy for me to listen and not being defensive. I took her comments seriously and made an effort to adjust my teaching in the next lesson.

The feedback was perceived as more than an enrichment or a reminder of practical teacher knowledge, it was also an energy boost – the more she shared, the more I felt like we were a team. It was valuable in building comradeship. In the section *How did our relationship evolve,* I will give more examples of Miss Lee's feedback.

The actions and behaviors recounted above are what I would call more "visible". There are certain behaviors that were less "visible" but are equally important in our working together to achieve our desired goals.

At the evaluation meeting after lesson 3, I asked, a little bit hesitantly, "I'm really greedy. I wonder if I can have a little bit more time at the end of next class to do a 5 minute interview and a survey. Is it ok if I only leave 10 minutes for you?" Miss Lee replied with her signature hearty laugh, "I'll be generous with you!"

She has indeed been very generous, whether with her feedback or with her time throughout the whole process. She gave me a lot of her classroom

time and outside classroom time. Miss Lee had three weeks to teach this unit. During those three weeks, two days were lost because of the school's Sports Day and the day after Sports Day, another day was lost because of a field trip. She was left with six double lessons and five single lessons. She volunteered to give me 70% instruction time of four double lessons. After each lesson, we would spend 20 to 30 minutes on evaluation and sharing observation.

The generous giving of time made me feel really supported and was another sign of Miss Lee's commitment to the outcome of the project.

How Did Our Relationship Evolve?
Working with Miss Lee has been an enjoyable ride. It was like we were playing on a see-saw on a sunny breezy day. There was laughter. There was satisfaction. It felt warm. There was constant shifting of weight: one of us might be giving more weight at any given point to let the other fly high, and vice versa. The relationship was shifting all the time, but there was always an overall balance.

Our Pre-conception of the Other
"It feels like collaborating with a colleague to teach a lesson. It's an easy feeling," commented Miss Lee when I asked her what our collaboration felt like. This was not something she expected. She came to the collaboration with worries:

"At first, I was worried. What if we cannot communicate because we are not in the same profession? You know, I don't have much knowledge in your profession.

But in the process, I feel that you have actually studied or investigated quite a lot about teaching, and then I feel that you are like a teacher. You know a lot about teaching. You're even quite knowledgeable on the characteristics of SEN students. I didn't expect that. I was worried that you were just professional (in the field of dance) and wouldn't understand what teaching was, and you just came here to do an experiment."
As written earlier in the section *Defining the Goals Together*, I too had a pre-conception of what kind of teacher Miss Lee would be. However, our concept

of each other changed as we opened ourselves to see each other as they are. Interestingly, our pre-conception had not become an obstacle in the building of our relationship. On the contrary, it seemed to make us more appreciative of the other's input in the project.

Dancing on the Same Stage
Miss Lee also surprised me when she used "performing a dance" as an analogy of a teacher teaching in class.

In the wrap-up interview, when I apologized for not having a lot of communication with her during the lessons, she responded empathetically:

"It's usually like that when you are teaching. It's like performing a dance. You have done a lot of preparation before you go on to the stage. And when you're on stage, you have to pay attention to the music, and remember your steps. The same when you teach, you always pay attention to the time and see if you have enough time…it's normal. It's totally normal. It's like when we have a panel or principal come observe our class, we are eager to deliver everything we prepared. It's normal."

Building on her analogy, I asked:

"So you and I are like performing together on the same stage. Do you feel like one of the performers when we co-teach?"

"Eh… [I feel] we are together, but I might have done something that you didn't expect – the way I intervened," replied Miss Lee with a laugh.

It is really interesting that Miss Lee compares teaching to performing a dance on stage. It seems that our identities were somewhat mixed at the end. Miss Lee saw the teacher part of me in addition to my identity as a dance artist. Maybe as a reciprocal, although Miss Lee said that she did not

dance, she began to slip into the identity of a dancer in order to better communicate with me.

A Brief Moment of Losing Balance

There was only one point in the entire collaboration where I expected that we would stay together but got knocked off of the see-saw totally off-guard. During the first lesson, Miss Lee was present the whole time, playing the role of a technical assistant at one point, helping to play music and video; shifting into the role of a teaching assistant at another point. I would ask, "Miss Lee, can you please write 'When's your birthday?' on the white board?" and she would respond right away. Yet at other times, she would intervene if the students behaved improperly. When it was twenty minutes before the end of the double session, I wrapped up what we were doing and handed the classroom time back to Miss Lee. Miss Lee took over and told the class, "Say thank-you and goodbye to Miss Cindy." It was a surprise. I did not expect to leave the classroom right after the activities. I was not offended, I was just surprised. That was not part of the plan. As a matter of fact, we did not plan either way. I guess I just assumed that I would stay. Of course, I got that saying goodbye was a signal to me that I should leave. But I still wanted to confirm, so I went up to Miss Lee, asked her softly, being conscious of not taking more time from her twenty minutes, "Would you like me to leave now?" She paused, as if to search for a polite way to reply, then she said, with a "courtesy" smile, "Yes, you may leave now."

It was just a brief moment of feeling disconnected in the relationship, but I climbed back on the see-saw and kept going. I thought about asking Miss Lee why she wanted me to leave or if she would be willing to let me stay next time, but I decided not to do so. I figured I should trust that if she thought that my continued presence would be helpful, she would have suggested that. Also, I found out later from Miss Lee that they were mainly doing dictation after I left and I could not see much value in my being there.

Slipping into the Relationship of Mentor/ Mentee

In the letter addressed to the school principal to seek an opportunity for collaboration, I wrote:

> I envision that the collaboration between me and the teacher will take the form of co-planning, co-teaching and giving mutual feedback.

Envisioning is envisioning. How the vision plays out is another thing. Looking back, I realized I had a strong inclination to make it an equal partnership. However, equal is not an absolute term. While the overall relationship was pretty equal and balanced, there are points where it did not seem so. In particular, feedback has taken a more or less one-direction pathway, from Miss Lee to me.

After each lesson, we met for an evaluation session. It lasted for about 20 to 30 minutes on average. She was never in a rush. I asked questions about my teaching and about the students' behavior. Miss Lee would patiently listen to my questions and give concrete responses and advice every time – advice related to teacher knowledge such as classroom management and instructional skills.

At the evaluation meeting after the first lesson, I made this observation:

> "There's a big difference in their ability although they're all SEN students."

> "Oh yes!" agreed Miss Lee.

I continued, "When I asked a question, it's always the same ones who answered, so the others don't have the opportunity or the time to think about the questions."

Miss Lee responded almost before I finished my sentence, "Right on! They need more time to think. And (you) need to give them more hints. Maybe for January, you say "Je, Je, Je…"

I nodded. "I see, so that's how you normally prompt them."

She made another suggestion, "Or you say, it begins with a 'J'."

Then I moved on to another question:

"During the teaching, do you think I should speak more English? Just now, I mostly spoke Chinese. Do you think I should slow down a little bit and speak more English (so as to) give them more chance (to learn)?"

Miss Lee responded slowly and affirmatively, "I think you can do that. Because you have your body to give hints too, you can use more English."

At another evaluation meeting, I asked about classroom management:

"From your experience, in the situation like just now, you noticed that half of the class were disengaged and half of the class were still interested, what would you do? Would you go and grab the lost ones back or would you forget the lost ones?"

"I think I would cut the activity. Maybe do it again next time."

Consciously or not, I put myself in a position to learn during the evaluation session. I welcomed anything that Miss Lee could tell me.

"Did you observe anything that you thought I might not have noticed and it's worth bringing out?" I asked after Lesson 3.

Miss Lee thought for a moment as if she was replaying the class in her mind, "Eh… Before doing an activity, tell them explicitly the objective of the activity. For example, before you come, I will tell them what you will be doing, so they are psychologically prepared. I have a feeling that, usually, when you start, you start with the activity right away. They might not be psychologically prepared."

I was digesting what she said, "So you think it will help them if I let them know why we are doing this activity?"

"Right. Otherwise, I'm worried about the discipline. They might think that 'Ok, we're here to play!' I feel that if they think they're there to play, they might be more out-of-control," elaborated Miss Lee. There were many moments during the evaluation meetings where I felt like Miss Lee was mentoring me, and I welcomed it. Those are the times where Miss Lee had more weight on the see-saw to make me fly high.

Characteristics of the Collaboration

The above narratives aim to describe the experience of how I as a dance teaching artist work with a classroom teacher, Miss Lee, to bring dance integration to the English classroom, with the primary objective of enhancing the students' learning of the curriculum content. Specifically, the story is meant to reveal the actions and behaviors taken and displayed by both of us, which were crucial in shaping the way we worked together. When I entered the collaboration relationship with Miss Lee, I did not intend to apply or test any theories on collaboration. I just went in with the awareness that collaboration was the central phenomenon of my investigation. I took actions and made best judgments based on the tacit knowledge informed by my past.

In a sense, the narratives are the findings of this research but I have also drawn some conclusions about the characteristics of the collaboration between Miss Lee and me. Some existing literature on collaboration has helped me during the analysis process and references to the literature can be found in Appendix B.

Teacher Buy-In

Miss Lee voluntarily chose to participate in the study instead of being assigned by the school. Not only that, everybody involved saw the importance of teacher buy-in: the school principal Mr. Kwok, Miss Law who first suggested that I considered working with SEN class, Miss Tang the match-

maker, myself and even the family friend who gave me advice on my letter to Mr. Kwok.

Based on my personal observation, teacher buy-in plays a particularly important role in positively shaping a teacher-artist collaboration that involves dance, especially in Hong Kong. Why? Other art forms such as music and visual arts have historically been a part of the formal curriculum in local primary schools, but not dance. Also, dance is not a big part of mainstream Hong Kong culture. Therefore, a lot of classroom teachers are less familiar to dance than to other art forms. It may result in a higher psychological barrier on the teachers' part to participate in teaching through dance, which makes teacher buy-in all the more important in the collaboration between teachers and dance artists.

Connecting Dance Activities with the Curriculum
As seen in the narratives on defining our common goals, we first talked about the nature of dance integration in this teaching practice, and then we began our planning with the objectives of the unit chosen for this practice. Jointly, we made a clear and focused connection between the dance activities and the desired learning outcomes in the English subject.

Sharing of Goals, Responsibilities and Commitment
There was a lot of sharing in the partnership between Miss Lee and me. We shared responsibilities in making the project happen and in planning and teaching the class. We shared our respective professional knowledge with each other. We shared the project goals. We shared a commitment to the project outcomes. Most importantly, we shared a similar education philosophy.

Making Good Use of Limited Time
From the beginning of our working together, I was fully aware that Miss Lee's time was precious and the contact time with the students would be limited, and I committed to not adding unnecessary administrative or paper work to Miss Lee. However, I was not ready to compromise what needed to be done to ensure a successful collaboration. The preparation meetings were held with a clear agenda to make sure the time was efficiently used. On Miss Lee's part, her timely response to my requests and suggestions helped me plan for more meaningful learning activities, making sure that the limited classroom time was used effectively. Furthermore, Miss Lee's total engagement during co-teaching enabled us to deliver the lessons in a smooth and efficient manner.

Showing Mutual Respect and Trust
I first showed my respect for Miss Lee by asking her what her communication preference was. Later on, my willingness to invest time in getting to know her better as a teacher resulted in a deeper respect for her. During evaluation, I put myself in a "learner" position because I trusted that she would have valuable professional teacher knowledge to share.

Miss Lee's generous sharing of her classroom time, her open-mindedness in discussing the lesson plans with me and the way she supported me during the teaching, all made me feel trusted and respected.
In addition to the above, both of us showed our mutual respect by actively listening to each other.

Enjoying the Process
Miss Lee described the feeling of working with me as "easy/ comfortable" and compared our working together to collaborating with a colleague in the school. She also expressed some positive surprises towards the students' learning outcomes. For me, I remembered walking away with joy after observing Miss Lee's class. Moreover, the feeling of how fortunate and grateful I was to have Miss Lee work with me on this project permeated the entire process. I believe we both enjoyed the process.

A Surprise
In the early evening of September 9, 2014, the day of Mid-Autumn Festival when the moon is at its fullest and brightest, I got a WhatsApp message from Miss Lee:

I want to share the experience of today's teaching with you: I did some simple

movement with the students in my Primary Three SEN English class to teach the first lesson of this semester. The result was very satisfying. Even the student with severe dyslexia participated happily. He read the text while doing the movement. At the end of the lesson, I asked the students: Do you like English? With no hesitation, they replied, "Yes, I do." I really want to say Thank You to you. Getting to know you and having to have worked with you, have re-ignited the fire in me, an old fogie, and enabled me to enjoy the profession of education. Wishing you and your family a happy Mid-Autumn Festival!

Now that I have planted a seed and it began to sprout, what's next?

CHAPTER 5: CONCLUSION

The research sets out to answer the question: How does a dance teaching artist work with a classroom teacher in the context of dance integration that aims at enhancing students' learning in academic subjects? Specifically, it asks: What actions and behaviors on the artist's and teacher's part are crucial in shaping the way they work together?

I have drawn some conclusions in Chapter Four about the characteristics of the actions and behaviors displayed by me and Miss Lee, and thereby provided a practical reference for other practitioners.

While each teacher-artist team will have its unique experiences and stories, one valuable outcome of this research is the re-creation of an illustrative collaboration experience between a dance teaching artist and a classroom teacher, which captures the nuances and feelings in the process. Describing the experience as it unfolded was like taking the readers on a virtual tour. They can see or feel the ups and downs in the process, like the sensation of playing on a see-saw. Some might think, "Oh, I want to have that experience too!" Others might think, "It's too much for me." As an advocate for dance integration, I of course hope the reader's response would be more of the first kind. In any case, I hope that, in this particular tour, the readers will get excited about the collaboration, as well as the impact that dance integration executed through the collaboration could have on the students.

The research also demonstrates the *possibility* for individual dance teaching artist to partner with classroom teachers to bring dance integration to local primary schools. The more dance teaching artists and classroom teachers join the exciting ride of practicing dance integration, the more hope we will have to see the gap between the education policy and practice in Hong Kong being removed.

Unexpected Findings

The focus of the research is on the collaboration, a teacher-and-artist collaboration with an aim to enhance students' learning. One unexpected finding that came out from the research was the impact of the collaboration on the participating teacher. On a personal level, Miss Lee expressed that working with me to plan and teach the dance integrated English lessons re-juvenated her and "re-ignited the fire in her" thus "enabling her to enjoy the profession of education". On an inter-personal level, through the dance integration lessons, she saw her students in a new light, and she began to see the potentials in the students which she did not see before; for example, their potential in creative thinking and their ability to master spelling skills.

Future Research Directions

This research raised many questions for me and points to further research directions.

- How different will the collaboration be if the nature of the integration is closer to "dance-integration" than "dance-enhancement"? (See the differentiation in Chapter Two)

- How do teachers and dance artists build trust between each other?

- What are some common pre-conceptions a teacher/dance artist team have towards each other? How would these pre-conceptions affect the collaboration? If there are negative impact, what can we do about it?

- What challenges does it pose if we repeat the same research in the mainstream classroom where the class size is much bigger? How can the classroom teacher and the dance artist team up to address those challenges?

I would also like to see more research to address the infrastructure for implementing dance integration in Hong Kong: What are some practical strategies to bring more dance integration to primary schools? How can the government play an active role in making it happen? What actions can individual dance educators take now?

The movie Like Stars on Earth tells an important message: Every child is a star and every child can shine. They just need to be in the right place. So it is up to us, teachers, dance educators, parents, school administrators, education policy makers and anybody who concerns about the education of our children, to make accessible the tools and methods that give each child the right place to shine.

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BIOGRAPHY

Cindy Lai-Yung Chan, MFA was born and raised in Hong Kong and has been an independent dance teaching artist since 2007. While living in the US in the 2000s, Cindy received professional development training in dance education through Luna Dance Institute in Berkeley, California and studied early childhood development at St. Mary's College of California. Recently, she has been working with arts education organizations in Hong Kong including Ming Ri Institute for Arts Education and Hong Kong Institute of Aesthetic Education on various creative arts projects. She is now living in Eugene, Oregon.

Appendix A

Pre and Post- Spelling Test Result

<u>Student 1:</u>

| Pre-test | Post-test |

DELRdi- Education: Interdisciplinary Education, Kinesthetic Learning, Learning Style & Theories

DELRdi- Populations Served: Artists, Early Childhood & PreKindergarten, Grades K to 4

DELRdi- Areas of Service: Artists in Schools, Cognitive Development, Interdisciplinary Education

Accessing Complex Laban Effort Combinations: A Spatial Affinity For Flow

Katie Sopoci Drake, MFA, GL-CMA

SUMMARY

When learning or exploring Laban's effort qualities of weight, space, time, and flow, students and artists are presented with a spatial affinity for only three out of the four efforts. Flow is conventionally not linked to a spatial affinity. The dimensional and diagonal scales, when demonstrated with their corresponding effort affinities, are commonly used as aids for learning the efforts as well as a tool for recall when exploring the efforts. By including a spatial affinity for flow, we add a means of including flow in the physical practice of learning and exploring all four efforts and their many combinations. Representing flow with a spatial affinity gives us an additional means of physical access to complex effort combinations, new movement scales to explore, and additional avenues of creative exploration.

In this movement-based presentation we will touch on a few current methods of learning the efforts, try on the spatial affinity for flow, and explore how it can be used as a tool to recall states and drives. Using the dimensional cross as our base of exploration, we will begin in one-dimensional movement, exploring one effort at a time. Then we will experience how states and drives actually span two and three dimensions. Lastly, we will begin to explore a complete drive within the four-dimensional tesseract and explore its creative potential within a structured improvisation.

LABAN EFFORT AND SPACE AFFINITIES

- Disperse the hand-outs with visual aids.
- Review spatial affinities for the Effort Elements in the dimensions. Try the dimensional scale.
- Define how the kinesphere is affined to Flow. Try expanding and contracting the kinesphere with Flow.
- Ask participants to recall the six Effort Elements affinities to the dimensions and the eight affined to the Action Drive in the cube. Discuss their recall and their ability to embody these combinations.
- Review definition of States and Drives. Ask participants about their ability to embody the States and Drives.
- Question to the group: There are eighty total combinations of Effort Elements; why is it easier for most of us here to embody only fourteen of these?

Embodying the Flow and Kinesphere Affinity

- Define the affinities for the Elements of Flow:
    Freeing Flow affined to the expansion (into far reach space) of the kinesphere.
    Binding of Flow affined to the contraction (into near reach space) of the kinesphere.
- Linking Flow and the kinesphere to breath: Try Freeing and Binding Flow with breath.
- Linking Flow and the kinesphere to the Inner - Outer polarity: Using Flow and the kinesphere to explore the physical expression of inner and outer attitudes.

TRANSFORMING THE STATES IN SPACE

- Describe the relationship of the States to dimensions (States with Flow) and planes (States without Flow).
- Note that the polar opposites of the states affined to planes are the states affined to the dimensions that serve as axes for those planes to rotate around. We can refer to a dimension affined to a State an "axis" to differentiate it from a dimension affined to an Effort Factor.
- Describe the pathway to traverse an axis affined to a State and it's four destinations. Start with a single dimension and its affined Effort. Add Flow affined to the kinesphere to transform into a State. Try Dream State.

> Axes: Dream - Weight adds Flow in the vertical dimension
> Remote - Space adds Flow in the horizontal dimension
> Mobile - Time adds Flow in the sagittal dimension

- Describe the pathway to traverse a plane affined to a State and it's four destinations. Start with a single dimension and its affined Effort. Add a second non-transformational Effort Factor to explore a plane. Try Stable State.

> Planes: Stable - Weight adds Space to make the vertical plane
> Awake - Space adds Time to make the horizontal plane
> Near/Rhythm - Time adds Weight to make the sagittal plane

TRANSFORMING THE DRIVES IN SPACE

- Review and show Action Drive in the cube for reference.
- Add Flow to the plane-affined States to get the Transformation Drives:

> Spell - vertical plane
> Vision - horizontal plane
> Passion - sagittal plane

- Describe the spiraling pathway towards and away from the centers of the planes and how it relates to near and far reach space. Explain the push and pull the kinesphere has on the pathways between the eight destinations in each Drive.
- Try the spiraling pathways in the vertical plane alone, then add Effort to try Spell Drive.

The Tesseract

- Describe the shape of the tesseract in space around body and its connection to the Inner - Outer polarity.
- Explain the Tesseract's connection to the Cube and the Complete Drive's connection to the Action Drive.
- Show first out of four "grand diagonals" and explain pathways between the four destinations on each grand diagonal: Try the pathways without Effort on the first grand diagonal.
- Explain the four "super Float" to "super Punch" effort combinations and give time for everyone to try these out along the first grand diagonal.
- Show other possible pathways around the Tesseract between the sixteen destinations.
- Questions and thoughts about uses. Describe creative work using the Tesseract affined to the Complete Drive.
BIOGRAPHY

Katie Sopoci Drake, MFA, GL-CMA is a professional dancer, choreographer and teacher of Laban-based contemporary dance. Katie has been on faculty at the University of Wisconsin Milwaukee, Nova Southeastern University, Miami Dade College Wolfson and Kendall, Carthage College, Lawrence University, and is currently on faculty at University of Maryland College Park. Company credits include Rebollar Dance of DC, Mordine and Company Dance Theater of Chicago, Momentum Dance Company of Miami, Wild Space Dance Company of Milwaukee, and Rosy Simas Danse of Minneapolis. Her critically acclaimed choreography has been performed across the country, including at the Colony Theater in Miami, the Southern Theater of Minneapolis, the Milwaukee Art Museum, and the Smithsonian's National Portrait Gallery in Washington D.C. Katie holds an MFA in Dance from the University of Wisconsin Milwaukee, a Graduate Laban Certification in Movement Analysis from Columbia College Chicago, and a BA in Theater/Dance with a Vocal Performance minor from Luther College. www.KatieSopociDrake.weebly.com

kcsopoci@comcast.net

DELRdi- Education: Creative Process, Kinesthetic Learning, Learning Style & Theories

DELRdi- Populations Served: Artists, Higher Education

DELRdi- Areas of Service: Performing, Somatics & Body Therapies, Teacher Preparation & Training

Summary of Workshop

Aesthetic Inquiry with Non-Dancers—Thinking Like a Choreographer

Salla Saarikangas, MA, BA, CMA

SUMMARY

Lincoln Center Education (LCE), founded as Lincoln Center Institute in 1975, exists as the educational cornerstone of Lincoln Center for the Performing Arts. Over the past 40 years teaching artists at LCE have developed a teaching practice that seeks to inspire not only art enthusiasts but all learners to engage with works of art.

Based on the philosophy of Dr. Maxine Greene, this inquiry based practice invites learners to think like artists by immersing themselves in a process of art making, questioning, reflecting and exploring context. Guided by a teaching artist, learners engage in creative problem solving activities that relate to their personal experiences, and parallel the creative process of the artist whose work they will later view. Having partaken in artistic inquiry, instead of admiring a work of art from a distance, learners enter into the viewing experience as insiders. This workshop modeled the above practice and explored the following questions: How do you invite non-dancers to experience a dance performance from the inside? How do personal experiences inform the engagement with a work of art? How does the use of questions further the inquiry process? What is the role of reflection and research in the artistic process? How might engaging in an artistic inquiry process promote a mindset of inquiry in academic disciplines?

In this experiential session Salla Saarikangas, a full time teaching artist at Lincoln Center Education, took the participants through the LCE inquiry process focusing on a digital dance work, Rapid Still by Brian Brooks. She then summarized the key features of the modeled practice art making, questioning, reflection and exploration of context. The session concluded with a discussion on the application of the practice to exploring other dance performances with diverse learners both in educational and community settings.

BIOGRAPHY

Salla Saarikangas (MA, BA, CMA) has been a dance teaching artist at Lincoln Center Education since 1995, and has worked full-time in this position since 2008. She was trained at Balettakademien, Stockholm, and received her MA in Dance Research and Reconstruction from City College of New York. She has choreographed for and danced with professional companies in Finland, Sweden, and the USA, and has taught at Tanssivintti, Helsinki; City College of New York; Connecticut College; Hope College (Ml); Queens College; Rutgers University and Hofstra University. She is a Certified Movement Analyst (CMA) and restager. Her restagings include works by Doris Humphrey, Helen Tamiris, Maggie Gripenberg, Andree Howard, Gertrud Bodenwieser, and Michel Fokine. Salla is a frequent guest teacher in her native Finland. Salla has also worked as a teaching artist for the Joyce Theater, NYC, and for Mark DeGarmo Dancers.

sallasaarikangas@verizon.net

DELRdi- Education: Arts Education, Creative Process

DELRdi- Populations Served: Grades 9 to 12, Higher Education, Outreach Programs

DELRdi- Areas of Service: Artists in Schools, Creating & Choreographing Dance, Creative Process

Paper

Applying Bartenieff Fundamentals/Laban Principles in Jazz Dance: Effort, Efficiency, Expressivity

Whitney Moncrief, GL-CMA, MFA

ABSTRACT

As an educator of jazz dance technique and Bartenieff Fundamentals, I have found that incorporating the somatic principles of Bartenieff Fundamentals as well as Laban-based methods, particularly the use of effort quality and effort phrasing, into a jazz dance technique class is very beneficial for the students. These Bartenieff and Laban-based methods are often incorporated into a modern dance technique class but are less prevalent in jazz dance instruction. Bartenieff Fundamentals encourages personal expression and addresses efficient movement functions and patterning connections of movement within the body, while the Laban principles focus on the use of effort elements. I have decided to apply these concepts specifically to my jazz dance technique classes, as I've found that a high percentage of incoming freshman college dance students are coming from competitive jazz dance backgrounds and lack in the ability to use efficient movement concepts and organic effort transitions. Incorporating these analytic and somatic perspectives in a jazz dance technique class can increase spatial awareness, provide clarity of gestures, boast expressivity of the face and eyes, and support movement efficiency and dancer wellness.

In this paper I will discuss various movement sequences from Irmgard Bartenieff's "Basic Six" exercises and explain how the practice of these movements aims to provide a healthier, more wholistic approach to addressing efficiency and wellness in jazz dance technique. I will illustrate specific jazz dance exercises and incorporate these Bartenieff and Laban concepts to provide clarity for the students to re-pattern existing habits while still building upon their personality within their dance. I will also illustrate how these exercises can be creatively integrated throughout the layout of a jazz dance class session from the warm-up component into traveling exercises across the floor. From this practice, I believe that students will naturally incorporate these concepts into other dance genres and into their teaching approach in the future.

As a former professional dancer and newly certified Laban Movement Analyst, I've found that incorporating Bartenieff Fundamentals and Laban Principles into my pedagogical approach to a jazz dance technique class has greatly benefited my students. Laban Movement Analysis, a theory created by Rudolf Laban, is a language and method for interpreting and describing human movement. Irmgard Bartenieff developed an extension of Laban's analysis to create movement techniques focusing on achieving efficiency and connection in movement. Addressing the use of breath-connectivity for efficiency, effort qualities or motion factors for expressivity, and directional specificity for clarity has allowed my students to not only improve upon technical quality, but also begin the journey of accessing his or her authentic movement.

I've been integrating Laban and Bartenieff fundamentals into my teaching practice specifically to:

- Build upon the quality of the students' technique while identifying his/her

authentic movement style within the jazz dance genre.

- Provide exercises to identify his/her inner self and expressivity through movement.
- Find efficiency and clarity in jazz dance movement.

My former classical ballet training infected me with a love for technical proficiency and, while I was praised on my technical clarity, my lack of outward expressivity was also noted, however, I was told from an early age that dance requires intense focus and that personal feelings were to be left at the door. How could I be expressive yet leave my feelings at the door? This made jazz class incredibly intimidating for me because I wasn't able to layer technique with expression; I knew how to execute the steps, but lacked in style and outward expressivity and wasn't able to reveal my true self within the jazz movement language.

As a college student I invested in finding my whole identity: who I am socially, my dislikes, fears, loves, and discomforts. I clearly remember being told in my jazz class one day to not point my feet so much but instead, to breathe, create shape, be intentional about space, and respond to my madness. After my freshman year I changed my concentration from ballet to jazz while continuing to take ballet on an everyday basis. I felt as though I came alive after I accepted the invitation to embrace and express my awkwardness, anger, silliness, fear, passion, and vulnerability. I felt a sense of lightness and excitement with this new permission to be free that, regardless of what genre of dance class I was taking, I stopped leaving my feelings at the door and allowed my experiences to speak through my movement.

Now as an educator, my focus is to guide my students to explore self through investigation and reflection, and to engage them in the process of change and or refinement of their movement. Peggy Hackney, a former colleague of Irmgard Bartenieff and certified Laban Movement Analyst, says, "There

is a tendency in our movement training to encourage ourselves and our students to imitate an outward form rather than making the movement live comfortably from within" (Hackney 24). Through Laban and Bartenieff fundamentals, I can now offer different tools to build upon the quality of the students' technique and identify his or her authentic movement style within the jazz dance genre and inner self.

While most of my research on the use of Laban and Bartenieff fundamentals in jazz dance technique has been applied to college dance majors of the beginning through advanced levels, I feel that the pedagogical theories presented in this research can be beneficial in all dance genres, as well as in acting courses.

According to Rudolf Laban, there are four primary categories to LMA: Body, Effort, Shape, and Space. I have primarily used the concepts of Effort and Space in my teaching practice of jazz dance technique. Effort can be described as the dynamics, qualitative use of energy, texture, color, emotion, and inner attitude, or the "how" of the movement and Space is the intention of where the movement is going or traveling (Moore, 2010).

Prior to my Laban training, I did not have any other language other than ballet, jazz, and modern terminology, however, I used imagery to direct the students in finding options of exploring different variables of energy or dynamic range. I saw hints of change in the simple directives I offered such as "pushing through pliable space" or "walking lightly on fluffy marshmallows."

I still use examples of imagery while teaching dance technique, especially for those students who have not yet had an introduction to Laban or Bartenieff course, but I've now transitioned my language from descriptions of images, to Laban terminology, with explanations of how these Laban terms relate to images such as "walking on marshmallows quietly through the forest." I can now describe "walking on marshmallows quietly through the forest", according to Laban terminology, as a deceleration of time, with direct spatial intent to

place middle, and a successive articulation through the foot. This language provides clarity, and encourages the students to think about how Laban's theory can be applied to all movement.

I now use Laban terminology throughout the entire duration of my jazz class. I begin my class by asking the students to close their eyes and reflect upon how they feel, and what experiences they may have had that day that they would like to address through physical expression. I then ask them to take some deep breaths to connect to that feeling and identify it as an energy to work with, or through, during that class. I feel that this brief moment of self-reflection allows the students to begin class with more self-awareness and encourages them to begin the class with a different approach to each daily class. This approach also provides the freedom to allow outer expressivity during a sequence of warm-up material that the students have already learned and memorized. As both Laban and Bartenieff concepts encourage outer expressivity, I feel that this approach to the beginning of class provides a foundation for this exploration.

Continuing with breath connectivity, I direct the students to think about the three-dimensionality of their ribcage as they breathe. While we are moving through the breathing exercises I address how the ribcage is spreading and narrowing, advancing and retreating, and rising and sinking. I then encourage the understanding of creating volume within the body during a simple movement such as inhaling while the arms reach horizontally up to the vertical as the ribcage rises. I also often bring attention to their kinesphere during this first breathing exercise to identify the use of far-reach space, near-reach space, and mid-reach space.

Below I have listed various warm-up and class exercises and Laban/Bartenieff directives to encourage efficiency, spatial awareness, personal authentic movement, and expressivity.

- As stated previously, I begin my jazz technique warm-up with a breathing exercise. Standing in a wide parallel second position, I direct the students to engage in inhaling and exhaling with the eyes closed to feel the spreading and enclosing of the rib cage while imagining the breath traveling from the crown of the head down to the feet. I ask them to yield through the feet with a full connection of the foot to the floor, and to feel as though they are hollowing out in the lower abdominal region to connect to the iliopsoas.

- I then incorporate the use of the arms traveling through the horizontal and up to the vertical dimension as they inhale. I direct them in thinking about their spatial intent of their arms in relationship to the body and the environment. I ask them to reach the sternum up to the ceiling, and then soften and pull back toward the body as the arms trace the pathway back down toward the side of the torso. Then they press the arms forward in the sagittal dimension as we contract with naval radiation and send the crown of the head forward toward the front of the room and the curved spine to the back wall.

The use of language and identification of spatial intent has been incredibly beneficial, as the students have more spatial clarity than when I identified space only as, "to the side" and "to the front."

- To change the Effort motion factor of Time, I direct the students to accelerate in time as they continue to execute this breathing exercise previously discussed.

Modulating the motion factor of Time allows the students to identify their preferred use of time and addresses the change in breath. The students are also aware of how breath affects their ability to modulate time. Changing the language from "speed it up" to "modulate the use of time as we accelerate" reminds the students of the Laban terminology and brings a deeper awareness to the general concept of time.

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- I often continue with a movement that exchanges weight by alternating feet from right to left with a plié,. This addresses the successive body part phrasing of the foot moving as we yield with the ball of the foot, push as we continue through the middle of the foot, then through the heel as we increase pressure to alternate to the other side. To add the concept of body part phrasing with simultaneous body movement, I add an isolation of the shoulder on the same side as the working foot, and then encourage the use of gradated rotation so the movement can become more three-dimensional.
- Incorporating a change of time and awareness of body part phrasing adds to the texture of the exercise and allows the students to explore their movement preferences, to aid in creating a sense of self-identity, and, in turn, authenticity in their movement. Students have recently started to discuss their discoveries regarding movement preferences, with the majority of the students finding that they have an affinity to moving with quick time. This dialogue led to further discussion pertaining to personality, attention to detail, intention to complete a task, personal habits, etc.
- After engaging in several carving, arcing, and successive body part phrasing movements, I address the change in shape as we transition into a very linear, Gus Giordano stretch that addresses the combination of head/tail connectivity and spatial intent. The exercise consists of the students reaching their fingertips distally through space in a flat back forward with the legs in wide second position parallel, while reaching the ischial tuberosities, or "sitz-bones" toward their back middle space. I also encourage them to continue to yield the

heels through the floor to create counter tension and breathe connectivity with every movement transition to release tension, allowing for efficiency.

I have found that the students are much more aware of the horizontal space and rarely reach the arms behind the back too far, which can force the ribcage to extend toward the ground and the lower back to sink. With the change in terminology, the progress has been significant. Terms such as front, faster, connect, straight, etc. seem to have less of an effect in helping the students making changes and re-pattern.

- I continue to go through the sequence of the standing portion of my warm-up, which includes typical exercises such as head, torso, and pelvic isolations. I begin isolations with sustained time, focusing on wringing and carving qualities. Then I change to quick time, focusing on the punch quality using direct space and decreasing pressure. In addition to thinking about the aesthetic quality of the pelvic isolations, the use of these Laban terms encourages the students to consider the Effort qualities Time, Space, Weight, and Flow more, allowing the students to play with dynamic range.
- Following the isolations we transition into downward dog, addressing breath, head/tail connection, yielding into the floor with the hands and the feet with spatial intent of reaching on the diagonals, and counter tension.
- I continue to use Laban and Bartenieff terminology throughout the rest of the warm-up as the students work through floor exercises such as hamstring stretches, addressing the breath, reach quality, spatial intent, and effort. I address passé as "femoral flexion," bringing attention to boney landmarks

and Bartenieff terms, refer to the center of the body as the "midline" or plumb-line," and address how femoral flexion will be present throughout the class in pirouettes, transitions, lunges, etc.

- After floor work and core strengthening exercises, I continue with a plié combination in the center. I always create a phrase that changes effort quality to address contrast and texture within the movement, and direct the students to perform the exercise at least twice. I might begin a movement sequence that has battement with a punching quality using quick time, direct space, and increasing pressure. I might then direct the students to transition from that battement with that particular punching quality into a gliding rond de jambe that glides with decreasing pressure, direct space, and decelerated time. After the dancers perform the phrase the way in which it was taught with specific effort intent, I ask the students to perform the phrase as they wish, with their preferred effort quality. This opportunity gives the students a feeling of achievement and self-identity with the movement**.**

Often, I see the students move with more natural transitions, a more authentic essence and outward expressivity. The students begin to identify their preferred movement parameters and can begin making choices on how to challenge themselves to explore new or different approaches to the same given movement sequences.

- Like most jazz technique classes, I then teach the students a traveling movement sequence across the floor. I continue with the same concept of teaching a movement phrase with

specific effort qualities and timing, and then have the students perform that sequence across the floor at least twice while I vocalize technical corrections such as spatial clarity, alignment, and timing. I then ask them to take a moment to consider different effort qualities throughout the combination that feel more authentic, and then ask the dancers to perform the combination with those chosen effort qualities. After the dancers have performed the phrase with their own intended effort quality, we begin a dialogue about their experience. How did the movement feel different? How did you choose your effort approach? Did the movement feel more authentic? Did you make changes throughout your process of choosing effort qualities or did you already know how you were going to approach the combination?

This assignment and discussion prompts the students to engage in exploration surrounding various possibilities of movement and phrasing, efficiency, expressivity, clarity, and their personal movement signature. This practice also promotes a sense of empowerment and discovery. Discussion regarding these questions of change to timing and effort and choices regarding approach promotes exploration far beyond technique.

Movement is much more than an artform; movement can assist in discovering identity with one's self and one's environment. According Ciane Fernandez, author of *The Moving Researcher* and certified Laban Movement Analyst, "LMA promotes a continuous dialogue instead of opposition between movement and world, body and mind (Fernandez 81).

The students are now using LMA terminology more consistently across all dance technique genres, in their written work, in their

verbal language to communicate critical observation, and in their composition classes as they explain concepts and creative choices. Many of our students are also currently teaching at local dance studios, and are now able to direct their younger students with language that is more specific in regard to spatial intent, effort quality, and efficiency. The student teachers can also use similar pedagogical approaches to assist their students to identify authentic movement styles and influence the students to explore possibilities of change and innovation.

I created a simple survey of five questions for eight of my jazz dance technique students to complete regarding using Laban and Bartenieff concepts in a jazz technique class:

1) Are you able to incorporate Bartenieff and Laban theory into your jazz dance technique class? **8-Y**
2) When your instructor uses Laban or Bartenieff terminology in a jazz dance technique class to address change, are you able to approach that issue with more clarity? **8-Y**
3) Does the use of Laban and Bartenieff theory allow for more efficiency in your jazz dance technique class. **8-Y**
4) Does the use of Laban and Bartenieff theory in your jazz dance technique course allow you the opportunity to find your authentic movement style or movement preference? **6-Y, 2-N**
5) Does the use of Laban and Bartenieff theory prompt more outward expressivity in your jazz dance technique class? **7-Y, 1-N**

Additional comments:

"I feel that I have gained a clearer knowledge of theory and that these classes have made me become a dancer that is more aware of my movement. It has allowed me to become free while indulging in my

movement and constantly pushing myself to add new things."

"I have been amazed at how much different I feel in class after having taken Bartenieff and beginning Laban. My stretches during warm-up are much more useful and deep, I have a clearer understanding of how my muscles should be working and which ones I should be using to perform movement, and I feel like a completely different dancer. Knowing about all of the connections in my body has not only helped me become a more thoughtful dancer, but a more informed and efficient human as well.*"

"Thank you for using the terminology and ideas on a regular basis in class. It is extremely helpful!"

In conclusion, utilizing Laban Movement Analysis and Bartenieff Fundamentals in my jazz dance technique course has been most beneficial in addressing change specifically to allow efficiency, authentic movement, and expressivity. This approach also gives the students opportunities to make choices regarding their own approach to movement. Changing the language can trigger the students to consider the movement with more depth and understanding. The students can begin to identify their movement signature, and take risks by addressing and modifying their movement preferences in performance and during creative processes.

My pedagogical approach and use of terminology has quickly changed over the past two years and I can see my students have started to consider movement in a different way physically, creatively, and in their critical writing and I am excited to continue the journey of change, exploration and progress with my students.

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BIOGRAPHY

Whitney Moncrief, Assistant Professor of Dance at Western Michigan University, earned her M.F.A in Interdisciplinary Arts from Goddard College and a B.A. in Dance from Point Park University as well as a Graduate Laban Certificate in Movement Analysis from Columbia College Chicago.
Artistic credits include a professional performance career with Hubbard Street II under the direction of Julie Nakagawa, as well as ODC/San Francisco, performing works by choreographers such as Lou Conte, Robert Battle, Harrison McEldowney, Alex Ketley, Aszure Barton, KT Nelson and Brenda Way, performing throughout the United States, Germany, South Africa, Switzerland and Luxembourg.

whitney.moncrief@wmich.edu

DELRdi- Education: Learning Style & Theories, Student Achievement, Student Performance

DELRdi- Populations Served: Higher Education

DELRdi- Areas of Service: Dance Technique, Pedagogy, Performing

Paper

Artistic Processes in Dance Entrepreneurship: See a Problem, Find a Solution, Start a Business

Sybil Huskey, M.F.A. and Brenda Pugh McCutchen, M.F.A.

ABSTRACT

Artistic processes in dance are most readily associated with the creativity involved in choreography, pedagogy and scholarship. However, the same processes of creating, performing, responding and connecting are equally apparent in the arena of dance entrepreneurship where finding solutions and bringing those to the marketplace involves creativity and risk-taking. Creating implies making something new through a research and development process. Performing involves demonstrating the result of this work to others. Connecting realizes the importance of person-to-person or product/service to person interactions. Responding confirms the value, worth or meaning to the recipient while providing reactions and suggestions incorporated for future improvement or modification. Dance entrepreneurship emanates from the identification of a problem or need in the field. Through research and development, disaggregated information is connected into a focused strategy to address an issue. At every stage of development, this solution or prototype is presented to potential users in order to elicit the responses needed to improve the features and functionality of the product/service. Commercializing the refined product/service for its performance in the marketplace necessitates continuous interaction with a myriad of people—clients, potential customers, third-party personnel, investors, etc. Maintaining and growing connections with a customer base as well as developing new products and services, contribute to scaling the company. The co-authored paper outlines the business trajectories of two entrepreneurial practitioners, highlighting the artistic processes and marketplace skills necessary to develop, build and sustain companies that serve the dance profession. Essential of the financial, legal, public relations and advertising aspects of the businesses will be discussed relative to the type, scope and development stage of the companies. The challenges and rewards of entrepreneurship will be evident in this direct examination of startup and established companies serving the dance profession with the intention of encouraging and inspiring other dance professionals to expand their creativity into the entrepreneurial arena where their contributions can potentially have an increased and lasting impact on the field of dance.

INTRODUCTION

Artistic processes in dance are most readily associated with the creativity involved in choreography, pedagogy and scholarship. However, the same processes of creating, performing, responding and connecting are equally apparent in the arena of dance entrepreneurship where identifying problems, finding solutions and bringing products or services to the marketplace is predicated on innovation, passionate commitment and risk-taking. By identifying needs in the field and linking business strategy with artistic processes, dance entrepreneurship can lead to textbooks, teaching materials, software, trainings, etc. This presentation looks at the trajectories of two dance professionals whose varied dance experiences have translated into startup businesses. I am Sybil Huskey, Professor of Dance at University of North Carolina at Charlotte, and one of four University-based founders of the Video Collaboratory, LLC, a software platform for annotating and collaborating around video material. The team has continued to gain business skills, improve the product and move the company

towards commercialization with assistance from three National Science Foundation grants, a funded residency at a startup accelerator and the UNC Charlotte entrepreneurial incubator and Office of Technology Transfer.

Brenda Pugh McCutchen, retired Associate Professor of Dance at Columbia College of South Carolina, is CEO of Dance Curriculum Designs, LLC, providing pedagogical products for the classroom. Though the mission of the company was predicated on McCutchen's work as a University faculty member, she developed the actual business with all of its products within the private sector. Through intuitive trial and error and self-education, McCutchen researched and designed her entrepreneurial pathway single-handedly.

These two businesses originated and evolved in different ways. By tracing the steps from initial thoughts about a service or product to the nitty-gritty of establishing a company, we want to share with you the problems and solutions, pitfalls and hurdles, challenges and rewards so you'll find the entrepreneurial dance adventure inspiring enough to give it a try!

ARTISTIC PROCESSES IN DANCE ENTREPRENEURSHIP

The job of both the choreographic artist and the business entrepreneur is to envision an imaginary end goal and systematically turn this intangible figment into reality. The entrepreneur is quite like the artist: consumed by the vision, willing to take risks and engaged in consistent and creative problem solving that is shaped by the artistic processes.

However, the final product or service is only one part of the entrepreneur's work since the activity of the business is ongoing, requiring the same attention and involvement as the initial creation and performance. The entrepreneur has responsibility for subsequently creating, testing and refining new and existing products or services; developing a business strategy, securing the human, financial and other required resources,

projecting financials; developing marketing and distribution plans; securing proper legal documents and insurance policies, hiring, training and supervising employees and acquiring and retaining customers. The ways in which the artistic processes apply to the business endeavor may be less obvious than how they inform a choreographic work but they are nonetheless integral to a successful business operation.

