

Listen To Me: A Roadmap To Empowerment

This was presented by Jenny Bopp. She is one of the authors of “Healing Through the Arts For Non-Clinical Practitioners”. We started by making shapes that felt strong and then another series that felt weak. We shared in a round robin format and copied each others’ shapes (building empathy). She asked, “Have you ever felt that way before?” while pointing at someone’s shape. Then we put the shapes together to make a phrase...warming us up. Next she brought examples of maps from her students. She’d given them the prompt to draw a time in their life that they overcame something. Then they drew their story as a map. We all made



maps. Here is mine.

Next we orientated our map to the room and began to walk it. Then we made up movements as we traveled that reflected the symbols, energies, and personal meanings in our maps. We set and memorized our map phrase to music. We performed in two groups (aware of potential crossing pathways). Then we found a partner and shadowed each other’s solo map phrase without sharing details verbally. We just moved together. Later people commented they felt witnessed as well as what it was like to be in someone else’s shoes. Then we integrated our material into a duet any way we wanted and performed it for the class. We noticed where our paths crossed, what movement similarities we had and/or which movements were uniquely ours. Participants said it helped them know they were not alone in having to persevere.

Student Empowerment & Personal Agency: Choice Making, Communication, & The Hero's Journey

This was a workshop led by Dr. Suzanne Knosp of University of Arizona. She was exploring the difference between teaching studio dance and community outreach dance because she had planned to give free ballet classes as outreach and then realized her traditional model wasn’t working. She was interested in a redistribution of power in the outreach classroom in order to find success. She used the students’ “personal lived experience” and an “active learning approach” while taking students on a type of Hero’s Journey from Joseph Campbell’s work (call to adventure, 1st threshold, road of trials, abyss, transformation, apotheosis, return to threshold, and return to the everyday world). The idea was to help students develop their personal stories and then have them ANONYMOUSLY contribute them for a final performance. She gave students a story prompt: write about a time you overcame adversity or resolved a conflict. Then she read all of the stories looking for common words and themes (BTW this is the

same creative process we used in Cleveland Public Theater's STEP program for inner city students when devising their shows.) Common themes she read included: Letting go, survival, struggle, acceptance, support, help, and rise. Next the students were asked to create choreography based on these words. The teacher would act as a guide and give suggestions for development, transitions, etc. Dr. Knosp said she noticed that not using codified steps developed intimacy, agency, and buy in. She found it created a safer space and definitely distributed the power in the room. She thought it changed participants' perspectives and helped bring in more trust because the students found connection through their common words and ability to invent movement. She said music was also very important and allowing students to bring in their own music to the project was helpful. Then the outreach students were brought to The University of Arizona to meet dance program students doing the same creative process, but in their university curriculum. The two groups performed for one another and shared experiences. Dr. Knosp said her community outreach students were not intimidated by the University dancers, but inspired.

Promoting Student Visibility: An Autoethnographic Study Of A High School Dance Program

This was a paper written and presented by B. Maloney Leaf. She used Tawana Wallace's framework "Being Known" to reflect on her work. She teaches in a High School dance program and used critical pedagogy practices to reflect on her teaching and classroom culture. She looked through various lenses including: Culturally Relevant Pedagogy, Student Centered Learning, and Learning as a Multidimensional Experience (student, teacher, organization, and facility). She studied her own behavior in class. She has a practice of writing things that happen on post it notes for reflection in the car ride home, etc. She would then create poetry out of these notes because she believed it was a transformative process that would give her deeper understanding of what was really happening. She was concerned about minority students being seen and known. She made it a practice to "give student's the benefit of the doubt". She used "embodied knowing" and listened to herself if something didn't feel right. She found that she was having a problem with a particularly gifted and focused student when she got to the ballet unit. She found him suddenly "disrespectful" in class and not as focused. She began to think about how the dominant hierarchy of ballet reproduces itself and was asking this student to conform and he wasn't conforming in her opinion. She is white and he isn't and she began to reflect on her "white ways of knowing". She began to look at the intersection between her student's identity, culture, and her pedagogy. She began to see herself as the gatekeeper and presented it differently to the class, as in "you need this ballet language to do the next thing. Do you want it? This is what it looks like. Ballet will be part of your audition for college. Do you want to prepare for that? What will you do when you walk into a ballet class and that teacher's approach feels "violent" to you? How will you choose to engage?" She also discovered and named something she calls "in between dancing". In between dancing is a strategy her student took in order to be present in her ballet class. Him shifting between her ballet vocabulary into

his non-ballet dance vocabulary during classwork was a way he created to stay present and do what she was asking while at the same time be true to himself. She saw it as a way for her student to reclaim his humanity while being asked to take part in the formal ballet hierarchy. She saw her acknowledgment of "in between dance" as a way to dialogue kinesthetically with her students. It created a way for students to find belonging. It also changed the way her ballet class looked she admitted, and she was fine with that.

