

Thursday 25 June

11.00 – 16.00 **Registration and information**

Clephan building, room 0.03

13.30 – 13.45 **Welcome**

from Rob Brannen, CEPA Director

Clephan building, room 2.13

14.00 – 15.30 **Session I: Parallel Panels 1 – 3**

Panel 1

Location: PACE building, studio 1

Chair: *Sally Doughty*

Lecture - demonstration **Gained in Translation: Disabled inclusion for all round enrichment in technique**
Louise Katerega, Foot In Hand

The Disability Discrimination Acts of 1995 and 2005 leave dance faced with a generation of disabled people, who need to, expect to and can enforce their right to access the same training and job opportunities as their non-disabled peers. Inclusive practice in vocational training remains a critical and problematic issue, particularly in terms of technique and its assessment. This 45 minute demonstration sets out broad pedagogical, anatomical and choreographic principles, which, when applied, translate traditional exercises from non-disabled bodies to disabled ones and vice versa. The form of class is altered without compromising on content - and, arguably, enhancing it.

Paper **Eclipsed on centre stage: the (dis) abled body**
Gerard M. Samuel, University of Cape Town

In working with children with special educational needs both in South Africa and in Denmark I continue to reflect upon who should dance and how to train dancers that are differently abled. The label of "other" dancer profoundly challenges the notion of 'ideal dancing bodies' as 'cultures collide' (Schechner 1991).

This paper sets out to engage with the notions of disability arts by suggesting some working definitions for this loaded term and provides an examination within the South African context of multi-culturalism of the disabled community that could be seen as a cultural grouping in and of itself.

Panel 2

Location: Clephan building, room 3.01

Chair: *Marie Fitzpatrick*

Paper **Provisioning Western Cape Schools in South Africa with Effective Dance Educators: Posing the Challenges**

Sharon Friedman, University of Cape Town

This paper problematises the training of dance teachers in post-apartheid South Africa. The provisioning of the state schools which offer Dance Studies as part of the Learning Area Arts and Culture with effective teachers, is crucial to the delivery of satisfactory dance education in South Africa where the Revised National Curriculum Statement specifically intends to meet the diverse demands of the post-apartheid arts environment. The paper proposes that the training of dance educators is further complicated due to the tensions created by the gaps between post-apartheid education philosophy and the realities of teaching, particularly in state schools in the Western Cape.

Paper **Dance and Educational Reform: A Tasmanian Perspective**

Lesley Graham, Ogilvie High School

Issues in Dance education and training do not occur in isolation from the systems in which they occur. The presenter will overview the challenge of educational reform to our understanding of subject areas such as Dance. This is followed by discussion of how issues regarding the nature of dance pedagogy became involved in one particular school's improvement process from data collection, analysis by teacher action teams, to the development of the Score Cards and strategic initiatives.

Paper **Developing Taiwanese Kindergarten Teachers' Pedagogy in Creative Dance**

Shu-Ying Liu, National Hsinchu University of Education

This paper considers how Taiwanese kindergarten teachers' skills and abilities in teaching creative dance are being developed through a government funded project in which researchers are collaborating with volunteer kindergartens to research, develop and assess strategies for teacher training and development. In doing so, they are addressing the significant gap between government policy, teacher skills and knowledge, and classroom practice. The paper reflects on specific cases and the success with which teachers have been empowered and motivated by their direct involvement in the development of strategies, and their dance teaching abilities developed by fully involving them in the research process.

Panel 3

Location: Clephan building, room 3.03

Chair: Marie Hay

Paper **Teaching Practice as Research: Unlocking the Choreographer's Tacit Knowledge**

Victoria Hunter, University of Leeds

The paper discusses the potential for practice-as-research to reveal the choreographer's tacit knowledge and explores how this form of research can be 'de-mystified' and developed within student choreographic practice. Drawing upon a practical exemplar from the author's recent practice-led PhD investigation exploring the choreographer's creative process the paper explores how practitioner-researcher techniques and methodologies are applied within an educational context. The paper explores how the choreographer's tacit understanding of their craft can evolve from 'know how' to 'know that' (Nelson 2006) leading to a form of understanding which enables both students and professional choreographers to learn from their own practice through the identification and explication of knowledges embedded within the practice itself.

Paper **Writing on the Divide: The Theorizing Choreographer**

Shawn Womack, Grinnell College

"Writing on the Divide" makes the case for a less-travelled move across the choreographer-scholar divide — the theorizing choreographer over against the scholar as "performing theorist." Two performative conference papers as well as paired choreographic and writing assignments exemplify an embodied writing practice in which choreographic process is conjoined with critical theory to write back into one's dance as a reflective and reflexive practice. How might choreographic process infiltrate academic writing methods with its inscriptive bones, interpretive muscle and theoretical backbone? The premise is that bodily action and choreographic knowledge enlivens the writing process and critical inquiry revitalizes the dance.

15.30 – 16.00

Refreshment break

- Clephan building, room 0.03
- PACE building: Mezzanine social area, floor 2

16.00 – 17.30

Session II: Parallel Panels 4 – 7

Panel 4

Location: PACE building, studio 2

Chair: Ray Miller

Workshop **Coping in Collaborative Choreography**

Jo Breslin, De Montfort University

Jill Cowley, De Montfort University

Collaborative practice in the choreographic context gives rise to behaviors that students create, modify and abandon as they react to different situations. These behaviors are determined by a set of responses, some of which arise to cope with those of other people. The workshop presents and deconstructs a range of situations and responses, allowing participants to explore the impact of these on the collaborative process and individual learning. This is with the view of moving towards a radical proposal for assessment within the choreographic context, which prioritizes individual learning and experience over process.

Lecture-demonstration

La Machinna in Commedia Dell'Arte: A Pedagogy Model From Renaissance Applied to Contemporary

Ana Macara, FMH Universidade Técnica de Lisboa

Sebastian Gomez, Universidade Católica San Antonio

In this lecture/demonstration we propose to show how the tools of an old theatrical technique such as *Commedia Dell'Arte* can be adapted as a pedagogic tool and adapted to the context of Contemporary Dance. The *Commedia Dell'Arte* is a kind of choreographed acting. Its most significant structural choreographic unit is La Machinna, or the machine. It consists of a succession of chained body movements: Each action is the effect of a previous action, interacting through body contact/relation. And each cycle of actions is repeated several times until it is released when so justified. We will show the different models of La Machinna, comparing it to contemporary dance composition devices, and explaining its potential value within the context of contemporary dance pedagogy.

Panel 5

Location: Clephan building, room 3.01

Chair: *Hanna Järvinen*

Paper **Reshaping dance through time: a critical view of historical periodisation in relation to pedagogy and research**

Alexandra Carter, Middlesex University

Western history is organised into more-or-less distinct 'periods' which give shape to our conception of the past. I offer an alternative way of conceptualising dance history which retains the long view but disturbs conventional periodisation. This is based on Corfield's (2007) premise that time can be organised not only by distinguishing radical disjunctures, but also by 'continuity' and 'micro' change. If these concepts are applied to dance, many of the difficulties of time-frame, hierarchy and value might be eroded. Furthermore, they expand the opportunities for pedagogy and research to address works or people who have been elided by traditional periodisation.

