

DSSE Series #3 August 8, 2021

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1.Katie Bohn is a board-certified dance/movement therapist, somatic experiencing practitioner, certified Kripalu yoga instructor and licensed professional counselor. Katie received her Master's of Education in Counseling from the University of Missouri - St. Louis and completed her graduate work in dance/movement therapy at the 92Y Harkness Dance Center in New York City. She is currently pursuing her doctorate degree in counseling from the University of Missouri - St. Louis focusing on creative art therapies. She is the clinical director and owner of Emovere, LLC. A dancer from birth, Katie is passionate about helping people heal from trauma through self-expression, dance/movement-based psychotherapy, art, writing and play. Katie was honored to bring her knowledge and passion as a dance/movement therapist to children with cancer and special needs at SSM Health Cardinal Glennon Children's Hospital through in St. Louis for over six years. In addition, Katie has worked as a dance/movement therapist, counselor and clinical supervisor in residential eating disorder facilities and outpatient settings over the past decade. Throughout her career, she has led several workshops and presentations in addition to her therapeutic work.

Elise Ringenberg is a registered dance/movement therapist and provisionally licensed professional counselor. She holds a Masters in Dance/Movement Therapy and Counseling from Columbia College Chicago. Elise currently works at St. Louis Children's Hospital as a dance/movement therapist, where she works with patients on the inpatient medical units. She is also a psychotherapist at Emovere, a creative art therapies practice in St. Louis. In her practice, Elise integrates verbal therapy with dance/movement therapy, mindfulness, play, and expressive arts. By tapping into these intuitive approaches of expression, Elise helps clients find greater self-understanding and growth. Elise previously worked in a residential eating disorder facility as a primary therapist and movement liaison where she coordinated therapeutic movement programming. In addition to her therapeutic work, she has led workshops on trauma-informed dance education. Elise is passionate about bringing the body into the conversation, specifically into relationship with the mind and one's experience.

Presentation Description

With increased awareness of the prevalence of trauma, it is of utmost importance that dance science and somatics educators implement a trauma-informed approach to their teaching methods. As dance science and somatics educators work specifically with the human body, a trauma-informed approach is particularly necessary. This presentation will specifically focus on the definition of trauma, the the 5 Core Values of Trauma-Informed Care, and interpersonal relationship considerations to being trauma-informed. This presentation will be discussion-based in which participants explore ways in which they already implement the 5 Core Values of Trauma-Informed Care as well as brainstorm additional ways to integrate these values into their teaching methods. Lastly, this presentation will consist of a movement experiential based upon interpersonal relationship considerations to being trauma-informed.

2. Anne Burnidge

3. Andrea Downie is an adjunct professor in the Dance Program and a PhD student in the Kinesiology Program at University of Calgary. Her research focuses on the intersection of dance science, somatics, and social justice in dance education. Andrea is founding member and past president of Healthy Dancer Canada and a registered provider with Safe in Dance International of the Healthy Dance Certificates.

Presentation Description

(Re)Visiting Wellness in Dance Education will look at the multidimensional nature of dancer wellness, including individual and collective aspects, and suggest ways dance educators can work toward safe, healthy, and transformative equity practice in dance learning environments.

