

Enhancing Health and Creativity for Teachers & Students

July 19-21, 2024

*An NDEO Special Topic Conference in partnership with the International Somatic Movement Education & Therapy Association (ISMETA)***Session Descriptions****Aligning Somatic Therapies and Dance Education**

Suzi Tortora, Sandi Stratton-Gonzalez

Dancing provides a creative avenue to express feelings, stimulate learning and support social emotional development. But how do we create a thriving inclusive community of dancers who have diverse access needs and different abilities, in a large classroom environment? Integrating the extensive knowledge of a dance/movement therapist and dance educator, this session presents essential tools needed to support diverse learners and to inspire artistic expression. Using a whole person wellness perspective, we share strategies to create a curriculum and classroom environment supporting different and divergent multisensory, attentional and regulatory needs. Through discussion and experiential explorations participants will learn activities integrating somatic, dance/movement therapy and dance education practices, that help maintain a student's ability to remain focused, engaged and regulated.

Applied Learning with Somatic Dance Narratives

Dagmar Spain

This session is a distilled version of a more extensive 5-month course with pre-professional dancers at a dance institute in Berlin, Germany, who reflected on their dance learning with somatic dance narratives (I coined this term in my dissertation), non-performative movement solos, which allowed for meaning-making of their learning. In dialogic (reciprocal) embodied exercises, alone and with a partner serving as a feedback loop, movement is not only understood as an artistic expression but also as a personal inquiry for growth and definition of personal goals and future aspirations. In this session, I will exemplify the use of dialogic spaces to establish non-competitive dance learning environments in which our soma and not our bodies can play center stage for students' and teachers' mental, emotional, and spiritual benefits.

Are the Kids Okay? Somatic Yoga and Wellness

Alexis M. del Sol

Mindfulness can serve as a superpower when dealing with the mental and physical health challenges specific to dancers. The objective of the workshop is to demonstrate the potential a regular Somatic Yoga practice can bring to a dance program. Attendees will be led through a Yoga class rooted in keen observation of the senses and Yoga philosophy. It will demonstrate how to sharpen self-awareness in movement and in stillness. It will illustrate how to use that self-awareness to avoid injury (or further

injury) to the body and mind. The workshop concludes with an opportunity to brainstorm, as a group, about why and how to include a Somatic Yoga practice to your program -- a practice that can help support a resilient dancer, teacher, performer, or leader.

The Art and Science of Prioritizing Consent

Rebecca Bryant, Brooke Winder

In dance education, we frequently use touch to deepen embodiment and create collaborative learning environments; however, touch is complicated and nuanced territory, full of power inequities and embedded privilege. Essential to using touch in dance pedagogy is establishing the conditions under which consent can be activated and acknowledged. This session will be facilitated by a somatically-centered dancemaker and a physical therapist/dance science researcher. We will define/discuss the nature of consent, then enact approaches that increase dancer agency in giving consent and educator comfort with receiving information. Research from a trauma-informed clinical perspective will be shared to facilitate recognizing stress responses. Practical methods of giving/receiving consent to be explored include peer-to-peer touch, teacher-to-student cueing, verbal approaches, and non-verbal methods.

Ballet-in-the-Round

Kristin Marrs

Ballet-in-the-Round is a reimagined ballet class in which wellness, anatomical difference, and community are supported through innovative use of space, visualizations, and partner/small group activities. The ballet barre, with its emphasis on linear movement, “squareness”, and the aesthetics of the feet and legs, is replaced by a community-centered warm-up without a barre or mirrors. Note that the class is not merely a “center barre;” while the warm-up incorporates traditional barre exercises, they are taught in expansive ways, utilizing functional épaulement and novel spatial relationships. Dancers will be offered centering practices influenced by the Alexander Technique and encouraged to claim ballet as a somatic practice with widening aesthetic values. The class is appropriate for experienced dancers familiar with ballet terminology. Wear comfortable attire and socks/ballet shoes.

Breathe, Move, Sit, Make

Amy Beasley

“Breathe, Move, Sit, Make” aims to process and replenish energy, connection, and creativity for movers. While engaging in restorative practices and movements, self-study, and self-expression we can fill the well. This session is also a generative practice and can be translated to activities in the classroom to find rhythm in the course of study, explore anatomy, sensory experiences, connection, as well as generate creative work. Breathe: The session will open with breath work. Move: Movement will be a blend of experiential anatomy, yoga, dance, and improvisation. Sit: Stillness will give us time to absorb our practice. Make: I will offer prompts for mark-making and movement generation. I will provide long lanes

of paper and studio friendly mark-making tools, and prompts to process experiences through writing, drawing, or movement. We will end the session with space for sharing.

Choreographic Development through Somatic Methods

Merry Morris

In this session, we share outcomes from a collaborative choreographic process in which dance students were invited to discover and generate movement from their authentic sensing selves, drawing upon their personal experiences. Emphasis was placed on deepening the connection of inner impulses to outward movement manifestations through breath work, weight-sensing, core-distal connectivity, touch, sound/vibration, and light. Students were guided from individual sensory explorations to responsiveness towards and with other dancers, working with a foundational theme of offering and receiving care. Interrelated themes included yielding control, vulnerability, presence, and transformation. We will engage workshop participants in improvisational movement experiences and reflection opportunities similar to the somatic processes we used with the students building towards choreographic work.

Combined Somatic Approaches in Tech/Performance

Cynthia Williams

In this session I invite participants to explore how the different languages of Body-Mind Centering, Laban/Bartenieff Movement Analysis, and Gaga can be combined to deepen somatic awareness, embodied sensations, and delight in movement. Through improv explorations, movement prompts, and opportunities for self-reflection, participants will be encouraged to discover how different prompts and theoretical frameworks contribute to different somatic experiences, and potentially offer new inroads to engaging students in deeper body-mind-spirit connections. Each system and vocabulary encompasses distinct perspectives on the body, and I have found translating across them provides new insights into my own somatic experience, and enhances my movement research. My goal is to share this approach with participants and engage in dialogue about its potential benefits for other dance educators.

Continuum/FluidForm for Health & Creativity

Melanie Gambino

In this session we will explore the basic principles, practices and premises of Continuum, FluidForm and other Somatic Movement, Mindfulness, and Meditation practices in the context of health and creativity for Teachers and Students in Dance Education. Explorations in Continuum and other practices increase our intrinsic support and enhance our self-tending ability while sparking our own creative process. Through fluid movement, breath, sound, and embodied awareness practices we enhance our creative impulses and increase our health and vitality.

Creating a Somatic Arrival for Any Dance Class: a workshop

Ellen Bartel

The workshop session I am proposing is aimed toward the dance instructor that is unsure of how or where to incorporate a somatic practice into their curriculum that will serve their specific student body and will be authentic to the culture of their spaces. The workshop will include a breakout discussion about the culture of their specific dance classes and studio life. After discussing there will be time to brainstorm what kind of somatic activity will best serve their student body. Finally, in pairs or small groups, work through a sketch of the idea to leave the session with a ready-made somatic arrival and closing to bring home.

Creative, Inclusive and Embodied Learning

Ruby Worth RDMP

This session will invite participation and rumination in the scores and underscores for a creative, inclusive and embodied education based on recent research Ruby has conducted in a primary school in Scotland. The research focused on working with 7-8 year old young people impacted by Covid-19, in a long term residency funded by the Scottish Government. Ruby will practically share the embodied learning activities she developed with the young people to support a process of community building, helping them to explore playful and meaningful connections to each other and the natural world. This work is informed by Ruby's training in dance movement therapy, contact improvisation, mindfulness practices and her formative background in community living and ecology. A short film of the residency will also be screened, advocating for the role of embodied learning in primary/elementary education.

Dancemaking as a Path to Somatic Transcendence

Jessica Humphrey

We'll begin by moving through some of Deborah Hay's koan-like questions to reveal their somatic nature, tune our solo and collective bodymind, and get our breath, blood, and brains flowing through (and for) the choreography of our perception. Awake and available, we'll move ourselves to move each other in a simple contact improvisation score, transcending leading and following by inviting a ouija board-like force to steer our duets. Next, a soft jumpcut/somatic transition will get us out of our own way while we "set" some solo choreography. Our dancemaking will culminate with Skeleton, Fleshed Out, a gentle yet rigorous framework for the practice and development of our solos, allowing the threshold between choreography and improvisation to serve as a portal to spiritual experience. We will tend to the end as if our bodies are channels through which the sacred expresses itself as dance.

Dance/Movement Therapy for Dancers

Amy Jacques

This experiential workshop will discuss what the field of dance/movement therapy has to offer dancers and other performing artists. So often, anxiety and self-doubt can get in the way of peak performance.

Participants will explore ways of decreasing anxiety, including using breath and moving mindfulness to embody the present moment fully. The workshop will also explore how to release limiting beliefs and dance into a new self-concept through exploring and moving strengths. The workshop will also discuss dancers' relationship with their bodies and strategies for building a positive body image.

Dance-related injury & rehabilitation experiences

Jill Grundstrom

This session will report on the dance-related injury and rehabilitation experiences of pre-professional dancers as told in their voice and from their perspective. Experiences have been collected anonymously through questionnaire. Topics include access to care; types of care received; ability to dialogue with evaluative and care practitioners, social circles, and dance persons; what the dancers believed to be most successful/helpful vs. not; how their injury and/or rehabilitation experience has affected their current and future dance goals. A short, embodied experience related to injury and rehabilitation will be included in the session.

Dancing: voice as a bridge between body and mind

Amelie Gaulier

The workshop is a container that invites participants to incorporate breath, sound and voice in their dance. Contemplating breath and voice as a bridge to embody the lineages of our ancestors we will bring awareness to the narratives that have informed us. With the intention of finding authentic expression and a liberating dance process, we'll ask: How can we amplify self-confidence to make choices that reflect our deepest embodiment process? How can I decolonize my dance from perfectionism and unhealthy patterns of inhibition when it comes to resonating my breath and voice in my dancing? Drawing on Body-Mind Centering® and mindfulness approaches, participants will be guided to rediscover the unique stories of their bodies. The proposed practices will help raise awareness of the voice as a body-mind weaving fabric in our process of decolonizing our dancing.

A Decolonized Lens on Health & Creativity

Martha Eddy

This panel will be a lively discussion of how Western Somatics meets African and Latino Indigenous Health and Creative practices. The panelist will share stories of their own creative work and speak to how Western practices either support or undermine indigenous approaches. Questions will grow out of this interactive dialogue.

Drawing Through Receptivity

Tony Orrico

Practice at the intersection of mindful movement, relational aesthetics, and the art of drawing. Renowned dancer and visual artist Tony Orrico unveils key concepts from their somatic research, which informs a body of movement-based drawings, titled *Penwald Drawings*. Participants will engage in "coplaning," a schema for the interplay between physical sensations and environmental stimuli, used as felt traction to initiate movement and mark-making. We will exercise this through bilateral (two-hand) drawing, navigating the space of our own kinesphere. Fostering this connection, attendees will develop a creative framework that accommodates variability across internal and external dimensions of movement, unlocking new realms of creativity and self-expression. These techniques offer practical tools for students/researchers to cultivate awareness and explore somatic principals in an interdisciplinary context. *All abilities welcomed.*

The Earth as Embodied Medicine

Alyssa Zepeda

The workshop is divided into 4 sections: Grounded: includes meditation & movement exploration of what nature & roots represent. Rooted: discuss root function then explore how roots/root function may symbolize aspects of well-being. Afterwards we will explore roots as a metaphor for the central nervous system. The Earth as a Co-regulator: this section will explore psychoeducation on regulation & co-regulation as well as therapeutic aspects that foster this i.e. mirroring. The 1st movement prompt in this section: mirroring the movement of a plant time lapse. Participants will break up into small groups & mirror each other. Participants will discuss what it felt like to mirror nature & then mirror one another. Nature as a Nurturer: This last section is an opportunity to explore the concepts learned as a group & dance as a community.

Eco-Somatic Transformations through Butoh

Eilish Henderson

Guided by personal practice and research, this session will distill eco-somatic underpinnings of butoh through the lens of transformation. While we situate ourselves in a movement practice that deepens an understanding of our place in the world and awakens our senses, we embark on a life-long journey of transformation. The place of growth seeds in understanding the natural flow of nature, the give and take, the ever fleeting moment. This mimics our relationship with earth and other humans as we examine presence, resonance, and fluidity through morphing states. Through these understandings, butoh is centered by engaging with the internal rather than the external. The session will also draw upon Noguchi-taiso, which informs foundational butoh movements, as we explore gentle conversations with gravity and the water within us.

Ecstatic Fascia: Get Down w/ Biodynamic Movement

Ali Fischer

This class introduces Biodynamic Movement, a method which focuses on fascial anatomy and nervous system awareness for human development/expression. You will be guided into exploring dimensions of your fascia while you move. Fascia is recognized as an actual organ, named the Interstitium by western medicine. It is the communication mainframe for our bodymind, giving a sense of continuity. We will explore how the fascia moves beyond our body and connects us with the rest of the physical world by differentiating the fascia layers, timings, and textures to generate a powerful sense of well-being. In this fascination with fascia, we learn how to release, relax, and enliven, so we may claim our birthright to consciously live in ecstatic, dynamic states of being.

Embodied Learning: Integrating Mitzvah Technique

Naoko Murakoshi, Toshie Okabe

The Mitzvah Technique(MT), developed by M. Cohen Nehemia, integrates health, movement, and dance training. Nehemia's background includes performing with the renowned Inbal Dance Theatre, working closely with late physicist Moshe Feldenkrais in Israel, and certifying as an Alexander Technique in London. Moving to Canada in 1969, informed by his careful observations of movement patterns of small children, animals, and Bedouins in the Sinai Desert, he refined his teaching philosophy and practice, eventually founding the Mitzvah Technique in Toronto. This session introduces participants to the MT and its exercises. MT restores our body's natural function and ability to heal itself by utilizing the relationship between the pelvis and spine to undo habitual tension patterns. It emphasizes efficiency, elasticity, and ease in our movements – essential qualities for every dancer.

Embodied Resilience: Navigating Trauma Through Dance

Zahra Carpenter

In this transformative session, we explore the profound connection between dance, trauma, and healing. Drawing from personal experiences and research, we delve into how movement can serve as a powerful tool for internal exploration and growth. Participants will engage in guided somatic practices, fostering self-awareness and empathy. Expect a safe space where vulnerability meets strength, inviting dancers and educators alike to embrace their inner landscapes.

“Embodiment, Mindfulness, and Identity: a Model”

Hannah Park

This presentation examines how somatics and mindfulness can be used to facilitate intergenerational dance at senior centers and how these practices can make dance, creative exploration, and transformation accessible to older populations and also provide insights applicable to any somatic dance practices. Intentional body mind connections, embodied everyday movements, and actions outside conventional, performative dance forms, can lead to powerful creative expressions and meaningful experiences for all. This session explores a model for engaging seniors that highlights the body mind needs of elderly populations, which may include joint related challenges, cognitive challenges, and

possible emotional letdowns, while at the same time recognizing elderly people's rich body histories, memories and experience.

Enhancing Somatic Awareness through Duncan Dance

Alice Bloch

Duncan, like many styles, is often taught as steps. Experiencing Duncan enhances awareness of inner and outer, a consciousness that easily transfers to other modalities. This workshop introduces her dance through the somatic elements of her technique. Her movement, centered in the solar plexus, gravity, and wave forms, embodies the interconnection of self, nature, and community. Energy travels through the body from the earth through the solar plexus and out into space in the Universe gesture. Participants walk, first simply, and then from their core techniques. As they walk, they sense the pull of gravity as energy flows from the heart-centered solar plexus through the fingers in Duncan's calling gesture. The workshop ends with the Offering Walk, a somatic expression of community.

Exploring a Pedagogy Based on Social Somatic Theory

Jill Green

This session explores ways to apply principles of "social somatic theory" to dance and somatics pedagogy. I address my work in the area, offer somatic experiences and exercises and discuss how to apply ideas such as "social justice: to practice and pedagogy in dance and somatics.

Functional Mobility for Dancers

Sarah Newton

This movement session will explore the differences between flexibility and hyper-mobility to develop an awareness of ways to support hyper-mobility and optimize the ability to move through a full functional range of motion by (1) strengthening the muscles around a joint (2) training mobility through all planes of motion, rather than focusing on a limited movement vocabulary and (3) addressing fascia through intentional movement. In this movement session, we will use ideas from Pilates, myofascial training, contemporary dance, and kinesiology to explore dynamic movement sequences aimed to warm up the mind~body connection, move through a wide range of motion, and build strength in length.

Hanna Somatics® for Dancers

Domonique Semeniuk

Starting with an introduction to Hanna Somatics, covering key concepts like Pandiculation and Sensory Motor Amnesia (SMA). Following that, we will delve into the significance of the "Myth of Aging" for dancers, dance educators, and teachers. With an emphasis on soma-care and mindfulness. To wrap up, I will guide the group through a series of Somatic Exercises. Hanna Somatic movement is a technique for neuromuscular re-education that helps in releasing and relaxing muscles to restore proper muscle function. The movements are gentle and slow, fostering sensory awareness to enhance brain-muscle

coordination. Rooted in Thomas Hanna's original teachings these exercises are done mindfully, focusing on the internal experience of the movement rather than the external appearance, aiding in improving body awareness.

Harmony in Motion: Unlocking Vitality ...

Ana Bella

The session will begin with a Body-Mind Warm-Up, using gentle movement exercises from Bartenieff Fundamentals to awaken the body's developmental patterns and connections. Following this, we will delve into movement from the body's fluids and organs, as used in Body Mind Dance, to deepen our awareness of physical sensations. These explorations will also utilize the Laban Movement components of Body, Effort, Space, and Shape, to enhance our expressiveness and creativity. The facilitated improvisations will culminate in a movement choir, where we can integrate the various somatic practices we have experienced. Afterwards, we will reflect on the emotional and social dimensions of the movement experience, and discuss the impact of somatic practices on self-care and overall health, as well as its role in promoting creativity.

