

What Data Can Do for You: Data-Driven Opportunities in Dance Education

February 24-25, 2024

*An NDEO Special Topic Conference in partnership with Oakland University School of Music,
Theatre and Dance*

Session Descriptions

The Alchemy of Artistry & Analytics

Lakiah Wilson

Drawing from my personal journey—from the rhythm-filled rooms of Fem Fatale dance studio to choreographing school productions and mentoring a diverse array of talents—I've been witness to the transformational power of dance. But what if we could elevate this art form even further? In this presentation, I'll unravel the synergy of dance and data, showcasing how analytics can shape, refine, and amplify our pedagogical methodologies, and why this fusion is paramount for the future of dance education.

Choreographic Tension Mapping: Data & Choreography

Alexandra Burley, Elif Akcali, Alex Springer

The research team (Akcali, Burley, and Springer) proposes to lead a Movement Session introducing the application of a process flow analysis approach, Value Stream Mapping (VSM), to dance composition. In a paper recently accepted for publication in the *Journal of Dance Education*, "Value Stream Mapping in Dance: Preliminary Results and Insights from an Exploratory Study," the three co-authors analyzed qualitative data collected in a Level 3 Dance Composition course in which VSM was introduced as Choreographic Tension Mapping (CTM), a method to help students expand their choreographic and editing processes. In this Movement Session, the co-presenters will lead a composition exercise, introduce and discuss the use of CTM, and open for discussion on both CTM and the potential for future data collection to develop a better understanding of CTM's benefits to Dance Composition pedagogy.

Creating a Data Based Study

Elizabeth Kattner, Talia Bailes, Nicole Flinn, Elisabeth Hoegberg

This panel will include K-12 and Higher Education representatives who will discuss forming and implementing an extensive data based study tracking school success among K-12 dance students.

Creating An Assessment Story

Kelly Stokes

In this session the presenter—a current PreK-2 artist-in-residence in the public schools—will provide an overview of Salt Creek Ballet's "Literacy through Dance" program and then delineate a variety of

qualitative and quantitative strategies used to assess the achievement of both dance literacy standards and state reading goals and objectives. The presenter will also discuss how this data can be used to create an “assessment story” that will interest both grant funders and school administrators. Audience feedback will be encouraged to generate other strategies that can be used in this setting.

Dance for All: Lorain City School’s Dance Program

Helen Buck-Pavlick, Kelly Berick, Susan McGreevy-Nichols, Marty Sprague

The panel provides perspectives from the classroom, district, state, and national level on how creating a comprehensive dance program challenges status quo assumptions about educational equity, approaches to school improvement, and what learning is “valuable” in K-12. Panelists discuss the role of data in creating, implementing, and monitoring the dance program and how the story of LCSD informs stakeholders interested in expanding dance in K-12. Questions that informed the panel: What data and research informed and continues to inform instructional decision-making at LCSD and how updates to Ohio's AEDP might inform future decision-making? How do administrators navigate various systems of evaluation? How do notions of equity relate to understandings of instructional effectiveness and assessment? How do partnerships drive curriculum creation to support 21st century learning skills?

Data Informed Dance Literacy

Jane D'Angelo, Helen Buck-Pavlick, Ambre Emory-Maier

Presenters will discuss the work from the Higher Education sector, Dance State Service Organization, and State Education Agency. The Ohio Data Dashboard provides school-level, district, county, and statewide data, and displays arts access and enrollment data for Ohio's preK-12 schools as reported annually via the state's Education Management Information System (EMIS). Panelists will discuss proposed innovative approaches to data collection of teaching artist residencies and how dance residencies serve as an avenue to effectively teach dance literacy. Learn ways to use data from sources like the data dashboard to inform advocacy and to gain talking points when advocating for dance education and dance teacher certification. Discover how higher education dance programs are evolving to prepare students for the dance workforce.

Data-Informed Decisions for Dance Program Success

Megan Slayter

This presentation shares the multi-year process used to develop one example learning outcome to assess dance curricula at Western Michigan University—that upon completion of the program, students are able to articulate and apply a personal aesthetic related to their career goals. Curriculum mapping is used to show how principles associated with this outcome are introduced, developed, mastered, and assessed across the curricula. Data collection methods and associated results are shared that support data-informed discussion to improve student learning, and ultimately evidence of student preparedness aligned with university strategic initiatives. The presentation shows how dance faculty integrated

assessment data with understanding of the changing landscape of the field of dance to make data-informed decisions to prepare students for success in a wide variety of career interests.