Strong Relationships & Building The Authentic Voice: A Community Building Creative Model

This one was interesting because it was taught by dance teacher Jessica Lewis and her mentor, Andrew Jannett. They first met when Jessica was 2 and Andrew was her dance teacher. He has been mentoring her ever since. She now runs Jessica Lewis Arts and is on the board at NDEO. She is exploring attachment theory and the 4 main attachment styles: secure, avoidant, anxious, and disorganized in order to build relationship and authentic voice in her students. She isn't looking to diagnose, just to consider the following behaviors in students when working with them: students getting scared or uncomfortable and regressing behaviorally. They might pretend not to care. They might get clingy. They might hold grudges. They might try manipulating. They might just look like a "lost soul". She stressed making movements to support the student where they are and then move them through that place to another place with dance. She considers dance teachers especially equipt in recognizing non-verbal behaviours in order to use attachment theory as a lens in which to view student behaviours and meet their needs. She talked about taking all the different attachment needs into account as the teacher scaffolds the class to create positive relating experiences as well as authentic leadership experiences. The idea being, since these things would be embodied by the dancer in the dance class, they could potentially lead to authentic personal experiences and then a positive transformation for the student.

Then both Lewis and Jannett expanded the idea of authenticity in class into "authentic mentorship" and shared their ideas on their model (which they say is more organic than any other model they've experienced). They focus on developing authentic long term relationships that produce creative and critical thinkers. They believe in growing the model cross generationally (with a gradual release and extended responsibility) They noted Andrew Jannett's Brooklyn Arts Exchange as a good model. They stressed following the authentic interest of the student and not forcing them all to be dancers for example if they really want to just choreograph or visa versa. They say they usually start their rehearsals with a modern warm-up and then "everyone goes off to start choreographing on each other".

Then we workshopped a warm-up "welcome dance" for positive relationship and trust building. First we walked, balancing the space. Then we added making eye contact to the walking. Next we added gestures that might mean hello as we passed someone. Then we added our voice and greeted others with our own chosen word(s). Then we landed near a partner and created a "hello dance" (which reminded me a lot of a "secret handshake" prompt I use). We watched

everyone's duets and practiced reading the non-verbal body language that could be interpreted as different attachment styles (again, not diagnosing, just considering).

Later we tried another movement exercise where we made an inner circle and an outer circle. The outside circle was the "fishbowl" with students writing things they saw, thought, or wondered about the inside dancers movements on post it notes (so they could be shared anonymously later) while the inside dancers created a brief phrase using a worksheet called "Movement Task: Dynamic, Action, and Emotion". On one side of the worksheet was a user friendly Laban Movement Analysis chart listing ideas for Body (What), Effort/Dynamics (How), Space (Where), and Relationship (With Whom). *(I'll include this as an attachment)*. The other side was a graphic organizer/worksheet where you could fill in the blanks with the Laban terms and then rehearse that equation/sentence, embodying a new phrase. The inside circle performed what they'd made using their worksheet for everyone. Then we ran out of time.

Shared Space: Destabilizing Practices For Social Change

This class was facilitated by Tiffany Rhynard. She is an Assistant Professor in the School of Dance at FSU, a dancer, and a filmmaker. She makes work that examines human behavior within the frame of current social justice issues. Rhynard's research focuses on the intersection of technology and social dance practices, and how these systems can enhance human empathy. She uses contact improvisation among other forms as a practice and lens to embody active listening, vulnerability, choice making, etc. See her Ted Talk here where she envisions Donald Trump and Nancy Pelosi attempting contact improvisation with one another and what they could accomplish if they would: <https://www.youtube.com/watch?v=CvdG34UF8A4>

Embodied & Empowered: Personal Stories and Collaborative Dance-Making

This class was taught by Elizabeth Shea, Director of Indiana University Contemporary Dance Program. She realized that she was getting a lot of female identifying students in her office going through trauma of various kinds. She heard their stories in the privacy of her office and wondered about a movement practice that could be "sharing in a safe way". She was mostly interested in embodying the sharing (not verbalizing it) in order to empower her students. She then took our workshop through the same process she'd created for her students. First we were asked to write a personal story in which something discriminating or wrong had happened (to us or someone close to us). Perhaps it was emotionally or physically hurtful. After writing the story we choose two verbs or movement metaphors in our writing and circled them (like Liz Lerman/Dance Exchange). My words were CROSS and PUSH. Then we closed our eyes and just imagined all the different ways our words could be expressed. Then after imagining in stillness we began to move from a somatic practice sort of way...letting the word play through us and eventually come out. She encouraged us to let go of any movements that felt forced or inauthentic and only keep the movements that resonated with us. Then we combined our two mini movement phrases (best stuff from each verb/movement metaphor) and put them into