Healthier Practices through Somatic Repatterning

Alison Seidenstricker

This session focuses on leading the next generation of dancers and teachers towards healthier classroom practices. By empowering students with positive tools for classroom engagement, educators can foster healthier relationships to develop in their students and the dancing community. This research developed in response to years of mentoring students who were navigating classroom practices that were not supportive of their mental/ physical well-being or their personal/ professional growth. It considers Case's framework for Social Emotional Learning and Caine and Caine's principles of Brain/Mind Learning to shape deliberate Laban/ Bartenieff somatic experiences for repatterning the relationship and development of supportive student engagement. Participants will be guided through this work and be provided supports for classroom integration.

Heart Discoveries in Higher Education

Rosana Barragan

Experiential session supported by research about the presenter's work in academia: curriculum design, MFA program creation and implementation, leadership, teaching at the undergraduate and graduate levels, scholarship, and service. The session will focus on how the Somatic Dance Educator who wears multiple hats in academia can remain creative while paying attention to their own wellbeing. Examples will be given from graduate students work followed by an invitation to experience one of the nourishment practices that the presenter has found helpful in her journey of finding ways to support health and creativity: resting our heart by exploring the helical heart, the heart is not a pump, the

spiraling in our circulatory system, the zone of the isoring (as defined in BMC) and the role of structured water. We will move, play, and use our creativity to design our own model of a helical heart.

The Heart of the Dance and the Courage to Create

Maria Diaz de Leon Z.

To create is to love. From a physiological perspective the human heart is an organ central to the circulatory system. From an archetypal perspective the human heart is an organ central to our creativity, aesthetic sensitivity, and courage. This session guides participants in accessing the somatic, imaginal, and energetic realms of their heart and sensing the connective tissue between heart and creativity. A curated integration of neuroscience and heart research will be experienced through the methods of the Tamalpa Life/Art Process® approach. Participants will explore the metaphor of listening and following their heart's calling into the uncharted territories of the creative process; learn to tap into their heart's courage, especially when there are blockages or lack of inspiration; and gain resources to connect with their heart to create meaningful dances in studio and daily lives.

Hold, Release, Flow: Hawkins & Improvisation

Renata Celichowska

This experiential movement session will use two common Erick Hawkins training principles (moving from one's center of gravity, and finding optimal spinal alignment) as points of investigation. Using tactile facilitation, self-generated movement imagery, Hawkins-based movement exercises, and improvisational movement scores, participants will have the opportunity to explore releasing neuromuscular-skeletal patterns that inhibit movement efficiency and flow. Driving research questions include: how best to incorporate anatomical and physiological information during movement classes; and how can these movement principles be applied across different dance styles and toward creative movement investigation.

Inclusive Attention: Conscious Co-Creation

Catherine Cabeen

This session explores how inclusive attention, a foundational principle in somatic improvisation, can help us to engage with our environment more consciously, while at the same time facilitating our capacity to kinetically express ourselves. Inclusive attention brings to conscious awareness both our inner sensations and our relationships to gravity, space, and each other. In this session, structured improvisational experiences, and reflective discussion, provide a foundation for the exploration of each individual's relationships to exteroception, interoception, proprioception, and kinesthesia. Inclusive attention then invites us to feel into these aspects of our nervous system holistically, honoring our bodies as co-creators with our environments.

Inherent Somatic Approaches in Bharata-Natyam

Sumana Mandala, Mary Fitzgerald, Niveditha Muthukrishnan

This session will be a space to embody techniques demonstrating the physical and emotional training in Bharata-Natyam pedagogy. They will begin with the namaskaram and centering exercises. Then the facilitators will guide participants through select Bharata-Natyam phrases with safe practices from physical therapy practices. This will be followed by a guided reflection on the connections to somatic principles as found in the teachings of Mabel Todd. Next, participants will experience the progression of emotion exploration from the physical to the internal back to the physical. The guided reflection will center on psychophysical practices and their importance in social-emotional learning both in K12 and higher education spaces. Finally, participants will discuss and share how the pedagogical traditions of Bharata-Natyam can be applied in their own practices and other movement forms.

Investigating Brain-Compatible Dance technique

Susannah LeMarquand

Narrowing in on the four components of Brain-Compatible Dance Education, participants will see not only how we can shape dancers to be skilled technicians, but help them develop as creative inventors, collaborators, critical thinkers, and respectful responders. By integrating these tools into our advanced technique classes, we can also train a new generation of fearless dance teachers; ones that develop the whole dancer and human being. In addition, the facilitator will also layer in her certification of the Bill Evans Method, which can lead to an even richer experience in class. There will be time afterwards for Q & A and an occasion to share how the dance educator/ somatic practitioner can manipulate this configuration so that it can be tailored to any teaching environment and situation.

Land to Water Yoga and Creative Play

Sara Gallo

This session begins with approximately 45 minutes of Eastwest Shin Somatics® Land to Water Yoga. Next, participants divide into small groups and are provided prompts to create movement studies based on their experiences from the Land to Water Yoga session. After each group shares their movement studies, the session concludes with reflective discussion.

Leading K-12 Dance Education with Somatic Intent

Denise Purvis

This workshop explores the possibilities for mindful, creative, and inclusive dance education in the K-12 setting. The presenter begins with a discussion of dance education leadership as a somatic practice—one that is present-centered, guided by clear intention, adaptable, community-building, and oriented toward growth that seeks wellness for all stakeholders. After sharing specific ways in which the presenter's focus on possibilities in dance education allows diversification, improvement, and growth in a high school dance program, participants work in small groups to reflect on their current environment and identify opportunities for support and growth in dance through present-centered leadership,

collaboration, development of student leaders, and community connections. Attendees develop specific action items to actualize the potential within their own dance environment.

LMA as a Choreographic Tool

Meg Buckner Furtick

This Session dives deep into the benefits of utilizing Laban Movement Analysis to enhance the choreography creation process. Participants will be led through exercises that hope to strengthen the Mind/Body Connection so that creativity may flow more freely while giving them the tools to combat choreography blocks. Through Laban's Diagonal Scale, 8 Efforts, Basic Body Actions, and Body Shapes, we will perform a full Movement Choir as a group. At the end of the session, participants will walk away with a toolbox of creation ideas to jump start their next movement piece.

Make a Dance and Improve Wellbeing

Elizabeth Cahn

This simple workshop will demonstrate the power, peace, and joy that is possible when choreographing from a place of somatic awareness. Students will be guided to recall a joyous experience and the effects of these emotions on the body. After the somatic experience, participants will journal and draw to recall details that will serve as inspiration for shapes and movement sequences. Students will then share their movement (and their story) with two partners thereby sharing in each other's joy. Through the process of merging somatic experiences and choreographic devices, students will embody thoughts and feelings to create a dance inspired by joy and manipulated through play.

Moving to Connect

Meghan McLyman, Kristen Duffy Young

Moving to Connect is a contemporary approach to dance technique that draws from an eclectic blend of modern dance practices, Laban Movement Analysis/Bartenieff Fundamentals (LMA/BF), and other somatic modalities to find connectivity, fluidity, and dynamic expression in the body. Inspired by the work of Bill Evans, this technique class focuses on somatic concepts through improvisation and phrase work to find specificity in describing movement, embodiment, and whole body integration. The overarching goal is for participants to discover authenticity, greater movement potential, and a deeper connection to themselves and their surrounding community. In this session, we will move together discussing the pedagogical rationale behind implementing a guiding somatic concept to ground a class, allow for deeper investigation, and find clarity as applied to one's own body.

Neuroqueer Emergence: Somatic Survival Strategies

Chrissy Martin

This movement session will take participants through a 50-minute embodied practice involving guided meditation emphasizing breathwork, a brief functional movement sequence inspired by Bartenieff

Fundamentals and Body-Mind Centering, improvisational scores that foster somatosensory awareness, and (contingent on the group's comfort) physical touch based in contact improvisation. We will explore these areas of practice with a spirit of curiosity and play; I will leave room for adaptability to the needs in the room and an emergence of practical experience present. We will go over the ingredients for building a warm-up or a longer workshop that fosters accessibility, engages all of the senses, builds trust in the group, and encourages students' bodily autonomy, moving from awareness to self, to relationships with others, and finally interacting with the environment.

Never Neutral: Spiraling to Transfer Weight

Elizabeth Johnson, Rebecca Netti-Fiol, Luc Vanier

This is a movement/experiential session that will explore and challenge notions of neutrality through examining how spiral movements encourage and facilitate weight transfer. Participants will be guided through spiraling movement patterning in standing and floor work/rolling contexts as well as participate in discussion about various Dance training ideas about the amount of asymmetric movement and alignment that are "acceptable" or "not acceptable" as part of "dance technique training."

Opportunities to Observe: Dance-Alexander Tech.

Dawn Karlovsky

Opportunities to Observe is an experiential, movement-based workshop exploring fundamental movement patterning of the human body through the principles of the Alexander Technique (AT). Using these concepts as a guide, participants will be encouraged to investigate the overall dynamic relationship of coordination and movement patterning through an integrated use of breath, sensory awareness, movement initiation, inhibition (non-doing), with intention and direction to discover easeful and harmonious movement. The AT principles will be further explored through spinal "head-tail" patterning and core connectivity as experienced in Bartenieff Fundamentals. Through movement play and curiosity, participants can discover new practices for deepening their movement experiences, enhancing sensory awareness, enriching teaching and performance skills, and attending to self-care and bodymind health.

Orient+Navigate: a Creativity + Wellbeing Practice

Sarah Locke

We're living in a time of disorientation and reorientation, reevaluating our inner and outer landscapes as well as how we inhabit and move through them. This workshop offers a movement practice that's a resource to address the complexities and challenges of today's world, both within and outside the dance studio. Through a series of orientations to self, other, and the space around us, we'll explore finding center while remaining available to relationship, balancing integration and expansion, staying oriented while engaging with movement and the unknown. This practice can be adapted for many student populations, and towards many purposes – from creativity and movement invention, to embodied

mindfulness and therapeutics, to interpersonal communication. It invites us to tap into and discover resources for creativity and wellbeing that exist within us individually and collectively – to find pathways to different perspectives and new connections, tactics to engage with obstacles and limitations – to discover where we are and what’s next.

Partner assisted bodywork for dancers

Dana Shackelford

A movement session designed to assist participants in achieving muscular release and relaxation in the pursuit of less restricted joint mobility and an overall body free of excess tension. Participants will be guided through a sequence with their partners that include stretches, Thai massage techniques, and contact improvisational activities.

Pedagogical Wellness in Dance Education

Renay Aumiller

Pedagogical Wellness intentionally integrates teaching and curriculum methods in dance courses to nurture the well-being of students and faculty. It enhances the physical, mental, and emotional health of dance educators and students, emphasizing the creation of a supportive and enriching learning environment that enhances the overall dance experience. During this workshop, I will guide participants through various aspects of this approach including syllabus design, assessment and grading methods, learning activities, class environment, and communication strategies. By the end of our session, participants will have a better understanding of practical strategies for applying them in dance education. Moreover, they will gain valuable insights into building a supportive, wellness-focused learning environment that contributes to the overall well-being and creativity of students and faculty.

Pilates – A Somatic Education: Pedagogy & Practice

Elizabeth Ahearn

This two-part session will discuss and embody the values taught in Pilates that support mindfulness, body awareness, repatterning, and a positive mental attitude, offering a unique bridge for both fitness training and somatic education for dancers. Part I will focus on the recent shifts in pedagogical orientation and the vital role of the teacher, identifying the positive implications of the Pilates Method for secondary and post-secondary dance programs, students, and faculty. (25 min.) Part II will conclude with participation in a Pilates Mat class focusing on mindfulness in motion encouraging awareness of breath, quality of movement, alignment, and initiation while empowering participants to notice and make conscious modifications in order to develop body awareness and increase flexibility, strength, and performance. (45 min.)

Rasa-Soma: Integrating emotion in somatic practice

Michele Minnick

Too often, both the face, and the emotions and affects it expresses are left aside in the training of dancers, and creation of choreography. This workshop approaches the face as part of the body, and explores ways that the face can inform, generate and shape sensation, breath, and movement through the rest of the body. We will explore the pathways moving from gut to brain, face to gut, face and gut to muscles, bones, nerves. We will move through a cycle of developmental patterns and micro and macro movements through space that engage the muscles of the face, breath patterns, relationships to organs and other body systems in order to awaken and balance the nervous system, and prepare for the creative process offering tools for practice from warmups to choreography, for students and teachers.

Reframing Fat as a Tissue Worthy of our Study

Barbie Diewald

In this presentation, I offer strategies for revising anatomical pedagogy that challenge the dominant (negative) associations of fat in dance education. I highlight the functions and uses of fat, connect fat aversion with other oppressive biases, provide examples of artists who directly engage fat in their performance and teaching, and introduce somatic exercises that may allow students to rehabilitate their relationships with their bodies.

Re-humanizing Ballet: A Feldenkrais Approach

Emily Stein

When teaching Feldenkrais Awareness Through Movement® class, I often joke: “This is the opposite of ballet class! In ballet class, you have to do *everything* I say. In ATM® class you don’t have to do *anything* I say if you don’t want to!” The joke plays on the stereotype of the rigor of ballet training: push harder, jump higher, who cares if it hurts! The Feldenkrais Method emphasizes comfort, ease, and doing less. What could be more opposite? But the Feldenkrais Method is also rigorous – it’s the rigor of deep attention to one’s own body in movement. This session will explore how that can be powerfully transformational in ballet class. The session will begin with an Awareness Through Movement® lesson, followed by guided exploration and discussion of how its principles and pedagogy can be integrated into ballet teaching to create a healthier, more joyful dancing environment.

Rethinking Neutrality: Head-Pelvis Relationship

Rebecca Nettle-Fiol, Elizabeth Johnson, Luc Vanier

Three of us, who have been collaborating in somatic practices for many years and have a forthcoming book on our Framework for Integration© are submitting related presentations that revolve around the notion of neutrality. This workshop will focus on the dynamic relationship between the head and the pelvis, favoring a perspective of adaptability over the notion of a neutral pelvis. We will playfully explore actions on large physio-balls, utilizing them as a mobile tool that illustrates the dynamic actions and directions of the head, spine, and pelvis. You will learn four phases of activity on the ball that will allow

you to notice your own movement patterns. Next, we will move to a smaller ball, seeing how the same principles can transfer to a subtler range of movement. Finally, we will look at applications to dance movements to experience an ever-adapting relationship of head and hips.

Rethinking Notions of Neutrality: Standing Upright

Luc Vanier, Elizabeth Johnson, Rebecca Nettl-Fiol

Our work in dance emphasizes the importance of not looking for what is often referred to as neutral, in overall posture or specific parts (feet, pelvis, etc.). We are not searching for a neutral spine, neutral pelvis, or neutral posture. This workshop presents the premise that we need to extend ourselves to stand, similarly to how a horse or a bear, rear up on their back legs, or how a fish jumps out of water. And this activity must be continually supported if we are to remain upright.

Scapulo-Humeral Rhythm & Enhancing Port de Bras

Christine McMillan

Have you ever heard the phrase “use your arms from your back” or “keep your shoulders down” in a dance class? Using experiential anatomy this session will investigate scapulo-humeral rhythm individually and/or with partners to find more easeful and expressive port de bras and then apply it to portions of a beginning/intermediate ballet barre and a center adagio combination. Let's see if this awareness can increase back-body awareness and upper-body coordination to facilitate more integrated movement. Applications to contemporary dance and somatic practices such as yoga will also be considered.

Sensing & Lang. of Dance for Creativity & Wellness

Michael Richter, Cassandra Roberts Rossi, Corazon Tierra

This playful Somatic Movement session uses LOD as a symbolic representation of somatic experience to support wellness and creativity via Sensing. We guide participants to attend to sensations and the effects of those experiences in the body with rhetorical questions to deepen understanding of movement concepts. In Sensing, as the nervous system relaxes, the felt sense can motivate dancing. Together, we will conduct research with the participants to observe how using LOD provides access to meaning and our felt-sense in creating dance. We will play with a variety of objects (from our purses, knapsacks, etc.) with somatic awareness to inspire creativity. Those participants who choose to be in the experimental group use the LOD worksheet (see attached) to create and refine their choreography. Those who choose to be in the control group will create dances without LOD symbols.

Sensing Technique: Somatics in Assessment

Ashley Goos

The session is an overview of different assessment tactics for collegiate technique classes. These tactics emphasize an authentic, safe assessment process that honors students' lived experiences, decentralizes hierarchy, and increases technical acumen. This assessment system prioritizes the proprioceptive experience of the dancer, and values their internal somatic experience along with the visual aesthetic of the technique. The session will include the feedback received about this research and examples of attempts at this ever-shifting model. Then, using the current methodology, participants will engage in a physical demonstration of what an in-class lesson would feel like, with this type of assessment.

Shimmy for Self-Care: Somatics & Bellydance

Ashley Cartledge

In this session BMD somatic practices will be applied to learn Belly Dance technique including using knowledge of the fluid systems to develop various shakes and shimmies, apply concepts of spinal undulations from the spinal roll down series to body rolls, and use the developmental opening and closing sequence to understand how to isolate the upper and lower body. These concepts will be woven into a movement exploration through improvisation and a structured combo. Participants will also learn about self-care practices that dancers, dance educators, and movement practitioners can engage in on their own. This session will hopefully remind educators to engage in their own movement practice that brings them joy and reset themselves physically and emotionally before once again taking on the toll of caring for their own students.