Paper **"What to do with our daughters?" The feminisation of dance pedagogy in late Victorian and Edwardian Britain**

Theresa Jill Buckland, De Montfort University

For most of the nineteenth century, men dominated the profession of dance pedagogy in Britain. By the 1890s, male dominance of this profession had steeply swung into reverse: a new generation of mostly female dance teachers emerged. Through examination of primary sources such as census returns, street directories, dance manuals, newspapers and specialist periodicals, I propose to examine the wider social discourse on dance and gender and the key material conditions of the late nineteenth century that contributed to the rise of the private sector female dance teacher in twentieth century Britain.

Panel 6

Location: Clephan building, room 3.03

Chair: *Sally O'Donnell*

Paper **Inside the studio and inside the movement – examining the learning potential of dance technique**

Toby Bennett, Roehampton University

Erica Stanton, Roehampton University

This paper addresses the role of dance technique as a means by which students gain access to their intellectual, physical, kinaesthetic and intuitive potential. It will examine how these processes are at work in the studio and reveal the importance of making overt the relationship between them. Using an active participation model which employs self and peer appraisal alongside a continuum of 'doing' promotes unique learning situations where the connection between ideas and movement ideas is supported, articulated, visualised and physicalised. This synergy between practical skill acquisition and theoretical understanding represents an abundant resource for knowing about how dance works.

Paper **The pedagogic significance of 20th Century modern dance training for the 21st Century dancer. An exploration of training mechanisms with specific reference to Doris Humphrey's dance technique and movement philosophy.**

Lesley Main, Middlesex University

A primary issue for dance education and training is ensuring that the 'trained body' is equipped for the range of activity today's dance practitioner will encounter. Modern dance techniques offer a breadth of knowledge on numerous and inter-related levels encompassing the physical, physiological, artistic, historical, musical and analytical. This paper will consider the relevance and benefits that 'traditional' modern dance training can have on today's dancer. Issues addressed will include: what our students are using technique for; why they need technique; the progression to 'trained body' and how this can be achieved.

Paper **A Contemporary Approach to Ballet Training for University Dance Majors**

Lorin Johnson, California State University Long Beach

This paper seeks to help bridge the gap between the study of ballet technique and modern dance for today's university dance major. With the growing importance of strong ballet training in contemporary dance choreography, dance majors are often presented with a duality of training—modern vs. ballet—that can be difficult for them to marry, both in their minds and bodies. Traditional methods and concepts of ballet training are explored in this context with the goal of presenting a means of teaching ballet that allows for a full integration of ballet with other contemporary dance techniques.

Panel 7

Location: Clephan building, room 0.01

Chair: Cara Gargano

Panel Pedagogic Processes and Outcomes in International Doctoral Education in Dance

Paper **The learning-teaching process in a globalised doctoral programme**

Janet Lansdale, University of Surrey

Paper **The challenges that Emergent Multicultural dance styles present for Analytic Frameworks within Dance in Secondary Education in the UK**

Lorna Sanders, Freelance

Paper **From Bourdieu to the Maternal Imagery: re-positioning the ballet teacher**

Carol Martin, Royal Academy of Dance

We show how the doctoral process operates, outlining its pedagogic and post-colonial paradoxes. The implications for a pedagogic philosophy are articulated in the first paper. The second and third papers describe the outcomes of a such a process focusing firstly on the developmental infrastructure of ballet training in early twentieth century England and secondly on the challenge of multicultural dance styles in English secondary education.

17.30 – 19.00

Conference Reception

Campus Centre, top floor

Supported by *Research in Dance Education*

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Friday 26 June

07.30 – 15.00 **Registration and information**
Clephan building, room 0.03

08.00 – 08.45 **Early risers' class with Sally Doughty**
An opportunity for delegates to participate in a start the day movement session.
PACE building, studio 3

09.00 – 09.15 **Welcome by Heidi Macpherson**
Dean of the Faculty of Humanities, De Montfort University

Clephan building, room 2.13

09.15 – 10.00 **Session III: Keynote address. Christopher Bannerman (ResCen)**
Clephan building, room 2.13

10.00 – 10.30 **Refreshment break**

- Clephan building, room 0.03
- PACE: Mezzanine social area, floor 2

10.30 – 12.00 **Session IV: parallel panels 8 – 11**

Panel 8

Location: PACE building, studio 2

Chair: Sally Doughty

Lecture - demonstration **Weaving Somatic Theory and Practice Through Faculty Collaboration**
Jill Green, University of North Carolina at Greensboro

BJ Sullivan, University of North Carolina at Greensboro

Somatic practices are now being applied to dance technique classes in many universities and performing contexts. Many technique teachers draw from somatic practices when designing their classes. However, somatic theory is often taught in separate lecture courses.

This lecture-demonstration will address pedagogical strategies for joining somatic theory and practice. We address the discussions that led to an exploratory series of classes combining a technique class and a body lecture course; demonstrate strategies developed from our work together and examples of working through various somatic and anatomical concepts; and discuss curricular and research possibilities.

Lecture - demonstration **A Neo-Structuralist Pedagogy for Contact Improvisation**
Matthew Gough, University of Northampton

This lecture demonstration outlines a pedagogy for teaching Contact Improvisation. Designed for educational settings (universities/schools) it teaches improvisation for performance, and self-developed practice.

The pedagogy eschews 'structured' and 'task-based' improvisation for 'open scores' and 'perceptual/spatial' harmonics. The basic curricula can be taught in a single semester module (12 weeks, 3 hours per week), and is suitable for dance, and 'non'-dance students, without compromising 'quality' or 'depth' of engagement. The session covers the four areas of study students learn: Philosophy and Principles, Practical skill-sets, Applied Contextual & Critical theory, and Performance.

Panel 9

Location: Clephan building, room 0.01

Chair: *Alexandra Carter*

Panel Tracing the trends, mapping the practices: historiography, pedagogy and assessment in Ballet studies at undergraduate level

Paper Historiography of ballet studies at undergraduate level in the United Kingdom

Kathrina Farrugia, Royal Academy of Dance

This paper explores the histories, practices and legacies of ballet studies in academic education in the UK. Charting the coexistence of vocational training in mainstream professional colleges and the emergence of ballet studies in select HE institutions provides a reading into the marginalisation of ballet studies within the spectrum of dance degrees in the 21st Century. The paper presents: selected readings of socio-cultural, artistic and pedagogical trends concerned with the proliferation of dance and ballet degrees (1980s - 1990s); the effect of issues in training and academic studies on the nature of past and current state of programmes in the field of ballet studies.

Paper Pedagogy in ballet studies at undergraduate level in the United Kingdom

Heulwen Price, Royal Academy of Dance

This paper explores the intricacies of ballet pedagogy delivered at UK Higher Educational Institutions (HEIs); the enquiry identifies and explores the tensions between vocational training to a professional level and achieving the educational requirements of HEIs. This paper queries the potential incompatibility of education and traditional training suggesting that for dancers to meet the requirements of today's dance industry, students need skills to 'deal with reality' rather than 'getting it right' (Rorty, 1991). A social interactionist perspective positions the role of the teacher as a facilitator; ballet pedagogy constructed upon a holistic perspective unifying the mind and body, enabling students to participate rather than be directed in their learning.

