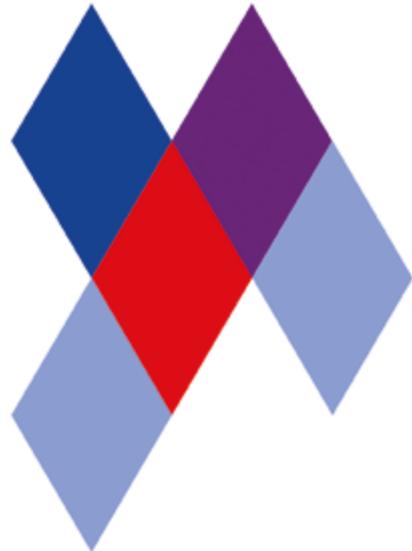
An abstract painting of a dancer in motion, rendered in a style reminiscent of Vincent van Gogh's 'Dancer in Yellow'. The figure is composed of bold, expressive brushstrokes in shades of dark blue, green, and black, set against a background of lighter, more delicate washes of white, grey, and pale blue. The overall effect is one of dynamic energy and movement.

Mapping Dance
and Dance
Teaching:
Past(s), Present
and Future(s)

3 & 4 September 2021

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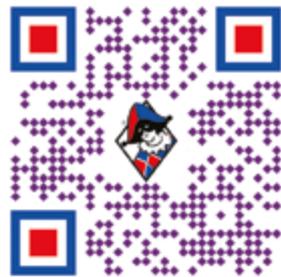
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Welcome notes



Dr Michelle Groves Director of Education, RAD Faculty of Education

Following the global disruption and uncertainty of 2020, I am delighted that the virtual transformation of our conference *Mapping Dance and Dance Teaching: Past(s), Present and Future(s)* will provide an even more accessible and truly international opportunity for a gathering of enquiring minds with a passion for dance and education. The programme of workshops, papers and discussion promises to excite, inspire, and provoke; for without these elements, how we see, experience, and share dance prevents the art and discipline from moving forward to new horizons. I hope the thinking and practices which emerge from the presentations will reinvigorate your engagement with dance and dance teaching.



Dr Kathrina Farrugia-Kriel Head of Research, RAD Faculty of Education

Knowledge sharing and dance education, across higher education, vocational, community and recreational dance settings, have been at the heart of the Faculty of Education's conferences since 2009. Our hope for the 'digital edition' of *Mapping Dance and Dance Teaching: Past(s), Present and Future(s)* is that the conference not only brings together presenters and delegates from different global regions, but that it helps us engage in meaningful discussions that help shape our current and future directions. Together with the conference planning team (Sophie Allin and Faye Harrison), I would like to thank Harlequin Floors and Forum for their support in helping to realise this global gathering.



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Keynote speakers

Friday 3 September, 09.10–09.30



Lady Deborah MacMillan

Born in Queensland, Australia, Deborah was educated in Sydney and won a scholarship to the National Art School where she studied painting and sculpture. Since 1970 she has lived in London, where she met and married Kenneth MacMillan. She has designed ballets for the stage, *Quartet*, *Sea of Troubles*, *Pavane*, *Soirée Musicales*, *Concerto*; and for television, *A Lot of Happiness*. She returned to painting full-time in 1984 and exhibits in London and Glyndebourne. At Expo'17 in Astana Kazakhstan, twenty of her paintings were shown in the Opera House, depicting backstage life to coincide with performances of *Manon* by her late husband. Her work is in private collections in the USA and the UK. She has been a member of the Royal Opera House Board, Chairman of The Friends of Covent Garden, and a member of the Arts Council of England where she chaired the Dance Panel. Deborah is custodian of her late husband's choreography and theatre work.

Saturday 4 September, 09.10–09.30



Professor Mike Fleming

Mike Fleming is emeritus professor of education at the University of Durham. He spent five years as director of the PGCE secondary course, Initial Teacher Training, Research and of the Postgraduate Division. His research interests are in the teaching of English and drama, aesthetics and arts education, and intercultural education. He has published thirteen books as well as many papers and chapters. Several of these books are now into their third and fourth editions. He has also published a series of textbooks - his writing on drama and aesthetics has been extremely influential internationally. He has recently co-authored *The Language Dimension in All Subjects* for the Language Policy Division at the Council of Europe, and his most recent work, published in 2012 is *The Arts in Education* (Routledge).

Mapping Dance and Dance Teaching: Past(s), Present and Future(s)

Conference Day 1 Friday 3 September 2021			
09.00–09.10	<p>Welcome Dr Michelle Groves, Director of Education</p>		
09.10–09.30	<p>Key Note I Lady Deborah MacMillan</p>		
Break			
09.45–11.15	<p>Panel 1 On Becoming... <i>On Becoming a ballet teacher</i> Dr Susie Crow (Ballet in Small Spaces, UK) <i>Teaching through apprenticeship: The Work of Katti Lanner and Lucia Cormani as teachers</i> Jane Pritchard MBE (V&A Museum, UK) <i>Laurel Martyn's holistic approach to teaching dance</i> Jane Andrewartha (Laurel Martyn Foundation, Australia)</p> <p>Panel 2: Dance as Culture <i>The physical consequence to knowing or what is the difference that makes a difference</i> pavleheidler (Stockholm University of the Arts, Sweden) <i>Culturally responsive dance pedagogy: Chinese folk dance in a foreign teaching context</i> Yuxi Jiang (Beijing Dance Academy, China) <i>Agents of Social Interaction: Responding to cultural difference in dance studio education</i> Kristie Mortimer (University of Auckland, New Zealand)</p>		
Break			
11.30–12.20	<table border="1"> <tr> <td> <p>Workshop 1 <i>Chance to Dance</i> Ruby Wolk and David Pickering (Royal Opera House, UK)</p> </td> <td> <p>Workshop 2 <i>Arabesque Intervention Programme</i> Karen Sheriff (Royal Ballet School, UK)</p> </td> </tr> </table>	<p>Workshop 1 <i>Chance to Dance</i> Ruby Wolk and David Pickering (Royal Opera House, UK)</p>	<p>Workshop 2 <i>Arabesque Intervention Programme</i> Karen Sheriff (Royal Ballet School, UK)</p>
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13.15–14.45	<p>Panel 3: Dance as Knowledge <i>The Power and Impact of the Dance Studio Experience</i> Professor Norma Sue Fisher-Stitt (York University, Canada) <i>Dancing Words</i> Dr Ann Nugent (University of Chichester, UK) <i>Dance Competitions as the New Colonialism</i> Professor Susan Koff (NYU Steinhardt, USA)</p> <p>Panel 4: Dance and Wellbeing I <i>Everyday Mental Health through a dancer's eyes: A different perspective?</i> Terry Hyde (Counselling for Dancers, UK) <i>The importance of movement and the haptic sensation within arts and education</i> Mia Štark (independent artist, Croatia) <i>The Psychotherapeutic Container: A space for the Pas de Deux between inner states and external movement expression of dancers in training</i> Julia Hall (UK)</p>		

Conference Day 1 Friday 3 September 2021

Break	
15.15–15.45	<p>In Conversation with... Eve Knights with Dr Ann Hutchinson Guest MBE (Language of Dance Centre, UK)</p>
16.00–17.00	<p>Panel 5: Choreographic heritage I <i>Written out of the history books? The ballets of Norman Morrice (1931–2008) for Rambert (1958–1977)</i> Dr Susan Cooper (Faculty of Education RAD, Royal Ballet School, UK)</p> <p><i>Where the LINES meet: Confluence in Ballet’s Mapping</i> Dr Jill Nunes Jensen (Loyola Marymount University, USA)</p>
	<p>Panel 6: Dance and Wellbeing II <i>Science in Education: Insights into research-informed practice in dance</i> Contributors: Katy Chambers (Trinity Laban Conservatoire of Music and Dance, UK), Prof. Emma Redding (Trinity Laban Conservatoire of Music and Dance, UK), Dr James Brouner (Kingston University, UK), Dr Liliana Araujo (Trinity Laban Conservatoire of Music and Dance), and Elsa Urmston (independent practitioner)</p>
17.00–17.15	<p>Closing Remarks Dr Michelle Groves</p>

Panel 1 On becoming...

Friday 3 September, 09.45–11.15

Moderator: Dr Kathrina Farrugia-Kriel

On becoming a ballet teacher

Dr Susie Crow

(Ballet in Small Spaces, UK)

To identify the requirements for teaching, one must first understand the nature of learning: is learning in the ballet class accomplished via physical training or an embodied education developing artistic expression? Originally evolving to prepare dancers for theatrical performance, the class is where the accumulated craft skills and knowledge of ballet's technique and artistry are traditionally acquired through situated learning. The role of teacher is multifaceted, involving not just instruction and training, but coaching and inducting the emerging dancer into the field, exemplifying professional practice.

Increasingly ballet teaching has been systematised and stratified for academic assessment; research from sports science shapes classes as preparation to meet physical demands placed on the dancer construed as athlete. I argue for reconsideration of the class as an artistic education; suggesting that to nurture the creative artists of the future, the teacher must model the behaviours of the autonomous creative artist.



Susie Crow danced with Royal and Sadler's Wells Royal Ballet (SWRB); her choreography includes ballets for SWRB, Dance Advance, National Youth Dance and Ballet companies, Commedia Project and Two old instruments. Based in Oxford as 'Ballet in Small Spaces' (BiSS) she teaches

students, professionals and adult learners, runs the Oxford Dance Writers website, and collaborates with musicians, visual artists and dancers in creative research. She has taught teachers for London's Institute of Education, ISTD and BBO; holds an MA from University of Surrey, a Cert. TLHPE from IoE, and completed her PhD researching the ballet class at University of Roehampton.