Shin Somatics in Diverse Learning Environments

Kelly Lester, Amy Bush, Michelle Ikle, Denis Purvis

This panel presentation explores practical ways Shin Somatics® processes and values are implemented by certified practitioners into various learning environments. The four panelists teach dance and somatics practices across community classes, k-12 environments, public and private post-secondary classes, and senior living facilities. The panelist will share how the core principles and processes of Shin Somatics, housed with Eastwest Somatics Institute of Yoga, Dance, and Movement Studies, provide a creative foundation for our teaching practices. Participants will engage in mini-lessons for the diverse environments and discuss how adaptability and accessibility of the somatics practices enhances the principles of Shin Somatics.

Skinner Releasing Technique

Julie Ludwick

We will explore aspects of Skinner Releasing Technique, an improvisational somatic dance technique created by a dancer, Joan Skinner. Sessions include images from nature that aid participants in re-patterning and exercising their imagination. Checklists given prior to images are a gateway to a meditative, mindful state which helps to relieve stress and open the mind to creative ideas. Participants gain awareness of subtleties within the physical self, opening pathways to changing movement habits

that limit range of motion and efficient movement. Gentle partner physical manipulations, movement inspired by imagery and verbal reflections all work together to create the possibility of experiencing the world in new ways. In this way releasing tension can lead to unleashing creativity while dancing.

Somatic Approaches to Improvisation & Connection

Kim Brooks Mata

As a Certified Laban/Bartenieff Movement Analyst, I engage many concepts and tools from this system when working with undergraduate students in various contexts including movement practice, composition, and performance coaching. In this exploratory movement-based session, I will be sharing some approaches to increasing embodied awareness and creativity through movement exploration, generation, and relational practices. Using Breath connectivity as a point of departure, we will use our time together to experiment and play, individually and collectively, moving through various impulses drawn from elements of Body, Effort, Shape, and Space categories. The aim of our time together will be to fluctuate our attention between internal and external connections moving fluidly in and between relationality with self(s), collaborator(s), and environment(s) to increase creative possibilities.

Somatic Communication and Contact Improv as a Tool

Leighann Kowalsky

This session will illuminate three key ideas. First, how principles and exercises from Contact Improv can contribute to Social Emotional Learning in the classroom setting. Second, how an understanding of Somatic Communication can deepen teacher/student relationships and pave the way for elevated active listening. Third, this session will present a method for Somatic Research as codified by the Institute for the Study of Somatic Communication, and speak to the ways that somatic research in a classroom setting can contribute and enrich course curriculum. This session will weave between both the Lecture and Physical practice.

The Somatic Cycle of Change

Anne Burnidge

Somatic practices cultivate awareness, efficient movement patterning and psychophysical connection. They also offer a unique learning model that centers bodily knowledge as a way of moving, knowing and relating to the world, and that can be applied to a variety of learning environments to create lasting learning and change. This workshop will introduce participants to the seven stages of the Somatic Cycle of Change, moving from Awareness through to Integration. Participants will experience the cycle in action, applying the stages to simple Bartenieff Fundamentals sequences; brainstorming applications to their own physical practice/teaching; and cultivating an awareness of individual preferences at each stage. Other takeaways include identifying ways to use the Cycle to move through roadblocks and experience the depth of change and growth that an individual seeks.

Somatic Practices Founded by Dancers

Meg Brooker, Kelly Lester

This session opens a dialogue between two somatic practices developed by dancers: Sondra Fraleigh's Shin Somatics® and Florence Fleming Noyes's Noyes Rhythm. Instructed through nature imagery and playful improvisations, these approaches invite practitioners into self-guided movement explorations. Both practices encourage awareness of space and environment, including other movers, and guide practitioners to develop a sense of self-agency. Attendees will experience instruction in both methods and engage in discussion highlighting how somatic movement principles can be applied in dance education contexts. Facilitated by two dance professors who hold certifications in these respective techniques and have worked with populations ranging from adult movers to university dance majors, this session reflects on intersections between somatic training, dance education, and creative expression.

Somatic Recuperation through Dynamic Embodiment

Rebecca Dyer, Martha Eddy

Join us for a somatics workshop focused on recuperation, healing and stress release that is based on concepts from Dynamic Embodiment Somatic Movement Therapy, which include deep reference to Body-Mind Centering, Bartenieff Fundamentals and the Kestenberg Movement Profile System. Participants will experience ways to develop greater inner-resiliency and feelings of well-being and wholeness. Body-Mind Centering physiological rhythms and the tension flow rhythms from the Kestenberg Movement Profile System will be explored to understand how attuning to and shifting embodied rhythms can aid individuals in working through stuck feeling states, such as grief, fear, anxiety, anger, depression, loneliness or apathy. We will conclude by looking at ways the explored concepts and practices might be integrated into one's personal practice to promote ease and self-transformation.

Somatic Social Emotional Learning (SSEL) for K-12

Camillia Holman

This session is geared toward K-12 educators with student populations that are historically under-resourced; however, it is useful for any population that is invested in Social Emotional Learning with a somatic twist. Activities will engage movers through an SEL check-in with elements of dance (body, energy, space, and time). These elements will aid movers in building trusting relationships. They can begin to develop their relationship and responsible decision-making skills while simultaneously engaging them in a choreographic creative process. This workshop provides movers with an opportunity to share their SEL movement and be an active participant in contributing to the many ways that people's emotional states show up and what they look like in conversation with others. To close, reflection questions promote agency and voice for the movers and help them gauge emotional shifts.

Somatic Social Justice in Liberatory Curriculum

Alexia Buono

This session explores the question, *how can dance educators collaborate with methods of somatic social justice to innovate liberatory curricula that will enhance the health (personal, social, and cultural) and creative capacity of teachers and students, particularly those who are most impacted by systems of oppression and marginalization?* Ideas and praxes of somatics as politicized methodology, curriculum as critical and liberatory, and somatic social/transformational justice will be conceptualized, embodied, and investigated in group and solo explorations. Principles of emergent strategy, sites of shaping change, transformational justice, and culturally & historically responsive learning will serve as the framework for the session. Somatic practices of Centering, agitation and grounding, movement scores, and visioning will be embodied to bring these conceptual explorations to life.

Somatics in Higher Ed to Expand Healthcare Access

Melissa Melpignano, Cristina Goletti, Crystal Najera, Ray Schwartz

This session engages participants in exploring how movement specialists in Higher Education can partner with medical providers and institutions to expand access to healthcare through applied somatics. Relying on the research of the NEA-funded project “Somatics and Movement for Healthcare” led by UTEP faculty, we’ll discuss how somatics experts support and train healthcare providers in recentering the body as a site of holistic well-being in their medical practice, while activating the long-term benefits of somatic knowledge in patients. This is particularly crucial in medically underserved and economically disadvantaged communities. After presenting the project, we’ll practice exercises included in our training, and consider the potential that exists between dance artists, educators, students, and institutions to advance collective health through transferable participatory art methods.

Somatics, Motion Capture, and Play

Kevin Clark

In this class we'll combine our somatic practices and sensibilities with easy to use motion capture technologies. We'll explore new ways to activate imagination and physicality utilizing these tools in an easy, low frills environment.

Somatojazzology

Michelle Ikle

This session will focus on somatic pedagogy in jazz dance training as we align somatic methods (philosophies and tools) with rooted jazz elements. Using an open-concept design for all teachers of jazz and jazz-related dance forms for all movers, we will discuss and move through how rooted elements or jazzisms can be centered and supported by myriad somatic microlessons. Session themes include, but are not limited to, historical and cultural contexts, inclusion, skill development, curricular advocacy, class design, creativity/innovation, and personal agency as we share practical tools to enhance the teaching

and learning of jazz dance through somatic practices. Simple movement experiences will be adaptable for all participants.

Sounding, Micromovement, and Awareness

Laura Victoria Ward

Through a somatic inquiry practice of breath sounds, vocal sounds, and micromovement, this session will delve into our phenomenological experience in the interest of strengthening interoceptive connections and bodymind coherence. We will explore a tasting menu of different sounds, breaths, and intention flows, noticing how each can affect our patterns of attention and awareness, influence our nervous system's up- or down-regulation, and provide resources to delve further into more subtle nuances of perception and experience. Irmgard Bartenieff, Rudolf Laban, Emilie Conrad, Pranayama, Bonnie Bainbridge Cohen, Wim Hof, Tummo, my own research, and overtone singing are among the sources of inspiration.

The Thinking Body: Natural Movement and the Seeds

Kate Morgan

Knowledge that our ontogenetic roots lie along the phylogenetic “steps” of the animal kingdom is over 150 years old. But the practice of embodying those roots in the form of evolutionary movement patterns came later and spread throughout disciplines of dance, fitness, physical therapy, brain science, and school curriculums. Throughout the 20th century, these forms served as an active forum in embodied learning through the natural movement canon, Kate will share new evidence from her grandmother, Eva Tarlow Zuckerman, a professor of dance at Hunter College (1918-1960), highlighting “natural movement” as an integral part of the “new” American education and social reform in the 1920's, spearheaded by working women and the woman's suffrage movement. The Workshop will include a slide show, a short film (8 mins), and Movement Practicum for participants.

Unmapping: Feldenkrais to Improvisation

Daniel Burkholder

Unmapping is a research framework using The Feldenkrais Method® and contemporary improvisational movement practices to recognize and transcend habitual movement patterns. The Unmapping process leads students to develop greater body awareness, expand their movement choices, and embody their own idiosyncratic movement signature. Each workshop begins with a somatic exploration based on one of The Feldenkrais Method's Awareness Through Movement (ATM) lessons, focusing on a single concept, body area, or function. The themes developed in the ATM lesson are expanded upon through improvisational structures that deepen the student's ability to spontaneously create, craft, and perform improvisational movement. Unmapping offers a framework for incorporating somatics into contemporary improvisation training that develops agency in students through greater self-awareness and active choice making.

Using Imagery for Dancers' Health and Creativity

Eric Franklin

To change their body, dancers should first change their mind. As a dance educator, you teach both actions and state of mind. In this experimental workshop, you will experience how dynamic neurocognitive imagery can influence awareness and focus to promote better motor and cognitive capabilities. Such gains will, in return, promote learning and dance performance and pedagogy. You will learn how to improve awareness of function, thus improves function, through the use of anatomical, biomechanical, and metaphorical imagery of two key anatomical regions: the pelvis and feet.

Using Vision to Connect with Self, Other and Space

Sarah Barry

Primarily from the lens of Laban/Bartenieff Studies, this session will explore the broad concept of vision within a modern/contemporary dance class. We will experience elements of breath, eye tracking, and the use of the spine through improvisational prompts and guided movement sequences. We will establish a sense of space within ourselves, and then connect this internal space to the physical space of the room as well as dancing partners. Explorations will alternate patterns with eyes closed and eyes open to engage experiences of sensing and seeing. Through imagery and using the eyes, practices aim to bring attention to the play between inner and outer, increase functional range of motion, and enliven dynamic possibilities.

Vibrating into Resonance

Amanda McCorkle, Kaysie S. Brown

Frequently, stress, negative self-talk, traumas, or insecurities can hinder the creative process and artistic expression for dancers across all age groups. Engaging in shaking exercises can help regulate the nervous system, alleviating feelings of anxiety, stress, and other obstacles that may impede a sense of inner calm and overall well-being. This session aims to delve into the emotional and physical advantages of somatic shaking, paving the way for increased creativity. Together, we will shake, followed by periods of improvisation and choreographic prompts, empowering our bodies to guide the exploration as we find resonance within our creative flow. We will finish the session with group reflection and response.

Watery Resonances and Dance Eco-Education

Deborah Macedo

Enfold, (co)flowing, co-creating: three water qualities moving this session. It offers improvisation experiences based on environmental dance education approaches that Deborah Macedo has been developing since 2017, entwining her practice as somatic-psychopedagogue and Fasciatherapist (Danis Bois' method) with her experience as a dancer and dance education teacher. We will start by practicing tactile-kinesthetic perceptions of oneself as bodies of water (Astrida Neimanis), establishing

compositional relationships with other bodies of water. Throughout the session, bodies of water movements and somatic haiku writings coexist within dance composition practices. To finish, we will co-create an affectionate environment, recognizing it as familiar and comforting, so that our watery resonances, and their unexpected compositions, enfold something that warms the hearts

Weaving What We Know: Perceive, Adapt, and Invite

Wendy Masterson

The resources of dance education and somatic movement practices provide a rich landscape for students, teachers, therapists, and private clients--especially for those living with serious illness or significant injury and whose professional livelihood and self-identity rely upon movement capabilities. Gaining insight, connecting with self, and engaging in whole-body discovery are essential to both learning and healing processes. Dance educators, artists, and embodied movers have implicit skill sets that provide a creative approach no matter what the setting. This session will include movement explorations and discussion that will help educators/therapists recognize their implicit skill sets while identifying the question for exploration; and adapting and modifying movement sequences to build foundation for wellness and self-discovery in the studio or in private session settings.

What if Space is not a crystal?

Jill Pribyl, Kristina Johnstone

A starting point in intervening in these politics is recognising that the logic of Space Harmony cannot be assumed. What if Space is not a crystal? Through playful, embodied explorations, we ask how limiting one's Space creates tensions and new Space Harmony realities. This aligns us with a decolonial impulse to a critical question: whose dance are we teaching? Moreover, how do we teach it? This workshop will explore internal and external Space and our relationships with Space. How can we create a movement scale without teaching in Space? Can the concept of Shape be an internal manifestation of Space? Through a series of exploratory exercises, participants will create a personal scale that embodies their experience of Space.

Worldmaking & Contact Improvisation for Wellbeing

Hye Won Hwang

Our workshop considers how improvisation in our constantly changing world can become a wellspring for wellbeing and creativity to shape change in both our present and futures by combining worldmaking with contact improvisation. Worldmaking offers a shared exploration of our interconnected past and present worlds while envisioning co-created futures and contact improvisation emphasizes the principles of touch, weight-sharing, and responsiveness. Exploring shared themes of trust, mutual support, flexibility, spontaneity, and communication, we will use contact improvisation as a tool for exploring worldmaking. Together, we'll reflect on a place of meaning from our personal worlds, explore

our shared worlds through contact improvisation with objects and materials, and foster a collective discussion about the shared futures and worlds we hope to cultivate in dance and somatic education.

Yoga Applications in Post-secondary Dance Ed

Tanya Calamoneri, Jordyn Hersch, Yasmine Morris

Yoga Teacher Training Applications in a Post-Secondary Dance Education Program: This session includes a brief overview of our yoga teacher training program housed within a dance department, and then learning two short yoga asana sequences with modifications for all ability levels (from seated to being able to balance on one leg). One sequence includes forward folds and cooling breathing exercises to manage stress and burn-out, and a second is an excerpt of a dance created by one of our students inspired by the strength and confidence of Virabhadrasana III (Warrior III). Somatic work is expanded into both healing and creative practices within our session, and participants are invited to join or just observe.

Presenter Biographies

Elizabeth Lowe Ahearn, Professor/founding Director of the Pilates Center at Goucher College, received her early dance training with Yvonne Chouteau, Joy Feldman, Conrad Ludlow, Bojan Spassoff, and Stephanie Wolf later earning her BFA and MFA from New York University's Tisch School of the Arts under the direction of Lawrence Rhodes. After a professional dance career performing with the Metropolitan Ballet Company, Ballet Oklahoma, The Second Avenue Dance Company, Kinetics Dance Theatre, and Surge Dance Company, she pursued her Pilates Teacher Certification in 1989 from the Pilates Studio under the tutelage of Romana Kryzanowska and Sari Mejia Santo. Her research and writing can be found in the World Book Encyclopedia, *Discovering Pure Classical Pilates*, the *Journal of Dance Education* ("The Pilates Method and Ballet Technique-Applications in the Dance Studio"), and in the *Journal for Dance Medicine and Science* ("The Effects of Pilates Training on The Alignment of the Pelvis in Dancers Ages 17-22"). A Level 5+ Instructor, Elizabeth has taught Pilates at universities, colleges, and conferences throughout the US and Europe, providing students with a safe and effective system rooted in the exercises and philosophies she learned from Romana Kryzanowska. Elizabeth currently serves as President of the American College Dance Association.

Renay Aumiller is an Associate Professor of Dance at Elon University, Registered Yoga teacher, and a Franklin Method Educator. She is an artist and scholar specializing in contemporary dance technique, the creative process of dance-making, and undergraduate mentorship in the performing arts. She has presented her choreography in festivals across the United States, Sweden, United Kingdom, Canada, Pakistan, Serbia, Taiwan, and Italy. Her research in teaching pedagogy has been presented in the National Dance Educators Organization conferences, Somatic Dance Educators Conference, the NC Dance Educators Organization conferences, the Northeast, Mid-Atlantic, and Southeast American College Dance Association Conferences, and Northeast Normal University in Changchun, China.

Aumiller's education includes earning an MFA in Choreography from the University of Illinois at Urbana-Champaign and a BA in Dance Studies from the University of North Carolina at Greensboro.

Rosana Barragan: Registered Somatic Movement Educator. Dynamic Embodiment™ Practitioner. Certified Teacher of BodyMind Dancing™, Trustee of the Board of Moving On Center School for Participatory Arts and Somatic Research, and currently a student of the Body-Mind Centering® Somatic Movement Education Program, and of Rudolf Steiner Curative Education Program. An active member of ISMETA committees. With a Master's degree in Dance Studies, Rosana has worked as an educator and founder of dance programs at universities in her native country, Colombia, and is currently Tenured Associate Professor at Saint Mary's College of California where she teaches in the undergraduate and graduate dance programs; and where she created and currently directs the MFA in Dance program. Rosana has several publications on dance and somatics, serves as peer reviewer for several journals, and her choreographic work has been awarded internationally.