4. Ashley Goos is a dance artist, educator, and somatics practitioner. She holds an MFA in Dance Performance and Choreography from The Florida State University, and BA in Theatre from Miami University (OH). She is a Visiting Assistant Professor of Dance at Miami University. Ashley has set work at the Bourdelle Museum in Paris, France, Missouri State University in Springfield Missouri, Miami University (OH), Xavier University, The School for Creative and Performing Arts, Moving Current in Tampa, Florida, the Cincinnati Fringe Festival, the Area Choreographer's Festival in Cincinnati, and at Gallery 621 in Tallahassee, FL. She has danced for Alex Ketley, Emily Johnson, Yanira Castro, Rodger Belman, Heather Britt, Diane Germaine, and Loren Davidson among others. Ashley has also provided administrative consultation and development support for non-profit arts organizations around the United States. Some of her administrative partners include See Chicago Dance, The Cincinnati Ballet, The Kentucky Shakespeare Festival (Louisville, KY), and Same Planet Different World Dance Theatre (Chicago, IL). In the fall of 2017 Ashley was a Full Time Guest Artist at Missouri State University, and since then has worked as an adjunct professor of dance at Xavier University, Northern Kentucky University, Miami University, and Thomas Moore University. Ashley's writing has been published in See Chicago Dance.com, the National Dance Educators Organization's Guest Series, and Dansdocent.nu (the Dutch version of Dance Teacher Magazine).

Presentation Description

This session investigates the role body mapping can play in movement generation, and efficient execution of that movement. If we have an accurate body map can we use our form more efficiently? If we map the hip girdle more thoroughly, could it be more free? Could we stretch even further? Could an accurate map produce more options for movement? Body mapping can also be used to intentionally "mismatch". What if our clavicles were half their size? How would that change how our shoulders could move?

Mixing principles from the Alexander Technique and Gaga, we will map certain joints and areas of our body then investigate the ways in which those more accurate maps create freedom. We will then explore how mismatching those areas can unlock new movement possibilities and release from habitual movement patterns.

5. Susan Haines (MFA, NCPT, NKT, IASTM) is Director of Dance at Western Washington University where she teaches contemporary and ballet technique, Pilates, and dance pedagogy classes. Susan specializes in bridging current research in fascia, biomechanics, and neuroscience into dance training. Susan is a Level III NeuroKinetic Therapy practitioner; a sophisticated treatment modality that addresses the causes of dysfunctional movement in the motor control center. This work led her to create Dance Conditioning Technique, a unique training system that focuses on foundational strength through fascial dynamics and neuroscience. She has an MFA from UNCG-Greensboro where she studied with leaders in the field of somatics and dance science: Dr. Jill Green, B.J. Sullivan and Jatin Ambegaonkar, and is certified in Pilates, yoga, and fascial taping and flossing with RockTape. Susan is a dance science specialist for Apollo Performance, serves on the editorial board for JODE and her research has been recognized by conferences and workshops including NDEO, DSSE, DSA and PCA/ACA.

Presentation Description

Functional Core Reaction/Prediction Training: To Plank, or Not to Plank?

This presentation examines functional core support for dancers through the lens of neurological reaction/prediction timing and fascial dynamics. Participants will learn specific exercises that help build functional core activation to support advanced movement.

6. Dr. Sarah Holmes continues to be passionate about spreading the benefits of Pilates and water training to dancers. She taught as an Assistant Professor of Dance where she incorporated water training with somatic practice, and currently teaches Kinesiology at the Santa Fe Community College in Santa Fe, NM. She holds an M.A. Dance, Mills College; a B.A. Economics, Scripps College and has published critical scholarship about Pilates. Her first book, *The Pilates Effect* published in 2019, grew from her life experiences and out of her doctoral research completed in March of 2013, at the University of California, Riverside. Certified with Polestar Pilates, Peak Pilates, and the Pilates Method Alliance, Dr. Holmes worked as a Master Instructor for Peak Pilates and more recently, Balanced Body. After working with physical therapists and somatic practitioners, her current research includes examining issues in dance science, kinesiology, and deepening her work in the embodied cultural and racial issues in Pilates and somatic practice.

