

Abstracts

GERARD M. SAMUEL *Eclipsed on Centre Stage: The (Dis)Abled Body*

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 who are differently abled. The label of “other” dancer profoundly challenges the notion of “ideal dancing bodies” as “cultures collide.” 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 the multiculturalism of the disabled community, which could be seen as a cultural grouping in and of itself.

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

This paper problematises the training of dance teachers in post-apartheid South Africa. The provisioning of the state primary and secondary schools that 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 is specifically intended 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.

SHU-YING LIU *Developing Taiwanese Kindergarten Teachers' Pedagogy in Creative Dance*

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.

SHAWN WOMACK *Writing on the Divide: The Theorizing Choreographer*

This article makes the case for a less-traveled move across the choreographer-scholar divide—the theorizing choreographer over against the scholar as “performing theorist.” Performative writing exercises 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.

JO BRESLIN AND JILL COWLEY *Coping in Collaborative Choreography: Why Coping Strategies Might Affect Learning*

Collaborative practice in the choreographic context gives rise to behaviours that students create, modify, and abandon as they react to different situations. These behaviours 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 toward a radical proposal for assessment within the choreographic context, which prioritizes individual learning and experience over process.

ALEXANDRA CARTER *Reshaping Dance through Time: A Critical View of Historical Periodisation in Relation to Pedagogy and Research*

Western history is organised into more or less distinct “periods” that give shape to our conception of the past. I offer an alternative way of conceptualising dance history that retains the long view but disturbs conventional periodisation. This is based on Penelope Corfield’s 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.

LESLEY MAIN *The Pedagogic Significance of Modern Dance Training on the Twenty-First-Century Dancing Body, with Reference to Doris Humphrey’s Dance Technique and Movement Philosophy*

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; what a codified dance technique can offer; and the progression to a “trained body” and how this can be achieved.

LORIN JOHNSON *A Contemporary Approach to Ballet Training for University Dance Majors*

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.

JILL GREEN AND B. J. SULLIVAN *Weaving Somatic Theory and Practice through Faculty Collaboration*

Many universities are now applying somatic practices to dance technique classes. Yet there is little research addressing the pedagogy of somatic theory and practice within a curricular context. Additionally, somatic theory is often taught in separate lecture courses, and there is not much discussion about how to weave somatic theory and practice through interdisciplinary

or intradisciplinary approaches. This lecture-demonstration addresses pedagogical strategies for joining somatic theory and practice. We demonstrate strategies and examples of working through various somatic and anatomical concepts and discuss curricular and research possibilities, as well as issues and problems raised during this project.

MATTHEW GOUGH *A Neo-Structuralist Pedagogy for Contact Improvisation*

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 (twelve weeks, three hours per week) and is suitable for dance and “nondance” students without compromising “quality” or “depth” of engagement. This session covers the four areas of study students learn: philosophy and principles, practical skill sets, applied contextual and critical theory, and performance.

PANEL: TRACING THE TRENDS, MAPPING THE PRACTICES: HISTORIOGRAPHY, PEDAGOGY, AND ASSESSMENT IN BALLET STUDIES AT THE UNDERGRADUATE LEVEL

KATHRINA FARRUGIA *Historiography of Ballet Studies at the Undergraduate Level in the United Kingdom*

This paper explores the histories, practices, and legacies of ballet studies in academic education in the United Kingdom. Charting the coexistence of vocational training in mainstream professional colleges and the emergence of ballet studies in select higher education institutions provides a reading into the marginalisation of ballet studies within the spectrum of dance degrees in the twenty-first century. The paper presents selected readings of sociocultural, artistic, and pedagogical trends concerned with the proliferation of dance and ballet degrees (1980s–1990s); and the effect of issues in training and academic studies on the nature of past and current programmes in the field of ballet studies.