Sarah M. Barry, MFA, CLMA, is a Professor of Dance and serves as Associate Chair of Dance and Head of the MFA Dance Program at the University of Alabama. She teaches contemporary techniques, choreography, pedagogy, and Laban/Bartenieff Studies. She is the Artistic Director of Yonder Contemporary Dance Company, which has performed across the southeast region and internationally at the Edinburgh Festival Fringe in Scotland. Sarah was honored to be a Leadership Board Faculty Fellow, a recipient of UA's prestigious Outstanding Commitment to Teaching Award, and the Druid City Arts Award for Dance Educator of the Year. Sarah's choreography has been shown across the U.S. and internationally, including performances in Italy, Switzerland, and Scotland. She was awarded an NEA American Masterpieces grant and the Alabama State Council on the Arts Individual Artist Grant. Sarah's screendances have been selected for FilmFest by Rogue Dancer, Dance Camera Istanbul, the Kalamata International Dance Festival, the Festival Miden in Greece, the San Francisco Dance Film Festival, the Utah Dance Film Festival, and Motion Captured in Texas. She also has publications in the *Journal of Dance Education* and the *Journal of the International Association for Dance Medicine and Science*.

Ellen Bartel MFA, CMA, RSME, and is an award-winning independent choreographer and author of *Tales of a Gen X Nobody* a memoir depicting thirty years of performing in Austin, Texas. Ellen is the program director and instructor of a 500 hour Somatic Movement Training program at Austin Community College where she also is adjunct faculty teaching modern dance. She served as the Interim Education Coordinator and Assistant Instructor at the Laban/Bartenieff Institute of Movement Studies in NYC, as a facilitator of creative and somatic approaches to grief and previously has been a peer review dance panelist and Creative Ambassador both for the City of Austin.

Amy Love Beasley holds a B.A. in Studio Art from the College of Charleston and a M.F.A in Choreography from the University of North Carolina Greensboro. She brings her experiences as an artist, choreographer, and performer in the field to her teaching. Beasley has had the good fortune of performing across the country for many influential choreographers, including John Gamble, Susan Haines, Gerri Houlihan, BJ Sullivan, Sean Sullivan, Talani Torres, and Jan Van Dyke. Her own work has been performed at several universities, the North Carolina Dance Festival, UNC School of the Arts, Art-o-

Matic in Washington, DC and through Triskelion Art's Waxworks and the Center for Performance Research in Brooklyn, NY. Beasley's research in dance making and education merges her studies and considers how visual art making and processes intersect with dance making, training, and performance. Inspired by her Yoga practice and teaching, her research in each classroom looks at how mindfulness intersects with learning, moving, and self agency. Before joining the faculty at North Carolina State University, she was on faculty at Elon University, UNC Greensboro, Wake Forest University, and the UNC School of the Arts' Summer Intensive.

Ana Leon Bella is a highly experienced movement professional with over 20 years of experience as a dancer, fitness expert, and dance educator. She holds several certifications, including Laban Certified Movement Analyst (CMA), Registered Somatic Movement Therapist/Educator (RSMT/E) with ISMETA, Certified Polestar Reformer Instructor, Certified Teacher of BodyMind Dance, and Certified Moving for Life Instructor (MFLCI). Ana teaches Laban Movement Analysis (LMA) at Mason Gross School of the Arts at Rutgers University, as well as other dance theory courses at various colleges in the tri-state area. She has a master's degree in dance education from New York University and a Bachelor of Arts from Cornell University. Currently, Ana is the Director of Programming at Moving for Life, Inc. and works as a Dance Artist for the Phyllis Rose Dance Company. She uses dance and movement to empower healing, build community, and promote leadership skills. Ana is fluent in Spanish and Italian and knowledgeable in Mandarin Chinese.

Alice Bloch, the Dance St Louis 2020 Visionary Artist has a dance history doctorate history from Temple University, and a choreographic MA from UCLA. Alice founded the dance program at Lindenwood University in 1991 where she was Professor of Dance until 2005. Alice teaches professional development workshops in the Brain Dance, peace-making, and STEAM. A 5th generation Duncan dancer, Duncan workshops include Enhancing Somatic Awareness in Duncan Dance at the 2016 Somatics Conference. Alice's productions include Mom's Rose, exploring the nature of grief, and The Watching Heart: a Journey in Peace, with scholar and peace activist Fatemeh Keshavarz. Alice's 2016 residency for Crystal Bridges Museum's Art of American Dance exhibit included classes for Alzheimer's sufferers. She developed Arts, Creative Movement, and Emotion a video for their Creating Connections seniors' program. She teaches Move for Your Health/Dance for Your Spirit to seniors. Her 2014 article, Dancing a Peaceful World was published in DANCE: Current Selected Research, V. 8. Alice leads workshops on Creativity and Healing. Her somatic work is informed by her study of dance/movement therapy at UCLA, the Life/Art Process, Contemplative Dance, Authentic Movement, and Delicious Movement. She is pursuing a certification in Body/Mind Dancing through the Dynamic Embodiment Institute.

Meg Brooker, Professor & Director of the School of Performing and Visual Arts at The University of Southern Mississippi and Artistic Director of Duncan Dance South, is a dance maker and performer with a history of interdisciplinary collaborations. Equally informed by structure and improvisation, Meg draws on a range of techniques from her dance and theatre trainings to create new work that balances early modern dance movement principles with contemporary perspectives on the body in motion. Meg teaches and performs internationally and has presented scholarship on early twentieth century dance for Dance Studies Association, Society of Dance History Scholars, Congress on Research in Dance,

National Dance Education Organization, and Women in Dance Leadership. A former member of Lori Belilove & Company, Meg earned an Advanced Studies Certificate from the Isadora Duncan Dance Foundation and is a founder of the Isadora Duncan International Symposium. In 2016, she received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive. Her current scholarship frames Noyes Rhythm as an early 20th century somatic practice.

www.duncandancesouth.org

Kaysie Seitz Brown is an educator, choreographer, and dancer based in Austin, TX and an Associate Professor in the Department of Theatre & Dance at Texas State University. She holds an MFA in Dance from Case Western University in Cleveland, OH and a Bachelor in Exercise and Sports Science from Texas State University. Choreographers whose dances Kaysie has had the honor to perform in include Erick Hawkins, Kelly Holt, Karen Earl, Katri Shaller, Joan Meggitt, Karen Potter, Joan Hays, Michelle Nance, Shay Ishii, Misti Galvan, Caroline Sutton, and Curtis Uhlemann with Erica Gionfriddo. Her own choreography has been produced in Texas, Ohio, New Jersey, New York, Costa Rica, Germany, Scotland, and Trinidad & Tobago. Awards Kaysie has received include the 2019 Presidential Award for Excellence in Teaching, the College of Fine Arts and Communication Presidential College Achievement Award for Service, the College of Fine Arts and Communication Presidential College Achievement Award for Scholarly/ Creative, the College of Fine Arts and Communication Presidential College Achievement Award for Teaching, and the 2015 TAHPERD University Dance Teacher of the Year Award.

Rebecca Bryant: Dancemaker/educator Rebecca Bryant combines improvised and choreographed movement with text, video, and objects to address sociopolitical phenomena. They teach experimental somatic dance praxis at California State University Long Beach and in the community, including workshops/residencies in 25 US states and 16 countries across the Americas and Europe. With a specialty in ensemble building and contact improvisation, Bryant has a passion for non-hierarchical, inter-artist collaborations.

Alexa Buono, PhD, is a US born, cis, queer, abled, white-bodied Latina of Mixed ancestry. She is a Lecturer at the University of Vermont on the unceded land, N'Dakinna, of the Western Abenaki people. Alexia has trained in dance and somatic forms for over 30 years, including Bartenieff Fundamentals, Authentic Movement, contact improvisation, and site-specific performance and choreography. Alexia has taught young children and adults for over 15 years, implementing abolitionist, somatic, and relationship-building pedagogies that shape communities of belonging with students. As an educational scholar, Alexia studies pedagogies of criticality, liberatory curriculum development, and critical arts (re)integration in early childhood education, dance education, and teacher education. She and her collaborators engage methodologies of decolonial (post)qualitative, arts-based educational research, and critical somatic inquiry. Her work has been published in national and international peer-reviewed journals, book anthologies, blogs, and web magazines. In 2024, she received a fellowship from the North Star Collective Faculty Fellowship program through the New England Board of Higher Education. She is a joyful member of the Vermont Releaf Collective and the Latinx Dance Educators Alliance. Her website is <https://www.alexibuono.com/>.

Daniel Burkholder is a dance/somatic artist whose work spans theatrical performances, site-specific events, and screendance. He has taught at the West Coast Contact Improvisation Festival, Wild Meadows Improvisation Intensive, D.C. International Improvisation PLUS+ Festival, Texas Improvisation Festival, Emerging Pathways within Somatic Movement and Dance Education (NDEO / ISMETA), Dance Somatic Conference and Performance Festival, as well as at numerous universities, studios, and festivals. He is the host of the act/re/act podcast which focuses on exploring improvisation through conversations with remarkable artists. He is currently the Chair of the Department of Dance at University of Wisconsin Milwaukee, a Guild Certified Feldenkrais Practitioner, a Registered Somatic Dance Educator through ISMETA, and a MNDFL Certified Mindfulness Instructor.

Anne Burnidge (MFA, CLMA, RSME) is an Associate Professor of Dance at SUNY Buffalo. Her teaching focuses on educating the whole person, specializing in somatically informed movement practices, dance making, and Movement Analysis. As Director of Anne Burnidge Dance, she presents works nationally and internationally from New York City and Chicago to Mexico and Taiwan. Her performing career notably includes works by Bebe Miller, Meredith Monk, Jacques D'Amboise and Maguy Marin. Her creative research often involves the intersections of dance and science, including Balancing Act, an interactive performance work based on the human microbiome. Her current collaborative project, Tending Ostreidae, involves creating pedagogical workshops on somatic listening inspired by dynamic relationships between human activity and the wellbeing of oysters. Burnidge's scholarly research focuses on somatic pedagogy. She was the inaugural recipient of the NDEO Top Paper Citation for her article Somatics in the Dance Studio: Embodying Feminist/Democratic Pedagogy, and regularly presents at IADMS, NDEO and DSSE. Her teaching credits include The Ohio State University, SUNY Brockport, University of North Carolina at Greensboro, and Columbia College Chicago. She also serves on the organizing board for the Dance Science and Somatics Educators Organization, DSSE.

Amy Bush is Owner and Director of Link Movement Arts and founder of Sharing Space Dance Collective which brings artists together to share creative voices through performance art in the community. Ms. Bush received a BS in Dance from SUNY Brockport and is a Registered Somatic Movement Therapist and Educator through ISMETA and RYT500 through Yoga Alliance. She is an Instructor of Shin Somatics and Co-Director of Eastwest Somatics Institute of Yoga, Dance and Movement Studies. Amy completed the certification program at the Laban Institute of Movement in NYC and received certification for Dance for PD at Mark Morris Dance Center. She believes being a lifelong student of dance and movement is essential for the quality of content offered to her students of all ages. EVERY-BODY can dance!

Catherine Cabeen, MFA, RSMT/E, is an artist and teacher based in NYC. She is a former dancer with the Bill T Jones/Arnie Zane Company (BTJ/AZ), the Martha Graham Dance Company, and Richard Move's MoveOpolis!, among others. She directed Hyphen, an interdisciplinary performance company that toured internationally, from 2009-2019. In 2011, the New York Times called Hyphen, "highly kinetic, complex... visually exquisite," and "beautifully performed." Cabeen's 2011 Into the Void, can be seen at ontheboards.tv. Cabeen is a repetiteur for BTJ/AZ and the estate of Joseph Gifford. She is an Associate Professor of Dance at Marymount Manhattan College where she teaches Graham technique, experiential anatomy, somatic practices, and a range of courses that explore 20th and 21st century dance history

through the lens of race, gender, and social justice movements. Cabeen also teaches at Bedford Hills Correctional Facility through MMC's prison education program. She is a certified yoga instructor, a Dynamic Embodiment Practitioner, and Mindfulness Meditation Teacher. Cabeen has been on the faculties of the Martha Graham School of Contemporary Dance, Cornish College, University of Washington, Middlebury College, University of Wyoming, Taiwan University of the Arts, Yale, and Princeton.

Liz Cahn (MA, BA, RYT 200) is from Long Island, New York. She was a Professor of Modern Dance at Lesley University in Cambridge, MA and is on the faculty of Bronx Community College where she is advisor to the Dance Club and teaches courses in Stress Management, Yoga and Pilates. She was a double major at Smith College in English Literature and Theater with a concentration in dance. Liz holds two master's degrees in Dance. Her first master's degree was in Dance and Dance Education from New York University. In 2021 she received her second master's in dance from the Arnhold Graduate Dance Education Program at Hunter College and earned New York State certification in preK – 12 dance. Liz performed professionally with the Nancy Meehan Dance Company in New York City for ten years and performed at the New York Renaissance Festival in Tuxedo, New York. In addition, Liz has experience as a full-time dance educator at PS 38 in Manhattan.

Tanya Calamoneri, PhD, Assistant Professor of Dance at The Ohio State University, is a dancer, somatic movement educator, choreographer, and dance scholar. She is a certified teacher of yoga, Pilates, Dynamic Embodiment and BodyMind Dancing. Her research focuses on somatics and butoh dance, incorporating imagery and sound. She collaborates with many colleagues at OSU, including researchers in Linguistics, Education and Human Ecology, Theatre, and Creative Computer Visualization and Design. Her writing is published in *Routledge's Theatre, Dance and Performance Training Journal*, *Dance Chronicle*, *Journal of Dance Education* and a chapter in the *Routledge Butoh Companion* as well as a chapter in the *Routledge Intercultural Actor and Performer Training*. Her book, *Butoh America*, examines the cross-pollination of butoh in the United States and Mexico from the 1970s to early 2000s. She directed a New York-based company, Company SoGoNo, from 2003-2014, and was funded by NYSCA, NYFA, AMC Live Music for Dance, and recognized by New York Innovative Theatre Awards. Previously she was an arts administrator; in San Francisco, she was Executive Director of Dancers' Group, and in New York, Co-Executive Director of The Field, and at Brooklyn Academy of Music as Project Manager of the State Department's cultural diplomacy program, DanceMotion USA.

Zahra Carpenter, a dedicated teaching professional, brings high-quality education to diverse students. She motivates and inspires learners to reach their full potential with innovative teaching methods. Her excellent communication and interpersonal skills create a safe and supportive learning environment. Zahra fosters holistic growth, leveraging critical thinking and public speaking to enhance community engagement. As a dance educator, she believes in the transformative power of dance, promoting peace, creativity, and mental health. Zahra holds a BFA in Modern Dance/Dance Education and is pursuing an MFA in Dance Science. As an IADMS Board Member, she dedicates her time to creating a safe and supportive learning environment. She is adept in resilience building and cultural sensitivity, fostering holistic growth and diversity, leveraging critical thinking and public speaking to enhance community

engagement and body-centric gratitude, and ensuring a safe and inclusive learning environment worldwide.

Ashley Cartledge, is the dance educator at North Pitt High School, a rural Title I eligible school in Bethel, NC. Ashley received her BFA in Dance Education from East Carolina University (ECU) & was part of the MADE program at UNC Greensboro. In 2010, Ashley served as resident choreographer for The Distillery and was on the committee to write the Pitt County dance curriculum/pacing guides in 2012 & 13. Ashley collaborated with the dance education coordinator at ECU in a service learning project incorporating literacy & social issues from 2016-19. In 2017, Ashley began a workshop entitled “empowHERment”, an inter-generational workshop for female students & their role models incorporating somatics & Modern dance. Ashley specializes in Modern and has training in Bellydance, Ballet, Jazz, & Indian dance forms. Her curriculum is rooted in culturally responsive pedagogy & somatic approaches within a communal framework. Ashley is also a certified teacher of BodyMind Dancing™. Ashley is a Connected Arts Networks (CAN) National Teacher Leader for dance arts (a 5 year grant initiative for arts educators in public education through PLCs centered in SEL and DE&I). She serves as President-Elect of the NC Dance Education Organization and is the first woman of color to serve as President-Elect & eventually president.

Renata Celichowska has guest taught for universities and studios across the U.S. and Europe, including two visiting lectureships at Yale University; workshops in Italy, Greece, Germany, England, Poland; a two-year artist's residency in the Czech Republic; and a longstanding teaching position at NYU. She is currently a full-time faculty member at Tufts University. Beginning with her study of the Erick Hawkins dance technique with Nada Diachenko and Erick Hawkins, Renata has been involved with somatic movement practice and education since 1988. Her somatic training has included numerous modalities such as: Ideokinesis, Alexander technique, Kinetic Awareness, Yoga, and Body-Mind Centering. Influential mentors and teachers have included: Andre Bernard, Nada Diachenko, Patti Bradshaw, Cynthia Reynolds, Bonnie Bainbridge-Cohen, Miriam Roskin Berger, Genny Kapuler, and Alison West. Renata holds a BA in Fine Arts from Yale University, and an MA in Dance Education from NYU. Published works include *The Erick Hawkins Dance Technique*, and *Seven Statements of Survival: Conversations with Dance Professionals*. Her work has been supported by The Trust for Mutual Understanding, and the National Institute to Preserve American Dance.