Presentation Description

Data from a two-year study suggest that water training has similar effects to a somatic practice. The nature of this study questioned an underlying assumption that dancers understood how to appropriately engage their external rotation. Principal Investigator (PI) hypothesized that working with water as a cross-training method would both strengthen and increase the range of motion of femoral external rotation. Subjects (university dancers) underwent pre- and post-testing measurements (passive and active external rotation and internal rotation). The study consisted of twice a week, 30 to 45-minute water conditioning classes, for six weeks. Programs assisting in angle analysis and determining statistical significance, included: ImageJ, Microsoft Excel, and the Statistical Package for the Social Sciences software (SPSS IMB version 24). Qualitative data were processed by an open source Python package, Natural Language Toolkit (NLTK) used specifically for text mining. The results reflected that quantitative measurement methods were not effective, indicating no statistical significance in increasing active or passive external rotation. PI observed an increase in perceived awareness of the subject's external

rotation through a qualitative survey. This affirmed PI hypothesis that water training augments kinesthetic awareness in much the same way as a somatic practice. This study encourages the use of water training to develop a dancer's kinesthetic sensing by creating a positive learning ----- experience that teaches body awareness in a new environment.

7.Kehinde Ishangi

8. Hetty King is a native New Yorker. She has been a part of the NYC dance and performance world as a performer, choreographer, dance educator, writer, and scholar since she graduated from the H. S. of Performing Arts in 1982. Her work has been presented in NYC and across Canada. As a performer Hetty danced in the companies of numerous choreographers; Ralph Lemon and David Dorfman to name a few. Hetty has been working in dance education since 2000, as a teaching artist and a licensed NYS Dance Educator in both public and private schools. As a devoted student of the late somatic movement pioneer Nancy Topf, Hetty nurtured a deep love of the somatic arts as they relate to dance, embodiment, and the education of the whole child. She is under contract to publish the posthumous manuscript of Nancy Topf. Hetty is a student in the EdD Dance Education program at Teachers College, Columbia University where her research interests are in the intersection of somatic education and dance education in early childhood. Currently, she is a Kindergarten/Associate Teacher at Speyer Legacy School, the Program Director for Dance Makers in the Schools at Movement Research and a member of the PreK Create team in collaboration with DEL and the DOE. King lives in Brooklyn with her husband a theatre technician at the Metropolitan Opera, their two adopted daughters, an international student from China, and their cat Clyde.

MELISSA BARTREM is a dance artist, educator and choreographer from Toronto, Canada. Her work in the dance industry has taken her across North America, Africa, Asia, Europe and South America. Her professional credits include performances on stage, television, industrial shows and other live events. Melissa is currently pursuing an Ed.D in Dance Education at Teachers College, Columbia University. Her research interests include challenging traditional dance pedagogy, motor learning as it relates to dance skill acquisition and culturally relevant pedagogy in post-secondary performance programs. Melissa is currently on faculty at Centennial College, in Toronto, Canada where she teaches Movement Studies, Commercial dance, and interdisciplinary arts as part of the Performing Arts fundamentals and Theatre Arts programs. She also works with the Royal Academy of Dance, mentoring students of the Certificate in Ballet Teaching studies program, where she instructs "How We Learn: The Stages of Development". Melissa has also had the opportunity to collaborate with various arts organizations in England, South Africa, and China, in addition to presenting her in-practice research at various arts and education conferences, including the 54 th World Conference in Dance Research in Athens, Greece, and the Canadian Association of Theatre Research. Melissa holds a B.A. (hons.) in Theater Performance and Sociology from The University of Toronto, and an M.A. in Dance Education accredited through the University of Surrey, England. Melissa also holds a variety of professional teaching certifications, with organizations such as The Royal Academy of Dance, British Association of Teachers of Dancing and Canfitpro Canada.

Presentation Description

50-minute movement workshop Warm-up: from lecture to practice

How can dance science and somatic educators facilitate the transfer of skills learned in lecture and discussion to dancers' physical practice?

This workshop is an exploration of ideas we are researching in our respective work as doctoral students. We believe these ideas merit further investigation for applied learning in our practice as dancers, educators and students.