Teaching through apprenticeship:

The work of Katti Lanner and Lucia Cormani as teachers

Jane Pritchard MBE (V&A Museum, UK)

Probably the most important dance school in London in the last quarter of the nineteenth century was the National Training School, established in 1875 with the intention of training dancers for the new opera house on the Embankment. The opera house was never completed but the school flourished for 30 years, and its principal teacher, Katti Lanner, developed dancers needed for her productions including those at Crystal Palace and the Empire Palace of Varieties. From a slightly later date, Lucia Cormani became the teacher of the young dancers for the Alhambra. This presentation will look at the experience of the often seven-year apprenticeships, and what can be discovered of what Lanner and Cormani taught. The illustrated presentation will draw on the resources of the V&A's Theatre and Performance collections, the RAD's library and archive, and material from private collections



Jane Pritchard MBE

is curator of dance for the Victoria and Albert Museum where she curated Diaghilev and the Golden Age of the Ballets Russes, 1909–1929 and currently On Point; Royal Academy of Dance at 100. Previously she was archivist for Rambert Dance Company and

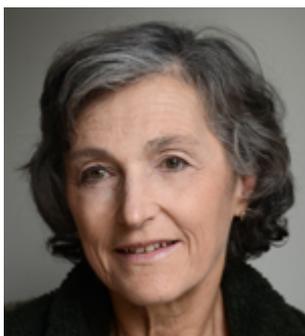
English National Ballet, and created the Contemporary Dance Trust Archive. She has curated seasons of dance films, presented on radio, and contributed to numerous publications, including the *Oxford Dictionary of National Biography*, *The Annual Register*, *Dance Chronicle*, *Dance Research*, and *The Dancing Times*. She lectures internationally.

Laurel Martyn's holistic approach to teaching dance

Jane Andrewartha
(Laurel Martyn Foundation, Australia)

Laurel Martyn was a dancer, choreographer, artistic director, and teacher who made exceptional contributions in each of these key areas. Laurel was passionate about providing comprehensive training for dancers and improving the quality of dance teaching. She developed the theory and programs of study which are codified in her teaching manuals where she saw the relationship between teaching and learning as an ever-evolving process. The comprehensive system supports teachers to create exercises and classes which suit the graded development of their own students while always encouraging the artist within. It can be used alone or to support any technical syllabus.

This presentation will highlight the benefits of this broad approach to thinking about and experiencing dance, and discusses the guidance offered to the studio teacher in all facets of passing on the understanding of dance.



Jane Andrewartha is the Director of the Movement and Dance Education Centre, and Trustee of the Laurel Martyn Foundation. She holds a Diploma in Dance (Teaching and Management), Certificate IV Training and Assessment, Certificate in Safe and Effective Dance

Practice, Trinity College London, Cert IV Pilates. She was a sessional teacher at Box Hill Institute for 15 years. She developed VET training and assessment resources for Australian Dance Institute and Australian College of Dance, Executive for Laurel Martyn Dance System. She is the curator of the personal memorabilia collection of Laurel Martyn OBE.

Lucia Cormani



Photo: Philip J Richardson Library

Laurel Martyn

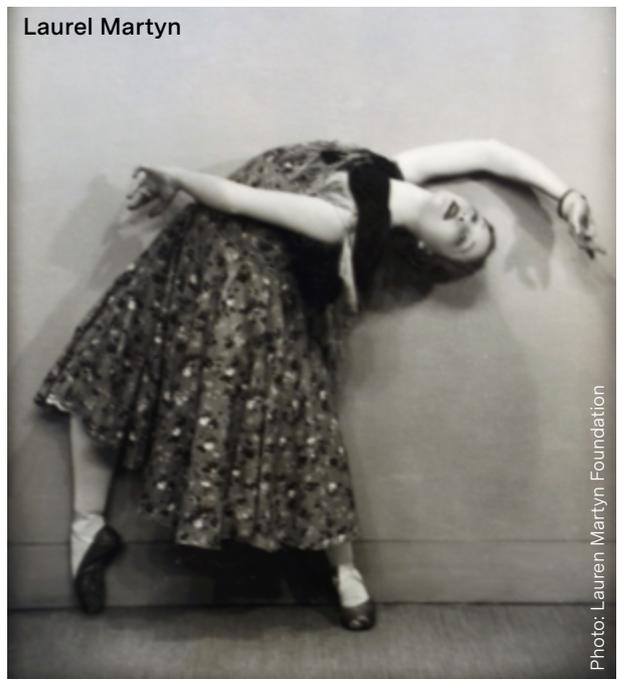


Photo: Lauren Martyn Foundation

Panel 2 Dance as culture

Friday 3 September, 09.45–11.15

Moderator: **Fiona Brooker**

The physical consequence to knowing or what is the difference that makes a difference

pavleheidler

(Stockholm University of the Arts, Sweden)

My research revolves around the questions: what is the difference between theoretical knowledge and bodily knowledge and what is the physical consequence to knowing? My interest lies in articulating study as a quintessentially physical practice and asking in which way would “the institution’ need to structurally re-organise to organise around the experience of study (Bainbridge Cohen 1994), instead of study as defined by documented intellectual accomplishment? I have come to understand dancers’ obedience as integral to the economy and the politic of dance study and dance making. I am looking at how obedience relates to silence, and why a dancer who can afford to learn how not to be silent must be seen as a threat to the economic, political, and social alignment of neo-liberal capitalism.



pavleheidler has been dancing-performing, studying, writing, and coaching dancing professionally since early teenagehood; inevitably considering varied engagements with the field of experimental dancing and choreography – where choreography is understood to be

an expanded practice – as opportunities to continue studying the notion and the practice of embodiment, expression, performativity, relationality, and successful communication. They describe themselves as a dance artist and an amateur scholar working in the field of queer critical practice. Since the pandemic, they have engaged in intimate professional relationships with individuals, exploring the notion of mediated dancing: dancing writing, dancing drawing, dancing speaking, dancing video-chatting, dancing dreaming - including dancing disappointment and dancing hope.

Culturally responsive dance pedagogy: Chinese folk dance in a foreign teaching context

Yuxi Jiang

(Beijing Dance Academy, China)

This presentation evaluates effective teaching and transmission methods for folk dance in a global context. Drawing on teaching experience in the USA, the presentation starts with the concept of Chinese folkdance in a domestic teaching environment and the formation of its teaching system and investigates how to be sensitive and aware of the appropriate teaching mode under cultural differences. Chinese folk dance has developed its own teaching mode, method, and purpose in terms of the particular social context and national identity. However, when we apply these pedagogical principles globally, a series of transformation, adaption and re-thinking towards teaching values, behaviours and objectives is required. This presentation will illustrate the different dimensions of creating culturally responsive teaching environments. It will discuss philosophies for Chinese folk dance in a global context while also proposing a route towards a holistic teaching and learning environment, and complete folk dance education.



Yuxi Jiang is a professional dancer, choreographer and pedagogue focusing on Chinese folk dance. A graduate from the University of Edinburgh with an MSc in Dance Science & Education, she is currently undertaking an MFA in Chinese folk dance choreography at Beijing

Dance Academy. Her professional dance career spans over ten years, she has represented BDA globally for ethnic cultural communication activities, performances and competitions with excellent results. Jiang is committed to the inheritance and development of Chinese folk dance and has her own thoughts on its positioning and expectations as a performing art and national heritage within current global trends of education and communication.



Agents of social interaction: Responding to cultural difference in dance studio education

Dr Kristie Mortimer
(University of Auckland, New Zealand)

In the twenty-first century, amidst growing tensions caused by Eurocentrism, whiteness and discrimination, dance teachers are increasingly expected to function as agents of social integration for young people. In rural locations, dance studio teachers are significant to their communities, as they are central to young people’s feelings of inclusion and social integration through participation in dance. This presentation provides a critical reflection on the ways dance studio teachers recognise, reflect on, and respond to cultural difference within dance studio classes, particularly in the context of rural towns in Aotearoa New Zealand. Through reflecting on dance studio teachers’ experiences, it will unpack ideas around the ways dance studio teachers may maintain ethnocentric bias in their dance classes, as well attempting to allow space for ethnorelative spaces to emerge. The research reveals the complexity of multiculturalism within dance studio classes and considers issues of inclusion and exclusion within dance education.



Kristie Mortimer holds a PhD in Dance Studies from the University of Auckland and was the Caroline Plummer Fellow in Community Dance for 2020 at the University of Otago. Kristie is engaged in dance education research, and community dance activities with young people and is also a

dance educator for the Royal New Zealand Ballet, and is teaching dance in a women’s corrections facility. Kristie’s research interests include dance pedagogy, community dance, dance ethnography, dance in diverse socio-cultural contexts, and multiculturalism in dance and arts education.

Workshop 1

Friday 3 September, 11.30–12.20

Moderator: Hopal Romans

Chance to Dance

Ruby Wolk and David Pickering
(Royal Opera House, UK)

Using the Royal Opera House's 'Chance to Dance' initiative as the basis of this session, a combination of presentation and practical workshop will explore how ballet teaching practice in recreational and educational settings can encourage diversity, equity and inclusivity. Using creative approaches to teaching technique and placing ballet repertoire at the heart of a ballet class, are two approaches explored during this session. An authentic engagement with the art form and a creative engagement with ballet technique can positively contribute to encouraging children and families from diverse ethnic and cultural backgrounds to access ballet and feel a sense of belonging. The stories that are told on stage and how we, as educators, facilitate the points of connection to the stories, characters, and embodiment of the movement, will have the potential to inspire children to understand and develop a passion for ballet.