Kevin Clark hails from Albuquerque, NM, and is founder and artistic director of Soluq Dance Theater, a NYC based concert dance company. Clark began his dance career in the vernacular jazz partner dance world of Lindy hop, traveling, teaching, performing, and competing internationally. He carries those sensibilities, and the rich culture of New Mexico with him as he creates contemporary dance works in New York. Clark graduated from the Elizabeth Waters Center for Dance at the University of New Mexico. Upon moving to New York in 2015, Clark founded Soluq Dance Theater and has performed and presented at Jacob's Pillow, CitiTheater at Ailey Center, Dixon Place, LaMama, The Tank, CPR, DUMBO Dance Festival, Arts On Site, WestFest, worked as choreographer-in-residence at NYU, established Circle Return, an annual collaborative weekend with curated emerging guest artists to present any work without restriction, and Open Source, a free weekly somatic and improvisational research container. As

a practitioner of Gaga practice, Chan meditation, and Mind-Body Centering, he brings that research into the space where he creates and teaches. He is a Brin-Meyers grant recipient, an International Program for Creative Collaboration and Research grant recipient, a Lower Manhattan Cultural Council Grant recipient, Above all, he values the human within the performance, and the value of meaning created in-between performer and viewer. He currently lives in DC and is in his second year as an MFA candidate at UMD.

Alexis del Sol completed her Masters in Fine Arts in Dance with a Graduate Interdisciplinary Specialization (GIS) in Latino/a Studies at The Ohio State University in Columbus, OH in 2012. Her research interests include identity and LatCrit theories and the Latino/a presence in dance history scholarship. These interests have inspired her to make several autoethnographic research trips to Cuba to learn about herself and her family history. Several highly successful dance projects blossomed from these trips and her coursework at Ohio State. She currently teaches at Westchester Community College where she is the Assistant Professor of Theatre/Dance. She wrote several new course proposals for the Performing Arts curriculum including Yoga 1, Dance Perspectives and Dance Practicum. Alexis is living her best life sharing her love for yoga and dance while connecting with a rich, diverse and brilliant community.

Maria Diaz de Leon Zuloaga: Therapist, movement specialist, mythologist, educator, researcher, and performer born in Guadalajara, Mexico. Marialuisa's professional experience in somatic movement, dance, and psychology spans over twenty-five years and includes work in education, private practice, and community intervention. Marialuisa is the creator of Mythic Life: Embodying Wisdom, Beauty and Courage (mythiclife.net) where she brings her expertise on facilitating meaningful and transformational experiences to women from all over the globe. She has developed a mythosomatic theoretical framework; a forward thinking integration of myth, arts, somatic movement and archetypal psychology which informs her philosophy of practice. Marialuisa is an adjunct faculty at Southwestern College and Associate Teacher at Tamalpa Institute. She served as Program Director and core faculty at Tamalpa Institute in California and continues to supervise advanced students' fieldwork projects. Marialuisa is a registered Master Somatic Movement Therapist and Educator from ISMETA. She gained organizational embodied leadership experience while serving nine years on the ISMETA Board of Directors, the last three as Board President. She is also a registered Expressive Arts Therapist through the International Expressive Arts Therapy Association (IEATA).

Barbie Diewald: Originally from the midwestern USA (Kiikaapoi land), Barbie Diewald (she/they) is a dancer, choreographer and Professor of Dance at Mount Holyoke College. They are a Massachusetts Cultural Council Artist Fellow in Choreography and New England Foundation for the Arts New Work New England Grant Recipient. Their dances have been presented in New York at BAM, the 92nd Street Y, Movement Research at the Judson Church, Brooklyn Arts Exchange, University Settlement, The Center for Performance Research, The Chocolate Factory, and The Kitchen, and regionally at the Academy of Music Theatre, A.P.E Gallery, The School for Contemporary Dance and Thought, High Street Studios, and MAGMA (Movement Arts Gloucester). Diewald has developed their work through residencies at Jacob's Pillow (Pillow Lab), Bates Dance Festival, the Bogliasco Foundation, The Iron Factory, Banff Centre for

Arts and Creativity, Cleveland School for the Arts, Ponderosa, and Silo at Kirkland Farm. They are a faculty research fellow at Jacob's Pillow, and have recently presented their research at the Dance Studies Association Conference in Vancouver and National Dance Education Organization Conferences in Atlanta and Denver. Diewald holds a BFA in Theatre from Millikin University and MFA in Dance from Smith College.

Becky Dyer (PhD, MFA) is an associate professor at Arizona State University, where she teaches somatic movement education and dance teaching praxis courses. She is a certified Laban/Bartenieff Movement Analyst, Dynamic Embodiment (somatics) Practitioner, and an ISMETA Registered Somatic Movement Therapist. Becky serves as the graduate coordinator for dance and heads the undergraduate and graduate dance certification programs. She has published articles and book chapters focused on somatic practices and dance teaching practices.

Martha Eddy, MA (TC, Columbia Uni 1985) EdD (TC, Columbia Uni 1998) is an international speaker, author, world-renowned somatic movement therapist [her book *Mindful Movement* is a textbook on the history of this new field], exercise physiologist, and award-winning dance educator. She has been involved with movement research with Columbia School of Public Health/NIH on exercise adherence, with CU Medical Center on exercise efficacy with women of different ages with chronic diseases, and with New York University Langone on the role of her program – *Moving For Life* – as a somatic lifestyle intervention effects on weight management and the side effects to breast cancer treatment. She has innovated healthy and joyous somatic movement programming integrating biobehavioral sciences, somatic therapies, and social emotional learning for 45 years. While at Marymount Manhattan College, which has over 200 dance majors, she was the first the Geraldine Ferraro Fellow of Social Justice and Movement, and the Coordinator of the Body, Science and Motion program that prepared dance majors for careers in medicine, physical therapy, psychology, and biological research.

Ali Fischer, a NYC movement/visual artist, earned her MA in Somatic Dance & Well-being from the University of Central Lancashire (Britain) in 2015 and her BA in Modern Dance from the University of South Florida in 1995. Her extensive journey of over 25 years as a licensed manual and movement educator, professional dancer, embodiment coach, yogi, and registered somatic educator/therapist has synergized to give rise to her creation of BioDynamic Movement, a somatic approach to support and educate individuals in how to cultivate a rich relationship with the creative process and how to maintain healthy, vibrant lives using movement for human development and expression. Her alternative based health and arts company, Biodynamic Movement, INC. was officially formed in 2018 which offers private sessions/classes and community workshops to inspire healthy, conscious living through self-care embodiment practices, bodywork, yoga, physical fitness & nutrition, and dance for all ages. Ali dances for knowing less, living more, and being enough as she is in the ever present NOW.

Mary Fitzgerald is a professor and the artistic director of dance at Arizona State University. Her research interests include contemporary modern dance choreography, dance filmmaking, and socially engaged arts. She was a member of Kei Takei's *Moving Earth* for nearly ten years, performing and teaching internationally. She also has danced with A Ludwig Dance Theatre, Fred Darsow Dance, and several

independent choreographers in the U.S. Mary's creative work has received funding from such organizations as the Japan Foundation, Ministry of Culture in Mexico, and National Endowment of the Arts. Her articles and book chapter about dance and aging and socially engaged arts appear in *Dignity in Motion: Dance Human Rights and Social Justice*; *Dancing Across the Lifespan: Negotiating Age, Place and Purpose*; *Journal of Dance Education*; *International Journal of Arts and Society*; and *Animated*. (maryfitzgerald舞蹈.com)

Eric Franklin is the Founder and Director of the Franklin Method® Institute. Eric is known globally for his teacher training, books, equipment and online workshops. He is a qualified sports scientist, dancer, choreographer and movement educator, as well as a leading expert in imagery-based movement education. Eric has taught at numerous prestigious institutions, including the University of Music and Performing Arts in Vienna, the Juilliard School in New York and the Royal Ballet School in London.

Meg Buckner Furtick: Originally from South Carolina, Buckner has enjoyed a far-reaching movement journey. She became a Certified Movement Analyst in 2018, awarded by the Laban Institute of Movement Studies. Her thesis, "Laban, Meet the Broadsword," focused on using the LMA language and exercises to safely swing one of the larger certifiable weapons. Buckner strives to encourage her students to find their voice through movement. She crafted a solo work entitled "My Six Parents" which explores her grief-filled journey out of childhood through movement as story. Buckner earned both a B.A and B.S from the College of Charleston in 2013, where she performed and choreographed departmental musicals. She went on to tour with the Hampstead Stage Company from 2013–2015. In 2015 she earned the status as an Actor Combatant. She then earned her M.F.A in theater pedagogy from Virginia Commonwealth University where she created a curriculum that focused on character development and side coaching. Her thesis was Laban for the Actor: The Mind/Body Connection. She currently is a freelance choreographer and an artist in residence at several locations. She continues to teach LMA to the dancers at the Boston Conservatory at Berklee, focusing on exploring the dancer's movement journey through personal history.

Sara Pfeifle Gallo holds an MFA degree in Dance: Choreography and Performance from California State University Long Beach and a BFA degree in Dance from the University of Montana. While living in Missoula, Montana she worked with the Mo-trans Dance Company as both a performer and a teacher for master classes and artist residencies while on tour. Gallo spent several years in the San Francisco Bay Area teaching, choreographing, and performing professionally with Kelly Kemp & Company, Leyya Tawil's Dance Elixir, and Aura Fischbeck Dance. Gallo's own work has been presented in concerts and festivals in San Francisco, Los Angeles, San Diego, Chicago, and numerous other cities throughout the Western United States. Her current research includes somatics, dance improvisation, and phenomenological inquiry in dance performance. She has presented at the National Dance Education Organization Conference and the Eastwest Shin Somatics Conference. Gallo currently serves as Dance Program Director and Chair of the Department of Theatre, Dance, and Digital Film at Utah Tech University in St. George, UT. As full-time faculty, she also regularly teaches technique, theory, and creative based courses, and works with various UT Dance Program performance groups.

Amélie Gaulier is a white bodied woman with mediterranean roots, body-mind centering practitioner®, somatic movement therapist and mindfulness instructor, member of ISMETA, improv performer-dancer

and human weaver-whisperer for social justice, whose work involves remembering in our bodies our ancestry and how our human technologies can support decolonizing our soma and nurturing radical care and creativity for collective global healing.

Cristina Goletti: Artist, academic leader, and educator, Cristina Goletti is the Dean of the College of Performing and Visual Arts at the University of Northern Colorado. Previous appointments include: Associate Professor and Chair of the Theatre and Dance Department at the University of Texas at El Paso, and full-time professor and Chair of the Arts Department at Universidad De Las Américas Puebla, Mexico. She served as President for the World Dance Alliance Americas until 2021 and co-directed Legitimate Bodies Dance Company and I.F. O.N.L.Y. Dance Festival (Ireland), Performatica Forum (Mexico), and was a finalist in the 4x4 Tijuana choreographic contest. Cristina has presented her creative and scholarly work at several conferences and universities in the USA, Australia, New Zealand, and Latin America.

Ashley Goos is a dance artist, educator, and somatics practitioner. She holds an MFA in Dance Performance and Choreography from The Florida State University, and BA in Theatre from Miami University (OH). She is also a Touch for Health and Pilates practitioner. Ashley has performed regionally, nationally, and internationally - from Indianapolis to Seoul, from Blue Lake, California to Prague, and from Tampa, FL to Scotland. She has danced for Rosie Herrera, Alex Ketley, Emily Johnson, Yanira Castro, Rodger Belman, Heather Britt, Diane Germaine, and Loren Davidson. Ashley has set work at the Bourdelle Museum in Paris; Missouri State University in Springfield, MO; Miami University (OH); for the American Legacy Theatre in Cincinnati, OH; The School for Creative and Performing Arts in Cincinnati, OH; Moving Current in Tampa, FL; the Cincinnati Fringe Festival; the Area Choreographer's Festival 2018 in Cincinnati, OH; for the Synergy Dance Series in Cincinnati, OH, and for Gallery 621 in Tallahassee, FL. Ashley has also provided administrative consultation and development support for non-profit arts organizations around the United States. Some of her administrative partners include See Chicago Dance, The Cincinnati Ballet, The Kentucky Shakespeare Festival (Louisville, KY), and Same Planet Different World Dance Theatre (Chicago, IL). In the fall of 2017 Ashley was a Full Time Guest Artist at Missouri State University, and then served as adjunct professor of dance at Xavier University, Northern Kentucky University, the School for Creative and Performing Arts, Miami University, and Thomas Moore University. She has presented her research of somatic integration and dance technique at the National Dance Science and Somatic Educators conference and at the National Touch for Health Conference. Ashley's writing has been published in See Chicago Dance.com, the National Dance Educators Organization's Guest Series, and Dansdocent.nu (the Dutch version of Dance Teacher Magazine). Ashley was a Visiting Assistant Professor at Miami University (OH) starting in the Fall of 2020, and in 2023 became an Assistant Teaching Professor and the Director of Dance.

Dr. Jill Green, Ph.D. taught dance and somatics for over forty years. Since 1993 she served the School of Dance at UNCG as professor, researcher, Director of Graduate Studies, and Interim Director of the School. She received the honor of Professor Emerita. Dr. Green conducted research and taught courses in somatics, body studies, pedagogy, and research. Her writing is widely disseminated, with work published in a number of journals including Dance Research Journal; Research in Dance Education;

Journal of Dance and Somatic Practices; Journal of Dance Education; Arts and Learning; Impulse; and Frontiers: Journal of Women's Studies. As a former co-editor of Dance Research Journal, Dr. Green brought interest in dance education to the larger field of dance studies. Additionally, she edited the first special edition about somatics in the Journal of Dance Education. Currently, she is working on a book about qualitative research in dance education. Dr. Green is the recipient of a number of teaching awards and received a Fulbright Scholarship in 2003, allowing her to teach and investigate dance pedagogy, somatics, and body studies in Finland. She was invited to present her research in the United States, Canada, Finland, Taiwan, South Africa, Brazil, and Japan. She also presented a TEDx talk to WinstonSalemWomen about time and a bodily approach to stress release. At the National Dance Education Conference in October 2017, Green received the Outstanding Dance Education Researcher Award, which recognized her contribution to the field of dance education and research throughout several decades. In the same year, she was also invited to be the keynote speaker at the International Symposium of the Performing Arts in Brazil. In 2018, she was invited to deliver the keynote address at the Japanese Society for Dance Research, as well as participate in seminars and workshops. In 2021, Dr. Green was honored with a lifetime achievement award from the Dance Science and Somatics Education Group. She presented her work and conducted a workshop at the event.

Jill Grundstrom is the Artistic Director, Assistant Department Head, and an Assistant Professor in Northern Michigan University's Department of Theatre and Dance. She holds a B.S. from NMU in Secondary Education with majors in English and French, a M.A. in Dance Education from New York University, and an Ed.S. from NMU in Educational Leadership. Jill is currently pursuing an Ed.D. in Dance Education with a concentration in Movement Science at Columbia University. She is certified in the Luigi Jazz Technique, American Ballet Theatre's National Training Curriculum, is a Certified FLX Conditioning Specialist, and a Hamrick Method Master Trainer. Jill has choreographed over 30 full-length musical and dance productions in New York City, Los Angeles, Italy, and in the Upper Peninsula, including a full-length, original ballet, *East of the Sun, West of the Moon* (NMU). She also choreographed an independent feature-length film, *Our State Fair*. She has previously worked with Superior Arts Youth Theatre, the National Dance Education Organization, American Ballet Theatre, and Fox's *So You Think You Can Dance*. Jill's current research is focused on dance-related injuries and rehabilitation in pre-professional dance. Related interests include leadership preparation and practice in dance and dance education.

Eilish Henderson is an interdisciplinary artist working with subjects of the body based in Brooklyn. Her work explores resonance, decay and healing through contemporary performance and multimedia installation. As a choreographer, she draws upon butoh, contemporary floorwork, Capoeira, and house dance. Her projects have been presented as a part of WADE Dance Festival, Emerging Artists Festival, "The Body as Archive" at Smush Gallery, and Agropoli Dance Festival in Italy. Eilish has been an artist-in-residence at Homeport Art House, Peaked Hill Trust, and Arts, Letters, and Numbers. Eilish holds an MA in Dance Education from NYU: Steinhardt, with an emphasis on Teaching Dance in the Professions. As a performer, Eilish has danced in the works of many artists including Javier Padilla, Doug Varone, Sean Curran, Adam Barruch, and Ellen Sickenberger. She is an adjunct professor at Westchester Community College and teaching artist for the Joyce Theater, Dancewave, and Brooklyn Arts Council.

Jordyn Hersch was born and raised in Parkland, Florida where she trained at DANL Dance Center with Morgan Quinn, Michael Taylor, Brittany Kernohan, Kim Wolfe, and many other inspiring teachers. After graduating from Marjory Stoneman Douglas, she moved to Columbus, Ohio where she began her journey of undergrad to obtain a BFA in dance. Training with many renowned artists, including Eddie Taketa, Daniel Roberts, Valerie Williams, Crystal Perkins, Tanya Calamoneri, and Ellie Carter. Jordyn brings her past, present, and future into her movement and research. She taps into her experiences and allows that to fuel movement. She is interested in how the body can create different shapes and textures, which allows for unique movements. The connection between the movement and the mind is critical in understanding how to free oneself in a space. This idea arose when she discovered that dance has become her form of therapy. The purpose of her project is to explore how yoga can support a dance performance career, which can be represented in multiple ways. She is investigating how yoga poses and breathing techniques can be integrated into a dance performance and how the two movement forms can assist one another. This will be presented in the Ohio State BFA Concert as a solo performance. Jordyn has so much gratitude to be able to express herself through movement.