Paper Assessment in ballet studies at undergraduate level in the United Kingdom

Michelle Groves, Royal Academy of Dance

This paper considers the extent to which assessment of ballet technique within higher education can be congruent with expectations of professional practice while at the same time acknowledging self-actualisation and regulation through experiences of assessment. Assuming that the study of any discipline within higher education should prepare individuals for employment within a professional stream, the paper questions how expectations of assessments of ballet technique within higher education align with expectations of the dance profession. Further, the paper examines how objective measures which underline accountability and transparency in assessment practices align with aesthetic variables such as interpretation, presentation and artistic sensibility.

Panel 10

Location: Clephan building, room 3.01

Chair: *Jill Cowley*

Paper Teaching for "Buy-In": A Mixed Methodological Approach to Dance Studies in the General Education Curriculum

M. Candace Feck, The Ohio State University

In the US, the General Education Curriculum is an important component of the curricular architecture of large universities, requiring all undergraduates to complete basic coursework in designated disciplinary areas. Summarizing and examining this phenomenon through a particular dance history course at one university, I discuss an experiment in which I abandoned my prescribed syllabus in favour of a mixed-method pedagogical approach integrating dance criticism, visual culture, and inquiry-based learning strategies. Drawing from constructivist ideas about building domain knowledge, my goal was to maintain students as active stakeholders by imparting reusable tools rather than dispensing a body of fixed information.

Paper **Assessment and feedback: aligning dance practice with pedagogic research**

Marie Hay, De Montfort University

This paper reports on three years of research conducted through the Centre for Excellence in Performance Arts at De Montfort University. The intention of the paper is to align the assessment of dance practice with pedagogic concerns. The development of an innovative approach to assessment and feedback is discussed in respect of the nature of dance practice, constructive alignment, and validity and reliability. Whilst this research derives from practice-based research, it is also informed by published material on pedagogy and hermeneutics.

Panel 11

Location: Clephan building, room 3.03

Chair: Edward C. Warburton

Paper **Co-participative research in dance-education partnership: nurturing critical pedagogy and social constructivism**

Michael Platt, Suffolk Inclusive School Improvement Service

Linda Rolfe, University of Exeter

Veronica Jobbins, Laban

With: Kerry Chappell and Anna Craft

This paper will focus on how pedagogic partnerships in a range of school settings can function as research sites, with participants as co-researchers. It draws upon the process to date of the Dance Partners for Creativity Research Project (Arts and Humanities Research Council funded April 2008-March 2010), Using critical pedagogical and socio-constructivist approaches, the research aims to draw on a range of ethnographic, participatory and reflective methods. The accompanying questions and challenges of such research for researchers, teachers, and artists will be discussed through practical exemplification, and the team will offer insights for others working in similar partnership settings.

Paper **Digital literacy and the dance student; digital dance objects and the implications for teaching, learning and assessment.**

Sarah Whatley, Coventry University

David Bennett, Coventry University

We discuss a recent project to develop a dance learning objects package as part of the JISC-funded repository project: *Coventry University Repository Validation and Enhancement (CURVE)*. The project has raised questions about how dance students learn, how research materials can be accessed and how the introduction of the learning objects to the curriculum can increase both staff and students' confidence and their 'digital literacy'. We examine how the VLE can be adapted to support immersive learning in dance and to complement a somatic learning environment.

12.00 – 13.00

Lunch

Lunch boxes for all participants available for purchase.

- Clephan building, room 0.03
and
 - PACE: Mezzanine social area, floor 2
-

13.00 – 14.30

Session V: parallel panels 12 – 15

Panel 12

Location: PACE building, studio 2

Chair: Prarthana Purkayastha

Panel Transmission and theoretical practices in three dance cultures

Paper Theorising transmission in contemporary dance: from instruction as knowledge to the instauration of the body as event

Anne Cazemajou, Université Blaise Pascal Clermont-Ferrand

This presentation addresses the transmission of corporeal experience as lived by amateur adult pupils in the contemporary dance classes given by Toni D'Amelio at the Peter Goss School in Paris (France), as well as the methods used in this research including conventional ethnographic techniques and the explicitation interview. These tools have permitted an understanding of how the preparatory work based on Iyengar yoga used in the first two thirds of the class is reinvested subjectively by the pupils such that the sensations, which they so eagerly seek and which are generated by the teacher's multiple utterances, produce sensation as an 'always unpredictable event'.

Paper Theorising the relations between dance, music and rhythm in the teaching of African dancing

Georgiana Gore, Université Blaise Pascal Clermont-Ferrand

Starting from the premise that the privileged relations in much sub-Saharan African or African inspired dancing between dance, music and rhythm are well-established through the discourses of practitioners and academics but require further elucidation, this paper addresses the question of how such relations explicitly or implicitly configure modes of transmission in both African and European contexts. Examples will be drawn from the classes of Paris based choreographer Elsa Wolliaaston, from West African fieldwork contexts as well as a variety of documentary sources.

Paper Theorising and 'detheorising' in the teaching of Norwegian folk dance

Egil Bakka, Norwegian University of Science and Technology

After mapping how theoretical ideas about both dance structure and transmission have evolved since Norwegian traditional dance material was transferred from its mostly country side context into folk dance clubs during the 20th century, this paper aims to discuss the different modes of dance transmission in relation to the contextual and ideological elements which gave rise to them. After the folk dance pioneers with their autodidactic methods came the 1970s folkdance instructors who theorised their teaching practices based on field and other research, as well as a 'detheorising' movement which promoted learning based on mostly wordless and unreflective visual-kinetic imitation.

Plus Dancing theory - experiments in movements and words

Workshop

Panel 13

Location: Clephan building, room 0.01

Chair: M. Candace Feck

Panel A Dance of Empowerment: Three views of teaching dance at the post-secondary level

Paper Contemporary Dance at University – A Vessel for Creative Engagement with Learning

Carol Anderson, York University Toronto

Guiding dancers toward embodied experience, full engagement with their own physicality, awareness and intention have been constant aims of my teaching over the course of forty years. Do students in the university program where I now teach 'get it'? With a current technique class, I have investigated - through journaling and discussion - students' expectations around the 'power structure' of dance class, how they perceive their sense of responsibility to their own training, and whether and how they evolve in making passionate choices and engaging deeply with dancing (albeit somewhat subversively) within the

academic culture.

Paper Mind the Gap: Making the Transition from Student to Professional in the Field of Contemporary Dance
Patricia Fraser, York University Toronto

There is a transitional period between the time when contemporary dancers complete their basic training and the time they become practising professionals. Since training and the development of artistry generally require more than a few years in a specialised institution, these emerging artists will often need specific skills and an opportunity for artistic growth, as well as moral and financial support, to enable them to enter the profession. This paper investigates the challenges of this transition and looks at examples of programming to assist emerging contemporary dance artists to bridge the gap from student to professional.