DELRdi's Research in Dance Education

Rima Faber

Do you want to know about changes that have occurred over the past twenty years in dance education? The proposed conference session provides a brief overview of the original Research in Dance Education project conducted by NDEO (2001-2005). Variables were held constant over a 20-year span (2002-2022) and comparative analyses were done exactly 20 years later. One exciting and huge development: available research and literature quadrupled over 20 years. The session provides statistical data that reveals many changes the field has realized in three comprehensive areas (US Education Issues, Populations Served, and Areas of Service) with several hundred subcategories associated with teaching and learning in and through dance. This is all done through the Dance Education Literature and Research descriptive index.

Empirical Research and the Dance Educator

Karen Schupp

While not everyone may want to be a dance education researcher, the benefits of using empirical research processes to better understand dance teaching can be beneficial to all. In my own case, the process of inquiring into dance teaching and learning through an empirical research lens has helped me to better understand the intentions and impact of my teaching, the beliefs students bring and develop, and the nuances of specific areas of dance education and training. Each research project causes me to reflect on and make changes to my own daily practices as a dance educator. This presentation/workshop offers strategies for using research processes to better understand our own teaching practices. Participants will learn basic frameworks for determining key questions, ethical considerations, and strategies for gathering and interpreting data to empirically inquire into their own teaching. Throughout the session, we will improvise and move together to strengthen the connections between teaching, moving, and researching.

How Can AI Revolutionize Dance Education?

Milka Trajkova

The fusion of AI in dance can herald a new era of data-driven pedagogy. It has the potential to catalyze revolutionary shifts across all facets - enhancing evaluations, fostering a more informed approach to decision-making and training, and predicting future performance. This data can go beyond mere quantification; it unveils the rich narrative woven into the journey of each athlete. However, there are challenges in decoding the role of AI in dance education: 1) What kinds of dance data are essential for effective AI assessment for young adults, captured through accessible off-the-shelf technologies ?, 2) How can we quantify movements?, and 3) How do we design tools that are accessible, inclusive, and

tailored to individual needs? This talk aims to do ethical due diligence in reimagining the role of AI for data creation and methods to transition from subjective to objective insights.

Implicit Movement, Explicit Data

Milka Trajkova, Andrea Knowlton

In our NSF-backed research, we design a digital improvisational dance AI tool, “LuminAI” to support the creative process. The artform’s complexity presents difficulties and opportunities in quantifying implicit, embodied dance knowledge into an explicit computer-readable framework. Our mixed-method approach captures dancers' lived experiences into a comprehensive dance data model. This presentation offers insights into our multidisciplinary collaboration with scientists, dance experts, and students. Participants will physically interact with LuminAI, and engage in a discussion surrounding AI's limitless applications and possible unintended consequences for learning, teaching, training, and creativity. We will emphasize the importance of dancer-centered design approaches when merging human cognition and machine learning, which aim to enhance human capabilities, not replace them.

Intent vs. Impact: data and the student experience

Hannah Andersen

Often the focus of injury prevention screen research highlights the content of tools or resulting data. This presentation shares emergent insights from creation of the Dance-Specific Movement Competency Screen (DSMCS), a collaboration between Dance and Physical Therapy at an R1 University. By inviting students onto the research team, faculty and clinicians aimed to center student perspectives in regards to the impact of results on mental health of students and effectiveness of screening. Over four years, faculty and students interrogated the role of quantitative data, eventually moving completely to qualitative results. Students reported removing quantification allowed application of information and supported mental health outcomes. Results will be discussed from the educator's perspective in relationship to screenings, and other data driven contexts such as technique assessments.

Mining Data in Dance Education

Rima Faber, presenting on behalf of the work of Jane Bonbright and Thomas Hagood

This paper examines the story of the search for data addressing teaching and learning in and through dance. The notion that data existed in support of this idea, and that the field would benefit from its identification, collection, and organization, is relatively new. It wasn't until the late 1980s that the data for the ‘dance education idea’ was formulated, and it was only in 2000 that the effort began through the 2000-2004 NDEO Research in Dance Education project. Funded through the US Department of Education, NDEO's work involved tremendous field input and participation. The project continues today through DELRdi, the ‘Dance Education Literature and Research descriptive index’. This session tells that story from early conceptualization to its current status. It provides conference participants with context about the challenges and opportunities ‘mining our data’ presented then and now.