Almost every dance class begins with a warm-up. In practice, this part of the class is meant to acclimate and prepare the body for the movements that will follow. Many dancers do their own warm-up before class begins or before a rehearsal or performance. All these scenarios are opportunities for dancers to apply what they have learned through lecture and discussion to a vital part of their practice. Without critiquing any particular warm-up our workshop seeks to address an intervention through the use of Ideokinesis and Motor Control to bridge the gap between lecture and practice.

Ideokinesis is the use of imagery drawn from the anatomy and more specifically the skeletal anatomy to create an awareness of the function of a specific action or series of actions. This awareness is meant to bring ease and greater functionality to the movement. The process of 'thinking but not doing' in ideokinesis interrupts the patterns we have unconsciously developed and over time creates new neurological pathways that allow for a synchronicity of form and function.

Proprioception refers to perception or awareness of the position and movement of one's body and is an important sensory aspect of motor control that has an impact on skill acquisition. Proprioception provides essential feedback to the central nervous system on various movement characteristics including space, direction and velocity. The use of exercises that promote proprioception at the beginning of class, in a warm-up can be considered from both an anatomical and physiological context to promote greater movement accuracy and coordination control.

This experiential workshop will take the participants from the exploration of an image to a dance warm-up that incorporates principles of motor control. Participants will then return to their own exploration of what they can practically and consciously do before, in place of and during a dance warm-up that will serve their practice as dancers and deliver a means of putting discussion into practice.

9. Ellie Kusner

Presentation Description

Introduction: Across these Dance Science, a dominating concern is injury—it's prevention, prevalence, etc.—and thanks to that, significant developments have been made in how dance injuries are predicted, assessed, and treated, all of which seems to have inspired some safer training practices and longer professional careers. However, The World Health Organization (WHO) defines health as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity," and for dancers, there are many factors that inhibit complete physical, mental and social wellbeing. For example, financial insecurity, strained

relationships with co-workers, bullying, racism, and sexual harassment are issues that have been anecdotally observed in the field, but are underrepresented in dance science literature. In fact, no known studies have investigated the general health and overall wellness of dancers. Furthermore, no known studies have inquired about dancers' own concerns about their health. So, while injury is an important topic to study, it is also essential to understand the broader, multifactorial scope of dancers' health as described by WHO. In order to further advance the field of dance science, more knowledge is needed about dancers' health and wellness concerns. Methods: This study launched a three-part, online survey that asked dancers to reflect on a multidimensional model of well-being through binary and likert scale questions related to physical, social, psychological, financial and occupational well-being. Open-ended questions that asked dancers to describe their most significant well-being concerns, their self-care practices and their use of available health and wellness resources were also included. Results and Conclusion: Nearly 300 dancers responded to the survey, of which 176 responses were analyzed using both quantitative and qualitative methods. Findings suggest that dancers generally feel positively about their physical well-being, and that their well-being concerns are diverse. However, dancers seemed most interested in engaging in physical self-care like going to the gym, massage, eating well, and yoga. These findings may indicate that dancers are under-equipped to manage components of their psychological, social, financial, and occupational well-being. Perhaps we as educators, researchers and practitioners have perpetuated this limitation by fixating on the physical health of dancers. Additionally, we believe that the vast number of participants who completed this survey, suggests that dancers are eager to explore their well-being and perhaps appreciate being asked about their own perspective on the topic. This notion is further supported by the large number of participants who offered in-depth responses to the survey's final question: what else would you like to share about your health and wellness as a dancer? Educators, researchers and practitioners may consider moving towards more holistic considerations of dancers' integrated and complete selves and coaching emerging artists to do the same for themselves. A dancer is more than a body and education, research, and treatment should investigate and help dancers explore all dimensions of their well-being.

10. André Megerdichian has worked with such companies and choreographers as the Limón Dance Company, Dance Kaleidoscope, The Mary Anthony Dance Theatre, Sounddance Repertory Company, Reidel Dance Theatre, Janis Brenner and Dancers, Sean Curran, and Daniel Charon.

