

Broadening Dance Education

October 29, 2022

Session I 9:00 - 10:00 am

Implementing Social and Emotional Learning into Dance Education

Mary Ann Laverty, Ph.D., Virginia Beach City Public School Gifted Dance Education Program,
malaverty@outlook.com

After teaching dance virtually for a year and since returning to the dance studio, students have voiced a greater sense of apprehension, anxiety, and overall sense of uncertainty. Teachers are feeling overwhelmed as well. Softening the approach to the technical aspect of dance yet continuing to aspire towards technical proficiency for each student, seemed necessary. Developing ideas to achieve this became important for both the teacher and student.

In general, participation in a dance class can be intimidating and critical, depending upon the instructor and type of class being taken. Students can be equally harsh and judgmental of themselves as well, especially when pertaining to their body or sense of self-actualization. This session will provide some ideas that may allow students to tap into their own social and emotional needs without fear of judgement. Through movement prompts the students will have a voice and input while composing movement to ideas that are deeply meaningful to them. As students move towards self-actualization they will also move towards greater technical capability and artistic expressiveness in their work.

Session II 10:10- 11:10 am

All About Angles 2.0: Teaching Dance to a Hybrid Audience

Nick Enge MS & Melissa Enge, University of Texas at Austin

As a result of the pandemic, we've had to develop new methods of teaching dance for both virtual audiences and hybrid audiences (those with both in-person and virtual attendees). While teaching to a virtual audience is already challenging, teaching to a hybrid audience presents unique challenges above and beyond those of teaching to a strictly virtual audience. Despite these challenges, it is possible to effectively teach dance to a hybrid audience: it just takes a little more forethought. In this lecture/movement session, we'll demonstrate some of the challenges by putting you in the shoes of both in-person and virtual attendees of a hybrid dance class. In the process, we'll show what works well and what doesn't, giving you concrete techniques for ensuring all of your students have a satisfying viewing angle, regardless of whether they're taking your class in person or virtually. We'll also show how these techniques can be applied to improve the experience of students in strictly in-person or virtual classes as well. As a bonus, you'll learn some fun and easy social dances!

Session III 11:20- 12:20 pm

Appalachian Flatfoot Porch Dancing

Dr. Lisa Lewis, Austin Peay State University

Irish dance dates back over two thousand years ago, the Celts introduced a unique style of folk dance to Ireland. These ring or circle dances were performed as religious rituals to honor their gods. Irish dance evolved by the 15th century into foot tapping, low stepping, and high leaps. The popularity of Irish dance by the eighteenth century was credited to the dancing masters. These Irish dance teachers traveled to local villages teaching dance to peasants. A potato blight caused many Irish individuals to flee to the United States and many masters traveled as well. Many Irish immigrants made their way to the Appalachian region including the state of North Carolina. Many mill town Irish immigrants brought their style of dancing and pass it down to generations. These dances are still performed today as flatfoot, buck, and clogging. These styles of dance are the precursor to tap dancing.

Session IV 1:00 - 2:00 pm

Developing Personal Expression by Applying Improvisational Movement Practices to Street Dance Forms

Chely Jones, MFA, Freelance Choreographer (Texas)

In this workshop, the presenter discusses her creative process derived from her MFA Culminating Project, "Exuberance," and how it consists of four improvisational movement practices that foster individuality and personal expression in street dance forms like Krumping, Breaking, Waving, and Popping, etc. The four improvisational movement practices I developed helped add to a possible catalog of processes or practices that reflect an aspect of identity formation. In "Exuberance," a feeling of self-emerged as I used Krump's movement ideas as containers for the four improvisational movement practices. These practices invited individuality and personal expression which will be explored through a series of prompts and exercises during the workshop.

Session V 2:10 – 3:10 pm

Body Awareness - Mindfulness Through Movement

Roxanne Claire, R.A.D., J.D., Law, Claire School of Dance USA

Body Awareness is a synthesis of Feldenkrais, Mezieres, and tai chi. It is an exploration of the relationship between mind, body, and spirit. Chronic stress can not only affect quality of life, but it can also interfere with the body's immunity, weakening its defense against illness. Stress can build up in the body, creating a muscular imbalance that not only leads to physical pain but makes everything feel as if it requires enormous effort.

Body Awareness works to release tension and return the body to its natural balance. Movement becomes pleasurable and free. Being once again "grounded" can lead to greater self-confidence. Our feelings about ourselves and our lives play a vital role in health. How we are in our bodies is linked to how we are in the world. The goal of Body Awareness is first to make ourselves aware of the tension we carry, then to make ourselves aware of the pleasure of unrestricted movement. Our goal is to experience our body.

Session VI 3:20 - 4:20 pm

Implementing a High-Quality Dance Education Program in Public Schools

Ronelle Eddings, BFA, Med, Creekview High School, Carrollton-Farmers Branch ISD Texas, Stephanie Laranjeira, BS, Newman Smith High School, Carrollton-Farmers Branch ISD Texas

Dance Education is vital to the well-being of each student and should be accessible to ALL students. Public Education provides the perfect format for bringing this dance opportunity to each student in a safe and accessible way. What practices, planning and support are needed to ensure that your program provides high-quality dance education to all students? How can each student feel a part of something within your department, including marginalized populations? How can artistic dance and entertainment dance work together with social & folk dance to create well-rounded dancers within your program? How is community built within your dance program? Now is the time to take a look at what curriculum and method of presentation are being used in your classroom to see what updates can be made to reinvigorate your teaching and bring new life into your dance classroom. Dance is essential and dance educators have the opportunity to change the lives of students every day. Let's take an honest look at what works based on over 28 years of experience in public dance education!