Paper Navigating Liminal Space in the Feminist Ballet Class
Claire Wootten, York University Toronto

In my 10-year process of moving toward a more emancipatory ballet pedagogy, I have become increasingly conscious of the broad threshold existing between ritual and innovation. The historically autocratic teaching model of Western concert dance provides both student and teacher with the comfort of expected ritual and outcomes. That comfort is greatly disrupted, however, in employing a pedagogy that has student empowerment at its centre. This paper will focus on the conditions of the liminal space created in shifting to a process-based pedagogy for a traditionally product-driven training.

Panel 14

Location: Clephan building, room 3.01

Chair: Rob Brannen

Towards a philosophical approach to dance practice and pedagogy

Paper The problem of 'feeling' in dance practice
Martin Leach, De Montfort University

This paper will attempt a reformulation of the concept of 'feeling' in dance from a psychophysical perspective using ideas derived from F. M. Alexander and post-Heideggerian philosophy. It will seek to re-articulate the nature of human being as one that is vibrantly suspended between conscious subjectivity and a world illuminated by that consciousness. Viewed in this way current prevailing ideas about 'feeling' can be set aside and the practices of creation and spectatorship in dance can be reunited in a new way through a fresh understanding that takes into account the unreliability of 'feeling' and its physiological and subjective reality.

Paper Problematic influences of scientific ideas on movement pedagogy in revolutionary Russia
Rose Whyman, University of Birmingham

This paper will examine some of the ideas about movement explored by Russian artists of the revolutionary period, including Nikolai Foregger, Vsevolod Meyerhold and Sergei Eisenstein. Theories of 'synaesthesia' and 'kinaesthesia' were developed, but underlying the various approaches was the belief that absolute precision of form in movement engenders correct internal experience, 'movement creates feeling' as Eisenstein put it.

This paper seeks to explore the scientific foundation for this and to question the extent that contemporary movement pedagogies continue to draw from these foundations.

Paper Postural configuration as a missing element in reflective epistemology
Victoria Door, Keele University

Kinsella's (2007) metaphor of embodied reflection is extended into the context of performance pedagogy by exploring the implications of the work of F.M. Alexander in Dewey's notion of reflective thinking, and the influence of Dewey's work on later thought on reflective practice. The perspective is that an experiential form of knowing underlies Deweyan reflection which, if integrated into performance and its pedagogy, results in a different kind of qualitative value of both. Such integration could add to the concept of a critical and reflexive pedagogy, which 'reflects the complexities of the interactions between teaching and learning' (Wink, 2004:26).

Panel 15

Location: Clephan building, room 3.03

Chair: Kerry Francksen

Paper Gravity Matters: Finding Ground in an Internet World
Ann Cooper Albright, Oberlin College

This paper proposes that we treat dance pedagogy as a historically specific practice that must respond to changes in the world. I believe that the experience of growing up in a post-9/11 America has created a

real fear of falling and being disoriented in my students. In addition, the oddly disembodied mobility of much contemporary communication has severed much of their connection with grounding aspects of location, the experience of feeling one's feet planted in the earth, so to speak. As teachers, we need to accept the 21st-century framework of their lives and work to balance grounding with training in re (as opposed to dis) /location.

Paper **Teaching and Learning Strategies for Real Time Video Projection in Dance Performance**

Kate Sicchio, University of East London

This paper is a report on the Palatine Development Award project Real-time Video Imaging to Enhance Student Learning and Feedback in Dance Performance which took place from 2006-2008 at University Centre Doncaster, UK. The aim of the research was to explore the development of teaching and learning strategies for the beta software package Kalypso and design ways to engage dance students with real time video within their own choreographic process. The project resulted in a users guide to the software, incorporating software templates and improvisational exercises and various student works which utilizes these techniques for creating digital performance.

14.30 – 15.00

Refreshment break

- Clephan building, room 0.03
- PACE: Mezzanine social area, floor 2

15.00 – 16.30

Session VI: parallel panels 16 - 19

Panel 16

Location: Clephan building, room 3.03

Chair: Theresa Jill Buckland

Perspectives of the 'Eastern Body:' Ideology and Practice of Transmission of Chinese Dances in Contemporary Taiwan

Paper **Dance Pedagogy and Cultural Translation: Reflections on the 'Eastern Dance' Courses in Contemporary Taiwan**

Chi-Fang Chao, Taipei National University of Arts

This paper is a reflection on an on-going cooperative project by the author and the Chinese martial art master, Lee Po-Jun, under the bigger project of Teaching Excellence in the Taipei National University of the Arts, in which the teaching material and methodology of Master Lee will be recorded and translated, linguistically and culturally. The project can be seen as an eager attempt to establish a meaningful theoretical and practical system, which can balance the overarching Westernization of professional dance training in Taiwan since the founding of TNUA in 1983. The author hopes to argue, with Master Lee's specific exegesis and methodology, for the relationship between the concept of manhood and bodily practice as reflected in the Chinese martial art, and its implication in contemporary and modernized Taiwanese society.

Paper **A Study of Eastern Dance Course in the Higher Dance Education in Taiwan**

I-Ying Lin, Taipei National University of Arts

Taipei National University of the Arts (TNUA), formerly the National Institute of the Arts (NIA), was founded in 1982. In 1998, the original program integrated three dance technique styles: Ballet, Modern Dance and Chinese Dance were further merged into two categories: Western Dance and Eastern Dance. This may explain the gaining importance toward the notion of Eastern Dance. However, why and how has the curriculum been reconstructed? This paper aims at examining the transformation of the Chinese Dance course in TNUA to question the formulation of the notion of 'the East' in Taiwan since the 1990s.

Paper Learning from the Folks—A Case Study of University Folk Dance Education in Taiwan
I Ching Liu, Taipei National University of Arts

This research investigates the strategy and adaptation of folk dance education in Taiwan, taking *Tiao-Gu* ('Jumping Drum') dance as the example, at the dance department of Taipei Physical College of Physical Education. There are three layers in this research. Firstly, it intends to understand the development of *Tiao-Gu* Dance in Taiwan by collecting the documents relating to *Tiao-Gu* Dance. Next it analyses the change of teaching content by taking interviews with teachers and members of professional *Tiao-Gu* Dance groups. Thirdly, it explores the pros and cons of the pedagogy relating to *Tiao-Gu* dance through cross-examining the above source materials.

Paper The Imagined Dancing Body: Minzu Wudao Competition and Chinese Shenyun in Taiwan
Shung-Jan Fan, Taipei National University of Arts

The Minzu Wudao (Chinese national or ethnic dance) Competition has long been a special phenomenon in Taiwan since 1950s. After Chinese Nationalist Government (also known as Kuomintang, or KMT) retreated to Taiwan in 1949, they implemented several cultural policies for the sake of propaganda of nationalistic ideology. The conducting of Minzu Wudao Competition is considered as one of the activities within these cultural policies. Minzu Wudao's dancing body was an important subject in Competition, which represented the traditional culture and orthodox Chinese body image.