Ruby Wolk trained in applied theatre at Central School of Speech and Drama and completed an MA in dance studies at Roehampton University, with a specialism in the social impact of community dance practice. After working at the Paul Hamlyn

Foundation and English National Ballet, Ruby joined the Royal Opera House as Ballet Learning and Participation Manager in 2015, promoted to Senior Ballet Manager in January 2020. She works closely with The Royal Ballet to lead an innovative portfolio of talent development and outreach projects to increase access to, and deepen engagement with, ballet. Ruby holds trustee positions with People Dancing and Magpie Dance.



David Pickering is a former Soloist of the Royal Ballet Company. He trained at The Royal Ballet School, and danced roles across the whole repertoire throughout his 23-year dance career. David is involved in the planning, devising and delivery of all the ballet projects within the Learning

& Participation portfolio including Chance to Dance and Create & Dance. He co-creates and delivers community programmes that support The Royal Ballet international tours, offering inclusive workshops, teacher training and access to Royal Ballet dancers and their performances for community groups of all ages, abilities, disabilities, and socio-economic circumstances. He was awarded an MBE 2018 for his Services to the Arts and Education.

Workshop 2

Friday 3 September, 11.30–12.20

Moderator: Lauren Showler



Photo: Chi Wai Cheung @ hiro_graphics

Arabesque intervention programme

Karen Sheriff (Royal Ballet School, UK)

The Royal Ballet School's healthcare team work closely with the artistic team to improve performance measures. A good arabesque is a fundamental requirement for the young ballet dancer. Excessive extension and rotational forces, however, are a contributing factor to 'pars defects/injuries' in the back (Tawfik et al 2019), and therefore the arabesque position may be a risk factor for this and Arabesque technique was identified as a performance measure that could be improved by the artistic and conditioning teams in certain individuals. The Pilates team at the RBS trialled a method on 20 students to help the students improve their arabesque and objectively measure any change against age-matched controls. We hypothesise that this intervention would improve their arabesque position. The school's Pilates team will lead this workshop which will go through the programme interventions/exercises and results.

The Royal Ballet School is committed to creating healthy, strong, and resilient young dancers. We invest in the long-term health of our students, enhancing performance through on-site healthcare support and research from 11 years-old. We are also empowering dancers to take charge of their own wellbeing and equipping them for the considerable demands of their careers. The programme is managed by a dedicated team of 20 healthcare professionals who work with our artistic team in a fully integrated approach, with research and medical insight informing the school's system of training. The Pilates team is integral to this approach linking with both the healthcare and artistic staff for performance improvements and rehabilitation.

Panel 3 Dance as knowledge

Friday 3 September, 13.30–15.00

Moderator: Rosie Gerhard

The power and impact of the dance studio experience

Professor Norma Sue Fisher-Stitt
(York University, Canada)

This paper explores the role of past models of dance teaching and education in relation to current practices and expectations. Historically, the reality for many dance students was a transactional studio experience rife with painful memories. My own experience is situated in contrast to current pedagogy which advocates for the dance studio as an environment with the potential to offer students a rich preparation for life. Referring to the work of Paulo Freire, Robin Lakes, Sue Stinson and Edward Hallowell, augmented by the voices of first-year university dance majors, I address the following: How can we create dance environments in which the ordinary transforms into the extraordinary, where the transactional becomes the transformative? How might the experiences in our studios equip our students with skills that they can apply throughout their lives? In the virtual teaching environment necessitated by Covid-19, can dance still offer a transformative experience?



Professor Norma Sue Fisher-Stitt is a graduate of Canada's National Ballet School and a former dancer with the National Ballet of Canada. She is a full professor in the Department of Dance at York University in Toronto, where she teaches dance education and

dance history. She is the author of *The Ballet Class: A History of Canada's National Ballet School 1959–2009* and has presented papers at the Society of Dance History Scholars, the European Association of Dance Historians, the International Conference on Dance Education (ICONDE 2014) and the Popular Culture Association.

Dancing words

Dr Ann Nugent
(University of Chichester, UK)

The act of dancing is powerful, and when the experience of dancing is brought to life by an act of writing, that too can be powerful. Why then are so many dancers frightened of expressing themselves through writing about dance? Some dancers, it is true, are gifted writers, but there is a widespread belief that dancing is physical, and writing mental. The division is clear - or is it? The problem can be seen at a wider social level, given western society's privileging of the word over the body. Dancers can feel empowered to write about their artform when they are able to access knowledge stored in the individual recesses of their body-minds. There are powerful tools to be shaped for communicating something of what the body knows and understands innately. The poetics of writing can be beautiful in its opening up, both of the experience in dancing, and of what it is to be seen in a dance.



Dr Ann Nugent's research focuses on the choreography of William Forsythe and 'Dance in Words'. She is Senior Lecturer at the University of Chichester and programme leader for the MA Dance Research. Her specialist modules include: Philosophy and Aesthetics; Dance

Criticism; Dance Journalism. She contributes to different dance journals, including the Tokyo-based *Shinshokan* and, previously, the RAD's *Dance Gazette*, *Dance and Dancers* and *The Stage*. She was editor of *Dance Theatre Journal* and founding editor of *Dance Now*. Her first career was as a dancer, with London Festival Ballet and Sweden's Gothenburg Ballet.

Dance competitions as the new colonialism

Professor Susan Koff
(NYU Steinhardt, USA)

Commercial dance, when presented as competition, can have socio-political implications leading to a return to colonialism. Current competition in dance and its popularity has influenced public perceptions, leading it to devalue it as a form of expression and personal growth. The commercialisation of dance created the perception that it is about the perpetuation of a societal philosophy that is motivated by the conservative forces of the time. Dance becomes about creating performances that fulfil the very ideals perpetuated by commercialism, which then negates individual expression or development but moves toward continuation of the commercial sector. The combination of workforce demands and neoliberal values contradict development of human or individualised expression.



Dr Susan R. Koff is Clinical Professor of Dance Education at NYU School of Culture, Education and Human Development. She has served on the faculty of Teachers College, Columbia University, Penn State University, The University of Denver, Louisiana State University and

the Jerusalem Rubin Academy of Music and Dance (Israel). She is currently chair of daCi, Dance and the Child International. She released her new book, *Dance Education: A Redefinition*, in January 2021.

Panel 4 Dance and wellbeing I

Friday 3 September, 13.30–15.00

Moderator: Gemma Mills

Everyday mental health through a dancer's eyes: A different perspective?

Terry Hyde (Counselling for Dancers, UK)

In my experience as a retired professional dancer (now counsellor for dancers), dancers perceive their way of life differently to that of the general public, and this comes out in therapy. There is a great impact on the way dancers perceive things - black and white thinking, perfectionism; body image and relationships with food; and feeling inadequate. I will discuss how ballet training creates an environment regarding the above issues. Mental health stigma in the performing arts means that performers will turn to therapy later, as there is a fear of disclosing mental health issues to institutions, due to their fear of showing signs of weakness. The difference between the use of sports and performance psychology, used by some performing arts institutions, and the use of psychotherapy/counselling for dancers, will be discussed. I will explain how I work with dancers using an integrative approach of psychodynamic, person-centred, Cognitive Behavioural Therapy (CBT), visualisations and dreams.



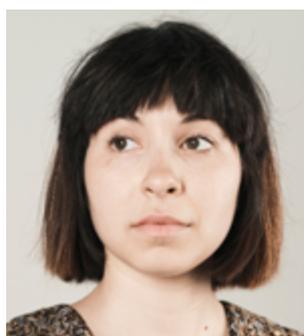
Terry Hyde performed with The Royal Ballet, London's Festival Ballet (ENB), in musical theatre, film and TV. He retrained as a psychotherapist, attaining a Masters in Psychotherapy & Healing Practice in 2012. In 2017 Terry created www.counsellingfordancers.com

to help support both student and professional dancers with their emotional and mental health issues. Having had a career as a dancer, Terry has a great understanding of dancers' mental health needs and how to support them. In addition to his therapy practice, Terry presents workshops, is a guest lecturer and a mental health consultant for performance arts colleges and dance companies worldwide.

The importance of movement and the haptic sensation within arts and education

Mia Štark (independent artist, Croatia)

This paper, through reviews of existing literature, addresses the relation between dance and visual art and the influence of these practices on each other. The theoretical research underscores that visual arts and the art of dance and, therefore, body awareness, are essential for further general education of children. The paper is based on two premises: the influence of senses on the movement patterns and, thus, creative expression through movement' and the influence of senses on the visual creative expression in early childhood creativity. The focus is put on the importance of haptic sensation in both creative processes. The way dance can support development of creative thinking and the freedom of expression is discussed through the importance of sensations in the creative process in dance and visual arts and vice versa.



Mia Štark is a multimedia artist. She graduated in 2017 at the Academy for Art and Culture in Osijek) with the MA thesis 'Tactile Perception of Children in Primary School'. She completed an undergraduate programme in Contemporary Dance at the Dance Department

at the Academy of Dramatic Arts in Zagreb. She is engaged both in visual art and art of dance in artistic and educational fields. She had several exhibitions in Croatia and internationally. She often collaborates with the Klikeraj Association (a team of psychologists and educators gathered around the idea for development of creativity) in her hometown.

The psychotherapeutic container: A space for the pas de deux between inner states and external movement expression of dancers in training

Julia Hall (UK)

This paper will explore how theory rooted in psychological frames of reference and embodied movement practices can support dancers in training. Reference will be made to the place of key tenets that guide Dance Movement Psychotherapy, and how these have been utilised in specific workshops to frame the dancer's learning experience. This paper will discuss how such a psychotherapeutic approach - one that is embedded in the dance curriculum - offers potential for intrapersonal and interpersonal development of the dancer in training. Moreover, how such workshops or modules can contribute to creativity, movement exploration and personal growth of the dancer. The paper will present vignettes of the lived experiences of dancers who have or are engaged in movement experiential process groups.