First, by identifying a problem or need, the entrepreneur sees an opportunity to create a solution. Through research and development, information connects into a focused strategy to address an issue. At every stage of development, this solution or prototype is presented to potential customers for performance evaluation relative to the problem. Customer responses fuel the refinement of the features and functionality of the product/service and improvement in the delivery systems. Launching the product/service for its performance premiere in the commercial marketplace necessitates continuous connections and interactions with a myriad of people—clients, potential customers, partners, employees, third-party vendors, personnel, investors, etc. Maintaining and growing connections with a customer base as well as creating related and new products and services, contribute to building the company.

PROBLEMS AND SOLUTIONS
VIDEO COLLABORATORY, LLC

My collaborative research with computer scientists to investigate technology enhanced choreography was funded by a National Science Foundation/CreativeIT grant. In the 3-year Dance.Draw project, each original choreographic production involved a creative team of choreographers, dancers, computer scientists, designers and other artists exploring the possibilities of real-time sensing technology in choreographic works. Blending artistic and scientific processes and methodologies was challenging. Making dances in tandem with technological experimentation necessitated more time for collaborative decision

making than was afforded in the in-studio rehearsal periods or in the difficult-to-schedule face-to-face meetings with one or more collaborators.

A videotape of the work-in-progress was made at the end of each rehearsal. The standard way to use the videotape was to have everyone view it at the beginning of the next rehearsal but stopping, rewinding and finding specific problem spots was inefficient and consumed valuable studio time.Though the video could be viewed individually by passing it among the collaborators, buring DVDs or putting it on YouTube, discussions would have to take place via phone, emails or in separate text documents. In a process that was cumbersome and error-prone, the specific action with time code had to be noted to provide the context for the comment.

Thus, dance professionals and human computer interaction scientists considered these research questions: How can the collaborative creative process be extended outside of the dance studio? How can the choreographic project move forward effectively and efficiently without team members being face-to-face? How can we retain the artistic synergy of the in-studio creative team while working in an asynchronous, distributed environment?

In response to these queries, the first iteration of the software, Choreographer's Notebook or ChoNo for short, was deployed in 2009. With each subsequent Dance.Draw project, the dancers, choreographers and designers worked with the technologists to develop new features and functionality such as sketching on the video frame, speed control, threaded commenting, automatic looping and segment selection.

The collaborative process of making technology enhanced choreographic works was both enriched and accelerated by the use of the software. Each collaborator, including the dancers, could write or draw comments or pose questions anytime from any location and everyone in the project had 24/7 access to these contextual annotations. There was never confusion about what part of the video was being referred to since clicking on the comment or timecode marker automatically looped the video at that spot. Many new creative ideas were generated, issues were cleared up and decisions made prior to the next studio rehearsal, accelerating and enhancing the creative collaborative process and elevating the quality of the performances.

When the Dance.Draw project ended, it was obvious that this web-based software that allows groups to privately discuss and annotate their original video material or videos imported from Vimeo and YouTube, could be used in other domains such as education, sports, video production, medicine etc. With video becoming an increasingly important work medium, being able to discuss, analyze, compare and collaborate at anytime from anyplace is a necessity. With ChoNo rebranded as the Video Collaboratory, improvements are currently being made relative to initial beta testing in multiple domains. A target launch date for the software is set for 2016.

PROBLEMS AND SOLUTIONS
DANCE CURRICULUM DESIGNS, LLC

Not all dance specialists graduate with a cohesive, holistic grasp of the discipline. This is attributable to a number of factors. The lack of consistency among required coursework in higher education leaves some preservice teachers to synthesize aspects of the discipline on their own.   For that reason someone needed to bring materials to the forefront on each artistic process that could fill some of the gaps to elevate this teacher to a highly qualified professional to inform and inspire the classroom.

Today, more than ever, contextual learning is needed to align toward integration and wholeness. To blend essential content with targeted creative activity in each artistic process is what contextual learning is about. Context makes learning relevant at all ages.

Contextual Learning Systems™ are a new concept in dance teacher resources. Their materials help teachers and students build an

insightful context in which to learn each artistic process. Contextual Learning Systems™ offer teaching support that ensures students understand and master the use of each artistic process at all stages of their education. In the process they learn what is most enduring about each one.

To that end Contextual Learning Systems™ interlaces concepts and catalysts. Kits provide two types of resources: core concepts (posters) and creative catalysts that enliven the concepts and activate them. It is the interplay of materials that produces the three-dimensional context that assures:

1) conceptual clarity, 2) creative problem-solving, 3) astute inquiry, and 4) relevant skill acquisition. When consistently used as a foundation for teaching the context continually grows into a vibrant learning environment. From such a rich context enduring understanding grows and essential questions organically emerge. Neither deep understanding nor meaningful inquiry grows without a coherent teaching context to support them.

Contextual Learning Systems™ set out to increase teacher effectiveness and excellence in the classroom. The desired outcome is to strengthen dance pedagogy in a way that elevates dance to a place of stability and respect in arts education in K-12. With informed, inspiring teaching children reap the benefits of accelerated conceptual growth as part of their skill development.

Contextual Learning is a key factor in Transformational Teaching which reaches beyond fact and skill. Both transformational teaching and contextual learning are student-centered in a way that is rigorously instructive and personally inspiring. In this context, education continually builds on itself in a related cohesive, connected way. By comparison, isolated resources and experiences are unable to accomplish what integrated resources and experiences can to create a learning landscape where the artistic processes live, breathe, and grow on a daily basis. That is what educational dance must do—transform the

way students learn and teachers teach for long-term enrichment and increasing clarity about dance's artistic processes.

BUSINESS COMPONENTS

Dance professionals are not generally trained in business, but armed with the creative processes and adept at problem solving, they are actually well positioned for the entrepreneurial arena. With ready access to resources such as how-to books, free online courses and webinars, networking with mentors and service organizations and attending incubators and accelerators, individuals can customize their business education and endeavors to their particular situations. There is no cookie-cutter model for setting up and running a business. Depending on the product or service, number of founders, type of business entity, etc. the needs of the operation will require an infrastructure that supports the product creation, marketplace dissemination and customer and investor evaluation.

Making and managing a home for your business by creating the physical and/or digital space in which to work takes time, effort and money. Whether acquiring rental space and/or cloud space, establishing domain name, server space, website, print materials, business cards, email address and phone number along with furnishing, equipping and staffing the office are nitty gritty bits of the startup business.

The type of company has implications for legal and tax liability, insurance needs, ownership rights, investor involvement and potential future acquisition. Connecting with a good attorney who understands your business and can counsel you relative to type and timing of needed documents is of paramount importance for launching, expanding and perhaps, down the road, selling your company.

Since the bottom line of income versus expenditures drives a business enterprise, having money experts guiding the financial health of the company is critical. From bankers to bookkeepers to certified public accountants, the money wizards can provide consistent, expert consultation in the

areas of initial monetary investment, banking accounts, taxes, salaries and fees, customer payment plans, investor funding, advisory board compensation, etc.

In today's world, a reliable, knowledgeable information technologist can respond to the rapid changes in the digital world work to the benefit of the entrepreneurial business. From protecting computer security to assessing the efficacy of new applications, the IT specialist can connect the available technology to the needs of the business, thus managing the technology that both fuels and threatens the business.

Publicizing and growing the customer base for a product or service has become a more dynamic process with the Internet. Search engine optimization, Google words, social media, blogs, and a host of technology-specific marketing tools are de rigueur for today's startups. The cyclical performance of both the entrepreneur and the product leads to the acquisition of customers. Connecting with those customers helps with retention and promotes word-of-mouth marketing. Responding to customer comments informs the improvement and further development of the product line, thereby building the business. With the relatively small dance community, it is advantageous to adapt the product or service to function for all the arts and/or other domains in order to have a large enough market share to sustain and scale. Extending and expanding to reach new customer segments requires uber-creativity, strategic development and super-saavy marketing.

CHALLENGES

The innovation that sparks a new business enterprise presents exciting opportunities and formidable challenges for which the artist/ entrepreneur is well equipped. However, with a startup business, there is more to do than is humanly possible. Orchestrating the expenditures of time, money and energy becomes the ultimate balancing act as timelines and due dates relative to requisite physical and psychic energy are intertwined with available finances. Staging this interaction requires constant vigilance for both the health of the company and the entrepreneur.

The time management needed to run the daily operation with ongoing oversight of the larger scope of the business requires perseverance and patience. Shifting among routine management tasks, current creative execution and long-range planning requires compartmentalization to efficiently address the mission of the company amidst the immediate demands. Productivity and personal well-being are dependent upon prioritizing and estimating time allocation.

Maintaining monetary health of the company requires expertise, vigilance and discipline that begins with the entrepreneur adhering to established limits for investment of personal savings into the business and extends to providing oversight of the balance sheets and projections that direct the growth of the business. Understanding the relationships and ramifications of income, expenses, loans, grants, investments and taxes is essential for smart business practices.

Human energy, that precious commodity that fuels every entrepreneurial activity, also requires accurate estimations of output effort to input gain for maximum efficiency. Being realistic about what can effectively be accomplished in a given amount of time is important to the health of the business, its employees and the entrepreneur.

At the intersections of time, money and energy, certain entrepreneurial challenges emerge that ultimately define the success of the venture. First, directly connecting the time and money spent on advertising to actual customer acquisition gives a performance barometer that keeps the voracious marketing monster in check. Secondly, understanding the competition keeps the business on its toes by anticipating "a better mousetrap" or positioning itself for partnering or acquisition opportunities. Maintaining relationships by connecting with customers to understand their needs and concerns contributes to improving and developing the product lines that ultimately grow

the company. This person-to-person connection builds loyalty, providing valuable endorsements and word-of-mouth advertising. Most importantly, caring for the self in the process of business building means valuing the self as human capital. The entrepreneur must engage in rest and recreation, connect with friends and family and respond to the natural environment in order to refill the reservoir of physical and psychological energy. The business can only be as healthy as its leader.

CONCLUSION

The artistic processes that guide the work of the dance artists are equally evident in entrepreneurial endeavors. To launch, sustain and scale a successful business venture, the entrepreneur must articulate strategic short and long-range goals, execute the required steps and improvise when necessary. In juggling a myriad of demands, the business leader must situate daily decisions within the mission of the company while embracing a perspective that remains open to opportunity and change. In response to customer pain points or identified needs in the field, the entrepreneur responds with a combination of intellect, experience and intuition, creating and improving upon the product or service while "choreographing" the ongoing production.

As the business grows, the solo entrepreneur or founding team will hire employees in order to efficiently scale the company. Bringing new people into an existing organization has implications for the existing culture relative to a common vision, trust and confidentiality and delegation of roles and responsibilities. How the business team ideally performs is similar to that of a dance company where support, timing, reliance on partners, and willingness to share the spotlight create the harmony essential for productivity and longevity.

BIOGRAPHIES

Sybil Huskey, MFA, Professor Sybil Huskey was recently a Co-Principal Investigator/Lead Choreographer on a 4-year National Science Foundation/CreativeIT grant. Her research, in collaboration with computer scientists, produced eight real-time interactive choreographic pieces and the Video Collaboratory software that is under patent review. She has choreographed, performed and taught throughout the U.S.A. and internationally and her work has been supported through numerous grants and commissions. The recipient of two Fulbright Senior Scholar awards, Sybil has also been a Visiting Professor at London's Kingston University. Her administrative work has included Chair and Assistant Dean positions at three universities and presidency of the American College Dance Festival Association.

Brenda Pugh McCutcheon MFA, former arts education director for SC Arts Commission (state agency) and associate professor of dance at Columbia College/SC, established Dance Curriculum Designs to broadly serve K-12 and post-secondary. To motivate teachers she conducts in-service workshops, designs and reviews curricula, and creates key resources. Her textbook, Teaching Dance As Art in Education (Human Kinetics, 2006) gives K-12 dance specialists practical skills to advance comprehensive, substantive, sequential, artistically-driven programs. She served NDEO Board of Directors (2003-2006), Arts in Teacher Preparation Project (WA), Southeastern Institute for Dance Education (TN), INTASC arts teacher licensure standards, and Professional Teaching Standards in Dance Arts. Resources that reinforce inquiry in grades 3-16: Viewing Dance--Vocabularies for Critiquing and Creating Dance—Processes for Choreographing.

DELRdi- Education: DELArts Education, Creative Process, Student Performance

DELRdi- Populations Served: Artists, Grades 9 to 12, Higher Education

DELRdi- Areas of Service: Assessments, Students and Teachers, Creative Process, Technology

Beyond Mentoring: Embodying the Unspoken Bonds Between Student and Teacher

Andrew Jannetti, MA, Jessica Lewis, Teresa Schmitt

SUMMARY

Drawing on their combined experiences as educators, performers, choreographers, mentors and mentees, Andrew Jannetti, Jessica Lewis, and Teresa Schmitt combined forces to create a workshop that delved into the rich yet tenuous relationship between student and teacher, mentor and mentee. During the workshop participants explored the nature of this relationship in its physical embodiment as it related to their own personal experience with mentoring.

COMPONENTS OF BEYOND MENTORING

Through specific movement challenges workshop participants explored the relationship between student and teacher and its implications for the collaborative creation of choreography. Participants worked cross-generationally in small groups to explore movement possibilities and what the movement revealed about the student/teacher relationship. Each group created a short movement sequence that reflected their exploration and process. The material that was developed was videotaped with the intention that it will serve as a prototype for the development of a cross-generational, student/teacher performance piece to be proposed for the NDEO 2016 conference.

MOVEMENT CHARACTERISTICS OF BEYOND MENTORING

- Movement that initiates from a personal experience
- Interaction with one or more participants
- Specific thematic content developed from personal stories
- Improvisation: relating to specific dynamics of mentor and mentee roles

GOALS OF BEYOND MENTORING WORKSHOP

Next step in this process will be the creation of a performance piece for the 2016 NDEO conference in Washington, DC under the guidance of Andrew Jannetti and Bill Evans with the assistance of Jessica Lewis and Teresa Schmitt.

BIOGRAPHY

Andrew Jannetti, MA is based in NYC and has had a distinguished career as a choreographer, dancer, educator, fitness instructor, and producer for the past 30 years. He has presented work at DTW, St. Marks's Danspace, 92nd Street Y, Alvin Ailey Center, The Duke, DIA, BAX, Cunningham, DUMBO Dance Festival,

CoolNY Festival, ADG Festival, NY International Dance Festival, and venues throughout the U.S. and Europe. He's received grants from NYSCA, NJSCA, MCAF, Meet The Composers, the Field, Harkness Center, as well as a BAXten and a PASEtter award for his work with NYC youth. Currently employed by the NYC Department of Education as a dance educator, he also directs all of school break programs at the Brooklyn Arts Exchange. andrewjannettianddancers.org

anjannetti@mac.com

DELRdi- Education: Affective Domain, Creative Process, Kinesthetic Learning

DELRdi- Populations Served: Artists, Community & Family, Higher Education

DELRdi- Areas of Service: Creating & Choreographing Dance, Creative Process, Performing

Paper

Characterizing the Online Dance Audience

Mackenzie Miller, BA, BS

ABSTRACT

The Internet has shaped everyday culture in nearly every facet of life, including the arts. Dance is involved in the net.art and post-Internet art movements, and continues to have a presence online in the age of social media. There has been artistic investigation into how dance artists can make use of online technologies, and yet little exploration of how audience members relate to online dance as compared to live performance. This paper will present new insights about the relationship between online dance and its viewers from survey data integrated with contextual historical research. The presentation will cover what styles of dance are most frequently watched, which online platforms they're viewed on, how often the viewer watches dance online, and whether online, television, or live performance are preferred, and more. These insights are not conclusive proof of universal truths, but are observed correlations that should lead to further investigation and mark a big step toward understanding what is gained or lost when dance is presented online. Such understanding is useful for choreographers, teachers, and performers who want to consider audience interaction or experience as a part of their work.

In fitting with the theme of this year's conference, this research seeks to measure the engagement of an audience with dance on online platforms. The approach is to take the research to the audience in the form of an online survey, circulated on the very same social media where dance can be viewed. Engagement is measured by a series of questions about whether the participant is more interested in watching or practicing dance after viewing dance online, and whether they act on that interest. For comparison the same questions are asked about television and live performance. Another important part of this research is the presentation of previous writing and case studies on online dance. Dance media of the last fifteen years is peppered with stories taking note of the cultural shift to Internet-based communication. Studying these alongside current data and the progression of dance in post-Internet art reveals the evolutionary arc that is still in progress. A greater understanding of this will allow artists and educators to more fully participate in the integration of dance into online culture.

NET.ART AND DANCE

Since the early days of the World Wide Web, choreographers have sought out new ways to explore their art form using the new methods enabled by the technology. The networked connectivity of the Internet provides myriad methods of interaction, but according to scholar Sita Popat none of these can be true interaction. In 2001, she posited that there can be no interaction in an artistic process unless the product cannot be predicted by anyone, not even a designer or performer. In cases where art is distributed over the Internet the content is predetermined so no matter how many ways the viewer is capable of manipulating the material there is a finite set of outcomes that is controlled by the small chunk of content disseminated by the artist. The product of the audience's interaction with this finite set is predictable by anyone familiar with the content and methods of manipulation. Popat explains that it is in fact the delay in time that prevents the process from being truly interactive. Even if the artist regularly changes the chunk of content the audience member will manipulate it at a single moment in time when

it is fixed. Furthermore, the audience can respond to what the artist has done but if the artist cannot or does not reply back then the interaction is incomplete. However, online dance can still be live, as seen in the works of scholar and choreographer Johannes Birringer. Livestreaming video allows the performers and the audience to interact from distant locations via Internet connection. "Networked performance seemed to offer a model for remote interaction which depended on precise physical interrelationships with technical ensembles, and on a collective technical mediation of a new form of 'contact improvisation' across distances."

Indeed, improvisation, as much as time, seems to be a key ingredient when trying to satisfy the requirements of Popat's definition of interactivity. In an improvisation many parties react to one another in real time, allowing the others' reactions to shape the outcome. The live interaction in Birringer's piece Here I Come Again/Flying Birdman (2002) is multidirectional between various performers in multiple cities, the online viewers, and the live audience at each site. Each of these parties participates in the improvisational work, with technology providing bridges to connect them all. This kind of live online dance art is not the sort of material this research is primarily concerned with. In the Post-Internet society we live in, social media is so prevalent it has become mundane. Dance is viewed and distributed on most social media platforms. Single time art events such as Flying Birdman are valuable interactive artworks, but the massive volumes of professional and amateur dance films circulated on social media are the predominant contact the online general public makes with dance.

This research is less concerned with the creative interactivity defined by Popat and more with the impact viewing dance on a Web platform has on the viewer. Understanding how our audiences interact with static digital content, how they feel about the experiences, and how they characterize their overall relationship to the art form can help the dance community inhabit its role in the 21st Century. In what ways is viewing dance online better or worse than live performance? Who is the online dance audience, demographically? What methods of interaction do online platforms offer? How does this compare to live performance? How does the interaction differ between dance styles, practices, traditions, and online platforms? How does this relationship compare with past shifts from the creation of other technologies? What preferences do online audience members have about platform and/or content? How do they behave online versus an audience at a live performance? In addition to answering these questions I hypothesize explanations that could be verified by more specialized research. I will explain why social media platforms are well suited to host dance and cultivate a bond with an audience.

What I've discovered is that dance's relationship to the Internet and the people who watch it online is multifaceted and layered in its complexities. The rate of change online is fast enough that one will never be able to draw firm conclusions about a generalized relationship between dance and its online audience before some of the evidence has grown obsolete. Additionally, the dance community should not be worried about technology surpassing or diluting the quality of its art, rather be excited by the multitudes of ever-changing opportunities presented. Art is always about connecting individuals, with a thought, an emotion, an experience, or a conversation. The Internet may cut off some inherent kinesthetic features of dance, but it provides new approaches for connecting with people from all over and the opportunity to reframe the audience's view of the physical body. And at the bottom line, dance fans and patrons will not stop attending live events due to a shift in digital culture.

Background

We all talk about the "Internet" as the assemblage of communication, media, and information that we access via the browser application on our computers, smart phones, and tablets. However,

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what we are really referring to is the World Wide Web. The Internet is the networked infrastructure that provides the ability for all computers to connect remotely to each other, but the World Wide Web is the set of documents and applications hosted on the Internet that we actually interact with. In this paperI will use the terms 'Internet' and 'Web' (short for World Wide Web) as their proper definitions although some source material uses 'Internet' as its as its colloquial meaning.

Soon after the advent of the Web, the term "Net.art" was coined to refer to a digital and electronic art movement that "exploit[ed] the characteristics peculiar to the Internet, like immediacy and immateriality." While visual artists played with e-mail, graphics, texts, and images, dancers used video conferencing and animation software to stage live online performances or re-represent the physical. Johannes Birringer, choreographer and scholar of Internet based dance, calls these works "cyber-dances". Birringer's piece *Flying Birdman* involves dancers in distant geographic locations connected into one choreographic work by way of video conferencing. Because of the importance the work places on immediate interaction over remote spaces brought together by an Internet connection, Birringer's turn-of-the-century dance artwork lies soundly within the Net.art movement. His writings also strongly reflect the shift to Post-Internet art which continues today. Unlike Net.art, Post-Internet art treats the Internet as "less a novelty and more a banality." Its other themes include transferring ownership of the art to its as "less a novelty and more a banality". Its other themes include transferring ownership of the art to its viewers, creating the term "reader-author" for a participant in the artwork who has a hand in its creation. In 2004, Birringer noted that dance had not

yet explored these concepts. Understanding the tools and platforms at hand can help choreographers explore this arena today.

Demographics of Sample Population
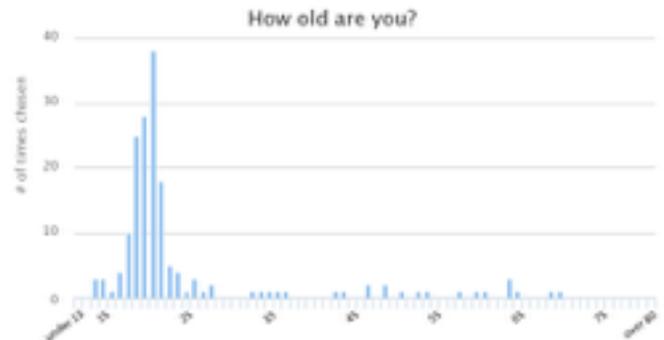
Figure 1: Ages of Survey participants

To find out how online audience members are effected by their experiences of dance on the Web, a survey was conducted asking twenty-four questions about how, why, what, and how often participants watch dance online. The average age of responders was 24.2 years old, with a minimum of 14 and maximum of 70 years of age. A large majority of responders identified themselves as White with the majority of the minority identifying as Asian. A likely explanation of this distribution is that it is similar that for the populations of Seattle and the University of Washington (UW) campus, where a large portion of participants are from. Females make up 68% of participants, 22% are male, and 3% are people with various non-binary identities. About 69% of respondents said they had some amount of dance training, but the definition of "training" is left open to interpretation. Those with training had an average of 7.2 years experience, ranging between less than a year and over 30 years.

Figure 2: Race/Ethnicity of Participants

Which race(s) or ethnicity(ies) do you identify with?

■ Hispanic/Latino (4.67%)　■ American Indian (1.33%)　■ Asian (35.33%)
■ African American (3.33%)　■ Pacific Islander (1.33%)　■ White (62%)
■ Other (Please Specify) (5.33%)
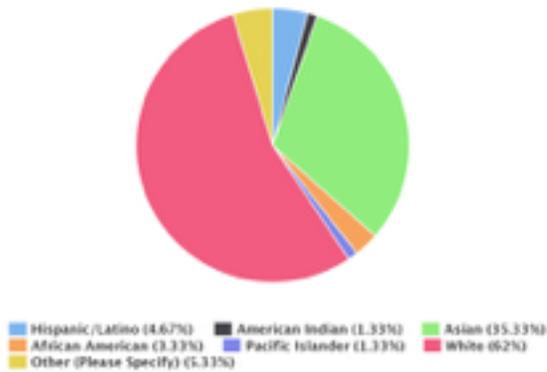
Figure 3: Portion of "Trained" Participants

Do you have any dance training? (By your own definition)

■ Yes (69.33%)　■ No (30.67%)

Figure 4: Frequency of Styles Done by Participants

Whether you consider yourself "trained" or not, what styles of dance have you done before?
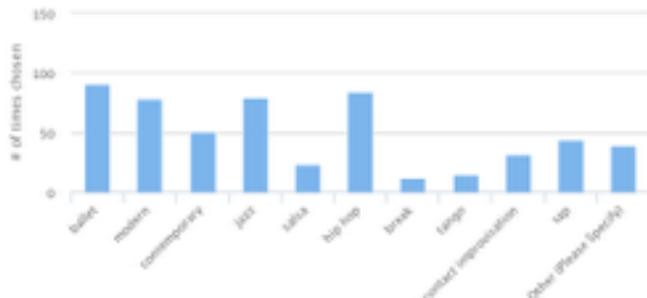
Each survey question related to styles of dance gave answer options for the same set of styles, and an 'Other' option where participants could fill in a response. It would be impossibly long to list every dance style, so the options were estimations as to what might be common. Knowing one of the ways the survey would be circulated was via the UW Dance Department email lists, most selected styles are offered in UW courses or have associated on campus clubs or extracurricular activities. Ballet was the most common answer with 64%, hip-hop was a close second at 59%, and both modern and jazz reached 56%. Thirty distinct styles were reported under 'Other', with common entries being Spanish/flamenco, musical theatre/character dance, swing, and Irish step dancing.

Live Versus Online Interactions

When the World Wide Web started becoming mainstream in the late 1990's, designers were forming the ideology "human centered design." It tried to be more anthropologically minded and conscious of wider social issues than previous thinking. Design choices made according to this theory are selected with collaboration, empathy, and direct understanding and empowerment of the audience in mind. It's easy to find these same concepts in Internet based dance from the same time period. Birringer's *Flying Birdman,* made in 2002, which had several locations streaming live video from around the globe was made collaboratively with performers from each locale and centered around themes of recycling and social connectivity. A direct cause and effect between the interfaces of the software used in the production of *Flying Birdman* and its artistic themes may not be at work, but it is clear that a relationship exists between them. As new web technologies have been invented online interactions have been able to reach more goals set by designers. As the user interface (UI) evolves, more opportunities arise for artists wishing to explore more methods of interacting with their audiences. The UI is an inevitable component of the art it is presenting.

"A focus on design implicates political questions regarding the contingencies of the performing body in its coupling with technological systems. It allows us to formulate a politics of interaction which offers alternatives to

choreography and to the dominance of the image in contemporary media performance."

Therefore analysis of the interfaces of today's popular platforms provides an important contribution to understanding how dance artists can and do interact with their audience, and how choices about the interface can impact the work.

Figure 5 shows the kinds of interaction supported on each of the platforms that survey responders reported watching dance content on. 'Like' is a function that records a person's approval of the content, and 'dislike' is its inverse. A 'comment' is a text remark left by a user that appears alongside the content. The 'share' interaction allows users to paste a link to the content onto another platform to share with their friends. 'Reblog' is similar to 'share' except that it stays on

	Facebook	Tumblr	Twitter	Vimeo	Vine	Instagram	YouTube	Pinterest	Reddit	DanceMedia	OnTheBoards
Like	x	x	x	x	x	x	x	x	x		
Dislike							x		x		
Comment	x	x			x		x	x	x	x	
Share	x			x	x	x	x		x		x
Reblog		x	x		x				x		
Follow	partial	x	x	x	x	x	x	x	partial		
Video Upload	x	x		x	x	x	x			x	
Rate/ Vote										x	

Figure 5: Available Interactions by Platform

the current platform instead of spreading to a new one. The 'follow' interaction lets a user subscribe to be notified of new content posted from another user's account. 'Video Upload' means that the platform provides functionality for the user to upload videos. All of the platforms except for

Vimeo, Vine, DanceMedia, and OnTheBoards allow image uploads but this feature is less important to the study of dance content. 'Rate/Vote' allows users to provide a numerical score on a set range to quantify their opinion of the content. Facebook satisfies the requirements for 'follow' but often bundles the functionality under another interaction such as 'like' or 'add friend'. Reddit allows users to subscribe to All of these are examples of human computer interactions, but they also provide avenues for human-to-human interaction over a delayed time period. Comments in particular provide people with the chance to see how others have responded to the work and reply in kind. Responding to others comments, or commenting about how popular it is in terms of the number of 'likes' it has gives a time-warp effect to what could be a face to face conversation. The UI of a platform is made up of each of the items marked in Figure 5 and it mediates every person's interaction with the content. The design of these interfaces, including the selection of the aforementioned components, influences the user in complex ways, which is why design thinking has evolved over the years to improve human computer interaction.

The interactions from Figure 5 are substituted for the ways people interact with performers at a live event. In a proscenium theatre social norms dictate that people clap, cheer, and stand up in order to show appreciation of the performance. Interactions to show disapproval might be booing or throwing things at the stage, although more often today people will simply leave the theatre if they are not enjoying the performance. A dancer on stage is encouraged by the sound of applause, the sight of a standing ovation or a full house, but as Birringer points out dance made for online presentation disconnects the performers from audience feedback during 'record' time, even when the event is live streamed forums but not to individuals, so it partially satisfies the interaction.

"[We] have no grasp of the potential audience in the World Wide Web. We are

very much aware, however, that we are no longer on a 'stage'. This also leads to a rescaling or modifying of existing aesthetic operations."

Some may find the inability to connect with the audience in the moment limiting. Performers lack the ability to receive realtime feedback, and audience's opinion will not be known until well after the performance.

This rescaling also effects the audience's experience of the work. Now that the portability of computers has brought them into our pockets, our relationship to the content we consume on them becomes more intimate. There is a psychological effect from the miniaturization of communication technologies and the *miniatures*, or "small-scale reproductions …[and] representations of objects" distributed by these devices. As dance is disseminated on social media services to be displayed on small personal screens there is a shift in the audience's experience "characterized by a compression of time and space" as countless videos from disparate venues and time periods can be watched back to back. Searching "swing dance" on YouTube.com turns up video results from the birth of the dance form, to individuals practicing in their kitchens, instructional lessons, and modern day competition performances. A person can watch these one after the other and could reasonably become either excited and empowered by the information they are receiving or overwhelmed and confused, or perhaps both. Figure 6 shows examples of four different attitudes of individuals responding to the same content, but with the commonality that each has a passionate opinion. This passion is directly related to interfacing with the content on a personal computer.

"Through video-sharing sites such as YouTube, users engage with a compressed global culture, a contact that can evoke sensations of possession and intimacy with worldwide performances as well as feelings of mastery and control over this cultural

knowledge."

This sensation initiates the passion found in the comments pictured in Figure 6. Not often do we hear such boastful comments as the last two from fellow audience members at a live performance. I do not believe this is because people like this do not attend live performance, but rather because they refrain from forceful commentary in public.

In the case of the last comment it is worth noting that it is in response to another comment, and so is part of a debate, and is also written by the person who published the video to YouTube. The full back to forth is seven comments long and surfaces an interestingly heated controversy about the difference between East Coast Swing and Lindy Hop. This discourse is enabled by the interface and the pseudo-anonymity experienced online. It is conceivable that a similar conversation could happen at a social dance event, although the structure of those tends to be relaxed and casual. Confronting a stranger to criticize the classification of their technique in public is a less likely incident than the online interaction witnessed in Figure 6.

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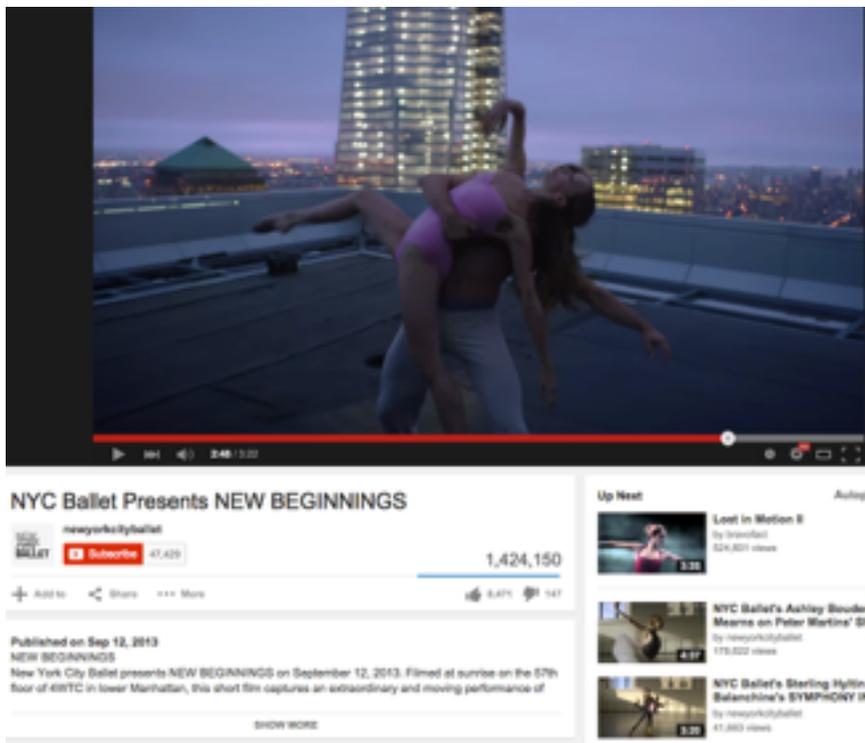
Figure 7: *After The Rain* **posted to YouTube by NYC Ballet**

Therefore the online interface can have profound effects on the people interacting with it.

Dance and Online Media Publicity

Janice Berman, former editor in chief of *Dance Magazine*, wrote in a letter from the editor in August 2000 about the publication's new website. Despite expressing hesitation and distaste over the changes in mainstream culture, she hopes that "dancemagazine.com will embody the needs and dreams of the dance community" and also admits excitement over the possibilities. Today the website still houses all of the magazine's dance reporting along with a message board, an archive of reviews, image galleries, and event calendars. Berman speaks of what may at the time have felt like wild dreams: virtual artistic workspaces and pay-per-click advertisements alongside online videos to fund artistic endeavors. She was inspired by the "artistic freedom to try all sorts of aural and kinesthetic things online, to use a technology capable of sound, light, and movement to capture an art form dependent on those elements." As a member of the media, DanceMagazine.com fits well into the category of web platforms that suit this project.

It is owned by DanceMedia, LLC which also encompasses the magazines *Dance Spirit, Dance*

Teacher, and *Pointe.* DanceMedia.com is its own When Dance Magazine is selecting semi-finalists to be featured as video-of-the-month for each issue the fans must vote for one another, and see each other's work and talent. This builds a community of people with similar interests; one which supports and asks for the support of its members. Of course, the intended audience of the site is the same as the audience of the publication—dancers of many levels and practices, not the general public. So the people in the community already have common ground with one another. Assisted by this, the website is built in a way that can help DanceMedia cultivate a supportive network of individuals to enrich their publications and facilitate positive encouragement rather than competition.

Yet on the contrary Figure 5 shows that DanceMedia is the only platform on which participants watch dance that uses the rate/vote interaction. This feature suits DanceMedia's needs to rank videos that have been submitted to contests. Competitive events like this seem to contradict the system that requires users of the site to support each other with their votes. Yet, what evidence is there that ranking a video on a five-point scale is more negative than YouTube's like/dislike system. On

DanceMedia.com users indicate how much they liked the performance, a little or a lot, but theoretically wouldn't vote if they disliked it altogether, whereas the inclusion of a dislike option asks for the negative feedback and reports it to the owner of the video and all future viewers. While receiving a low scoring vote may not feel great, it could be less damaging to the community building effort than seeing a peer's blatant disapproval of the work.

　　　Dance Magazine has also done its fair share of reporting on the spread of dance through social media. Online technology and culture evolves so quickly that the timeliness of journalism is of upmost value. The central work mentioned in a January 2014 article entitled "Dance Gone Viral" contained Christopher Wheeldon's work entitled *After the Rain*, choreographed in 2005. It had just been restaged for a 9/11 tribute video released for the 2013 anniversary of the tragedy. The video quickly gained around 900,000 views on YouTube. As of February 2015 the count has surpassed 1,400,000. The New York City Ballet, that produced and published the video, maintains a successful online video campaign because its content is not "performance or behind-the-scenes clips". Instead they place dance where an audience might not traditionally see it—such as the side of skyscraper for *After the Rain*—the videos bring new life to the work and "reveal the colors of a company and its dancers". There is a power resting within the ability to reach large audiences, and no concert hall could fit those 900,000 viral viewers. The Colorado Ballet released a short film in 2013 of Giselle going to dinner, just for fun, but found a 45% increase in unique viewers of their website the week it went live. Their Facebook page began gaining triple the average amount of likes per day. The company then reacted by asking the corps de ballet dancer who'd directed the film to make more for each performance in the upcoming season. These examples demonstrate that the power in interacting with an online audience stems from the ability to reach wider

audiences than could fill an opera house or live within drivable distance of performances.

Analysis of Survey Results

Figure 8: Popularity of Digital Formats

In what format do you usually view dance online?

■ video (94.04%)　■ still image (19.87%)　■ animated GIF (12.58%)
■ Other (Please Specify) (1.99%)
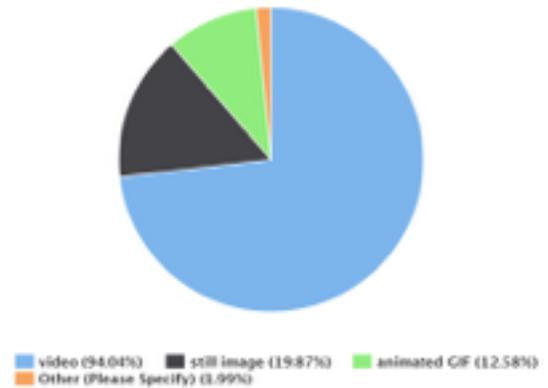
Figure 9: Popularity of Styles Watched Online

What styles of dance do you view online?
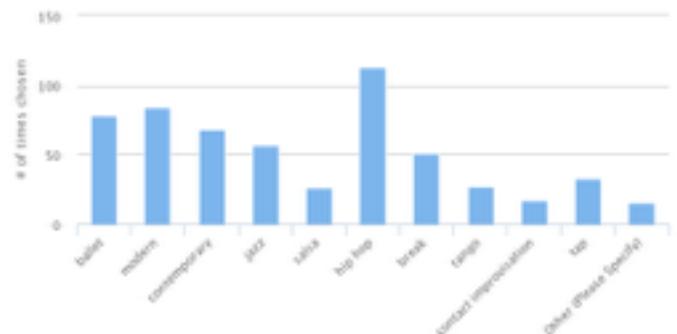
Participants in this survey were asked with which formats they interact with dance online; Some participants do regularly participate in dance culture with more than one of these formats, which is shown by their selection of multiple options. Those who chose "other" filled in TV or movies or other answers unrelated to the posed question. Figured 8 makes it unsurprisingly clear that even online movement is essential to dance. Even the animated GIF, a file format that plays several frames to create a mini looping pseudo-video, was drastically less

popular than video. Perhaps this gap in popularity has to do with the seconds of length a GIF can hold versus minutes or even hours of video. Video is also the only format capable of carrying sound, so the difference could say something about the ties between music and dance. When it came to training many styles were close in their popularity, but as shown in Figure 9 hip-hop was the clear front-runner of popular styles to watch. Break dancing, a cousin to hip hop, was one of the less common selections for training, but rose over other styles in viewership. The other popular training styles were also commonly watched by participants.

When analyzing popularity of dance styles online it is also interesting to consider age groups. Do older people watch hip-hop as frequently as younger people? We might not expect so, but Figure 10 shows the gap is not as extreme as anticipated. For each individual age on the scale of 14 to 70, the percentage of people who viewed each style was calculated, e.g. the percentage of people aged 64 who watch hip-hop. To get more expandable numbers over the small sample size, these percentages were then averaged for age groups of ten years. Since only one 70-year-old person responded and they were eldest participant, that result is excluded from the graph. The 'under 20' category only contains data from persons aged 14 to 19, not 10 to 19, but is still representative as it has a larger number of participants and children under 13 were not included in the initially defined survey population. In the case of hip hop, the style was most popular among participants in their 20's at an average of 59% viewing the style. No one in their 50's reported watching hip hop, but average viewership spiked back up to 33% among the eldest group.
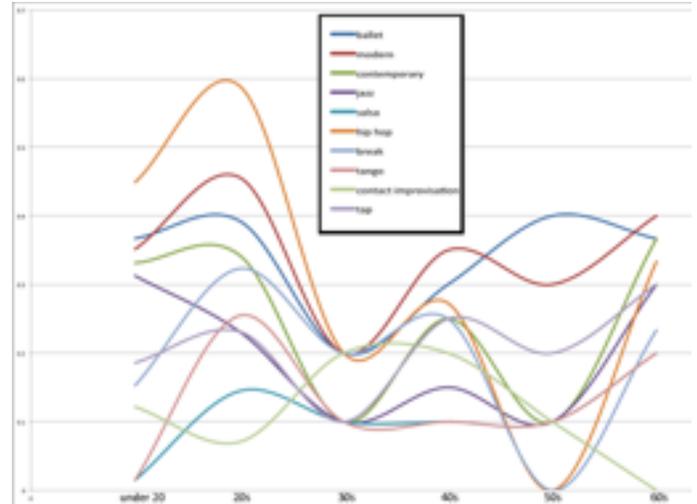
Figure 10: Styles Viewed Averaged Over Age Group

Three partnered social dance styles were included in the choices—salsa, tango, and contact improvisation--and all of them saw small portions of viewership. Contact Improvisation peaked at 20% for people aged 30 to 39, and both salsa and tango saw 20% for people 60 to 69. Interestingly, salsa and tango experience a nearly identical curve across all ages. The exception being that tango reaches its peak popularity at 25% among people in their 20's, just above salsa. Perhaps the closeness of the popularity of these styles implies that social dance forms are in general less interesting on a screen than in person or practice. Or it could also be that these styles in particular are seen as dated or old-fashioned, which would explain the peaks among older populations. The portions of twenty-somethings viewing tango and salsa might also imply resurgence, or indicate that people in their twenties are more interested in learning and practicing social dances than other age groups.

An important goal of the survey was to investigate the differences between platforms to analyze the impact of various UIs. Question ten on the survey gave a different entry box for each style and asked participants to input the platforms they viewed it on. Figure 11 shows a series of pie charts which display how common the use of each platform was reported for each style. Across the board

YouTube was the most popular. This is unsurprising considering it is the largest and most visited online video sharing platform. More interesting is the fact that Facebook took second place in every style as well. Facebook is not a video sharing site but a broad-based social network. Since video was by far the most viewed format, it seemed likely that another video sharing site such as Vimeo or Vine would trump a platform where text and still images are the primary content types. Facebook does however provide pages for artists and public figures so their fans can follow them, and in fact several survey participants mentioned doing this in question ten and other free response areas in the survey.