any order of our choice. Then she put us in groups of 4-6 and directed us to show and teach 1 part of our dance to everyone in our group until we had a new group phrase. We noticed all groups organically chose to share in circles. Many participants commented on the empathy that was created during this process as well as the cathartic nature of the work since you never had to speak your trauma (which can retraumatize). By dancing it out nonverbally, being witnessed and supported by group members, as well as you for them, something healing could take place.

What is Your Prompt? Unleashing Choreographic Potential Through Dance Video Practice

L. Herlinger-Thompson explored the value of using prompts to create choreography and ask herself "How can I bring technology to my students in a meaningful way?" as well as "Where can I find inspiration to create and innovate with myself and my students?" She gave herself the assignment to post a 10 second dance on Instagram for a whole year. She used the App: PicStitch to play with the movement and transform it into something new before posting it onto Instagram. PicStitch can present video in groupings like duets...quartets and you can manipulate the video (invert it, flip it, etc.) in order to see your choreography patterns in a new way. She made it a daily practice to improvise movement in all kinds of places and then edit it down to her favorite 10 seconds and then notice the new thing it could become by processing it through PicStitch. She used this same process in middle school with her students on ipads. She began to see that it challenged her to accept herself in whatever form she was in on that day instead of the false identity social media can sometimes promote.

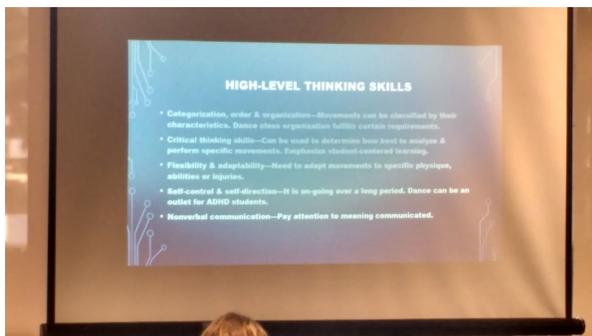
Dance Theatre Lab: Leading a Choreographic Workshop for Adults

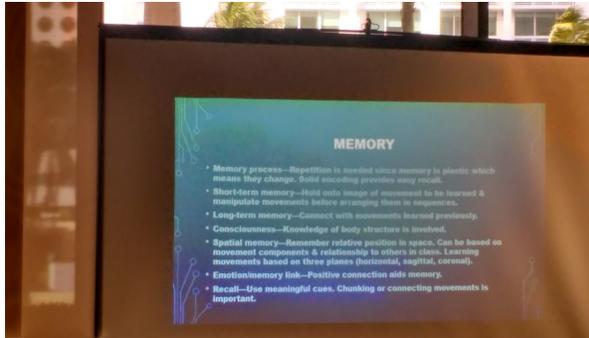
This was taught by D. Illian, L. Manzella, and D. Fitzgerald. They are all part of a dance/theatre company, but I forget where. We warmed up by walking through the room balancing the space. One facilitator later told us it was her goal to give us a "grounding warm-up". Next we found a surface in the room to push against somehow, someway. Next we were told to find a partner and we were given a photograph of something in action. My partner and I got a squirrel landing from a jump. We were told to make a phrase based on the picture. My partner and I made a unison phrase where I honestly found myself giving over to many of her ideas because we seemed to be on different wavelengths and I wasn't feeling that she was interested in compromising her specific ideas to include mine. I basically just decided to use my manners and get through the directive with her. Then after a showing the facilitator walked around the room and gave each group a note. Ours was non-unison with more levels. This worked well for me because I was encouraged to be different than my partner and no longer felt compelled to do it her way. Then we had a showing dancing version A (original phrase) into version B (adapted phrase after the note). Then we were told two of the pictures in the room were the same. It happened to be my squirrel picture so my group and the other squirrel group were asked to go onto the "stage" while all the other groups sat around us. The facilitators

mentioned the similar squirrel image was a way to ensure our two duets could work together because they came from the same source material. Next we danced our A and B phrases on "stage" next to each other while the audience watched for "what if....". The audience starts to ask what if you stand over there and you over there...what if you wait for her to move first...what if you weight share at that one part...etc. The facilitators stayed very active during this time to make sure all voices/suggestions were heard and the group didn't get stuck in misunderstandings. The facilitator encouraged the dancers to interpret the directives the best they could and just keep going even if they made a mistake, "for sometimes it's the mistakes that are the breakthroughs". At the end of our process, during the Q and A, I asked the facilitators if their audience inclusive "what if" model was influenced by Augusto Boal's Theatre of the Oppressed because I'd been looking for such a model. They didn't seem to know what I was talking about. Later in the day another person from the class came to compare experiences with me and he agreed the model was related to Theatre of the Oppressed and Paulo Freire's work Pedagogy of The Oppressed.