Practice to Policy: Data as Storyteller

Heather Vaughan-Southard

This session demonstrates the value of connecting levels of data collection to tell the story of the importance and impact of arts education. From student growth to educator effectiveness, to district achievement to state policy, data is a linchpin in creating vibrant classrooms and schools, creative communities and innovative states.

Qualitative Inquiry: High Quality Dance Education

Christine Fisher

A need remains for empirical research in dance education, specifically as it pertains to instructional vision and how we characterize high quality dance education instruction. Instructional vision is an “image of ideal practice” (Hammerness, 2001; Munter, 2014). The role of vision can support educators in the ongoing refining of their professional practice (Ní Chróinín et al., 2019). Research in vision is one way to offer data-informed improvements and insights into dance education. Interviews were conducted with seven participants to answer the research question: What are the instructional visions held by inservice teachers and teacher educators in dance education? Analysis identified five dimensions: (a) instructional role of the teacher, (b) class discourse, (c) dance tasks, (d) student engagement, and (e) classroom culture.

Screening University Dancers for Injury Risk

Kristen Schuyten, Paola Savvidou

This presentation will summarize findings from yearly musculoskeletal screenings performed for incoming freshmen dance students in the university setting. Trends discussed include objective findings of strength, function, posture, motion, and alignment concerns. Subjective information provided by the dancers through self-reporting online questionnaires including the dancers' level of pain, current and past injury status, mental health, and concussion history along with other medical and health concerns will also be addressed. The dancers' recovery and self-care practices including warmup and cooldown, nutrition, and hydration, will conclude the presentation, with further implications toward training K-12 dancers in preparation for the post-secondary and professional setting as a student and/or career dancer will be provided.

Using Data for Improved Learning: A Six-Year Study

Diane McGhee

Limited historical facts, misinformation, and public naivete; about the breadth of dance have framed and devalued perceptions of the subject. A lack of substantive data has aided in perpetuating inaccuracies; therefore, data collection and analysis will be shown as a strategy for driving curriculum and improving

dance literacy in a university undergraduate dance course. Data was collected from 1475 student work samples in 33 online sections over six years. Coding and analysis of the samples informed course design and content. Data revealed opportunities for purposeful interdisciplinary connections and for advancing understandings of dance styles in various cultural, historical, social, religious, and artistic contexts. This model shows the potential for using data to address learning needs, improve curriculum, and advance appreciation for the diversity of dance past and present.

Veiled Assault: The “Unseen” Side of Partnering

Beth Twigs

The act of professional ballet partnering involves immense physicality, lots of touch, and often wild extremes of both the body and the psyche. Due to the nature of this work, it can be difficult to recognize when unhealthy, veiled behaviors are occurring within partnerships and partnering activities. Focusing my research on the female identifying professional ballet dancer, I used surveys and interviews to generate both qualitative and quantitative data on the dynamics of partnering within the field. Through my methods of research, I found that physically and psychologically harmful acts and behaviors are occurring within the professional ballet studios, all falling under the form of veiled assault. Four main types of veiled assault emerged from the research: Triggered Partnering, Negligent Behavior, Sexual Harassment and Assault, and Intoxicated Partnering.

Warmup and Cooldown: A Custom Approach for Dancers

Veronica Prieur, Kristen Schuyten

Performing an appropriate and adequate warmup and cooldown are two of the most modifiable risk factors for injury in dance, yet many do not for various reasons. Resources for dancers to identify these exist, but few guide the dancer through appropriate or customized warmup and cooldown, and through evidence-based research methods. Screening of university dance students found over half of incoming freshmen were not performing warmup, cooldown, either warmup or cooldown appropriately, or at all in their training. This session will provide the educator and dancer with the reasoning behind performing appropriate warmup and cooldown exercise progressions. This will include a how-to guide of exercise selection based on common dance injuries specific to the body needs and demands of the individual dancer, along with providing examples of breaking down challenging choreography into exercise.

Writing Target Objectives With Measurable Outcomes

Mary Murphy

Using target objectives in dance lesson planning that have measurable formative and summative assessment data and possible implications for K-12 dance program validation and teacher retention.

Presenter Biographies

Elif Akcali

Hannah Andersen (MFA, NCPT, FMT), Assistant Professor of Teaching, Wayne State University, teaches in the BS/BFA Dance Programs, MA-Teaching Artistry, and manages the Pilates Mentorship Program. Her research and teaching intersect dance science, somatics, pedagogy, and technique. Hannah's journey as an artist, pedagogue, and researcher is represented in local and regional performance venues and inter/national conferences and journals. She received the 2017 Doug Risner Prize for Emerging Researchers in the Journal of Dance Education.

