

## Monday 7 July

11:00–12:30pm Parallel sessions	Researchers' insights and choreography I	Dance and gender I	Interdisciplinary learning approaches	Dance across borders I	Site-specific environments I	Dancer / choreographer relationships	Dance and wellbeing	The dance artist's scholarly voice
	Scholarly papers	Scholarly papers	Panel	Performative Presentation	Scholarly papers	Scholarly papers	Scholarly papers	Panel
	Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405	Room: 406
	Chair: Cheryl Stock	Chair: Alexandra Kolb	Chair: Naomi Lefebvre Sell	Chair: Stephanie Burridge	Chair: Vicky Hunter	Chair: Joanne Butterworth	Chair: Patrick Germain-Thomas	Chair: Cheryl LaFrance
	<p><b>Roger Copeland</b> Cunningham's <i>Events</i> and the aesthetic of collage</p> <p><b>Miriana Arratia Lausic</b> <i>Beauty, dasein and Of an Apocalyptic Tone</i> adapted in <i>Le Sacre du Printemps</i> of Marie Chouinard</p> <p><b>Renate Braeuninger</b> The documentation of Anna Teresa de Keersmaecker's choreography</p>	<p><b>Duncan Holt</b> When men start to dance</p> <p><b>Marina Nordera</b> Being a female dancer in 18th century Europe: history, narrative and historiography</p>	<p><b>Naomi Lefebvre Sell;</b> <b>Emma Redding;</b> <b>Alison Curtis Jones</b> Interdisciplinary approaches to learning and teaching for contemporary dancers in conservatoire training</p>	<p><b>Vanessa Mirza</b> Understanding transition, Taipei to Kolkata: reflective differences in choreographic practice through bodies, space, dance and culture</p> <p><b>Lucinda Coleman</b> Conversations on the frontlines of the body</p> <p><b>Lucia Suarez</b> Collaborations: <i>Viver Brasil</i> and the making of transnational communities</p>	<p><b>Benedict Anderson</b> Situated vagrancy: indeterminacy and site-specific performance</p> <p><b>Sue Cheesman</b> Interject: a choreographer's struggles in one specific site</p> <p><b>Tamara Ashley</b> Witnessing and moving with nature</p>	<p><b>Rachel Farrer</b> Meta-choreography: the tacit world of the professional dancer</p> <p><b>Jennifer Roche</b> The porosity of practice: lineage, influence and authorship in contemporary dance</p> <p><b>Anny Mokotow</b> Decentering dance-dramaturgy: a proposition for multiplicity in dance</p>	<p><b>Anadel Lynton</b> The future of dance in contemporary Mexico: dance as a medium for promoting health, happiness and collaborative creativity</p> <p><b>Shiou-Ju Bai</b> Mental imagery training as a means to improve body image and confidence</p> <p><b>Agathe Dumont</b> Dance and health: envisioning the location for research for the future</p>	<p><b>Cheryl LaFrance;</b> <b>Linda Caldwell;</b> <b>Marie France Forcier;</b> <b>Julia Ritter</b> Mobilising the dance artist's scholarly voice: age-old concerns, current research and next steps</p>