Julia Hall is a Dance Movement Psychotherapist, Dance Artist, Somatic Practitioner and University Lecturer. In her role as lecturer, Julia has worked in both under and post-graduate programmes. She has delivered modules that include, an emphasis on the

integration of somatic practices with metaphor (Body Stories & The Dancers Body), and key tenets of Dance Movement Psychotherapy (Foundation level and MA Dance Movement Psychotherapy). Julia is profoundly interested in how such modules can contribute to emotional well-being and creative expression in the development of the dancer in training.

In conversation with...

Dr Ann Hutchinson Guest MBE

Friday 3 September, 15.15–15.45

Moderator: Hester Aldridge Neil

Join **Eve Knights**, Director of the Language of Dance Trust, in conversation with **Ann Hutchinson Guest MBE** to learn more about Ann's journey in dance and teacher education, and the Language of Dance®.



Ann Hutchinson Guest is a pioneer and world authority on dance notation and movement analysis. Her expertise has led her to decipher the original scores of several dance works that would otherwise have been lost – most famously Vaslav Nijinsky's *L'Après-midi d'un Faune*. She

has authored over 45 books, including the definitive Labanotation textbooks.

Her extensive research, performing and teaching career led her to create and establish the Language of Dance® approach. For her contribution to dance research, conservation and education she has been awarded two honorary doctorates, several lifetime achievement awards and, most recently, an MBE.



Eve Knights began her professional career as a dancer with V-Tol Dance Company's outreach programme. She continued to work on outreach projects, before performing in a variety of dance and musical theatre productions. Since 2009, Eve has been the Language of

Dance Trust's (LODT) Outreach Project Manager, teaching and managing projects that have reached thousands of children and young people. Eve was key in expanding the LODT's offer in SEND schools and utilising LOD's inclusive approach to reach those who've never had the opportunity to dance before. Most recently, she was appointed Director of the Trust.



Panel 5 Choreographic heritage I

Friday 3 September, 16.00–17.00

Moderator: Julia Delaney

Written out of the history books?

The ballets of Norman Morrice (1931–2008) for Rambert (1958–1977)

Dr Susan Cooper (RAD Faculty of Education, Royal Ballet School, UK)

Best known today for reforming Rambert from classical to contemporary dance company (1966) and as director of the Royal Ballet (1977–1986), Norman Morrice is the only person to have led both companies, sealing his place as a significant figure in British dance. Yet scant attention is paid to his choreographic profile. This paper examines Morrice's 'lost' works in the line of British ballet from Antony Tudor, whilst presaging indigenous contemporary choreographer Christopher Bruce. Early works were social and political comment, before a scholarship in New York led to radical changes in movement language and creative challenge. His third phase centred upon exploration of myth. Pre-eminently a man of theatre, his fascination with the levels of reality inherent in performance permeated his entire oeuvre. As Rambert Dance Company celebrates its 95th birthday, it is timely to revisit Morrice's ballets and acknowledge his pivotal body of work.



Dr Susan Cooper ARAD Dip. PDC is a former dancer, now choreographer, teacher, author and scholar. Her extensive teaching career has encompassed significant work for the Royal Academy of Dance, and as choreographer tutor at the Royal Ballet School,

White Lodge. A key contributor to the development of vocational dance degrees in UK, her doctorate examined the ballets of Norman Morrice for Ballet Rambert. Susan worked extensively with Morrice when he was choreographer and director for Rambert. Her publications include *Staging Dance* (1998), numerous articles for *Dance Gazette*, and 'Liam Scarlett: "Classicist's Eye...Innovator's Urge"' for *The Oxford Handbook of Contemporary Ballet* (2021).

Where the LINES meet: Confluence in ballet's mapping

Dr Jill Nunes Jensen (Loyola Marymount University, USA)

This paper takes as cornerstone a ballet created by San Francisco-based choreographer Alonzo King. The work premiered in February 2020 at Grace Cathedral in downtown San Francisco, and the paper uses the piece to identify the confluence of ballet with aspects of dance typically seated more comfortably in other genres: namely, site-specific work and a marked investigation of spirituality. Research into this company provides background on their current position in ballet's global mapping, and observations from dancers about how the new work was generated highlight shifts in King's longstanding desire to move ballet in multiple directions through his pedagogical practice of dance-making. This paper incorporates work on how Contemporary Ballet is envisioned, studied, embodied, and contextualised within larger spheres of teaching dance studies. While the paper uses King as a model for asking questions about the form, it does so as King sees himself as a guide and servant, as much as a choreographer and artist.



Dr Jill Nunes Jensen is a member of the Dance faculty at Loyola Marymount University (LA). Her research has served as the primary scholarship on Alonzo King LINES Ballet, and she has presented on the company internationally. Her work is published in the journals *Dance Chronicle*

and *Theatre Survey*, in addition to the books *When Men Dance*, *Perspectives on American Dance*, and *Rethinking Dance History*. Jill has organised conferences in Los Angeles and New York City, and her recent co-edited publication, *The Oxford Handbook of Contemporary Ballet* (2021) is the first volume to locate contemporary ballet as a moment in ballet's historiography.

Panel 6 Dance and wellbeing II

Friday 3 September, 16.00–17.00

Moderator: **Shelly Saint-Smith**

Science in education: Insights into research informed practice in dance

Contributors: **Katy Chambers** (Trinity Laban Conservatoire of Music and Dance, UK), **Professor Emma Redding** (Trinity Laban Conservatoire of Music and Dance, UK), **Dr James Brouner** (Kingston University, UK), **Dr Liliana Araujo** (independent practitioner), and **Elsa Urmston** (independent practitioner).

Dance education and training environments have historically been reliant upon the passing of knowledge from teacher to student, informed by each individual's past experiences. As collective knowledge has grown and education research has progressed, so too has the understanding of the need to draw upon different disciplines to better understand dancers' needs. Dance Science research offers dance teachers the opportunity to develop their understanding of how to optimise performance potential through training approaches, support systems, and providing environments in which they can thrive. By meeting the biopsychosocial needs of individuals, as well as whole schools and companies, dancers can excel physically, psychologically, and therefore professionally. This panel will present insights into how research in Dance Science has shaped dance teacher training and dance education more broadly. The world-leading researcher contributors will offer insights from the following fields: physiology, biomechanics, performance psychology and pedagogy.



Photo: Richard Allen



Liliana Araujo leads the MSc and MFA programmes in Dance Science at Trinity Laban Conservatoire of Music and Dance. She has a multifaceted and interdisciplinary background in psychology, education, health and wellbeing. As part of this panel, she

will be sharing ideas relating to how psychology-based research can inform dance teaching.



Dr James Brouner is Senior Lecturer in Sports Analysis at Kingston University. Undertaking research and performance analysis through lab and field testing, James applies his sports informed approaches to his work with dancers, which is research informed and data

driven with highly practical applications. He will be offering insight into the role of biomechanics in dance training and education.



Katy Chambers is a Lecturer in Dance Science at Trinity Laban Conservatoire of Music and Dance, and Programme Manager for the MA in Education (Dance Teaching) at the RAD. She is also a Senior Specialist Physiotherapist based at Trinity Laban Health and Harley Street

Specialist Hospital. Originally having trained and worked as a dance educator, Katy's interest in Dance Science is very much grounded in practical relevance and application.



Professor Emma Redding is Head of Performance Science at Trinity Laban Conservatoire of Music and Dance. Having written the world's first MSc Dance Science programme, been a founding member of the National Institute for Dance Medicine and Science, and being a

Board Member and former chair of the International Association of Dance Medicine and Science, she has a wealth of experience and will be sharing insights grounded in physiology.



Elsa Urmston is a freelance researcher at London Contemporary Dance School, exploring the application of periodisation to vocational dance education from pedagogical and psychological perspectives. She is also doing a PhD at the Graduate School

of Education at the University of Exeter. Her early professional background was as a community dance artist at Suffolk Dance (now DanceEast) and Norfolk Dance. Elsa was the Centre for Advanced Training Manager at DanceEast from 2014-2017. She continues to work in community and education settings as a researcher and evaluator, exploring dance participation and its impact on people's lives from social, psychological and health perspectives.

Mapping Dance and Dance Teaching: Past(s), Present and Future(s)

Conference Day II Saturday 4 September 2021		
09.00–09.10	Welcome Dr Kathrina Farrugia-Kriel, Head of Research	
09.10–09.30	Key Note II Professor Mike Fleming (University of Durham, UK)	
Break		
09.45–11.15	Panel 7: Dancing Inclusively I <i>The Impact of ballet and Indigenous dance upon learning in Australian schools</i> Dr Jeff Meiners (University of South Australia, Australia) <i>Assessing Dance Teaching in Indian Schools: Moulding Mindsets and Fostering Social Change</i> Rajvi Trivedi (PhD Candidate, India) <i>Challenges in Conducting the Project of Creative Movement Activities by Dance Students for Orang Asli Children in Kampung Chinggung (Malaysia)</i> Dr Muhammad Fazli Taib Bin Saearani (Sultan Idris Education University, Malaysia)	
	Panel 8 Pedagogy and Higher Education <i>Navigating the Footlights: Dance education and training in higher and vocational contexts,</i> Dr Michelle Groves (Faculty of Education, RAD, UK) <i>Postgraduate Touring Dance Companies: Shifting the boundaries to elevate the next generation of dancers</i> Deborah Kate Norris (Rambert School, UK) <i>Assessing Ballet technique: The role of tacit knowledge</i> Fiona Brooker (Faculty of Education RAD, UK)	
Break		
11.30–12.20	Workshop 3 <i>Dance Literacy for All through the Language of Dance®</i> Eve Knights (Language of Dance Centre, UK)	Workshop 4 <i>Meet the Editor (Research in Dance Education)</i> Dr Angela Pickard (University of Canterbury, UK)