After the end of Martial Law in 1987, legacy of early KMT government haven't disappeared from competition, yet some new elements such as Shen-yun (a kind of body training curriculum) and some classical repertoires from China already permeated into the arena of Minzu Wudao Competition. An interesting interaction between political, cultural and commercial elements occurs in the dancing bodies within the context of Minzu Wudao Competition in Taiwan.

The author is an educator of Chinese dance in private studio, who had not only participated but also works as an instructor for students to participate in competition. This research provides author's experience about participating and the observation of 'national dancing bodies' in the past years within the context of Minzu Wudao Competition and private dance studios, trying to give her interpretation about the interesting issue of constructing the imagined dancing body—from Minzu Wudao Movement to Shen-yun.

Panel 17

Location: Clephan building, room 0.01

Chair: Tresa Randall

Panel Teaching Research and Writing to Dance Artists and Educators

Sue Stinson, University of North Carolina Greensboro

Doug Risner, Wayne State University

Ann Dils, University of North Carolina Greensboro

This panel examines issues surrounding dance research requirements in graduate dance programs in the USA, with an emphasis on master's degrees within dance departments. We will provide an overview of research offerings, discuss one possible configuration for a dance research course, and then open the floor for discussion of the purposes and possibilities of research courses in dance. Questions we hope to examine include: How is research framed in dance departments? Given the traditional investment within dance departments in artistic practice and in some programs, teaching, is research conceived of as scholarly activity, or as creative and/or bodily exploration? Why might scholarly research be important for dance practitioners and dance teachers? What do research courses—or a lack thereof—suggest about our current conceptions of dance as graduate study? What are the benefits and problems of situating scholarly dance research inside or outside dance departments?

Doug Risner will begin with a brief overview of current research requirements in graduate dance programs, based on findings of an online Zoomerang survey. Next, Ann Dils and Sue Stinson will describe a model for teaching research and writing to graduate students in dance which they have been implementing and refining for the past five years, a model that entwines scholarship, teaching, and artistry. The model partly arose in response to this question: How can a research and writing course engage and be valuable for individuals who see themselves as artists and/or teachers, but not researchers or writers? These presenters will highlight two particular challenges they have faced in implementing this model: facilitating embodied experience in a research course taught online, and determining appropriate expectations for and inspiring growth in critical and reflective thinking.

Panel 18

Location: Clephan building, room 3.07

Chair: Ana Macara

Paper **Pre-Professional Ballet Training: Towards Making It Fit For Human Consumption**

Karena Birk, The Ohio State University

Professional ballet is often problematised, as is the training that leads up to it. Even when ballet's training model is not being held up as an example of outright abuse, its "old school" methods are generally considered authoritarian, outdated, and oppressive. However, pre-professional training is not always so dire, and more importantly, it does not have to be. The dance profession and training are changing: to reflect and strengthen emerging "new school" methods, teachers reworking the traditional model should be more active in sharing and asserting their ideas, and there should be greater interaction between academia and the studio.

Paper **The challenge of combining skill-training and personal growth in a ballet class**

Heli Kauppila, The Theatre Academy of Finland

In this presentation I will consider the ethical dimensions in teaching ballet. I will discuss how the training of specific, highly-codified skills and personal growth can be set as equally important bases and aims for the class. I am searching for ways to take the student's whole being, consisting his/her body, mind and life situation into consideration in the teaching and learning processes.

Paper **Dance talent in young people: A unique approach to interdisciplinary research and pedagogy in dance training**

Imogen J. Walker, Laban, London

Sanna Nordin, Laban, London

Emma Redding, Laban, London

Sarah Irvine, Laban, London

Dance pedagogy has typically evolved from tradition and experience rather than scientific principles. However, taking a systematic approach to examining the variables associated with positive outcomes may improve our understanding of dancers' performance and well being.

The current research profiles approximately 300 young elite dancers, in an attempt to better understand the notion of dance talent from an interdisciplinary perspective. The presentation will illustrate the interaction between research and pedagogy. For example, findings relating to perfectionism and injury prevalence can be used to inform teaching strategies such as encouraging dancers to set challenging but realistic goals and avoiding negative reactions to mistakes.

Panel 19

Location: Clephan building, room 3.01

Chair: Jo Breslin

Paper **Assumptions too near and dear? Some big questions for our small field**

Melanie Bales, The Ohio State University

This paper is intended as a provocation to consider several assumptions under which we in dance create, teach and research. Persistent and often unexamined metanarratives carry implications for how we write about and practice dance. Is there a conflict inherent in the modern (or European contemporary) value of staying in the present and turning away from tradition, and yet being part of a tradition? This includes the idea of some dance becoming obsolete, quaint or anachronistic--creating the (impossible) burden of continually creating "new" dances and forms. How does that filter its way into our technique, history and composition classes?

Paper **A comparative study about dance within tertiary education in England and in Greece**

Eleni Tsompanaki, Birmingham University

Acknowledging the value of dance within education and as an art, this study examined teaching and learning experiences and their effect in the status and ethos of dance. The main focus of this study was to examine dance education and training in tertiary education (further and higher) in England and in Greece. The aim was to find similarities and differences in teachers' approaches in order to improve understanding of what affects students' learning experiences and future choices and thus, get a better understanding on whether these learning experiences determine the status and ethos of dance in each society.

16.45 – 17.45

Session VII: Discussion Forum I

Facilitated by Ramsay Burt

This is an opportunity for *all* delegates to meet together to raise and discuss ideas and issues emerging from the conference. Everyone is most welcome to this open conversation facilitated by Ramsay Burt.

PACE building, studio 1

18.00 – 18.45

Meetings and information sharing:

An opportunity for you to attend a variety of informal meetings for information exchange and sharing.

CORD Conference Proceedings Editor: Tresa Randall

Dance Lines

Foundation for Community Dance

PALATINE: UK Subject Centre for Dance, Drama and Music

SCODHE: UK Standing Conference on Dance in Higher Education

PACE building, studio 2 breakout rooms

20.00

Performance

New Art Club's Extra Ordinary World

Y Theatre, Leicester

Saturday 27 June

07.30 – 12.00 **Registration and information**
Clephan building, room 0.03

08.00 – 08.45 **Early risers' class with Pete Shenton**
An opportunity for delegates to participate in a start the day movement session.
PACE building, studio 3

09.00 – 10.30 **Session VIII: parallel panels 20 – 23**

Panel 20

Location: PACE building, studio 2

Chair: *Prarthana Purkayastha*

Lecture - demonstration **“Even the dinner ladies are teaching dance!” Pedagogic explorations of South Asian dance in Britain.**

Ann R David, Roehampton University

Nilima Devi, Centre for Indian Classical Dance Leicester

This lecture-demonstration examines some of the tensions and contradictions found in the teaching of South Asian dance in Britain in using demonstration by Leicester Kathak dancer Nilima Devi, and through evidence gleaned from Ann David's ethnographic research amongst dance students and teachers in Hindu communities in Leicester. It considers how issues of tradition and change within an arena seen as 'cultural heritage' are incorporated into pedagogic practice. It questions different perceptions of dance by teenage students and their teachers, as well as articulating some of the problematic areas in the teaching of classical and popular dance forms, such as Kathak, Bharatanatyam and Bollywood.