Question fourteen was posed to discover what portion of viewers use this method of following an artist or company they enjoy in order to see dance content when it is posted, without having to search for it. As shown earlier, this is a feature that is available on every platform except for Reddit.com, DanceMedia.com, and OnTheBoards.tv. As shown in Figure 12, 38.67% of participants reported using this method. While that is not a small portion, it was in fact the least popular method according to the survey. This makes the fact that Facebook was so popular even more interesting, as the most popular strategy for finding content was to just happen upon it or see a friend post it. If one's friends has posted the content they are either sharing it from another platform, reblogging from a page within the same platform, or the friend made the content themselves and was the original uploader. Facebook allows its users to share within the site, and nearly every other platform allows sharing to Facebook, so each behavior is very common on the platform. It seems that this phenomenon contributes directly to the popularity of Facebook as a platform for watching dance, confirming that the methods of interaction in the UI are highly determinant of its popularity and quality of audience participation.
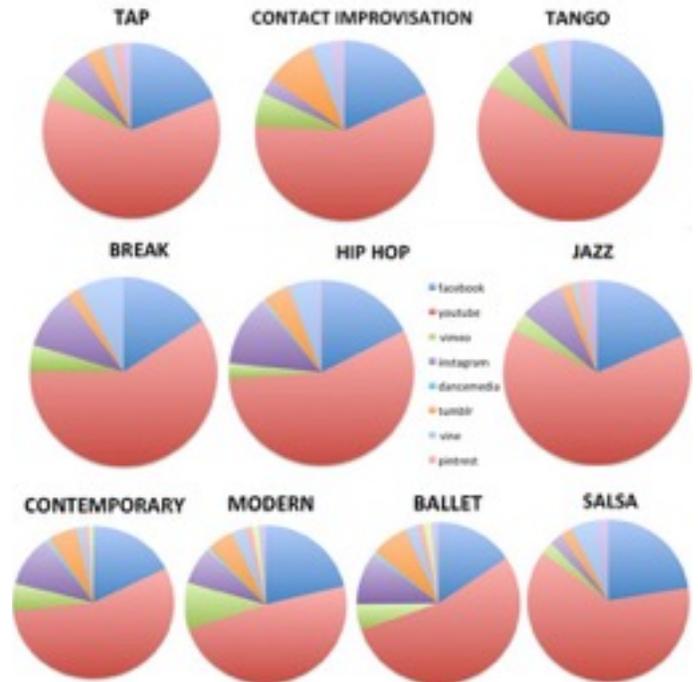
Figure 11: Frequency of Platforms Used by Style

Another curiosity explored in question fourteen is how much effort do viewers of dance put into watching dance content? Is it watched online because people do indeed look for it on the Web's
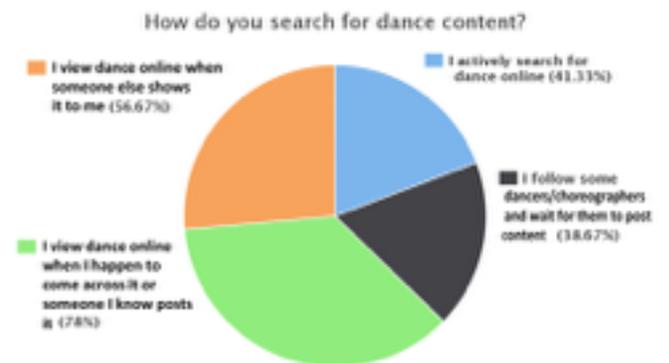
Figure 12: Popularity of Search Methods

various platforms, or is it only watched because it's there and 21st century culture has us all scrolling through newsfeeds for eye-catching articles? Both "I follow some dancers/choreographers online and wait for them to post content" and "I actively search for

dance online" can be considered active search behaviors. This is clear about the latter from the phrasing, which suggests that the participant would go to any search engine and type in keywords relating to the choreographer, style, show, or dancer they wanted to view. Even though it involves waiting, an admittedly passive activity, the former is an active behavior because it requires two actions on the part of the viewer outside of waiting. First the viewer must find the online profile of the choreographer, dancer, or company they wish to follow. This can happen as a result of any of the other three answers shown in Figure 12. Once finding the artist's profile, they must use the 'follow' action—whatever it may be called on the platform of choice. Lastly, even though they are now simply waiting for new content to be posted, the viewer must regularly log into the platform and check the recent updates on at least a semi-regular basis. If they never check back or only check very rarely, they might as well not have 'followed' the artist in the first place. People who responded to either one or both of the two responses that denote active behavior make up 58.67% of all responders. A total of 86.67% of responders to this question answered one or either of the options that denote passive behavior. As it is clear from Figure 12, people look for dance content a highly varied blend of ways. Passive activity is considerably more common than active methods, but at the same time more than half of participants still exhibit active behavior. Despite being less common, I conclude that dance is not watched online purely because it is available. Even for the passive choices to be popular there must be a sizeable portion of individuals sharing and reblogging in order for passive viewers to come across dance videos. This demonstrates the online dance audience cares or is motivated enough by the content to remain active participants in dance culture.

Online Dance Compared to Traditional Live Performance and Televised Dance
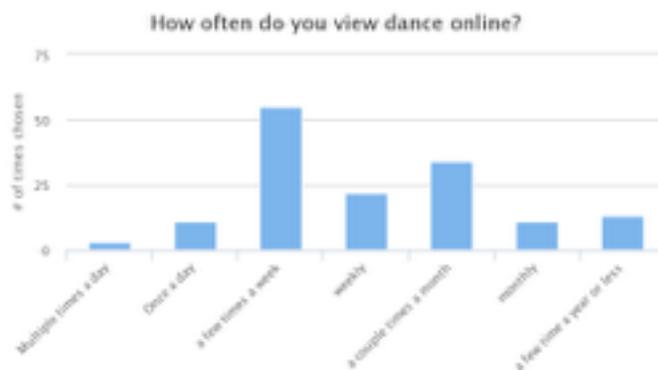
Figure 13: Frequency That Participants View Dance Online

As the Internet becomes ever present in daily life and culture, there is debate about whether or not we are abandoning the old media and tradition with it. Frequently we read about the so-called death of print newspapers, paperback books, and photographic film. In dance the traditional medium is live performance. According to the survey results shown in Figures 13 and 14, fans watch dance online much more commonly than attending a live performance. Before collecting the results I expected a bias toward a preference of online interaction because the survey was presented and advertised only via online distribution. This was a purposeful choice to attract people who frequent the Web and thus be able to characterize online viewers specifically. The survey shows that on average people watched dance online between 1 and 6 times per week and only attend live shows a few times each year or less.

Question twenty-four in the survey asked "Do you prefer to watch dance live, on TV, or online? Why?". Despite the disparity of actually attending live performance, 46.2% of responders said they preferred viewing dance live over TV or online options. Some 36.84% preferred online sources, and only 16.96% preferred watching dance on TV. This shows that only around one third of the online dance audience actually considers the Web the best place to interact with dance.

Figure 14: Frequency Of Attending a Live Dance Performance

How often do you attend live dance performances?
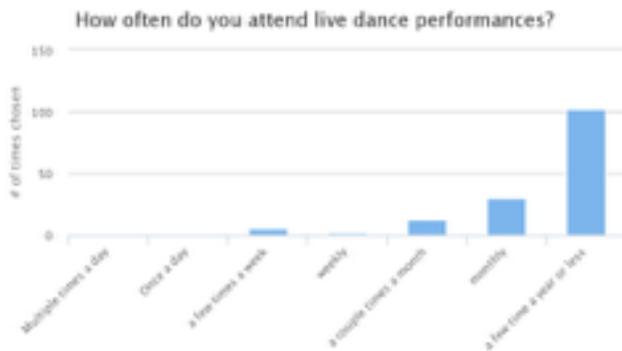
Figure 15: Frequency Of Watching Dance on Television

How often do you watch dance TV shows?
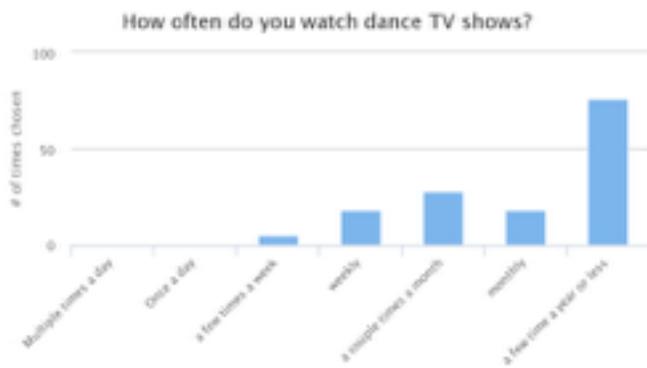
Many responses, regardless of preference of venue, cited the expense of live performance preventing or limiting their ability to attend. Time and convenience of transportation were also mentioned. Below are some responses to question twenty-four selected for their detail or uniquely interesting outlook.

I prefer to watch dance live. As a dance performer myself, I understand how influential an audience can be on a performer. Isn't dance about plugging into our bodies not our computers. I get enough screen action in my day to day life. Dance is my outlet to connect with present, physical, tangible space. You should note that I'm a bit anti-social media in general. I don't have a Facebook or other social media account beyond email so that limits my ability to watch dance shared on these forums. I also don't have a tv so I can't watch dance tv shows.

I prefer to watch dance live because live theatre/ dance is always more exciting. It's also easier to evaluate a performance for technique, character, story, etc... I like to watch dance online (YouTube) as well because I can watch/rewatch at my own convenience. I can pause or rewind if I want to see a specific part again. I really don't like watching dance on TV because I know it's been manipulated by camera angles, specific cuts, etc... Plus I don't like commercials.

What dictates what I prefer to watch is the dancer or choreographer themselves, not the platform I am viewing it on. For example, if there is a professional dancer I like, I will watch their clips online or on tv and would also go see them live if they came.

I prefer to watch dance online. I get the option to quickly observe and decide if I am interested or not, then switch to another video. T.V. is programmed, so no alternatives if the dance does not grab my attention. Live dance rarely has performances in the genre of music to my liking. Online also offers small choreography. Any choreographer who records and posts anywhere from an 8-count to a 2 min dance, has the chance to showcase a gem or a passionately performed choreography. I know for a fact that if I look for a video online for a song that I find passion in, I will find a choreographer dancing to that song with the same passion that I feel.

Online, because the content is more accessible and diverse. It is also easier (and in my opinion, more enjoyable) to use as a platform to find forms or interpretations of dance that were previously unknown.

On TV. I don't usually put any energy into finding dancing videos online and don't have very much money to go to performances being a student. Watching dancing on TV is easy.

I prefer online as I often get to see international companies and dancers. It is also easier for my lifestyle father of a 3 year old who is not able to sit for long in a theater or needing a sitter so I can go watch.

It is clear from the responses above that a person's reasoning for their viewing preference is as unique as the individual themselves. Overall, those who speak of the Internet's positive attributes mention low cost, accessibility, search ability, replay ability, variety, preservation of dance over time, and the ability to see content from geographically distant artists. Downsides listed by participants include the lack of physicality, the effort of searching for content, feeling less connected as a viewing participant, and over saturation of the personal psyche by spending too much time online. The Internet seems to hold the longest list of pros, so the explanation must be that the physicality of a truly kinesthetic art form is irreplaceable, making it outweigh the benefits of online dance when given the choice between them.

Figure 16: Effect on Participants from Live Performance

Participants of the online survey were asked to indicate how strongly each of four statements agreed with their experience of live, televised, and online dance. Figure 16 shows their responses with regards to live performance, which show that a clear majority experience a feeling of wanting to dance

themselves after attending a show. The agreement was stronger than for the statement "Viewing dance live makes me want to watch more dance content", implying that live shows inspire more desire to join in than to continue observing. In Figure 17 we see opposite responses for televised dance. Not only is desire to dance less strong than desire to view after watching dance on TV, but there is relatively high disagreement with the statement "Watching dance on TV leads me to actually go dance."

Figure 17: Effect on Participants from Televised Performance

Figure 18 demonstrates strong agreement for all four statements. The strongest of which is the desire to dance after viewing it online, whereas the weakest is the commitment to pursue that desire. Contrastingly the curves for "Viewing dance content online makes me want to watch more dance content" and "Viewing dance content online leads me to actually watch more dance content" are highly similar. While the statement of follow through is slightly less strong in its agreement, and slightly more strong for disagreement, the data indicates that most people who watch dance online find that they want to watch more, and a great majority of those individuals do continue watching. These two curves have a close relationship in Figures 16 and 17 as well, but Figure 17 showed a noticeable drop from wanting to and actually viewing more dance TV that was not mirrored in Figure 18. Since television shows typically run once a week, the structure of the platform may be to blame for the lack of viewers

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increasing their viewership. Interestingly the same statements had nearly identical curves in Figure 16,

Figure 18: Effect on Participants from Online Performance

suggesting that cost and convenience don't prevent those who want to view live dance from doing so. It is worth noting that in each of these questions it was not made clear that "watching more dance content" meant on the same type of platform the question was concerning. So it is in fact possible that at least some participants interpreted the question as any dance content, and go view dance online after seeing a live performance.

Dance and the Internet Post-Internet and the Effect on the Audience

In light of all the facts and phenomena, where exactly does the relationship between dance and its online audience stand? When YouTube.com was born the first viral video was a comedy routine entitled "Evolution of Dance" where one man performed popular 20th Century vernacular dance styles and crazes back to back. The original upload is still live, and as of February 19, 2015 the video has accrued 289,884,314 views. Aside from the comedic effect of a grown, balding man doing the chicken dance and the hustle in front of an audience, the appeal of this video is derived from nostalgia brought on by the dances of audience's childhood, teens, and twenties. Recent comments on this nine-year-old video say the man performing should remake an up-to-date-version, which proves it is still loved despite no longer being in the Top 30 Most Viewed YouTube Videos of All Time. Nearly all videos claiming those thirty seats are music videos

by top charting artists, but some of them feature dance. At the bottom of the list sits the video for "Chandelier" by Sia, which features choreography by Ryan Heffington performed by *Dance Moms* TV star Maddie Ziegler with at least 549,354,398 views by February 19, 2015. Taylor Swift's "Shake it Off," ranking 22nd with 606,064,499 views by the same date, features professional dancers from a wide variety of backgrounds demonstrating their specialized skills and Swift making goofy attempts to replicate the movement qualities of the professionals. Other videos include large group dance routines and/or iconic moves á la Michael Jackson's "Thriller"—which caused a viral dance craze after its release on MTV. These include but aren't limited to Lady Gaga's "Bad Romance", "Bailando" by Enrique Inglesias, "Party Rock Anthem" by LMFAO, and "Gangam Style" by Psy. Psy's video has claimed 2,247,439,620 views since its July 2012 publication, earning it the #1 spot.

The Internet has changed the way the general public participates in the creation and performance of vernacular dance. Video "selfies" posted to YouTube, Vine, Facebook, and Instagram have the effected the evolution of dance.

"Within seconds of observing a dance move's birth, the amateur masses begin to work to replicate it. In the old days, this meant packs of junior-high-school kids trying to moonwalk in the hallways after seeing 'Billie Jean' play on MTV, or imitating Kevin Bacon's jerky hop-kick whenever the song 'Footloose' came on at the eighth-grade dance. Today, the dance-move testing site is YouTube, where brave souls can be observed by the world trying to Dougie or do the stanky leg in their native habitats. Instead of trickling downward — starting in Hollywood and spreading to the masses — most of today's dance moves, like bone breaking or the Soulja Boy, trickle upward. They come from the streets and are disseminated via YouTube, one Harlem Shake at a time."

In light of this, I propose that YouTube is the 2010's equivalent of MTV. The give and take of today also parallels the historical trend of the white

upper class stealing and restyling dance styles created by oppressed and often black minorities. The cake walk, tap, jazz, and hip hop have all started in African American communities and been repurposed by the "elite" to be suitable for television, Broadway musicals, films, and recreation for white individuals. Hollywood choreographers are hired to adapt dance crazes popularized online and make them more Western, more "stylized", or more "appropriate" for general audiences to be used in music videos and live performances by pop artists. The same was asked of Vernon and Irene Castle when classy Americans were appalled at the animal dances sweeping the nation in the 1910s. In the era of the Internet this cycle of appropriation in the evolution of dance is effected by faster methods of communication, and the group of people who start the trends has grown to be more diverse. The permanent, public record of dance trends being born online also increases the ability of the populace to hold Hollywood and Broadway accountable. There is a record now of the birth of these dance crazes and techniques, albeit an imperfect one. Yet without it the outcry over Miley Cyrus's choice to twerk in her on stage performance at MTV's 2013 Video Music Awards (VMAs) would have fizzled out with individuals rather than generated a country-wide, publicized backlash.

Case Study: DS2DIO

In 2012, Google (owners of YouTuber.com) launched the YouTube Original Channel Initiative, which had the goal of bringing premium content to the site in order to gain more traffic. The company funded channels run by famous musicians, comedians, sports players, as well as an assortment of already "YouTube famous" individuals who created new talk shows, educational channels, and niche entertainment shows. One of these channels was dance lifestyle channel DS2DIO directed by John Chu, a notable Hollywood dance director. Ideally DS2DIO would provide a sizeable, regular quantity of content whose quality would match television. In an interview with a Wall Street Journal

blogger Chu was asked what advantages an online platform had over TV, he answered:

> "There's an interactive part that allows us to have conversations with our audience… People are talking, learning, work shopping and we wanted to become the hub for that. If you live in Hawaii or Japan, we can connect you with the people we know here and you can interact with us as well."

The DS2DIO channel began hosting many shows, including "Masterclass" in which top Hollywood choreographers taught in an instructional DVD format, with a few important differences. Before the feature was removed from the platform in 2013, YouTube viewers could upload their own videos and post them in the comments of another video; these were called "video responses". DS2DIO fans could upload themselves performing the routines taught in "Masterclass" episodes and later receive feedback from the choreographer. The channel also hosted talk shows, interviews with dancers and choreographers, and a show called "Remixed" that paired a musician and a dance artist in collaboration for each episode. Despite Chu's confidence that there would be a large enough dance audience online, the channel received highly inconsistent viewership. It's videos received anywhere from a couple thousand views to over two million, the most viewed being behind the scenes specials about Justin Bieber's music video and tour. At the end of twelve months, the funding from Google dried up for all participants in the YouTube Original Channel Initiative. A few channels lived on by finding other sources of funding, from signing with a YouTube network to crowdsourcing the funds from fans. DS2DIO's content required an especially high production budget that its audience was not large enough to support via YouTube's partner program that allocates portions of ad revenue to channel owners. One year after its launch the channel stop posting its weekly shows, and the high quality videos dried up as well. Since then the channel has been kept active only by occasional

compilation videos with titles like "16 GRANNIES WHO WILL SHOW YOU UP ON THE DANCE FLOOR", the most recent of which was posted on April 28, 2014.

A great deal of inquiry could be made to determine just why DS2DIO was unable to enchant an audience large enough to help it get other outside funding and continue making content. While the view counts were low on many videos posted by the channel, other Google funded channels faced the same struggles and none that continued after the initiative is funded by ad revenue alone. Perhaps the failure of the channel had nothing to do with the size of its audience, and Chu simply chose his work in the 2014 film *Step Up All In* over his online endeavors. After analyzing how dance fits into online culture today, I have another theory. With most dance styles and crazes now working in a trickle up fashion, Internet users are a greater position of power over the future of dance. It is possible that DS2DIO was unsuccessful at building a community because online culture did not welcome Hollywood big shots to lead the "hub" of interactive online dance the way Chu had imagined. Despite the channel's lack of recent activity and the removal of the video response feature, all the masterclasses, interviews, and performances remain online and available worldwide. They can continue to service people all over the world for as long as our society uses the Internet, unlike live performances which need to be resurrected on living bodies, and TV shows and movies which must be tracked down on DVD or digital download.

Conclusion

Web platforms are clearly no substitute for live dance, traditionalists have no fear. Much of the online dance audience enjoys interacting with dance online because they love the art form and are excited by innovation. If anything, the Web is killing television. Control over how dance evolves is shifting from the select elite in Hollywood or on concert stages to the crowd sourced masses. Money does not have power online the same way that it does in Hollywood, or DS2DIO would be famously

flourishing today. Online fans prefer diversity of content, if only in cases because the abundance of difference allows them to find one thing tailored to them as an individual.

Unlike the choreographer-directed live works of dance Net.art described earlier, the audience is in control of how they experience dance on social media. The volumes of diverse content allow the viewer to personalize their experience and find the style, choreographer, or music they prefer. The reader-author concept from the Post-Internet movement exists in its own way within the individual Web users starting new trends with video, watching music videos with new or interesting dance routines, and voting with their viewing support for individual expression. Despite the distance and absence of the person one is conversing with, an interaction with online art can feel more personal than a performance for hundreds in a proscenium theatre. For choreographers and directors looking to bring their work to the World Wide Web, it is important to be aware of the culture online. Not only should one expect diversity, and perhaps a strength-in-numbers support network, but truly successful works will celebrate and encourage them.

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BIOGRAPHY

Mackenzie Miller is a recent graduate from the University of Washington with a B.A. in Dance Studies and a B.S. in Computer Science. She is passionate about the arts and technology, and interested in investigating their boundaries in her choreography.

DELRdi- Education: Creative Process Interdisciplinary Education

DELRdi- Populations Served: Artists, Grades 9 to 12, Higher Education

DELRdi- Areas of Service: Critical Analysis, Research, Technology

Paper

Crossing the Atlantic: Connecting Cultures through Dance Performance

Lisa Wilson, MEd, BFA, BSc

ABSTRACT

Historically, the trans-Atlantic slave trade that resulted in many Africans being forcibly taken from Africa and transported to the New World from the 16th to the 19th centuries, established an indissoluble nexus between Africa and its Diaspora. However, much of the existing dance education studies related to Africa and its Diaspora (Welsh Asante 1993; Cruz Banks 2010; Green 2011; Dei 2012; Bellinger 2013; Mabingo 2014), are primarily within the context of students in the African Diaspora experiencing and learning traditional dances of Africa. Almost non-existent are 'reverse' studies situated in Africa and focused on the experiences of African students learning African Diaspora performance forms. This study attempts to address this lopsidedness in Africa-Diaspora dance research by examining the novel experiences of 10 female South African dance students, at the University of Cape Town, South Africa, learning and performing the Trinidadian social dance form *Bele.*

The research objectives were to identify the ways, if any, in which African dance students in South Africa connected with the *Bele* through the process of performance, and to describe these connections. The methodology was qualitative and four data collection methods were used: video recording; participant observation; student reflective journals; and semi-structured interviews. The findings reveal that the research participants generated multiple layers of meanings and connections from engaging with the Diaspora *Bele* and that the process of performing the *Bele* strengthened their knowledge, understanding of, and sense of relationship to the Diaspora, Africa and themselves. Emergent types of connections were aesthetical, cultural, musical, social and personal.

Historically, the trans-Atlantic slave trade that resulted in many Africans taken forcibly from Africa and transported across the Atlantic Ocean to the New World from the 16th to the 19th century, established an indissoluble nexus between Africa and its Diaspora. However, much of the existing dance education studies related to Africa and its Diaspora (Welsh-Asante 1996; Kerr-Berry 1994; Cruz Banks 2010; Green 2011; Dei 2012; Bellinger 2013; Mabingo 2014), are primarily within the context of students in North America experiencing and learning traditional dances of Africa. Almost non-existent are 'reverse' studies situated in Africa and focused on the experiences of African students learning dance forms originating from the African Diaspora.

As a dance educator from the Caribbean now teaching dance at a Southern African university, I was curious to ascertain how post secondary dance students in Africa would relate and respond to dances from the African Diaspora. This curiosity was driven by my experiential knowledge that post secondary dance students in the Caribbean generally appreciate and value learning traditional dances from their African roots. Attempting to address the aforementioned lop-sidedness in the Africa-Diaspora dance research, I set out to examine the novel experiences of 11 South African dance students at the University of Cape Town (UCT) learning and performing an African Diaspora dance form, the Trinidadian *Bele.*

In this article the research context and methods will first be presented, followed by a brief description of the Trinidadian *Bele*. The article then concludes with a presentation of the knowledge and understanding the South African dancers gained regarding African-Diaspora dance performance and culture as a result of the experience.

RESEARCH METHODOLOGY AND CONTEXT

The research sought to provide rich descriptions of the ways in which South African dancers found personal meaning in learning and performing the *Bele* and to illuminate the kinds of parallels South African dance students drew between Diaspora dance culture and their African dance knowledge and experience. As such a qualitative research design was more appropriate to the study.

The research was conducted over a period of four weeks (5 dance lessons per week; on average each class was 75minutes) with a group of third-year full-time undergraduate dance students majoring in African dance technique at the School of Dance, UCT. This sample group was purposively chosen due to the racial and gender demographics of the class as well as the students' knowledge and skill level in African dance.

Within the African dance course, the students have studied South African dances (e.g. gumboot, zulu and pantsula), dances from across Africa but mainly an innovative fusion technique (a hybrid of African and contemporary dance) called Instika created by my colleague Maxwell Rani. The students' advance knowledge and skill level in African dance assumingly meant that they could learn the *Bele* sufficiently enough in four weeks to perform its movements and stylistic nuances with strong credibility. The racial diversity of the class (using South Africa's racial classifications the class comprised of 3 blacks, 3 whites and 5 coloureds; the latter referring to individuals of mixed ethnicities), gave a broad enough representation of the dance student population at the university and could

perhaps bring multiple perspectives to bear on the experience.

The class was also largely female (10 females and 1 male) which meant that majority of the students could participate in the *Bele* learning experience. Females mainly perform the Trinidadian *Bele* but during the opening procession a male, the King, heralds in the Queen female dancer and dances with her briefly. In our study, only the female dance students danced the *Bele* while the male student was assigned the role of drummer, alongside the regular master drummer.

The first teaching week was used to gain ethical consent from the students for participation in the research and to contextualize the dance within Caribbean culture and history. Over the next three weeks I taught the dancers the various aspects of the Bele dance performance, that is, its songs, movements, instrumentations and spatial patterns and formations. Classes bore a consistent structure of sixty minutes of learning, practicing and performing the *Bele,* with the final fifteen minutes of the lesson used for students to reflect on the lesson experience. In addition to student journals and reflective writing, other data collection methods were participant observation, video recording of the training process, assignments, and structured interviews. The data collected was then analyzed inductively, allowing themes to appear from the data. As themes emerged, data was coded into categories that were continually revised and refined to eliminate overlap and redundancy.

BELE OF TRINIDAD

There are different types of *Bele* dances performed in Trinidad and indeed the Caribbean. Citing Yvonne Daniel's (2011) Caribbean/Diaspora dance typology, the Trinidadian *Bele* is a *contredanse*- derived social dance form, but like many creolized dances it displays legacies of both European *contredanse*-related practices and African dance practices. Franko (2010) aptly describes the *Bele* as "a fusion of the rhythm, form and style of the African with the flair and coquetry of the French" (46).

Contredanse forms in the Caribbean was derived from French court dancing that spread throughout Europe during the sixteenth and seventeenth centuries and include couples dancing in lines, facing each other, and moving in a series of elaborate dance patterns or figures (circles, squares, lines). In her book *Caribbean and Atlantic Diaspora Dance*, Daniel (2011) explicates that *contredanse* derived performances in the Caribbean demonstrate French court-related practices of processions, parades, curtsy and a series of alternating fast and slow sets of repeating dance figures They usually aim for elegance, propriety, pageantry and fun and the Trinidadian *Bele* characterises all these elements. Daniel further suggests that the European body orientation and dance figures in the *Bele* communicate a sense of proper behaviour and elite status but suggests that these are contrasted with African values of contestation and agency expressed through the cool control with which the French dance figures are performed. Several cultures and cultural values therefore interact within the *Bele* performance.

The *Bele* shows the beauty and grace of the female dancer and subtly accentuates the sensuality of the female African body in French court-inspired costumes. The women wear full-length dresses (plaid or floral print) with frilled sleeves over a white frilled petticoat and a brightly coloured necktie. Heads are covered with intriguingly wrapped head ties. "Dancers glide across the floor with intricate floor pattern and delicate heel and toe movements as they manipulate the overskirts, creating geometric patterns in space" (Franko 2010, 316). Live drumming and singing accompany the dance.

FINDINGS AND DISCUSSION

The data revealed that the participants in the study responded positively to the experience of learning and performing the *Bele.* These African students described their encounter with the Diaspora *Bele* as being "rich", "fun", "fresh", "fascinating", "meaningful", even "a privilege". The data revealed that the dancers found engaging with the Diaspora dance, meaning its socio-historical context and multi-dimensional performance elements (music and instrumentation, stylistic movement, spatial patterns, costumes, instrumentation and relationships), to be a valuable experience on multiple levels: personally, socially, intellectually, aesthetically, culturally and physically.

By drawing parallels between the new *Bele* dance experience and their lived African dance knowledge and cultural experiences, the dancers came to know and understand more about Diaspora (meaning Caribbean) dance performance, culture and its people, more about themselves as Africans, and the relationship between the two. The types of connections and meaning making that the students generated from the *Bele* performance experience were broadly categorised as being *micro or macro.* Micro, referring to connections made that were individual or South African specific and *macro* referring to those that had a larger continental Africa or universal reach. For example on a micro level the dancers found stylistic commonalities between the *Bele* and local South African Zulu dances which make use of royal processions, live singing, percussive drumming, loose pelvis and fast footwork. On a macro-level they associated these similar aesthetics to other traditional dances throughout the African continent such as West African *manjani* dance. Similarly, on a macro-level, students connected the *Bele's* emphasis on poise, patterns and formations with the more global classical ballet and ballroom dancing. Further analysis of the data, yielded more narrowly defined categories of connections that were described **as aesthetical, cultural, musical, social and personal**.

Given the limited scope of this paper, however, the discussion in this section will only focus on some of the connections and meaning making the South African student dancers generated from the *Bele* learning experience, and what they came to know and understand about African Diaspora dance performance.

Aesthetic connections

These advanced African dance students could easily identify the Africanist and European aesthetics in the

music, movements, costuming, songs, and instrumentation of the *Bele*. They accurately pointed to the voluminous dresses, upright posture, emphasis on line formations and spatial patterns and parade aspects of the *Bele* as European influences and the grounded-ness, pelvic mobility, communal energy, rhythmic patterning, multi-modality of the *Bele* performance, and integration of song and dance as traditional Africanist aesthetics.

Majority of the students expressed that the integration of song and dance was their most memorable part of the *Bele* performance. Using and manipulating the skirt was another frequent response. The Bele seemingly gave these South African students first-hand experience of African dance performance as an integrated and multi-modal space (Dixon-Gottschild 1996; Snipe 1996; Willis 1996; Welsh-Asante 1996). Although the students understood this aesthetic quality cerebrally, actually experiencing it through the *Bele* brought their understanding to a whole new level and actually endeared them to the dance.

While the students found the performative multi-modality of singing, moving their bodies stylistically and expressively, manipulating their skirts, listening and responding to the drummers, and playing an instrument in the *Bele* to be "challenging" and "demanding focus and concentration", they described the experience as "rich", "enjoyable" and "interesting". Learning and performing the songs while dancing was a hit with the participants in the study.

Songs are very important aspects of African and Diaspora dance culture. In fact no dance is performed without music or chants or songs in African cultures and therefore, where possible, these elements should never be neglected in the dance learning experience. African scholars like Niangoran-Bouah (1980) and Caribbean ethnomusicologists like Lewin (2000) and Whylie (2005) point out that engaging with the music (inclusive of songs) of African peoples provides a total experience that includes insight into their genealogy, history, language, religion and politics.

Therefore, before actually learning the dance steps the students were first taught the song and the duple rhythm of the *Bele*, to help contextualisation and cultural understanding of the dance. Later in the learning process as they became more confident with the movements they combined singing the *Bele* songs and dancing. Some of the dancers described the impact of learning the songs on their performance of the *Bele* below:

> "It was a nice feeling to do the dance while singing because it connect you more with the people you are dancing with and whose culture you are dancing. It is a nice sense of community." (Student M)

> "Learning the actual song made the experience feel more real." (Student J)

> "I also found that learning to sing the song while dancing was fantastic because it inspired me to embrace the Bele even more". (Student D)

> "The most memorable part of the bele for me was the songs, it was nice to sing and dance, not often, or hardly we get to sing when dancing. Even though I don't have a good singing voice I still tried my best not to sound like a cat being harassed. It helped me to make the bele my own, because I love to perform. It is always an amazing experience to do a collaboration with different art forms and not just dance." (Student T)

Fully experiencing this African Diaspora dance in its integrated, multi-disciplinary modes enabled the dancers to discover the connectedness between the performative aesthetics of dances in Africa and those of the Diaspora. The students' experiences indicate that learning is richer, and connection to the culture and people from which the dance emanate is deeper when meaningfully attention is given to the music and songs that accompany the African-Diaspora

dances. I would further add that to teach African and Diaspora dances as mere objects in the abstract, disconnected from their music and songs, is to misrepresent African culture and to deny students the connective power of African dance performance.

Cultural Connections

Inherent to the *Bele* as mentioned earlier, is a meeting of two distinct movement cultures, that of the European colonists and that of the enslaved Africans who were forcibly brought to the islands from Africa to work the Caribbean plantations. During this period of slavery in the Caribbean, enslaved Africans were restricted from performing their own dances in the presence of their colonial masters and so they practiced, imitated, extended and adapted the *contredanse* forms they observed being performed by the Europeans or which were taught to them by the colonial masters (Daniel, 2011; Sheriff, 2014).

To help the dancers fully sense, experience and come to understand and embody the *Bele* in its creolized, colonial and post-colonial contexts, students visited the Slave Lodge, Iziko Museum in Cape Town where they viewed a slave exhibition that narrated the colonial histories of South Africa and the Americas and were given relevant reading materials. They were also taught the *Bele* songs and watched various performances of the *Bele* via youtube. Such contextualisation proved useful in provoking the dancers to go deeper cerebrally, experientially, and emotionally in their engagement with the *Bele.* The following feedback was evident of this:

> After reading the articles and answering the questions I have somewhat been able to understand where, how what Bele dancing is. Actually doing it makes you realize how amazing it is that the people were able to really combine the colonialist form of dancing with the "Africanness" of the people. Doing it makes me seriously appreciate how dynamic culture is and how much tradition and cultures have adopted to make a whole

new form of tradition and cultures.
(Student R)

As students' engagement with, and understanding of the *Bele* deepened they began to dig into their cultural archives and express how various aspects of the *Bele* bore similarities to other cultures they had experienced. Beyond the *Bele's* obvious referencing of European and African movement cultural aesthetics, students generated interesting and unexpected connections between the *Bele* and other cultural expressions they were familiar with. These 'other' cultural connections made this new *Bele* experience intriguing, personally relevant and non-threatening for some of the dancers. Student T expressed:

> The Bele dance that we learned reminded me of Pan African dance, because both are done with drums and if you want you can add "shakers", and one of the similarities that stood out for me was making use of the pelvis (hips). These similarities have made me fall in love with th*e* Bele, I was a Latin dancer, so using my hips came naturally, that is why I found the Bele so fascinating.

As students filtered the *Bele* through their African bodies and lived experiences, some made pertinent cultural connections between the Diaspora dance and African dance and culture that were novel to me. One examples of this was the commonality in the skirt manipulations done in the *Bele* and the twirling of skirts in the Mauritian traditional *sega* dance. Another parallel drawn was the similarity between the colonial inspired dresses worn by the *Bele* dancers and the colonial dresses worn by the *Herero tribe* of Namibia. Never before had I heard of the *sega* dance, but my investigation revealed that in this national dance of Mauritius, females swing their hips as in the *Bele* and joyously flare and twirl wide colourful skirts in wave-like patterns. Neither was I aware of the *Herero tribe* of Namibia, whose brightly coloured and German- inspired full length

dresses and neck scarf, as one student suggested, bore some colonial resemblance to the *Bele's* French court inspired full length floral dresses and scarf.

Another student suggested that the accent of the Bele songs learnt had a "reggae feel that was catchy and enjoyable". Another described the songs as having "a rhythm and blues feel to it". Through dance performance of the *Bele* both students and teacher connected with and expanded their knowledge of Diaspora, European and African cultures. Performance studies pioneer Victor Turner articulates well the connective and epistemological power of dance performance when he states:

> A performance is declarative of our shared humanity, yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performances and learning their grammars and vocabularies.

(Victor Turner, *'World Conference on Ritual and Performance'* in Komitee (n.d.), A student guide to Performance studies, p. 17).

Crossing the Atlantic with the *Bele,* therefore, did more than just extend the performance space and location of the *Bele*, it opened up newer possibilities for connecting with and also embracing other cultures and peoples. Few of the students expressed that it was valuable and significant for them as South Africans to embody this fusion of European and African cultures. One white student opined in one of the class discussions that the South African dancing body was still scarred by its apartheid history (1948-1994) of cultural separation and white supremacy that brought much divisiveness and racial tensions among its cultural groups. In fact presently, even after twenty-one years of democracy, there is a strong campaign by black South African students, under the label 'Rhodes Must Fall', calling for representation, transformation and decolonization of education at universities previously regarded as white institutions. As such this student felt that it was

"refreshing" and "therapeutic" to integrate, embrace, and validate Europe and Africa in one bodily, kinaesthetic experience than as separate experiences.

The *Bele* performance therefore took on new meaning for these South African dancers and became a kinaesthetic space for acknowledging, bridging and validating cultures in the South African dance class. The following comments provide evidence of this:

> "I truly enjoyed this experience because the dance celebrates Africa with influences from Europe…but mainly highlighting the fusion of cultures is so vital to learn in a westernised institution here in Africa." (Student D-coloured student)

> "Performing the Bele made me feel proud and honourable. For once in my African dance class I felt like a woman who was 100% comfortable in her own skin." (Student J-white student)

> "I like how the cultures are fused to create new forms. I really like the fusion. Here in South Africa dancing cultures and bodies are separate from each other, perhaps dance creolization is a way for us to move forward." (Student Y-black student)

While this last statement is not entirely true as there is a growing body of South African dancers and choreographers (e.g. Sylvia Glasser, Mamela Nyamza, Gregory Maqoma, Jayespoori Moopen) working across South Africa's dance cultures and creating innovative, hybrid works, it was clear that students were appreciating how both Europe and Africa embraced, cohabited and were validated in the *Bele* experience. The creolized element of the *Bele* created a sense of inclusion and belonging for the mix of dancers in the learning experience. It enabled the ethnically diverse learners to have present and future glimpses of himself or herself on the micro level of the individual, as well as on the

macro level of society. In a kind of novel Southern African rewriting or re-interpretation of the *Bele*, in part the South African dance students experienced the *Bele* as an embodied celebration of South Africa's diverse cultural heritage. It can therefore be asserted that the dancers came to understand African Diaspora dance performance as a dynamic and embodied historio-political space in which past narratives, meaning cultural histories, are re-enacted and remembered but are also re-imagined and reconstructed to create new meanings and interpretations.

Social connections

At the end of each lesson students were allotted fifteen minutes to reflect on, and journal their learning experience. Throughout the journal writings a recurring theme that emerged was the dancers' satisfaction with feeling more connected to their classmates. This is not surprising as the *Bele* is a social dance and therefore interaction, interconnectedness and relationship are key elements. The following journal responses indicate that the *Bele* performance heightened students' awareness of the other and gave them a strong sense of performance as a relational space:

"I felt connected to each and every dancer participating. It was nice to connect with my classmates in a different way and more than usual. At times we were up close, other times we were at a distance but I still felt in touch with the whole at all times. That was amazing." (Student J)

"The Bele helped one understand the idea of community and feeding off one another's energy in a positive way." (Student A)

"I found that learning a dance that is based on community and embracing each other was very refreshing and wonderful to be a part of. It reminded me of our childhood days when we learned to play games together and share the joy of working as a team." (Student D)

As student D points out, the *Bele* performance requires teamwork. The *Bele's* emphasis on visual and spatial design created via crisp and clear group formations, floor patterns and the motions of the skirts manipulations means that each dancer was important to its overall structure and success. It demanded a heightened sense of community, cooperation and dependency. Students came to understand these principles very well when their peers were absent from class as they encountered much difficulty and confusion trying to maintain the counts, patterns, and formations of the dance.

I must admit that ad hoc attendance by several dancers in this class created much tension in the *Bele* learning experience. Disappointingly, after the four weeks, I had to settle for a smaller, more informal public performance than the larger scale one I had intended, due to everyone not being fully prepared. In cancelling the large public performance, although students lamented, they came to understand that a successful group performance of the *Bele* was inextricably bound up in the performance of each dancer and the performance of each dancer was inextricably bound up in the performance of the other.

Through the *Bele* the students came to understand Diaspora dance performance like its African counterpart to be a relational, communal and inclusive space. The findings reveal that the dancers highly valued being reminded through the *Bele* performance that in the dance class, in addition to being dancers, they were first and foremost social beings, with social needs and social responsibilities. Such social consciousness and connectivity is significant in this research context for two reasons. First, the social aspect of learning and development can be given little attention in Westernised dance education, even in African dance classes, as the materiality of the body meaning technical development is often given primacy. Second, in a South African post-secondary education context in

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which the psychological and structural vestiges of the nation's apartheid history still lingers, small acts of social cohesion are large acts of reconciliation.

Personal Connections

The data also revealed that the *Bele* experience not only connected dancers to the Diaspora culture and each other, but also to themselves.. The following comments indicate the different ways in which students found personal meaning in the *Bele*.

"Sometimes I struggled to let go because I am usually very focused on the technical aspects of dance rather than the enjoyment of it. And this is why I have loved the experience because it reminded me about the fun part of dance, which is vital!" (Student D)

"It was fun for a change to dance gracefully and feel upright and elegant. Normally in African dance we are grounded and movements are done more lively and aggressively…" (Student C)

"The Bele made me feel proud and honourable. I felt like a woman who was 100% comfortable in her own skin." (Student J)

"From the first time I saw the Bele on video, I was captivated by how the women carried their beautiful poise throughout the performance I enjoyed feeling and being like a woman in the Bele…the dance made me embody a regal, poised and feminine line. It really emphasises the elegant side of a woman and also her sensual body through the hip gyrations." (Student R)

The *Bele* experience deepened students' connection to themselves as females, beautiful elegant, sensual and alive.The students expressed a sense of enjoyment, satisfaction and pride in exuding their feminine identity, beauty, elegance and sensuality. Getting the dancers to this point of boldly

acknowledging, declaring and owning their individual sense of feminine beauty, however, required some level of intervention. I used an activity called 'I am beautiful' to help students sincerely find and embrace their personal sense of beauty, which the *Bele* performance demanded.

Standing in a circle and dressed in their wide skirts dancers were given the task to improvise (without music) to the words 'I am beautiful'. Each dancer took turns entering the centre of the circle and improvised using the skirts, body movements based on the words 'I am beautiful', 'I feel beautiful', while others watched. The activity always had two rounds so that the dancers had chances to improvise using both the African and European aesthetic language as stimuli. It was also done on alternate days, after the warm-up and just before we started to rehearse the *Bele*.

The exercise challenged the dancers to personalise both Euro-centric and Afro-centric notions of feminine beauty in their bodies. Most of the students found being the centre of attention to be awkward and uncomfortable at first. Some expressed feeling more at ease improvising in one aesthetic style than the other, with one student even stating that she was never comfortable with the activity at all. Despite this, the activity initiated awareness that feminine beauty was diverse, personal, subjectively constructed, and appreciated differently in different cultures. This realization eventually gave some the confidence and freedom to express themselves in the circle. Over time, it became evident that some of them had experienced personal breakthroughs in owning their feminine beauty. The following journal writings capture this:

"As I kept on repeating the term I am beautiful, I felt my whole being change as I danced. I began to believe it and I became more comfortable, relaxed and at ease with myself." (Student A)

"With today's exercise I did what felt beautiful. My legs spread wide but I did not

feel vulgar for it. What my body did [*she repeatedly moved her pelvis in circular motion on different levels*] and felt came natural and how I looked was not of much importance as how I felt. All I wanted to do was to feel and be a woman." (Student C)

The evidence shows that the dancers experienced African Diaspora dance performance as a vulnerable space where self and identity (in this case gender identity) can be explored, interrogated, affirmed and even transformed. From a Cabralian (1973) and Fanonian (1963) perspective, such outcome has positive value, given the dance performance is serving the needs of the individuals practicing and participating in them, rather than simply functioning as art for art sake.

DISCUSSION

The breadth and multi-dimensionality of the connections and meaning making generated by the African dance students in their engagement with the *Bele* suggest that re-crossing the Atlantic and bringing Diaspora dances to Africa can yield meaningful educational benefits for African dance students. In fact, to the interview question that sought students' perspective on of how important it was for African dance students to experience African Diaspora dances, all participants scored either 4 or 5 (using a Likert scale of 1-5 where 1 is the lowest and 5 the highest). While participants offered various explanations for their ratings such as Diaspora dances extend one's personal growth, broadens one's knowledge and skill development in African dance, and nurtures creativity, versatility and open-mindedness to your own culture and others, I consider the explanation of "… understanding how far the African roots have spread in order to fully appreciate Africa's contribution to the world and global dance history" to be particular significant for this group of students.

Reason being, having taught the students in this class in other courses for the past three years, I have lamented the seeming lack of fire in the eyes of many of the non-white student. The absence of a

bold sense of agency that gives rise to the kind of self-belief that one can impact and change the world. A possible explanation for this passivity may be that many of these students come from families that were socio-economically and culturally disadvantaged by South Africa's unjust white supremacist system of apartheid, and therefore possibly lack the resources and opportunities to shape and pursue big dreams and aspirations. I believe that syncretized Diaspora dances like the *Bele,* by portraying and resituating Africans in the Americas and world history as creators of, and contributors to, dynamic and viable cultures rather than as mere victims of past injustices, slavery and oppression (Nettleford 1985; Irobi 2007; Banks 2009; Demerson 2013), can potentially empower and emancipate the minds of African students negatively affected by similar historical legacies of European hegemony. It is my view that as these African students experience more of the retention of African aesthetics and characteristics in Diaspora dances, which seemingly transcend time, location, migration and imperialist domination, they can more fully understand what Willis (1996) describes as the resilience, depth and rootedness of the structures within African cultures. I argue that such understanding, if internalised, can potentially increase self-appreciation, and enhance the self-esteem and self-confidence of African youths in Africa and its Diaspora.

CONCLUSION

As the participants in this research related to and found meaning and relevance in the Diaspora dance *Bele* on multiple levels, it can be concluded that post secondary dance students in Africa can gain much from engaging with cultural dances of the Diaspora as students in the Diaspora have gained much from experiencing and learning traditional dances of Africa (Kerr-Berry 1994; Banks 2010; Green 2011; Bellinger 2013; Mabingo 2014).

The participants relished the freshness of the Diaspora learning experience and considered it a rich and valuable opportunity to broaden their Pan-African dance knowledge, skills and understanding and to have experienced the connective power of the

Bele. Through learning and performing the Trinidadian *Bele*, the African dance students connected with multiple cultures, peoples and even themselves. Meaningful connections were made between their African dance and culture experiences and Diaspora dance culture. Students connected more deeply with each other as a result of the social interactions provided by the dance form and also connected meaningfully to themselves as female, South Africans, Africans and as humans.