Conference Day II Saturday 4 September 2021			
13.00–14.30	<p>Panel 9: Choreographic heritage II</p> <p><i>Keith Lester’s Ballets: Once Visible, Almost Forgotten</i> Dr Kathrina Farrugia-Kriel (Faculty of Education, UK)</p> <p><i>Not just fans and poses: Keith Lester’s Choreography for the Windmill Theatre</i> Dr Lorraine Nicholas (Roehampton University, UK)</p> <p><i>‘Mr Lester’ and his pedagogy at the College of the RAD:</i> In conversation with Gillian Anthony and Virginia Parkinson (RAD, Portugal and UK)</p> <hr/> <p>Panel 10: Creativity and Performance</p> <p><i>Creativity and Dance Education Research: Past Present and Future</i> Dr Kerry Chappell (University of Exeter, UK), and Charlotte Hathaway</p> <p><i>Devised Performance-Making with Trainee Ballet Teachers</i> Janine Streuli (Faculty of Education RAD, UK)</p>		
Break			
14.50–15.40	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Workshop 5</p> <p><i>Democratic and Inclusive Teaching Strategies for ballet technique classes in Higher Education</i> Professor Delia Neil (University of North Carolina, USA)</p> </td> <td style="width: 50%; vertical-align: top;"> <p>Workshop 6</p> <p><i>Teaching Chinese Dance in a Global Community: Practices and Challenges</i> Ling Tang (independent practitioner, USA)</p> </td> </tr> </table>	<p>Workshop 5</p> <p><i>Democratic and Inclusive Teaching Strategies for ballet technique classes in Higher Education</i> Professor Delia Neil (University of North Carolina, USA)</p>	<p>Workshop 6</p> <p><i>Teaching Chinese Dance in a Global Community: Practices and Challenges</i> Ling Tang (independent practitioner, USA)</p>
<p>Workshop 5</p> <p><i>Democratic and Inclusive Teaching Strategies for ballet technique classes in Higher Education</i> Professor Delia Neil (University of North Carolina, USA)</p>	<p>Workshop 6</p> <p><i>Teaching Chinese Dance in a Global Community: Practices and Challenges</i> Ling Tang (independent practitioner, USA)</p>		
Break			
16.00–17.30	<p>Panel 11: Pedagogy and Technology</p> <p><i>Making Dance History Relevant in the 21st Century</i> Amy Bowring (Ryerson University, Dance Collection Danse, Canada)</p> <p><i>The integration of 360 digital technology to enhance both formative and summative video feedback in Dance Technique in Higher Education</i> Kirsty Russell (University of Lincoln, UK)</p> <p><i>Freefalling with Friends: Dance as Creative and Inclusive Practice in Education</i> Dr Joanne Cliffe (University of Birmingham, UK)</p> <hr/> <p>Panel 12: Dancing Inclusively II</p> <p><i>Invitation to Move</i> Ann-Kathrin Ullmann (Freie Universität Berlin, Germany)</p> <p><i>Dancing Across Campus: A Model of Interdisciplinary Teaching and Learning</i> Team Hyena Puppet (Central Michigan University, USA)</p> <p><i>Dance Literacy for All through the Language of Dance®</i> Dr Ann Hutchinson-Guest and Eve Knights (Language of Dance Centre, UK)</p>		
17.30–18.00	<p>Plenary Session</p> <p>Dr Michelle Groves and Dr Kathrina Farrugia-Kriel</p>		

Panel 7 Dancing inclusively I

Saturday 4 September, 09.45–11.15

Moderator: Maxwell Sibanda

The impact of ballet and indigenous dance upon learning in Australian schools

Dr Jeff Meiners

(University of South Australia, Australia)

Ballet acts as a pervasive dominant genre influencing the enactment of dance in the Australian dance curriculum by schoolteachers. Another influence upon school dance in the post-colonial context is the new acknowledgment of indigenous cultures and recognition of Aboriginal dances as foundational for Australian dance. This paper tracks the prohibition of ancient Aboriginal dance from the early years of colonisation until now. The gradual rise of ballet in the public domain is also considered as a powerful authoritative influence of white privilege against the original people who in fact inhabited 'Terra Nullius'. Following increasing global awareness of colonial impacts and the significance of losing indigenous knowledge, the paper poses questions about foundations for dance learning.



Dr Jeff Meiners is Lecturer and Researcher at the University of South Australia, and Chair Elect of Dance and the Child international (DaCi). He has worked in schools, with artists, education organisations, dance companies and international projects to support dance

development. Jeff was Australia Council Dance Board's Community Representative, Australian Dance Award winner for Outstanding Services to Dance Education, and dance writer for the new Australian curriculum's Arts Shape paper. Presentations include UNESCO's World Conferences on Arts Education. In 2021 he undertook a dance education guest teaching residency at Taipei National University of the Arts. Jeff's doctoral research focused on factors impacting upon an inclusive primary school dance curriculum.

Assessing dance teaching in Indian schools: Moulding mindsets and fostering social change

Rajvi Trivedi (PhD Candidate, India)

For several years, there has been an emphasis on incorporating performing arts into Indian schools for educational purposes, overall development, and well-being of students. Schools have dance as a part of their curriculum and students have specified number of hours assigned for dance teaching. Schools have started, however, to use these arts just for the sake of annual days and competitions. "The arts are reduced to tools for enhancing the prestige of the school on occasions like Independence Day" (Vishal, 2015). Though major educational policies recommend that the purpose of these art forms should be physical and mental well-being, creating responsible citizens and fostering social change, this policy is not reflected in dance teaching practice. Hence the researcher examines dance teaching in Indian schools by conducting interviews with teachers and puts forth how teachers view the utility and benefits of dance teaching in schools. The article throws light on the need to redirect and rethink the role of dance teaching in schools.



Rajvi Trivedi is pursuing a Ph.D. in Education from CHRIST Bengaluru, India. She has been a student of Indian classical (kathak) dance for 11 years and believes that dance is not just a hobby but is the best way of ensuring well-being and bringing about a change in the mind-sets of people.

Rajvi has participated in several dance festivals, conferences, and workshops, and has experience in dance teaching to various age groups. Her research interests include holistic development of students, global citizenship education, and integration of performing arts and social change.



Challenges in conducting the project of creative movement activities by dance students for Orang Asli children in Kampung Chinggung (Malaysia)

Dr Muhammad Fazli Taib Bin Saearani
(Sultan Idris Education University, Malaysia)

The Ministry of Education in Malaysia has undertaken various strategies to ensure that creative methods are given to the education of Orang Asli children. Upon this realisation, a special project that incorporates the course of creative movement teaching was conducted for Orang Asli children in Kampung Chinggung. This paper discusses how the project was conducted early in the process, referring to the teaching and learning activities in the class and the implementation by the dance students for the Orang Asli children. Based on the activities conducted, two important challenges in dance pedagogy were emphasised: firstly, the suitable methods in stimulating the interest of learning among Orang Asli children to enable them to participate in the activities developed, and secondly, the negotiation processes, done gently and creatively in order to effectively engage the children in the planned creative movement activities.



Dr Muhammad Fazli Taib Saearani, graduated summa cum laude from Universitas Gadjah Mada, Indonesia with a Doctorate in Performing Arts and Visual Arts Studies in the field of dance education in the classical court dance heritage of Yogyakarta. His research focuses

on dance education, dance heritage through non-formal education, creative movement education and sociology of dance. Currently, he is the Deputy Dean of Academic and Internationalization at the Faculty of Music and Performing Arts in Sultan Idris University of Education, Malaysia.

Panel 8 Pedagogy and higher education

Saturday 4 September, 09.45–11.15

Moderator: **Dennie Wilson**

Navigating the footlights: Dance education and training in higher and vocational contexts

Dr Michelle Groves

(RAD Faculty of Education, UK)

Drawing on aspects of Cultural Historical Activity Theory (CHAT) and Bourdieuan concepts of cultural field and capital, this paper investigates some of the challenges and tensions experienced by individuals in the migration between, differing dance landscapes. The learning and teaching of dance in higher education and vocational contexts are informed and shaped by different foci. One challenge for practitioners and participants is the identification and negotiation of what might be perceived to be alien practices and implicit assumptions at institutional and individual levels. From an individual's perspective, values, beliefs, and reflection interact through 'multi-voice' engagement situated within activity systems and motives, thus leading to mediation of ideas and practices. This paper identifies some of the rules, roles and expectations which can confuse and control, and proposes ways in which differences are understood and then acted upon.



With over 40 years' experience as a performer, teacher and educator, **Michelle Groves** was appointed Director of Education, Royal Academy of Dance in 2016. Her initial dance training was through the Royal Academy of Dance in Australia, before holding various positions

within the College of the RAD and the Faculty of Education. Michelle's interests are in dance teacher education in higher and professional contexts, the professionalisation of dance teaching and professional identity formation of dance teachers. She gained a Doctor of Education from UCL, Institute of Education London.

Postgraduate touring dance companies:

Shifting the boundaries to elevate the next generation of dancers

Deborah Kate Norris

(Rambert School, UK)

We have seen a significant shift in dance teaching and training in the past decade. With clear developments in the fields of Dance Science, Dance Psychology, and teaching methods, dancers appear to be progressing at an accelerated speed. Young dancers are both physically and psychologically more prepared for the challenges of the profession than previous generations, and it appears that both conservatoires and professional companies have responded to this by developing a range of postgraduate programmes. These offer graduates the opportunity to experience intense choreographic and creative processes, national and international touring schedules, and to enhance their skill set and CV while working in a supportive environment. This paper will address the importance of these programmes in relation to the dancers' development from student to professional, and the direct impact on the responsibility and positioning of the institution/company in supporting the growth of the next generation of dancers.