Teaching Dance Technique Creatively: Use Neuroscience To Develop Movement Skills

I only caught the last part of this paper presentation where Rima Faber PhD and Sandra Minton PhD presented research on memory and high level thinking in dancers (see photos from PowerPoint below). They are the authors of "Thinking with the Dancing Brain, Embodying Neuroscience". They examine the mind in action as it orchestrates skilled movement and how it understands the kinesthetic, symbolic language of dance. They approach brain function from the inside of the body as embodiment of thought. Their research about the thought processes in learning and performing dance encompasses a vision of dance as a creative art, communication, education, and life. They see a complex interdependence of brain localities and the networking of human neurology through an integration of physiology, cognition, and the art of dance. If you want to buy their book you can get a discount with the promo code RLEGEN19 until 12/31/19.





The Role Of Somatic Movement In The Creative Process Of Dance-Making

This was a panel discussion with ISMETA (International Somatic Movement Education and Therapy Association) which included Mark Taylor (who I reconnected with as I'd danced in his "My Perfect Ocean" while in the CSU Dance Company as a guest with The Dance Alloy), as well as Kelly Ferris Lester, Crystal Davis, Elisa Cotroneo and Dr. Martha Eddy (who I had the honor to sit next to at the opening reception dinner.) Books recommended during the panel discussion included: "Diverse Bodies, Diverse Perspectives" and "My Grandmother's Hands". Dr. Eddy also has a newly published book "Mindful Movement: The Evolution of the Somatic Arts and Conscious Action". She studied personally with Irmgard Bartenieff and Bonnie Bainbridge Cohn among others. Dr. Eddy first gave her definition of somatic education as learning to pay attention to the body in order to inform the mind and consciousness. She brought up the somatic tools of breath, movement, touch/tactile cueing (with consent), vocal/vibration, and dialogue (reflection/discussion/ writing). She used the example of lying down in Laban/Bartineff work on your back and breathing becoming a normal part of modern dance training by a show of hands in the room. At some point we saw a generational shift where somatic techniques in dance class were common experience. Some benefits to including somatic movements in dance class include: releasing tension, experiencing all three dimensions, exploring new coordinations, improving movement function and performance, and exploring creativity. Dr. Eddy led us through a contact unwinding duet. In its fullness this is a mindful improvisation practice aimed at clearing the chakras and promoting self-healing through physical and energetic connection of a primary mover and supportive guide. Developed by Sondra Fraleigh, contact unwinding encourages a primary mover to respond to internal cues, as well as a supportive guide's energetic and tactile guidance. The practice is unique in encouraging partners to be present-centred, communicate clearly and honestly through touch, and reflect verbally in a manner allowing both parties to increase self-awareness without judgement or projection. In her brief version we partnered someone next to us, instructed to put one hand on the place we saw the most breath in our partner and one hand on the place we saw the least. Then we switched. She said this contact unwinding exercise can encourage breathing

rather than just saying “breath” over and over again to students without getting results. Next Mark Taylor spoke about somatic education giving us a “technique of presence”. Dancers who have somatic education can be seen authentically dancing instead of just performing dancing. He brought up the idea that trying on a new movement language was like trying a new way of thinking and embodying that way of thinking could be knitting together vocabulary/meaning rather than appropriation. He admitted from his own mistakes that some somatic danceworks can be boring on stage because it can appear like “gazing at your own navel”, so avoid this trap. Instead he encouraged using it to enhance movement/performance...using somatic knowledge in support of something else. He then led us through a solo exercise where we closed our eyes and thought of the way our mother stood. First you stand in neutral, then stand like “mother”, and then stand in your response to how mother stands. Then you have a trio of movement to create a dance phrase. This is an example of choreographing using somatics.