Paper **Expanding the Canon: South Asian Dance Training in British Universities**

Stacey Prickett, Roehampton University

An increasing emphasis on multicultural and contextual studies approaches to dance is evident in curriculum developments with South Asian dance attaining a stronger presence on dance programmes at British universities. This paper considers a range of theoretical and pedagogic questions regarding how South Asian dance technique is situated in relation to its position as a contextual and, in some institutions, a practical subject. What changes have occurred in the past few decades? To what extent does technical training inform a contextual understanding of South Asian dance?

Panel 21

Location: Clephan building, room 0.01

Chair: *Marie Hay*

Panel Critical Issues in Pedagogy & Research: Perspectives on Dance Education Theory and Practice

Doug Risner, Wayne State University

Eeva Anttila, Theatre Academy Finland

Sue Stinson, University of North Carolina Greensboro

From multiple perspectives in research and teaching, this panel addresses critical issues in the research and practice of dance pedagogy and seeks to illuminate global challenges in the field. Panellists will examine relationships between larger theoretical frameworks and pedagogical approaches from their experiences in undergraduate, masters and doctoral degree programs in dance and dance teacher preparation within the United States and Finland.

Presented in a dialogical format, panel members will address central conference themes by contemplating dance pedagogy as a locus, or space “where something happens for theory and practice.”

Responses will focus on such questions as these:

Who is dance for? What's worth learning in dance and why? On what do we ground our decisions?

How does thinking about dance as a bodily praxis affect dance art and research?

What *are* students learning in dance (about dance and about other matters)? How do we know students are learning this? How solid is the evidence?

How do we as artists/teachers/scholars respond to the conflict between our own personal values and those of neoliberal educational discourses and the larger culture?

Panel 22

Location: Clephan building, room 3.03

Chair: Rob Brannen

Paper **Researching, Learning and Teaching Movement Languages: From "Inside" or "Outside" of One's Own Culture**

Nancy Lee Ruyter, University of California Irvine

Teaching and learning dance languages from cultures outside of what is familiar to the student is the focus of this paper. For my discussion of relevant questions, issues, and strategies, I draw on my own experiences learning, teaching, and performing a variety of international dance genres; the writings of international concert dance artist, teacher, and choreographer La Meri (Russell Meriwether Hughes, 1898-1988); and sources on the teaching and learning of verbal languages.

Paper **The Role of Technique in Dance Education: the Example of Tsoying High School, Taiwan**

Ellen Gerdes, Temple University

Through questionnaire data, the dance students at Tsoying High School in Taiwan offer an important perspective on dance technique. Engaging with Melanie Bales' concept of the "eclectic" body in American contemporary dance practices, I explore both the historical underpinnings and the students' experience of a Taiwanese curriculum that focuses on ballet, modern dance, and Chinese opera movement. I maintain that our conceptions of dance technique and their related pedagogies not only affect the dancer, but also affect the integration of dance technique with the rest of the dance field and, subsequently, the role of dance in the greater culture.

Paper **Evaluating methods of traditional dances: Case study in Nihon Buyo**

Mieko Marumo, Nihon University

Yukitaka Shinoda, Nihon University

Yuki Mito, Nihon University

This paper proposes two evaluating methods of traditional dances to put traditional dances in school education taking Nihon Buyo as an example. One is skill evaluation method using motion capture equipment. Digitized data of movements could provide scientific pedagogy and appraisal in school education. The other is impression evaluation method using Semantic Differential (SD) method. Impression which spectators get from Nihon Buyo can be statistically and objectively evaluated. Though traditional dances have various styles, techniques and representations, these two methods could be applied differently to understand them scientifically and put them in school education in perspective on a global basis.

Panel 23

Location: Clephan building, room 3.01

Chair: Alexandra Carter

Paper **Dance of the Past in the Present: Teaching a Metahistory**

Hanna Järvinen, Theatre Academy Helsinki

How to make the history of dance meaningful for the practitioners of the future that we teach? In this presentation, I argue that we need a genealogical and metahistorical perspective to teaching history. Our students need to understand history not as something to be known but as something written and created and therefore constantly changing. It is possible to teach a canon critically, to make past dances and our need of these past dances relevant for today's practice.

Paper **Biography and Autobiography: Teaching Strategies for Dance History in Mediatized World**

Ray Miller, Appalachian State University

Teaching Dance History to the undergraduate "Millennial Student" is challenging on many levels. Due to the proliferation of mediated technologies, critics Sven Birkerts and Martin Berube' are concerned that they are losing the ability to read deeply and to think critically not so much because of the strong visual

appeal of these technologies and communication media but because they encourage a voyeuristic view of human interactions that leaves little room for the privacy of the individual. The personal becomes public. There is no room left for the reflective self, the soul. This paper will explore pedagogical strategies centered on biography and autobiography that are intended to shift the student from being passive recipients of dance history to becoming imaginatively engaged in the creation of dance history.

Paper **Teaching Dancers to Think Historically: Multi-disciplinarity in Dance History Pedagogy**
Tresa Randall, Ohio University

The turn toward methodology and practice in higher education provides new incentive to reshape our pedagogical approaches. This presentation will advocate for teaching historical methods – specifically archival research and primary source analysis – in dance history courses. I will discuss how teaching this way has radically altered the learning outcomes of my undergraduate courses in an American public university, and has highlighted the multi-disciplinary nature of dance history. While I argue that this approach has distinct pedagogical benefits, it also makes evident the disparity between asking students to think like dancers and asking them to think like historians.

10.30 – 11.00

Refreshment break

- Clephan building, room 0.03
- PACE: Mezzanine social area, floor 2

11.00-12.30

Session IX: parallel panels 24 – 27

Panel 24

Location: PACE building, studio 2

Chair: *Sally O'Donnell*

Workshop **Ready, set, un-set. Un-setting class structures and material, approaches to create access to “technique” class and increase diversity in the dance studio.**

Jürg Koch, University of Washington

Diversity is a buzzword in higher education. Over the past 25 years dance companies integrating disabled and nondisabled performers have developed methodologies effective in workshop and company training. Transferring these methods into mainstream teaching, providing a comprehensive training and education, proves both difficult and problematic.

This workshop provides an insight into the research and practice based on the presenter's experience in integrated dance. Central to the research is to move integrated dance beyond adaptation, developing a skill-specific curriculum and applying methodologies, class structure and material relevant to all participants consistent with main principles of Universal Design of Instruction.

Lecture - demonstration **The Impact of Dyslexia upon the Dance Student; Bringing the Practical into Practice**
Nanette Kincaid, University of Chichester

The practical implications of dyslexia are not usually given much consideration, however, the fact that there can be major difficulties for the student with their directional and spatial awareness, as well as problems with balance, co-ordination, retaining and recalling movement material. It seems unequal that the amount of resources and strategies that are in place in academic studies not follow through to the practical classes. Following a two-year research period newly developed practical teaching aids and strategies will be discussed.

