Dance Kinesiology Teachers’ Group Mini-Conference
Sharing teaching tools and practices in Dance Science and Somatics

June 24-26, 2011
College at Brockport, Brockport, NY

Presented in cooperation with
NEW YORK STATE DANCE EDUCATION ASSOCIATION
the NYS affiliate of the National Dance Education Organization (NDEO)

Call for Submissions
Deadline for Submission: April 11, 2011

The Dance Kinesiology Teachers’ Group, in cooperation with NYSDEA, will be holding a mini-conference at the College at Brockport in Brockport, NY, June 24-26, 2011. This conference is designed for teachers in all sectors of the dance field including private studios, K-12, conservatories, and higher education. It is specifically geared toward teachers of dance science (anatomy, kinesiology, conditioning) and anyone who utilizes concepts and principles from dance science in the teaching of dance. Somatics-based teachers are encouraged to present and attend.

The focus of the conference is to bring together dance science and somatics educators to spark discussions and to share knowledge and teaching approaches. Some areas to consider when preparing your proposal include: 1) Integrating new information from the field – e.g. motor control, biomechanics, exercise physiology, somatics; 2) Integration of experiential/somatic work in kinesiology and technique; 3) Use of technology by students and teachers; 4) Teaching dancers: Innovative teaching techniques, sharing resources and teaching strategies for engaging students in kinesiology/somatics; 5) Where we are/ Where are we going from here/IADMS/SIG/Mini-conferences?

Special sessions (see pg 3 for descriptions):
Guest presenter Glenna Batson, professor, somatic educator, therapist, dance educator, and performing arts coach, will lead a three-hour experiential session, “Indirect Pathways: Integrating Somatics & Science in Learning Balance.” Bill Evans, Visiting Professor and Guest Artist at the College at Brockport, will teach a technique master class geared toward integrating dance science and somatics with dance technique.

Presentation Formats:
In the spirit of sharing best practices and celebrating the creativity of our field, we invite proposals for a variety of presentation formats: paper presentations, lecture demonstrations, panel discussions, movement workshops, lecture/movement combinations, topical discussions.

- Paper Presentation, LecDem (20 minute presentation)
- Movement Session (50 minutes, continuous audience participation)
- Interactive Workshop, LecDem, Discussion, Forum (50 minutes for presentation and discussion)
Proposal Submission:

Proposal Format: 12 point, Times New Roman, 1 inch margins.

- **Name and Contact Information**: Full name, preferred address, phone, and email
- **Title of Session**
- **Presentation Format**: see above.
- **A/V requirements**: Basic A/V needs can be accommodated.
- **Space Requirements**: Indicate lecture or movement space.
- **Abstract**: 350 word limit. In the abstract narrative, please clearly explain the goal or topic of your presentation, your methodology, and your outcomes.
- **Biography of presenter**: 150 word limit.
- **Submission**: Send as a Microsoft Word attachment (.doc) to Anne Burnidge (burnidge@buffalo.edu) with the subject heading “DKTG proposal lastname” (ex: DKTG proposal Burnidge.) Please name your proposal file DKTG.lastname.doc (ex: DKTG.burnidge.doc). You will receive a confirmation email within 7 days that your submission has been received.

Overview Schedule:

**Fri, June 24th**
- 5-7pm Welcome reception at Professor Suzanne Oliver’s house in Brockport. NYSDEA membership information available

**Sat, June 25th**
- 9am-12pm Sessions
- 12-1 Lunch on your own
- 1-4pm Glenna Batson Special Session
- 4-4:30 Break
- 4:30-5:45 Evening topical discussions (Topics TBA)

**Sun, June 26th**
- 9am-10:45am Bill Evans Master Class
- 10:45-11am Break
- 11am-1pm Sessions

For more information:
Please contact Anne Burnidge 716-645-0583 or burnidge@buffalo.edu.