Crystal Davis then spoke about using somatic technique in a dance technique class. She uses it to find “edges and borders” for her students...like connecting old content her students already know into more new content. She tried to show her students where somatic knowledge already shows up in their daily lives and culture (for example in Orishas). But then the panel explored the question of cultures who don’t have somatic examples embedded in their daily practice. Then the panel moved on to how somatics could lead to increasing critical thinking and problem solving skills. One example is somatic reflection leading to metacognition (Did you know what you were doing and can you tell me how you did it?) Also ask the student to define their creative process. Somatic practice can be used to encourage divergent thinking vs. convergent thinking. For example in a creative problem solving process one might do any of the following at any time, it doesn’t have to be linear: Identify/Clarify Goal, Brainstorm, Make Choices, Organize, Practice, Create/Solve. Elisa Cotronoio uses this somatic reflection practice in an ongoing residency in NY schools in which her students created a rubric for their assessment.

Creative Problem Solving in Collective Storytelling: Embodying Themes From Personal Histories

This was presented by Rachel Winchester MFA and she uses storytelling based on somatic inquiry in order to create movement that conveys relatable themes of the human experience, and which dancers feel connected to in mind, body, and spirit. Through her practice she has observed an increase in dancers’ sense of internal authority which yields deeply embodied performances. After sharing more details about her approach including key considerations and challenges of a collective storytelling process and improvisational/collaborative considerations (see attachment for more details) she led us through a brief choreographic process using 2-3 story/theme prompts for us to engage our memories and to embody and vocalize things from our personal histories. Our vocalizations were sometimes language and sometimes just sounds. After collecting movement and vocals from our guided improvisation, we set phrases for

ourselves. Then we collaborated in trios, determining with partners how to combine each other's movement and verbalization into a short choreographic study. Then we showed our work to one another.

Creative Problem-Solving In Collective Storytelling: Embodying Themes From Personal Histories
Presenter: Rachel Winchester (MFA)

This movement session will focus on the practice of incorporating movement themes drawn from the personal experiences of dancers into a choreographic process. As a choreographer and educator, I utilize methods of storytelling based on somatic inquiry, in order to create movement that conveys relatable themes of the human experience, and which dancers feel connected to in mind, body, and spirit. In this practice of remembering, sharing, and creating, I have observed an increase in dancers' sense of internal authority, yielding deeply embodied performances.

Key Considerations and Challenges of a Collective Storytelling Process:

- a) Providing context to dancers about the "what" and "why" behind choreographic themes and methods.
- b) Establishing a safe sharing environment, and some form of structure to work and create within.
- c) Offering direction and demonstration.
- d) Listening, witnessing, and responding with care.

Improvisational and Collaborative Considerations:

- a) Embodying imagery and memory-based cues through improvisation.
- b) Making choices about "what", "when", and "how" to incorporate movement/verbalization in choreography.
- c) Encouraging mindfulness and supporting vulnerability in performance.

Movement Portion: Presenter provides 2-3 prompts for participants to engage their memories and to embody and vocalize themes from their personal histories, as an active demonstration of this creative process. Participants will reflect and respond in the role of dancer, as they make choices during guided improvisation. Then, they will practice as choreographers in collaboration, determining with partner(s) how to combine each other's movement and verbalization into one short choreography section. Lastly, participants share their work.

*Reflection quotes from Twyla Tharp's *The Creative Habit and the Collaborative Habit*:
"Reading, conversations, environment, culture, heroes, mentors, nature- are all lottery tickets for creativity."
"We is greater than Me...The sooner you establish a routine, the more smoothly your collaboration will advance."

Cultivating Process With Millennial Students In A Product Driven Society

This was led by Allison Thomashefski. She has created a high school dance program with a classroom culture of: creativity, community, and collaboration with activities that are teacher facilitated but learner centered. We explored different personalities of various generations, specifically Millennial and Gen Z. She was concerned that these generations appeared to struggle with buying into "process" and just wanting to get to the "product" right away due to social media and other cultural expectations they've grown up experiencing. After she presented the information I'll include as an *attachment*, we warmed up with the theater circle game "GO". The idea being to focus the group and get everyone working together and ready for collaboration. She asked us "How many Go's can you get in a minute?" Next we had a choice to explore one of two processes in small groups. One was creating an accumulation phrase in the style of Trisha Brown using gumdrops and the other was creating a phrase from an apology or thank you letter using movement metaphors a la Liz Lerman. Both activities produced interesting new movements quickly and easily. See *attachments* for complete instructions on leading these processes.