Talia Bailes is a dancer, life-long learner, and aspiring physician. She founded Ballet & Books in 2017 with a belief that dance can be used as a connector across differences and as a way to build literacy. Since 2017, she has led Ballet and Book's national expansion and currently serves as Board President and Executive Director. Her interests are rooted in improving community health for children through dance. Her previous work in global health and dance has taken her to Ecuador, Colombia, and Tanzania. Additionally, she previously worked at the Centers for Disease Control with American Indian tribes in Arizona. She has been recognized by various platforms such as Pointe Magazine and Colgate. She graduated with a B.S. from Cornell University in 2020 and is currently pursuing her MD at the University of Michigan with the intent to become a pediatrician.

Kelly Berick is a dance educator and coordinator for the Lorain City School District (OH). She directed the Akron School for the Arts dance program at Firestone High School in Akron for 26 years. She has served on Ohio's Fine Arts Learning Standards and Model Curriculum writing teams for the Ohio Department of Education as well as the boards of Ohio Alliance for Arts Education and OhioDance. She received the Dance Educator of the Year award from OAHPERD in 2001, Contributions to the Field of Dance Education from OhioDance in 2013, and the NDEO President's Award as part of the K-12 Mentoring Committee in 2021. Berick is Georgia-born, North Carolina-raised, and holds B.A. and M.Ed. degrees in Dance from Columbia College and Temple University.

Jane M. Bonbright, Ed.D., is founding and emerita Executive Director of the National Dance Education Organization (1998-2012). She was the chief architect and Director of the Research in Dance Education project and co-authored the publication of *Research Priorities in Dance Education: A Report to the Nation* (2004). From 2012-2022, Dr. Bonbright founded and was Director of NDEO's Online Professional Development Institute (2012-2022) where she was responsible for developing OPDI's broad curriculum, over 40 online courses, and the Certificate in Dance Education (CIDE) Program.

Helen Buck-Pavlick serves as the Fine Arts Education Specialist for the state of Ohio. An active leader in arts education and policy, Helen serves on the Board of Directors for the National Dance Education Organization, as the Vice President of the State Education Agency Directors of Arts Education, and on the Framing Committee for Media Arts EDU. She is PhD student studying Educational Policy (OSU) and holds

her MFA in Dance (ASU), and MEd (NAU). She has 20+ years of experience teaching dance in K-12, higher education, the independent sector; and is an RSDE, RYT200 and STEAM Certified Educator/Administrator. Helen's research and in-practice work on pedagogy and curriculum has been published in JODE, DEiP, JDSP, and JMD. Helen is passionate about ensuring all students have access to well-rounded, high-quality arts education.

Xan Burley (she/her; MFA) is a dance artist, scholar, and educator in Gainesville, FL working as Assistant Professor at the University of Florida. With her partner Alex Springer and their team of collaborators, she co-creates interdisciplinary performances for the stage, site, and camera, as well as collaborating on projects with engineers, architects, and learning analysts. Her choreographic work has been presented by the American Dance Festival, Jacob's Pillow, Center for Performance Research, Movement Research at the Judson Church, Danspace Project, and New Dance Alliance Performance Mix Festival, among others. Notable residencies and awards include the Taipei Artist Village International Residency, Marble House Project, Jacob's Pillow Research Fellowship, CPR's Technical/Production Residency, and University Settlement Artist Residency. Burley has performed with artists/companies such as Doug Varone and Dancers (2012-2017), Shannon Gillen (2008-2012), Chris Aiken, Nancy Bannon, Daniel Charon, Jeanine Durning, Angie Hauser, Shannon Hummel, and Tami Stronach. www.xanandalex.com

Jane D'Angelo, OhioDance Executive Director. D'Angelo is a board member of Ohio Alliance for Arts Education and former board member of Dance/USA. She serves as an Advisory member for the Ohio Department of Education Fine Arts Standards revision. Jane participated in the executive fellowship program in the Academy for Leadership and Governance at the Jefferson Center. D'Angelo holds a Bachelor of Science in Business Administration from Northeastern University and a Certificate of Special Studies in Administration and Management from Harvard University. She has an extensive background in dance and dance education, both performing and teaching dance to children and adults.