HEULWEN PRICE *Pedagogy in Ballet Studies at the Undergraduate Level in the United Kingdom*

This paper explores the intricacies of ballet pedagogy delivered at U.K. higher education (HE) institutions; the enquiry identifies and explores the tensions between vocational training to a professional level and achieving the educational requirements of HE. 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.” A social interactionist perspective positions the role of the teacher as a facilitator; ballet pedagogy is constructed upon a holistic perspective unifying the mind and body, enabling students to participate rather than be directed in their learning.

MICHELLE GROVES *Assessment in Ballet Studies at the Undergraduate Level in the United Kingdom*

This paper considers the extent to which assessment of ballet technique within higher education can be congruent with the 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, this paper questions how expectations of ballet technique within higher education align with expectations of the dance profession. Further, the paper examines how objective measures that underline accountability and transparency in assessment practices align with aesthetic variables such as interpretation, presentation, and artistic sensibility.

MARIE HAY *Assessment and Feedback: Aligning Dance Practice with Pedagogic Research*

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 with 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.

LINDA ROLFE, MICHAEL PLATT, AND VERONICA JOBBINS WITH ANNA CRAFT, KERRY CHAPPELL, AND HELEN WRIGHT *Co-participative Research in a Dance Education Partnership: Nurturing Critical Pedagogy and Social Constructivism*

Drawing on the Dance Partners for Creativity Research Project, this paper will consider the research methodologies and methods employed by a team of dance education professionals who seek to contribute to reinvigorating practice in relation to young people's creativity in secondary-level dance education in England. They have developed a focus on investigating the kinds of creative partnerships that are manifested between dance-artists and dance-teachers in a range of school settings. Using critical pedagogical and socio-constructivist approaches, the research draws on ethnographic, participatory, and reflective methods. The focus is on how partnerships can function as research sites, with participants as co-researchers.

SARAH WHATLEY AND DAVID BENNETT *Digital Literacy and the Dance Student: Digital Dance Objects and the Implications for Teaching, Learning, and Assessment*

This paper provides an overview of a project led by Sarah Whatley and David Bennett at Coventry University as part of the JISC-funded project CURVE (Coventry University Repository for a Virtual Environment). The project was one of a number of work packages developed throughout 2007–2008, in this case a dance learning objects package, to assist student engagement with the university's virtual learning environment (VLE). The dance learning objects package was developed, trialled, and is now in place. In developing these materials, the interest was in how the digital dance objects that we were creating for a parallel project—the AHRC-funded Siobhan Davies Archive, which is an online digital archive—could be developed into learning objects and how this might lead to the development of new ways of teaching and learning, new assessment methods, and the development of further dance learning objects.

PANEL: A DANCE OF EMPOWERMENT: TEACHING DANCE AT THE POST-SECONDARY LEVEL

CAROL ANDERSON *Contemporary Dance at University: A Vessel for Creative Engagement with Learning*

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 setting.

CLAIRE F. WOOTTEN *Navigating Liminal Space in the Feminist Ballet Class*

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 center—feminist pedagogy. This paper will focus on the conditions of the liminal space created in shifting to a process-based educational approach from a traditionally product-driven training model.

PANEL: TOWARDS A PHILOSOPHICAL APPROACH TO DANCE PRACTICE AND PEDAGOGY

MARTIN LEACH *The Problem of "Feeling" in Dance Practice*

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 rearticulate 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.

VICTORIA DOOR *Postural Configuration as a Missing Element in Reflective Epistemology*

Kinsella's 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."

KATE SICCHIO *Teaching and Learning Strategies for Real-Time Video Projection in Dance Performance*

This project report explores new media software teaching practices within undergraduate dance programmes, specifically focusing on the Palatine Development Project *Real-Time Video to Enhance Student Feedback in Dance Performance* (2006–2008) and the experiences of teaching in the Digital Performance Module at University Centre Doncaster, United Kingdom. It discusses both teaching and learning experiences within the project and ways to engage dance students with real-time video within their own choreographic work.