An assistant Professor at the University of South Carolina, he has also served as a faculty member at such institutions as The Limón Foundation (NYC), the Duncan Center Conservatory in Prague Czech Republic, the University of Wyoming, and the University of Cincinnati College-Conservatory of Music, while creating choreography and teaching master classes and workshops, throughout the United States, Europe, and China.

Co-Artistic Director of The Resonance Collective - an interdisciplinary company dedicated to cross-pollinating the aesthetic, formalistic, creative, and performative aspects of multiple genres, his work is rooted in the humanistic, highly physical explorations of modern dance traditions while exploring the diverse tensions and curiosities of today.

André holds an MFA from California Institute of the Arts, a BFA from Butler University, is a Functional Strength Conditioning movement specialist (FRCms), certified yoga instructor, and has been a CPT through the National Academy of Sports Medicine.

Presentation Description

Preliminary Strength Training Protocols designed to meet the need – “make me a better dancer”

Many studies have shown the efficacy of body-weight strength training for dancers. With my Conditioning/Somatics course being taught yearlong, I worked with a physical therapist in designing and implementing training programs, with FMS conducted pre and post semesters, but even with quantifiable FMS results, many dancers did not continue to train after the course was over. While some did, enough did not, which led me to ask, ‘why, what do they want?’. Using the Course Evaluations to look for answers, the reasoning was simple - they want to be better dancers and they want to feel that everything they do leads to better work in the studio. I continued to use the Course Evaluations as anonymous testimonials for what was working and not working, and over time compiled information that allowed me to dial in a program that dancers began to implement on their own.

I believe initially what led to a lack of buy-in were the unfamiliar pathways and getting “sore”. The true issue was not being “sore”, as this is a normal sensation for dancers, but rather the uniqueness of where they were feeling it and the fear that it would adversely affect their performance in the studio and the aesthetic demands of the artform. So I kept looking for exercises that dancers could pin-point the correlations – this exercise helped me do (X,Y, or Z) in class.

From this information I developed a sequence of active and dynamic movements progressing from prone/supine to quadruped to standing, recruiting stabilizers and mobilizers through full ranges of joint motion. The sequence, derived from multiple sport and athletic training protocols is designed as a warm-up to activate both neural and muscular pathways, grading from stable to unstable. The program and training provide a functional kinesthetic understanding of joint ranges while building awareness and functional strength in full range of motion, preparing dancers to engage in high performance skill practice. Components can also be separated for cool-down activities. Depending on the progress of the class I might take an entire semester to teach and train the sequence which then leads to the capacity, both physically, and mentally to undergo more traditionally vigorous strength training programs.

11. Sarah Newton is an Instructor in Dance at Texas Christian University. She completed the Master of Fine Arts in Dance at Texas Woman’s University and is a Summa Cum Laude graduate of Sam Houston State University, where she earned the BFA in Dance. She has danced with Out On a Limb Dance Company, wild goose chase, Kista Tucker Dance Company, and Contemporary Dance/Fort Worth. Sarah has enjoyed teaching master classes and creating new choreographic works at numerous schools and festivals. Contributing to her body of knowledge is her comprehensive mat and equipment Pilates certificate through Balanced Body University

and her certification by the National Pilates Certification Program through Pilates Method Alliance.

Presentation Description

I view contemporary dance technique as the embodied study of human anatomy. The movement vocabulary, the sequencing of class material, and the explanation of the events in the body are all rooted in anatomical principles. Teaching movement in this way enables the dancer to approach class as a movement scientist: thinking theoretically, physically exploring and embodying the principles of anatomical form and function. In this presentation, I will convey the pedagogy for my Contemporary Dance Technique course which employs strategies for supporting a lived experience of anatomical principles.