Ambre Emory-Maier, MFA, MA, ERYT-500, YACEP, is an Assistant Professor of Dance at Kent State University and the former Director of Education, Equity and Community Engagement and BalletMet 2 Associate Director for BalletMet in Columbus, Ohio. She has worked in the dance field for over thirty-five years. Ambre is passionate and committed to providing a positive impact on dancers, students, teachers, and the community. She frequently stages dances from Labanotation including dances choreographed by George Balanchine. With an interest in well-being and progressive growth of the ballet spaces in which she lives, Ambre brings her acknowledged kinship with dance, yoga, meditation, and mental health care to her practices.

Rima Faber, PhD, Education, American University, 1997, MA, Dance, 1994, BA Bennington College, Dance Major, Psychology Minor with focus on cognitive development; performer, choreographer, director of company; founder/director of Primary Movers. Founding President of NDEO; served as Program Director; Research Director for *Research in Dance Education* initiative, *Priorities for RDE* co-editor; DELRdi outreach consultant, chaired NDEO Standards for early childhood and K-12; received NDEO Visionary Award (2002), American University's Performing Arts Hall of Fame, Metro DC's Dance Education Award (2006), and NDEO Lifetime Achievement Award (2014). Founder/President of Capital Region Educators of

Dance Organization; chair of Core Arts Standards Dance Task Force; faculty at several studios in DC and for on-line courses for Rutgers and George Washington Universities and NDEO OPDI. Co-author of book *Thinking with the Dancing Brain* and a variety of published articles. Currently DELRdi Outreach Consultant.

Christine Kiernan Fisher, 2020 National Dance Education Teacher of the Year, holds a BFA in ballet from Columbia College and an MFA in performance and choreography from UNC Greensboro. She has performed with various dance companies including Van Dyke Dance Group and John Gamble Dance Theater and served on the faculties of Columbia College (SC), UNC-Greensboro, and Durham School of the Arts. She has served as a lead dance teacher for both Durham Public Schools and Guilford County Schools. She was chosen as a fellow with the Governor's Teacher Network and the North Carolina Teacher Voice Network, and was a board member and president of NC Dance Alliance. Currently she is a graduate research assistant in the School of Education and a lecturer in the School of Dance at UNC Greensboro. Her research explores the instructional visions of high-quality dance instruction held by in-service dance teachers and dance teacher educators.

Nicole Flinn, M.A. is an Associate Professor of Dance at Hope College. She specializes in dance pedagogy, curriculum development, arts integration, assessment, and advocacy. She developed a K-12 dance program and worked as a public-school teacher for 15 years. Nicole is the director of StrikeTime Dance Theatre, a pre-professional student company that promotes dance outreach for children, engaging over 10,000 youth each year. She serves on the NDEO Membership Engagement Advisory Committee and is a member of the board for several organizations including Dance for the International Child (DaCi) USA, SHAPE Michigan, and Michigan Dance Council. Nicole was a leading member in the dance portion of Michigan's Arts Education Instruction and Assessment Project.

Thomas K. Hagood, Ph.D., was the founding/convening president of the National Dance Education Organization. He was a PI for the Research in Dance Education project, supervising collection efforts in the content area of theses, dissertations, and other academic productivity in dance education inquiry.

Elisabeth Hoegberg

Elisabeth Kattner Ph.D. is a dance educator, scholar, and choreographer. She serves as Assistant Director of SMTD for Assessment and as Associate Professor of Dance at Oakland University. She coordinates the Dance Education program at OU and has given professional development workshops for K-12 teachers at Michigan Dance Festival, SHAPE Michigan, Baltimore County Schools, and for the Detroit Public Schools Community District. She has published in *Ballet Review*, *Dance Research Journal*, *Journal of Dance Education*, and the program notes of the Grand Rapids Ballet, and the State Ballet Berlin. She serves on the editorial board of *Dance Education in Practice* and *International Journal of Education and the Arts*.

Andrea Knowlton is a Choreographer, Educator, Filmmaker, and Dance & Technology Researcher. She has presented her stage works throughout New York City, Los Angeles, and Atlanta. She directs and screens dance films nationally and internationally and leads workshops on the art of dance filmmaking. As an

educator she has worked at California Institute of the Arts, California State University Long Beach, and Pasadena City College. She is an Associate Professor at Kennesaw State University's Department of Dance, and a Principal Investigator with the National Science Foundation where she explores Dance and Artificial Intelligence in collaboration with Georgia Institute of Technology. Knowlton is a certified Yoga Instructor. She holds a BFA in Dance/Choreography from Marymount Manhattan College in NYC, and an MFA in Choreography/Integrated Media from California Institute of the Arts.