ANN H. DILS AND SUSAN W. STINSON WITH DOUG RISNER *Teaching Research and Writing to Dance Artists and Educators*

The authors describe a model for teaching research and writing to graduate students in dance that they have been implementing and refining for the past five years. The model entwines scholarship, teaching, and artistry. Dils and Stinson reflect on two issues that arise from their teaching: embodiment as it relates to dance research and to online learning and maintaining high expectations for critical and reflective thinking in light of the developmental levels of students. Risner's survey on graduate dance programs in the United States is referred to within the presentation, including a brief excerpt from qualitative responses.

KARENA BIRK *Pre-Professional Ballet Training: Toward Making It Fit for Human Consumption*

Professional ballet is often problematized, 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.

ELENI TSOMPANAKI *A Comparative Study about Dance within Tertiary Education in England and Greece*

Acknowledging the value of dance within education and as an art, this study examines 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. Methodology is based on a comparative study, predominately qualitative, that focuses on individuals' experiences. The methods used were documentations, interviews, observations, and questionnaires from people who experience and teach dance within further education dance institutions. This study is part of a Ph.D. thesis.

ANN R. DAVID AND NILIMA DEVI *"Even the dinner ladies are teaching dance!" Pedagogic Explorations of South Asian Dance in Britain*

This lecture-demonstration examines some of the tensions and contradictions found in the teaching of South Asian dance in Britain through using a demonstration by Leicester Kathak dancer Nilima Devi and 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.

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

An increasing emphasis on multicultural and contextual studies approaches to dance education is evident in curriculum developments, with South Asian dance attaining a stronger presence in courses at British universities. This paper considers a range of aesthetic and pedagogic issues about how South Asian dance technique is situated in dance courses in relation to its position as a contextual subject. To what extent does technical training inform a contextual and aesthetic understanding? How do classical forms sit alongside training in contemporary dance and choreography?

PANEL: CRITICAL ISSUES IN PEDAGOGY AND RESEARCH: PERSPECTIVES ON DANCE EDUCATION THEORY AND PRACTICE

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. Panelists 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. 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 neo-liberal educational discourses and the larger culture?

SUSAN W. STINSON *Music and Theory: Reflecting on Outcomes-Based Assessment*

EEVA ANTTILA *Critical Issues in Pedagogy and Research: Perspectives on Dance Education Theory and Practice*

DOUG RISNER *Challenges and Opportunities for Dance Pedagogy: Critical Social Issues and "Unlearning" How to Teach*

PANELIST QUESTION AND RESPONSE

ELLEN GERDES *The Role of Technique in Dance Education: The Example of Tsoying High School, Taiwan*

Through questionnaire data, the dance students at Tsoying High School in Taiwan offer an important perspective on dance technique. Engaging with Melanie Bales's 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 Beijing opera movement. 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.

MIEKO MARUMO, YUKITAKA SHINODA, AND YUKI MITO *Evaluating Methods of Traditional Dances: Case Study of Nihon Buyo*

This paper proposes two evaluating methods of traditional dances to put traditional dances in school education, taking Nihon Buyo as an example. One is a skill evaluation method using motion capture equipment. Digitized data of movements could provide scientific pedagogy and appraisal in school education. The other is an impression evaluation method using Semantic Differential (SD) method. Impressions that 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.

HANNA JÄRVINEN *Dance of the Past in the Present: Teaching a Metahistory*

How can we 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.

RAY MILLER *Biography and Autobiography: Teaching Strategies for Dance History in a Mediatized World*

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 Bérubé 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.

TRESA RANDALL *Teaching Dancers to Think Historically: Multidisciplinarity in Dance History Pedagogy*

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 undergraduate dance history courses. 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 and highlights the multidisciplinary nature of dance history.

JÜRIG KOCH *Workshop: Ready, Set, Unset*

“Diversity” is a buzzword in higher education. Over the past twenty-five 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.