Cami Holman (she/they) is from Dallas, Texas, and received an MFA in Dance from Texas Woman's University. Cami is a dance educator and embodied researcher in cultivating identity, agency, and voice via storytelling through movement. They work in higher education, public education, and community centers offering somatic-based approaches to dance technique and theory. Their work inherently cultivates an awareness and inquiry for participants to challenge their knowledge, begin to heal, and be part of social transformation

Jessica Humphrey: Jess makes dances to leverage the profound healing potential of human beings moving together, attending to space, time, and bodies, and deepening their relationships with each other and the world through the tenderness and vulnerability elicited by the creative process. Her movement research began in childhood with gymnastics and continues with dancemaking from various, shifting perspectives, and states of body~mind. Her dances are expressions of her engagement with paradox, contemplative and somatic practices, Integral Theory, Practice-as-Research, and reverence for works of those within whose lineages she moves. She has co-created several evening-length dances with artists such as Deborah Hay, Sara Shelton Mann, Guillermo Gomez-Pena's La Postra Nostra, Leslie Seiters, LIVE, and throughout her 13-year collaboration with Eric Geiger. She is certified in Laban/Bartenieff Movement Analysis (IMS, 2006), Integral Facilitation (with Diane Musho Hamilton, 2019), Dance-Specific Pilates (BASI with Karen Clippinger and Rael Isocowitz, 2002), is an RSMT with ISMETA, has studied Body-Mind Centering (BMC) with Bonnie Bainbridge Cohen and Amy Matthews, and is halfway through the BMC SME Program at Moving Within with Mary Lou Seereiter. Jess continues to learn through teaching and researching somatic and contemplative practices in dancemaking as an Associate Professor of Dance at SDSU. www.jesshumphrey.com

Hye-Won Hwang is Associate Professor of Practice of Dance within Glenn Korff School of Music at the University of Nebraska-Lincoln. Hwang earned a Ph.D. in Critical Dance Studies from the University of California, Riverside. She also holds an MA in Dance Studies from the Laban Center, London (now called

Trinity Laban Conservatoire of Music & Dance), and an MA in Dance Education from New York University. She received a BA in Dance at Ewha Woman's University in South Korea. She is also a certified movement analyst (CMA). At UNL, Hwang teaches modern dance technique, dance composition, dance history, critical dance studies as well as somatic courses such as Bartenieff Fundamentals and contact improvisation. She is currently working on an interdisciplinary project on somatics, and advocates for somatic practices in dance and other fields.

Michelle Iklé (MFA, RSMT) is an Associate Professor of Dance at Hobart and William Smith Colleges in Geneva, NY. She is a Certified Instructor of Shin Somatics® and Co-Director of Eastwest Somatics Institute of Yoga, Dance, and Movement Studies. Iklé specializes in somatic education, modern dance, and jazz pedagogy. She has presented her somatic jazz pedagogy at national dance and somatic education venues and has received choreographic commissions for her somatically derived modern and jazz dance choreography. As an independent artist, she has performed extensively at regional and national venues for more than thirty years. She teaches Shin Somatics® workshops in upstate NY, with colleague, Amy Bush.

Amy Jacques is a board-certified dance/movement therapist and a licensed professional counselor. She is the coordinator of the graduate dance/movement therapy certificate program at Brenau University. She also created the dance/movement therapy minor and teaches in the dance and psychology departments. Amy has an MA in dance/movement therapy and an MS in clinical counseling psychology and is currently pursuing a Ph.D. in expressive therapies through Lesley University. She has a professional dance background in ballet and modern dance, is a registered yoga teacher, and a certified Duncan teacher. Amy has a private practice where her specialties include working with clients dealing with trauma, anxiety, depression, and eating disorders. She also has experience working with individuals with autism spectrum disorder. She enjoys spending one morning per week leading dance/movement therapy groups at Sisu Integrated Early Learning, a preschool serving children with developmental disabilities and their neurotypical peers. Amy is a founding member and former president of the Southern Chapter of the American Dance Therapy Association (ADTA) and currently serves on the ADTA Subcommittee for Approval of Alternate Route Courses. She is also a board member of the Gainesville Ballet Company, which collaborates with Brenau University.

Elizabeth Johnson (MFA, GL-CMA, M.AmSAT, RSME/T, RYT200) is a performer, choreographer, educator, Laban/Bartenieff Movement Analyst, certified Teacher of the Alexander Technique (AmSAT & ATI), and Registered Yoga Teacher. She teaches and presents nationally and internationally on dance/movement pedagogies and somatics that center developmental movement, prosocial/trauma informed education, and critical perspectives. Her creative work—rooted in autobiography and her love/hate relationship with popular culture—aims to subvert cultural tropes regarding propriety, relationships, and bodies as objects/commodities. From 2004-2015, her company, Your Mother Dances, featured her choreography as well as produced national and regional guest artists; her work has been seen in New York City, Washington D.C., Chicago, Minneapolis, Milwaukee and beyond. She also performed professionally with David Parker and The Bang Group (NYC), Sara Hook Dances (NYC), and Molly Rabinowitz Liquid Grip (NYC). Johnson has co-authored/authored three book chapters featuring applied Alexander Technique

and developmental movement and is, with co-writers Rebecca Netti-Fiol and Luc Vanier, currently awaiting the publishing of their book on an emergent movement analysis tool distilled from the Dart Procedures and developmental movement called Framework for Integration. Johnson is an Associate Professor in the School of Theatre and Dance at the University of Florida.

Kristina Johnstone is a Belgian South African dance practitioner and teacher, and currently Chair of Drama at the University of Pretoria, School of the Arts (South Africa). She has worked in various dance communities and institutions in Cape Town, Pretoria and Kampala (Uganda). She holds a PhD (Drama) and is a Certified Movement Analyst (CMA) in Laban/Bartenieff Movement Studies. Kristina's interest in the body and somatic practices arises from the ways in which she views and experiences the world as a multi-racial South African born under the exclusionary laws of Apartheid. This mixed background and the sense of falling between the categorisations that typify South African society offer a vantage point from which to consider the fault lines of identity in body-based performance and practice. She is a co-author of the book *Post-Apartheid Dance: Many Bodies, Many Voices, Many Stories* (2012) and has published articles and papers in a number of journals and conference proceedings. She currently serves as a Board Member for the *Journal of Dance and Somatic Practices*.

Dawn Karlovsky is a nationally certified teaching member of the American Society for the Alexander Technique (AmSAT) since 2004. Dawn is currently serving as Chair of AmSAT's Committee for the Alexander Technique in the Performing Arts (CATPA). She teaches The Alexander Technique at Washington University as part of the Somatic Studies Certificate Program, and in the Department of Dance at Webster University in St. Louis where she teaches modern dance, dance composition, dance history, and the Alexander Technique for performing artists in dance, music, and theater. Dawn presents workshops on the Alexander Technique for a variety of performing arts institutions including: Washington University Somatic Studies Program, Webster University Department of Music and Voice Pedagogy Workshops, The Webster Community Music School, Isadora Duncan International Symposium (San Francisco), California State University-Dominguez Hills Department of Dance, Central Methodist University, Southern Illinois University – Edwardsville, IL, Les Studios Actuel de la Danse (France), the American College Dance Association Festivals, and Body-Mind Centering Conferences. In addition to her work in the Alexander Technique, Dawn is the founder and director of Karlovsky & Company Dance, a St. Louis-based contemporary dance-theater company and 501(c)(3) not-for-profit organization. Her choreography has been commissioned and presented by universities and modern dance/theater companies nationally and internationally including France, Beijing, China, and Cape Town, South Africa. Dawn holds an MFA degree in Choreography from the University of Utah and BA in Theater Arts-Dance Performance from Northern Illinois University. www.karlovskydance.org.

Leighann Kowalsky is a Hudson Valley based dance artist, educator and researcher. She holds a BA in Communications and Psychology and an MFA in Choreography, and is the Global Coordinator for the Institute for the Study of Somatic Communication. Kowalsky has helped to found a number of arts organizations on the East Coast, and is passionate about education, communication and research, as well as interdisciplinary and intersectional work. She currently travels internationally as a performer, teacher, and practitioner.

Kelly Ferris Lester (EdD, MFA, BFA, RSMT, RYT) is Associate Vice Provost for Teaching and Learning and Professor of Dance at the University of Southern Mississippi. She earned her BFA in theatre and dance from the University of Memphis, her MFA in choreography and performance from The College at Brockport (SUNY) and her Ed.D in higher education administration at the University of Southern Mississippi. Lester has been an active member of the NDEO Board of Directors since 2011 in multiple roles, including Director of Student Chapter, Policy Board Director, and Treasurer. Lester currently serves as Past-President for NDEO (2023-2024). During her presidency (2021-2022), Lester focused on the JDEI (Justice, Diversity, Equity, and Inclusion) project and strategic planning for the organization. Lester is a co-founder of Hub Dance Collective for which she regularly performs and shares choreography. Her choreography has been featured at many national festivals including ACDA Galas (2016, 2011), and a tour of *The Body Politic* with collaborator and dancer Elizabeth Lentz-Hill (2016-2018). Lester's scholarly publications include "Somatics: A Buzz Word Defined" in JoDE, and "Environments for Self-Learning" in *Moving Consciously: Somatic Transformations Through Dance, Yoga, and Touch* (ed. Sondra Fraleigh).

Susannah LeMarquand (MFA, MA) is an Assistant Professor of Dance, and Director of the Dance Program, at the University of Tampa. She has performed and choreographed professionally for Royal Caribbean Cruise Lines, Busch Gardens Tampa, Norwegian Cruise Lines, Silver Seas Cruise Lines, Zoo Tampa, and multiple Florida-based production companies. She has studied with artists such as Ann Reinking, Bill Evans, and Anne Green Gilbert. Susannah earned her MA in Dance Education from New York University and her MFA in Choreography from Jacksonville University. Susannah was honored to help create University of Tampa's dance major curriculum, which is based on brain-compatible dance education. In 2021, she earned her certification in the Bill Evans Technique. Along with her teaching load at UT, she also serves as a resident choreographer at Busch Gardens Tampa Bay and is the Director of The University of Tampa's Student Dance Happenings, mentoring students in their own choreographic processes.

Sarah Johansson Locke is a movement artist, educator, and somatics practitioner – a catalyst for creativity, inquiry, and vitality. She has worked across the US and in Europe as a performer, choreographer, educator, wellness practitioner, program designer, event curator and producer, and facilitator. An ISMETA Registered Somatic Movement Educator/Therapist, Sarah is a graduate of the Embodied Anatomy and Yoga program of the School for BodyMind Centering, the Dance Education Laboratory at the 92nd Street Y Harkness Dance Center, and holds an MA in Dance Education from the NYU Steinhardt School of Culture, Education, and Human Development. She has extensive training and certifications in several forms of dance, yoga, meditation/mindfulness, and somatics. Her research and practice explore the inherent and integral role of embodiment in personal and cultural transformation, interpersonal and collective communication, and social justice; questions of intercultural and transcultural exchange in relation to tradition, innovation, lineage, and diaspora; and centers the emergent and generative potentials of creative process, experiential learning, contemplative practices, and collaborative exchange.

Julie Ludwick (MA, MFA) is a certified teacher of Skinner Releasing Technique (SRT) and has taught it for decades. She consistently integrates concepts of SRT into codified techniques such as Modern and Ballet and created a unique dance-based aerial curriculum that includes SRT that has been featured in the Dance Magazine, Paper Magazine, and Time Out NY, and an online documentary featuring outstanding alum of Teachers College, Columbia University. She is on the dance faculty at Wagner College in NYC and has decades of experience teaching in colleges, pre-professional dance programs, private studios and K-12 programs. She has presented aspects of SRT at numerous somatic conferences and was a contributing writer for Martha Eddy's book, *Mindful Movement The Evolution of the Somatic Arts and Conscious Action* and for Manny Emslie's SRT book, *Skinner Releasing Technique: A Movement and Dance Practice*. She also wrote about SRT in an article for the *Movement Research Performance Journal* Issue #19 Fall/Winter 1999. She has created dozens of works for her Aerial Dance company, Fly-by-Night Dance Theater, which has received support from The NYC Department of Cultural Affairs, Lower Manhattan Cultural Council, Frances Alexander Family Fund, Puffin Foundation, Meet the Composer, and Cartwheel Foundation.

Deborah Dodd Macedo is a PhD researcher in Performing Arts at University of Brasilia, Brazil, and holds a master's degree in Performing Arts from the same university. She holds a Maîtrise diploma in Performing Arts from Université Paris VIII. Specialized in Perceptual Movement Pedagogy and Somatopsychopedagogy from the University Moderna de Lisboa, Portugal, and holds a diploma in Dance Education from the Harkness Dance Centre, NYC, U.S.A

Sumana Sen Mandala is a Bharata-Nrityam artist. She teaches in studio settings as well as higher education. Her research is a continual re-examining of the meaning of tradition in Indian dance and its value in her and her students' contemporary contexts in the US. She developed the Collaborative Action Dance Project to make Indian dance accessible to any mover through movement cultivated by individual lived experiences. In her current projects, Sumana is exploring the physicality of expressive dance (nritya) in Bharata-Nrityam and is working in the collaboration "Prakriti Surging," a multi-disciplinary project that centers intergenerational female responses to tradition, body, narratives and contemporary voice. Sumana holds an MFA in Dance and is an ASU Gammage Teaching Artist, trained facilitator in the Critical Response Process and racial justice facilitation, and Director of Dansense-Nrtyabodha. (<https://www.dansense.org/sumana.html>)

Kristin Marrs, MFA, M.AmSAT is an Associate Professor of Instruction at the University of Iowa, where she teaches ballet alongside somatic movement and anatomy classes. She is a certified Alexander Technique teacher with the American Society for the Alexander Technique and a certified Functional Awareness® Movement Educator; she runs a private studio in addition to teaching group Alexander classes for Iowa's performing arts students. Marrs researches the intersections of ballet pedagogy with Alexander Technique, philosophies of writing/dancing across the curriculum, and self-reflective learning practices. She has written for *Dance Chronicle* and the *Journal of University Teaching and Learning Practice*. As a choreographer Marrs explores the evolution of ballet as a technique, somatic practice, and narrative form, and enjoys collaborating with musicians and visual artists. www.kristinmarrs.com

Chrissy Martin is an transdisciplinary performance artist and movement educator with roots in contemporary dance forms, Afro-Caribbean dance, postmodern experimental music, vocal jazz, and physical theater. Chrissy blends contemporary dance and language/voice to rigorously examine her intersecting queer and neurodivergent identities. Martin is an avid member of the global contact improvisation community and has facilitated and taught workshops across the Midwest. She has performed with Sarasota Contemporary Dance, Muscle Memory Dance Theatre, Danielle Georgiou Dance Group, Dead White Zombies, BodyCompass Dance Projects, and Ayako Kato/Art Union Humanscape, and has performed works by Jeanine Durning, Jenna Riegel, and Jawole Jo Willa Zollar. Somatic practices such as Body Mind Centering® and Laban/Bartenieff Fundamentals inform Chrissy's integrated movement style and she is a certified Pilates and GYROTONIC® Expansion System instructor. She has taught dance and somatics at Cleveland State University, Columbia College Chicago and DePaul University, and is currently an Assistant Professor at Northwestern University. chrissymartinmakes.com

Wendy Masterson, MFA Ballet, holds credentials as a Body-Mind Centering® Practitioner, MSME/T, IDME, RSDE and GYROTONIC®/GYROKINESIS® Pre-Trainer. Her fifty-year career as a dance educator, choreographer, and administrator includes working with prestigious organizations such as Interlochen Arts Academy, Vail International Dance Festival, DanceAspen Summer School, and Kinesthetic Learning Center while also serving as Treasurer of Body-Mind Centering Association. She is currently serving as President of Montana Dance Arts Association. Wendy has presented at several NDEO, IADMS, ISMETA, and BMCA conferences on the integration of somatics with dance pedagogy/artistry and has published articles on somatic experiencing, dance, and education. In 2023 she presented a movement session at the NDEO National Conference, Cancer as Dancing Partner, and served on a panel discussion, Dance Educators Living with Cancer. Wendy is the owner of The Motion Space where she provides somatic movement therapy sessions, fitness classes, GYROTONIC® training courses, and Reiki certification courses. Wendy teaches ballet and pointe at Miss Linda's School of dance in Great Falls. themotionspace.com

Kim Brooks Mata is a dance artist, choreographer, and screendance maker serving as the Director of the Dance Program in the Department of Drama at the University of Virginia. As a Registered Somatic Movement Educator (RSME) and Certified Laban/Bartenieff Movement Analyst (CLMA) her creative work, teaching, and performance coaching all rely heavily on her background in somatics. At UVA she teaches all levels of Modern/Contemporary movement practice, Composition, Screendance, Somatic Practices and Research, and serves as the Artistic Director for the semesterly dance concerts. Common themes found in her work focus on the exploration of performance practices in live and digital compositions, the concept of relationality (to one another, landscapes, and the spaces and places we perform in, with, and through), and notions of intimacy and agency in relation to mediated bodies. Kim's screendance works have been screened as official selections in festivals in Scotland, England, Sweden, Italy, Finland, and across the US. Kim studied dance at The Rotterdam Dance Academy (now Codarts) in the Netherlands and holds an MFA in Modern Dance Performance from the University of Utah.

Amanda McCorkle is an award-winning choreographer, performer and teacher from Austin, Texas. She holds a Bachelor of Science degree in Dance from Texas State University, and a Master of Fine Arts

degree in Dance from Texas Woman's University. Amanda has performed the works of talented choreographers such as: Bebe Miller, Erick Hawkins, Maureen Freehill, Sarah Gamblin, Andrea Ariel, Sally Jacques, Ellen Bartel, and Rosemary Candelario. In 2006 she became a founding member of the Shay Ishii Dance Company, and now serves as the Executive Assistant Director of their board. Her work has been shown nationally and internationally at locations such as the 92nd Street Y in New York City, England, Scotland, France, Mexico, Trinidad, India, Sweden, Italy, and Brazil, the Austin Fringe Festival, the American Dance Festival, Oklahoma, Ohio, Colorado, and many more. She is currently a Lecturer in the Dance Division at Texas State University, and is the Head of the Bachelors of Arts program in Dance. Currently, Amanda's research interests are centered around teaching movement integration from a somatic perspective. She is committed to celebrating the value and beauty of every person, and to facilitating movers in their experiential journey through the body.