Teaching Inclusivity & Rigor: A Bates Dance Festival Model

This was presented partly as a promotion for their Young Dancers Workshop June 27-July 18 as well as their Professional Training Program July 18-August 9 with guests David Dorfman (Performing Citizenship), Antoine Hunter (Deaf Culture of Dance; Movement tolls using ASL Dance) and Nicole Stanton (Anti-Racism through somatic practice). This class was led by Alex James and T. Koepke. Alex started by having us stand in our own chosen places, encouraging us to find/feel grounding with eyes open or closed. Then we were told to find a partner and talk about what we wanted from class. Then we walked around the room to a driving beat and the teacher began adding warm-up movement from within that structure. (a basic head-tail connection through plie with some shoulder, elbow, and arm circle isolations). We were encouraged to find rhythm and groove. We played with time moving from doing the head-tail/plie movements in 8 to 4 to 2. Then we quickly transitioned to moving across the floor to a funky beat using triplets, prances, etc. There were no notes or specific corrections. Dancers just made it their own and stayed in the flow. Occasionally one of the facilitators would call out something good someone was doing. Other than that the facilitators would just model movement quickly because it was easy enough to understand only seeing it once or twice. This got us warm without stopping for about 20 minutes. After all this we learned a traditional dance phrase from Koepke with demonstration and explanations that consisted of a series of basic modern dance movements. But what was unique was he kept reminding us "Remember ...what did you want from this experience?" He encouraged us to apply that thing we wanted, using it to find solutions if something wasn't clicking or happening for you in the phrase. This class reminded me of the residencies I've done with University of Boulder Colorado assistant professor of dance Helanius Wilkins in which he leads you through movement without too much discussion or analysis for a large portion of the beginning of class. In this approach the joy and high of moving bubbles up as you get warm and sweaty without any mind blocks or negative feedback. There is a lot of mirroring/shadowing and repetition creating predictable movements from 8 to 4 to 2 counts so that the participants are catching the patterns and making decisions in the moment to stay with and predict the exercises. Because of the constant movement the class also feels aerobic and rigorous.

Creative Composition The NDI Way

This class was co-taught by Jenn Eisenberg and Emily Meisner. I chose to observe, curious to see how other dance educators new to the NDI methodology would respond. Jenn started by having dancers balance the space and then initiated an "I Go First" warm-up with "Bend and Stretch"...moving into tag-team teaching as she and Emily changed fronts and passed leadership. I observed longer moments of more organic stretching than I'm used to at NDI of NM. Eventually Jenn and Emily led into faster paced aerobic gross motor movements. After the warm-up Jenn and Emily introduced some terms to communicate tactics/rules/guidelines for the class such as: Silent Movie (no talking as in an old silent film); Bubble (stay in your own

creative bubble); and Time Square (don't bump into anyone). Then Jenn gave movement and quality prompts like, "Skip backwards in a soft way". She continued this structured improvisation by always giving an action with a quality/dynamic or emotion as the dancers tried to do it remembering *silent movie, bubble, and time square* parameters. The environment was the usual fast paced and ordered scene I was used to at NDI NM with a drill sergeant feel. The participants appeared to be anything from delighted to slightly disoriented by the pressured pacing, some looked like they were holding on for dear life. Some participants sat down to watch and a few left the room altogether. I wondered, "When does the room need a drill sergeant and when does it not"? Next Jenn divided the room into ½ and had each group perform for the other. Next she introduced the theme, "Voices of Change". She had participants make a shape that represented the idea of something they were good at or something that made them proud. Next using the silent movie, bubble, time square imagery she asked participants to locomote while being that thing they'd just shaped. As they were moving Jenn prompted dancers to introduce various qualities...levels...turn it... jump it. Then she asked participants to reflect on what they'd created. Then she said, "Really quickly tell me what you saw."

Next she told participants to craft 8 counts from anything they'd just danced. It had to have a beginning, middle, and end and could travel. The fast tempo she first intended wasn't working so she slowed it down. She asked dancers to clearly count from 1-8 matching clarity of shapes to their numbers. I wondered about acknowledging transitions in those counts.

Next she set up an "Around The World" game and named groups after food (something they just ate) in which participants could show and tell their new chapters. Then Jenn asked everyone who's chapter stood out most to them. Someone said, "Stephanie's" and Stephanie was invited forward to teach her chapter to the group. This became the group's chapter 1. Next someone recommended Mackenzie's phrase and that became chapter 2. Then Jenn initiated a "Face Off" with the Stephanie group facing the Mackenzie group. Next Jenn asked Stephanie and Mackenzie to specify more details they thought everyone should understand. Jenn co-facilitated clarifying some of Stephanie and Mackenzies' teaching. I asked myself is agency and authority on a spectrum? Is this introducing agency to a population that responds better to a more authoritarian style?

Last Jenn built a short choreography pulling from class work/experiences: using stage right and left face off groups as chorus and the 2 soloists from the two chapters that had been chosen earlier. She included additional choreographic devices such as stillness/poses, repetition, and locomotion from earlier movement exploration as well as solo vs. chorus relationships. The group was taught to set it, clean it, and count it all in chapters of 8. By this point ½ of the class was no longer dancing but those who were seemed very happy. At the end of class one

participant commented how much she loved changing facings. Stephanie commented on how good it felt for her 8 counts to be chosen.