PANEL: THE DILEMMA OF GERMAN DANCE EDUCATION: HISTORICAL AND CURRENT INCONSISTENCIES

E. HOLLISTER MATHIS-MASURY *Aesthetic Education and Reform: The German Approach to Dance Education*

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 reduces 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?

ROLF KRETSCHMANN *Studying Dance at German Universities: Research vs. Practice*

Being interested in studying dance in Germany at a university inevitably leads to a department of sport science. Thus, dance (often coupled with rhythmic gymnastics to fuse into one subject) is 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 of dance at German universities is factually constrained with the enforced aim of exercising students in dance techniques and skills, and therefore it disregards the scientific claims of a predominant amount of theoretical and scientific theory and reflection.

EVA BRONNER *School Curricula in Germany: Dancing on the Edge*

In the German federal states of North-Rhine-Westphalia (NRW) and Baden-Württemberg dance isn’t a school subject. However, there is dance 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 and boys at all class levels and in all types of schools. In Baden-Württemberg dance diminishes within physical education the higher the class and educational level of the student. Unfortunately it has degenerated into a semisport without artistic or pedagogical depth. As an elective matter it can be chosen—or not.

DAVID MEAD *A Creative Ethos: Teaching and Learning at the Cloud Gate Dance School in Taiwan*

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. It is based on observations of studio practice, discussions with teachers and other staff, and analysis of printed curricula documentation.

ALBA PEDREIRA VIEIRA *A Brazilian Hoe: Education in and through Dance—Unlocking Children's Potential for Dance Appreciation*

This paper discusses an action research project conducted for three semesters at two Brazilian cities: Vicoso 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 ninety-minute dance classes once a week. The research method included qualitative analysis of more than two hundred 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.

LLIANE LOOTS *Navigating African Identities, Otherness, and the "Wild Untamed Body" in Dance Training and Pedagogy in South Africa: A Case Study of Flatfoot Dance Company's Dance "Development" Programmes*

This paper offers an interrogation of dance training methodologies used as a basis for dance education, training, and pedagogy by Flatfoot Dance as it operates in the African contemporary context of South Africa. Focus is placed on interrogating the dance education work, 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 performance career. All of this is 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 defining dance training and pedagogy.

URSULA O. PAYNE *Exercise in Pedagogy: Story of the Bones*

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.

KERRY FRANCKSEN WITH BRET BATTEY AND JO BRESLIN *Creative Process and Pedagogy with Interactive Dance, Music, and Image*

This lecture-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 behaviour and richly behaved audio-visual feedback systems that 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.

KATHRINA FARRUGIA *Moving Beyond and in Between: Implications of Cross/Transdisciplinary Methodologies for Twenty-First-Century Pedagogies for Teaching Dance Studies*

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, 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 within two case studies (dance histories/performance analysis and making). The paper presents epistemologies and pedagogies that facilitate methodologies for an embodied and articulated knowledge of balletic genres and histories, practices, and traditions.

TEIJA LÖYTÖNEN *Collaborative Inquiry into the Culture of Dance Teaching*

Last year I started a research project with the aim of pursuing collaboration among dance teachers. Through collaborative inquiry, the study aims to bring forth some core but unarticulated undercurrents within dance teaching, thus enhancing self-understanding within the rapidly changing circumstances of dance education. In this paper, 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.

EDWARD C. WARBURTON *On Becoming a Teacher: Dance, Pedagogy, and the Debate over Dance Teacher Quality*

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 (that is, expertise in the subject being taught) and pedagogical knowledge (that is, 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.

KEYNOTE PANEL: KEN BARTLETT, THOMAS DEFRANTZ, JANICE ROSS, AND MICHAEL HUXLEY

The following is a lightly edited version of the notes that the panelists and chair used. The spoken presentations and ensuing discussions differed by virtue of their liveness and performativity. Nonetheless, it was thought important to place these discussions on record in a form that, it is hoped, will remind those who attended and be of interest to those who did not.