Even though some of the connections made were novel, unexpected, and perhaps disputable, the entanglement indicates that post secondary dance studies in South Africa, and perhaps the rest of Africa, are potential spaces where re-crossing possibilities can be explored and mined both in practice and research. Such re-crossing is necessary to address the imbalance in Africa-Diaspora dance practice and research.

It can also be concluded that through engagement with the Trinidadian *Bele,* the dance students in the study gained insight into the process of African-Diaspora performance, and came to understand it as a deeply connective experience and not simply an artistic occurrence. In connecting to themselves, fellow dancers, as well as the Caribbean community and cultures from which the *Bele* emanates, they came to understand African-Diaspora performance as a relational space. They also gained understanding of African-Diaspora performance as an integrated space where past and present narratives meet, different cultures intertwine and multiple theatrical modes harmoniously dialogue.

I assert, therefore, based on this study that African-Diaspora dance relations need not remain lopsided, and that Diaspora dance performance forms like their musical counterparts reggae and dancehall can journey across the Atlantic and leave an enriching and contemporary imprint on the soil and souls of motherland Africa.

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BIOGRAPHY

Lisa Wilson MEd, BFA, BSc is a dance lecturer at
the School of Dance, University of Cape Town in the
areas of contemporary dance, western dance history
and dance education. She is a multi-faceted artist
with over 20 years professional performing arts
experience. She earned her Master of Education
from University of Exeter, UK and has been actively
involved in initial dance teacher training for the past
7 years. Her scholarly research interests are dance
pedagogy, dance teacher training and African
Diaspora dance studies. She has published in the
Caribbean Journal of Education, South African
Dance Journal, Dance Current Selected Research,
NDEO, DaCi and CORD Conference proceedings.

lisa.wilson@uct.ac.za

DELRdi- Education: Arts Education, Multicultural Education, Student Performance

DELRdi- Populations Served: Higher Education, World Cultures

DELRdi- Areas of Service: Historical & Cultural Contexts, Performing, Research

Paper

Dance and School Transformation: Creating Dance Curriculum at a High Needs, Low Performing School

Shelese Douglas, EdD

ABSTRACT

Art education programs in high needs, low performing schools have traditionally been limited. It is also rare to find dance education classes included among a school's arts programming which may already be constrained by multiple curricular demands. This paper describes key challenges, successes and experiences of a dance educator at a Student Improvement Grant (SIG) recipient school which is also recognized as a Turnaround Arts School. Turnaround Arts, a program developed by the President's Committee on Arts and Humanities (PCAH), includes several low performing public schools around the country in urban and rural locations that are committed to using the arts to transform school culture and drive student achievement. Allowing time, space, and attention to dance and movement integration in non-arts classrooms was instrumental in increasing student engagement and changing the way young people learn and think. Using thinking frameworks that originate from study in visual arts, such as Studio Habits of Mind (SHoM) and Visual Thinking Strategies (VTS), dance and movement integration have shifted the learning and thinking habits of learners at multiple grade levels. Lastly, work presented in this paper suggests how inclusion of dance in the school environment can work to develop critical cultural competencies among educators and help foster empathy for and among traditionally disenfranchised youth and community populations.

School districts in urban settings are typically characterized by high African-American and Latino student populations. Though other ethnicities exist, these student populations may also include higher numbers of English language learners (ELL). For example, 87 percent of Baltimore city fourth grade students are African-American compared to a 16 percent national average. In Los Angeles, 75 percent of the area's fourth graders are Hispanic compared with a 24 percent national average. While 11 percent of students nationally are English Language Learners, the city of Dallas provides ELL instruction to 50 percent of its students (Aud et. al 2011). Limited financial resources coupled with the need to provide culturally responsive education and services imply a need to consider innovative and creative strategies towards encouraging student success. The arts lend themselves to accommodating these challenges and providing multiple access points for students to attain academic success and achievement despite multiple challenges.

Unfortunately, there has been some decline in arts education, which is unevenly distributed. Ruppert (2006) noted "schools in some states report the amount of instructional time devoted to reading, writing, math and science has increased, while for the arts it has declined" (p.6). In fact, an analysis of longitudinal data from 1982 – 2008 showed that the rate of decline in arts education among white children has hovered around five percent, though the decline of arts education experiences among African-American and Latino children has been substantial with decline rates of 49 percent and 40 percent respectively (NEA 2011). Sadly, this data supports the assessment that nearly the entire decline of arts education experiences between 1982 and 2008 was absorbed by African-American and Latino students (NEA 2011).

Work cited and discussed here, describes how including dance education, as well as dance integration in a low performing school's curriculum can help to ameliorate a range of obstacles in low performing schools. Additionally, a reflection of my practical experience and research suggests that allowing time, space, and attention to integrating dance and movement in non-arts classrooms helps to transform the way students learn academic content and produce dynamic changes in the culture of those school environments. Lastly, some attention is given to how the inclusion of dance can work to develop cultural competencies among educators.

FREMONT SUCCESSES AND CHALLENGES

In a study of schools using arts integration, Biscoe and Wilson (2015) carefully define approaches to arts integration and the use of multiple art forms, specifically visual art, music, theater, and dance in academic core content to turnaround schools that have had a long history of poor performance. At my school, a site with over 935 student enrollments, we are using an arts integration strategy to turnaround poor academic outcomes and school culture. For grades TK (transitional kindergarten) through third grade, arts learning experiences in music, dance, and visual art are integrated within classroom core content. For grades five through eight, students are able to choose an arts pathway or discipline to study. Because the students begin to specialize and deepen their learning in one specific art form, study in the arts hold equal importance with studies in other academic content areas. In this way, the curricular approach more closely engages teaching practices, methodologies, and thinking frameworks that are unique to the study of art forms.

As a Turnaround Arts School since 2014, my site is now in its second year integrating arts in the core content curriculum and creating a variety of arts education pathways. Schools designated as Turnaround Arts Schools receive a range of supports through corporate affiliations, local business

supports, professional development for staff through partnering arts organizations, and a celebrity arts ambassador, in addition to in kind donations and access to apply for financial assistance through available grants. The Turnaround Arts Program is an outcome of an initiative and broad survey of research conducted by the Presidential Committee on Arts and Humanities (PCAH) in 2012 (Biscoe and Wilson 2015). The program, administered by the Arts Education Partnership (AEP) was developed with the U.S. Department of Education and seeks to close the achievement gap and increase student engagement in learning (Biscoe and Wilson 2015).

At Fremont Elementary, the focus on arts driven and arts rich learning experiences has produced some important successes in our school environment. Within the first year of providing a minimum of 45-minute arts pull-out classes to every student, in addition to arts integration and coaching at the K-3 grade levels, out of school suspensions dropped by 60 percent compared to the prior academic year. Additionally, students voiced their desire to learn in and through arts in a school-wide survey that indicated just over 85 percent would prefer to have arts classes at least one time a week and 50 percent indicated they preferred two or more times a week. This data is consistent with research presented in Deasy & Fulbright (2001), Deasy (2002) and Caterall (2012) which documented increased motivation and positive academic outcomes among students in arts-rich environments.

Now, in its second year, Fremont has established a stronger arts leadership team with representatives from nearly all grade levels on our campus, K-8. In addition, the team has begun a path of professional development that will provide them certification as integrated arts specialists. This developing arts leadership team functions as a professional learning community (PLC) to establish common goals, and directions with the arts programming at our site. Additionally, one of the key factors that have been instrumental in collaborative work is defining a common language and share perceptions of arts integration.

One of the challenges the site initially faced introducing dance simultaneously with other art forms was creating a schedule for providing arts instruction. It is has been common practice among schools with academically low performing students to eliminate a substantial amount of content that is not remedial intervention work, language development instruction, or closely tied to English language arts and math content (Deasy 2002). However, as a Student Improvement Grant (SIG) recipient school, our site has an additional hour added onto the school day to support a STEM/STEAM curriculum. This advantage gave our teachers more leverage for including arts-rich content in their classroom learning experiences, and provided more opportunity for arts scheduling. My personal experiences have been rich in opportunities to explore more of my skills as an educator through writing, advocating, and speaking about the benefits that can be realized for traditionally disenfranchised students. I've had the chance to meet other talented educators, and cultural creative leaders who are deeply invested in the work they do for children and highly committed to supporting the learning processes that arts education provides. However, assuring that all students have access to arts education experiences, is an endeavor that makes enormous demands on my time, stamina, psyche, and spirit.

In order to isolate how I develop dance curriculum and understand and apply the dance standards, either the new model according to the National Core Arts Standards (NCAS) or the previously used anchors, I use visual thinking strategies that I also instruct my students to use. I also document through pictures by keeping an online photo journal of the progress and activities of each grade level. The visual information and reflection process often leads to more generative ideas on how to improve and frame a developing dance curricular focus for my own lessons in addition to providing a foundation for collaborations with grade level teachers.

DANCE AND ARTS EDUCATION IN URBAN SCHOOLS

There is evidence of how the arts in urban schools have transformed how students acquire necessary skills in math and language arts while developing study skills, creativity, and innovation in the arts. For example, Tredway and Wheat (2010) described experiences and lessons learned from creating arts rich schools in diverse urban areas. Their findings emphasized the role the arts within a school's curricula can play in driving school transformations and supporting student academic success.

For our students, dance and dance education experiences have been an integral part of our school's shift in climate. Our youngest students eagerly look forward to their dance integration time and their dance pull-out classes. Our middle school students anxiously anticipate opportunities to present their learning in dance with mixed emotion but still hopeful that their presentations of their developing skill will be celebrated by their peers, parents, and teachers. In fact, mirroring positive images of students' learning experiences in action, which are identified most prominently in pictures, quotes and student reflective writing, acts as a continuing wheel of feedback to generate similar behaviors and encourage more creative expression.

Some research has suggested that early dance education experiences may have a positive transfer to other cognitive areas, such as the ability to selectively focus attention and resist interference from competing signals (Petito 2008). Additionally, experience in any of the forms also encourages students to express ideas, feelings, and thoughts through different media (Catterall & Peppler 2007; Dunbar 2008; Jonides 2009; Neville H. et al. 2008; Petito 2008; Spelke 2008). This communication is critical as children progress through more complex academic stages (Arts Education Partnership Task Force 2004). Meaning-making and cognitive complexity for young students is interdependent with a child's ability to communicate thoughts and self-regulate feeling and expression. As children progress through academic stages, the demands for their

attention and ability to think critically intensify. Study and experiences in the arts provide opportunities to make learning efficient through methodical and disciplined learning routines, as well as provide opportunities for creative innovation in the learning process (Hetland, Winner, Veenema, and Sheridan 2007).

Thinking frameworks such as Studio Habits of Mind (SHoM), Teach for Understanding (TFU), and Visual Thinking Strategies (VTS), make complex concepts accessible to diverse learners. The Studio Habits of Mind describe a collection of eight cognitive and attitudinal dispositions that are developed in comprehensive visual arts classes and that have emerged from the research conducted by Hetland, et. al (2007). While the work has not definitively indicated that these habits of mind may transfer into other studies, Hetland et al. (2007) also noted that "similar mental habits are deployed in the serious study of dance, music, theater, science, mathematics, history, literature, and writing" (p.7). The SHoM framework, developed through observing the practice of visual art learning, provide a strong framework of learning dispositions, however there is a critical element that is not included in the framework that is evident when working within a performance art discipline.

Dance engages the collective energy of ensemble work and establishes vital connections with others in ways that cannot easily be captured in traditional learning methodologies in non-arts classrooms. Dance simultaneously engages one's humanity and unique expression while demanding that the dancer negotiate their relationship to the people around them or their surrounding environment. The study, practice, and engagement of dance in our learning environments offers a powerful tool to develop the capacity and mindset for collaboration, relationship building, and enriched creative and critical thinking.

In my classroom setting and school, I make use of as many frameworks that will allow for the greatest understanding for the learners I encounter. What I have experienced is that there is no teaching

framework as effective as "teaching by doing" or "teaching by modeling" regardless of whether the students are very young or are experienced, professional educators. Because of this, I am continually seeking ways to make my students' learning in dance visible. It is critical that I keep this notion at the forefront of my lesson planning and work with students because my instructional practice has to bridge language and cultural diversity.

What are students learning when they dance and how can we identify or make these learnings apparent to others? These questions are difficult to answer because what we see is complex and hard to articulate or measure, but also difficult to answer because creating, performing, and observing dance, like other art forms produces a wide range of affective outcomes for each individual. What one dancer garners from their experience can vary cognitively, meta-cognitively, and affectively on their physio-emotional being. Research presented in Olivares-Cuhat (2011) identified a strong preference for kinesthetic and sense-perceiving learning styles among students in a high poverty urban middle school. Given this learning style preference, it would not be difficult to surmise that instructional strategies and curriculum offerings that lend themselves to sensory and kinesthetic experiences could elicit notable positive gains in academic achievement, particularly among African-American and Latino children. However, while this logic can be deduced from this study, broad generalizations regarding the way ethnically diverse students learn should be met with caution and considered carefully to avoid stereotypical rationale.

There is still much to be learned in examining the diversity of the way all children learn. In my work, dance and movement in the classroom and school setting serve multiple purposes and is generally organized by three main intentions; using dance and movement for student engagement or to foster understanding, for formative assessment, or for relationship and community building. Keeping those intentions as the primary driver of my work with students is imperative when working with a

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challenging student population and also provides a strong focal point to integrate a broad range of academic skill sets and content. Then, constructing dance curriculum, lessons, or activities is formed around dance content standards.

For students in low performing schools, both non-arts and arts disciplined classrooms must incorporate opportunities to engage students' meta-cognitive thinking and be able to take ownership in their learning process. Biscoe and Wilson (2015) contend that an arts integration approach to instruction positions the students to become partners with their teachers in crafting their learning experiences. Moreover, arts integration becomes a larger strategy for reaching disengaged learners and ultimately transforming school culture (Biscoe & Wilson 2015).

DEVELOPING CULTURAL COMPETENCIES

The National Center for Cultural Competence identifies cultural competence as a "set of values, behaviors, attitudes, and practices within a system, organization, program or among individuals and which enables them to work effectively cross culturally" (National Center for Cultural Competence). Collaborative work with dance, arts, and non-arts teachers can work to foster a culture of support and elicit behaviors typical of professional learning communities. Dancing with, others in the classroom can transform the roles of educator and students. The experience can redirect focus and top-down authoritative teaching models to more equitable approaches that emphasize collaboration, flexibility, and creativity. This allows room for relationship building and opportunities to engage parents, families, and students in their academic success and learning.

Dance and arts integration work engages our human capacity to empathize and take on the perspective of others. As identified in Biscoe & Wilson (2015) regarding arts integration, it holds a non-linear and complex relationship of influence. Fiske (1999) also supported that in effective programs, adults were coaches and facilitators. The ability to collaborate and communicate with others

of diverse backgrounds, along with critical and creative thinking, is also a part of the capacities educators want to grow as part of 21st century learning skills.

Among traditionally disenfranchised populations and urban schools with largely African-American, Latino student demographics, fostering a culture of inclusion that validates the humanity of each learner can have a dynamic effect on the students' academic achievement and overall experience in school. The arts, especially the disciplines that engage movement and music provide ample opportunities for teachers to recognize and validate unique personal and cultural expressions of young people. Hanley (2013), outlining a framework of culturally relevant arts education (CRAE), recognizes the power of imagination and creativity to affect personal agency, and clarifying an internal voice to transform realities through artistic expression.

Study in dance and movement is particularly essential because it can foster a wide range of kinesthetic expression and freedom. In school systems that have adhered to a rigid model of instructional delivery and methodologies, freedom and sharing power in the classroom among students of color and teachers of the majority population, can be met with great discomfort and unease. The arts can have a transformative experience for all, by allowing room to build critical relationships and essential personal capacities among students, teachers, administration, and the parent community.

CLOSING

While engaging students in dance and the arts is not a panacea for a wide and complex array of challenges facing urban schools, the presence of arts education does affect the academic trajectory of many students of color (Caterall & Dumais 2012). Additionally, dance within the curriculum can be a powerful tool for fostering community relationships, while also recognizing and responding to cultural expressions of the students and communities that frequently characterize our lowest performing schools. Work in the arts at any level can help

galvanize efforts to transform school culture, but work driven by culturally relevant arts education, and structures to inspire lower performing students towards deeper engagement and personal agency offer the greatest hope in shifting academic outcomes for students in low performing, high needs schools.

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BIOGRAPHY

Shelese Douglas, EdD
Shelese Douglas, EdD is the site teacher coordinator at a SIG (Student Improvement Grant) school in its second year as a Turnaround Arts School in northern California. She has performed and taught dance in K-12 schools in California, North Carolina, New York, and Washington DC. Her choreography has been presented at Merce Cunningham studio in New York, festivals in NC, and universities in northern California. Shelese holds an MA in dance and dance education from Teachers College, Columbia University and earned an EdD in educational leadership from Saint Mary's College of California. Her research interests include arts integration, developing educator cultural competencies through the arts, and empowering urban youth.

shelesed@mac.com

DELRdi- Education: Arts Education, Integrated Arts, Kinesthetic Learning

DELRdi- Populations Served: Grades K to 4, Grades 5 to 8

DELRdi- Areas of Service: Advocacy, Cognitive Development, Thinking Skills & Problem Solving Techniques

Dance of the Oppressed; Pedagogy of the Oppressed as a Framework for Creating Collaborative Dances with At Risk Populations

Chell Parkins, MFA in Dance

SUMMARY

This experiential workshop guided teachers to engage as creative artists with their students by creating socially relevant dance video projects through the lens of Paulo Freire's Pedagogy of the Oppressed. With a growing population of at risk youth in public education, alternative teaching philosophies that embrace diverse communities and their lived experiences have become instrumental in creating meaningful dance experiences for students, communities and teachers. Pedagogy of the Oppressed provides an opportunity for teachers to connect with their students and create work together that is relevant to each of their experiences. This workshop outlined a process rooted in the Pedagogy of the Oppressed that teachers could take and implement directly in their classroom to create social media and video dance projects. Participants viewed *Unlabeled* (https://vimeo.com/80851204) a dance video project created by my dance students, which explored socially relevant and emotionally charged topics. Participants also viewed http://wedancebecause.weebly.com, a website created by another group of my dance students, which housed a variety of touching videos reflecting the challenges students encountered that created obstacle in their educations including struggles surrounding immigration laws, body image disorders, teen pregnancy and physical abuse. The process of creating the video projects and website began with engaging the student population in explorations of themes that were socially relevant to them. Themes were codified through physical, verbal and written explorations and reflections. This workshop detailed simple ways to create and share dance videos through social media and professional web sites.

Please see lesson bullets below.

DANCE EDUCATION INFLUENCED BY PEDAGOGY OF THE OPPRESSED

Following are tenets taken from Paulo Freire's Pedagogy of the Oppressed that are utilized in dance education.

- Find ways to engage with the community outside of the school setting (i.e. social events, athletic events, home visits)
- Create a safe and mediated environment for students by connecting with school counselors and social workers
- Open dialogue amongst students using open ended questions
- Explore socially relevant themes taken from student discussions
- Codify themes through movement using contact improvisation and movement gesture exploration
- Create opportunities for verbal and written reflection of dance exercises and performances

SOCIAL MEDIA AND TECHNOLOGY APPS AND WEBSITES

The following sites and apps were used in the creation of projects explored. They are all free and easily manageable.

- Instagram
- iMovie
- YouTube
- Vimeo
- Weebly.com

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Freire, Paulo. 2000. Pedagogy of the Oppressed. New York: Continuum.

BIOGRAPHY

Chell Parkins, MFA in Dance, is a choreographer, educator, scholar and performer who earned her MFA at the University of Texas at Austin. Her graduate research investigated disembodied versus embodied choreography, integrating technology in the choreographic process. Parkins has taught music, theatre and dance in the private and public sectors for over twenty years. She was influenced by her work with Creative Action using Theatre of the Oppressed as a guideline to create opportunities for social change amongst an at risk population. Parkins spent the past three years directing a public high school dance program and teaching dance as a vehicle for empowerment in the Texas Public School system before becoming Lecturer at Middle Tennessee State University.

Michelle.Parkins@mtsu.edu

DELRdi- Education: Arts Education, Children at Risk, Multicultural Education

DELRdi- Populations Served: Community & Family, Grades 9 to 12

DELRdi- Areas of Service: Creating & Choreographing Dance, Pedagogy, Technology

DELRdi IN ACTION

Moderator: Anne Dunkin, PhD
Panelists: Jane Bonbright, EdD, Shannon Dooling, MFA, Rima Faber, PhD

SUMMARY

This panel explored the question, "How does NDEO's Dance Education Literature and Research descriptive index (DELRdi) support and validate dance education practice?" Discussion considered issues involved in documenting and archiving dance education literature and practice to: create a research culture for yourself and students, perform and respond to dance education research, and connect with national and international arts education issues and colleagues. Below are summary statements prepared by the panelists. First Jane Bonbright discusses both the need for DELRdi and its international impact, then Shannon Dooling describes her experience using DELRdi as both a graduate student and then as an author of NDEO's *Evidence Report*. Finally Anne Dunkin introduces use of DELRdi to monitor not only the history of dance education but also to see the growth and development of specializations in the field of dance education. New resources available on DELRdi are also presented.

THE NEED FOR THE DELRdi and INTERNATIONAL INTEREST

Jane Bonbright

In the late 1980s, under the leadership of Margie Hanson with National Dance Association (NDA) housed in the American Association of Health, Physical Education, and Dance (AAHPERD), dance began addressing federal and state funding, policy and legislation with its sister arts – music, visual arts, and theatre. Margie invited me to attend these meetings with her and, then and there, I became committed to serving dance as an art form in U.S. education.

As the years went by, Margie retired and NDA assumed leadership under several Executive Directors before I was elected President of NDA (1994) and then became Executive Director of NDA (1996). As President and Executive Director, I spearheaded national projects with the sister art disciplines (music, visual arts and theatre) as well as with the National Endowment for the Arts, Arts Education Partnership, Young Audiences and 100 other national art/education associations. It was a huge network that allowed dance to be invited to the table for national discussions on national policy, legislation, and funding.

As projects of national importance were developed and published (in research, early childhood education, national standards and assessments, teacher preparation and professional development), dance was asked to contribute to project bibliographies on those topics. As President and Executive Director of NDA (1994-1998), I knew the research and bibliographies that contributed to the national projects; however, it was scattered among hundreds of disciplinary journals, libraries, and books. There was no one archive that existed in which dance education literature and research could be identified and accessed.

Indeed, this was the need that allowed the newly formed national organization, National Dance Education Organization (NDEO), to write and secure significant funding ($673,000) from the United States Department of Education to build this needed archive. The Research in Dance Education (RDE) project (2001-2003) involved 53 researchers across the nation who examined more than 6,000 documents from 109 colleges and universities and special collections. Documents had to meet the criteria: the content impacted teaching and learning IN dance or THROUGH dance. Fourteen years later, Anne Dunkin continues, dedicated to the management and continual additions to the renamed: Dance Education Literature and Research descriptive index (DELRdi). Today, DELRdi contains almost 7,000 records (dissertations, theses, articles, conference proceedings, and technical manuals) as opposed to 1,623 when it was published in 2004. Thanks to Anne Dunkin and NDEO, the field of dance education now has this fabulous archive of references to use to purse for research, developing programs and curriculum, and writing grants, policy papers, articles and books.

Since 2012, I have had the opportunity to participate in international work in dance arts education. One major project focused on working with UNESCO to develop an international archive for global research in the arts (dance, music, theatre, and visual arts), similar to what NDEO had done for the U.S. in DELRdi. In Finland, at the World Alliance for Arts Education (WAAE) in 2012, I presented the Dance Education Literature and Research descriptive index (DELRdi) to international researchers. When I projected the topographical grid of the database demonstrating the quantity of research, or lack thereof, depicted in each of the 432 cells of content contained within the DELRdi, there were actual gasps from the audience. The topographical grid is, indeed, a powerful synopsis of 90 years of dance education research in the United States – especially showing the dearth of research in many areas of dance education. It speaks volumes of information across decades in a snapshot of time. In summary, the international community is looking to build a database archive for global research in the arts just as we did in 2004 for research in dance education in the United States.

In summary, I recommend that every college or university that supports a dance major or dance certification program should, without question, subscribe to DELRdi with a library license so faculty can integrate the wealth of information contained in the DELRdi into their academic curriculum and give students the opportunity to become more literate in our field literature. I teach two online courses for the Online Professional Development Institute (OPDI) and I integrate DELRdi into required research needed for professionals to write grants and gather evidence for funding proposals, and conduct their own original research. It serves both as an archive of our history but also as a living resource for tomorrow's questions.

GRADUATE STUDY AND WRITING *EVIDENCE REPORT*

Shannon Dooling

My experience with the DELRdi began in the spring of 2012, during an independent study course on dance education with Professor Karen Bradley as part of my graduate work at the University of Maryland, College Park. She recommended the DELRdi to me as a source for resources specific to dance education, unlike other dance databases such as Project Muse. I found the DELRdi to be easy to use and beneficial to my research. Most helpful were the ability to search for sources by unique and relevant criteria, such as populations served, educational issues, and areas of service to the field.

My research was on a rather specific topic: the potential of using play-based teaching methods in the ballet studio as a way to teach both dance technique and 21st century skills to recreational students. Therefore, I found the search criteria for kinesthetic learning, brain research, affective domain, and private studio populations particularly helpful. Other research databases were too broad for this specific area of research, and I had to comb both dance and educational specific databases to find relevant information. I appreciated that

details about all citations, including an abstract and other relevant information, were readily available on the DELRdi. This helped me to easily vet sources and see if they were applicable for my research. It is also important to note that full texts of some hard to find sources, such as dissertations and conference proceedings, were available for download on the DELRdi. When the full text was not available, I was able to search my university library's resources using the title and author to find a copy. The DELRdi therefore strikes me as particularly useful in conjunction with a university system library, which may not be as easily searchable for dance education resources but can provide access to full text once the citation is found on DELRdi. Most importantly, I could be confident in the quality of my sources because they were approved for inclusion in the DELRdi by an NDEO researcher.

In January 2013, as an intern at the National Dance Education Organization, I helped to research and co-authored a paper titled "Evidence: A Report on the Impact of Dance in K-12 Schools," with Karen Bradley and Jane Bonbright. The DELRdi was instrumental to this research project, with its goal of assessing the available evidence of the impact of dance in K-12 schools in America. The variety of search criteria enabled me to target my research to the issues demanded by the project goals, such as the impact of dance integration on learning in other subjects, the benefit of dance education for children-at-risk, and the role of dance in improving school culture. Furthermore, I found the results of my searches to be more accurate on the DELRdi than on other databases, as the DELRdi was designed to support the specific "language" of dance education. I found a vast range of sources, including unpublished thesis and dissertations, peer reviewed journal articles, independently published papers, and conference proceedings.

Being able to search by research methods and research techniques helped me to categorize the sources collected, and to notice a pattern of qualitative research over quantitative. Another pattern noticed was the increasing volume of research being conducted in the area of neuroscience and dance. Due to this pattern, we added an entire section of the paper devoted to this up-and-coming field of dance education research. Finally, based on the kinds of resources found, the types of research methods used, and the areas being studied, we were able to make recommendations for future research in the field. One of our primary recommendations was to conduct a comprehensive review of literature, using the DELRdi as one database, before conducting new research. This should allow researchers, particularly students or those new to the field, to know what has already been done. In this way they can prevent the repetition of similar studies (which was something of a trend), and improve on the existing research by including quantitative methodology, comprehensive case studies, and experimental research in addition to qualitative and anecdotal studies.

DELRdi AS ARCHIVE OF THE PAST AND FUTURE OF DANCE EDUCATION

Anne Dunkin

As introduced earlier, NDEO's DELRdi provides an archive of documents that impact teaching and learning in and through dance from 1926 to the present. It is an important record about what dance educators have been thinking, talking, and writing about over the years. Today we also include international documents as well as work produced in the United States. Rather than presenting a selective group of documents, DELRdi is a record of all dance education documents published or faculty approved. In this way DELRdi is not just an archive for dance education as a discipline, but it also chronicles the work of individual dance educators, dance programs, and NDEO.

Although NDEO did not begin archiving documents until 2001, we have cited documents dating back to 1926. As a result, we can learn a lot of dance education history from the index. For example consider the

specialization of dance medicine and science. There are 562 document listings published from 1926 through 2001, but from 2001 to 2015 there are 621 published or a grand total today of 1183. This means documentation in the field of dance medicine and science has more than doubled between 2001 and 2015 which of course mirrors the fact that dance medicine and science has grown considerably as a field over the last thirty years. In contrast publication citations for most other topics included in DELRdi, have increased from 30-50% from 2001 to 2015 when compared to citations from 1926 to 2001.

Tracking the development of areas of specialization is only one example of information regarding dance education history DELRdi can give us. As Jane has mentioned earlier, there are multiple cells of content like dance medicine and science that can be searched in DELRdi. And to reinforce Shannon's comments, DELRdi is an excellent source for students and faculty

considering areas of research that may have been neglected or have had little attention given in dance education. In this way DELRdi suggests the future of dance education as well as providing examples of our past.

To aid readers with DELRdi access, a new category has been added at the top of the search page: Quick Resources. This capability allows you to quickly find dance education specific documents that you do not know the specific title of such as NDEO conference proceedings for example. Other categories under Quick Resources include: Curriculum/Lesson Plans, Dance Education Standards, Heritage Collection, IADMS Resource Papers, NDEO Conference Proceedings, NDEO Conducted Research, and NDEO Monographs. All of these documents listed under Quick Resources are included as full text, so you do not need to access other databases to find full text.

To further enhance readers' access DELRdi has also added new documents types to be found on the DELRdi search page document type dropdown. These include curriculum and syllabus, as specific document types. Only full text documents of those types will be included. Again it is important to remember that DELRdi submission is open to anyone with documents to share that impact teaching and learning in and through dance.

BIOGRAPHIES

Anne Dunkin, PhD, MA, coordinates NDEO's DELRdi. She recently self published a dance history book for young readers, How They Became Famous Dancers: A Dancing History, an auxiliary resource for her earlier book, Dancing in Your School: A Guide for Preschool and Elementary School Teachers, published by Princeton Book Company in 2006. Anne has directed dance studios in Washington, DC, New York City, and Los Angeles where she also taught teaching dance to pre-service teachers at California State University, Fullerton for ten years. Prior to that, she toured several states for twelve years presenting dance programs and workshops to elementary school children and their teachers. Her PhD in dance history and theory is from the University of California, Riverside, and she earned her MA in human development education at the University of Maryland, College Park.

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

education. She is the recipient of NDEO's Lifetime Achievement award (2009), CODA's Alma Hawkins award for Excellence in Dance Education (2007), and CORD's Outstanding Research in Dance Research award (2003).

Shannon Dooling, MFA, BA dance artist, advocate, and educator, was born in New Mexico, spent most of her life dancing in the suburbs of Philadelphia, and currently lives and works in Metro DC area. She is adjunct faculty at the University of Maryland, Baltimore County, and guest teaches regularly for studios, companies, and workshops. As co-director of New Street Dance Group, a collaborative company with bases in Philadelphia and Washington areas, she has performed and presented choreography throughout the mid-Atlantic region. A member of the National Dance Education Organization staff, Shannon is involved in the organization's membership, research, and advocacy projects. She holds an MFA in Dance from the University of Maryland, College Park, and a BA in Dance from DeSales University.

Rima Faber, PhD, MA, BA choreographer, performer, and director of several performing companies, founder and director of the Primary Movers Dance School and Company (1979-2000). Rima was the founding President of NDEO and Program Director for 12 years. She was Research Director in NDEO's initiative Research in Dance Education, and co-editor for Priorities for Research in Dance Education: A Report to the Nation. Faber chaired task forces to develop Standards for Dance in Early Childhood and Standards for Learning and Teaching Dance in the Arts, and was Chair of the National Core Arts Standards Task Force for Dance. She received the NDEO Visionary Award in 2002, Lifetime Achievement in 2014, and Metro DC's Dance Education Award in 2006. Faber founded and is currently President of Capital Region Educators of Dance Organization, She was featured in the cover article of Dance Teacher Magazine, May 2014.

DELRdi- Education: Arts Education

DELRdi- Populations Served: Higher Education, Private Studios

DELRdi- Areas of Service: Advocacy, Research

Abstract of Paper

Developing a Creative Community: A Service Learning Project in Creative Aging through Choreographic Process

Rebecca Rabideau, MFA, Michelle Dionisio, President, CEO Benevilla

ABSTRACT

This session will discuss the creation and implementation of an innovative collaborative project between the Glendale Community College Dance Program and Benevilla Family Resource Center, an organization that serves the community surrounding the college through intergenerational support services and programming. Emphasis will be on pedagogical concepts in a Service Learning model that focuses on exploring new methods in teaching creative process through choreography and kinesthetic expression to older adults. Upon embarking on this project, collaborators asked a number of questions: how will dance students and older adults benefit from the program, how does the Service Learning classroom differ from the traditional classroom in pedagogical methods and in experiential results, and how will this research benefit the fields of dance education and creative aging? In the long term, by focusing on choreographic process and kinesthetic expression of participants, how do we re-define notions of what is creative expression and what is therapy, how do we re-think what makes a virtuosic performance? The importance of using community engagement policies to integrate learning goals and community service was apparent from the project's inception. Service Learning creates life-enriching experiences for participants and fosters a sense of civic responsibility in students. These methodologies are gaining momentum on campuses across the country and provide a new avenue to explore in dance education. Collaborators will discuss the step-by-step process of establishing a Service Learning project-making community connections, organizational frameworks, and student recruitment. Differing methods of conveying learning materials to students, such as on-line course delivery and in-practice training, will be highlighted. Lastly, assessment of results will be through student entrance and exit surveys, guided reflective writing, and video or written reflections by older adult participants. This project is the implementation of stage one of a long-term collaboration between the two organizations with the goal of creating an ongoing program that expands to other academic departments at GCC, and incorporates performance on stage and in the community of a select group of older adults and GCC students. By emphasizing performance and community collaboration and exploring this exciting focus in older adult care and well being, collaborators hope to foster an understanding of the vital relationship between creative expression and healthy aging among students, and provide opportunities for all to connect and thrive.

BIOGRAPHIES

Rebecca Rabideau, MFA, BS, is from Saratoga Springs, New York. She has studied a variety of dance forms including Irish Step and Bharata Natyam, with a focus on Jazz and Modern Dance. As Artistic Director and Choreographer for Converge Dance for three years, she presented work throughout New York, curated dance

performances in collaboration with other artists, and initiated outreach programs for underserved communities. Rebecca has been teaching dance since the age of 17 and has served as dance faculty at Nazareth College and Roberts Wesleyan College. After moving to Arizona in 2012, Rebecca became the Dance Program Director at Glendale Community College and the Artistic Director of VERVE Dance Company, a pre-professional student dance company that performs throughout Arizona.

rebecca.rabideau@gccaz.edu

Michelle Dionisio, a visionary in senior services, grew the nonprofit Interfaith Community Care, established in 1981 among the West Valley faith communities to provide care to their neighbors in need, into Benevilla, the premier human services organization in western Maricopa County. Benevilla is a multi-faceted volunteer-based organization providing intergenerational human services on a campus artistically and functionally designed to grow with the community's needs. Dionisio joined Benevilla as a program director in 1990 and has served as president and chief executive officer since 2000. Creatively inspired since early in her career to reach beyond the senior adults her programs served to youth and families, she has seen her vision become a reality with Benevilla.

DELRdi- Education: Arts Education, Creative Process, Health

DELRdi- Populations Served: Administrators & Policy Makers, Seniors & Elderly

DELRdi- Areas of Service: Creative Process, Resources, Somatics, & Body Therapies

Summary of Movement Session

Divine Play and Creative Dance for the Young Child

Nancy Ng, MFA, Jochelle Pereña, MFA

SUMMARY

"Divine Play & Creative Dance or the Young Child," gave teaching artists, early childhood educators and university professors an opportunity to create, dance and play to explore children's natural propensity to learn by moving. These questions were investigated during the movement session: How can we balance a child's learning through play with their learning of dance concepts? How do we structure lessons and activities which emerge from play? How do we intentionally design developmentally appropriate creative dance experiences for waddlers, toddlers, three- and four- year olds that support discovery through the elements of dance? A developmental lens was used to unpack the body moving in space, energy and time in relationship to parents, peers and the dance teacher. Participants experienced an abbreviated dance class for waddlers (15-23months) and three year olds; and then discussed a class structure that is developmentally appropriate for toddlers (24-36 months) and four year olds. The play-based curriculum presented has been successfully implemented in studio-based, social service and Head Start programs; and aligns with the National Core Arts Standards. The theoretical underpinnings which inform this approach include attachment theory, human development principles, play theories, the elements of dance and universal design for learning. Young children organically engage in the artistic process as they learn through play, it is our responsibility to meet children in the moment as they create dances about their world. Please see movement session outline below.

WADDLER MINI-CLASS

Children this age explore their body moving in relationship to a primary caregiver. Session participants moved during dance activities or listened to facilitators describe activities as indicated below:

Movement:
- Ritual Name Warm-Up - Hello Song
- Brain Dance™ for waddlers
- Freeze Dance Game with drum accompaniment to Elements of Dance prompts appropriate for age group: stop, go, locomotor and axial movements (run, jump, slither, crawl, roll, spin, rise and fall, open and close)
- Rhythmic Dance Scores: rise and fall, rise and fall, run and run and stop; open and close, open and close, spin and spin and stop; run and stop, run and stop, drop and roooollllllllll.

Discussion:
- Prop play – participants shared the props they use and facilitators shared prop-based dance activities that are developed through play

Movement:
- Goodbye Song – Participants seated on floor, using a curving waving arm movement alternating arms while singing, "Goodbye, goodbye, it's time to say goodbye; goodbye, goodbye, it's time to say goodbye, let's say goodbye with a (clap, clap, clap), let's say goodbye with a (clap, clap, clap), goodbye, goodbye, goodbye."

THREE YEAR OLD MINI-CLASS

Children at this age are egocentric. They are learning about opposites and separating from their parents as autonomous individuals when they attend pre-school.

Movement:
- Opening name activity shouting and whispering own name with large and small body movements

Movement and Discussion:
- Discussed Brain Dance movements using a narrative story format
- Freeze Dance Game which includes more challenging movement prompts – gallop, forward, backward, hop, slide, high, low, big, small, strong, light, sudden/jerky/sharp, sustained/smooth, shape-making, and shape hold with movement
- Using story to invoke dance - read Eric Carle's from, "From Head To Toe"[1] and danced the actions in the story. Discussed how to develop this circle time activity into a 30 minute dance lesson.
- Discussed parent reflection prompts: Children can ask parent, "What did you see me do?" Parents can be encouraged to use the dance vocabulary to describe what they see, " I saw you gallop and then roll and then stop."

TODDLER AND FOUR YEAR OLD

Discussion
- Reviewed key developmental concepts for waddlers and there year olds: waddlers newly mobile, exploring full body movements and distance away from parents; 3 year olds exploring oppositional Elements of Dance concepts, and it is all about "me" (egocentric)
- Discussed key developmental concepts for toddlers and four year olds. Participant responses written on poster paper. Participants and facilitators shared dance age appropriate dance activities

BIOGRAPHY

Nancy Ng, MFA is the Director of Community Engagement at Luna Dance Institute. Prior to LDI, Ng was the Administrative Director and a resident choreographer with Asian American Dance Performances. She received there artist-in-residence grants from the California Arts Council, choreography awards from the Marin Arts Council, and NDEO's first mentorship award in 2003. Ng holds a teaching credential from SFSU and MFA in choreography and performance from Mills College. She is a past president of the California Dance Education Association, regional lead for Teaching Artist Support Collaborative, author of California's Early Learning Foundations in dance, and on the editorial board for *Dance Education in Practice*.

Jochelle Pereña, MFA is Programs Manager and teaching artist at Luna Dance Institute. She grew up watching the choreography of birds in flight and forests in windstorms in her native Vashon Island, Washington. She has trained in the studios of Seattle, the farmlands of the lost coast, the nightclubs of West Africa and more formally at Laban London (professional diploma) and at Mills College (MFA choreography/performance). She is co-director of the Thick Rich Ones dance theater and has taught at Cornish College of the Arts, Mills College, Artis and West County Community High School.

nng@lunadanceinstitue.org
jperena@lunadancesinstitute.org

DELRdi- Education: Arts Education, Creative Process, Learning Style & Theories

DELRdi- Populations Served: Community & Family, Early Childhood & PreKindergarten, Private Studios

DELRdi- Areas of Service: Child Development, Creating and Choreographing Dance, Creative Process

Movement Session

Duncan and Dunham: Embodied Philosophies and Practices

Susannah Keita, M.F.A, Secondary Dance Certification (AZ); Certified Instructor Katherine Dunham Technique, Janaea Lyn McAlee, M.A, Third Generation Isadora Duncan Dancer/ Historian

ABSTRACT

Creating, performing, responding, and connecting were integral aspects of the legacies of Isadora Duncan (1877-1927) and Katherine Dunham (1909-2006). Participants will experience a workshop rooted in their techniques and philosophies through foundational approaches that have been distilled into relevant strategies for educating 21st century dance artists. The integration of breath, center, and gravity is the common denominator in both artists' life work and will serve as the basis for this workshop. Those who attend will explore breath as the inner source of movement, continuing with the center as the embodied location of the breath, and gravity as the impetus to travel through space. Participants will be led to compare their experiences through the lens of each technique, drawing connections that they can apply in their own classrooms.

SUMMARY

Using key areas of focus: what is their common ground; how does the basis of each technique compare; and applications in the classroom, Keita and McAlee integrated philosophical discussion with movement experience. Shared foundational concepts and approaches regarding the use of breath, center and gravity were explored through the lens of each pioneer's legacy. There was a structure established for imparting this information while remaining receptive to the experience of the participants and allowing for more in-depth discussion and exploration of areas of particular interest. One of the most important points that was stressed was that both Duncan and Dunham's primary identity was that of a dance educator.

INTRODUCTION

Keita and McAlee began by sharing stories of finding the work of their respective artistic mentors and the shared experience of finding the form that felt right for their bodies, minds and spirit.

COMMON GROUND

In this section the influence of Duncan and Dunham as dance educators, artists and social reformers was discussed.

- Dance educator
  - Their calling to teach defined them most even though they were considered "genius" performers.

- Artist
  - They disrupted the existing ideas of what dance should and could be that rejected status quo ideas concerning what was valued in dance during their time.
- Both women sought and invented an authentic movement language and found ways to express their truth in movement distinct from either pure entertainment or pure narrative.
- Social Reformer
  - They wished to foster humanism and the affect the individual growth of the complete person through dance, which they believed would eventually change and benefit society as a whole. They used their fame to promote education reform and dance accessibility.

PHILOSOPHICAL COMPARISON OF TECHNIQUES

- Duncan

  - Influenced by the continuous flow of movement found in Greek antiquity and Renaissance art.
  - Importance of finding intention and moving from the inside out.
  - Rejected the "deformed" ballet style and sought flow, intention, no more rigidity.
  - Infused new life into the dance through use of classical music not traditionally used for dance.

- Dunham
  - First dance anthropologist.
  - Developed a research to performance method in which her fieldwork served as basis for technique and choreography.
  - Sought to fuse cultural dance languages into a new form for African American dancers which would move them beyond alienation and into healing and wholeness.

CONNECTION TO PEDAGOGY

The reputation of both techniques has suffered because of preconceived notions, e.g. dated, quaint, folksy. Americans have a short historical memory, and neither technique has been significantly carried forward in premier dance institutions or post-secondary settings. What many faculty and students don't realize is how the practices and philosophies of these pioneers are integrated into the dance techniques and choreography of practitioners today. Dance educators and students must always remain mindful of historical context and these 20th century artists are part of the bedrock of dance today. There would be no Graham without Duncan, no Ailey without Dunham. The importance of recognizing the value of their contributions will help us as educators and as artists in a post-modern world. Connections to pedagogy were furthered explored in the movement sections.

MOVEMENT SESSION

Philosophical and pedagogical foundations were actively incorporated into movement experiences designed to demonstrate their practical applications in the classroom and onstage.

Breath and Center
The axiom of both techniques is the concept of Breath as the inner source and Center as the embodied location of the breath. This portion provided a kinesthetic experience for participants of how this shared foundational approach informs each dance style, but in an aesthetically distinctive way.

Duncan

McAlee began in a circle with this quote from Duncan's essay from "The Art of the Dance" entitled Depth, "The movements should follow the rhythm of the waves: the rhythm that rises, penetrates, holding in itself the impulse and the after-movement; call and response bound endlessly in one cadence." She explained these ideas would be explored through experiencing three key wave motions used in Duncan dance technique: diagonal, horizontal and vertical. The solar plexus is the embodied location of center in Duncan's work and the intersection of these wave actions combine to create the iconic movement quality of Duncan's choreography. There is an internal energetic reserve or "wellspring" which supports gestures that are elongated but never fully extended. At the moment of "cresting" like a wave the movement then organically returns to this wellspring, the source, facilitating a continuous cycle of motion.