Panel 25

Location: Clephan building, room 0.01

Chair: *Martin Hargreaves*

Panel Dilemma of German Dance Education: Historical and Current Inconsistencies

Paper Aesthetic Education and Reform: The German Approach to Dance Education

E. Hollister Mathis-Masury, University of Stuttgart

Dance education in Germany is traditionally based upon the concept of “aesthetic education”. This presentation delineates Rousseau’s original terminology, contrasting it with the German interpretation which degenerates the originally reflexive idea to a simple antithesis of rationalism.

This dualistic development is key to understanding the systematic exclusion of dance from formal education: at the moment in which dance is relegated to be the “other” of rationalism, it is guaranteed a position outside of rationally-based educational concepts. The study of other art forms is included therein; why not dance? Is dance Germany’s “last bastion” of irrationality?

Paper Studying Dance at German Universities – Research vs. Practice

Rolf Kretschman, University of Stuttgart

An interest in studying dance at a German university inevitably leads to a department of sport science: dance (often coupled with gymnastics fused into one subject) is generally obligatory within the studies of sport science. Taking a closer look at the practical dance seminars, one can easily identify inconsistencies in the conceptually intended interlinking of theory, research and practice. However, the subject dance at German universities is factually constrained by the enforced aim of exercising students in dance techniques and skills, thus disregarding the scientific aim of having a predominant amount of scientific theory and reflection.

Paper School curricula in Germany: Dancing on the edge

Eva Bronner, University of Marburg

In the German federal states of North Rhine-Westphalia and Baden-Wuerttemberg dance isn't a school subject. However there is dance, namely within physical education – with big differences. In NRW physical education is committed to the purpose of holistic education. Dance is an essential part thereof and obligatory for girls, boys, all class levels and types of schools. In Baden-Württemberg, dance diminishes within phys.ed. the higher the class and educational level of the student is. Unfortunately, it has degenerated into a semi-sport without artistic or pedagogical depth. As an elective matter it can be chosen – or not.

Panel 26

Location: Clephan building, room 3.01

Chair: *Martin Leach*

Paper A Creative Ethos: Teaching and Learning at the Cloud Gate Dance School in Taiwan

David Mead, University of Surrey

Theory suggests that prescription should be detrimental to creativity. The Cloud Gate Dance School has highly structured and detailed curricula and pedagogical practices where the meeting of specific course and individual lesson objectives are regarded as essential. Yet, personal creativity in activities is stressed by the school’s leaders and teachers, both for teachers and students. This paper considers the construction of creativity in the specific context, and how it is underpinned by the School’s ethos. The presentation is based on observations of studio practice, discussions with teachers and other staff, and analysis of printed curricula documentation.

Paper An enquiry into how the lesson plenary can be used to support pupils’ engagement with learning in dance

Linda Rolfe, University of Exeter

This paper explores how a group of trainee dance teachers’ in England used the lesson plenary to provide learning opportunities for pupils. The interaction between learners and the teacher which takes place in the plenary is believed to extend thinking and enhance learning. This enquiry investigates the process of a plenary and explores the teaching strategies which seem most effective in supporting and promoting pupils’ engagement. It has been suggested that this part of the lesson can be neglected and is less successful and active. However, the findings reported here illustrate a range of pedagogical strategies, and how they can contribute to pupils’ engagement with learning.

Paper **Dance Pedagogy in Brazil: unlocking and reflecting on children and young adults' potential for dance appreciation through action-research**

Alba Pedreira Vieira, Federal University of Vicosa

This paper discusses an action-research conducted for three semesters at two Brazilian cities: Vicosa and Paula Candido. It describes meanings, elements and processes of education in dance appreciation experienced by K-12 public school students. The pedagogical method assured participants' attendance of 90-minute dance classes once a week. The research method included qualitative analysis of more than 200 written and oral answers from children and adolescents to questionnaires about dance appreciation, of their videotaped classes and performances and of systematic on-site observations. The paper concludes with reflections on the future of dance appreciation in education. (Financial support from FAPEMIG and CNPq).

Panel 27

Location: Clephan building, room 3.03

Chair: *Theresa Jill Buckland*

Paper **Navigating African identities, otherness and the 'wild untamed body' in the contemporary practice of dance training, education and pedagogy in South Africa: a case study of FLATFOOT DANCE COMPANY and its cognate dance development and training programmes (based at the University of KwaZulu-Natal – Durban and operating in the KwaZulu-Natal province of South Africa).**

Lliane Loots, University of KwaZulu-Natal

This paper offers an interrogation of the dance training methodologies used as a basis for the dance education, training and pedagogy used by FLATFOOT DANCE COMPANY (based in Durban – South Africa). Focus is placed on interrogating the dance development work that is being done and which uses dance as a methodology for life skills training around health, HIV/AIDS and sexuality, and the more focused training of young dancers for a career in performance and dance teaching. All of this will be navigated in the postcolonial context of looking for a dance pedagogy that speaks to the context of the South rather than appropriating a very problematic 'globalised' process of thinking about and defining dance training, teaching and pedagogy.

Paper **Repertory Experience: Story of the Bones**

Ursula Payne, Slippery Rock University of Pennsylvania

I was commissioned by Kim Nofsinger to make a dance for students at Middle Tennessee State University that explored the African-American experience. The creative process integrated historical and bio-archaeological research being conducted by Dr. Shannon Chappell Hodge and Dr. Kevin E. Smith from the Department of Sociology and Anthropology. In this paper I will discuss the methodology I used to develop a creative process that involved the intersection of African-American history, bio-archaeological physical evidence, ritual exploration and performance. This repertory experience represents how interdisciplinary relationships involving research, choreography, pedagogy, ritual and performance can be imagined.

Paper **The Politics of Transfiguration: Translating "Race," Class and Movement in the Diaspora**

Celia Weiss Bambara, University of Illinois

In the urban center of New York the politics of transfiguration play out in the transmission of Haitian and African diasporic dance forms in class settings. Haitian dances are taught to American students in the United States and are radicalised by a variety of practices in addition to their transfiguration by Haitian dance teachers. This paper will analyze the results of embodied and collaborative research on Haitian dance practices in reference to changing movements, fusions, translations, racialization, and silences that occur in cultural production and transmission.

12.30 – 13.30

Lunch

Lunch boxes for all participants available for purchase.

- Clephan building, room 0.03
and
 - PACE: Mezzanine social area, floor 2
-

13.30 – 14.45

Session X: Keynote Panel

Janice Ross, Thomas F. DeFrantz, Ken Bartlett

Chaired by Michael Huxley

Clephan building, room 2.13

15.00 – 16.30

Session XI: Parallel Panels 28 – 31

Panel 28

Location: PACE building, studio 2

Chair: Marie Fitzpatrick

*Workshop/
Lecture -
demonstration* **Dance pedagogy and new media: the uses of Video Traces technology and its implications for a re-organization of learning in dance**
Betsy Cooper, University of Washington

Stephanie Scopelitis, University of Washington

Our research examines how the introduction of new technology into a dance leaning environment leads to a redistribution of the participants' expertise, and perspectives causing a shift in traditional structures of power and the location of knowledge in the classroom. The interactive software system, Video Traces, captures a piece of rich digital media, and allows the user to annotate the media visually and verbally. The resulting product is a "video trace," in essence, a digital "show & tell". Conference participants will have the opportunity to interact with the Video Traces technology, making and sharing their own "traces."