Meghan McLyman is a professor of dance and the dance program coordinator at Salem State University. Salem State University recognized her passion for teaching with the 2017 Distinguished Teaching Award, and in 2018, she received an Arts Learning Distinguished Teaching and Arts Advocacy Award. She is also a recipient of a 2020 Whiting Fellowship which supported her research at ImPulsTanz in Vienna, Austria. She has presented at conferences for the National Dance Education Organization, American College Dance Association, Somatic Dance Conference, and with TEDxSalemStateUniversity. Meghan holds degrees from Point Park University, American University, and Hollins University, is a Moving For Life Certified Teacher under Martha Eddy, and a Certified Evans Teacher under Bill Evans. She serves on the board of the Massachusetts Dance Education Organization. Meghan is the co-creator of Accumulation Dance, a performance company, and Moving to Connect, a contemporary modern dance class series, in collaboration with Kristen Duffy Young. They have received grants from the Boston Foundation, New England Foundation for the Arts, and Boston Center for the Arts. Find their work on Instagram at [accumulation.dance](https://www.instagram.com/accumulation.dance) and at [moving_to_connect](https://www.instagram.com/moving_to_connect).

Christine McMillan is currently an Associate Professor, Lecturer at the University of Utah teaching courses in ballet technique, pointe, anatomy for dance, choreography, and pedagogy. Christine received a B.S. from Indiana University in Ballet & Psychology and an MFA in Dance from the University of Wisconsin-Milwaukee. Christine danced professionally for 27 years including 6 years with Richmond Ballet and 19 years with The Metropolitan Opera in New York City. In NYC Christine also danced regularly with Cherylyn Lavagnino Dance and the Ben Munisteri Dance Project. She credits somatics in large part for the longevity and artistic development of her performing career. A certified yoga teacher at the 500 hour level, Christine has taught yoga to dancers, singers, and octogenarians. Christine is also certified as a Functional Awareness Movement Educator with Nancy and Allegra Romita and in the Ellové Technique. In addition to yoga, she continues to study a variety of somatic practices including Body-Mind Centering, Developmental Movement, Laban/Bartenieff, Alexander Technique, Hanna Somatics, Pilates, and Experiential Anatomy as a way to deepen her knowledge of the moving body and investigate their application for dancer wellness.

Melissa Melpignano, PhD, is an Assistant Professor of Dance and Director of Dance at The University of Texas at El Paso, where she oversees Somatics education and research mentorship. She is the PI of the NEA-funded research project "Somatics and Movement for Healthcare" (2024-2026), which investigates

how extending somatic training to healthcare providers improves access to healthcare in the Paso del Norte region. She is a certified Franklin Method® teacher and has extensive training in other somatic methods (Feldenkrais, Skinner, BMC, Alexander, etc.). Her scholarly work appears, among others, in *TDR The Drama Review*, *Dance Research Journal*, *50 Contemporary Choreographers*, *The Oxford Handbook of Jewishness and Dance*, and she has two book projects, on ballet (forthcoming) and on dance and conflict in Israel/Palestine. Her creative work engages communities in environmental awareness and conflict negotiation through somatic connection. She obtained a PhD in Culture and Performance from the University of California, Los Angeles, an MA in Literary Studies with a focus on dance literature at The University of Lugano (CH), a BA summa cum laude in Performance Studies from the University of Venice (IT), a BA(Hons) in Contemporary Dance from the London Contemporary Dance School (UK).

Michele Minnick PhD, CMA, SMT/E, is an artist, educator, organizer and healer. She is co-author and editor of *Inside the Performance Workshop: A Sourcebook for Rasaboxes and Other Exercises* (Routledge, 2023), about an approach to performer training she has been teaching and developing for 25 years. She has served on the faculty of the Laban/Bartenieff Institute of Movement Studies in New York, and has also taught in the pre-certification program at Angel Vianna School of Dance in Rio de Janeiro, Brazil. Michele has directed, choreographed, devised, and coached professional and university theatre, as well as working as a teaching artist through Arts for Learning Maryland. Her background in somatics includes workshops with Petra Koppers, Ecosomatics with Jamie McHugh, Body Mind Centering and Dynamic Embodiment with Martha Eddy, Butoh, Tango, Swing, Yoga, and various forms of somatically-based mindfulness meditation. She has certificates from Embody Lab in Embodied Social Justice and Integrative Somatic Trauma Therapy, and is a student of Resmaa Menakem and Somatic Abolitionism. In 2021 she founded Vital Matters, an interdisciplinary laboratory for change grounded in the arts and somatic practice, and oriented around climate change and environmental justice. The Vital Body is the somatic branch of that project. www.vitalmatters.net.

Kate Tarlow Morgan is a choreographer, author, and teacher. She is editor-in-chief of *Currents Journal for the Body-Mind Centering Association*, and editorial consultant for *Lost & Found Poetics Document Initiative* at C.U.N.Y.-Center for Humanities. As sole archivist of The Rhythms Fundamentals®, based on the study of human and animal natural movement, Kate is teaching the Rhythms approach and Body-Mind Centering® to teachers in schools and studios. Her book of essays and stories, *Circles & Boundaries*, was published in the same year that she co-edited *Movement and Experience: A Body-Mind Centering Anthology*, 2011. Born and raised in New York City, Kate worked as a documentary historian and urban archaeologist from 1979-1997.

Merry Lynn Morris PhD, MFA, LMT is a dance educator, researcher, choreographer and licensed manual therapist who has been invested in the field of dance education for twenty-five years. She is a regular presenter at regional, national and international dance conferences, a reviewer for multiple journals in the field and has a wide variety of published work. Dr. Morris is currently a professor in the University of South Florida dance program. Dr. Morris applies her movement expertise in novel ways, pursuing interdisciplinary endeavors that yield innovative products. Her interdisciplinary work spans disability studies, health sciences, design, architecture, and engineering. For seven years, she taught in the art and

health program at USF, applying artistic practices to heighten embodied awareness, empathy and observation skills of health students using LMA/BF informed pedagogy. Her interests in dance and disability were fueled by working with dancers with disabilities choreographically beginning in 2002 and being a caregiver to her disabled father over 21 years. Her work with older adults in assisted living facilities, young students with disabilities and professional dancers with disabilities has further shaped her approaches to dance education and artistry, resulting in technologies and pedagogical outcomes driven by an embodied, inclusive practice perspective.

Yasmine Morris grew up in Western Massachusetts where most of her dance training took place at New England Dance Centers and Artistic Dance Conservatory. Her training is now under a multitude of teachers at The Ohio State University, where she is a current dance major. Some recent works she has been a part of include "Rain" choreographed by Bebe Miller, "Bek" choreographed by Alfonso Cervera, and a restaging of "Missa Brevis" with Valarie Williams. In May of 2024, she will have completed her Bachelors of Fine Arts degree and a 200hr yoga teacher certification. For her senior distinction project, she researched the effects yoga can have on college students, to help students find successful outlets for burnout during stressful times in a semester. Her research will be presented at the 2024 Denman Research Undergraduate Forum for advancements in human experience. Yasmine intersects her two interests of anatomy and dance to help guide her research process in finding helpful outlets for dancers dealing with injury and mental stress. Her purpose for pursuing research in these areas is to create a safe dance environment that is knowledgeable about dance anatomy and mental load in correlation with injury prevention.

Naoko Murakoshi is a professor at Mukogawa Women's University in Japan. As a somatic movement educator, she teaches the Mitzvah Technique. Recently, she was certified as a Certified Movement Analyst (CMA) by LIMS. She has also been a Certified Teacher of BodyMind Dancing (CTBMD) by Martha Eddy since 2021. She had a successful career as a dancer at the Toronto Dance Theatre, The Four Horsemen Project, and Kaeja'd Dance earlier. She taught Modern/Contemporary Dance Technique at York University, Toronto (2000-2006) and Kobe College Dance Major, Japan (2006-2011). She has taught dance to students utilizing a somatic teaching approach in her dance classes and seminars. Currently, she is conducting a somatic movement education course at the Nishinomiya City University Exchange Center. She has taught courses like "Theory and Practice of Movement/Dance" (2024), "Somatic Practice and Dance" (2023), "Movement Research" (2022), and "Introduction to Somatics: Movement & Dance" (2021), among others. As a dance researcher, she spent a year (2019-2020) in New York as a visiting scholar at New York University. She is currently translating the Japanese version of Eddy's book "Mindful Movement: The Evolution of the Somatic Arts and Conscious Action" With Yuko Hashimoto (CMA).

Crystal Najera is pursuing her BFA in Dance with a Concentration in Dance Studies and Choreography in the Department of Theatre and Dance at The University of Texas at El Paso. She is an undergraduate researcher in Somatics under the mentorship of Dr. Melpignano, as part of the Council on Undergraduate Research Initiative. She is also a Research Assistant in the NEA-funded research project "Somatics and Movement for Healthcare" at UTEP. For the past ten years, she has been involved in the Color Guard community in El Paso, Texas, and has performed nationally as a marching member in Drum

Corps International with the Crossmen in 2019 and 2020, as well as with Carolina Crown (2021-2023). Through her dance practice and education, Crystal hopes to be able to help others find a sense of self-expression and freedom within their bodies. Crystal is also a high school dance educator, currently teaching Color Guard at Montwood High School (El Paso, TX).

Rebecca Nettl-Fiol, Professor of Dance at the University of Illinois, Urbana-Champaign, is a choreographer, educator, author, and Alexander technique teacher. She certified with Joan and Alex Murray in 1990, and continued working with them through 2018, when they moved back to London. Her research includes the integration of Alexander technique and Dart Procedures in dance training, resulting in a co-authored book, *Dance and the Alexander Technique: Exploring the Missing Link*. Other publications include *The Body Eclectic: Evolving Practices in Dance Training*, and a chapter in Martha Eddy's book, *Mindful Movement: The Somatic Arts and Conscious Action*. She is a frequent presenter and guest teacher throughout the U.S. and abroad, and is the recipient of the University of Illinois Campus Award for Excellence in Undergraduate Teaching. Her continuing work with Luc Vanier and Elizabeth Johnson includes the development of their comprehensive system, *Framework for Integration*, which offers a multi-layered model for understanding and redirecting movement habits and patterns, helping all movers make healthier movement decisions toward a more coordinated and integrated bodily use.

Sarah Newton is an Instructor II in Dance at Texas Christian University. She completed the Master of Fine Arts in Dance at Texas Woman's University and is a Summa Cum Laude graduate of Sam Houston State University, where she earned the BFA in Dance. She has danced with Out On a Limb Dance Company, wild goose chase, Kista Tucker Dance Company, and Contemporary Dance/Fort Worth. Sarah has enjoyed teaching master classes and creating new choreographic works at numerous schools and festivals. Sarah is deeply invested in the study of human anatomy as it relates to enhancing movement and has completed the Functional Awareness Move Educator certification. Contributing to her body of knowledge is her comprehensive mat and equipment Pilates certificate through Balanced Body University and her certification by the National Pilates Certification Program through Pilates Method Alliance.

Melanie Noblit-Gambino: BFA, BA, MA, CYT200+SEL*F, MSME/T RSME and Former Board Member of ISMETA. CTA and WMA member. Melanie trained, assisted, and was Authorized as a Continuum Teacher by founder Emilie Conrad. Continuum is the basis for Melanie's work and her life. Throughout Melanie's entire adult life she has been performing, choreographing, teaching and directing in a professional capacity. Melanie's passion for coupling the fine, performing arts, healing arts and movement arts and education have culminated in her 30 yr.+ Continuum practice. Thus allowing her to explore many environments and contexts in which creativity, movement, healing and spirituality can be explored, expressed and of service. Melanie served for 20 years as Director of Dance/Resident Choreographer, Somatic Movement, Mindfulness, Meditation, Yoga, Chi kung, Health and Wellness and Continuum Educator in the Performing Arts Department at The Harvey School; and teaches Continuum/FluidForm and Body/Mind Explorations on Faculty at SUNY Purchase Conservatory of Dance.

Toshie Okabe began classical ballet training at the age of four in Tokyo, Japan. In 1987,

after graduating from Kunutachi Ballet Studio in Tokyo, she moved to Toronto to study Mitzvah Technique with Amelia Itcush, a former dancer of the Toronto Dance Theater. She continued her dance training with The National Ballet School of Canada and performed professionally with Canada's Ballet Jörgen from 1989-1991. She studied with M. Cohen- Nehemia, founder of the Mitzvah Technique and certified as a practitioner in 1992. The Mitzvah Technique, which deals with postural and spinal difficulties on both a remedial and preventive basis, resolved the chronic issues she had developed in early ballet training. In 1992, Toshie opened Mitzvah Technique Downtown Studio in Toronto, and began teaching a wide variety of clients in private lessons. She has taught group classes at George Brown College, Ryerson University's Theatre Department, and Hart House at the University of Toronto. Throughout the past 20 years, she has been training Mitzvah Technique Teachers both in Canada and Japan, as well as leading numerous workshops, lectures, and presentations to educate and promote healthier movement patterns. The body's ability to change and restore itself to balance still fills her with awe.

Tony Orrico is a visual and performing artist exploring the realms of physical and mental endurance, somatic movement, trace, memory, and social aesthetics. Orrico is a graduate of the Mindfulness Meditation Teacher Certification (MMTP), certified through the UC Berkeley Greater Good Science Center and Awareness Training Institute. Orrico is an Assistant Professor of Dance (Department of Dance) and Sculpture & Intermedia (School of Art and Art History) at the University of Iowa with a record of performances and exhibitions that spans five continents and works collected by Muzeum Susch (Switzerland), Kablanc/Fundación Otazu (Spain), Bergmeier/Kunstsaele (Germany), Colección Ca.Sa (Chile), The National Academy of Sciences (DC), and Museo Universitario de Arte Contemporáneo (Mexico), among others. Orrico has presented at the CCCB, Centre Pompidou-Metz, The New Museum, and Poptech 2011: The World Rebalancing and was one of a select group of artists to re-perform the work of Marina Abramovic during her retrospective at MoMA (2010). As a former member of Trisha Brown Dance Company and Shen Wei Dance Arts, Orrico has graced such stages as the Sydney Opera House, Teatro La Fenice, New York State Theater, and Theatre du Palais-Royal. www.tonyorrico.com

Hannah Park is an associate professor and director of dance program and assistant chair of Arts and Languages department at Iona University, NY, where she also serves as the artistic director of the residential dance ensemble. Her current research interests encompass dance and creative processes—the application of somatics in dance and social justice education, community engagement, and arts entrepreneurship education. She holds a PhD in dance education from Temple University, an MFA in dance performance and choreography from Tisch NYU, and a BFA in dance performance and choreography from the SUNY Purchase, and is a somatic practitioner certified in Laban Movement Analysis/Bartenieff Movement Fundamentals and Body Mind Dancing.

John Parks - Teacher/Choreographer/Producer/Director: Mr. Parks has performed, taught, choreographed and lectured throughout the United States as well as Europe, Africa and China. Before joining the Ailey Company, John Parks formed his own company, Movements Black Dance Repertory Theatre, whose works focused mainly on the systemic and endemic racism of Black people that was and is so prevalent throughout the world. He has been teaching and choreographing at the University of

South Florida for the past 35 years. In addition, he has recently established The Parks Institute, dedicated to promoting dance as a healing modality. The Parks Institute is now working with multiple organizations, including the Community Cultural Center, Ink Well Production Co., Arts Legacy program, Veteran Civilian Arts Ensemble, and the Art and Mind Village Chat at the Straz Center for the Performing Arts, affiliated with Johns Hopkins University School of Medicine, International Arts + Mind Lab of the Brain Science Institute.

Jill Pribyl is a former Fulbright Scholar at Makerere University's Department of Performing Arts in and Film in Kampala, Uganda, where she taught in the dance section for over a decade. As a dual citizen of Uganda and the USA, her interests lie in intercultural communication and decolonising African dance perceptions. Most recently, she spearheaded the establishment of a post-graduate dance education certificate program at the University of Kisubi in Uganda to advance dance educational opportunities in the region. Recently, Pribyl was appointed as the UNESCO Chair of Dance for Global Citizenship Education at the University of Kisubi, underscoring her commitment to promoting cultural understanding and educational initiatives through dance. Over the past fifteen years, she also developed and successfully implemented a study abroad program in dance education for New York University in Uganda. Pribyl holds a Master's Degree from the University of New Mexico, specializing in choreography, and certification as a Certified Movement Analyst (CMA) from the Laban/Bartenieff Institute of Movement Studies. She is pursuing her doctoral studies at the University of Cape Town.

Denise Purvis, PhD, MFA, BA, is a professional dancer, choreographer, and dance educator with over twenty years of experience. She currently serves as dance department head at Appomattox Regional Governor's School for the Arts & Technology and teaches yoga at Virginia Commonwealth University. An avid dance scholar and writer, she has presented research in several international conferences, and published internationally, with articles in the *Journal of Dance Education* and the *Journal of Dance and Somatic Practices*. Current research interests include somatic practice as post-structuralist and process philosophy in praxis, as well as 4E cognition in the dance classroom. Her certification in the Bill Evans Method of Dance Pedagogy enriches her classes by providing a strong foundation for fully integrated, efficient, and healthy movement. She serves on the National Dance Education Organization's committees for Action and Accountability and Strategic Planning. Past experience includes serving as dance education specialist at Southern Utah University, and directing the dance program for the Chesterfield County Specialty Center for the Arts at Thomas Dale High School in Chester, VA.