Myth & Cultural Expression As Inspiration For Creating Meaningful Original Dances

This workshop was facilitated by Diane McGhee Valle, previously the Head of Dance Education for the University of South Carolina where she also taught dance history and world cultural forms. She discussed the importance of Myth in creating dances. Her workshop goals were: 1) To bring awareness to the importance of Mythology in our daily lives as well as dance-making. 2) To illuminate the psychological, cultural, sociological, and spiritual interrelationships between myth and dance. 3) To share foundational understanding of a hero's mythological journey. 4) Dance an approach for remembering and applying and interpreting a conceptual monomyth diagram. 5) Experience a Hero's journey circle application.

She defined myth as invented stories where meaning and messages are significant sociologically and psychologically. Myth is a product of the human psyche and can be seen in media, dance, ritual, gesture, and heard in music. Myths provide a view into the cultural belief system of the people and are part of the cultures collective unconscious. In the myth a hero can go through unknown worlds to find tangible or intangible rewards. Why is the study of dance and myth important today? Diane believes it can be a resource guide to the subconscious. It can give you better dance literacy because you are aware of the stories behind historical works. It gives you access to depth psychology enhancing life and consciousness and understanding. It can help you attain healthy transformations and aid you in negotiating difficult thresholds. She believes myth and dance are both languages which operate on similar planes. We used a version of Joseph Campbell's Monomyth circle. It looked like this: In the Ordinary World we start at the status quo, then call to adventure, assistance, departure into the special world crossing a threshold and entering a world we don't understand, then come the trials, approaching nemesis, trials, crisis, treasure, result, return back to the ordinary world, new life, resolution, and back to the status quo. In this monomyth template when you go to cross the threshold someone appears as a guide. Once they leave you, you descend in the special world and pass the threshold. You experience trials there and reach a crisis. You must face the crisis in order to recover a treasure. You get the treasure and go back up to the ordinary world (done for the greater good.) The journey is about facing a nemesis and coming out the other side. This is a type of resurrection. It's all about identity.

Next we did an exercise in trios. One person became the hero, one the nemesis, and one the the guide. I was elected to be the hero by my group. The nemesis went into the hall to make up a brief dance phrase. We heros all stood in a circle and moved clockwise improvising traveling movement. We danced to a place of "threshold" and purposely with intention danced a crossing over to the other side. Next we were told to add instability to our dance. The guide in our group showed up and began to lead us in a stabilizing mirror dance. All we had to do was follow the guide in front of us. Then the guide left and we heros kept locomoting clockwise.

Then our nemesis entered and tried to disrupt our dancing and set us off balance again. Then we were told our Nemesis would only let us go if we learned their secret dance phrase. After I did this and my Nemesis let me go I went to the center of the circle to receive my treasure. I received a post it note with the word “truth”. This word had a very strong personal significance to me as I’ve been in search of truth in my role as an artist-educator for some time and this was my final workshop of the conference.

Laban Bartenieff Movement Analysis To Support A Creative Choreographic Process

Kate Monson, assistant professor of dance at Brigham Young University as well as a Certified Laban/Bartiniieff Movement Analyst had used Laban Bartenieff Movement Analysis before as a coaching tool or to clarify performance of choreography after making it, but this presentation was about the time she used it to create short character studies for a new work. LMA was a jumping off point for solo choreographic studies to make a dance about the seven accusers in *The Crucible*. For example, for each character dancers made a movement profile using the following: Stable State/Action Drive/Weight/Space/Flow. This would create a body constellation or a series of efforts and ticks for a particular character/dancer. Kate discovered movements that were not normal ways she would move which gave more authenticity to the characters in her opinion. She said it could lead to further embodied research: “What happens in choreographic process when you embody someone else (empathy)?” Kate’s student C. Skill then shared her use of LMA to create choreography. She shared its use for describing visualizing, interpreting, and documenting all varieties of human movement. You can use LMA to inform movement, see movement, create movement, talk about movement, create meaning from movement, etc. She chose to use space harmony as an impetus for choreography, a Laban theory based on universal patterns of nature and of man as part of a universal design. Her dancers created movement based on points in a space using cube, octahedron and icosahedron. Next she used those movements to make duets, trios, etc and then she let go and allowed intuition to guide her as a choreographer. She said it was a good process to use when you have time limitations as well as the benefits of being inspired by the golden mean and how personal space is connected to the larger cosmos.