*Workshop/
Lecture -
demonstration* **Creative Process and Pedagogy with Interactive Dance, Music and Image**
Kerry Francksen De Montfort University

With Bret Battey and Jo Breslin, De Montfort University

This demonstration reflects on a research-informed teaching project in which teaching staff in dance and music technology collaborated on technical and pedagogic research and artistic creation in interactive dance. Our primary aim was to throw light on how interactive technologies might challenge and develop the ways in which students in dance and music technology engage in creative practice. Through the exploration of a set of technologies and conceptual approaches the research has revealed very particular compositional structures and methods. Experimental sketches were developed with a particular focus on emergent behavior and richly behaved audio-visual feedback systems which were both controlled by and influenced the dancers. The demonstration presents our approaches and offers methodologies and strategies for the use of new technologies in dance pedagogy.

Panel 29

Location: Clephan building, room 3.03

Chair: Jill Green

Paper **Student perceptions of sociopolitical processes and values present in the dance technique classroom and their connection to social and political perspectives, actions, and personal identity outside of the classroom**

Becky Dyer, Arizona State University

This paper will address sociopolitical structures and processes at play in the contemporary dance technique classroom, and how students relate their learning experiences in dance to their larger social and political values, ideologies, identities and actions outside of the classroom. The author's ongoing classroom based pedagogical research, conducted over the course of several years in her university contemporary technique and pedagogy courses, will be discussed from the evolving perspectives and understandings of her students regarding the sociopolitical roles they assume in the multiple communities they are engaged in, emphasizing student, teacher and peer interactions within the dance technique classroom.

Paper **Critical Issues in Dance Education – A rationale for an eco-choreography pedagogy within the University**

Ali East, University of Otago

In this paper I will explain how the discipline of ecological philosophy may provide a new theoretical underpinning for the teaching of choreography, and how it informs my classroom practice within Dance Studies at the University of Otago, NZ. Further to this I suggest that, by merging 'deep ecology' (Naess,

1973, 1985) with dance education, we can create curriculum that is both connected and relevant to contemporary society. This interdisciplinary curriculum would reach beyond a concern for individual artistic achievement to encompass global perspectives and environmental concerns. It encompasses the classroom 'eco-system' and the interactions and relationships within the classroom.

Paper **Moving beyond and in between: implications of cross/transdisciplinary methodologies for 21st Century pedagogies for teaching dance studies**

Kathrina Farrugia, Royal Academy of Dance

This presentation outlines the application of cross-disciplinary and transdisciplinary epistemologies and pedagogies within the field of dance studies and the parameters of dance teacher education. Charting and challenging readings of the articulated and bodily knowledge (Parviainen, 2002) including dance disciplines (such as reading, writing and embodying dance histories, performance analysis and performance making), the enquiry presents an application of the three dimensions of academic disciplines (Squires, 1992) within two case studies (dance histories/performance analysis and making). The paper presents epistemologies and pedagogies which facilitate methodologies for an embodied and articulated knowledge of balletic genres, and histories, practices and traditions.

Panel 30

Location: Clephan building, room 3.07

Chair: Jill Cowley

Paper **Dancing Brains and Rewired Minds: Choreographing Dance Pedagogy in the 21st Century**

Cara Gargano, Long Island University CW Post Campus

The traditional notion of the mind as a vessel to be filled through education, and, once filled, unchangeable, has shaped our educational policies in the West for centuries. This has led to an educational system that values data collection over data interpretation, knowing "what is" rather than imagining "what might be". Current studies in brain mapping, however, show that the brain is capable of vast changes throughout life and the recent discovery of mirror neurons suggests that empathy and imitation are responsible for much of our learning. In this paper I will explore how these studies offer exciting new possibilities for education and emphasize the importance of the arts in our educational systems.

Paper **Quantifying the Unquantifiable: challenging assessment practices in dance performance and choreographic practice in higher education**

Michelle Groves, Royal Academy of Dance

This paper examines assessment processes as embedded in dance performance and choreographic practices, and the challenges which such processes present in meeting expectations of assessment in higher education. Three key issues are considered; firstly, how the assessment of 'process' aligns to the assessment of 'product'; secondly, how modes of assessment, in particular self and peer assessment, facilitate the realisation of reflective practice; thirdly, how assessments in dance performance and choreographic practices have the potential to develop the 'educational self' (Barnett, 2007). The paper concludes by considering the impact of assessment practices and development of the 'educational self'.

Panel 31

Location: Clephan building, room 3.01

Chair: Ann Dils

Paper **When is the Postmodern Post-Pedagogical? Deciphering Pedagogical Messages Embedded in Postmodern Dance Technique and Rehearsal Teaching**

Robin Lakes, University of North Texas

What is the state of pedagogical philosophy and methods within postmodern dance technique class and rehearsal settings? Though the movement vocabulary has been altered under postmodernism, has the teaching? This research is located within an emerging interdisciplinary field that links dance educational history with critical and constructivist pedagogy and issues of social justice and ethics. Multiple sources for data collection were utilized, since so little already exists that documents actual pedagogical thought and practice. Viewing the data through the lens of critical and constructivist pedagogy, some questions emerge. Non-educative or authoritarian teaching practices may continue to permeate postmodern technique classes and rehearsals.

Paper **Collaborative Inquiry into the Culture of Dance Teaching**

Teija Löytönen, Theatre Academy of Finland

Last year I started a research project with the aim of pursuing collaboration among dance teachers as well as enhancing self-understanding within the rapidly changing circumstances of dance education. Through collaborative inquiry the study aims to bring forth some core but unarticulated undercurrents within the present-day dance teaching. In this presentation, I will first introduce some notions on the culture of dance teaching and then discuss collaboration in relation to reflective practice as well as to research practice. The main emphasis, however, is to explore the possibilities and challenges in collaborative inquiry as experienced by the participants.

Paper **On becoming a teacher: Dance, pedagogy and the debate over dance teacher quality**

Edward C. Warburton, University of California Santa Cruz

One of the most critical issues in education is teacher quality. In dance, there is long-standing debate concerning which teaching skills tend to be weakest and thus comprise the most exigent threats to dance teacher quality. The requisite skills of teaching expertise have been broadly categorized as content knowledge (i.e., expertise in the subject being taught) and pedagogical knowledge (i.e., expertise in teaching techniques). Which of these sets of capacities (or lack thereof) more frequently cause dance teachers' work to be ineffective? Data from a series of original research studies, employing a range of methods, are considered.

16.45 – 17.45

Session XII: Discussion Forum II

Facilitated by Ramsay Burt

This is further opportunity for *all* delegates to meet together to raise and discuss ideas and issues emerging from the conference. Everyone is most welcome to this open conversation facilitated by Ramsay Burt.

PACE building, studio 1

17.45 – 18.00

Farewell and close

PACE building, studio 1

Sunday 28 June

06.00

Shuttle bus to Birmingham International Airport

Departing from the Campus Centre, Mill Lane at 06.00 am.
To arrive at airport 07.00 am for 0.900 Newark flight.