12. Helen Buck-Pavlick is the Dance Director and Electives Department Chair at Fees College Preparatory Middle School; a program that she created in 2015. Helen earned a Master of Fine Arts in Dance from Arizona State University, and holds a preK-12 endorsement in dance and secondary 6-12 certification (dance, drama, middle grade science) in the state of Arizona. Additionally, Helen is a Registered Somatic Dance Educator, Registered Yoga Teacher 200hr, Certified Irish Dance Teacher, Mat Pilates Instructor, and Level 2 Reiki Practitioner. Her research interests include dance pedagogy, somatic epistemology, and cultivating empathy and social emotional learning through dance.

Presentation Description

The presenter will share their reflections on how dance science and somatics educators facilitate the transfer of skills learned in lecture and discussion to dancers' physical practice based on a somatic and pedagogical research project conducted at a Title I middle school in Tempe, Arizona. The project, "The Superhero In Me: Connectivity Between the Dual Identities of Inner Superhero and Outer Alter-Ego" explores the perceived dualism, duality, and dual-ism of the embodied middle school experience through the lens of superheroes and alter-egos. The project had several goals: 1) exploration into how to communicate Laban Movement Analysis and Bartenieff Fundamentals along with key somatic concepts, such as self-awareness, self-control, and autonomy to early adolescent learners in a way that is accessible and relatable, 2) facilitate an embodied understanding of the dualism between personal inner and outer identities, expressivity, attitudes, and tendencies with the aim of helping early adolescent students improve navigation of the challenging contexts they encounter (such as conflicting self and social identities, vulnerabilities, insider/outsider feelings, body image, self-confidence, and the desire to be both unique and fit in), 3) provide an opportunity for adolescent students to explore perceptions of inner and outer identities and the 'duel' between these identities as carried within their own bodies, and 4) create an opportunity for students to collaboratively generate choreography.

13. Amanda Sowerby is a Professor of Dance at Weber State University in Ogden, UT. She worked with the Gary Palmer Dance Company, the National Ballets of Peru and Chile, Enrico Labayen, and Todd Courage. She has served on the board of the Utah Dance Education Organization as President and as the Higher Education Representative. In addition to her faculty position at WSU Amanda is proud to serve as the Associate Dean of the Telitha E. Lindquist College of Arts and Humanities.

Presentation Description

The Preparation and Practical Application of Anatomical and Kinesiological Concepts Embedded within the Undergraduate Ballet Technique Class

To increase undergraduate dance majors' understanding of correct anatomical terminology and kinesiological principles related to dance, I propose that the use of such content embedded within the daily ballet technique class is beneficial. Not unusual, the use of misguided imagery in ballet technique instruction has been known to create incorrect assumptions as to how to engage the musculoskeletal system efficiently and safely. However, the wealth of information and free resources available to today's dance educator facilitates easy use of anatomical and kinesiological concepts in the studio setting. By doing so, educators prepare dance majors for success when allowing for early preparation and practice of concepts and terminology before entering the undergraduate Dance Kinesiology curriculum.

14. Luc Vanier (MFA, MAMSAT) received his MFA from the University of Illinois Champaign-Urbana and certified as an Alexander technique teacher in 2001 and later became a training course Director in 2011. A Principal Dancer and company choreographer with Ohio Ballet, he danced pivotal roles in the works of company founder Heinz Poll, Balanchine, Paul Taylor, Kurt Jooss, Lynne Taylor-Corbett and Laura Dean among others. His choreography has been produced at the Joyce Theater in New York City and toured nationally. Vanier has lectured and presented his research extensively nationally and internationally and his co-authored book "Dance and the Alexander Technique" was published by University of Illinois Press in 2011. He founded the Integral Movement Lab, which combines the Alexander Technique and developmental ideas within product and curriculum designs. Last year, he co-authored a chapter, The Subtle Dance of Developmental Self-Awareness with New Media Technologies, published with the Presse University du Quebec (PUQ) and this Spring, a new book chapter, Ballet aesthetics of trauma, development and functionality, is about to be published in the book (Re)Claiming Ballet with Intellect Press. Luc is convinced of his responsibility to interrogate our physical practices in order to not habitually duplicate racist/sexist perspectives. He co-created Framework for Integration, a movement analysis system anchored in the way babies and animals move that helps all movers make new, healthier movement decisions and encourages more coordinated and integrated bodily use. (232 words)