Dr. Diane McGhee has been a professor of dance since 1976; for 35 years she dually worked as a professional dancer in American modern dance and several cultural styles. Her choreography has been performed in professional theatres, including Jacob's Pillow. She has delivered workshops around the globe, including for the National Museum of Dance. In the 1990s, McGhee taught dance for the first charter school in the nation. She pioneered repertory etudes, served on the NDEO Board, and was awarded NDEO's Top Paper (2011). She licensed educators in NY, NC, SC and has taught at USC since 2014. In 2015, she was awarded a Coolidge Fellow from Columbia University. She has received grants from the NEA, Dana Foundation, and state commissions. Her current research is in women's history and dance intersections with mythology and religions. She is President of Movement Migration dance company and author with the Joseph Campbell Foundation.

Susan McGreevy-Nichols is the Executive Director of the National Dance Education Organization a non-profit organization dedicated to the advancement and promotion of high quality education in the art of dance. Her service to the field of arts education includes sitting on a number of national committees and task forces, including serving on the leadership team for NCCAS. She has contributed to the development of the National Core Standards in Arts Education; the NAEP Assessments; the Interstate New Teacher Assessment and Support Consortium (INTASC) Model Standards for Beginning Teacher Licensing, Assessment and Development; She has developed numerous online courses for NDEO's OPDI. As a teacher at Roger Williams Middle School in Providence, Rhode Island from 1974-2002, Susan founded and developed that institution's nationally renowned middle school dance program. She is the developer of a cutting-edge reading comprehension strategy that uses text as inspiration for original choreography created by children. This literacy-based methodology combines the creative process with reading instruction. She is co-author of five books: *Building Dances* (1995) (2005), *Building More Dances* (2001), *Experiencing Dance* (2004) (2014), *Dance about Anything* (2006) and *Dance Forms and Styles* (2010). She has served on the editorial board of the *Journal of Dance Education (JODE)*, is a former columnist for *Dance Teacher Magazine* and has been an invited contributor to the *Arts Education Policy Review*.

Mary Murphy earned her BFA in Dance with Special Studies in Ballet, K-12 Teaching Certification in Dance Education and Psychology from Western Michigan University and her MAT in Dance Education from Marygrove College. Mary has studied with Jurgen Schneider formerly of the American Ballet Theatre and with Alonzo King of the Alonzo King Lines Ballet. She has also studied with modern dance choreographers Erick Hawkins and Alwin Nikolais. She has choreographed over 70 musical theatre productions for grade schools, high schools, community colleges, community theatres and universities. She has served as the Director of Dance for the University Liggett Schools in Grosse Pointe, MI and as The Director of Dance for Livonia Public School's Creative and Performing Arts Program (CAPA) for 22

years. She has taught and created curriculum for all levels of ballet, jazz, modern dance, tap and musical theatre and has choreographed and staged numerous concert works. Mary has taught master classes in dance at Michigan State University, Henry Ford Community College, Michigan Youth Arts Festival and various private studios. She currently is a Lecture of Dance Education and Field Coordinator for the Dance Department at Oakland University. She is an instructor at The Dance Centre in South Lyon, MI and choreographer for The Farmington Barn Players in Farmington, MI. She is a member of the National Dance Education Organization, the Michigan Dance Council and the American Psychological Association. Mary serves as the MDC Dance Division and Honors Dance Ensemble Coordinator for Michigan Youth Arts Festival. She also chairs the MDC Secondary Dance Education Cohort. Mary was awarded the 2010 Michigan Dance Educator of the Year.

Veronica Prieur, PT, DPT, NCPT is the DMC Sports Physical Therapy Resident for 2024 with experience in sports-medicine as a student under a performing arts specialist. She graduated from the Wayne State University Physical Therapy program and was part of several research initiatives between the Wayne State physical therapy and dance departments during and after her tenure as a student. Veronica has presented her dance research projects at the Michigan APTA and IADMS conferences. Veronica's dance journey began at 3 years old and led to her joining the competition team at her studio. Veronica began teaching dance in high school and now has 15+ years of experience as a dance educator. Teaching dance led Veronica down a path of movement education completing several fitness certifications and being comprehensively certified as a Pilates instructor now for nearly 10 years. Veronica has a passion for treating and cross training the dancer.