Michael Richter MA, Language of Dance® Certification Specialist/Teacher Trainer, is an artist, teacher, coach/mentor, performer and researcher who helps people learn and grow via dance improvisation. He draws on postmodern dance, performance art, and the somatic practice of Sensory Awareness to work with individuals and groups. He has developed and teaches in multiple dance and somatic certification courses, including Language of Dance® Foundations and Master Practitioner in motif notation, the Curriculum-in-Motion Institute at Jacob's Pillow, the Selver/Sensory Awareness Leaders Training Institute, and the Dancing Reading Online Group. He founded and taught for MUV Dance & Yoga, which placed dance integration residencies in Los Angeles, CA and La Paz, BCS, Mexico. Michael co-founded

and co-directed two dance companies in LA: Conduit Ensemble and Locomania. He has garnered grant support from the Dana and Harkness Foundations for Dance and the California Arts and Humanities Councils for work with Jacob's Pillow Dance Festival and community choreography classes. Michael was a professor of Creative Dance at California State University, Northridge. He has been on the Boards of the Language of Dance Center, USA, the California Dance Educators Association and the Sensory Awareness Leaders Guild.

Cassie Roberts Rossi, EdM, Language of Dance® (LOD) MasterPractitioner, is a dancer, educator, fitness instructor, and fun-lover living in New Jersey. She has been teaching dance at Passaic County Technical Institute, a Career and Technical Education high school, since 2008. She was a Part Time Lecturer at Rutgers University for the Graduate School of Education and Mason Gross School of the Arts. She has presented at the National Dance Education Organization Conferences and presented at Dance and the Child International (daCi) in Copenhagen, Denmark. She is an ABT® Certified Teacher, who has successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 3 of the ABT® National Training Curriculum. Cassie serves on the Board for Dance New Jersey, and on the committee for Dance Against Cancer. She is a friend of Zeno Mountain Farm, a non-profit in Vermont that hosts camps for adults with and without disabilities, where she assists with choreography for their annual musical and hosts Dance Club on Zoom. Cassie can be found teaching fitness in Hoboken and Jersey City, dancing with Octavia Cup Dance Theatre, and doing the occasional cartwheel or high kick in public when she gets excited.

Ray Eliot Schwartz, M.F.A., C.B.M.C.P., G.C.F.M.P., is the founder and director of Somatic Dimensions, an embodiment laboratory. He is an artist, educator, and investigator. He has participated as an invited guest artist on four continents, creating and presenting innovative movement-based work and scenic art performance projects with diverse populations for the concert stage, alternative venues, as well as within participatory performance platforms. He is a published scholar who writes about the interface of somatic movement education and contemporary dance practice and has taught extensively both internationally and within the U.S. Since 2010, he has been a research fellow and member of the educational leadership team of the Center for Body-Mind Movement. He is currently an Instructor in the Program in Dance at Duke University, coordinator of the M.A. in Dance Education through the University of Northern Colorado. He is a parent, partner, community member, serves on various boards and advisory councils for dance and Somatics organizations (ISMETA being one), and is, like all of us, a person figuring it out as he goes along.

Alison Seidenstricker is an Assistant Professor of Dance at Towson University. She teaches modern dance technique, dance composition, is the Co-Artistic Director of the Fall Towson University Dance Company, and is the Coordinator of the PK-12 Dance Education Program. Seidenstricker spent 12 years producing, performing, choreographing, and teaching in New York City before moving to the Baltimore Community where she was the Dance Educator at Southwest Baltimore Charter School (SBCS), an Expeditionary Learning and Arts Integrated Public Charter School. Alison has a BA in dance from Slippery Rock University, a MFA in Choreography from Purchase College, is a Laban/ Bartenieff Certified Movement Analyst and a Certified Functional Awareness Movement Educator.

Domonique (Nikki) Semeniuk is a Certified Hanna Somatic Educator (CHSE). She graduated from the Novato Institute for Somatic Research and Training in Novato California and is a member of the Association for Hanna Somatic Educators (AHSE). She is also registered with ISMETA, and is a Registered Somatic Movement Educator & Therapist. Nikki has been teaching dance for over 30 years, and is a body development, coordination & movement specialist. She holds certification through the Canadian Dance Teachers Association (CDTA), and is a Certified Acrobatic Arts instructor. Her specialization in bodies and movement come from; training in and instructing dance for more than 40 years, working in the dance industry for over 25 years, being a dance studio owner for 23 years, creating her own Performing Arts Syllabus for Preschoolers and studying Hanna Somatic Education. Nikki discovered Hanna Somatic Education after suffering a hip injury in 2013. Unfortunately this injury led to chronic pain, and ultimately to her having to sell her very successful studio. Hanna Somatics was the first thing she found to help with her chronic daily pain. Mastering the techniques of Hanna Somatics has helped her to live with her condition and restore freedom of movement in her body.

Dana Shackelford is a choreographer and educator with a special interest in the study of dance kinesiology. She currently serves as the Dance Department Chair for the University of Texas Rio Grande Valley. She earned her undergraduate degree in Dance Education from Texas Woman's University and her MFA in Dance from Arizona State University. Dana has a combined total of twelve years of experience teaching dance in two public high schools in El Paso, Texas which provided her with invaluable experience as a dance educator serves her well as the director of UTRGV's BA in Dance (Teacher Certification) degree program. Dana was also a principal dancer, choreographer, and teacher with the El Paso Contemporary Dance Theatre (EPCDT) where she performed several lead roles in the works of Bill Evans, Joan Laage, Wade Madsen, Nancy Cranbourne, Lisa Smith, and others. She supplemented her early dance training with summer intensives with Bill Evans at the University of New Mexico, Utah's Repertory Dance Theatre in Snowbird, Utah, the José Limón Summer Intensive in NYC, and the Harvard Summer Dance Intensive in Cambridge, MA. Her performing experience also includes several performances in summer concerts with Boulder, Colorado's Interweave Dance Theatre from 1993 - 2001. She has served as a guest choreographer for the Arizona School of Ballet, the UTEP Department of Theatre and Dance, and the Rio Grande Valley's local company, Conceptos Entidad Dancistica. Currently, Dana is an Associate Professor in UTRGV's Dance Department and is proud to be an original faculty member from the inception of Dance as a degreed program at UTRGV/UTPA . She teaches modern dance technique, Dance History, Dance Science, Dance Theory, and choreographs for the Dance Ensemble. Dana continues to pursue her research in the area of dance science with presentations on Somatic based training to promote the longevity of active dancing years for dancers at conferences of the International Association of Dance Medicine and Science (IADMS) and at American College Dance Association (ACDA) conferences.

Dagmar Spain, born in the Czech Republic, is a dance educator and dance artist collaborating with filmmakers, visual artists, and writers at different institutions around the world; currently at the University of New York in Prague, Czech Republic, where she designed the course *The Power of Words*,

teaching the art of monologue writing; DanceWorks Berlin, Germany, a BFA dance program, where she teaches modern/ contemporary dance and designed the course “Applied Learning” for pre-professional dancers. Spain specializes in interactive and somatic dance movements in conjunction with film, theater, and literature and conducts experiential workshops for all populations to unleash the healing power of embodied expressions with a dialogic approach, most recently at the Transformative Learning conference, July 4-7, 2023, in Patras, Greece. In the U.S., she taught as a dance artist and visiting professor at Brown, Penn State, and Montclair University. Spain received her BFA in dance at the College for Dance and Performing Arts, Frankfurt, Germany, and her MFA in dance and choreography at Tisch School of the Arts, N.Y.U., New York. She received her EdD in dance education with a holistic focus on dialogic research & pedagogy at Teachers College/Columbia University in May 2024. Dagmar lives in Berlin, Germany.

Emily Stein, GCFP MFA, is a veteran of Chicago’s dance scene, dancing, choreographing, and teaching. She has taught ballet technique, anatomy, ballet pedagogy and Feldenkrais Awareness Through Movement® at the Dance Center of Columbia College, and is on faculty in the Joffrey Academy’s Adult/Open Division. Emily also teaches public Feldenkrais Awareness Through Movement® classes, and maintains a private practice working with individual clients, both dancers and “civilians.” Her article, “*Not Opposites: Ballet Training and the Feldenkrais Method*” was published by the Feldenkrais Guild of North America in October 2022. For many years, she danced and choreographed with *Zephyr Dance*, performing and presenting work locally and nationally. Her ongoing interest in the evolution of ballet inspired her choreographic series “*Secret Experiments in Ballet*,” which plays in the intersection of ballet and improvisation. In 2012 she co-founded *BalletLab Chicago* with Paige Cunningham, to share their research and dialog on evolving ballet pedagogy with the broader dance community. *BalletLab* has presented at national conferences, including CORPS de Ballet, Society of Dance History Scholars, and the National Dance Education Organization. Emily holds a BA from the University of Iowa, an MFA from Smith College, and is a Guild Certified Feldenkrais Practitioner. <https://www.emilysteinfeldenkrais.com>
<https://emilysteindance.com/>

Sandi Stratton-Gonzalez, MA is Manager of the Arnhold Support Program for Dance Educators, offering mentorship, professional learning, and other resources to NYC Public School’s dance educators. Sandi teaches *Dance for Children with Disabilities* for the National Dance Education Organization (NDEO), is a founding member of the NDEO Dance and Disabilities Advisory Committee and writes curriculum for the P-12 dance classroom for the Dance Education Laboratory (DEL). For over 20 years (1999-2019), Sandi was the Dance Specialist at The Children’s School (PS 372) in Brooklyn, the first fully inclusive public school in the United States. There, she developed a sequential PK -5 curriculum, chaired the Arts Committee, and administered the school’s extensive enrichment programs. Sandi is co-author (with C. Gallant and D. Duggan) of *Dance Education for Diverse Learners: A Special Education Supplement to the Dance Blueprint* and has been published in *Dance: Current Selected Research Volume 7* and *Dance Education in Practice*. Sandi taught *Dance in Elementary Education* at Hofstra University (2008-2018) and has mentored countless educators as a Cooperating Teacher for Hofstra and New York University. Prior to working in dance education Sandi was the founding Artistic Director and a Resident Choreographer of Soundance Repertory Company (SRC), 1984 – 1999.

Corazon Tierra is a dance educator, somatic movement educator, Social Emotional Learning specialist, interdisciplinary dance artist, and poet dedicated to helping children, youth, women and families cultivate body-mind wisdom. For more than two decades, Corazon has been creating experiences that blur the boundaries between art and life, and between personal transformation and community healing. Her main emphasis as a dance educator is to provide a joyful and non-judgmental atmosphere where children and youth feel safe and confident to express themselves through dance. Corazon is the creator of EduDanza™, a somatic movement dance education approach for children of all ages. Currently Corazon is a Dance-Artist-in Residence at Pan American International High School in Queens, NYC, and Master Teaching Artist with LEAP. In these roles, Corazon teaches dance to K-12th grade students, and designs and implements professional development trainings for teaching artists focused on dance education, literacy and Social Emotional Learning. As a dancemaker, Tierra is best known for harmoniously fusing her poetry and dance in performances that explore the connection of the female body with the natural world. Tierra has shared her work in the US and internationally, in countries such as Spain, South Africa and Puerto Rico. She offers her dance creations as an invitation to be present in the body, in the here and now, free of shame and judgment. A key aspect in her dance work is the exploration of kinesthetic empathy as a means for harmonizing Self with others, community and the planet. Corazon holds a Master of Arts in Dance and Somatic Well-being from the University of Central Lancashire (UK), and a Master of Science in Early Childhood Education and Social Emotional Learning from Erikson Institute. She is a LOD Master Practitioner, an ISMETA's Registered Somatic Movement Educator, and a trained DEL Facilitator. Corazon's dance scores are included Portable Dances Volume 1 and Volume 2, motif notation chapbooks edited by Beth Megill.

Suzi Tortora: Dr. Tortora has a full-time private practice in Cold Spring, NY and NYC, specializing in parent- infant/child and family therapy; trauma; medical illness; and adult chronic pain. She is the International Medical Creative Arts Spokesperson for the Andréa Rizzo Foundation, having created and continuing to be the senior dance/movement therapist for pediatric patients at Integrative Medicine Service, Memorial Sloan-Kettering Cancer Center, NYC, since 2003. She received the 2010 Marian Chace Distinguished Dance Therapist award from the ADTA. She teaches in Europe, South America, New Zealand, Israel and Asia; holds faculty positions in the USA, The Netherlands, Czech Republic, Argentina and China; offers the Ways of Seeing International Webinar Training Program for dance/movement therapists and allied professionals; has published numerous papers about her work; Recent books, *The Dancing Dialogue: Using the communicative power of movement with young children*, and, *Dance/Movement Therapy for Infants and Young Children with Medical Illness: Treating Somatic and Psychic Distress* co-authored with Dr. Miri Keren.

Luc Vanier (MFA, M.AMSAT, MSDE) teaches somatic classes at the University of Utah. As a pedagogue and integral researcher, Luc has lectured and presented his research extensively nationally and internationally and his book "Dance and the Alexander Technique" was published by University of Illinois Press (in Spanish with Pequeña Hoja). He founded the Integral Movement Research Center, and co-created *Framework for Integration*, a movement analysis system anchored in the way babies and

animals move that helps all movers make new, healthier movement decisions and encourages more coordinated and integrated bodily use (upcoming book, *Moving into Skill* Summer 2024).

Laura Victoria Ward is a maximalist artist, choreographer, somatic movement educator, Laban/Bartenieff Movement Analyst, teacher, musician, and painter. She is the artistic director of Octavia Cup Dance Theatre, plays in the punk rock band Dick Pinchers, is the movement director for the art choir, The Goddess Party, and is the choreographer for The Glam Rock Cabaret. She has taught, created dance theater, and performed throughout New York, the United States, and internationally for over 30 years. Movement, awareness, equanimity, expression, and radical self-acceptance are foundational elements of Laura's somatic work. She draws from many systems including Laban/Bartenieff, Emilie Conrad's Continuum, multiple forms of breathwork and integration, meditation, hands-on bodywork, and experiential anatomy. Laura's playful curiosity springs from a sense of the infinite wonder inherent in existing in a human body here on planet Earth. She has studied with Gil Hedley, Mary Abrams, Michael Taft, Tim van der Vliet, Liz Koch, Michael Harney and many others. She earned her CMA in 1996 at LIMS, and has a BA in Dance, Theatre and Movement Studies from SUNY Empire State. She received a Choreographer's Initiative Grant in 2024 through NYS Dance Force and NYSCA and is working with mentor Paul Lazar.

Cynthia J Williams is a Professor of Dance & Movement Studies at Hobart and William Smith Colleges where she teaches dance composition, embodied dance criticism, history, improvisation, Laban studies and modern dance technique. A Certified Evans Teacher, she is pursuing certification in Body-Mind Centering®. Currently Co-Chair of the Popular Culture Association Dance Area, and a member of DanceForce, Cynthia's written scholarship focuses on contemporary choreographers Jane Comfort and Leila Ka, with additional presentations on Kinetic Light, embodied research/autoethnography, and Gaga Movement Language. Cynthia has co-directed the Somatic Dance Conference & Performance Festival in Geneva, NY for the past ten years. Recent choreography and lighting design includes Divination, and Canticle in Darkness and Light, both ensemble works for HWS dancers. She has performed in solos commissioned from Paula Josa Jones and Claire Porter in recent Body-Mind Centering Association conferences and the SDC&PF.

Brooke Winder: Physical therapist/dance scientist Dr. Brooke Winder coordinates the Dance Science program at California State University Long Beach, where she teaches Functional Anatomy, Quantitative Analysis of Injuries, Movement Analysis, and overall wellness. She is a practicing physical therapist focusing on orthopedic and pelvic floor issues in performers. She has presented on pelvic floor function/dysfunction in dancers at regional, national, and international venues, and has been published in the Journal of Dance Medicine & Science, Journal of Orthopedic and Sports Physical Therapy, and Journal of Electromyography and Kinesiology.

Ruby Worth RDMP: Ruby grew up in Findhorn, an intentional community in Scotland. At 13 years old she moved to New Jersey where she attended Montclair High and the Rand School of Performing Arts. Ruby returned to Scotland as a young adult and undertook a BA Hons Degree in Theatre Studies at Dartington College of Arts, Devon. Further studies have included an MSc. in Dance Movement

Psychotherapy at QMU and the Ways of Seeing International Training Programme in Dance Movement Therapy with Dr. Suzi Tortora. As a free-lance artist, for 3 decades Ruby has worked prolifically as a socially engaged creative practitioner with a focus on dance productions and projects with cross/generational community participants. Her work advocates for inclusive practice, and as such Ruby has extensive experience with children and adults with additional support needs and neurodiversity. Ruby's recent work has been in residence in her local primary schools, piloting and developing creative, inclusive and embodied learning for children impacted by the Covid-19 Pandemic. Ruby works part time as a Movement and Performance Lecturer on the BA Hons Degree Drama and Production, University of the Highlands and Islands, and holds a Masters Level Teaching Qualification for Further Education.

Alyssa Zepeda is a Licensed Clinical Social Worker who has worked diligently to assist children, adults, and families in her community since 2012. She is passionate about empowering others through the use of integrative approaches. Some of these approaches include but are not limited to psychodynamic therapy, somatic work, therapeutic movement, mindfulness-based therapy, and EMDR. Alyssa has been able to create a body of work that facilitates holistic well-being across the life span. It is extremely important for Alyssa to support clients in not only feeling safe but to also experience the therapeutic power of nurturing one's body, mind, and soul. Some of Alyssa's most recent mind-body-soul oriented work has been her collaboration with Generate Hope, an organization providing long-term, comprehensive programs to women who have been sexually trafficked. Alyssa has been co-facilitating dance movement therapy workshops with Generate Hope to support survivors' healing journeys in creative, embodied, and trauma-informed ways. In addition to her direct clinical work, Alyssa also supports interns with professional and educational development as a lead clinical supervisor. Alyssa's main mission is to provide support that has beautiful ripple effects; whether directly working with clients, the community, or the next generation of healing and helping professionals.