Elizabeth Johnson, BFA (George Mason University), MFA (University of Illinois, Urbana-Champaign) is a performer, choreographer, educator, Laban Movement Analyst (GL-CMA), Certified Teacher of the Alexander Technique (M.AmSAT, ATI), Registered Yoga Teacher (RYT200), and a Registered Somatic Movement Educator and Therapist (RSME/T—ISMETA). An embodied academic, her teaching and research include the integration of aesthetics, anatomy, kinesiology, somatic inquiry, and critical theories into dance technique and composition pedagogies. Her creative work—rooted in autobiography and her love/hate relationship with popular culture—aims to subvert cultural tropes regarding propriety, relationships, and bodies as objects/commodities. Since 2004, her company, Your Mother Dances, has featured her choreography as well as produced national and regional guest artists (US); her work has been seen in New York City, Washington D.C., Chicago, Minneapolis, Milwaukee and beyond. Johnson has also performed professionally with David Parker and The Bang Group (NYC), Sara Hook Dances (NYC), and Molly Rabinowitz Liquid Grip (NYC).

Johnson's approach to dance pedagogy is often spurred by her intense adolescent experiences at the University of North Carolina School of the Arts where she trained in classical ballet with Balanchine ballerina Melissa Hayden as well as former Ballet Russe de Monte Carlo and American Ballet Theatre dancers. Influenced by developmental movement and prosocial/trauma informed education, she teaches and presents nationally and internationally on dance/movement pedagogies and somatics. Johnson has co-authored/authored three book chapters featuring Alexander Technique and developmental movement applications that: promote conscious embodiment in response to new media technologies (University of Quebec/PUQ), consider the psychophysical demands of arts performance (Springer International Publishing), and explore "pedagogies of healing" designed to address internalized trauma from abusive practices inherent in much historical ballet training (Intellect). She has served on Dance faculties at University of Illinois Urbana-Champaign, University of Wisconsin-Madison, University of North Carolina-Greensboro, University of Wisconsin-Milwaukee, Texas Tech University, and is now at the University of Florida. (307 words)

Presentation Description

Interrogating Ideas Around the Neutral Pelvis

Perhaps due to the dance field's adoption of physical therapy and athletic training language, many teachers ask students to strive for a "neutral" pelvis. This is often encouraged in postural training. Over years of teaching dance through somatic and developmental lenses (Alexander Technique and Laban/Bartenieff Movement Analysis) our pedagogy has become diametrically opposed to the idea of neutrality. Our Framework for Integration joins patterned activity with intent; for the spine to be integrated, an active pelvis must constantly support the intent of the head—nearly always in what the Alexander Technique refers to as antagonistic action/response.

Our workshop will share the basic principles of our Framework to help movers understand inherent bodily functionality, interferences to this functionality, and methods to recognize and counter less helpful habits. The Framework vocabulary provides a common anatomical and movement patterning ground through which conscious change is rapidly achievable.

Research initially involved working with wheelchair athletes from the Milwaukee VA Spinal Cord Injury Clinic to help them avoid overworking the spine. We will use a physioball to demonstrate how movers interfere with their spine/pelvis relationship and then build a vocabulary around ideas of support and interference. Applying the vocabulary, participants can address the pelvis with direction and intentionality.