Dr. Paola Savvidou, DMA, NCTM serves as Wellness Initiative Program Manager and Lecturer at the University of Michigan School of Music, Theatre & Dance forging partnerships to offer wellness education, injury prevention, and recovery support to students, faculty, and staff. Dr. Savvidou authored "Teaching the Whole Musician: A Guide to Supporting Music Students' Wellness," (Oxford University Press, 2021) and is contributing to "The Cambridge Companion to Piano Pedagogy" and "The Oxford Handbook for Musician Health Advocacy." She received three Article of the Year awards from the Music Teachers National Association and has published in notable journals like *Frontiers in Psychology*, *The Piano Magazine*, and more. She chairs the Editorial Board for the MTNA e-Journal and is a member of the Wellness Committee for the National Conference for Keyboard Pedagogy. She holds a Wellness Counseling Certificate from Cornell University, and graduate degrees in Piano Performance and Pedagogy from the University of Wisconsin-Madison.

Karen Schupp, MFA, is a Professor of Dance in Arizona State University's School of Music, Dance, and Theatre. Professor Schupp's research and scholarly work focuses on dance education in a range of contexts. Specifically, her work addresses three interrelated areas: ethics and equity across the spectrum of dance education, postsecondary dance curricula and pedagogy, and dance competition culture. Her books include *Futures of Performance: The Responsibilities of Performing Arts in Higher Education*, *Studying Dance: A Guide for Campus and Beyond*, *Dance Education and Responsible Citizenship: Promoting Civic Engagement Through Effective Dance Pedagogy*, *Ethical Dilemmas in Dance Education: Case Studies on Humanizing Dance Pedagogy* (co-edited with Doug Risner), and *Dancing Across the*

Lifespan (co-edited with Pam Musil and Doug Risner). Professor Schupp is the Editor-in-Chief of the *Journal of Dance Education*. She is the recipient of NDEO' Outstanding Dance Education Researcher Award, NDEO's Ruth Lovell Murray Book Award, and is a two-time recipient of the Susan W. Stinson Book Award for Dance Education.

Dr. Kristen Schuyten, PT, DPT, MS, SCS, CSCS, is Physical Therapy Clinical Specialist and Performing Arts Rehabilitation Program Coordinator at Michigan Medicine, Board Certified in Sports and Certified as a Strength and Conditioning Specialist. She instructs Anatomy and Physiology for Dancers at University of Michigan (UM) and Performing Arts Rehabilitation for UM-Flint and Central Michigan University (CMU). Dr. Schuyten received her undergraduate education from UM and Master's and Doctorate in Physical Therapy from CMU. Combining over 20 years of experience as a dancer with her rehabilitation background, she created and collaborated in evaluation, screening, and treatment methods for performers, along with provided on-site triaging and backstage treatment services. She is on the US Figure Skating Team USA medical team and has presented at the state, national and international level on performing arts medicine. She was awarded the Michigan Medicine Learning Catalyst Award for Outstanding Staff Educator, the Service Excellence Award, and Central Michigan University's Outstanding Alumni Award.

Megan Slayter is a Professor of Dance and Acting Associate Director of the School of Theatre and Dance at Western Michigan University. As a dance educator and administrator, she has over a decade of experience in assessment and accreditation practices in dance in higher education. Her current research explores the intersections of strategic planning and assessment practices, combined with accreditation standards where applicable, to develop and evaluate dance curricula. Furthermore, she is interested in how the application of assessment practices provides faculty the resources to develop curricula to prepare students for success and assist programs in making data-informed decisions to address the challenges facing dance in higher education today. She is a member of the WMU University Assessment Steering Committee serving as chair from 2018-2020. In 2019, she was nominated by the provost to serve on the Core Team for WMU's Reaffirmation of Accreditation with the Higher Learning Commission and was co-chair responsible for the response to Criterion 4 Teaching and Learning: Evaluation & Improvement. She was recognized for her contributions to assessment at WMU through the Individual Assessment Excellence Award in 2017 and was awarded University Assessment Mini-Grants in 2012 and 2021 to support the development of dance assessment at WMU. She serves the National Association of Schools of Dance (NASD) as a site evaluator and has been an invited panelist at the NASD Annual Meeting on topics related to assessment and program development. She is also an elected representative to the Board of Directors of the American College Dance Association (ACDA) where she serves as the East-Central Regional Director. She received her M.F.A. in Dance with an emphasis in lighting design and production from The Ohio State University and her B.A. in Dance from Western Michigan University.