Deborah Kate Norris MA FHEA trained at Elmhurst Ballet School and at the José Limón Institute of Contemporary Dance in New York. She is the Postgraduate Programme Manager at Rambert School of Contemporary Dance and Rambert Company. As an early career

researcher, Deborah is a PhD candidate at The Royal Conservatoire of Scotland, and is exploring the work of ballet choreographer, Cathy Marston, through a feminist narratological lens. Deborah is a Fellow of the HEC, a committee member of DanceHE, Tap Dance Research Network UK, Vice Chair of the British and International Federation of Festivals, and Director of BalletFolkUK.

Assessing ballet technique: The role of tacit knowledge

Fiona Brooker

(RAD Faculty of Education, UK)

With an increasing presence of dance educators from professional performance backgrounds working in higher education settings, recognition of their tacit knowledge is vital. Rather than eliminating the impact of the performance experience of those involved in the academic assessment of student work, it should be recognised that this knowledge can shape best practice in decision making, particularly in the assessment of dance performance. Equally, the tacit knowledge gained by those whose professional experience is of teaching and lecturing ensures that assessments can be quality assured and benchmarked against the statutory frameworks that govern degree level qualifications. There are however key differences in expectations from the the industry and the academy as to what a good dance performance involves. This presentation considers some of the tensions in assessing ballet technique in the UK higher education context.



As Head of Teacher Education at the Royal Academy of Dance, **Fiona Brooker MA** LRAD works closely with Faculty of Education senior management colleagues to provide strategic leadership and oversight of the Faculty's dance teacher training. She contributes to postgraduate,

undergraduate and professional programmes of study through supervising research projects and tutoring in the areas of dance education, dance analysis and socio-cultural theory. Fiona's research interests include teaching, valuing and assessing dance technique, teaching ballet to adult and older learners, and examining ways in which dance identities are valued, mediated and policed through cultural expectations and stereotyping.



Photo: Tim Cross

Workshop 3

Saturday 4 September, 11.30–12.20

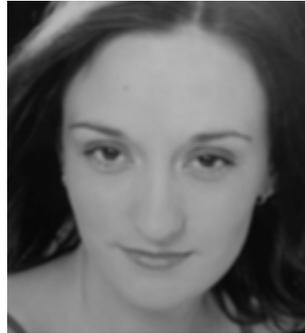
Moderator: Paul Doyle

Dance literacy for all through the Language of Dance®

Eve Knights

(Language of Dance Centre, UK)

Language of Dance® (LOD) is a unique tool for exploring, creating, and recording dance through the use of symbols. It can be adapted to any dance style/genre and to any level of ability or expertise. Whether you are beginning your movement journey or looking for a creative and challenging approach to choreography, LOD offers something for everyone. This workshop will explore key movement concepts, introduce the corresponding LOD symbols, and demonstrate its use as a choreographic tool.



After gaining her degree, **Eve Knights** began her professional career as a dancer with V-Tol Dance Company's outreach programme. She continued to work on outreach projects, before performing in a variety of dance and musical theatre productions. Since

2009, Eve has been the Language of Dance Trust's (LODT) Outreach Project Manager, teaching and managing projects that have reached thousands of children and young people. Eve was key in expanding the LODT's offer in SEND schools and utilising LOD's inclusive approach to reach those who have never had the opportunity to dance before. She was recently appointed Director of the Trust.

Workshop 4

Saturday 4 September, 11.30–12.20

Moderator: Dr Kathrina Farrugia-Kriel

Meet the editor

(Research in Dance Education)

Dr Angela Pickard

(Canterbury Christ Church University, UK)

Research in Dance Education is a thriving academic and international journal that aims to inform, stimulate lively and critical debate, and promote the development of high quality research and practice in dance education. It has submissions from a diverse community of researchers. This presentation will discuss the international landscape of dance education through an analysis of the variety of articles that have been submitted to the journal. Themes and trends related to pedagogy, philosophy, sociology, psychology, and methodology in relation to creating, performing and viewing dance in various contexts will be explored. Raising the profile of dance education, the peer review process, readership as individual subscribers and institutions, the development of the international reach and how the journal is diversifying to widen audiences will be discussed. The journal has significant social and cultural impact, offering a forum for both experienced and less experienced researchers to disseminate their research and practice in all aspects of dance education.



Dr Angela Pickard

is a Reader in Dance Education at Canterbury Christ Church University and Editor-in-Chief for *Research in Dance Education*. She is also a member of AHRC peer review college, and 2019 winner of the One Dance UK's Research in Dance Impact Award. Her research area is

'body narratives' and embodied identity bringing together dance pedagogy, sociology, philosophy and psychology.

Panel 9 Choreographic heritage II

Saturday 4 September, 13.00–14.30

Moderator: Dr Michelle Groves

Keith Lester's ballets: Once visible, almost forgotten

Dr Kathrina Farrugia-Kriel
(RAD Faculty of Education, UK)

As a dancer, Keith Lester made his debut in 1923. His early performances included ballets by Michel Fokine, and his dance partners included the legendary ballerinas Lydia Kyasht and Tamara Karsavina. As a choreographer, Lester's ballets were commissioned by the Markova-Dolin company (1935-1937), Arts Theatre Ballet (1940-1941) and Ballet Rambert (1940). But, unlike the legacy of Sir Frederick Ashton and Sir Anton Dolin, few of Lester's choreographies are known today. What did Lester's ballets look like? More so, how did Lester feature as a once visible but now almost forgotten figure in ballet choreography? This paper will share insights into Lester's body of balletic work (1935-1941), as it lays grounds for his later visionary projects, including the role of choreography in the education of dance teachers, as well as the *Dance Education Syllabus* (1973), an ode to empowering dancers with knowledge of both histories and choreographies of pre- and post-war (neo)Romantic ballets.



Dr Kathrina Farrugia-Kriel is Head of Research at the Royal Academy of Dance. She is editor of *Focus on Education*, and her books include a monograph on Russian émigré Princess Nathalie Poutiatine (1904-1984), and an extensive anthology titled the *Oxford Handbook of*

Contemporary Ballet (with Dr Jill Nunes Jensen, 2021). She has published chapters, essays and articles in the *South African Dance Journal*, *Treasures of Malta*, *Times of Malta*, *Sunday Times of Malta*, the *Oxford Handbook of Shakespeare and Dance* (2019), and other publications. Alongside her work at the Faculty of Education, she has guest-lectured at universities in South Africa, Malta and the UK. Kathrina has organised conferences in London, Paris, and New York.

Not just fans and poses: Keith Lester's choreography for the Windmill Theatre

Dr Lorraine Nicholas
(Roehampton University, UK)

It might appear unexpected that someone with Keith Lester's solid artistic heritage should find a creative outlet in the London theatre notorious for its nude dancers behind ostrich feather fans and posing static nudes. Yet management of the Windmill Theatre in Soho was also serious about presenting ballet on its daily, non-stop variety programmes. For twenty years, 1944–1964, Lester was ballet choreographer and principal dancer (until 1954), latterly also choreographing the fan dances. Many of his Windmill ballets as well as his fan dances were in the style of romanticism which he loved, but also based on typical balletic themes of the era: national, oriental, melodramatic, and mythological. I consider what participation at the Windmill meant to Lester as a man of the theatre and what his choreographies might tell us more generally about ballet in the first half of the twentieth century.



Dr Lorraine Nicholas is an Emeritus Fellow at the University of Roehampton, London. Authored books: *Dancing In Utopia: Dartington Hall and its Dancers* (2007); *Walking and Dancing: Three Years of Dance in London, 1951–1953* (2013) and she is co-

editor of *Rethinking Dance History, 2nd edition* (Routledge, 2018). She has written several papers resulting from her recent in-depth study of the Windmill Theatre's thirty-two year history, from archive and oral history sources.

'Mr Lester' and his pedagogy at the College of the RAD

In conversation with **Gillian Anthony** and **Virginia Parkinson**

Towards the end of his employment at the Windmill Theatre, Keith Lester began to teach Tamara Karsavina's Combined Technical Syllabus around 1961. He became Principal of the College of the RAD in 1965 until his retirement in 1975. Throughout his tenure, Lester continued to make significant contributions to the advancement of dance teacher education through his pioneering curriculum on dance history as well as his interest in choreography. The juggling of a career in the West End and in dance teacher education reflects his remarkable contribution to these London dance communities. In conversation with Kathrina Farrugia-Kriel, two of Lester's former students, Gillian Anthony and Virginia Parkinson, will retrace recollections of Keith Lester as a teacher in the latter years of his career. His extraordinary contribution to the education of dance teachers is considered alongside his reforms of the seminal Teacher Training Course offered by the Royal Academy of Dance since 1946.



Keith Lester and student Sylvia Wu

Photo: Jennie Walton



Gillian Anthony FRAD MA LRAD trained at Bush Davies Schools, the Teachers Training Course of the Royal Academy of Dance and completed her MA in Education at the University of Sussex. Gillian has taught in a variety of global locations, including Ballet Dalal Achcar. An

examiner of the Royal Academy of Dance for 46 years, as well as former Principal of Hammond School, she has held posts on the Executive Committee of the RAD and chaired the Board of Examiners from 1997 until 2002. She founded Dance Iberica Workshops in 2007. She co-examined the Karsavina Syllabus with the late Rachel Cameron. She was awarded the Fellowship of the Royal Academy of Dance in 2019.



Virginia Parkinson LRAD ARAD studied in Canada with Bernice Harper, and later at the RAD Teacher's Training Course (TTC) in London. Upon graduation, joined the staff at the RAD TTC. She undertook further studies of the Karsavina Syllabus with Rachel Cameron. She continued to study character

with Maria Fay and later succeeded her, overseeing the Character work on the TTC. Virginia's other engagements have included teaching character at The Royal Ballet School, Rambert School, and Elmhurst Ballet School. Virginia currently teaches the Karsavina Syllabus to the undergraduate students at the RAD and is part of the team overseeing the Karsavina Heritage Award.