15. Sarah Wilcoxon Assistant Professor Assistant Professor Missouri State University Missouri State University sarahwilcoxon@missouristate.edu choelscher@missouristate.edu

Carrisa Hoelscher, Ph.D.: Carrisa Hoelscher is the Graduate Program Director and Assistant Department Head for the Department of Communication at Missouri State University. As an Assistant Professor in the Department of Communication, she teaches organizational communication, small group communication, and leadership

Presentation Description

Structuring consent: Agentic control of bodies in the rehearsal space

Somatics places an emphasis on the internal perception of physical experience. But as dancers, our physical experience is not only engineered exclusively by our own bodies. Relationships with other performers and physical touch play an essential role in our experience of a studio space and our somatic perception. This study provides an overview of student perception on the use of a consent contract through a rehearsal process.

At the 2018 Dance Science and Somatics Educators Conference, Wilcoxon presented on the use of a consent contract in a partnering class. At the time, the contract was discussed in terms of instructor perception. Since then, the contract has been adapted to address issues beyond the classroom and into the rehearsal studio. In the first iteration of the consent contract being used through a rehearsal process in Fall 2019, Wilcoxon and Hoelscher have designed a qualitative study to provide a more comprehensive understanding of the student perspective of the consent contract.

20 interviews were conducted, averaging 62 minutes each. 7 male performers and 13 female performers participated. Based on these interviews, we come to understand that the use of the consent contract in the rehearsal process both enabled and constrained participants agency/ability to talk about consent issues. There were four primary points revealed through the interview process:

- Participants universally say all shows should use the contract or some version of it.
- The contract put consent concerns front and center early in the process so participants didn't have to make the emotional space/time to deal with consent concerns later in the process (when there was more stress and no time).
- There was some confusion/lack of clarity regarding who "polices" the contract and who concerns should be taken to.
- More purposeful work could be done to make the language of the consent contract the language of the rehearsal space.

16. Alexandra Bradshaw-Yerby is an Assistant Professor of Dance and the Director of Dance Education at Southern Utah University, where she teaches Dance Kinesiology, Somatics, Teaching Methods, Modern Techniques, Composition, and Improvisation. Informed by her background as a performer, writer, and yogi, her research pertains to embodied writing and experiential anatomy. Alexandra formerly danced with Ririe-Woodbury Dance Company, touring annually throughout the United States and abroad. Alexandra holds an M. F. A. in Dance from the University of Washington. She has completed additional study at the University of Washington Medical School (Anatomy & Kinesiology, Department of Rehabilitation Medicine); the University of California, Irvine, Cambridge University in the U.K.; and, the Ailey School in New York City.

Adele Nickel is currently a Visiting Assistant Professor of Dance at Sam Houston State University where she teaches Somatics in the MFA program, as well as undergraduate Modern Technique, Choreography, and Dance Criticism & Analysis. Adele received her M.F.A. from the University of Washington in 2019, after a thirteen-year career as a modern dancer in New York City. While in NYC, Adele also received her Alexander Technique certification (2015) and completed advanced studies in embodied anatomy and kinesiology, developmental movement, Bartenieff Fundamentals, and Body-Mind Centering with Amy Matthews at The Breathing Project. She subsequently taught somatics and anatomy at Movement Research, American Academy of Dramatic Arts, and Riverside Initiative for the Alexander Technique, where she also served as assistant associate director. She currently teaches Alexander Technique in private practice in Huntsville, TX.

Presentation Description

Polyvagal Theory and Dance: Finding A Pedagogy for Neuro-positive Learning Outcomes

How can recent advances in neuroscience inform our teaching methodologies as movement educators? More specifically, how can new research about Polyvagal Theory help us to attune our classroom environments for constructive interpersonal engagement that ultimately enables positive learning outcomes? Polyvagal theory asserts that when we are stressed, we can not connect. If we can not connect with others, we in turn only exacerbate our autonomic nervous system stress response, which in turn inhibits access to higher brain function essential for learning. We would like to posit insight into Polyvagal Theory research as it relates to dance, particularly in consideration of recent COVID-19 classroom challenges, as a catalyst to gather pedagogical resources for “neuro-positive” learning outcomes.