Choreographic Voice: Crafting The Sociopolitical

This workshop was led by Missy Pfohl Smith, Director of the University of Rochester Dance and Movement Program with Rose Beauchamp, a senior lecturer in the same program. For me this workshop was very similar to other workshops using Liz Lerman movement metaphors to mine personal stories. (I was first introduced to this process by Amie Dowling from The Dance Exchange as an undergraduate). So again we were mining personal stories for words that would elicit movements to create dance phrases. What I found most interesting were the ideas posed by the facilitators after we danced: 1) What you think you're doing and what someone sees are often very different so always get feedback on your work. 2) How do you clarify intention in

order to comment or shed light on issues rather than continue to perpetuate problematic stereotypes and assumptions? 3) In their process they were also aiming to understand: that gestures/movements communicate, that intentional choice-making is layered and essential, that interpretation is personal, and that they aim to understand how to broaden awareness of a diversity of viewpoints as well as the impact on those who see and experience the work.

Creation & Performance: Somatic Realities In The Live and Virtual:

This was a paper co-presented by Luke Kahlich of Temple University in Philadelphia and Pauline Brooks of John Moores University in Liverpool. They began a series of telematics projects to explore the use of the internet in teaching/learning choreography and performance through collaborative activity. The overall research was called PhillyPool. Each year a particular paradigm or design is created to test the technology and how it might assist international teaching/learning in the creative process. These projects continue today, with the next planned for Spring 2020. They believe the telematic environment challenges both the teachers and the students in how to create, perform and analyze choreography when dancing with real and virtual dancers for real and virtual audiences. Discussions between these audiences and the dancers have revealed new insights into how we see and perceive ourselves and others through the lenses of technology and reality as well as how artists/teachers must find new ways to teach and create in this layered visual world that offers both opportunities and challenges. They believe telematic work also offers: 1) Pedagogical and aesthetic layers. 2) Contribution to, detraction from and/or reshaping of process. 3) Choreographic options and parameters. 4) Performance as real and virtual multiple aesthetic frameworks for the audience. 5) Somatic roles for the performer and viewer. 6) The camera as a partner and editor. They are open to collaborating with other institutions/groups in this type of work.

Creative Process At The Intersection Of Teaching & Learning: Perspectives On Engagement

This was research co-presented by dance-education majors from Arizona State. These presenters experimented with education theories in their dance methodology. They used Mezirow's transformational learning theory as well as constructivist and feminist approaches (where students are active in constructing knowledge through reflection, dialogue, and critical thinking.) Their classrooms were designed to be non-hierarchical spaces for building community where experience is a resource. They were trying to empower the individual voices of their dance students. In the classroom they used collaboration to build community; self reflection to build agency; and peer teaching/feedback to balance power. They watched their students overcome fears "the students didn't know they had until coming into the new environment." They reminded the students that "you are in charge of yourself" and yet still found many students wanted direction and someone to be in charge of them sometimes. They also used a Laban/Bartenieff framework to communicate and understand movement aesthetics. As part of this research presentation there was a very powerful performance given

by a graduate student/traditional Indian dancer, S. Mandala, in which she admitted to being a “Recovering Authoritarian” because she came from a traditional artform with very strict rules as to how it’s done, taught, and who gets to dance it, etc. Her perspective began to change as she became more and more interested in bringing individual meaning or “flavor or spices” to an ancient practice. She knew some in her tradition would not approve of her interests and curiosities, but she couldn’t be anything other than herself and moved forward by choosing to attend graduate school, learning how to incorporate other kinds of knowledge into her practice. Questioning her ability to think critically within a traditional form/methodology she asked:

Is the spectrum of agency to authority horizontal and do you have to choose 1 over the other? Can you scaffold to empower personal choice within an ancient practice that “adds personal intentions” without it being considered lazy or wrong? Can there be inclusivity of various socio-emotional somatic voices? When is authority/tradition a positive thing? How do you deal with dancers who just want to be told what to do all the time? Are goals of inclusivity and agency REALLY coming out in our language and class structures/scaffolding? Also, because dance is embodied knowledge, what the hands, eyes, and body do...the mind follows...and where the mind goes, emotions are born and emotions take us to Rasa (essence). So then, can students internalize the traditional stories and rhythms (namaskaram and tala) in such a way that they are allowed to re-exam them with their true essence, question them, add their own flavor and spice, contribute and collaborate in remaking them? All this while respecting the tradition being passed down to them while at the same time being respected for what they might bring to the tradition, even if it isn’t traditional?

By the end of her talk, I had a vision of a teacher being a container strong enough to hold both polarities of authoritative tradition and personal agency for the class...both things existing at once and using them when needed, knowing how to hold it all without choosing one polarity over the other. That’s a strong container.