As opposed to standing with the weight evenly distributed on two feet in parallel or first position as in other dance forms, the basis for these movements to happen naturally requires having weight on only one leg in a "contra posto" position, where the body is always in a state of readiness for the next movement. From this beginning stance, the class moved through a series of torso and arm movements which articulated the diagonal wave motion. Each movement followed the same the progression of *intention-inhalation-body-focus-gesture* with a natural pause which then reverses that action to become *intention – exhalation-body-focus-gesture.*

Dunham

Keita began with a quotation that affirmed Dunham's identity as a teacher first. "Many, many years ago, I was walking out of a large, empty room in a museum, and I heard, but didn't hear – I heard with a sense that was not hearing – an interior voice say, 'You must never forget that you are here to teach.' It was tantalizing! I had always known this about myself on some deep level, but never had it been as clear to me as it was at that moment. I realized, of course, that it was up to develop my own scenario for making that happen. But from that day on, all my relationships, all my undertakings with people, have been about teaching…Teaching through and about everything I could."

Keita explained that every Dunham Technique class starts with breathing exercises in order to focus the attention within and build awareness of what energy one puts out, in an infinite cycle. Standing in a circle, class began with breathing in a formal descending pattern of counts. The pace gradually became faster, ending with a panting *pranayama*. Light percussion played in a 6/8 and Keita layered on simple movements in the typical manner of a Dunham Technique class. A series of slow plies in parallel were layered with Dunham's "presentation" sequences, moving through a port de bras with a flat, downward-facing palm and curved arms. Keita asked everyone to become aware of a ring of energy surrounding the body, and the continuity of the circle that is created by the arms. More fluid arm patterns from the sacred Haitian dance, *Yonvalou* were introduced, and finally, dancers shifted forward into a diagonal back with bent knees. To warm up the spine, dancers supported their torso-weight with their hands on their thighs while tucking and releasing the pelvis, finally adding the head to feel the full head-tail connection. Starting right away with the rhythmic pulse provided by percussion, dancers began to "ride the rhythm," fueling greater connectivity and breath support.

Gravity and Locomotion
This section focused on the dance expression of Duncan and Dunham's philosophical and kinesthetic approaches to Gravity and Locomotion as they are applied in their technique and choreography.

Duncan

To illustrate the role that gravity plays as a constant force, and the body's natural relationship to the earth, McAlee had the participants stand flat against a wall and then relax and let their weight fall forward from the ankles in one piece where it naturally stopped in a gently angle to the earth, not perpendicular. Each leg was then lifted one at a time with a relaxed foot which allowed the ball of the foot strikes the earth first, not the heel. Once the entire foot was on the ground with weight fully committed on a straight leg, contra posto position naturally resulted as the back leg slide in with the heel off the floor and the ankle released to settle behind the front leg with very little weight on it. The weight in the body was now slightly forward in the front hip and lifted up through the shoulder which created a "C" curve on the side that is not bearing weight.

The second or horizontal wave occurs in the walk when the continuous transfer of weight moving through the contra posto moment in each step is articulated. This results in a walk that advances and recedes creating an undertow effect, as opposed to stepping, stopping and then reinitiating energy to step again. On the first step there is a natural and correspondence shifting back (to a lesser degree than the advancing step) that occurs as the back leg passes through the center line of the torso before it become the new step. This undertow is subtle but clear and the class practiced by walking in a circle and then incorporating, torso and arm gestures used in the first part of class with the walk to building more complex movements and intersect the diagonal and horizontal waves.

To illustrate the third or vertical wave action, the class learned Duncan's approach to the waltz which is accomplished through the particular use of a nuanced spring in the ankle without the heel ever touching the floor. By calibrating the degree to which the ankle and knee bend, and through using the same relaxed sliding in action of the back leg used in the walk, an over curve/under curve arc results. With each waltz step, as the back foot slides in a version of the "C" curve also occurs which allows for plasticity and responsiveness in the upper body and arms resulting in the distinctive Duncan line. While the initial movement focus was on experiencing the vertical wave in the lower body, once again the addition of torso and gestural movement was integrated with the waltz step. Participants were able to experience complete integration of the three waves and their intersection out from, and in to the solar plexus in a continuous motion which exemplifies the Duncan technique and is the foundation of her choreographic language.

Dunham

To describe the weighted quality of Dunham Technique and the dancer's relationship to gravity, Keita explained that while the center could exist in multiple places, the embodied location is often the pelvis. The focus of the next exploration continued to build toward Yonvalou, the sacred dance from the Voudon religion that is a significant cultural tributary in Dunham's technique. During the barre series, Keita brought chairs into the center of the floor to function as a barre and introduced the body roll exercise (alternately called the spinal roll), which is initiated by the breath in combination with a deep pelvic contraction. While in a soft-kneed flat back with abdominals engaged, Keita led isolations through the spine (chakras), adding sections until the head contracted, and the spine was fully released in the body roll, a movement that demonstrates a developmental reach pattern from the base of the spine through the head.

Another opportunity to foster intercultural connections relates to the Indian chakra system. Chakra loosely translates to "wheel of life" in Sanskrit, and this concept is integral to Dunham Technique. The chakras are described as being aligned from the base of the spine to the top of the head. Drawing upon experiences attending the Dunham Technique Seminar in East St. Louis, where Dunham taught into the early 2000s, Keita recounted how Dunham explained the importance of harmonizing the chakras for deeper self-understanding. Sensing the location of the chakras while performing the body roll builds greater articulation through the spine, which makes it an ideal preparation for the *Yonvalou*. This dance represents the serpentine energy of the diety *Dambala*, which we then explored through a sequence of progressions. The most basic step of *Yonvalou* brought together everything we explored- breath, center, and gravity- as we finally began to travel across the floor, ending the session with a longer sequence of movement. Practicing this dance, especially when one has mastered it, has a calming effect upon the nervous system. Every muscle involved must release into the circuitous pattern of the spine's undulation, as it rises from the root to the crown chakra.

Conclusion and Practical Application

Foundational to the artistic work of both women is the primacy of moving with intention. They both believed this was essential for an authentic movement expression and was rooted in a desire to communicate to and with other human beings. They each undertook deep individual study to identify a somatic source for developing a technique which honored the design of the body and its relationship to the laws of nature; could serve to train any person; incorporated cultural sources which inspired them, and was able to be developed into a unique movement language for choreographic expression. Rooted in natural movement concepts these styles are both immediately accessible to anyone and yet require intensive study and training to master the fluidity which is a hallmark of both Duncan and Dunham's dance legacies.

The use of breath as the initiator and supporter of movement combined with a consciously crafted relationship to gravity are foundational kinesthetic constructs of both styles, regardless of cultural and aesthetic distinctions. This seemingly basic approach is deceptive in its simplicity but has relevance and can be applied to any form of dance training. By sharing the genuine work of Duncan and Dunham with dance educators who were eager to learn more, we hope we helped them to build new ways of guiding their students to connect and respond to the ideas we explored together. Experiencing the embodied philosophies and practices of these great artist/educators by post-modern dance students will help develop heightened self-awareness, a clearer understanding of historical dance context, and promote a deeper connection with others through dance.

BIOGRAPHY

Susannah Keita, MFA is a versatile dance artist who has paired her energy with dance companies and public schools as a performer, choreographer, and educator. An MFA graduate of the University Of Arizona School of Dance, she has performed with dance companies based in New York, Michigan, and Arizona. Since 2000, she has studied Katherine Dunham Technique, and became a certified teacher in 2012. As Director of Dance at Grand Canyon University, Susannah has founded two degree programs while serving as the sole full-time faculty. While at GCU, she has been awarded the Distinguished Faculty Scholar Award and the President's Faculty Award of Excellence. A ten-year veteran dance educator and past-president of AzDEO, her focus has been to increase access to dance education for K-8 grade students and to build cultural competencies among future dance educators through a holistic study of dance and the humanities.

Susannah.keita@gcu.edu

Janaea Lyn McAlee, MA is Residential Dance Faculty at Estrella Mountain Community College in Phoenix, Arizona. Her artistic and educational focus is on facilitating collaborative projects. She was Assistant Professor of Dance and Performing Arts Program Coordinator at Cecil College in Maryland from 2006-2012. Conference presentations include Creating Across Disciplines: An Integrative Approach to Performing Arts Education and Collaborative Dance-Making. Artistic Director of Dance Matrix and Convergence Dancers & Musicians from 1998-2004, Janaea received an Individual Artist Award in Choreography from Maryland State Arts Council. A third generation Isadora Duncan dancer and historian, Janaea is a member of the Isadora Duncan Archive Committee and was Artist-In-Residence at the Akademia Raymond Duncan in Paris. She received a Bachelor of Arts degree in Theatre Arts/Dance from Sonoma State University and a Master of Arts degree in Dance/ Choreography from Vermont College at Norwich University. Mentors include Mary Anthony and Bessie Schonberg.

janaea.mcalee@estrellamountain.edu

DELRdi- Education: Arts Education, Kinesthetic Learning

DELRdi- Populations Served: Grades 5 to 8, Grades 9 to 12, Higher Education

DELRdi- Areas of Service: Dance Technique, Historical & Cultural Contexts, Teacher Preparation & Training

Paper

Effect of Integrating Dance within an Environmental Education Program on Girl's Environmental Literacy

Samantha Rafferty, BFA, Gary T. Green, Ed.D

ABSTRACT

This study examined an after-school program that combined creative movement with environmental education aimed at improving girls' environmental literacy (i.e., their knowledge, attitudes, and skills about current and future environmental problems). Research in dance and physical education has established the cognitive benefits of creative movement, including increased ability to focus (Fisher et al. 2011; Norlander, Moas, and Archer 2005; Maeda and Randall 2003), development of memory, order, and sequencing skills (Giguere 2011; Gilbert 2006; Lorezo-Lasa, Ideishi and Ideishi 2007), and higher retention rates of science information (Bonbright, Bradley, and Dooling 2013). The emotive qualities of dance, including the ability of youth to encode emotional meaning in creative movement, have also been confirmed (Boone and Cunningham 2001; Giguere 2011; Gilbert 2006; Hannaford 2005; Lorezo-Lasa et al. 2007). The inherent cognitive and emotional benefits of creative movement make it a perfect vehicle for impacting environmental knowledge and attitudes. The incorporation of creative movement also has the potential to increase the environmental education involvement of girls, who have typically been underrepresented in science and environmental fields (Blickenstaff 2005; Brotman and Moore, 2008; Faddigan and Hammrich, 2004; Jones, Howe, and Rua 2000; Shakeshaft 1995).

This study examined an eight-week program on "Organisms and their Relationship to Habitat" that encouraged learning through embodiment of ecological concepts and culminates in student-directed creative movement studies exploring various habitats and relationships therein. The pilot program was held at the Warren Boys and Girls Club in Atlanta, Georgia, and participants were girls aged eight to ten, primarily from low-income households with limited dance experience. Throughout the program, students used *creation* and *performance* as a means of *responding* and *connecting* to the natural world. This study examines the effectiveness of a selection of program activities from an instructor's perspective. It also describes responses to semi-structured interviews with girls focused on environmental awareness, knowledge, and attitudes as well as perceptions of creative movement inclusion in the program. Future use of this program by dance educators could explore its effectiveness among different demographics and experience levels. Future research on this program could utilize qualitative and quantitative methods to determine the program's effectiveness in developing environmental literacy. This approach could lead to further validation of creative movement as a tool for teaching science concepts in the K-12 classroom, and illuminate ways in which dance educators can use embodied learning to promote environmental literacy.

INTRODUCTION

Today's youth have less access to natural environments than those in previous generations (Ernst and Theimer 2011; Hudson 2001; Thomas and Thompson 2004). Such scarcity of access due to poor treatment of public space, concerns of danger, and insufficient green space in urban areas separates youth from the natural world, resulting in a lack of

environmental awareness and sensitivity (Ernst and Theimer 2011; Thomas and Thompson 2004). Without experience of the environment, youth have little basis from which to form attitudes of and behaviors consistent with stewardship of natural resources (Ernst and Theimer 2011; Pooley and O'Connor 2000; Thomas and Thompson 2004). The environmental knowledge, attitudes, skills, and behaviors lacking in today's youth are the major components of environmental literacy (Coyle 2005: Roth 1992). Environmental literacy is broadly defined as "a basic, functional education for all people, which provides them with the elementary knowledge, skills and motives to cope with environmental needs and contribute to sustainable development" (UNESCO-UNEP 1989). A lack of environmental literacy could cripple youths' ability to address current and future environmental problems (Roth 1992; Thomas and Thompson 2004; UNESCO-UNEP 1989).

Fortunately, environmental education (EE) can address some of the problems associated with declining environmental literacy in youth (Flowers 2012; Stern Powell and Ardoin 2008; Thomas and Thompson 2004). Positive effects of environmental education programs for youth include strides in "...connection with nature, environmental stewardship, interest in learning and discovery, and awareness of ...biodiversity" (Stern et al., 2008). Frequent, sustained educational experiences may have a lasting impact on youths' environmental awareness and commitment to stewardship (Ernst and Theimer 2011; Stern et al., 2008). Early experiences in nature, such as those afforded by EE programs, often have a significant effect on shaping positive adult environmental values (Wells and Lekies 2006).

Historically, environmental education has concentrated on developing ecological knowledge, often leaving little room for emotional connection to nature (Boulay and Lynch 2012; Pooley and O'Connor 2000). This emotional connection is an important component of environmental literacy, and one that predicts environmentally responsible

behavior (Holweg et al. 2011; Roth 1992). The integration of art into the EE curriculum may provide a bridge for fostering environmental sensitivity in youth (Flowers 2012; Inwood and Taylor 2012). A recent study of art-based and traditional EE day camp programs measured youth eco-affinity, eco-awareness, and environmental content knowledge, and found greater increases for all variables in students in the art-based and traditional EE programs than in the control group (Flowers 2012). Though traditional EE has the potential to reach young participants, research indicates that art-based EE may also be effective in reaching youth in high school and college (Ernst and Theimer 2011; Inwood and Taylor 2012). In an effort to connect students of different backgrounds to environmental themes, Inwood and Taylor (2012) created undergraduate courses involving analysis of environmental art and an in-depth look at environmental issues through the lens of an artist seeking change. Participants indicated the use of this interdisciplinary approach was engaging and had an impact on their environmental attitudes (Inwood and Taylor 2012).

Art-based environmental education is valuable for its impact on affective domains; however, there is also evidence that art may serve as a cognitive tool. Though the cognitive benefits of art have been seldom studied in the context of environmental education, research in science education indicates that art contributes to greater conceptual understanding (Edens and Potter 2003; Galili 2013; Osbourn 2009). Scientific concepts are often taught verbally, and lack the illustrations necessary for youth to comprehend new ideas (Edens and Potter 2003; Galili 2013). However, accompanying verbal explanations with illustrations is elaborative and may create a more meaningful learning experience (Edens and Potter 2003; Galili 2013). Furthermore, youth who are encouraged to copy scientific illustrations as well as to generate their own are far less likely to develop or persist in misconceptions about science topics (Edens and Potter 2003).

Though there are positive prospects for art-

based environmental education, research findings leave many unanswered questions. While qualitative studies affirm the value of art-based EE (Inwood and Taylor 2012), quantitative analysis has shown that though art-based EE was effective, traditional EE accounted for the highest post-experience increases in environmental literacy in youth (Flowers 2012). This contrast, coupled with the lack of quantitative data by Inwood and Taylor (2012), raises the concern as to whether art-based EE is more or less effective than traditional EE across a variety of ages and other demographic variables. Another concern that arises with these studies, which primarily utilized visual art, is what effect could other artistic media (dance, music, theatre, writing, etc.) have on the efficacy of EE programs in terms of awareness, stewardship, and knowledge of the natural environment for youth (Flowers 2012).

Past research in dance education indicates this particular artistic medium could be beneficial to EE program efficacy because it has the capacity to both deepen emotional connections and increase cognitive understanding (Giguere 2011; Hannaford 2005; Lorezo-Lasa et al. 2007). As youth warm up their bodies through dance movement, they become more mentally focused and ready to learn new concepts (Lorenzo-Lasa et al. 2007). At the same time, this preparatory movement, and the accompanying music, encourages the development of emotional connections in the brain (Hannaford 2005). In fact, students as young as four years are able to encode specific emotional meaning in expressive movement (Boone and Cunningham 2001). After an initial warm-up, creative movement and youth-led choreography provide excellent opportunities to develop memory, order, and sequencing skills (Giguere 2011; Gilbert 2006; Lorezo-Lasa et al. 2007). Educators can also use movement to explain scientific concepts, which may be particularly beneficial for kinesthetic learners (Becker 2013). A report by the National Dance Education Organization stated students in classes containing dance-related kinesthetic activities showed higher retention rates of science information than students in classes with a non-kinesthetic approach (Bonbright et al. 2013).

Research in physical education further supports the idea that dance movement can positively affect cognition. A recent study of middle school students found that those who performed at least twenty minutes of vigorous physical activity three times per week, either in physical education classes or extracurricular activities, were likely to have higher standardized test scores (Coe, Pivarnik, Womack, Reeves, and Malina 2006). A similar study found that five minutes of running or walking improved elementary math fluency (Maeda and Randall 2003). In addition to academic success, physical activity has also been linked to increased attention and focus in the classroom (Fisher et al. 2011; Norlander, Moas, and Archer 2005; Maeda and Randall 2003). Because dance is similar in vigor to previously studied activities, it may yield similar cognitive benefits.

Beyond its cognitive benefits, dance may also be a useful tool for involving girls in environmental education. In spite of political and social changes in the last several decades, females remain underrepresented in science fields (Blickenstaff 2005; Brotman and Moore 2008; Faddigan and Hammrich 2004; Jones, Howe, and Rua 1998; Shakeshaft 1995). In fact, girls' interest and involvement in science often begins to wane in middle school and continues to decrease through secondary school, college, and adulthood (Blickenstaff 2005; Brotman and Moore 2008; Shakeshaft 1995; Jones et al. 2000). Researchers have proposed numerous factors, including biased teaching strategies, a lack of hands-on learning, male-dominated classrooms, fewer out-of-school science experiences, and a shortage of female role models, as contributors to this problem (Blickenstaff 2005; Brotman and Moore 2008; Shakeshaft 1995). Additionally, science pedagogy often ignores the particular learning preferences of girls, which include a desire for cooperative learning experiences, hands-on learning, and long-term projects (Brotman and Moore 2008). Pedagogy that addresses the learning styles of girls and acknowledges the "role of

subjectivity, creativity, and personal expression in school" may bridge the gender gap so often found in science spheres (Brotman and Moore 2008, 988). In addition to appealing to girls' higher level of personal interest in dance (Shen, Chen, Tolley, and Scrabis 2003), the integration of dance activities, particularly cooperative choreography projects, can address the current pedagogical needs of science education.

Consistent with other science fields, girls tend to have lower involvement in environmental education programs and possess less environmental knowledge than boys prior to program participation (Stevenson, Peterson, Bondell, Mertig, and Moore 2013); however, females exhibit a higher level of interest in the arts than their male counterparts (Flowers 2012). Appealing to the aesthetic sensibilities and cognitive strengths of female youth may increase their likelihood of participation in environmental education, and, in turn, increase their understanding of environmental concepts (Stevenson et. al 2013). Integrating dance and creative movement into EE curricula may provide an opportunity to effectively increase environmental literacy for youth of various learning styles and demographics.

CURRICULUM FRAMEWORK

To explore the integration of creative movement into environmental education, the researchers created an interdisciplinary curriculum for girls aged eight to ten. Previous research in both dance and EE fields indicates such a curriculum could be beneficial for this particular demographic (Blickenstaff 2005; Brotman and Moore 2008; Ernst and Theimer 2011; Flowers 2012; Giguere 2011; Shakeshaft 1995; Stevenson et al. 2013). The researchers adapted educational activities from a combination of established curriculum resources, namely Project Learning Tree (2007), Project WILD (2009), Project WILD Aquatic (2010), and Gilbert's (2006) *Brain Compatible Dance Education*. The curriculum consisted of the eight units under the umbrella heading of "Organisms and Relationship to Habitat," namely Introduction to Habitat; Food Web and

Adaptations; Rocks and Soils; Plants and Forest Layers; Animal Classification and Introduction to Making Habitat Dances; Herpetology and Invertebrates; Humans and Habitat Conservation; Closing Habitat Project Presentation.

This curriculum was piloted at the Warren Boys and Girls Club in Atlanta, Georgia. Pilot program participants were all females between ages eight and ten, and were divided into two classes of ten to twelve participants. During an eight-week period in June and July, both classes met for one hour twice per week. Program units are presented in their entirety in Appendix A; therefore, this study will elaborate on only a few activities from the curriculum and discuss their effectiveness from an instructor's perspective.

INTRODUCTION TO HABITAT AND CREATIVE MOVEMENT

This unit introduced students to the creative movement concept of *Space*. After exploratory movement in self-space and general space, students learned eight locomotor movements (walking, running, jumping, hopping, skipping, galloping, sliding, and leaping) that they could use to move through general space. This exploration then segued into the concept of habitat as an animal's space, and a description of various habitats/ spaces occupied by different animals (e.g. deciduous forest, tropical rainforest, wetlands, tundra, grasslands, etc.).

Students then learned other creative movement concepts and their relationship to habitat concepts. Introduction of the concept of *levels* began with a discussion of different areas occupied by animals in a forest habitat. This discussion led to a guided activity in which students explored moving on a high level, and upon a change in music, explored moving on a medium level, then low level. Similarly, introduction of the idea of *speed* connected fast, medium, and slow movements to animal movements, and then encouraged students to explore moving in both self and general space at different speeds. Investigation of *energy* and *weight* focused on primarily abiotic aspects of habitats (e.g. the smooth energy of water or the light weight of a

breeze), and adapted Gilbert's (2006) Opposite Lands activity (84) to include these ideas. Finally, the idea of *shape* and adapted Gilbert's (109) Shape Museum was introduced and applied to various habitats. This introductory class served to effectively connect the realm of movement to traditional environmental education concepts, and the connection between space and habitat was reiterated throughout the program. Overall, students seemed engaged in the material, particularly during movement exercises.

BRAIN DANCE VARIATION

The BrainDance is an exercise developed by Gilbert (2006), based on neurodevelopmental patterns and Bartinieff fundamentals. According to Gilbert (2006), "These movement patterns wire the central nervous system by laying the foundation for appropriate behavior and attention, eye convergence necessary for reading, sensory-motor development and more," (p.36). In the second week of the program, a variation on the BrainDance was introduced that served as a warm-up for the duration of the summer. Students took a "tour" through various habitats as they moved through each pattern, beginning by breathing in fresh mountain air. For tactile patterning, students imagined traveling to the desert, where they tapped sand from head to feet, finally shaking and brushing it off. Core-distal patterning took place in the marine habitat, where students pulled into the core like snails and extended distally as starfish. To emphasize the head-tail connection, students imagined the wetlands habitat, home to turtles that extend out leading with their heads and curl into their shells leading with their tails. Upper-lower patterning corresponded to rainforest animals, stomping the lower half like gorillas and swinging the upper half like monkeys. Body-side patterning took place in the tundra, where polar bears closed half the body to go to sleep and opened up the other half with a roar! Finally, students entered the forest habitat, reaching their roots and branches out and across the body (cross-lateral) and being blown off vertical by a storm to emphasize vestibular patterning. Just as Gilbert

(2006) notes, "After incorporating the BrainDance into my classes, I saw a profound difference in my students and myself," (p. 36). This warm-up served as a consistent thread throughout the program, and was helpful in focusing student attention. However, after several weeks of the program, a few students expressed boredom with the structure. Hence, to help students see the BrainDance and ecological concepts with new eyes, the movements of reptiles were connected to the corresponding unit, rather than to the various biomes.

BIRDS AND WORMS VARIATION

The Project Learning Tree (2007) activity "Birds and Worms" is designed to teach students about food webs and adaptations, particularly camouflage. After the instructor sets up a number of small objects of varying color (representing worms), students are divided into two teams of birds. Students then engage in a relay race, picking up the first worm he or she sees. Worms are then organized from the first sighted to last sighted, and discussion of camouflage as an adaptation ensues. During the program, the basic structure of this activity was utilized. However, rather than have students simply run a relay race, they were instructed to perform a different locomotor movement during each round of the relay. This provided an exciting alternative way to review the eight locomotor movements, while simultaneously giving students a concrete experience of camouflage. Students expressed enthusiasm about being able to perform locomotor movements, particularly running, skipping, and leaping. Additionally, students were enthusiastic about being able to compete with one another in a relay setting. However, utilizing this competitive structure did lessen the quality of certain movements. For example, aiming for speed caused students to misstep in leaps, transforming proposed *grand jetés* into *sauté arabesques*. This issue, common to elementary dance classrooms, was somewhat mitigated by having students explore the movement in a slowed-down manner after the exercise was complete. In future iterations of this activity, it is suggested that the relay structure be omitted. This approach could create a more

cooperative, exploratory atmosphere in which to learn creative movement and ecological concepts concurrently.

PLATE TECTONICS PARTNERING

In the unit on Rocks and Soils, students began working more closely with one another as partners and groups. An introductory discussion of plate tectonics distinguished between convergent and divergent plate boundaries. Students then formed pairs, and when the music began, moved in general space. When the music stopped, students found their partners and converged, creating "mountains" or "subduction zones." When the music began again students were instructed to move into self-space. In this instance, when the music stopped, students diverged from their partners. To emphasize the creative movement concept of *Parts*, students were prompted to converge without using their hands. This instruction led to convergence with feet, elbows, shoulders, and spines. This activity was seemed successful in solidifying plate tectonics concepts, and helped students become more comfortable collaborating with one another. In future use of this activity, it is suggested that specific prompts be added to the general and self-space movement to reiterate *Time* and *Force* ideas.

FIRST IMPRESSIONS VARIATION

Objectives of the Project WILD (2009) activity "First Impressions" include helping students, "distinguish between reactions to an animal based on myth or stereotype and those based on factual information, and recognize the value of animals' contributions to ecosystems," (178). In this activity, students view cards prepared by the instructor containing photos of a variety of different animals, including reptiles, amphibians, and various invertebrates. In the original version, students use one word to describe what the image brings to mind, and the words are tracked on a white board to give a visual representation of results. This approach then leads to a discussion of the positive aspects of those animals of which students have a negative perception. For the purposes of this program, a modification was made to the activity. For instance,

rather than asking students to use only words to describe the images on the cards, each student was instructed to use one word and one movement. The results of this change were rather interesting. While the words chosen by students often had a negative connotation, the movements tended to be more objective. For example, when viewing an image of a mosquito, one student used the word "bites," but her movement consisted of making straight lines and angled shapes with her arms and legs. Another student called a toad "gross," but represented it in movement by jumping up from a low level. Adding movement to this activity allowed students to see animals they sometimes feared or disliked in a different light.

MAKING HABITAT DANCES

In the final four weeks of the program, students researched and created dances based on biotic and abiotic aspects of specific habitats. To begin, students chose a particular habitat from those discussed throughout the duration of the course. They then used book resources to find out more about the chosen habitat- its terrain, climate, animals, and plants- and used these ideas to generate movement. As students worked together to create dances, cooperation was facilitated among students and they were encouraged to use movement ideas learned in class, and were invited to develop a beginning, middle, and end to their dances.

Student interpretations of habitat movement were varied. Some depicted aspects of their chosen habitats literally. For example, one group created movement based on the savanna in which one student, representing a lion, chased two other students, representing zebras, using different movements in a variety of pathways. Others created more abstract movements. Two students depicted the ocean habitat with a variety of smooth quality movements. Another group of students, representing the tundra, integrated poetry about the cold climate into their dance presentation.

PROGRAM LIMITATIONS

Overall, the endeavor of making dances focused on specific habitats was successful. However, there

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were some challenges that arose during throughout the program. Beyond the typical constraints of time and student behavior, space and season were seen as limitations to learning. While many outdoor activities were initially planned, very few were realized because of the staggering heat encountered in a Georgia summer. Additionally, the grounds of the facility consisted primarily of a large sports field surrounded by kudzu, with a few more natural forested areas for investigation. Holding the program in a facility surrounded by more natural ecosystems may have improved its overall effectiveness.

The program was also limited by student preconceptions of nature and limited experience in the outdoors. When going outside during a Rocks and Soils class, many of the girls expressed concern about getting their shoes or clothes dirty. Others were afraid of seeing "bugs," even in short ventures around the facility grounds. Discussions also provided evidence that students held dichotomous views of animals, seeing some (insects, spiders, snakes, etc.) as "pests" and others as "pets" (dogs, cats, rabbits, etc.). While activities like First Impressions moderately mitigated these perceptions, some students remained entrenched in their negative views of nature. Perhaps a longer program duration or more hands-on experience with animals would be more effective in changing student perceptions.

Students also entered the program with preconceptions of dance. In the first class, students were questioned about prior dance experience, and it was discovered that many of the girls had taken cheerleading or tumbling classes. This experience, combined with portrayals of dance by friends and popular culture, contributed to the view held by many students of dance as a series of "tricks." It was difficult to get students to explore creative movement concepts or try dancing in a manner outside their comfort zone. In an attempt to get students to move in new ways and focus on habitat dimensions, an "no handstands, cartwheels, or flips" rule was instigated into the guidelines for the dance-making process. While the idea of limiting creative autonomy within the students was not ideal, it was a

necessary inclusion to keep students focused. In the future, it would be interested in finding new ways to encourage student creativity without placing limitations on their choices.

METHODS AND DISCUSSION

At the close of the program, semi-structured interviews were performed with six of the students, three from the eight-year-old class and three from the nine and ten-year-old class. Questions focused on awareness of and attitudes toward nature, and on the effect of integrating dance into the curriculum on student learning. Interviews were subsequently transcribed and analyzed for thematic content.

One common theme among responses was an awareness of the importance of animals and plants to humans. Some students noted the instrumental value of animals and plants, saying, "They help us make food, and shelter, and clothes," and, "…without some animals, this world would have rodents and everything all in our house... If it wasn't for a snake, the mice would be in our house every time." Another students explained the importance of animals from a more biocentric perspective, saying, "Animals are important to us because we are an animal."

Another common theme among responses was an affinity for animals. This affinity was both general, evidenced by such statements as, "I do love animals," and "…animals are everything to us." Others cited affinity for specific animals such as worms, frogs, and bald eagles. Though actual behavior is difficult to measure, interviews showed some evidence of behavioral intent among participants. Many expressed the desire to help by lessening negative impacts, such as, "by not littering near the ocean," or "by actually protecting them...not killing them." Others cited intent to, "help them [animals] by building more habitat," "planting trees," or to "…water plants and give them sunlight so they could grow and feed animals."

Though students exhibited increased environmental awareness and some positive behavioral intent, interview responses also uncovered some confusion about the role of humans in animal habitats. When asked what she could do to

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help animals and their homes, one student replied, "If it was a snake, I would take it to, um, the zoo, in the new reptile center. If it was a bird, I would take it to the animal sanctuary. If it was a frog, I would take it to my house to have as a pet." While seemingly well intentioned, this response exemplifies a lack of understanding of animal habitat needs.

Though, as this response demonstrates, knowledge gains from the program could be improved, interviews showed that some knowledge recall was directly related to movement. As one student noted, "When you ask us questions, like, I remember the movements that you tell us to follow, and that's how I remember and answer the question." Responses such as, "…because once you do a dance of nature, it feels like you're actually in nature dancing," demonstrated the connection between movement and positive environmental attitudes in addition to knowledge recall.

CONCLUSIONS AND FUTURE USE

Few definitive conclusions can be drawn from student interviews because of the small sample size for this aspect of the program. However, student responses and instructor observations can provide a basis for future program use and research. As previously noted, some students demonstrated a misunderstanding of the role of humans in animal habitats and persistent preconceptions of nature. Future program use and associated research could try to discover whether this deficiency was due primarily to lack of prior student nature experience, program time constraints, facility limitations, or curriculum design. Additionally, this pilot program was limited to a narrow population- females aged eight to ten from primarily low-income households with limited dance experience. Future iterations of the program could explore its effectiveness among different demographics and experience levels. Finally, future studies of the program could assess its effectiveness using both qualitative methods and quantitative survey methods. Such studies could provide a more conclusive understanding the effect of integrating dance with an environmental education program on youth environmental literacy.

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APPENDIX A- FULL CURRICULUM

Creative Dance-Integrated EE Program

Curriculum Design

Samantha Rafferty

Master of Natural Resources Candidate

University of Georgia, Warnell School of Forestry and Natural Resources

Table of Contents

*Activities and instruction denoted by asterisk are optional depending on time constraints

Unit 1: Introduction to Habitat and Movement

(Two 60 minute classes)

Goals: To introduce creative movement concepts: Space, Time, Force, and Body. Introduce locomotor movements and skills needed for final choreography project. To define the term habitat, describe habitats of different animals, describe what animals need to survive, and differentiate between the biotic and abiotic factors in a habitat. Overview connection between movement ideas and habitat concepts.
Methods: Students will be given an overview of the course: learning about nature through movement. Students will be introduced to the concept of *habitat* using the first creative movement concept: *Space*. Students will also be introduced to other concepts: *Time, Effort*, and *Body*, and discuss how these might connect with animal habitats. All creative movement concepts will be explored using several exercises from Gilbert's *Brain Compatible Dance Education* (2006). In the second class of this unit, students will further explore the concept of habitat through a Schoolyard Safari (PLT 46) that integrates use of pathways, speed, focus, shapes, and relationships.
Skills: Locomotor Movement, Observation, Identification, Classification, Comparison, and Interpersonal Communication.
<u>Big Ideas:</u>
Habitats
Animal Needs (Food, Water, Shelter, Space)
Biotic vs Abiotic
Human impact on local habitat
Space, Time, Effort, Body
Eight locomotor movements

Class 1

Introductory Discussion: *5 minutes*

I. Class Overview
Who has taken a dance or movement class before? Who has learned about nature (meaning the

physical world around- plants, animals, mountains, rivers, stars, etc.-- not made by humans) in a class before? This class is a little different: we get to learn about both of those things at the same time! At the end of the course, we even get to create our own dances based on what we learn about nature!

Space and Habitat: *25 minutes*

I. What is Space?

We all have Self-space (place we occupy while standing in one place) and General Space (space shared by all as we move around).

II. Eight Locomotor Movements

We can move through general space in different ways (practice each as introduced:
Walking
Running
Jumping
Hopping
Skipping
Galloping
Sliding
Leaping
Students will alternate moving in self-space and general space (Gilbert, 78).

III. What do animals need to live?

Food, water, shelter, space.

IV. What is a habitat?

*A **habitat** is a special SPACE where a plant or animal lives. Just like you have a home or place to live, so do animals and plants. We can consider its habitat "general space."*

Examples: A forest is the habitat for a woodpecker, its general space. Trees provide shelter and food (acorns, insects) for the woodpecker.

A pond is the habitat for frogs, its general space. It provides water, food (insects), and shelter for the frog.

V. Biotic vs Abiotic

In every habitat, there are living and non living

things. We call living or once-living things "Biotic" and non-living things "Abiotic."

Examples: From our forest: Woodpecker, trees, and insects are biotic, air is abiotic.

From our pond: Frog is biotic, water and soil are abiotic.

Moving through Habitats: Other Space Concepts, Time, Force, and Body *30 minutes- Can be moved to next class if needed*

I. Levels

Different biotic (living) and abiotic (nonliving) things occupy different "levels" of a habitat. For example, birds, air, and tall trees might occupy a high level, lizards a medium level, and rocks and grasses a low level.

Students will explore moving on a high level; when music changes, they will explore moving on a low level. They will be encouraged to move in both self and general space and in different pathways (forward, backward, curving, straight, etc.) (Gilbert, 79).

II. Time

Animals can move through space at different "speeds": Fast, medium, and slow. Students will brainstorm examples of animals that move at these different speeds (Ex: cheetahs run at fast speeds, rabbits hop at medium speeds, turtles walk at slow speeds, etc)

Students will alternate between degrees of slowness and quickness with music using various locomotor movements, or using single body parts. (Gilbert, 79)

III. Force

Movement can also have different "energy": smooth like water, sharp like the woodpecker's beak, swingy like a swaying tree, or shaky like a bouncing kangaroo.

It can also have different "weight": light like a breeze or a floating feather, and strong like a

stomping bear.

Students will do a variation of the movement activity "Opposite Lands" (Gilbert, 84). One half of the room will be "Smooth Land" and the other "Sharp Land," "Light Land" and "Strong Land" , or "Air" and "Ground" lands and students will change their movement qualities when they cross between these boundaries.

IV. Body (Shape Focus)

The last few exercises have taken us through our general space or "habitat." Now let's look at our self-space and the different "shapes" we can make. Straight like a pine tree, Curved like a cloud or a camel's back, Angular like bird wings or insect legs, or twisted winding river or ram's horns.

*V. Shape Museum Variation (Gilbert, 109)

Students will split into two groups; half will be "statues" and half will be moving through the "habitat". When music begins, dancers enter the habitat and choose any statue to stand in front of and copy. Then statues come to life and move around to copy another statue, and so on. Students will explore straight, curved, angular, and twisted shapes.

Class 2
Review Concepts *5-10 minutes*
I. Verbal and Moving Review
Review definition of habitat, biotic vs. abiotic, Movement Concepts: Space, Time, Force, and Body.

*Activity: Schoolyard Safari *40-50 minutes*
Students will go on a "safari" of the grounds. After brainstorming where they might be able to find animals, they will look and listen for signs of animals in the habitat. Students will record their observations and discuss them as a group. Some questions for discussion include:
What animals did you observe?
How did these animals move? (Demonstrate as a class)
On high or low levels?

Fast or slow speeds?
With light or strong weight?
With what movements? Hopping, crawling, running, walking, flying?
What shapes did they make?
What other evidence did you find of animals?
What were the largest and smallest animals you found?
Where do these animals get food or water?
How are these animals harmful or helpful to you?
Did you see any damage to habitats or unhealthy conditions for plants, animals, or people? Were those conditions natural?

Unit 2: Food Web and Adaptations
(Two 60 minute classes)

Goals: To describe the food web and define the places of various organisms therein. To discuss adaptations used by various plants and animals for survival. To continue development of movement skills.

Methods: Students will be introduced to the concept of a food web using the activity Nature Stories (Gilbert 144), and will explore this concept through the Web of Life Activity (PLT 45) adapted to include different Body Relationships (over, under, around, through, etc). The second class of this unit will focus on defining adaptation and identifying adaptations of plants and animals to various habitats. The activity Thicket Game (WILD p. 114) will reinforce this concept and be adapted to reinforce the concept of shape.

Skills: Locomotor Movement, Classification, Comparison, Problem Solving, and Processing.

Big Ideas:
Food web
Energy flow
Predator vs. Prey
Classifications
Adaptations
Camouflage
Effort/Shape
Body-Relationships

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Space-Pathways

Introductory Movement- Brain Dance Variation (adapted from Gilbert): *10 minutes-* <u>*Can be used as a warm-up in all subsequent classes.*</u>

I. Students "travel" through habitats by integrating body patterns

    a. Breath- *Breathe in mountain air, filling the belly, let it out through the mouth. Breathe in, expanding the ribs wide with air, hiss it out, sinking the sternum. Breathe mountain air up from your feet through the crown of the head, let it out through the mouth.*

    b. Tactile- *Travel to the desert, where we find sand, and tap it on our heads, down our neck, on our shoulders, down one arm, up the other arm, down the ribs and hips, on our thighs, knees, calves, feet, and shake it all off.*

    c. Core-Distal- *We head to the ocean where we find snails pulling into their core, and starfish, expanding out distally.*

    d. Head-Tail- *In the swamp, we find a turtle, who leads out with his head. Stops, sees an alligator! And his tail initiates, curling back into his shell.*

    e. Upper- Lower- *Travel to the rainforest, where we find stomping gorillas, moving their lower half and swinging monkeys, moving their upper half.*

    f. Body Side- *We go to the cold cold tundra, where polar bears close off half the body, going to sleep, wake up and open that half of the body, and ROAR!*

    g. Cross-Lateral- *We head to the deciduous forest, where we take our branch (right arm) and root (left leg)*

and take them across our trunk (repeat).

    h. Vestibular- *Then a storm comes along and it blows our tree to the side, the back, the front, the side, the back, and the front.*

    i. *Then we find stillness back on our mountain, one final breath, and finish.*

Where does energy come from? *15 minutes*

Discuss importance of sunlight for plants and other primary producers.

II. Nature Stories

Let's try something new. I am going to read a story, and I want you to listen carefully and act that story out with movement.

*"Once up on a time a small seed **lay** on the floor of the dark forest. The wind **blew** it! The rain **pelted** it! The sun shone on the seed and it began to **grow**. The sun pulled one branch **forward** and one branch **backward**. The earth **twisted** one root sideways. Leaves began to **sprout** on the branches." (Gilbert 144)*

*Then, a hungry caterpillar came **creeping** along and ate a leaf from the tree. There was a robin, **flying lightly** around the forest. The robin **landed** on a branch and snatched up the caterpillar in his beak. The robin **hopped** from branch to branch, **side to side**. Then he **flew** in a **circle** and landed on the ground. A bobcat came **walking slowly forward** and pounced on the robin. After dinner, the bobcat took shelter, **curling up** in the hollow of the tree.*

II. Define Parts of the food web. *10-15 minutes*

Distinguish between primary producers, primary consumer, secondary consumers, tertiary consumers, decomposers, etc.

In the story we acted out, the tree made its own food with energy from the sun. It was the primary producer. The caterpillar who ate the leaf was the primary consumer. The bird eating the caterpillar was the secondary consumer, and the bobcat eating the bird was a tertiary consumer. Now what happens when the tree dies? Does it stay there forever? No, it

is eaten by detritivores like termites or roaches and then broken down by decomposers-- mushrooms and other fungi.

*Activity: Web of Life (adapted from PLT)
20-40 minutes

I. Brainstorming
Students will be asked to brainstorm biotic components of a healthy forest. Each student will be assigned a different organism name tag. Students will discuss where various plants and animals live, what it eats (or does it?), what eats it, and how it is connected to other parts of the forest habitat.

II. Connecting the Web
Beginning with a plant, students will weave a ball of yarn from one organism to the next based on various interactions (for example, is eaten by or depends on). Students will be instructed to move over, under, through, or around others as they weave the web. Instructor will ask students to move through the web with different energy- sharp or smooth, or with different speed. Once everyone is connected, students will pull the string taut and gently tug, eventually spreading a vibration through the whole web. The instructor will ask how the tugging might demonstrate what happens when one part of the habitat is damaged by natural or human-made stress.

III. Breaking the Web
Organisms drop out, one by one, and at each point students will describe what happens to the rest of the plants and animals in the web.

Class 2

Introductory Movement: *10 minutes*

Activity: Birds and Worms (adapted from PLT) *25-30 minutes*

I. Setup

Instructor hides small objects or paper "worms" of varying color around the room or outside. Some colors will match the surroundings, while others will contrast. Students enter the room or outdoor space and form two lines.

II. Locomotor Movement
Students go across the space and return performing a specified locomotor movement: walking, running, hopping, skipping, jumping, sliding, galloping, or leaping. In each round, students are instructed to pick up the first worm that catches their eye. After eight rounds, worms are counted and students discuss which were easiest to find, and which were most difficult to spot. This leads to an introduction of camouflage as an adaptation used by both predators and prey. *Note this activity can also be done as a relay competition.

More on Adaptations: *20-25 minutes*

I. Viewing and Interpretation
Students will view photographs, skulls, and skins one at a time and will move using different shapes, energy, weight, speed, and levels inspired by various animals. Students will discuss how traits of various animals help them survive in their habitats, and how these traits relate to their position in the food web.

I. Defining Adaptation
An adaptation is a characteristic that helps an organism survive. For example, as we discussed earlier, some animals, like the green anole, use camouflage to blend into their surroundings. Young deer have spots that could be mistaken for spots of light coming through trees. Predators also have adaptations, like the silent flight and heightened sense of hearing possessed by owls, or the sense of smell used by coyotes.

Review *5-10 minutes*

Unit 3: Rocks and Soils
(Two 60 minute classes)

Goals: To look more deeply at one abiotic aspect of a habitat. To embody layers of the earth, plate tectonic movement, and geologic features formed by this movement. To discuss weathering and how it affects various geological features and rocks. To differentiate between rocks and minerals and to describe different types of rocks (igneous, metamorphic, sedimentary) and how they are formed. To explore soil layers and types (sand, silt, and clay) and how they affect the growth of plants.
Methods: Students will be introduced to the layers of the earth using ball by Learning Resources. Students will then explore the idea of plate tectonic movement, plate boundaries (convergent, divergent, transform), geologic features formed at these boundaries (mountains, volcanos, earthquakes), and the effects of weathering using partnered and group movement activities. Students will then discuss rock types and how they form, and create their own rocks using crayon shavings. In the second half of the unit, students will discuss the layers of the soil, look at various soil types, and will move around the room as if they are water moving through different soil types, encountering various levels of resistance (Free vs. Bound Flow). Students will then sample soils on grounds for Soil Stories Activity (PLT 70) modified to include creation of movement.
Skills: Locomotor Movement, Creation, Observation, Identification, Classification, Comparison, Problem Solving, and Processing.
Big Ideas:
Earth Layers
Plate Tectonics
Geologic Formation
Rock vs. Mineral
Rock Types
Soil Layers and Types
Weathering
Effort-Bound and Free Flow

Class 1

Introductory Movement: *10 minutes*

I. Movement Warm-up
Students will warm-up their bodies in self-space with a version of Gilbert's Brain dance.

Earth's composition *20-30*
Instructor will ask students what the earth is made of (Rock) and will introduce the layers of the earth (Inner and Outer Core, Mantle, Crust) using a ball prop.