Panel 10 Creativity and performance

Saturday 4 September, 13.00–14.30

Moderator: Felicity Kerr

Creativity and dance education research:

Past present and future

Professor Kerry Chappell (University of Exeter, UK) and **Charlotte Hathaway** (Columbia University, USA)

This paper presents our systematic literature review 'Creativity and Dance Education Research'. We will share the article's mapping and critiquing of creativity in dance education research over time. This includes exploring creativity definitions and creativity facilitation, alongside a shift towards creative and cultural dance practices as key to understanding and developing creative dance pedagogy. We will respond to the theme of addressing local and global trends, practices, and expectations of dance as education and training in relation to how creativity is articulated, facilitated and researched. The presentation will reflect on the role of past models in relation to current day practices in terms of how creativity is perceived in these models and how this is shifting in relation to current practice.



Dr Kerry Chappell is an Associate Professor in the Graduate School of Education at Exeter University, where she leads the MA Creative Arts in Education Programme. As part of leading the Creativity and Emergent Educational-futures Network, her

research focuses on creativity in education, specifically in dance/arts and interdisciplinary settings, and how creativity contributes to educational futures debates. She is interested in the development of participatory methodologies, and her work is informed by her practice as a dance artist with Devon-based Dancelab Collective. She is a Trustee of the regional organisation, Dance in Devon.



Charlotte Hathaway is a Doctoral student in the Teachers College, Columbia University, USA. She was Senior Lecturer in Teacher Development at the University of Winchester and is a Research Associate for the University of Exeter. She taught dance in primary and secondary schools

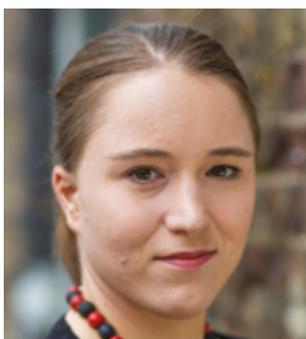
for 12 years before moving into tertiary education. Charlotte intends to continue her passion for all things creative and is specifically interested in the relationship between risk taking and original thinking in the dance classroom, exploring this through her PhD.

Devised performance-making with trainee ballet teachers

Janine Streuli

(RAD Faculty of Education, UK)

This paper critically appraises devised performance-making by exploring its role in the education of final year undergraduate students training to become ballet teachers. The paper challenges the traditional hierarchy between ballet choreographer and performer and, in doing so, explores the complex role of the tutor as choreographer, facilitator, lecturer, assessor and teacher educator. In turn, the paper also analyses the role of the student as performer, creator, collaborator, owner, critical peer, and future teacher. This paper aims to showcase how dancers can be empowered to be both performers and owners of their choreography. The discussion will consider the need for beginner teachers to be equipped with not only high-level demonstration skills but also capable of creating dance material that showcase their pupils' skills in the best light.



Janine Streuli (MTeach (Dist), PGCE, QTS, BA (Hons), LRAD, Dip (Laban), SFHEA) is the Dean of the Faculty of Education at the Royal Academy of Dance. Her extensive academic career included the roles of lecturer, programme manager and head of learning and teaching. Janine

has tutored a wide spectrum of content across all of the RAD's teacher education programmes. In her role as Dean, she supports the Director of Education in the academic and administrative oversight as well as the strategic development of the Faculty of Education. Prior to joining the Royal Academy of Dance, Janine had an extensive freelance career, teaching dance in many different contexts.



Photo: Johnny Carr

Workshop 5

Saturday 4 September, 14.50–15.40

Moderator: Tina Zubovic

Democratic and inclusive teaching strategies for ballet technique classes in higher education

Professor Delia Neil
(University of North Carolina, USA)

As a ballet teacher in higher education for 30+ years, I have developed and employed teaching strategies for a wide range of students with differing physical capabilities. Many of my students have had little to no competent ballet training, while others have been trained in professional ballet schools. Having both constituencies in one class is challenging. I employ teaching strategies that maintain the heritage of ballet technique, but also demonstrate how developing the body through ballet technique can enhance and improve my students as movers in any style. I credit Gabriella-Taub Darvash as the ballet teacher that influenced me the most about the teaching of ballet technique. I have incorporated her strategies in teaching with my own discoveries in the classroom. The practical workshop will demonstrate: Counterbalance and Oppositional Forces Strategies; *Port de Bras* Essentials for Improving Technique; Strategies for 'Stopping' and 'Momentum' for Pirouettes; and *En Dehors* and *En Dedans* Applications.



Delia Neil is an Associate Professor and the Director of Undergraduate Studies at the University of North Carolina at Charlotte. She holds a BA from Butler University and an MFA from the University of North Carolina at Greensboro. She is

an American Ballet Theatre Certified Teacher and a Certified Pilates Mat Instructor. Her professional training included scholarship study at the Harkness House for the Ballet Arts (NYC). Delia is an award-winning professional choreographer, receiving numerous grants from the North Carolina Arts Council and various research grants from her university.



Photo: Tim Cross

Workshop 6

Saturday 4 September, 14.50–15.40

Moderator: Lee Davall

Teaching Chinese dance in a global community: Practices and challenges

Ling Tang
(independent practitioner, USA)

With new immigration patterns and globalisation, dance teachers must adapt new ways to engage a broader community. In this presentation, I will share my experience and challenges as a Chinese dance teaching artist in New York City, a world metropolis and home to the largest and fastest growing Chinese population outside of Asia. I will look at how intercultural communication theories may guide effective dance teaching at schools, cultural institutions, and community centres. I will also introduce the characteristics of Chinese classical and folk dances. The participants will experience culturally unique movements such as water sleeves, silk fans, and silk ribbons. Essential criteria such as cultural value patterns, verbal/non-verbal styles, acculturation will be applied to compare and analyse teaching dance in different cultural settings, thereby treating cultural differences as assets for teaching and learning. We will discuss and explore effective ways to become socially and culturally responsible dance teachers in a global community.



Ling Tang is a New York based dancer and educator. With professional training in traditional Chinese and contemporary dance, she has performed at many prestigious venues and festivals. Ling currently teaches through Young Audiences NY and

Flushing Town Hall, specialized in offering dance and cultural workshops for K-12 schools, colleges, and community centres. Her teaching credits also include Dance St. Louis, Purchase College, Washington Performing Arts, etc. Ling holds an MA in arts administration from Columbia University, a BA in dance and intercultural performing arts from the University of Maryland, and a teaching artist certificate from Teachers College Columbia University.

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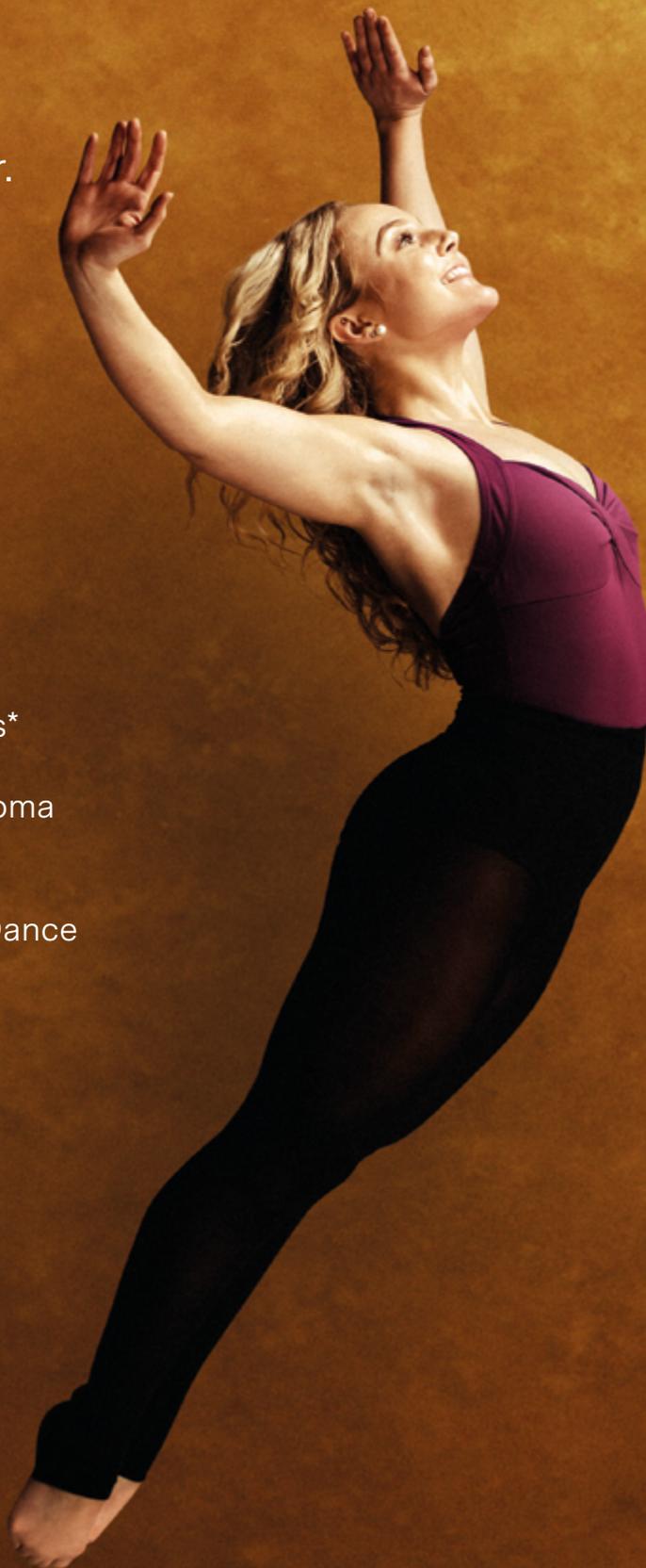


Photo by Tim Cross

An abstract painting of a ballerina in a pink tutu, rendered with thick, expressive brushstrokes in shades of blue, pink, and white. The ballerina is positioned on the left side of the canvas, with her arms extended. The background is a mix of light and dark tones, creating a sense of depth and movement.