Marty Sprague has over 45 years of experience in dance education (early childhood through higher education), holds an MA, in Dance Education from Teachers College, Columbia University and a BFA in Dance from Boston Conservatory. She has been involved in program, curriculum, professional, and policy development. She has written and reviewed standards at the district, state and national levels. Marty is

co-author, with Helene Scheff and Susan McGreevy-Nichols, of six dance text and resource books (including online content for the textbook). Marty has served on the editorial board for Arts Education Policy Review and JODE. She served on the Dance Writing Team for the NCCAS Dance Standards. Currently, Marty is a course writer and an instructor for NDEO's OPDI, a Moving For Life Certified Instructor (pending), and is President of Dance Alliance of RI. She has joined the Rhode Island Arts and Health Network Steering Committee to advance the role of Arts in the well-being of all Rhode Islanders. Marty teaches OPDI-112 Implementing the National Core Arts Standards in Dance; OPDI-115: Dance Integration: Re-envisioning the Creative Process; OPDI-M13: Modern Dance Theory and Composition; OPDI-M18: Intro to Choreography in Dance Education: A Process to Teach Students How to Create Dances, and OPDI-M19: Dance Stagecraft and Production.

Alex Springer is an Assistant Professor of Contemporary Dance at the University of Florida. His choreography with Xan Burley have been presented by the American Dance Festival, Jacob's Pillow, Center for Performance Research, Danspace Project, and the 92Y, among others. He was a member of Doug Varone and Dancers from 2007-17 and also performed with Alexandra Beller, Jeanine Durning, Adriane Fang, Angie Hauser, Heidi Henderson, and the Metropolitan Opera Ballet, among others. During his tenure with Varone, he acted as the rehearsal director, company manager, and has maintained engagements as a video editor, archivist, and répétiteur. As a video artist he has collaborated with Yanira Castro, Juliana May, and Michelle Boulé, among others. He has served as the Administrative Fellow in Digital Archives for the Dance Studies Association. He has taught for Gibney Dance, the Bates Dance Festival, the University of Maryland, Purchase College, Wesleyan University, and Santa Fe College. xanandalex.com

Kelly Stokes, BA, MA, EdD, is the Community Engagement Coordinator for the Salt Creek Ballet (SCB) located in Westmont, IL. As such she coordinates lecture demonstrations and other dance outreach programs at a variety of community venues and is also the teaching artist for SCB's "Literacy through Dance" program. Another component of her work for SCB is writing grants to fund various SCB dance education programs and performances. Dr. Stokes' key passion is to create dance education experiences that inspire and motivate children, youth, and adults to both thoughtfully engage in the creative artistic process, and to appreciate the intellectual, physical, and spiritual value that education in and through dance can contribute to their lives. Dr. Stokes is also an adjunct humanities department faculty member at the College of DuPage in Glen Ellyn, Illinois.

Milka Trajkova is currently a Research Scientist at the Georgia Institute of Technology working in the Expressive Machinery Lab. She completed her PhD in Dec. 2021 in Informatics at Indiana University with a specialization in Human-Computer Interaction. Being a professional ballet dancer with the Macedonian Opera and Ballet and a human-centered AI researcher opened the window to a unique perspective on the intersection of dance and computing. Dr. Trajkova's research explores the way we can design non-invasive AI-based tools to optimize human movement performance toward the democratization of learning, creativity, training, and knowledge.

Beth Twigs

Heather Vaughan-Southard is an arts education consultant specializing in social-emotional learning (SEL) and nervous system regulation in instruction and assessment. She is the Professional Learning Director for the Michigan Arts Education Instruction and Assessment project (MAEIA), developed by the Michigan Assessment Consortium, and partially funded by the State of Michigan's Department of Education and the Michigan Arts and Culture Council. There, she leads MI Creative Potential, a collective impact initiative centered on statewide arts education data and strategic partnerships to advance access to quality arts education for all of Michigan's students. She has presented nationally and internationally on the topics of arts education, assessment in the arts, and the SEL components of culturally responsible teaching. She holds an MFA in Dance Performance and Choreography, formerly directed dance programs in K-12 and higher education.

Lakiah Wilson: Grounded in over two decades of dance experience, from the echoing steps at Fem Fatale dance studio to creating award-winning choreographies, my journey has been one of continuous evolution. My passion isn't just rooted in dance as an art form, but in its profound ability to be a conduit of unspoken emotions. Now, as a grad school scholar, I'm on a mission to bridge the worlds of artistry and analytics, to harness the full potential of dance in communicating stories, emotions, and lessons that resonate deep within the human soul.