I. Plate Tectonics Partnering
Instructor will introduce the idea of moving plates of the earth's crust. Visual aids will be used to show plate boundary types (convergent, divergent, and transform) and students will brainstorm what features they think each boundary might form. Students will then partner up and act as "plates" moving around the room with different locomotor movements until the instructor stops the music. They will then find their partner and converge, forming mountains by pressing hands, feet, elbows, etc. In the next round, students will move in near space, and then diverge from their partner. Students can incorporate movement on different levels (transform boundaries) to create earthquakes.

*II. Weathering and Erosion
Focus will narrow to a specific geologic feature, mountains. Students will view two mountain ranges-- Appalachians and Rocky Mountains and discuss their differences. Instructor will then define Weathering and Erosion.

*III. Types of Weathering
Instructor will define different types of erosion and ask students to brainstorm examples in groups
<u>Physical</u>- *breakdown through mechanical stress (ex. abrasion, ice wedging)*
<u>Chemical</u>- *breakdown through chemical*

decomposition (ex exposure to water or oxygen; show picture of statue of liberty)
Biological- breakdown involving organisms (ex. burrowing in soil, root growth, carbon dioxide released by respiration)

Rocks and Rock Formation *20-30 minutes*

I. Rock Collection and Shape exploration
Students will differentiate between:
Rocks (Naturally occurring and coherent aggregate of minerals. Compare to a cookie.)
Minerals (Naturally occuring inorganic solid which possesses a characteristic structure and definite chemical composition. Compare to a pure chocolate bar.)
Students will observe examples of each and exhibit shapes found in different samples.

VI. Rock Formation
Instructor will introduce three rock types with associated movements:
- *Igneous (ex. pumice, obsidian)- forms when magma or lava cools and hardens (students melt slowly to the floor, and then "harden" into round or geometric shapes)*
- *Sedimentary (ex. conglomerate, limestone)- forms from accumulation of sediment (students explore layering their hands, feet, arms, legs, backs, etc. alone, then with a partner or group)*
- *Metamorphic (ex. gneiss, marble)- forms from heat and pressure (Students experiment with creating pressure and resistance on a partner or wall/floor)*

Class 2

Introductory Movement and Discussion *25 minutes*

I. Review concepts from previous class during brief movement warm-up

Focus on overall EE concepts, rocks and soils, and creative movement concepts

II. Soil Types
Instructor will discuss the importance of soil to plant growth and overall habitat, and then introduce soil particles-- pebbles, sand, silt, and clay.

III. Demonstration of soil particle size
Instructor will demonstrate size of various particles by suspending particles in water.

IV. Free and Bound Flow
Students will be introduced to the idea of free and bound flow (Efforts). Think of yourself as water moving through different types of soil. We saw water moved easily and freely through sand, but struggled to move through clay. Students will move in self space through these different "types of soil" using different flow, and then will transition to moving through general space. Students will be prompted to try these movements on different levels and at different speeds.

Activity: Soil Stories *35 minutes*

I. Preparation
Students will discuss what plants get from soil (air, water, nutrients, support) and will divide into teams to collect and analyze soil samples.

*II. Collection--*Alternatively, instructor can provide samples*
Students will be supervised while digging to gather soil samples from various sites on the grounds.

III. Analyzing
Students will transfer soil to white paper to sort out organic material.

IV. Soil Shakers
Students will each be given a plastic jar filled with water, and will add a portion of their soil in the

water, observing settling particles. Pebbles will fall quickly, then sand, silt, and clay, organic material will be suspended in water. Students will be allowed to take shakers home for further observation.

V. Soil Movement

Based on observations of the soil they collect, students will be asked to create 3 short movements and share them with the group as an introduction to making dances. For example, a student might have a weighted stomp to represent a pebble, or free flowing turns to represent sand.

Unit 4: Plants and Forest Layers
(Two 60 minute classes)

Goals: To describe the process of photosynthesis. To discuss the environmental factors affecting plant growth. To distinguish between evergreen and deciduous trees. To describe the layers of a forest and the animals present in each layer. To introduce the concept of balance and body levels and relate this concept to tree growth. To reiterate locomotor movements and further develop movement skills.
Methods: Students will be introduced to the process of photosynthesis, and will explore this concept through a movement activity emphasizing balance (on and off-balance). Students will discuss the factors needed for plant growth, and will explore this concept with the Activity Every Tree for Itself (PLT 27) adapted to include various body parts. In the second session, students will take a 'hike' around the grounds and identify different types of plants, in particular distinguishing between deciduous and evergreen trees and discussing the importance of plants to humans. Students will describe the layers of the forest and will work together to create a short dance representing forest layer plants and animals. Students will be introduced to the idea of making dances, and will discuss parts of a habitat to represent in their dances.
Skills: Locomotor Movement, Developmental Patterning, Identification, Classification, Processing, Comparison, Representation, Interpersonal

Communication, and Stewardship.
Big Ideas:
Photosynthesis
Environmental Health
Evergreen vs. Deciduous
Forest Layers
Habitats
Plant Growth
On-balance and Off-Balance
Upper/Lower patterning

Class 1

Introductory Movement and Discussion: *20 minutes*

I. What do plants need to grow?
Students will brainstorm what plants need for survival- air, water, nutrients, sunlight, during a brief movement warm-up.

II. How do plants get their food?
Instructor will describe the process of photosynthesis while leading students through a guided movement practice, which emphasizes upper-lower body patterning (*Note that the detail involved may vary depending on level of students):
Begin as a seed, with leaves just bursting through the soil.
Roots absorb water and minerals and carry them to leaves where they contact chlorophyll and air. (Draw hands up from feet out into the air)
Sunlight passes into a leaf, strikes chlorophyll and gives it energy to break water molecules apart. (Reach hands further out)
Hydrogen from the water molecule combines with carbon compounds from carbon dioxide (which we exhale). (Wiggle fingers and arms)
This creates carbohydrates (sugars) that are the plants food. (Now we can grow!)
The tree releases or 'exhales' oxygen from the broken water molecule through transpiration. (Opening and closing hands)

Pretend a storm comes along. The upper part of the tree falls off balance, but its roots are stable.

Now pretend ice covers the limbs of the tree, and only the roots can move deeper into the soil.

Reiterate the process of photosynthesis and describe why this tree is important for humans and other animals.

Activity: Every Tree for Itself *30 minutes*

I. Setup

Students will stand about 3 feet apart on paper plates. Squares representing water (blue), sunlight (yellow), and nutrients (green) will be distributed around students. To emphasize the concept of parts (Body, students will be told that they cannot move their feet, but must gather as many squares as they can. This process will be repeated using elbows, toes, knees to gather squares, and using different movement qualities and time elements. Instructor will emphasize that this movement takes place in self-space rather than general space.

II. Results and Discussion

Students will describe which requirements they obtained and which they lack. The instructor will ask what might happen to a real tree lacking these requirements or getting too much of one or another.

III. Round 2

Students will repeat the activity, but standing in groups of three. They will then compare their results to the first round and discuss how competition or cooperation affected their ability to get the necessary requirements.

*IV. Subsequent Rounds

Game can be repeated using fewer water squares (representing drought), fewer sunlight squares (representing lack of sunlight for young trees due to overcrowding), fewer nutrient squares (representing poor quality soil). Final round includes adding a new color square (representing fire or insect infestation) without the students' knowledge

and discussion the implications.

Review *10 minutes*

Class 2
Hike Grounds and Discussion *25 minutes*

I. Outdoor Movement Warm-Up (weather permitting)

Students will warm up with a brain dance and/ or circle dance emphasizing locomotor movements.

II. Evergreen vs. Deciduous

Students will distinguish between evergreen and deciduous trees, and observe nearby examples (if present). Students will discuss the similarities and differences in these two tree types in terms of structure, propagation, and seasonal changes. Note this can be adapted to focus on plants in any particular habitat.

*III. Specific Identification

Students will observe various plants and learn their specific names. They will describe how these plants might meet the various needs of animals. For example, white-tailed deer eats rhododendron.

Forest Layers Diagram *30-35 minutes*

Students will discuss the woodland habitat and various types of forests. Instructor will describe layers of the forest: Ground layer, Shrub Layer, Understory, Canopy. Students will then create a human forest layers diagram by moving at various levels. Would animals on the forest floor move on a high or low level? What about animals in the understory and canopy? Students will be asked to recall locomotor movements, shapes, energy, and self vs general space.

*Alternatively, this activity can be done in small groups, with students then sharing their creations with one another.

Students will then discuss what animals might live on the ground layer (rabbits, beetles, earthworms,

frogs), shrub layer (deer, lizards, raccoons), understory (songbirds, squirrel, rat snake, bees), and canopy (birds of prey).

V. Importance of Trees to Humans

Discuss the importance of trees to humans, particularly in residential areas.

Help settle out, trap, and hold small particles (dust, smoke) that can harm lungs.

Absorb pollutants.

Store carbon, reducing carbon dioxide in the air.

Hold soil with roots, preventing erosion.

Provide shade, keeping buildings cooler

Serve as a windbreaker to keep buildings warmer.

Muffle traffic noise.

Provide beauty and enjoyment.

Unit 5: Animal Classification and Habitat Dances

(Two 60 minute classes)

Goals: To introduce the concept of classification of organisms. To distinguish between different classes of animals. To differentiate between vertebrates and invertebrates. To distinguish between endothermic and ectothermic animals. To distinguish between nocturnal, diurnal, and crepuscular animals. To distinguish between herbivores, carnivores, and omnivores.

Methods: Students will be introduced to concept of classification and distinguish between vertebrates and invertebrates. Students will learn five classes of vertebrates (mammals, birds, reptiles, amphibians, and fish) and discuss examples and broad characteristics of each. Students will distinguish between animals which are endothermic (warm-blooded) and ectothermic (cold-blooded). Students will view skins, skulls, replicas, or photographs of select animals, and will learn through this presentation the distinction between between herbivores/carnivores/omnivores. Students will distinguish between nocturnal, diurnal, and crepuscular animals, and play the game Bat and Moth to learn more about the adaptations of a specific nocturnal mammal.

Skills: Classification, Comparison, Identification, Problem Solving, and Interpersonal Communication.

Big Ideas:

Classification

Vertebrates and Invertebrates

Endothermic vs. Ectothermic

Herbivores, Carnivores, and Omnivores

Nocturnal, Diurnal, and Crepuscular

Adaptations

Migration

Environmental Impacts

Habitats

Class 1

Introductory Movement and Discussion *25 minutes*

I. Movement Warm-Up

Emphasize spinal movement to initiate vertebrates/invertebrates concept.

*II. Classification

Instructor will emphasize the importance of classification to scientists. We classify living things in many different ways. Students will learn the levels of classification and an associated pneumonic device (this is optional depending on student level):

Kingdom-- Animals, Plants, Fungi, Protists, Bacteria

Phylum- emphasize Chordata

Class

Order

Family

Genus

Species

II. Vertebrates vs. Invertebrates

Students will discuss the distinction between vertebrates (animals with backbone/notochord) and invertebrates (animals without a backbone), and give examples of each.

-Examples of invertebrates-- insects, crabs, snails, sea stars, sponges, worms.

- What are humans? Think of how we were moving earlier…

III. Classification of Vertebrates/ Endothermic vs Ectothermic

Instructor will discuss five classes of vertebrates and have students give examples of each.

Mammals *(ex. fox, black bear, gorilla, human)*
Mammals have hair or fur and are warm-blooded or Endothermic, which means they regulate their body temperature internally. You are a mammal, and what is your usual temperature? 98.6 degrees.

Birds *(ex. duck, turkey, robin, blue jay)*
Birds have feathers, beaks, hollow bones, and are also endothermic.

Reptiles *(ex. snake, lizard, turtle)*
Reptiles have scales and are cold-blooded or Ectothermic, which means their body temperature matches their environment. That's why you don't see snakes or turtles actively moving around in winter-- they are buried in soil, leaves, or burrows until their bodies can warm up.

Amphibians *(ex. salamander, frog, toad)*
Amphibians live both on land and in water, have porous skin (some can even breathe through it!) and are also ectothermic.

Fish *(ex. shark (cartilaginous), trout (bony))*
Fish live in water, have gills for respiration, and fins for swimming. They are ectothermic as well.

*Activity: Herbivore, Carnivore, and Omnivore Skulls/Skins/Replicas/Photos (based on availability) *15-20 minutes*

Instructor will ask students what animals eat. Some animals, like bobcats in the forest habitat, coyotes in the desert, and panthers in the swamp eat meat and are called carnivores. Show how you think a carnivore would move. Would it be sneaky, fast, able to jump or leap? Instructor shows skin/skull/ replica and discusses adaptations.

Other animals, like white-tailed deer and rabbits in the forest habitat, or giraffes in grasslands, eat only plants, and are called herbivores. Show how you think an herbivore would

move? Would it try to hide or show itself in the open? Would it be small to slip away or large enough to run or hop away?
Omnivores are animals that eat both plants and animals, like black bears (believe it or not!) in the forest habitat, or sloths in the rainforest habitat. Instructor shows examples of these, noting different teeth.
What are humans?
Remember these improvisations are a good way to create dances!

*Discussion: Nocturnal, Diurnal, Crepuscular
5 minutes
Instructor will help students distinguish between animals that are:
Diurnal- day active
Crepuscular- twilight active
Nocturnal- night active

*Activity: Bat/Moth *10-15 minutes*

I. Introduce Bats
Instructor will discuss bats as mammals and one adaptation-- echolocation-- that helps them survive.

II. Bat/Moth Game *(note: instructor will emphasize that bats are not blind but have difficulty seeing in complete darkness, and thus have other sensory adaptations)*
Students will demonstrate echolocation through a version of Marco Polo. Students will form a circle (habitat) surrounding one blindfolded student (bat) and one other student (moth). Moth will clap twice (echo) and Bat will try to find the moth based on sound of claps. Subsequent rounds add sound to habitat. Each round will emphasize a different locomotor movement. Will you tiptoe around the circle, hop, crawl, gallop, etc.?

Class 2
Introductory Movement *20 minutes*

After a brain dance warm-up, students will begin with a brief improvisation activity, "Nature Dances" (Gilbert, 198). Students will choose objects outdoors or from a set of natural objects indoors and will create movement in relation to objects (around, over, under, etc) and inspired by objects (What shape is the flower? What weight does the rock have? etc.).

Introduction to Creating Dances *30 minutes*

I. Final Project Information

We have had experience, like what you just did with forest layers, with creating dances. Over the next few weeks of the program, we will have time set aside to work in groups (already set in last exercise) to create a dance representing parts of a habitat. Everyone in the group has something to contribute, so work together and listen to each other's suggestions. Remember there are no "right" or "wrong" "pretty" or "ugly" movements.

II. Habitat Review

Let's review what we know so far about habitats. Instructor questions students: What is a habitat? Give some examples. What does biotic mean? Is a tree biotic? What about a rock? What does abiotic mean? Is a bird abiotic? What about the air we breathe? Instructor will make a chart with biotic and abiotic columns, and ask students to list parts of a habitat that belong in each category, up to ten items. These will be the focus for dances made throughout the rest of the program. Each group can choose a habitat they would like to represent-- forest, desert, wetland, ocean, etc. and brainstorm specific examples for each category created. For example, if students list "birds" as one biotic factor, students representing an ocean environment might use gulls or pelicans. If students choose "water" as one abiotic factor, they may emphasize streams in the forest habitat or the lack of rainfall in desert environments and how animals adapt to these conditions.

III. Movement Review

Students stand. We have learned some tools to create movement over the past few weeks. Class moves together during review. We learned about self space (move in place) and general space (move around room). We learned about time (fast speed, medium, slow-- try each in self and general space). We learned about force-- weight (light and heavy) and energy (sharp, swingy, shaky, smooth). We learned about Body-- Shape (Angular, Round, Twisted), Parts (move with elbows only, legs, ribs, nose), and Balance (on and off balance-- like a tree in the breeze). You can use all these tools to help you make dances! So over the next week, think about what habitat you'd like to represent, and play around with different movements that can apply to the different biotic and abiotic factors we listed.

*IV. Checklist for Creating Dances

Instructor will introduce the idea of creating dances using "Checklist for Creating and Revising Dances" (Gilbert, 218). These are ideas to think about when creating your dances.
Idea: Dance has an idea, purpose, or message. It may be about dance concepts (shape, rhythm, energy), emotions (joy, sorrow, fear) or ideas, like the idea of habitat.
Organization: There is a beginning, middle, and end of the dance. It can be abstract or tell a story.
Voice: Dance demonstrates individuality. It doesn't copy music videos, but gives each dancer the opportunity to create movement that expresses their thoughts, ideas, and emotions.
Fluency: The dance flows together. Different pieces fit together.
Word Choice/Movement Choice: The dance includes contrasts (differences) in space (showing self and general space), time (different speeds- fast, medium, and slow), different forces (light and strong weight, swingy, smooth, sharp movements) and use of body (use of different parts, shapes- round, angular, straight, twisted).

Creating Dances- Habitat Research *10 minutes*

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and "homework" assignment

Students will be divided into groups and choose habitats to research. Students will be given handouts to help highlight important information (climate, animals, plants, soil types, etc). In subsequent classes, students will use this information as a springboard for creating movement.

Unit 6: Herpetology and Invertebrates
(Two 60 minute classes)

Goals: To recognize the value of animals' contributions to ecosystems, even those that people sometimes fear. To introduce students to the characteristics of reptiles and amphibians. To connect human body movement patterns to different reptile and amphibian movements. To discover the diversity, characteristics, and importance of invertebrates to various habitats.

Methods: Students will begin this unit with the activity First Impressions (WILD p. 178) to examine their reactions to animals, particularly reptiles, amphibians, and arthropods. Students will name various reptiles and amphibians. Students will learn about the characteristics, similarities and differences of reptiles and amphibians, including life cycles, physiology, habitat needs, and benefits to humans and ecosystems through a human venn diagram activity. Students will learn about reptile and amphibian movements through a warm-up involving the eight basic body patterns (Gilbert, 40-44) and will then be given time to work on making group dances. In the second lesson, students will discuss work in teams to present and discuss characteristics of insects and distinguish between insects and other invertebrates. Students will explore the role of invertebrates in the schoolyard habitat through the activity The Fallen Log (PLT 23). Students will continue work on creating dances.

Skills: Observation, Experiential Learning, Developmental Movement, Classification, Comparison, Identification, Description, Investigation, and Interpersonal Communication.

Big Ideas:
Habitats
Classification
Reptiles and Amphibians
Vertebrates/Invertebrates
Energy Cycling
Food web
Life Cycles
Biodiversity
Adaptations
Body Patterns

Class 1
Activity and Movement Warm-Up: First Impressions *25 minutes*

I. Warm-Up
Instructor will prepare a series of cards containing photos of a variety of different animals, including reptiles, amphibians, and various invertebrates. Students will view cards and one words and one movement to describe what the image brings to mind. Students will repeat their classmates' movement and instructor will keep track of words on the board.

II. Report
Students will be given cards containing benefits to humans and to habitats/other animals, and will try to match them to the appropriate reptile, amphibian, or invertebrate. For example, a card for "Bees" might say "Pollinate flowers; create honey," and a card for "Snakes" might include "Predators-balance food web; control rodent populations."

*Movement: Herpetology Brain Dance *10 minutes*
Students will be introduced to another variation on a brain dance that emphasizes reptiles.
*The first pattern is **breath**. Notice yourself breathing in and out. Humans, reptiles, and most amphibians breath using their lungs. Tadpoles and some*

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aquatic amphibians use gills, and some salamanders and caecilians breathe through their skin!

*The second pattern is **tactile**. Tap up you legs and down your arms, on the back of your neck and the top of your head. Reptiles and amphibians have skin and tactile senses too, but their skin is different then ours. Reptiles have scales, and amphibians have moist porous skin.*

*The third pattern is **core-distal**. Try pulling your head, arms, and legs into your center (core), like a frightened turtle pulling into its shell. Now reach them back out from core to distal (ends). Continue growing and shrinking in this manner several times.*

*The fourth pattern is **head-tail**. Pretend your spine is a snake. The snake moves side to side, curving from head to tail in a "serpentine" motion. Now try curling your head and tail in like a snake curling up, then reach out like a cobra.*

*The fifth pattern is **upper-lower**. Pretend you are a frog. Bend your knees and push off from your lower half to jump. Now pretend your arms are the frog's tongue and reach them out to catch a fly without moving your lower body. Reach in all directions.*

*The sixth pattern is **body-side**. Have you ever seen a lizard crawl? Lizards and salamanders move the right arm and leg forward, then the left, crawling with one side of the body at a time. Try this in your space.*

*The seventh pattern is **cross-lateral**. Humans walk with a cross-lateral movement, different than what we often see in reptiles and amphibians. Walk around the room normally. Notice the swinging of arms and legs.*

*The final pattern is **vestibular**. Turn around several times, then stop and balance out. Now try swinging from side to side, allowing your senses to balance out each time.*

Making Dances *25 minutes*

Students will gather in groups and review movements created in last week's class, adding new

movements if time allows.

Class 2
Introductory Movement and Discussion *10 minutes*
I. Movement Warm-Up

To warm up bodies and focus minds, students will do a "brain dance" similar to the previous class, emphasizing review of body patterns, creative movement concepts, and EE concepts learned in the previous class (focus on purpose of reptiles, amphibians, and invertebrates in habitat).

*Activity: The Fallen Log (adapted from PLT) *25-30 minutes*

I. Discussion

Instructor will ask students why forests aren't piled high with fallen trees, branches, and leaves? What happens to trees when they die? Instructor will discuss the role of scavengers and decomposers in the food web.

II. Investigation and Journaling

With instructions to disturb as little as possible, students will look under dead logs, branches, and under rocks in teams to survey nearby conditions, insects and other invertebrates in these areas. Students will draw or write notes about what they observe.

III. Mirroring, Identification, and Discussion

Students will partner up and demonstrate different invertebrate movements they observed; partners will mirror, then switch roles. Students will use their notes and field guides to identify creatures they observed and discuss their importance in the habitat. Instructor will emphasize the importance of decomposition to recycling nutrients, and how the habitat might benefit from a fallen log.

Review and Project Planning *15-20 minutes*

Students will begin creating dances with support from instructor. Students will be reminded

that mirroring movements and movements generated in other class activities (body patterns, migration game, etc.) are a good place to start.

Unit 7: Humans and Habitat Conservation
(Two 60 minute classes)

Goals: To discuss the impact of humans on various animal habitats. To distinguish between threatened, endangered, and extinct species. To describe human behaviors that can reduce negative impacts for wildlife. To give students the skills to be environmentally responsible citizens.

Methods: Students will begin the class with the movement activity "Concept Machines" (Gilbert, 105) emphasizing relationships. This activity will segue into exploration of idea of human environmental impacts on animal habitats, competition, and endangerment through the activity Life on the Edge (PLT 88- part A Habitat Scramble). Students will brainstorm and discuss ways in which they can lessen their environmental impacts. Students will be challenged to collect reusable or recyclable items to bring in the second class. In the second class, students will work on their final habitat project.

Skills: Description, Relationships, Investigation, Interpersonal Communication, Problem Solving, and Stewardship.

<u>**Big Ideas:**</u>
Environmental Quality
Habitat Loss
Endangerment
Human Impacts
Stewardship and Responsible Behavior

Class 1

Activity and Movement Warm-Up: Habitat Concept Machines *20 minutes*

I. Concept Machines
Instructor will ask students to begin by connecting to each other randomly. They can connect anywhere in the shape, on different levels, and with different parts. Think of yourself as the "habitat machine" all parts of the habitat working together. Maybe one is the soil, another sunlight, another a mammal, one water, and another an insect, etc. When I turn the music on, each dancer will move one body part in a repetitive motion. Once you have a movement, add a sound to accompany it.

After students get in a rhythm, the instructor will walk over and ask students one by one to exit the machine. This leaves some of the others disconnected and unable to function as part of the habitat machine. The instructor will then ask students who stepped out to come back to the machine, reconnecting the parts of the habitat, and joining in as well.

II. Concept Machines Discussion
Instructor: think of me as the "human" part of the habitat. I can enter the habitat and alter parts of it, harming the habitat as a whole. I can also restore the habitat and become a beneficial part of it myself. Instructor will ask students what might happen when animal habitats are altered, either naturally or by humans? Instructor will introduce the concepts of crowding, competition, habitat fragmentation, endangerment, and extinction.

Making Dances *35-40 minutes*
Students will continue creating dances, emphasizing the idea of continued practice and "editing" movement.

Reuse or Recycle Challenge *5 minutes*
Students will be challenged to bring in items (paper, plastic bottles, cans, plastic bags, etc.) that they can reuse (ex. using scrap paper for notes, making plastic bottle planters) or recycle to the next class. Participating students will receive recycled notepads and students with the top three most items will win reusable water bottles.

Class 2

Challenge Update and Review *5 minutes*
 Students will present their reusable and recyclable items and discuss other ways in which they can benefit the environment. Students will receive prizes at the end of the class period to avoid distraction.

Warm Up and Making Dances *50-55 minutes*
 Students will briefly warm up together, emphasizing creative movement concepts and moving in different pathways across a stage, reviewing EE concepts, and will spend the remainder of the class working on creating dances.

Unit 8: Closing Habitat Project and Presentation

(Two 60 minute classes)

Goals: To research and present information on various habitats and animals therein. To discuss specific adaptations. To discuss relationships between organisms in various habitats. To create movement representations illustrating scientific knowledge. To develop confidence and interpersonal communication skills through group choreography and performance.

Methods: Students will finish dances begun earlier in the program, and will perform for their classmates in an informal setting. Students will learn appropriate audience behavior and the best way to encourage and learn from their peers. The instructor will guide presentations and discussions about animal adaptations relationships between organisms.

Skills: Research, Classification, Presentation, Comparison, Description, Visual Representation, Creativity, and Interpersonal Communication.

<u>Big Ideas:</u>
Habitats
Relationships
Performance
Audience Behavior
Creativity
Group Communication

Class 1
Creating Dances
 Students will warm-up as a class, and work on finishing and practicing their dances on various habitats. Instructor will guide preparations and review concepts with students as they work.

Class 2
Warm Up, "Dress Rehearsal", and Informal Performance
 Instructor will lead students through a brief movement warm-up emphasizing body patterns. Students will then have 15 minutes to practice their dances before showing them to their classmates. Instructor will emphasize proper audience behavior (attentiveness, quiet, applause) and will ask for positive feedback.
See Appendix A for guidelines.

Final Review
 Students will be asked to share what they've learned in the program, and will answer 'big picture' review questions. Students will be encouraged to relate these ideas to what they created in their dances.

Group B Choreography Project Guidelines

Part 1: Discussion/Research Background
Each group will discuss and learn background information on a habitat with a focus on:
Climate (Temperature, Precipitation levels)
Terrain/ Soils
Plants (describe at least 3 species)
Animals (at least 3; try to include multiple classes-- not all mammals or all birds)
Geography (where does it occur on Earth?)

Part 2: Creating Dances
Groups will work together to create dances representing biotic and abiotic components of a habitat of their choosing (goal: 10 total).

Part 3: Presentation

Group members will present their choreography, and briefly discuss parts of a habitat represented.

Part 4: Interactive Component

Students will act as audience members and give positive feedback to their peers.

Part 5: Behavioral Expectations

Group members will all make contributions to the dances.
Group members will exhibit positive attitudes during both planning and presentation stages of the process.

BIOGRAPHIES

Samantha Rafferty (BFA) received her Interdisciplinary BFA from the University of Georgia in 2012. This degree integrated dance and natural resources, and culminated in an undergraduate thesis on movement and environmental awareness, for which she was privileged to interview Dr. Martha Eddy, founder of the Center for Kinesthetic Education. Samantha was awarded a 2012 Ideas for Creative Exploration Grant from the University of Georgia, which led to the presentation of Galatea, a collaborative work involving an interactive wireless electromyography suit created by graduate students at Georgia Tech. Samantha is currently pursuing a Master of Natural Resources degree at the University of Georgia, focused on integrating dance with environmental education curricula, and is a member of Atlanta-based modern dance company, Room to Move.

sjtank11@uga.edu

Gary T. Green (Ed.D) completed his undergraduate degree in England, where he was born, and then earned both his Masters and Doctorate at the University of Georgia. Starting in 2004, he became an Assistant Professor, then Associate Professor (2011) within the Warnell School of Forestry &

Natural Resources at the University of Georgia. In 2015, he was appointed Assistant Dean of Academic Services in the Warnell School. His primary areas of research relate to the use and protection of our natural resources and public lands. For the last twelve years, he has also served as the Research Project Director for the USDA Forest Service's National Survey on Recreation and the Environment (NSRE). The NSRE is the largest research survey in the world on outdoor recreation and the environment, and is used extensively by federal agencies, outdoor industry groups, state planning agencies, Congressional staff, Administration policy offices, universities and colleges.

DELRdi- Education: Interdisciplinary Education, Kinesthetic Learning, Learning Style & Theories

DELRdi- Populations Served: Grades K to 4, Grades 5 to 8, Outreach Programs

DELRdi- Areas of Service: Child Development, Cognitive Development, Interdisciplinary Education

Engaging in the Artistic Processes: Creating and Performing Concert Jazz Dance

Kirsten Harvey, MFA

ABSTRACT

"Engaging in the Artistic Processes: Creating and Performing Concert Jazz Dance" movement session offers fresh perspectives and techniques on how to create concert jazz dance outside of the competitive dance paradigm. Through rhythm, improvisation exercises, development of emotional character, as well as characteristics of jazz dance such as isolations, angularity, and asymmetry, the participants will experience the processes that I employ in my own creative process—from the first rehearsal to the final performance. As jazz dance is often connected intimately with the music and vernacular dance forms, the creative processes to develop the movement are uniquely different from other dance genres. Concert jazz dance is currently experiencing a revival of choreographic techniques due to the impacts of commercial, contemporary, and hip-hop fusion jazz dance styles. As a result, incorporating a variety styles within the format of the concert venue is crucial for keeping the work interesting and innovative. The participants will be able to take choreographic lesson plans and exercises with them, along with choreographic tools that they can employ for rehearsals and performances. The session fits well into the conference theme of Focus on Dance Education: Engaging in the Artistic Processes, Creating, Performing, Responding, Connecting as it discusses the artistic processes of creating concert jazz dance and preparing the dancers for performance on the concert stage.

DEFINING CONCERT JAZZ DANCE

- SETTING:

  The work will be produced and performed within a concert dance setting, which includes theatre venues and could include site specific dance. Commercial dance movement and styles can be included but most often the piece doesn't "sell" something to the viewer but seeks artistic fulfillment as a first priority. However, it can also entertain.

- MUSIC:

  Relationship between the music and the movement is integral in jazz dance. This differentiates jazz from modern and ballet. Historically, jazz dance celebrates its connection to the music and lyrics. The range of the music is arguable, and I have utilized pop music, tracks with no lyrics, as well as a live jazz band on stage behind the dancers.

- PURPOSE:

  In concert jazz dance, it is my goal to create an artistic piece that isn't bound by technical elements, selling something, or simply being the "entertaining piece" in a dance concert. Rather, the goal is to express one's personal artistic voice within the jazz dance idiom. (See Jazz Characteristics). When mentoring student choreography, I encourage the students to find their connection to the music that does not follow the music beat by beat as well as attempt to discover their own individual voice and perspectives on jazz dance. As students mature, their perspectives on jazz dance also are molded and infused with their new knowledge base.

TEACHING CONCERT JAZZ DANCE CHOREOGRAPHY: CONCERNS AND POINTS TO CONSIDER

- HISTORICAL CONNECTIONS:

  The relationship of the movement to vernacular or social dance forms is always present in my choreography. In order to keep concert jazz dance fresh and interesting I utilize elements from 20s dance including the Charleston all the way to social dances of today like the whip and nae nae. This is an opportunity to teach dance history to the students through choreography sessions. Jazz dance history is not always a priority in dance history classes or receives minimal time and focus, so this is an opportunity to include this in the context of a rehearsal. WHAT ARE SOME OF YOUR FAVORITE SOCIAL/VERNACULAR DANCES?

- CONNECTIONS TO COMPETITION DANCE

  Aesthetics of Competition Jazz
  In competition jazz, synchronization is important and as a result the movement style is modified in order to achieve this goal. For examples, a la second turns are performed in perfect precision together and the number of leg hold turns is critical. These "tricks" don't necessarily serve an artistic purpose but rather serve to show off technique. All are serving the purpose of winning. Also, formations are important to the structure of a piece in order to create balance and order and concert jazz dance choreography doesn't need this to convey artistic meaning.

  Issues with Student Training
  Therefore, student training is often "shape oriented" and lacks movement that is sequential. Therefore, when working with students that have had a great deal of competitive background, it is critical to show the differences. This also helps the students become more mature jazz dancers and see that improvisation and the beauty of the individual can be celebrated.

  Choreographic Approach and Student Sensitivities
  Competitive dance students have performed in dance competitions often for years and asking them to perform their jazz skills in a different way can be met with resistance. They take great pride in the fact that they were the "a la second girl/boy" in the front of their troupe spinning like a top. Therefore, I meet the students in the middle. I integrate elements that they enjoy, with my creative phrases. If the movement appears too "trick oriented" I manipulate the movement until it achieves the aesthetic that I am looking for. Slowly but surely the students see the benefit to creating movement that utilizes the explosiveness of competitive jazz but the artistic intricacies of concert jazz dance.

- CONNECTIONS TO MODERN DANCE

  Celebration of the Individual and Improvisation
  Jazz dance and musicians have utilized improvisation since its inception, but dance competitions have created a forum for jazz that focuses on movement being set in order to demonstrate synchronization and

formations. Therefore, I utilize improvisation techniques from modern dance and give them a new jazz twist. See exercises below.

Grounding and Music Similarities

The grounding qualities of modern dance often support the qualities that are fostered in jazz dance concert dance. This cross over can and should be pointed out to students in their performance of the material. The use of multiple meter in modern dance can also be utilized in jazz dance as well as focus on syncopation. The meter (or metre) of music is its rhythmic structure, the patterns of accents heard in regularly recurring measures of stressed and unstressed beats (arsis and thesis) at the frequency of the music's pulse.

Holistic Approach

It is critical for students to approach their jazz dance training holistically so that they are able to cross over their learned skills between ballet, modern, and jazz techniques/choreography. The versatility is needed so that the students are able to succeed in whatever career they might embark upon after receiving their degree.

"WHY SHOULD WE LEARN CONCERT JAZZ DANCE TECHNIQUE AND CHOREOGRAPHY?"

When I am teaching concert jazz choreography or even teaching a jazz class, I often ask my students if they can name a concert jazz dance company. Most times the students are not able to state even one dance company that exclusively or primarily performs jazz dance. Companies such as Giordano Jazz Dance Chicago is now Giordano Dance Chicago. Companies are diversifying their repertory and therefore no longer perform enough jazz to keep it in their company name.

Students then ask the question, "Why should we learn concert jazz choreography?" if it is something that they most likely will not utilize in their career. My response to them is that they are learning rhythmic skills, improvisational work, emotional characterization, and all of the dynamics that are included in jazz dance choreography. My goal is to reinvigorate their interest in concert jazz choreography so that they are able to create a jazz piece without it having to be the entertainment of the show but rather an entertaining piece that can articulate other aspects of the human experience. However, many of my students have taken their experience and transitioned into commercial jazz, contemporary dance, hip-hop crews, and musical theatre venues.

CHOREOGRAPHY EXERCISES TO CREATE JAZZ DANCE CHOREOGRAPHY

MOVEMENT CHARACTERISTICS OF JAZZ DANCE- (Can be used in Jazz Dance Improvisation)

- Movement that initiates from multiple locations in the body
- Delineation of various body parts (isolations) – seeing body parts moving independently from each other
- Multiple meters
- Angularity – Broken Lines
- Asymmetry as balance – Opposition

- Percussiveness
- Improvisation – relating to social dance roots and the creation of the music
- Swing – what happens between the beats
- Pulse through the entire body
- WHERE DOES THE EMOTIONAL CONTEXT COME FROM??

WHAT ARE MY CHOREOGRAPHIC GOALS? WHAT ASPECTS OF JAZZ ARE IMPORTANT TO ME?

- Individuality and Self-Expression! In Africanist derived forms, there is always a lot of room for individualization. The steps do not exist outside the person. The development of a neutral physicality so the dancer can choose what stylization to overlay.
- Development of a strong understanding of the relationship between movement and music. Jazz dance does not exist without the music. Musicality has nothing to do with counting. It is about understanding melody, rhythm and phrasing.
- The ability to articulate and initiate movement from all body parts.
- The ability to do multiple co-ordinations.
- Footwork – the ability to master directional changes, and to negotiate where the weight is on different parts of the foot.
- The ability to spiral from the pelvis upwards against the direction that the legs are going.
- The ability to move between parallel and turn-out safely and quickly
- The ability to drop the center of gravity and keep it there, moving the weight through the heels
- The appearance of muscular attack while working with ease and efficiency in the body
- Soulfulness, Expressiveness, Grit and Passion- HOW DO WE CREATE THIS IN PERFORMANCE?

Exercises- Ritmo Interno Examples- Starting with the Concept of Inner Rhythm

1) Inner Rhythm
- Leading Directions: Go into the space within you and in that silence, feel, sense, hear what you can. You may find a rhythm. If you don't find it, please do not make one up. Shifting positioning can help but wait to find it. When the dancer finds the inner rhythm invite them to begin moving to it. After a while of working through it, have them create sound to the rhythm.
- Utilize Time, Space, and Levels to take the Improvisation Exercise into Choreography
- Standing in the Diagonal- recreate the inner rhythm choreography here

2) Utilize an Object and then Remove It
- Start with a ballet barre or chair and have the students create movement that can only exist with that object. I usually don't tell them that I am going to remove it. Then I take an element from the jazz dance quality list or another element that you want to infuse into the work and then add that to their improvisation.

3) Traveling Choreography Moving from Phrase to Phrase
- I always enjoy gestures or poses that are unexpected or a bit quirky so I utilize concepts like dinosaurs hands with forced arch jazz feet, or head rolls with claw like hands, or Fosse pelvis walks with chins out. It is always helpful in movement creation to discover what your voice is

and then continue with this theme and variation throughout. Create a jazz base with your own flavor on top or vice versa.

4) Gifts- Improvisation Exercise modified from Daniel Nagrin's Gifts in his book The Six Questions: Acting Technique for Dance and Performance

Use with music that is distinctly jazz and creates the "soulfulness, expressiveness, grit, and passion" of the other person.

- Pick a partner and face one another
- One partner leads and the other follows in a mirror game
- The leader begins improvising what is expressive, soulful, gritty, and passionate about the music? I then call out switch, and the follower then replicates what they saw as soulful, expressive, gritty, and passionate in the other dancer's improvisation experience.
- I always remind the dancers to always be mindful of the other person and respect their unique improvisation with an open mind.

INFUSING EMOTIONAL CONTENT IN CONCERT JAZZ DANCE FOR PERFORMANCE
These exercises can work for any style of dance where the students are performing their technique without any emotional or facial expressions.

Creating Choreography Based on Emotion
1) Self select a group of 4 or more dancers
2) Develop a phrase that is inspired by a word that is given. * You can select any emotionally charged/ physically engaging word that would help the student to create movement.

Performing Choreography with Emotional Intent
1) One group teaches another group their choreography and the dancers then perform it for the group.
2) Then ask the dancers to perform the same choreography with a different inspiration word. (See Appendix A- Emotion- Vocabulary List)
3) Ask observers what helped to enhance the movement and what did not.

Dedicate Your Motion
1) Ask the dancers to take movement that they have already developed and dedicate their motion to their closest friend. Now ask them to perform the same movement and dedicate it to their first dance teacher or even deceased loved one. See what changes for the students.
2) Investigate and ask the students what makes a performance intriguing compelling. Create an exercise to address these suggestions. Is it focus, drive, passion, musicality, commitment? Watching videos of professional companies can help them find this if they are struggling to find examples.

Kirsten Harvey, received her BA and MFA degrees from the University of California, Irvine and is currently on the dance faculty at Long Beach City College, Irvine Valley College, and California State University Long Beach. Ms. Harvey began her dance career studying with notable choreographers and masters from the School of American Ballet, Pittsburgh Ballet Theatre, American Ballet Theatre, The Opera National de Paris, The Edge Performing Arts Center, Millennium Dance Complex, and Tremaine's Dance Studio in Los Angeles. She danced professionally with the Marla Bingham Contemporary Ballet Company and was signed at the age of fourteen performing for over a decade in commercials, music videos, industrials, and movies. Ms. Harvey's concert and commercial choreography has been performed in New York at the Ailey Citi Group Theatre for the Women in Dance Concert, Chicago Dance Festival, Pasadena Dance Festival, and in Toronto with the Toronto Rock Dance Troupe just to name a few. Her concert jazz dance piece *Black Iris*, was selected as the winner of the Inaside Chicago Dance Choreographic Sponsorship Event 2014 and this prize included a commissioned residency with Inaside Chicago Dance that resulted in a new jazz work for the company, *My Side*, which is still a favorite in the company's repertoire.

As an educator, she has worked as an Assistant Professor of Dance at Western Michigan University, the Artistic Director of the Tustin High School Dance Program, Lecturer at Mira Costa College and Fullerton College, and many private dance schools in Southern California. Most notably, she has presented her extensive research on jazz dance improvisation and teaching emotional connectivity at the National Dance Education Organization Conferences from 2012-2015 and additional conferences/symposiums at the University of Surrey, England, University of Kassel, Germany, University of Sydney, Australia, Liverpool John Moore's University, England, as well as at Southern Methodist University in Dallas, TX.

kirsten.harvey.dance@gmail.com

DELRdi- Education: Arts Education, Creative Process, Student Performance

DELRdi- Populations Served: Artists, Higher Education, Grades 9 to 12, Outreach Programs, Private Studios

DELRdi- Areas of Service: Create and Choreographing Dance, Creative Process, Dance Technique, Pedagogy, Performing Dance, Research

Enlivening Jazz Dance Pedagogy Through LMA/BF and Gottschild's Africanist Aesthetics

Jeffrey Peterson, MFA, CLMA

ABSTRACT

In today's increasingly eclectic and culturally inclusive dance world, classical approaches to jazz dance must integrate contemporary research in order to avoid marginalization. By integrating explorations that operate beyond genre distinctions, can jazz dance pedagogy acknowledge and work beyond the history of appropriation in jazz dance while also serving to develop foundational physical skills?

This research reveals methods to underpin jazz dance technique coursework through deliberate approaches to intellectual and embodied scholarship. Within this pedagogy, the dovetailing of Brenda Dixon Gottschild's Africanist Aesthetics with Laban Movement Analysis and Barteneiff Fundamentals seeks to engage the whole student in terms of body, mind, and spirit through a coalescing of somatic, cultural, and historical lenses. By using jazz dance training as a site through which to think broadly, jazz dance itself becomes rooted within conceptual frameworks that work beyond idiomatic boundaries.

In this conversation, I reveal the practical ways in which I've structured my jazz dance courses to tackle these aims. I uncover the ways in which LMA/BF and the Africanist Aesthetics can be placed into dialogue to clarify course design in terms of dividing a semester into incrementally developmental units, specific assignments, and physical exercises. Within this discussion, I demonstrate methods to coach jazz dancing through the marriage of LMA/BF and the Africanist Aesthetics. I unpack specific BF exercises and LMA concepts, crafted and framed to support the needs of jazz dance and the embodiment of the Africanist Aesthetics, in floor work, standing practices, and in traveling sequences. The work also includes examples of written assignments, with prompts that seek to reveal the potential for mind-body interplay between these systems. Student outcomes are shared in relationship to the pedagogy's scholarly sources, and the impact within their personal technical, historical, and cultural integrations.

BIOGRAPHY

Jeffrey Peterson, MFA, CLMA is an educator, choreographer, and dancer who blurs boundaries between jazz, modern, and colorguard. He holds an MFA in dance from New York University's Tisch School of the Arts, a BFA in dance from the University of Minnesota–Twin Cities, and a CLMA from Integrated Movement Studies. Professional credits include performance work with JAZZDANCE! By Danny Buraczeski, as well as Clare Byrne, Edisa Weeks, the Minnesota Opera, and the Madison Scouts Drum and Bugle Corps. His choreographic

work has been seen in various venues in Minneapolis, New York, Los Angeles, and the greater Philadelphia area. His creative and scholarly research focuses on the creative and pedagogical relationships between LMA/BF, dance, and drum and bugle corps. Mr. Peterson is an Assistant Professor of Dance at Muhlenberg College.