Other summer dance events at Brockport:
The Dance Kinesiology Teachers’ Group mini-conference is scheduled between two other exciting events at the College at Brockport Department of Dance: Doug Varone Summer Dance Intensive, June 5-23, http://www.dougvaroneanddancers.org; and Bill Evans Dance Teachers’ Intensive, June 26-July 9, www.billevansdance.org. For more information about these events please see the respective websites.
**Special Sessions**

**Indirect Pathways: Integrating Somatics & Science in Learning Balance**

**Glen Batson, PT, ScD, MA**

A well-subscribed practice in learning dance technique is to repeat steps and phrases until honed satisfactorily for performance. Instead of repetition, somatic education (Somatics) favors many indirect pathways to improving motor skills. Rather than addressing the motor goal directly in skill learning, Somatics veers off the path, encouraging dancers to practice variability and error, coordination conundrums, and the art of non-doing. The goal in Somatics is not to achieve the “right” movement execution, but to develop flexible and adaptive strategies to solve the motor problem in a variety of contexts. This presentation will address the intersection of Somatics and brain science in learning balance.

The session will open with movement exploration that draws from various somatic practices. Lecture, discussion, and reflection will follow with a view towards helping dance science educators integrate theory with practice in understanding control of balance.

**Glen Batson, PT, ScD, MA**

For over three decades, Glen Batson has integrated dance, Somatics, and rehabilitation medicine in teaching the art and science of human movement. While pursuing her M.A. in Dance Education from Columbia University Teachers College (1978), Glen apprenticed with Irene Dowd in Ideokinesis, a mentorship that spanned four years. She is also an internationally recognized teacher of the Alexander Technique (certified, 1989), and has taught in training schools in England, Ireland, Germany, Austria, Japan, and Australia. Since the formation of the International Association of Dance Medicine and Science in the early 1980’s, Glen has served in many capacities as a somatic educator and performing arts physical therapist, including at the North Carolina School of the Arts. Faculty of the American Dance Festival since 1986, Glen currently teaches Contemporary Body Practices for the Hollins/M.F.A. program. A graduate of Hahnemann Medical University in Physical Therapy, she received her doctorate in clinical neuroscience in 2006. A Fulbright Senior Specialist, Glen was in residence at the Trinity-Laban Conservatoire of Music and Dance in London, in Jan-Feb, 2009. This year, she will transition to Professor Emeritus in the Department of Physical Therapy at Winston-Salem State University. Glen believes in the power of movement education as a pivotal catalyst for professional development and personal growth in meeting and transforming the challenges facing us in our world today.

**Master Class: The Evans Method of Teaching Laban-Based Modern Dance Technique**

**Bill Evans, DFA, MFA, CLMA/CMA**

Since 1976, Bill Evans has focused on integrating Bartenieff Fundamentals, Laban Movement Analysis, Applied Kinesiology and Modern Dance Technique. His early mentors and collaborators were Peggy Hackney, Karen Clippinger and Janet Hamburg. More recently, he has become fascinated with learning/teaching theories and strategies, under the mentorship of Don Halquist, currently chair of the Department of Education and Human Development at the College at Brockport and long-time member of the Evans Dance Company. This intermediate level class will model some of the fundamental pedagogical methods and materials professor Evans and his collaborators have evolved over 34 years of pioneering work.

**Bill Evans** has earned the Guggenheim Fellowship; numerous fellowships and grants from the National Endowment for the Arts; the New Mexico Governor’s Award for Excellence and Achievement in the Arts; Lifetime Achievement Awards from both the National Dance Education Organization and Dance Teacher Magazine; the National Dance Association Scholar/Artist Award; an honorary doctorate of fine arts from the Cornish College of the Arts in Seattle; the University of Utah College of Fine Arts Distinguished Alumnus of the Year Award, and many other recognitions for his five decades of leadership in the field. In the most recent Dance Magazine Readers’ Poll he was named one of America’s three favorite tap artists. The Bill Evans Dance Company, founded in 1975, was for several years the most-booked professional dance troupe in the U.S. The company has performed in all 50 states, throughout Mexico and Canada and in many countries in Europe, Asia and Australasia. He has choreographed more than 200 works for professional dance companies, including his own, Repertory Dance Theatre, Stars of American Ballet Theatre at Jacobs Pillow, Pacific Northwest Ballet, German Opera Ballet—West Berlin, Ballet West, North Carolina Dance Theatre, Rire-Woodbury Dance Company, and many others. He has worked as a guest artist in most of the college dance programs in North America, and has created or restaged productions under the National College Choreography Initiative and American Masterpieces, Dance—College Component programs of the National Endowment for the Arts. He is a distinguished emeritus professor of dance at the University of New Mexico and, since 2004, has been visiting professor/guest artist at The College at Brockport, where he is also undergraduate program director. His book, *Reminiscences of a Dancing Man*, was published by the National Dance Association in 2005.