Brown Ballet Artist

As a painter and a dancer there has been a natural progression in my artistic journey to develop works with both movement and a sense of space, inviting the viewer to dance into or out of the canvas.

Life drawing sessions with ballerinas and my own observations and experiences are the basis of my art practice. My portfolio of paintings can be viewed on my website or Instagram.

Commissions • Paintings from your photos – an heirloom piece

I am so delighted to be collaborating with the Royal Academy of Dance for the *Mapping Dance and Dance Teaching: Past(s), Present, and Future(s)* conference.

www.janbrownartist.com @janbrownartist



Panel 11 Pedagogy and technology

Saturday 4 September, 16.00–17.30

Moderator: **Janine Streuli**

Making dance history relevant in the 21st century

Amy Bowring (Ryerson University, Dance Collection Danse, Canada)

In Canada, dance has played a role in the very make-up of the country. From the importance of a quadrille at the Confederation talks of 1864, to the banning of Indigenous dances in the 1880s, and from the way it traces our immigration history to its impact in female agency, dance is not the marginalized history it is so often cast as. But how do we keep these stories relevant in the 21st century? How do we reach multiple generations and a pluralist society when modes of communication, technologies, and dance ecologies are always changing? To keep the ephemeral alive, Dance Collection Danse, Canada's primary archive and research centre for dance history, initiated DCD Discover. This major digital portal allows partner organizations, artists, and the public contribute their dance archives from across the country revealing the hidden histories in museums, archives, basements, and attics.



Amy Bowring is the Executive and Curatorial Director of Dance Collection Danse, Canada's primary archives and research centre for dance history. She holds an Honours degree in Fine Arts Studies from York University and an M.A. in Journalism from the University of Western

Ontario. She is one of Canada's foremost advocates for the study and preservation of Canadian dance heritage. Amy is a Lecturer at Ryerson University and has published numerous articles on dance history and curated several exhibitions. Her book *Navigating Home: Artists of the NL Dance Project* was published in 2019.

The integration of 360 digital technology to enhance both formative and summative video feedback in dance technique in Higher Education

Kirsty Russell (University of Lincoln, UK)

Feedback in Dance Technique often requires minute detail and refers to specific parts of the movement or the student's body. The challenge comes with trying to describe these moments with language without any visual cue. This creates wordy accounts and does not always ensure students understand. The immersive, embodied nature of the proposed project, that focuses on the integration of 360 digital technology to enhance both formative and summative video feedback in Dance Technique in Higher Education, will allow students the feeling of being there (Heidegger, 1962) and encourage them to reconsider their bodies objectively. It transforms their perception and gives them the opportunity to step outside of their body and view the action as an outside eye. Students can immediately re-experience the action and enhance their ability to reflect on their own performance.



Kirsty Russell is Senior Lecturer at the University of Lincoln and Programme Leader of the BA Hons Dance programme. Her research encourages and supports interdisciplinary working and cross collaborations, with a specific emphasis on employability.

Her research projects tend to be student-centred and are designed to enhance student learning and development. The findings from her research can also be used to assess the effectiveness of student group working where teaching and learning is predicated upon collaborative collective outcomes.

Freefalling with friends: Dance as creative and inclusive practice in education

Dr Joanne Cliffe
(University of Birmingham)

A collaboration between Physical Education PGDipEd student teachers from the University of Birmingham, and Freefall Dance Company, a company of dancers with severe learning disabilities based at Birmingham Royal Ballet. It is intended to strengthen an existing partnership by developing dance networks focusing on dance in education and dance in the community. This paper investigates and challenges theory into practice, dispelling the myths which often impede those with disabilities. It reveals the transition from novice dancer to dance performer and teacher, by highlighting how the student teachers related to the Freefallers to hone their skills, gain a deep understanding of inclusive practice and how such collaborations have the power to impact on the culture of disability. Focus is given to creativity in teaching pedagogies, thus revealing that teachers who are creative in their practice, tend not to rely on new technologies, rather it is their creative instinct which harnesses technological potential.



Dr Joanne Cliffe is Senior Lecturer at the University of Birmingham. She is Programme Leader for: Post Graduate Diploma in Physical Education (QTS) for Secondary Education, PGDip Teaching Studies and MA Teaching Studies. Prior to working in higher education Joanne

has a background of teaching in secondary schools which included teaching Physical Education and Performing Arts. Joanne sits on numerous educational committees, including the Educational Sub-Committee and the Research Ethics Committee of the Faculty of Education at the Royal Academy of Dance.

Panel 12 Dancing inclusively II

Saturday 4 September, 16.00–17.30

Moderator: Kevin Zwierzchaczewski

Invitation to move

Ann-Kathrin Ullmann

(Freie Universität Berlin, Germany)

Extensive research has been conducted on the positive effects of dance on people with dementia. So, what makes it possible for people with dementia not only to participate in dance, but to experience it to their full potential? This early-stage research examines older people with dementia as those who can participate and have a unique creative potential in the dance context. The work is grounded in previous research on participation in dance and performance. The case study examines the project, 'Theater Demenzionen', a German group of dancers, actors and musicians specialising in performances for, and most importantly with, people with dementia. The research aims to show that they should not only be seen as active valued participants in the dance context, but as a visible and appreciated part of society.



Ann-Kathrin Ullmann is a Masters student in Dance Studies at Freie Universität Berlin. She teaches ballet and contemporary dance at multiple RAD schools and international schools in Berlin. Since 2018, she has been CBTS tutor for theoretical and practical teaching

modules. Her interest in the work with older people consolidated with the participation in the Dance for Lifelong Wellbeing project following her studies in Ballet Education at the Faculty of Education (RAD). Her BA dissertation, examining the contributions of older people to performance, was in part published in Focus on Education.

Dancing across campus: A model of interdisciplinary teaching and learning

Team Hyena Puppet

(Central Michigan University, USA)

In a 2019 Forbes article, Eva Amsen wrote, "For the team at CMU, there are clear benefits in fostering collaboration and increasing student engagement across different disciplines." This team goes by the name Team Hyena Puppet and consists of four Central Michigan University faculty members in the Dance, Biology, Music and Costume Design departments. Together, they have created large-scale dance productions that demonstrate biological processes in order to teach about the sciences through the performing arts. Examples include a dance production that demonstrates the ecological succession of sand dunes and another demonstrating the process of cell division. This presentation will outline the process the team uses to create interdisciplinary productions and the ways in which CMU dance students are dancing outside of the studio and across campus in order to collaborate with students and faculty outside of their discipline.



Heather Trommer-Beardslee is the Coordinator of the Central Michigan University (CMU) Dance Program, Artistic Director of the University Theatre Dance Company, and author of a textbook (Dance Production and Management) and several journal articles.

She is currently under contract with the University Press of Florida to co-write the book, *Getting Down, Going Forward: Jump Rhythm Technique*.



Dr Wiline Pangle is a faculty member in the Biology Department at CMU. Her research is centred on the behaviour of mammals, especially the decision-making processes involved in antipredator behaviours. Wiline's recent collaborative work with dance, music and costume designer

professors explores the intersections of science and the performing arts.



Jay C. Batzner is a composer and zazen practitioner. Jay's music has been performed at Society for Composers, Inc., College Music Society, and many others. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee have led

to several dance presentations for organizations including National Dance Education Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival of Detroit.



Ann Dasen is the resident costume/hair/make-up designer and Associate Professor of Costume Design in the Department of Theatre and Dance at Central Michigan University. At CMU, Ann's areas of interest and continued practice focus on special effect make-up and integrating non-

traditional technology, such as sound and light, into costume designs.

Dance literacy for all through the Language of Dance®

Dr Ann Hutchinson-Guest and Eve Knights (Language of Dance Centre, UK)

Language of Dance® (LOD) is an innovative pedagogical approach that uses symbols to explore key movement ideas and to create, interpret and record dance. Created by Dr Ann Hutchinson Guest MBE, world-renowned dance notation and movement analysis expert, LOD is truly inclusive in that it enables participants to explore and create movement within their own level of abilities. Additionally, the use of symbols allows for measurable progression and engages different learning styles, making LOD a valuable tool for dance teaching within the formal education system. This paper will explore the pioneering work of Dr Ann Hutchinson Guest MBE, the ethos of the Language of Dance Centre, and the inclusivity and versatility of the LOD approach.

Ann Hutchinson Guest is a pioneer and world authority on dance notation and movement analysis. Her expertise has led her to decipher the original scores of several dance works that would otherwise have been lost – most famously *Vaslav Nijinsky's L'Après-midi d'un Faune*. She has authored over 45 books, including the definitive Labanotation textbooks. Her extensive research, performing and teaching career led her to create and establish the Language of Dance® approach. For her contribution to dance research, conservation and education she has been awarded two honorary doctorates, several lifetime achievement awards and, most recently, an MBE.

Eve Knights began her professional career as a dancer with V-Tol Dance Company's outreach programme. She continued to work on outreach projects, before performing in a variety of dance and musical theatre productions. Since 2009, Eve has been the Language of Dance Trust's (LODT) Outreach Project Manager, teaching and managing projects that have reached thousands of children and young people. Eve was key in expanding the LODT's offer in SEND schools and utilising LOD's inclusive approach to reach those who have never had the opportunity to dance before. She was recently appointed Director of the Trust.



Royal Academy of Dance
36 Battersea Square
London SW11 3RA

Tel: +44 (0)20 7326 8000
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