JPeterson@muhlenberg.edu

DELRdi- Education: Arts Education, Kinesthetic Learning, Multicultural Education

DELRdi- Populations Served: Grades 9 to 12, Higher Education, World Cultures

DELRdi- Areas of Service: Historical & Cultural Contexts, Pedagogy, Somatics & Body Therapies

Fostering Group Creativity through Ensemble Thinking

Rebecca Bryant, MFA

SUMMARY

"Fostering Group Creativity through Ensemble Thinking" explored the in-practice application of group improvisation scores engendering creativity. As dance educators and creators, we need tools that aid students in developing their own artistic processes -- tools that empower dancers to create material as soloists and, increasingly, as members of an ensemble. This session used scores from Ensemble Thinking, a series of improvisational scores that limit spatial and temporal choices in order to foster group creativity; these scores create a fertile container for the dance-making process as they deal directly with choice-making in the areas of time (tempo, duration, simultaneity, etc.) and space (level, facing, form, etc.). In addition to training dancers to improvise, Ensemble Thinking effectively fosters group creativity through shared responsibility, engendering collaboration during the artistic process.

This session focused on two Ensemble Thinking forms that have not previously been presented at NDEO conferences: Giving Focus and Taking Focus. In Giving Focus, a group of participants shift their physical location onstage to prioritize a single person in the stage space, thus giving that person a solo. In Taking Focus, participants shift their individual location in relationship to the group in order to take the solo for themselves. Without speaking or pre-planning, dancers must change their level, facing, shape, and spacing as needed to fulfill the objective of the exercise. Participants equally collaborate to create a group dance, illustrating how simple parameters can foster a dynamic artistic process. As with all Ensemble Thinking scores, the Giving and Taking Focus scores are valuable to dance education because they teach dancers about composition, collaboration, and choice-making. Through participation in these scores, dancers are able to acknowledge their habitual artistic choices and subsequently expand their compositional range by experiencing new choices. Ensemble Thinking builds dancers who are effective collaborators; the cooperative leadership the work engenders empowers dancers to contribute to creative processes in robust, yet adaptable, ways.

This session gave attendees practical, first-hand experience both participating in the Giving and Taking Focus scores and observing the scores in action. We discussed how these scores serve to nurture creativity and the philosophies behind the body of work that is Ensemble Thinking. Strategies for introducing these scores and promoting their success were discussed and experienced, enabling participants to apply these valuable collaborative tools in their future creative and/or classroom activities.

BIOGRAPHY

Rebecca Bryant, MFA combines contemporary dance, text, objects, and video in performances that investigate present-day phenomenon. Specializing in solo, contact and ensemble forms of improvisation, Bryant researches how predetermined and spontaneous compositional choices interact during performance. Her works and teaching have been presented across the US and abroad in both festivals and educational institutions. She has

been a guest artist at 20 universities and her work was selected for Gala Concerts at American College Dance Festivals in 2000, 2012, and 2013. Bryant is an Assistant Professor of Dance at California State University, Long Beach where she teaches technique, improvisation, and pedagogy.

rebecca.bryant@csulb.edu

DELRdi- Education: Arts Education, Creative Process, Kinesthetic Learning

DELRdi- Populations Served: Artists, Grades 9 to 12, Higher Education

DELRdi- Areas of Service: Creating & Choreographing Dance, Creative Process, Pedagogy

Higher Education Special Interest Group Meeting

Susan Haines, MFA

SUMMARY

The conversations, questions, issues, and concerns included:

1) How can Higher Education utilize the Certificate in Dance Education (CIDE) offered through OPDI? Would this 33 credit certification replace a dance minor? Would it be an additional certification recommended to BA, BFA, and Dance minor graduates or is this duplicating their course work in a dance degree program? Discussion involved questioning how many credits in most dance minors and how the CIDE compared, and whether the CIDE would be most beneficial for dance educators that did not pursue a college degree or for dance educators in the public school system looking for an additional credential.

2) Online course work through OPDI being used for students in undergraduate programs who need additional credits or to complete a graduation requirement. A few professors shared details of the experience for student learning, convenience, and what had to occur for their university registrar to accept the credits. A lengthy discussion took place about how these classes could be utilized for students and universities.

3) Participants shared their experiences teaching and taking online courses and discussed online dance courses at each institution. Most Dance departments now have some online courses; feedback on the quality of the learning experience was mixed.

4) A representative from Dance/USA reported on the interest in online classes and certificates for international students, stating that offering the online courses is a great way to recruit international students to programs. International students are hungry for course offerings and certificates from American universities. They are looking for online courses that teach movement as well as theory courses.

5) Success stories were shared about how the "flipped classroom", "collaborative peer learning" and other innovative teaching tools were growing in popularity at universities. Dance classes have always utilized these teaching strategies and are now being viewed in a more appreciative light from colleagues in other disciplines.

6) There was discussion about how the conference could offer more movement opportunities for participants, how could we support dancers' need to move by allowing standing or moving around while listening to a speaker? Would this be too disruptive or would dancers understand the need to move?

BIOGRAPHY

Susan Haines teaches dance technique, Pilates, and dance education courses at Western Washington University in Bellingham, WA. She has an MFA in Choreography from UNC-Greensboro, and has taught in the dance departments of UNC-Asheville, UNC-Greensboro, Elon University, and is a frequent guest lecturer for Woodring College of Education where she teaches dance for elementary education majors. She has presented her research in biomechanics, Pilates and dance education through workshops and guest artist residencies at studios and universities around the country.

susan.haines@wwu.edu

DELRdi- Education: Arts Education, Certification, Interdisciplinary Education

DELRdi- Populations Served: Higher Education

DELRdi- Areas of Service: Curriculum & Sequential Learning, Teacher Preparation & Training

"I Am a Cell": Artistic Processes of 5th Graders Merging Computational Thinking, Movement, & Biology

Alison E. Leonard, PhD

Non-presenting Authors: Shaundra B. Daily, PhD, Sabarish V. Babu, PhD, Sophie Jörg, PhD, Nikeetha Dsouza, Dhaval Parmar, Kara Gundersen, Jordan Gestring, Kevin Boggs

ABSTRACT

In this presentation, we present findings from our ongoing National Science Foundation-supported design-based research project, VEnvI (Virtual Environment Interactions http://venvi.org), merging movement and computer programming. Examining how an embodiment-centered curriculum supports the development of computational thinking, a team of professors and graduate students are pioneering the design, development, and testing of a virtual environment and associated curriculum for blending movement and computer programming.

We focus on a research iteration with a creative movement class of 5th graders at a public arts magnet school. Researchers facilitated workshops in choreography and programing. The goal was to have students perform original movement sequences along with projections of their virtual characters, which had been programmed to perform complimentary choreography. The researchers collected pre- and post-computational knowledge surveys, along with biographical, media, and interview data, seeking to make connections between the artistic process of choreography and the compositional process of programming, investigating the ways students learn and create in embodied ways. Fifth grade biology curriculum on the structure and function of cells inspired the choreography, expanding the transdisciplinary scope of the project. Informed by theories of embodied cognition and constructivism, this research demonstrates the complex, enlightening processes of reconstructing and recreating curricular and 21st century knowledge in schools through embodied ways.

This paper has recently been published:
Leonard, A. E., et al. (2015). Embodying and programming a "constellation" of multimodal literacy practices: Computational thinking, creative movement, biology, & virtual environment interactions. Journal of Language and Literacy Education 11(2): 64-93.

BIOGRAPHY

Alison E. Leonard, PhD, is the Assistant Professor of Arts & Creativity in the Eugene T. Moore School of Education at Clemson University. She holds a PhD in Curriculum and Instruction from the University of Wisconsin-Madison, an MA in Performance Studies from New York University, and a BIS in dance, Spanish, and Anthropology from the University of Minnesota-Twin Cities. A former modern dancer and dance instructor, her teaching now merges dance, drama, music, and visual arts for teacher education students and explores

qualitative research methodologies for graduate students. Her research involves arts education; specifically dance in education and embodied forms of inquiry in schools. She also serves on the review board for the *Journal of Dance Education*.

Aleona2@clemson.edu

DELRdi- Education: Creative Process, Integrated Arts, Interdisciplinary Education

DELRdi- Populations Served: Grades 5 to 8

DELRdi- Areas of Service: Interdisciplinary Education, Technology, Thinking Skills & Problem Solving Techniques

I Don't Dance! I'm A Chemistry Major! Teaching Introduction To Dance to the Masses

General McArthur Hambrick, MFA

SUMMARY

I Don't Dance! I'm A Chemistry Major! was designed to show teachers one way of dealing with large lecture courses in dance and how I developed a structure by which to teach an elective of this nature with interest and ease. It dealt with the processes and procedures to make a large class feel more intimate, and not just a class about watching videos and talking about dance history, but to give them poignant lectures and practical experience. Through certain parameters the students are able to gain a deeper knowledge of the art of dance and its effects on society and societies effect on the birth and continuance of dance. The presentation/workshop was inspired by a course called "Introduction To Dance", which covers a broad history of dance from the Renaissance, including *ballet de cour* ending with social dance and hip hop. The objective was to help teachers find the perfect balance between lecture and practical application in an introductory setting. In this workshop, the participants were taken through a time-lapsed version of several weeks in the course, DANC 170 Introduction To Dance (GEC or General Education Credit). I explained how teachers must take into consideration the dynamics of the classes each semester, because of the diverse population in level, ethnicity and chosen major. The following six components has made this course successful with the general student population:

COMPONENTS OF INTRODUCTION TO DANCE

In this workshop the following areas were highlighted in order to present to the participants how I teach and assess the students in this course. These steps were demonstrated in an abbreviated form to give the teachers an experiential look into DANC 170.

DIVIDING INTO SMALL GROUPS

- In classes of one hundred or more there are 11 groups of 10 or more students
- Each group chooses a leader to guide them throughout the semester
- Each group is designated by a color

CREATIVE ACTIVITIES

- Each member is asked to draw or write their names on a 8 1/2 X 11 sheet of paper as creatively as they would like, to help shed their inhibitions from the start
- Each group is asked to introduce themselves and formulate a definition for Dance.
- Each member is shown a collection of photos ranging from the first ballet, *Le Ballet Comique de la Reine* to a photo of a young man Krumping. They are asked to write a description or short explanation of what they see

- Each member is asked to write a short answer for what they think when the hear the following six genres or disciplines of dance, Primitive, Ballet, Modern, Jazz, Musical Theatre and Social Dance.
- For the midterm I use a Jeopardy-like Game to study for the exam. This friendly, but competitive study session is the key to their retention of the material
- A group paper is assigned during the modern dance portion of the semester, where they choose from a list of pioneers to compose a five-page paper. Included in that list are personalities such as Doris Humphrey, Ted Shawn, Martha Graham, etc.
- Each group chooses a final project to present at the end of the semester. The choices include: PowerPoint or Prezi Presentations, Dramatizations or Dance Presentations covering segments of the history they gleaned from lecture

LECTURES (THIS SECTION WAS DEMONSTRATED BY A PREZI PRESENTATION)

- Lecture I Introduction to the course and The Renaissance, where we cover 15th and 16th century, Catherine d'Medici, King Louis XIV, Jean-Baptiste Lully, Thoinot Arbeau and others
- Lecture II Transitions into the Romantic Era, giving the overview of the changes not only in the dance, but how society and the climate of the aristocracy or hierarchy led us into this period, The season of the ballerinas.
- Lecture III covers the Classical Period, the Russian invasion, Sergie Diaghilev, The Ballet Russe, Marius Petipa, Vaslav Nijinsky, Anna Pavlova and Michel Fokine. This section moves us into George Balanchine and the coming of Neo-Classical Ballet
- Lecture IV During this lecture I revert back to primitive cultures to present the origins of dance, introducing tribal and folk dance, before moving into Lecture V.
- Lecture V Is where I introduce modern dance as a departure from ballet and a more expressive style of dance stared by such pioneers as Loie Fuller, Isadora Duncan and Rudolph Von Laban. This is where I make a strong connection between what is occurring in society and its relationship to what is changing or developing in dance. I wanted to show how this discipline brought about dancers and choreographies that exhibited poignant messages of the times. Dancers begin to express themselves through movement and real life stories.
- Lecture VI From modern I move into jazz and its influences in both ballet and modern dance
- Lecture VII looks at Musical Theatre, and how it, like jazz is more American in its roots than the other disciplines
- Lecture VIII is the last in the series, which takes us from the ballroom to the streets.

WRITTEN ASSIGNMENT AND REQUIRED VIEWINGS

- The first assignment is partnered with Lecture I. They are asked to respond to two articles, *An Account Of The Principles Of Our Traditions* and La *Sylphide A Romantic Ballet In Two Acts*
- The next assignment covers a shift in ballet. Here they analyze Marius Petipa's article on *The Sleeping Beauty* and *The New Ballet* written by Michel Fokine.
- Assignment three, I the group paper mention in the creative activity section.
- For assignment four the students are asked to attend a live musical theatre production and write a critique using guidelines that I stipulate in the syllabus

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- Assignment five, the easiest of them, is given so that they will research a social dance that appeals them and compose a paper explaining its history, traditional costumes, the performers and the culture from whence the originate

STUDIO SESSIONS

- Each after each group of lectures I take several groups (not to exceed 36 students) into the studio, while the other 60 to 70 students have the day off to work on their various projects
  - Renaissance dance and ballet
  - Modern dance, Laban Movement Analysis and some Viewpoints
  - Jazz and Musical Theatre
  - Ballroom and Hip Hop

BIOGRAPHY

General McArthur Hambrick, **MFA,** is an Assistant Professor of Dance at West Virginia University. He is a graduate of Texas Christian University, with a Bachelor of Fine Arts degree in Dance. He received a Master of Fine Arts in Dance from the University of Washington, where he danced with Chamber Dance. Professor Hambrick has studied dance at American Ballet Theatre, Dance Theatre of Harlem, and the Alvin Ailey Dance Theatre. School. He was a soloist with the Fort Worth Ballet, and Hartford Ballet Companies, Dancers Unlimited in Dallas Texas. He has danced with Minnesota Dance Theatre in Minneapolis, under the artistic direction of Lise Houlton, where he was awarded the 1999 McKnight Fellowship for his achievements in the dance community. He was also the recipient of the 2001 Natalie Skelton Achievement Award and the 2001 Wyoming Arts Council Performing Arts Fellowship. His musical theatre credits include both the Broadway and National touring companies of *Cats*, *Miss Saigon*, and Andrew Lloyd Webber's *Phantom of the Opera*. Off-Broadway he appeared in the revival of Martha Clarke's critically acclaimed, *Garden of Earthly Delights*. General also toured with 25th Anniversary Tour of *A Chorus Line*. Some of his regional credits include *Swing*, *Once On This Island*, *Jesus Christ Superstar*, *The King and I* and many others. He appeared as guest vocalist along with Della Reese on the PBS special; *With Ozzie and Ruby*: Professor Hambrick served as director and choreographer of the former Centennial Singers, a musical theatre touring group, from the University of Wyoming. He is the founder and director of the Joyful Noise Choral Ensemble of Fort Worth, Texas.

gmhambrick@mail.wvu.edu

DELRdi- Education: Creative Process, Student Achievement

DELRdi- Populations Served: Higher Education

DELRdi- Areas of Service: Assessments, Students and Teachers, Historical & Cultural Contexts, Teacher Preparation & Training

International Panel on Dance Education: Australia, Canada, Cyprus/Greece, India, Japan, Trinidad/Tobago, and United States

Moderator: Jane M. Bonbright, EdD

Panelists: Neziehe Alibaba, MA, Jane Bonbright EdD, Mama Fukumoto, PhD, Bhargavi Gopalan, Eugene Joseph, MA, Debra Kapp, BA, HBFA, BEd, Angela Perry, MEd

SUMMARY

It is vital we in America begin to understand what is in place throughout the world to better understand our own programs, share information and resources as appropriate with others here and abroad, and strengthen dance education throughout the world. This year the International Panel represented the countries of Australia, Canada, Cyprus/Greece, Japan, India, Trinidad and Tobago, and the United States. Panelists were asked to respond to the three questions below, submitting their responses in writing before conference so answers were focused, clear and concise, and time restrictions were met. Their responses were wonderfully informative and prompted good discussion from the audience. Responses are provided below.

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

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

C. What kind of professional development is available for dance educators in your country, and who provides professional development?

DANCE IN AUSTRALIA
Angela Perry, MEd, Australia

A. Status of Dance in Australia
  Dance Vocation and Education Training in the Private and Industry Sector
      In June 2011 a new training package for the cultural industries was endorsed titled the Live Performance Training Package. The first national qualifications cover dance performance, dance teaching and management and cross sector qualifications in community dance and theatre, musical theatre and community culture. The Training Package (TP) is an integrated set of nationally endorsed competency standards, assessment guidelines and Australian Qualifications Framework (AQF) qualifications.

Prior to 2011, some government accredited dance courses existed in Universities and technical colleges. Innovation and Business Skills Australia conducted nation-wide research and concluded there was strong industry and community demand for national qualifications designed to raise standards across the profession, set clear benchmarks, and develop qualifications to reflect employment opportunities.

Commission representatives were selected from relevant sectors in dance in Australia that included: Registered Training Organizations, dance teaching societies, the Indigenous community, government departments, the Vocational Education & Training sector, and writers of the research commission. At the end of 2010 the qualifications were approved for release by the National Quality Council in June 2011.

Dance training currently occurs in a range of settings—from registered public and private training providers who offer full- and part-time courses, to private dance studios training for specific dance society exams, or accredited courses delivered by an Registered Training Organizations (RTO) and only RTOs can offer national qualifications.

Dance in the K-12 School Curriculum

The Australian Curriculum, Assessment and Reporting Authority (ACARA) is responsible for Australia's: national school curriculum from Foundation to Year 12 in specified learning areas, national assessment program aligned to the national curriculum that measures students' progress, and national data collection and reporting program that supports: analysis, evaluation, research and resource allocation, accountability and reporting on schools, and broader national achievement. The first ACARA Board was announced in May 2009.

In the Australian Curriculum, The Arts include five disciplines: Dance, Drama, Media Arts, Music and Visual Arts. The curriculum entitles all Australian students to engage in these five Arts subjects throughout primary school with opportunities for students to specialize in one or more Arts subjects are taught from the beginning of secondary school.

Schooling is compulsory until 17 or 18 years of age. Dance is a tertiary entrance examinable subject. Students can study workplace-training courses, such as the dance training packages, if they do not want to attend University.

Tertiary Dance

Australian Universities offer full time undergraduate degrees and post graduate degrees in dance performance and dance education.

B. Significant Changes for Dance in Austral within the Past Three Years

The most significant changes in Australia within the last three years include:

- The national schools' curriculum in dance is now officially acknowledged as an art form an it is a stand-alone subject that is taught years 1-12.
- Dance can be studied as a tertiary entrance exam.
- The Commonwealth Government's new nationalization of dance training scheme.
- The development of the National Qualifications in dance and dance teaching and management across the industry and private sector.
- Teacher Registration – Secondary and Primary school teachers.

C. Professional Development for Dance in Australia

Private dance studios currently train over one million students of all ages, dance styles and levels in Australia, and for the past 75 years have been the training providers for dancers in our country," (Lancaster 2012.)

Due to the increase in available dance courses and qualifications, the rise of dance entertainment reality television programs, social media, and education and health reforms, there has been a substantial increase in dance studios throughout Australia.

This has led to a rise in young professional dancers with qualifications in dance performance, gaining casual teaching employment across private dance studios. Similar to health and sporting associations, Australia is now starting to look at standards and regulations for the studio dance teacher.

Professional development for teachers comes from a variety of organizations involving: Government funded Dance Companies, Government funded Dance Peak Bodies, University Dance extension programs, Registered Training Organizations, and International touring companies.

References
Australian Curriculum and Assessment Reporting Authority: http://www.acara.edu.au/arts.html
Ausdance: http://ausdance.org.au/articles/details/national-qualifications-for-the-dance-industryDance Australia
Australian Dance Institute: http://www.australiandanceinstitute.com.au/schools/information-for-schools

DANCE IN CANADA
Debra Kapp, BA, HBFA, BEd, Ontario

A. Status of Dance in Canada

Dance is not a part of the National Curriculum. Education is a Provincial Ministry which means that each province decides what curriculum they will provide. Ontario, the province where I live, has only included Dance in the curriculum since 2009. Saskatchewan has had a Dance curriculum for over 30 years, including Frist Nations culture and repertoire. Quebec has a curriculum that includes French Canadian culture and repertoire as well as First Nations culture; however, most of its resources come from The United States.

That being said, students from Kindergarten to 8th grade have Dance included in their educational curriculum. The curriculum itself is not necessarily followed and teachers who instruct the curriculum are not necessarily qualified. Students in grades 9 to 12 can choose Dance, if their school provides the course.

At the University level, there are only 5 Universities in Canada that offer a Dance degree; and, at the faculties of Education, there are no dance teacher training courses offered. One University that I know of in Ontario will begin offering dance in 2016.

The people who deliver the Additional Qualification (AQ) Dance course have no standardized training to teach the course. Teachers can take an AQ course in Dance after they graduate from an Education Faculty and there are no pre-requisites for the AQ course.

There are Governmental Councils that support the Arts. One is federal and the others are Provincial or Municipal. They fund artists to go into the schools, but they do not fund teachers within the school to acquire professional development (PD) in their own choice of artist. If a teacher wants PD in Dance Education, they have to look for it, and often pay for it, themselves.

B. Significant Changes for Dance in Canada within the Past Three Years

A shift in pedagogy is taking place in Canada. Since there is no teacher training in Dance for Faculties of Education and recognizing that Dance must be taught, School Boards are hiring what they call "prep" teachers who are hired to provide preparation time for K to 8 teachers. This mean they can be asked to teach anything at all and often are given Dance to teach. This practice is not very new but the practice of being told to teach Dance is new.

Also, Phys Ed teachers may be told that they must provide the Dance curriculum. This has led the Phys Ed pedagogy to change to include "Movement Sequencing" into their curriculum which we see as a big positive. PHE Canada is partnering with the National Ballet of Canada in Toronto to do a project on dance in the phys ed curriculum. This just started and there are no results yet.

There is less funding for the Arts in general across the country however, the National Ballet has money to invest in their initiative. It is my belief that they plan to bring their dancers into the schools to provide the dance curriculum and this in turn will make them money.

High school class sizes are getting smaller and we are reducing teaching staff at schools. That is partly due to demographics and partly due to reduced funding for Education. This means less Dance programs are offered in 9 to 12 schools.

C. Professional Development for Dance in Canada

There are the AQ courses for PD for accredited teachers that some University education programs offer but no national program for PD for teachers. Any university pedagogy course that might be available is really a technique course, not a course about educational pedagogy.

DANCE IN CYPRUS/GREECE
Nezihe Alibaba, BA, North Cyprus

A. Status of Dance in Cyprus/Greece

Personal Commentary: Cyprus is an island on the Mediterranean Sea; and I come from North Cyprus. I have been teaching primarily ballet in the private sector since 2011. In December 2015, I am finishing the Master's degree in Dance & Somatic Well-being: Connections to the Living Body program offered by University of Central Lancashire, UK. I started a Professional Doctorate Program in Health at the University of Bath, UK. My main research area is community dance/somatic practices and stress management.

Unfortunately, dance is not a part of a national curriculum in Northern Cypriot schools. Instead, it is offered as an extra-curricular activity. It is not perceived as a "real and valid" course that one needs to learn like mathematics per se. It is perceived as a hobby for most of the students. It is fun to be in a dance class. The activity classes are not assessed. Within elementary schools, the class teacher is involved with teaching dance to students. Every year, almost every class in both public and private elementary schools prepare a dance show for the Children's day celebrations which is on April 23rd. For middle and high school students, access to dance is very limited and that depends on the Physical Education (PE) teacher. To note that, there is always one traditional folkloric dance group for each school. There are no dance teachers employed for the public schools. The teachers that are working for the private schools are mostly part-time. Given these

circumstances, my goal is to work with the department of education to set up pilot elementary schools where dance and its health/academic benefits are researched within the curriculum. It is a big project and I hope to begin setting it up within two years.

B. Significant Changes for Dance in Cyprus within the Past Three Years

Up until 2010-2011, there were were no dance major programs in the universities. If you wanted to major in dance in college, you had to go abroad. In 2010, Girne American University opened its first dance program. Although their program is not based on teaching, but mostly on performing, there is a chance that dance will flourish more in the academic settings in Cyprus. There are dance majors coming back to the island after graduation. They are opening up dance studios and offering classes to the public.

C. Professional Development for Dance in Cyprus

There is no professional development that is available for dance educators in Northern Cyprus.

INDIA
Bhargavi Gopalan, India

A. Status of Dance in India

Dance is India is a complex system primarily because dance is linked to the cultural heritage of "being an Indian". The agenda uses the traditional art forms as a symbol of the nation and, therefore, the government promotes and preserves what is seen as the Indian traditional dance forms. Dance is also connected to the religion as a mean to attain spirituality and, hence, is not a part of activism. Dance in India has both ancient and modern attributes to itself. While most dance forms date back centuries, what is seen as classical and what is seen as folk is an outcome of post-colonial India. Therefore, dominant classifications of dance forms are Indian Classical, Indian folk, Western and Bollywood.

Most Schools (private and government) in India teach dance as part of extracurricular subjects from primary to secondary grades. The average amount of time spent in these classes is about 1-2 hours per week. Students are taught dance forms based on the region within which the school resides.

In higher secondary education, dance is not viewed as a major area of learning; thus, student learning in dance arts governed by a school syllabus, is minimal. The National Council for Educational Research and Training (NCERT) does provide a syllabus to teach dance in schools; but, again, it is classical dance-centric. Most schools are not informed about the syllabus so it is not widely used.

In general, dance arts education still relies on informal training in the private sector where teachers are well-known performers. They do not undergo special training programs due to the fact that such programs are not available in India. The average salary of a regular subject teacher and a dance teacher in school differ by an amount of approx. 20,000 Indian rupees of 300USD; thus, assuming the occupation of a dance teacher in schools is far less preferred.

Professional training in dance is generally obtained through an affiliation with performers who run institutions or conduct private classes, and dance training is limited to learning technique. Though this kind of learning is wide spread, the cost is quite expensive and not very affordable for everyone. Therefore, there is an economic hierarchy of who attains dance training.

Historically, India received arts funding from the patronage of kings. With colonization, these kingdoms lost their power and ability to fund. Government bodies like the Indian Council for Cultural Relations

(ICCR), Sangeet Natak Academy (SNA) and the Ministry of Culture, have spearheaded a policy of preservation of traditional arts through a schema of grants, awards and festivals. The Centre for Cultural Resources and Training (CCRT) provides scholarships to students up to 14 years of age. The major drawback is that scholarships favor Indian Classical dance in lieu of Folk dance. The only private funding body is the India Foundation for Arts (IFA), which provides funds to various schools and institutions to promote both Indian and western forms of dance in the southern part of India. While most of the Bollywood is funded by the film industry, other performers seek funding for their work by contacting corporate companies for CSR (Corporate Social Responsibility) funds. The meaning of the term "Dance Education" is limited to only performance-making. Dance, as part of the educational system, is yet to emerge.

B. Significant Changes for Dance in India within the Past Three Years

One of the major changes seen in last three years in dance education is the establishment of India's first liberal arts university - Shiv Nadar University. It gives students opportunity to pursue multiple disciplines in the form of major and minor programs. As a student of Shiv Nadar Univeristy, it has enabled me to pursue dance while studying engineering. This kind of interdisciplinary curriculum has enabled me to attend this dance conference. A few other universities have also started providing MA and PHD programs in Dance but those are mainly repositories of the traditional gurus and only limited to performance-making.

One government engineering college, the Indian Institute of Technology, has recently started teaching Odissi dance in their curriculum; but, it remains an extra curriculum subject. Though India has made significant strides forward in dance performance-making, it has yet to see dance as educational studies.

C. Professional Development for Dance in India

Currently there is no difference between performers and teachers. All greatest Gurus become the teachers of a particular dance and, hence, the artist becomes the educator. Training for young students typically means learning the semantics of dance and imbibing and promoting the repertoire of the Guru. Kinesthetic education is not seen as viable as there aren't enough educators trained in the area. There is no particular training program for teachers available in the country which makes it difficult to design curriculum for different levels such as teaching for kindergarten students, students with disabilities etc.

JAPAN
Maaya Fukumoto, PhD, Japan

A. Status of Dance in Japan

There are the "Guidelines for the Course of Study" for Elementary School, Junior High-School and High-School in Japan. In the guidelines, dance has been a part of the field of physical education (PE) and PE has been a compulsory subject from 1st to 12th grades. All Japanese public and private schools must follow these guidelines. In 2008 and 2009, new guidelines were issued. Since then, dance has become a compulsory field for both girls and boys in the 7th and 8th grades. Now the dance is a compulsory study for pupils from the 1st to 8th grades as well. For instance, it is proposed that PE teachers plan and teach 14 hours of dance classes a year for the 7th grade students.

The educational tiers of dance are called "Expression and Rhythm Play" (Grades 1-2), "Expressive Activity" (Grades 3-6), and "Dance" (Grades 7-12). The dance content varies depending on the grade level. For instance, in the 7th and 8th grades, the guidelines focus on creative dance, folk dance, and contemporary

rhythmic dance. It is also noted in the guidelines that factors like the circumstances of the region and school as well as the characteristics of the students are to be taken into consideration."

One of the biggest challenges in Japan faced by leading dance scholars and educators was the need to convince other PE scholars and educators of its educational significance as a part of PE. With the revisions of the government course guidelines for junior-high school in 1998 and 2008, this situation was somehow improved (Murata 2014). In 1998, "contemporary rhythmic dance" became a part of dance content, and "exercise for releasing the body and mind" became part of contents of Physical Fitness. In 2008, for the first time after the war, dance became a compulsory field for the 7th and 8th grades for both boys and girls. This improvement is causing new challenges for PE teachers. Most male PE teachers rarely or never learned dance, but they were engaged to teach dance. Many dance seminars have been promoted for PE teachers, financially supported by the government, directed to improving this situation.

Our government provides resources for dance education such as the source book (Pp.1-243), handbook (Pp.1-14), and digital materials (videos) on internet. All of these are provided on internet and everyone can download the files. The source book is published, too. There is a government project for "promoting communication education through performing art", though it is not popular among school teachers. This project financially supports schools inviting professional dance artists to workshops and performances. For years, dance was primarily taught to junior-high and high school girls by female PE teachers, the Japan Association of Physical Education for Women (JAPEW) has been a leading group in dance education in Japanese schools. Now both female and male PE teachers and dance teachers in private studios are eligible to become members. Their bimonthly magazines also provide articles and reports about teaching dance classes.

B. Significant Changes for Dance in Japan within the Past Three Years

The biggest change in Japanese education is that the guidelines in 2008 designated dance as a compulsory field of PE in grades 7-8 for both boys and girls for the first time after the WWII. As written above, this change caused new situations. The advantage is that the government now financially supports dance seminars now whereas they didn't before, and the government provides renewed resources for dance on the internet. The disadvantage is that more PE teachers tend to teach only contemporary rhythmic dance such as hip hop, rock or samba. It is reported that the inexperienced teachers easily allow their students to just copy the readymade choreography by using tablet computers in classes (Hosokawa 2014). In these cases, the communicative and creative aspects in their learning process are mostly lacking. Instead, leading scholars emphasize that contemporary rhythmic dance should be creative and expressive.

C. Professional Development for Dance in Japan

Dance seminars, conferences and demonstration classes are held regularly for PE teachers by the city board of education and several associations to promote physical education. The demonstration classes are usually carried out by schools aligned with universities supporting teacher training programs. The programs of seminars are designated by the government and arranged by the universities. The dance seminars are elective but usually included and taught by the dance teachers of the universities. All school teachers have to attend the license renewal seminars every 10 years.

Trinidad/Tobago
Eugene Joseph, MA, Trinidad/Tobago

A. Status of Dance in Trinidad/Tobago

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

Dance in Trinidad and Tobago is mainly taught at private studios located throughout our twin-island state. These studios offer dance training in ballet, modern, jazz, hip hop, Caribbean Folk, African Folk dance, East Indian tradition dances (e.g. Kathak, Bharatanatyam, Odissi, etc.) as well as non-traditional dances e.g. "film" dance and "Chutney" dance.

At the public level, the Ministry of Education of Trinidad and Tobago has the primary responsibility of developing an education system and national curriculum. Over the last few years, the Ministry started to incorporate dance in the national curriculum. At the Primary school level (ages 5 – 12 years), dance has been taught as an extra-curricular activity, conducted by teachers hired by the individual schools. However, there are also a few qualified dance teachers hired by the Ministry of Education to conduct dance programmes.

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, taught not as a separate subject but rather as part of the Arts programme. The Trinidad and Tobago Visual and Performing Arts (VAPA) Syllabus was taught from Forms 1 – 3. Its principal focus was the personal development and growth of students in terms of understanding themselves and their relationship with classmates, family, community and the larger world, and in terms of their competence in addressing cultural content of their society. At Forms 4 & 5, the Caribbean Examination Council's Theatre Arts syllabus is still being used.

However VAPA was been discontinued at the end of 2014. In our National Elections in September 2015, we have elected a new Government. We in the dance industry are lobbying and awaiting the decisions from the new Minister of Education regarding dance in the National Curriculum. At the tertiary level, both the University of the West Indies and the University of Trinidad and Tobago offer a Certificate in Dance and Dance Education, 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. The emphasis of the Dance degree is on providing a high level of academic and technical training to prepare undergraduate students to integrate into higher levels of tertiary education. The programme is aimed at providing the local and regional dance industry with competent practitioners having the capacity to deliver dance education material to students in their national school systems.

"The Best Village" programme is a community based Arts programme and the Ministry of Community Development coordinates annual national competitions, which have been in existence for over 40 years. Trinidad and Tobago folk dances are a major component of this programme. It provides an opportunity for communities to be more conscious of their culture and environment. The programme 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 from England and the United States. Certification starts at the primary level and goes up the grades to Dance Teacher certification.

B. Significant Changes for Dance in Trinidad/Tobago within the Past Three Years

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

Unfortunately there was a negative change, with the recent removal of the use of Trinidad & Tobago Visual and Performing Arts (VAPA) Syllabus without the implementation of a replacement national syllabus. At my studio, Trinidad Dance Theatre, we are currently in discussion with NDEO in devising a plan to introduce internationally recognized standards in dance and dance education to Trinidad and Tobago.

C. Professional Development for Dance in Trinidad/Tobago

As stated earlier, both the University of the West Indies, St. Augustine Campus and the University of Trinidad and Tobago offer tertiary level Certificate and Degree courses in Dance and Dance Education.

In the private sector, dance instructors in Ballet, Modern, Jazz and Tap can gain professional certification in Trinidad from the Imperial Society of Teachers of Dancing (ISTD-UK). There is an annual visit by ISTD examiner who can conduct the exam certification. However, there are no regular formal classes being conducted. Student teachers usually train under a certified professional instruction before taking their teacher's exam (ISTD Associate and Associate Diploma).

At Trinidad Dance Theatre, we run courses for Ballroom and Latin dancers who wish to become instructors. A visiting US instructor from professional certification department of Dance Vision International Dance Association (ProDVIDA-USA) conducts the final exam, and an internationally recognized certificate is issued by ProDVIDA.

DANCE in the UNITED STATES
Jane M. Bonbright, EdD, United States

A. Status of Dance Education in the United States

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

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

The release of the National Core Arts Standards (NCAS) is a good example of infrastructure developed by the public sector to support arts education at the national level in lieu of federal mandates. The NCAS 2014 arts standards were produced and funded by a coalition of arts and education organizations: the

National Dance Education Organization, National Associate for Music Educators, National Arts Education Association, Education Theatre Association and the American Alliance for Theatre Education, the College Board, SEADAE, Young Audiences, the Kennedy Center, and Americans for the Arts. Collectively it is called the National Coalition for Core Arts Standards (NCCAS).

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

Statistics differ in dance on the number of children receiving dance education. Most surveys agree about 52% of children in the U.S. do not receive any education in dance within school programs, and about 48% do receive some training in-school. Of these, approximately 7% at the elementary level are taught by dance specialists while the remaining students are taught under physical education programs. At the high school level, students fair a little better with approximately 12-14% of students having opportunity to study dance as part of school curriculum. We know the majority of students studying dance do not have adequate facilities and the dance educators teaching need and desire a lot more professional development than usually available. It is for this reason that the NDEO established the Online Professional Development Institute (OPDI) that now offers almost thirty semester-long courses in dance content and pedagogy for dance educators throughout the world. As noted earlier, the NDEO developed the National Core Arts Standards for Dance, the cornerstone assessments, and a myriad of programs and services that support dance education taught in K-12 schools, colleges and universities, private studios, and performing arts community/cultural settings. The NDEO is a good example of how important the private sector is to advancing dance in the United States.

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

B. Significant Changes for Dance in the U.S. within the Last Three Years
- The reauthorization of the Elementary and Secondary Education Act (ESEA) that reaffirms the arts as core to a comprehensive education for all children in the United States (Dec 2015).
- The development and publication of the National Dance Core Arts Standards (June 2014).

C. Professional Development for Dance in the United States
The proliferation of professional development programs and services offered by the National Dance Education Organization, some of which include:
- Debut of the Online Professional Development Institute (Jan 2012) that now offers professional development in almost 30 courses focused on dance content and pedagogy available to dance educators worldwide;
- the Certificate in Dance Education (CiDE)
- the opportunity to earn undergraduate/graduate credits through NDEO/University of North Carolina to support professional development and completion of degrees;

- the opportunity to earn postsecondary education accredited Continuing Education Units through Mills College to help retain certification, promotions and pay raises, and earning potential endorsements in dance;
- The development of the needed entry-level teacher's exam: Dance Entry Level Teacher's Assessment (DELTA)
- Regional workshops and webinars offered in standards and assessments

BIOGRAPHIES

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

jbonbright@ndeo.org

Angela Perry (Australia), holds a Masters of Education, and has been a teacher of dance for thirty years in the K-12 environments to children, youth and adults throughout Western Australia. Angela has taught dance programs, choreographed and adjudicated for the Department of Education and Anglican schools. She served as Chair of the Western Australian Certificate Education (WACE) dance course and Reviewer for the WACE dance exam syllabus for Curriculum Council of WA. She coordinated and taught dance teaching methods for Preservice teachers at Australian Universities and online University tutoring. She has written and published curriculum dance teaching resources. Angela is currently teaching dance theories at the Charlesworth Ballet Institute, a full time training Academy. She recently founded the Australian Independent Dance Teacher Awards and Dance Teaching Festival geared to raising the profile of the dance teaching profession and strengthen high standards and excellence in dance teaching.

Debra Kapp, BA, HBFA, BEd, (Canada, Ontario) has taught Dance at L.B.Pearson School for the Arts, London, Ontario since 1991. L.B. Pearson is an Arts Enriched school offering a comprehensive Dance program. She graduated from York University in 1979 and taught Ballet and Creative Dance at the Thornhill School of Ballet. Debra is co-author of "Action Pak: Dance Education Resources for Teachers". Deb writes Dance curriculum for Thames Valley District School Board and presents workshops for teachers on how to teach Dance in school environments. Debra is Producer and Artistic Director of "Art Harvest", an annual showcase of dance education programs in Southwestern Ontario. In 2005, Debra won the Jewish Community Centers Association of North America's Award of Excellence for innovative and creating programming in "Resilience in the Face of Trouble and Despair." Deb is a co-founder of The London Alliance of Dance Educators and Executive Board member of Dance Ontario.

Nezihe Alibaba, MA (North Cyprus) is from North Cyprus, an island on the Mediterranean Sea. Since 2011, Nezihe has been primarily teaching ballet in the private sector. In December 2015, Nezihe completed her Master's degree in Dance & Somatic Well-being: Connections to the Living Body program from the University of Central Lancashire, UK. She started the Professional Doctorate Program in Health at the University of Bath, UK and her prime research area is community dance/somatic practices and stress management.

Maaya Fukumoto, PhD (Japan) is an Assistant Professor of Dance at Ochanomizu University, in Japan. Prior to OU, she was an associate professor of Faculty of Art and Design at University of Toyama. She now teaches modern dance, dance improvisation, pedagogy, body studies in dance and research. With her experience as a choreographer and contact improviser, she came to be interested in somatic movement education in the US and Japan. Her research project "What do we learn from body movements?" (2009-2011), "The principles and processes of somatic learning" (2012-2014) and "The reflections of somatics in the US national standards in Dance" (2015-2017) have been supported by Japan Society for the Promotion of Science, KAKENHI.

Eugene Joseph, MA (Trinidad/Tobago) has over 45 years of experience in transforming and bringing new perspectives and dynamics to peoples' lives. He received national awards from the Government of Trinidad & Tobago recognizing his work in culture and dance, and an Honorary Distinguished Fellow Award from the University of Trinidad & Tobago. He travels throughout the world conducting seminars and workshops in Cross Cultural Training, Communication Techniques, Movement and Dance, Arts Education and Integration, and serves as Consultant, Master Instructor and Arts Presenter in the field of Dance and Culture. He's dedicated his life to studying dance and the use of dance as a catalyst for transformation (Mind, Body and Spirit). Eugene brings creativity and innovation to performance and choreography. Through Outreach Programs, community work, and special interest groups, he takes "dance to the people," reaffirming that dance is for everyone – no one should be excluded.

DELRdi- Education: Arts Education, Policy, Teacher Standards

DELRdi- Populations Served: Administrators & Policy Makers, Grades 9 to 12, World Cultures

DELRdi- Areas of Service: Curriculum & Sequential Learning, Pedagogy, Teacher Preparation & Training

Moving the Masses: Making the Lecture an Embodied Experience

Elizabeth Osborn-Kibbe, MFA

SUMMARY

Reaching the general education population at the university level often presents as large-scale, lecture style courses asking students of diverse backgrounds and experiences to "appreciate" dance. These particular dance students represent a cross section of higher education degree granting programs; they are scientists, mathematicians, philosophers, historians, educators, engineers, writers, and future doctors and lawyers. The large dance appreciation lecture, and courses like it, helps dance programs at universities to draw students and maintain enrollment numbers. They also develop audiences and provide recruitment into other dance course offerings. While many of these students enroll in the lecture course because they feel less comfortable in a studio, it is crucial to maintain the corporeality and embodied component that sets dance apart from other fields.

The central question being posed is such: How do we develop an embodied experience in a lecture style course by creating a safe space in which to explore and to engage in the creative process?

This workshop draws from real life, in class experiences that are living, evolving, and changing to meet students' needs. In our time together, we use the discussion topic of dance and social justice to guide learning through in-class research, working collaboratively with other students, and creating a blueprint for a dance that we can share as a work-in-progress. This session mirrors the classroom experience while opening the floor for additional discussion and questions. This application is broad and fluid enough to be modified for various populations. While it is currently a model being used in higher education, specifically a general education lecture, it is by no means limited to this particular group or topic. It can easily be molded to fulfill curriculum needs in K-12 or to approach various themes in the university setting. What makes this approach unique is the marriage between the lecture class and the embodied experience through the exploration of the artistic process. Participants conduct research, create collaboratively, and move right in the lecture hall. Learning outcomes provide a fresh look at primarily 20th and 21st century artists as well as artistic process through experiential learning that is uniquely not studio-based.

Participants will navigate through the session as active and collaborative group members. Discussion and questions are encouraged throughout, and materials will be provided to document this approach as well as to explore new applications of this concept.

Background and Context:
- Dance Appreciation at UGA
  3-credit, 75-minute class, meets twice weekly
  Class is capped at enrollment of 75; is usually over-enrolled to about 80-85 students
- Chronology and Structure of the semester

- Prior Discussions and Experiences
- Goals for this class session: "Dance and Social Issues"
    References:
    - Jones, Bill T., et al. *Bill T. Jones. [videorecording] : Dancing to the Promised Land*. n.p.: New York : VIEW Video, c1994., 1994.
    - Foster, Susan Leigh, (Author). "Choreographies of protest." *Theatre Journal* 55, no. 3 (October 2003): 395-412. *RILM Abstracts of Music Literature (1967 to Present only)*, EBSCO*host*.
    - Gerbaudo, Paolo. "The (Social) Media Choreography of Protest". 2012. *Tweets and the Streets*. http://www.tweetsandthestreets.org/2012/01/10/the-social-media-choreography-of-protest/

Examples:
Special thanks to Rose Pasquarello Beauchamp for assisting with this research.
- *953K – Inspiring Action Against Cyberbullying* by MusEffect and Jessica Star
    - https://www.youtube.com/watch?v=z5hwTeAsOhI
- Michael Jackson's *This is It* Prison Reform video
    - https://www.youtube.com/watch?v=mKtdTJP_GUI
- Dance Moms' *The Last Text*
    - https://www.youtube.com/watch?v=PprpB-iwW3U
    - *This example, while not my personal favorite, is one that I find my students are familiar with, so I use it as a talking point.*

Summary Trajectory of the Class Session:
Class Discussion
In-class research with partners
Collaborative work in small groups, including engaging in the artistic process
Presentation of group work
Reflection, individually then as a large group

Discussion and Questions, time permitting; can be done in the following class session

BIOGRAPHY

Elizabeth Osborn-Kibbe, MFA is currently on the faculty of the Department of Dance at the University of Georgia, teaching Dance Appreciation, Contemporary Modern Dance, Tap Dance, and Dance Production as well as choreographing new work. She previously served on the faculty at Pennsylvania State University teaching Dance History, Modern Dance, Dance Improvisation, and Dance Appreciation. Liz has toured extensively and has performed with Mariah Maloney Dance, Maura Keefe, and Park Avenue Dance Company. She is an IATSE stagehand, and has served as Stage Manager for Bill Evans Dance, FuturPointe Dance, and Biodance, among others. She holds an MFA in Dance Performance and Choreography from the College at Brockport SUNY and a BA in Dance and History from the University at Buffalo.

elizabeth.osborn@gmail.com

DELRdi- Education: Arts Education, Creative Process, Student Performance

DELRdi- Populations Served: Grades 9 to 12, Higher Education, World Cultures

DELRdi- Areas of Service: Creating & Choreographing Dance, Critical Analysis, Pedagogy

Paper

Musical Improvisation and Theatrical Choreography; From the Studio to the Stage

Alan Terricciano, MA

ABSTRACT

"Musical Improvisation and Theatrical Choreography; from the Studio to the Stage" addresses the specific situation in a collaboration between choreographer and musical artist where the choreography is set and the music is mostly fixed but with a significant moment of improvisation embedded in the score. Through reflection on two different experiences I follow with a deeper consideration of, and set of recommendations for, the stages of the process from creation to a production. These stages include 1) rehearsal with the musician, 2) making the recording, and 3) preparation for the stage. I wish to argue that, in general, 1) the rehearsal process plays as important a role in the success of theatrical productions as any aesthetic agenda; and 2) the inclusion of improvisation radically changes the rehearsal process. I will conclude by raising questions that may point to interesting areas for future investigation, particularly in the areas of perception and cognition. Beyond proposing a methodology for this type of collaboration I am presenting what I believe are interesting questions about the nature of performance and modes of reception.

In a traditional model of the choreographer/ composer collaboration, the course of events leading to the finished work usually involves the creation of set movement and a musical score; and this union produces a work of art that should be evaluated through some lens of cultural aesthetic – the transparency of its ideas; the depth of its expression; formal rigor; beauty etc. The qualities of the performers and the performance serve to deliver an articulation of this "inherent" content or expression; AND more importantly, because it is repeatable, the work's articulated content allows for reexamination and thorough analysis. Although this model has been, and continues to be, dismantled repeatedly over the past one hundred years from "dada" to "fluxus" to "Judson Church," this type of collaboration persists – it rises like a phoenix again and again for many reasons – I would it argue that it is valid, it is useful, it provides a framework for criticism, it is a strategy that appeals to the very human desire (at least in the West) to make work of "lasting" value – i.e. the notion of a "canon."

What follows is a meditation on an interesting middle ground where the choreography is set and the music is mostly fixed but with a significant moment of improvisation embedded in the score. Through reflection on two different experiences I follow with a deeper consideration of, and set of recommendations for, the stages of the process from creation to a production. These stages include 1) rehearsal with the musician, 2) making the recording, and 3) preparation for the stage. I wish to argue that, in general, 1) the rehearsal process plays as important a role in the success of theatrical productions as any aesthetic agenda; and 2) the inclusion of improvisation radically changes the rehearsal process. I will conclude by raising questions that may point to interesting areas for future investigation, particularly in the areas of perception and cognition. Beyond proposing a methodology for this type of collaboration I am presenting what I believe are interesting questions about the nature of performance and modes of reception.

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My first question then is, what happens when improvisation is introduced into the traditional model? In my experience, the inclusion of improvisation into the process is transformative to the artists creating and delivering the work. To be clear, I am specifically referring to the spontaneous creation of newly composed music (or newly crafted choreography) in performance. As with a notated score, improvisatory performance often embraces the articulation of interesting form, content and idea, but there is the understanding that it is spontaneous and in some ways unrepeatable. I would add that, a primary narrative of improvisation in the 20th century has been tied to the advent of recording technology – the great burden (and great blessing) to improvisers, particularly jazz musicians. The ineffable becomes an object of study, imitation, and hyper-dissemination. Recording technology plays a crucial role in the following narrative.

CASE STUDY #1

In 1994, I collaborated as a pianist with choreographer Donald McKayle on a large-scale work entitled *Vigils,* for the University of California, Irvine dance department. The choreographer had become enamored with Frederic Rzewski's *Four North American Ballads* for the piano and conceived a work built around the political themes of the American Labor Movement and addressed in the score through the adaptation of four labor protest songs. The third ballad, a setting of *Down by the Riverside*, includes an optional improvised section that we chose to omit for the 1994 iteration of the work but I had included it in concert performances elsewhere.

The work remained resonant in both our thoughts over the next five years and when Judith Jamison commissioned a new work for the Alvin Ailey Dance Theater from Donald in 1999, he chose to revisit this particular work, now entitled *Danger Run.* We agreed that the improvised section should be included and I gave him a recording of one of my performances that included a 1'38" stretch of improvised material. Because he used the same

recording in the rehearsal process, the choreographer treated this material as fixed and choreographed an impassioned duet for two of the company's principal dancers for this section. The central issue for me was to embed the improvisation cleanly within the larger work, with dual foci on integrating the improvisation musically and attending to the choreography appropriately. The following analysis charts a logical flow of a process that culminated in an elevated level of collaboration and artistry for all of the performers involved.

The choreographic process took place during August 1999, in NYC. I joined the process for the last week. I was immediately struck by two things. The dancers were completely engaged in the process – the end of the day always included a company discussion with the choreographer, and I was received as a principal collaborator. The first rehearsal of *Down by the Riverside,* as one might guess, was very stressful on the dancers, as they did not know what to expect at the moment of improvisation. They had been sufficiently warned however and were amused by the awkwardness. The solution to this issue was two-fold. I needed to learn that stretch of choreography intimately, and the performers had to develop an expectation for new music for that stretch, even though the choreography remained fixed. The next day, Donald McKayle, the dancers, and myself spent two hours in the studio. I watched the duet twice with the recording, and I then proceeded to improvise to the duet ten times, at which point the dancers were too exhausted to continue. By the eighth run, the dancers had come to enjoy the surprise of a different score and I had come to know the dance.

Although prepared for the performance as a live performer, there was one further obstacle – the company needed to produce a rehearsal and performance recording for runs without the benefit of live music. I went back to the original recording and generated a time line for the music. In the recording studio, Donald McKayle sat with me and I gave him specific instructions. At precisely 1'00" into the improvisation he dropped his hand,

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signaling me to for me to build to a climactic moment corresponding to a dramatic lift at approximately 1'20". At precisely 1'28", he dropped his hand again and I knew that I had 10" to finish the improvisation and return to the score. My memory of the choreography was still fresh and these visual clues kept my timing properly in line with the dance. We produced several takes of the improvisation. One was selected for performances and the others were to be used at random during the rehearsal process in order to keep the dancers comfortable with the idea of an improvised score.

The work premiered December 8, 1999 at City Center. We repeated the rehearsal process from the previous August the day before the premiere and the performance was successful by all accounts.

CASE STUDY #2

A prominent choreographer commissioned me to create a score for a ten-minute work for four dancers that had been in turn commissioned by a the Complexions Contemproary Ballet company in New York City at the Joyce theater for a premiere in the Winter of 2007. The score was created in the Fall of 2006 and what evolved was a structured improvisation score for live performers that would also incorporate electronic media into its fabric. Knowing the small pit area of the theater, we settled on piano, cello and electronic media (prerecorded material on CD). The choreographer presented me with various movement phrases and we also had lengthy discussions about mood, energy and emotional/textural content. I developed the electronic playback and hired a cellist in California and, after a fairly long recording session, we had produced four acceptable takes of the score. The real challenge turned out to be that the California cellist articulated a spirit for the work that the choreographer whole heartedly embraced. As she could not travel for the eight-performance run, I had to hire a cellist on location, and train them to perform the work. The person I hired had one of the finest techniques and tones that I had heard in a long time, but had far less experience with

improvisation in a performance setting – a common trade off in the classical music world. The NYC cellist, to my mind, rose to the occasion quite admirably, but ultimately had a very different personality and style in their improvisations. Our performances evolved in interesting ways over the course of the week-long season at the theater and ultimately became very rewarding.

Ultimately, the cellists' contrasting (but comparable) styles led to quite different sensibilities in the performance. And at the same time, I knew that the choreographer longed for the performances created in California. Although I was excited by the music that we were creating, in the back of my mind I was always aware of the slight edge of dissatisfaction. At the time I attributed it only to the choreographer's set of expectations but after having contemplated the experience for some time I have arrived at a different conclusion – I believe that the dancers were insufficiently engaged with the process and failed to embrace the qualitative differences as anything more than a hindrance to their performance of the choreography. As one of the performers, I had little to no sense of engagement with the dancers, no one ever expressed interest or gave feedback.

CONCLUSIONS

As I began writing this paper, I thought that the most important observations would be about the mechanics of the process, but now, as I articulate these thoughts I am far more excited by the deeper implications of these experiences. Succinctly put, improvisation in a collaborative setting demands attention between the performers/creators that transcends trust. When I go out on stage, my usual role is to deliver well what is expected of me in order for my collaborators to do what they are expected to do with excellence and commitment. I am trusted to do so; I trust my collaborators to hit their marks and pay attention to the details of what I and everyone else may be doing. The addition of improvisation into the mix demands that one truly hear/see/smell/taste (pick a sense or two) what their fellow artists are doing; what decisions they make;

how they respond; one must contemplate – in an instant – these choices, respond to them, make their own decisions etc. Evaluation of good vs. bad/ wrong vs. right suspends and we are truly "in the moment."

Two caveats, one – in the first scenario, the improvisation was a small part of the overall piece, while it was front and center in the second scenario. But when I consider the resources invested in the collaboration and the spirit of investment from all parties for just a minute and a half of a twenty-eight minute work I don't think scale is the issue. The issue was the unequal attention to the matter and how it ultimately distracted from the second scenario. In the first scenario, we all came away enriched and empowered after the work. In the second scenario, I had to work very hard to shield the cellist from all of this angst – I think we played well, but the quality of my musical experience became a secondary consideration.

The second caveat, I suppose, is the relationship to the audience. If the performers are so tuned-in to each other, one might ask if the audience is relevant. To address this concern I would like to talk about what we mean when we say "in the moment." My interpretation of that phrase is that it is a short-hand for unselfconsciousness, a sense of authenticity borne of the communal delusion that the performer really is that character making those sounds and movements as if they were unobserved. We equate being "in the moment" with being authentic; as audience members, we value this quality above many others – technical virtuosity, choice of affect, etc. Is there anything any more attractive and enticing to us than eavesdropping?

My final word on this subject in this essay, is not that artists should just be improvising all of the time but that they should attend to what improvisation can teach us about art-making. Improvisation, assuming that all parties are engaged, elevates and realigns attention and amplifies focus. Embedding moments of choice within the creative process at some point along the way may be the most liberating act the artists

involved may experience. A Realigned and strengthened focus transcends a performer's natural inclinations toward stage fright or show-boating, and changes the evaluative landscape for the choreographer and composer. Most of the choices I make are really between degrees of interest, not right or wrong. In one case, I can reflect on how interesting our (my collaborators and I) choices were. In the second case, I found myself brooding over right and wrong.

BIOGRAPHY

Alan Terricciano, MA, received his education at Yale University and the Eastman School of Music, and is currently a Professor of Dance at the University of California, Irvine's *Claire Trevor School of the Arts.* Over the past fifteen years Alan has served as the Acting Dean for the School, chair of the Dance Department and co-chair of the Music department. As a professional artist, Mr. Terricciano has been active as both a composer for choreography, the theater and the concert hall, and as a pianist with a particular focus on choreographic collaboration. Most recently, Mr. Terricciano wrote the incidental music for the New Swan Shakespeare Festival's productions of *Twelfth Night* and *Macbeth.* In April 2011, Northwestern University premiered his Harp Concerto, *The Parting Glass*. In 2005, Mr. Terricciano was named Orange County's Outstanding Individual Artist of the Year by the organization *Arts Orange County.*

aterricc@uci.edu

DELRdi- Education: Creative Process, Integrated Arts, Interdisciplinary Education

DELRdi- Populations Served: Artists, Higher Education, Private Studios

DELRdi- Areas of Service: Creative Process, Interdisciplinary Education, Thinking Skills & Problem Solving Techniques

Abstract of Paper

National Core Arts Standards Model Cornerstone Assessments: Delaware Teacher Reflections

Lynnette Young Overby, PhD, Ann-Thomas Moffett, MFA

ABSTRACT

The purpose of this project was to determine the impact of the National Core Arts Standards Model Cornerstone Assessments (MCA) on teachers and students in two settings, a fifth grade Physical Education class and an eighth grade Dance Major class. This project involved teaching students and interviewing teachers involved in piloting the MCAs. Two schools were utilized in the study. The first school was a charter school serving grades 3-8. Sixty percent of the students in this school were identified as special needs. Forty 5th grade students participated in the project. Two teaching artists collaborated with two physical education teachers during the pilot testing of the MCAs. Five class periods at 35 minutes each were devoted to this project. The student's previous exposure to dance in the class included learning popular line dances. The second school was a secondary performing arts magnet school. Eighth grade students in technique and composition class were involved in the project for one month, twice a week, eighty minutes per class. Their regular teacher taught this group. Interviews were conducted to determine the variety of ways the MCAs contributed to the teachers' and students' learning experiences. Specifically, the teachers discussed the ways in which the MCAs connected to their current dance/physical education curriculum. Student reflections in both settings revealed knowledge gained about dance and about themselves. Results of teacher interviews were organized in the following categories: connections, challenges, benefits and future applications. The teachers indicated that the MCAs aligned with their current curricular content of movement elements for the physical education teachers and thematic material for the dance teacher. While the charter school challenges occurred because of the lack of student knowledge of dance, the art school challenges, with more experienced dancers, were related to collaboration skills. In terms of benefits, the charter school teachers indicated that the MCAs provided the students the opportunity to create their own movement, while the arts school teacher saw the MCAs as a natural progression of her current curriculum. In terms of future applications, the charter school teachers indicated a need for professional development in the National Standards. The arts school teacher indicated a need to integrate the national core arts standards and MCAs within her current dance curriculum. In conclusion, this project allowed the investigators to determine the efficacy of the MCAs with both physical education and dance teachers. Furthermore, the national core arts standards were found to support best practices in dance teaching for the novice as well as the experienced dance educator.

BIOGRAPHIES

Lynnette Young Overby, Ph.D. is Director of the ArtsBridge Scholars Program, and Professor of Theatre and Dance at the University of Delaware. She is the author or coauthor of over 40 publications including 12 books. Her honors include the 2000 National Dance Association Scholar/Artist, and the 2004 Leadership Award from the National Dance Education Organization. She is a strong believer in interdisciplinary education and

community engagement. A dance and the Child International At-Large board member, she is the archivist for the organization Dr. Overby is currently collaborating with literary historian P. Gabrielle Foreman and other artists on a long term "Performing African American History" research project. She served as a member of the dance writing team for the new National Core Arts Standards and for the Delaware Department of Education.

overbyl@udel.edu

Ann-Thomas Moffett, MFA is an artist and educator based in Wilmington, DE. She teaches at the University of Delaware where she also serves as a researcher and choreographer for a multidisciplinary arts based research project, *"Same Story," Different Countries*. Since arriving in 2013, A.T. has served on the dance writing team to revise assessments for the DE Department of Education and lead professional development workshops in Dance-Integration. She also serves as a reviewer for the *Journal of Dance Education*. Collaborative interests have lead to co-founding TRANSForm Dance Collective and ongoing creative projects blending dance with other art forms. As a performer, A.T. danced in New York and Philadelphia, working with choreographers Myra Bazell, Tania Isaac, Stephan Koplowitz, Mary Anthony, Donald McKayle, and the Sokolow Dance Foundation. She holds a BA in Dance from Radford University and an MFA from the University of Oregon.

moffett@udel.edu

DELRdi- Education: Arts Education, National Content Standards, Teacher Standards

DELRdi- Populations Served: Grades 5 to 8, Outreach Programs

DELRdi- Areas of Service: Assessments, National, State, and LEA, National, State, and LEA Standards, Pedagogy

Paper

NDEO Conference Sparks Collaborative Choreography, Creates Long Distance Student Engagement

Laura Donnelly, MFA and Heather Trommer-Beardslee, MFA, MA

ABSTRACT

"NDEO Conference Sparks Collaborative Choreography, Creates Long Distance Student Engagement" shares the process of two choreographers from different dance programs who collaborated to create a single dance. The long distance collaborative choreographic process produced a dance that was performed at Central Michigan University (CMU) and Kansas State University (KSU) by student casts based at each institution. The eight dancers and two choreographers pioneered a process that incorporates diverse experience, practice and possibility. This is one model that may be used for collaborative cross-university learning through choreography, communication, technology, and performance.

Composer Bryce Craig introduced Laura Donnelly (KSU) and Heather Trommer-Beardslee (CMU) at the October 2014 National Dance Education Organization (NDEO) conference in Chicago. Both dance professors/choreographers had worked with Craig previously on music and dance projects at their respective universities. Discovering shared interests in experimentation, engaging students in creative process, and working with live music Donnelly and Trommer-Beardslee discussed possibilities for future work together. Recognizing the limitations of funding, travel, and adding new projects for spring 2015 in the fall of 2014, the two devised a plan to use technology and casts in each location to co-create a shared dance work.

Donnelly originally choreographed a duet to "Can They Think" one section of Craig's suite *Three Questions for Solo Marimba*. Donnelly choreographed individual solos for the bass and treble lines of the music and then worked with the dancers to develop staging that allowed both solos to be performed simultaneously as a duet. "Can They Think" was exciting and challenging for the dancers to learn and perform. Donnelly thought that expanding the process to include another choreographer would provide more challenges for

the dancers and be an interesting movement exploration. Trommer-Beardslee, intrigued by the possibilities, returned to CMU, reviewed her performance schedule, found dancers who were interested in participating, and began the collaboration.

PROCESS

The choreographers decided to use the second piece in the suite "Can You Dream" as the common element when combining their two different artistic processes to create one quartet. Each professor started by choreographing a duet using Craig's four-minute piece composed for solo marimba. They sent video of their duets to each other as well as floor plan diagrams and emails with movement quality suggestions. Then, each taught the other's choreography to two additional students. Both duets were rehearsed separately until each dyad had memorized the movement. The next phase of the project was "smashing" the two separate duets together to create a quartet. Each dyad was tasked with maintaining the qualities of their duet while solving the spatial issues that arose when the dancers' pathways converged.

While each quartet was composed of the same two duets, the final dances created by each

group of students were unique to that group. Stage size, musician placement, costume selection, body types, stylistic differences, and individual interpretation of movement, as well as solutions at intersecting points made by each quartet determined the final form unique to each location.

CHALLENGES AND SUCCESSES

The dance blending two choreographic styles was created, the collaborative process proved viable, the dancers were engaged in the process and embraced learning via technology. The original idea was to bring one duet from each school together for performances at both universities. Logistics and funding issues made this impossible so the choreographers decided to stage each other's work for the second duets at their respective schools. This solution actually doubled the number of dancers involved in the project. Both CMU and KSU were able to perform the piece with a musician playing live onstage so this added an additional spatial, communication, and timing element to the dance.

Students at KSU were challenged by having only a video of Trommer-Beardslee's choreography as performed by the CMU dancers. They shared that they were more comfortable learning by copying a choreographer's movement. However, as they moved through the process, they realized that having the videos to review between rehearsals was helpful.

Students at both universities experienced the work of "virtual" guest choreographers. The students were able to learn from the students at the partner university through exchanged videos. Sharing videos of the final performances allowed each group of student dancers to see the choices and decisions made by the other ensemble. Discussions about choreographic style, movement vocabulary, and the utilization of technology to share work over long distances created an expanded learning community for students and educators.

The choreographers had originally hoped to have a couple of "digital" rehearsals using Skype or another video conferencing program. This would have allowed all the dancers to meet each other virtually and discuss the movement challenges they had when putting the two duets together. Due to conflicting rehearsal times at both universities, it wasn't possible to schedule any digital rehearsals. The choreographers had also envisioned visiting each other's rehearsals via Skype to provide coaching to the dancers who were learning the choreography long distance. This also proved difficult to schedule so notes about movement quality, breath patterns, and timing were shared via email between the choreographers who then communicated these ideas to the dancers.

STUDENT SURVEY DATA

Student experiences gathered via surveys supported the choreographers' observations and provided feedback indicating that scheduling digital rehearsals would have been helpful and needs to be a priority for the next phases of the project.

Surveys were sent to all eight dancers. Two dancers from each university returned the surveys for a 50% response rate. Respondents from both KSU and CMU included one dancer from each duet

KSU Survey Responses:
- KSU dancer who performed the CMU duet
  - Enjoyed being able to work on her own and having plenty of time to interpret the movement.
  - Found the video very helpful but missed direct input from Trommer-Beardslee – thought a digital rehearsal would have been helpful.
- KSU dancer who performed the KSU duet
  - Liked having a connection to other dancers beyond KSU.
  - Found the video made to send to CMU helpful as a learning tool.
- Both KSU dancers felt the process opened their minds to new possibilities and found putting the two different dances together in the same space challenging.

CMU Survey Responses:
- CMU dancer who performed the KSU duet

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- Enjoyed the struggle and process of doing something different and out of the norm. She liked having the opportunity to "Change up" the choreographic process.
- Felt minimal connection with Donnelly even though she was learning her choreography. She would have found a rehearsal through Skype or another online conference tool helpful.

- CMU Dancer who performed the CMU duet
  - Liked seeing how the choreography that she learned transferred to a different group of dancers.
  - This project inspired her to want to engage in future long distance collaborations. "I would love to do this again with another school or even the same school. Maybe starting a program that revolves around distance collaborations would be a good idea."

SKILLS NEEDED FOR SUCCESS

Willingness to explore, a baseline agreement on quality of work (movement, staging, final performance), non-attachment to one's own work, willingness to allow some things (shapes, timing, direction, etc.) to change as the dancers negotiate pathway intersections, commitment to process with confidence that the final product will be of good quality.

In the beginning of the process each duet created reflected the individual esthetic and style of its creator. However, when the video of that duet was given to the other choreographer for staging on their dancers, control of the performance of that duet was lost to the original choreographer. Further, when "smashed" together to form a quartet some decisions made by the dancers altered the original choreography of both duets. Embracing the changes in spacing, timing, and movement allowed new ideas to take shape that were not originally in the vocabulary of either choreographer.

CONCLUSION

Curiosity was a driving force behind this project:
- Would this process work to create a dance?
- How would it actually happen vs. how it was imagined it would happen?
- How would our two movement styles fit together?
- Would the dancers embrace the challenge and contribute to the creative process?

Reflecting on the completion of this phase of the three part project, the choreographers feel that the process is "preparing students for what we don't know will be…." as Luke Kalich said in his 2050 report at the NDEO breakfast meeting. Using new technologies and existing technologies in new ways Donnelly and Trommer-Beardslee demonstrated innovation in teaching methods. Students were able to experience interdisciplinary work while engaging digitally and conceptually with dancers from a program in a different state.

The breakfast conversation at NDEO 2014 led to a dynamic exchange of ideas and the creation of a new collaborative dance work. Using technology students were engaged in the conceptual and creative process. Discussion after presenting these ideas at the NDEO 2015 conference encouraged the choreographers to refine the process and forge ahead with the next two phases of the collaboration.

BIOGRAPHIES

Laura Donnelly, MFA, choreographer, teacher, dancer, teaches the Alexander Technique, writes, and creates community based public art. Founder of *Dancing with Ease*, she was an Assistant Professor at Kansas State University 2012-15. Published research includes pedagogy, collaborative process, music for dance, and the Alexander Technique. Presentations: the Congress on Research in Dance, the International Association of Dance Science and Medicine, the National Dance Education Association, the Hawaii International Conference on Arts & Humanities, and

the University of New Mexico Mentoring Conference. Her essay *Meditation in the Dance Studio* is published in *Teaching with Joy: Educational Practices for the Twenty-First Century*, Rowman & Littlefield Publishers.

LauraDonnelly632@gmail.com

Heather Trommer-Beardslee, MFA, MA, is a choreographer, dance artist, arts administrator and educator. She is the Coordinator of the Central Michigan University Dance Program, Artistic Director of the University Theatre Dance Company and author of the textbook, *Dance Production and Management* (Princeton Book Company, 2013). Her current projects involve interdisciplinary collaborative practice. From 2004 until 2014, she was the Booking Manager for the Chicago-based, Emmy award-winning dance company, Jump Rhythm Jazz Project.

tromm1hm@cmich.edu

DELRdi- Education: Creative Process, Interdisciplinary Education, Student Performance

DELRdi- Populations Served: Artists, Higher Education

DELRdi- Areas of Service: Creating & Choreographing Dance, Interdisciplinary Education, Technology

Summary of Movement Session

Necessity Fuels Creativity: Exploring Long-Distance Methods of Dance Collaboration

Mountain Empire Performance Collective: Katie Sopoci Drake, MFA, GL-CMA, Eliza Larson, MFA, Rachel Rugh, BA, Barbara Tait, BA, MLIS

SUMMARY

Improved technology has made it possible to virtually bridge distance between dancemakers, rendering physical place another choreographic limitation to be manipulated. Long-distance collaboration as an artistic process is not only a fertile new ground for creation, but increasingly necessary for many practicing dance artists in the field today. Since 2013, Mountain Empire Performance Collective (MEPC) has explored ways of creating live dance-based performance work beyond geographical limitations. The company utilizes both traditional and contemporary methods of communication including but not limited to video chats, telephone calls, letter writing, emails, and working together face to face. This expanse of technology, initially a means to an end, has become an integral part of their work, both in process and in performance.

In this workshop, members of MEPC gave a lecture/demonstration that took participants through the process of one of their long-distance collaborations from its inception to live performances. Presenters discussed practical logistics, technical troubleshooting and potential pitfalls. Participants were guided through an interactive dance experience mimicking a long-distance collaboration. Presenters led participants through the creation of original movement material; they wrote letters, traded phrases, experimented with performance scores, provided feedback and reflected on the process.

By responding to the impulse to make art with collaborators near and far, tools can be developed for creating and connecting that simultaneously embrace and break down geographic barriers while fostering questions about what performance means in the 21st century. Through the lens of distance and proximity, creative process can be explored from a new perspective.

MEPC'S APPROACH TO LONG-DISTANCE COLLABORATION

Mountain Empire Performance Collective (MEPC) is a dance-based performance collective exploring processes and ways of making work while separated by both time and space. We came together as individuals with a desire to make work together, but we kept moving to different locations. The decision was made to just commit to working together and figure out the logistics as they came up.

MEPC's approach to long-distance collaboration was developed through the first few projects and continues to evolve. This approach includes:
- Propose a project to the group.
- Create original movement material individually and add to it collaboratively.

- Use high and low-tech methods of transmitting movement material to collaborators such as: writing letters, emailing, texting, voice memo, video chats.
- Experiment with performance scores.
- Provide feedback through multiple forms such as: video chats, telephone, google docs, and emails.
- Reflect on the process and use the information to inform the next project.

MEPC objectives for the use of technology for in long-distance collaboration:
- Develop tools for creating and connecting that both embrace and break down geographic barriers.
- Fostering questions about what performance means in the 21st century.
- Explore creative process from a new perspective through the lens of distance and proximity.
- Using physical distance as a choreographic constraint, another limitation to be worked with rather than against.

TECHNOLOGY IN LONG-DISTANCE COLLABORATION

We started this collective because we genuinely wanted to work with certain people who didn't live close enough to us to have a "typical" process. We had no technology in mind when we began. The important thing to remember is that if you want to collaborate with people far away from you, know that it doesn't matter at all what kinds of tech capabilities you have.

Telephone Dance Project (*TDP*)

MEPC started with the *TDP*, a low-tech process using letter-writing to create a dance.
- We each individually created a dance phrase.
- We then wrote the phrase down in a letter addressed to a set member of the collaborative. Member 1 sent a letter to member 2, who sent theirs to member 3, who sent theirs to member 4, who sent theirs to member 1. We each decided how literal or abstract our directions were.
- Once the letter was received, each member translated their letter into dance and then wrote it down (in a way unique to them) to send along to their set recipient.
- The cycle continued until each person had received their own phrase back (which had been re-interpreted 3 times). Each member now had 4 complete phrases of movement.
- MEPC then created 4 shows in 4 locations to showcase the phrases within different scores.

Adding Technology as Needed: Once this process of *TDP* was rolling, things started evolving with each performance. Each score for each location built upon the ideas used in the last. Sound scores were created from our voices (sent in audio files) and a new piece of technology was incorporated by Barbara called the MaKey MaKey.
- The MaKey MaKey was a piece of equipment being used by many libraries and Barbara, being a librarian, wanted to learn how to use it. Incorporating it into the *TDP* score was a fun and creative way to learn what it could do.
  - MaKey MaKey is a micro-controller that allows you to connect keys on your computer to anything conductive.
  - Barbara programmed certain keys on her computer to different recorded movement directives such as, "Katie slow down", "Eliza do 'MA'", etc..
  - The keys were connected via wires and alligator clips to tinfoil shapes of hands and feet.

- In the final performance, audience members were invited to press the hands and feet and thus direct the score.

Outcomes: This made us really interested in how this model of creation changes the outcome of our work. Its really an investigative process, it creates an infrastructure for our work. This way of working has affected the ways we all work, the ways we conceptualize community, and the possibilities we see for ourselves.

Demonstration: *TDP* Phrase

MEPC members demonstrated Rachel's *TDP* phrase to show how one phrase was translated and transformed through the sending of letters.

Finding Creativity in Technological Challenges

- Challenges and limitations of using distance methods can unlock new choreographic material and presentational processes.
- Technology mistakes and hitches are a bonus/creative obstacle. Use this as choreographic tool as opposed to hindrance. Techniques for creatively incorporating the mistakes and hitches we've stumbled across include mirroring, sound-prompting, freezing/broken up cell phone call phrases.

BENEFITS OF LONG-DISTANCE COLLABORATION

- Connecting communities and artists for the sake of expanding spheres of influence.
- Tapping into ideas and trends that are coming from other areas that might be: stylistically, technically, philosophically, culturally, geographically, or politically specific to that area because of where it is and who resides there. Examples: Environmental issues in a far away mining town, civil rights issues cropping up in another city, a technique not offered in your own city.
- Underserved communities: This becomes a way for artists in rural or underfunded arts communities to connect and experience art with artists in city-centers or funded communities for little cost.
- Getting out of your own obsessive milieu: breaking down assumptions of what is "right", "normal", or "abnormal" and challenging your normal method of art-making and amount of control you have over the product. Example: not being in charge of the score or mining ideas from someone else's brain.
- Freedom from geographical isolation: Dancers are often isolated when we leave a community or join a new community. Long-distance collaboration helps to retain ties and working relationships, increases your artistic presence in a new community within the safe context of your established connections (Example: showing that you aren't coming out of nowhere, but from an established history of dance-making), and it brings your new community in to work with your old community to form new relationships. And NETWORKING.

LOW-COST TECHNOLOGY USED IN LONG-DISTANCE COLLABORATIONS

Technology does not have to be synonymous with expensive. One of the reasons we're attracted to creating this way is that we use technology as a means to an end. For us, this includes finding free or materials already at-hand that can accomplish our desires. For most of us, money is a creative obstacle that we work around when making work: when purchasing rehearsal space became an issue, we created solo material in small spaces; when we couldn't meet with collaborators in person, we used Skype for free; when we wanted to include other

collaborators in the performance, we had them send us video and sound, which we then incorporated into the sound score and video stream. You CAN use very expensive technology to do cool things, and probably have higher video resolution, two way videos, etc., however this is not a requirement for working this way.

The *TDP* creation process cost each of us exactly $1.96 to send a letter four times. Some free-ish creation methods that we have used include:

- Solo/solo
- letter-writing
- google hangouts
- iMovie
- texting
- audacity/garageband
- email
- google docs/google apps (funny hats)
- recorded sound clips

Experiential Demonstration: Use of Recorded Sound Clips

"Annie the Giant" was a section in MEPC's evening-length work *Everybody Knows This Is Now Here* (*EKTINH*). When a collaborator within the *EKTINH* process became unable to meet online for joint video sessions, it became necessary to change tack. One solution was to have her record movement directions via the voice memo function on her phone and send them to her collaborator. This recording became the directive sound score for an entire section of *EKTINH*.

- Direct movers to find a space to move.
- Tell them they will simply follow the directions on the recording.
- Play the 1-minute excerpt of "Annie the Giant".
- After the experiential is finished, gather for reactions.

CREATIVE LONG-DISTANCE METHODS IN EDUCATION AND BEYOND

Online classes: Developing methods of working that are relatable from long-distance is a way of developing structures that will work for online learning and evaluation systems. It's important to find a reliable mixture of high and low-tech methods of working so that budget constraints don't become an obstacle.

- Example: Creating choreographic assignments for long-distance collaborators is similar to creating choreographic assignments for students enrolled in online classes. You can post completed assignment videos using online tools such as Dropbox and YouTube.

Online Workshops: These short workshops are an easy introduction to what's possible for technology and its use in long-distance collaboration.

- Example: MEPC facilitated an online workshop for long-distance collaboration methods in Portland, OR with Conduit's DANCE+ Performance Festival at the Reed College Performance Lab. Once facilitator was in Portland, OR, one was in Blacksburg, VA, and another was in Washington, DC. We jointly ran the workshop through a combination of text messages and Google Hangouts while demonstrating the methods of creation possible through each.

MOOCS: Developing open scores that are creative commons and are accessible to dance and non-dance audiences alike. Through experimentation, we are working on developing methods of creation that are meant to be relevant on a national or global scale.

- Example: Making the *TDP* model available for movers to use and connect with across the country.

Global Connections: Beyond the classroom, our dance communities can be connected in a very low-tech way. There is a community outside of just physical boundaries that is maintained and grown by technology.

- Example: MEPC is moving to include friends that have moved abroad to places like Brasilia, Brazil and Brussels, Belgium. These friends expressed a desire to keep dancing and keep their creative brains (and emotional lives) intact after a move. By sending them scores, we can help them feel connected to the dance community they just left.

EXPERIENTIAL DEMONSTRATION OF THE TELEPHONE DANCE PROJECT

Creative Exercise

As people entered the space at the beginning of the workshop, they received cards that instructed them to create 3 gestures and write them down on the card. In the last part of the workshop, participants were invited to experience a part of the creative process used in the *Telephone Dance Project*. Here were the instructions:

- Everybody get the card that you wrote three gestures on.
- Remember your movements.
- Get in groups of three.
- Pass your card to the person to your right.
- Come up with movements for the words on the card.
- Write down your movements on a new card.
- Pass your card to the right.
- Interpret your new card into movement.
- Show & Tell: Take turns showing your group the movements you came up with for the words they wrote down.
- Turn to the whole group and show what you made to everyone.
- Share with the group what you experienced during the creation process, and what you noticed about your group's dance as well as what you saw from the other groups.

BIOGRAPHIES

Mountain Empire Performance Collective is a long-distance dance collective dedicated to alternative processes of making work while separated by both time and space. Since 2013, the company has utilized both traditional and contemporary methods of communication to create dance, including video chats, telephone calls, letter writing, emails, and working together face to face. Though this multimedia expanse of technology is an integral part of our process and performance we remain, at our core, a dance company. The contributing artists of Mountain Empire strive to create performance experiences that are honest, accessible, kinesthetically connected, and emotionally resonant.

mountainempiredance@gmail.com

Eliza Larson, MFA is an independent dancer, choreographer, and writer. As a performer, she has danced in works by Kathleen Hermesdorf, Angie Hauser, Paul Matteson, Chris Aiken, Mark Haim, Deb Wolf, and Kristin Hapke among others. Her choreography has been presented around the country, including at the H Street Theater in Washington, DC; Conduit Dance Center and the Pacific NW College of Art in Portland, OR; the OK Hotel Gallery and Velocity Dance Center in Seattle, WA; Earthdance; and the Southern Vermont Dance Festival. She currently teaches contemporary dance throughout Portland and is on faculty at BodyVox. Eliza is also a writer and scholar. She is the author and illustrator of *Terpsichore's Deck*, a set of 52 choreographic cards to use in dancemaking and performance and her primary research on gender in dance is to be published in a forthcoming book from the University of Florida press in late-2015. Eliza graduated from St. Olaf College with majors in Dance and English and holds an MFA in Dance from Smith College where she was a Gretchen Moran Teaching Fellow.

eliza.larson@gmail.com

Katie Sopoci Drake, MFA, GL-CMA is a professional dancer, choreographer and teacher of Laban-based contemporary dance. Katie has been on faculty at the University of Wisconsin Milwaukee, Nova Southeastern University, Miami Dade College Wolfson and Kendall, Carthage College, Lawrence University, and is currently on faculty at University of Maryland College Park. Company credits include Rebollar Dance of DC, Mordine and Company Dance Theater of Chicago, Momentum Dance Company of Miami, Wild Space Dance Company of Milwaukee, and Rosy Simas Danse of Minneapolis. Her critically acclaimed choreography has been performed across the country, including at the Colony Theater in Miami, the Southern Theater of Minneapolis, the Milwaukee Art Museum, and the Smithsonian's National Portrait Gallery in Washington D.C. Katie holds an MFA in Dance from the University of Wisconsin Milwaukee, a Graduate Laban Certification in Movement Analysis from Columbia College Chicago, and a BA in Theater/Dance with a Vocal Performance minor from Luther College.

kcsopoci@comcast.net

Rachel Rugh, BA, MFA candidate is a dancer, teacher, mover and shaker currently residing in the hip little hamlet of Blacksburg, VA. During a four-year west coast stint, she performed with several Seattle dance artists including Pat Graney, Jurg Koch and Amy O'Neal. While in Seattle, her choreographic work was featured at the Seattle International Dance Festival, Lo-Fi Arts Festival and Velocity Dance Center. Since returning to the east coast, she has presented work at Virginia Tech (Blacksbug, VA), Black Mountain College (Asheville, NC), NYC's Movement Research, and the Washington, D.C. Capital Fringe Fest. Rachel is a passionate and joyful dance educator and has most recently been an instructor at Virginia Tech, the Virginia Governor's School, Southwest Virginia Ballet and West Virginia's Trillium Performing Arts Collective. She holds a BA in dance from the University of North Carolina at Greensboro, and is currently pursuing an MFA in Dance from the University of Wisconsin-Milwaukee.

rachel.g.rugh@gmail.com

Barbara Tait, BA, MLIS is a long, tall Texan. She recently relocated to Virginia after spending over five years in Philadelphia, being influenced by Ellie Goudie-Averill, Myra Bazell, KC Chun-Manning, Loren Groenendaal, Colleen Hooper, Katherine Kiefer Stark, and many others. Barbara has performed all over the

east coast with John Gamble Dance Theater, Nick Cave, Mereminne Dancers, The Naked Stark, Vervet Dance, Anne-Marie Mulgrew and Dancers Co., and Mountain Empire Performance Collective. She currently teaches contact improvisation, choreographs, performs, and works as a children's librarian. As an art-maker, Barbara is especially interested in exploring the roles of dance in community development and cultural construction, as well as the intersections between dance and librarianship. She holds a B.A. in Dance with minors in English and Psychology from the University of North Carolina at Greensboro, and a Master's in Library and Information Science from the University of Pittsburgh.

barbaratait23@gmail.com

DELRdi- Education: Creative Process

DELRdi- Populations Served: Artists, Higher Education, and Private Studios

DELRdi- Areas of Service: Creating & Choreographing Dance, Creative Process, Technology

Science and Somatics: The Making of a Duet in the Classroom

Rebecca Gose, MFA

SUMMARY

Batson, Quin and Wilson state that, "When movement and the moving body are central to investigation, both deeply subjective and objective vantage points are needed to analyze movement in its complexity" (2011, 184). It could be argued that current research and practices support that understanding one's dancing body from a scientific as well as a somatic perspective aids in learning and performance, as each avenue allows a dancer to understand and then potentially integrate or embody principles and concepts that can increase awareness and efficiency, prevent injury, and improve performance. Dance education has more recently addressed current thinking and relevant factors involved in the juxtaposing of dance sciences and somatics within the same course in post-secondary dance preparation programs (Geber and Wilson, 2010; Batson, et al, 2011).

This informative and experiential session builds upon this discourse, outlining the journey of two colleagues with backgrounds in somatics, dance science and pedagogy who created and collaboratively teach an integrated course as part of an undergraduate dance major program. Undertaken as a collaborative creative process- a duet of content and creators- this course was designed so that each component supports, informs or provides a contrasting perspective from the other.

The session begins with an overview of the topic including current scholarly/pedagogical dialogue along with practice-based knowledge and reflective wisdom from our own pedagogical experiences. Working from a practical, teacher-sharing approach, this session reflects a meta-cognitive, "open-book" format, including our conception of and intentions for the course, planning process and implementation highlights, and overall challenges and successes. Participants will be introduced to two experiential samples from the class. Lastly, participants are invited to share their experiences and reflections in an open group discussion.

EXAMPLE 1: INTRODUCING THE SKELETON (Sample lessons)

- (Observe): Prompts: Consider you are seeing this skeleton for the first time- what do you notice   about this structure? Consider the design, shape, comparable sizes, contours, symmetries, and patterns in the whole. Observe for 10 minutes; document your observations for 10 minutes.
- (Analyze): Zoom in to a detail or part-choose a detailed facet to analyze. (The hand, the foot, the pelvis, the vertebral column or just one vertebra). What do you notice? Write a detailed description of the shapes, designs, sizes, contours, intersections, and densities; note how many parts. Observe for 10 minutes; write for 10 minutes, this time noting how the part is designed, and how it relates to the whole.
- (Inquire): What can you discern or suppose from these observations about how the human skeleton was made to move? Compare this structure to the skeleton of another mammal such as a cat, or gorilla or other (quadrapedal) animal. Note both minute and grand changes in structure.

From here, we examine the extensor and flexor systems of the body, and analyze anatomy and function holistically from an evolutionary viewpoint, learning the major muscles involved in this system.

EXAMPLE 2: INTRODUCTION TO RESPIRATION/BREATHING (Sample Lessons)
(This session will explore some of these and discuss others)

- (Analyze): What do we know about breathing? What is the primary muscle involved? What are some of the mechanics? How does it function? How is it connected to other systems?
- (Observe): Start with Experience: while stoking awareness of your breath, consider how global you can feel the effects or actions of breathing. How and where in your body are you feeling breath and effects or engagements of breathing? Observe the up and down of breath, the width of breathe and the length of breath.
- (Observe and Inquire): Students learn and contribute to a movement phrase that capitalizes on the action and muscles of respiration.
- (Inquire): Work with a partner and, from the information you read about breath, put your hands on your partner in 3 different places to "feel" their breath. Position choices can be such as child's pose, sitting, standing, supine. Choices may be to touch back, chest, rib case or belly. Discuss what you felt from that experience with your partner. Report to the group.
- (Observe): Sit back to back with a partner, and try to notice your partner's breathing and its rhythm.
- (Inquire): "Walk and talk" (participants walk across the space and back a few times at a moderate pace), telling a story about your own breathing patterns/habits as exemplified in a particular event, memory, or conscious habit. (Observe and Analyze): Sit back to back again and then take time to notice breathing after you were walking and talking. Has it changed? Has your ability to notice changed? Reflect and share commentary about your stories, your breath, and your partner observations.
- (Analyze) Students in your class can research particular problems related to breathing and how those problems present in the body (e.g., general stress and breathing, performance stress, managing one's breathing with intensity of activity, hyperventilation, holding one's breath while dancing, or other issues that might affect breathing, and share their research with the class. Discussion follows.

References

Batson, G., Quin, E., and M. Wilson. 2011. Integrating somatics and science. Journal of Dance & Somatic Practices 3 (1/2): 183-193.

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Rebecca Gose, MFA was a principal dancer with *Garth Fagan Dance* from 1988-1993, where she toured across the US and Europe, as well as South America, New Zealand, and Israel. Rebecca's passion and curiosity for teaching and learning has steered her career path through arts education, K12, and higher education communities and continues to inspire her pedagogy and artistry. As Associate Professor at the University of Georgia, Rebecca's teaching focus includes contemporary modern technique, dance pedagogy, and science & somatics. Rebecca's scholarly inquiries have been published in *The Journal for Dance Education*, *Journal of Physical Education, Recreation and Dance*, *International Journal of Arts in Society*, among others. She creates dances and collaborates in creative dance projects at UGA and many other communities for dancers of all ages.

renghaus@uga.edu

DELRdi- Education: Learning Style & Theories

DELRdi- Populations Served: Higher Education

DELRdi- Areas of Service: Dance Science & Medicine, Pedagogy, Somatics & Body Therapies

Contributions and Thanks- NDEO 2015

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