## Monday 7 July—continued

1:30– 3:00pm Parallel sessions	<b>Dance modernity</b>	<b>Dance and disability</b>	<b>Dance and immersive environments</b>	<b>Politics and dance</b>	<b>Pedagogy in higher education I</b>	<b>Approaches to dance education I</b>	<b>Digital transformations in dance</b>
	Panel	Scholarly papers	Scholarly papers & performative presentation	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers
	Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405
	Chair: Marion Carrot	Chair: Karen Barbour	Chair: Benedict Anderson	Chair: Susan Koff	Chair: Naomi Lefebvre Sell	Chair: Ralph Buck	Chair: Joelle Vellet
	<b>Marion Carrot;</b> <b>Katharina Van Dyk;</b> <b>Paule Gioffredi;</b> <b>Mariko Kitahara;</b> <b>Marion Sage</b> Modernity in dance: appearance, projection, legacy	<b>Sarah Whatley</b> Being visible: dance, disability and difference  <b>Katja Bucik</b> The connective power of dance - when movement and breath unite - Red Shoes Dance Project  <b>Ra-Yuan Tseng</b> A dance journey with visually impaired students	<b>Rachel Sweeney</b> Skin city: globalised spectatorship within immersive dance practice  <b>Sarah Rubidge; Alan Stones</b> Dancing between the traditional and the digital  <b>Clare Dyson</b> Mapping the experiential in contemporary dance	<b>Wei-Ying Hsu</b> 'Assimilation' through force or willingly: political and cultural perspectives of modern forms of dance originating in Taiwan  <b>Andrea Lujan</b> <i>Desarrollo</i> : A new species of Mexican movement	<b>Kelly Preece</b> Bringing history to life: pedagogical approaches to dance history in higher education  <b>Joanne Butterworth</b> Dance artists in academia: developing a BA course in the Maltese context  <b>Evan Jones; Csaba Buday</b> Peer review in dance classes using personal video feedback	<b>Nicole Pereira</b> Approaches to dance education: learning in the studio in relation to creativity, somatics and collaborative learning  <b>Chiao-Yun, Chien</b> Change and opportunity: the influence of law modifications on Talented Dance Class in Taiwan compulsory education  <b>Kathryn Fisher Kearns</b> The National High School Dance Festival, USA: a reflection on past festivals and possibilities for the future	<b>Christopher Dolder</b> The science of art: how kinesiology, computation, and Kinect may reveal the "code" that transforms movement into dance  <b>Hetty Blades</b> Making, scoring, watching, reading: the foregrounding of choreographic process and its implications for dance scholarship  <b>Tanya Berg</b> The pedagogy of the observed: how does surveillance technology influence dance studio education?

## Monday 7 July—continued

3:15–4:45pm Parallel sessions	Global dance education	Researchers' insights and choreography II	Embodied dance histories	Dance and audience relationships	Dance policy	Tradition and revitalisation	Interdisciplinary and collaborative models I
Panel	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers & performative presentation	Pecha Kucha	Scholarly papers
Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405	Room: 405
Chair: Ann Kipling Brown	Chair: Marina Nordera	Chair: Sarah Whatley	Chair: Duncan Holt	Chair: Julie Dyson	Chair: Linda Caldwell	Chair: Fiona Bannon	
<p><b>Ann Kipling Brown; Susan Koff; Charlotte Svendler-Nielsen; Jeff Meiners</b> Dance learning in motion: global dance education</p>	<p><b>Katja Simunic</b> Occupying the body and space in the choreography of Marjana Krajac</p> <p><b>Michel Briand</b> The contemporary in contemporary dance: presence, performativity, materiality in several trans-modern works</p> <p><b>Joelle Vellet</b> Transition from ballroom to stage: creation and tradition</p>	<p><b>Renata Ferreira Xavier</b> Conversations in dance: dancers in the São Paulo scene</p> <p><b>Szu-Ching Chang</b> Moving with time and making it present: the tactical bodies of Taiwanese contemporary dance companies</p> <p><b>Casey Avaunt</b> Self, body, culture: constructions of embodied identity in Balinese trance-possession</p>	<p><b>Anja Ali-Haapala</b> A model for open rehearsals: referencing the past and looking towards the future</p> <p><b>Jean Lee</b> New dance audiences</p> <p><b>Julia Ritter</b> The flesh is the stage: the impact of dance practices on spectator experiences within an immersive theatre production</p>	<p><b>Patrick Germain –Thomas</b> French contemporary dance policy: cooperation between public bodies and touring networks</p> <p><b>Mary Jane Warner</b> Preserving Canadian contemporary dance: a case study</p>	<p><b>Arushi Singh</b> Emerging dialogues: contemporary practice and dance patronage in Delhi</p> <p><b>Dhar Virkein</b> Re-Imagining planning: creative arts as a catalyst for revitalisation of industrial areas in Delhi</p> <p><b>Wei-Chi Wu</b> The popularization of folk dance in contemporary Taiwan</p> <p><b>Muhammad Fazli Taib Bin Saearani</b> From palace to communities: a case study of the classical court dance inheritance in Yogyakarta</p> <p><b>Prateek</b> Guru disciple relationship: shifting paradigms in Indian classical dance</p> <p><b>Shay Ishii</b> Beyond preservation: embodying the past</p>	<p><b>Anne Flynn</b> Practicing dance partnerships in Canada: university, non-profit and Research Council collaboration</p> <p><b>Giancarlo Martins</b> Collaborative experiences: sharing as resistance</p>	

## Tuesday 8 July

9:30–11:00am Parallel sessions	Dancer/performer context	Processes and practices	Site-specific environments II	Approaches to dance training	Reinventing tradition I	Dance curriculum	Interdisciplinary and collaborative models II	Traditional Indian dances in transition
Panel	Pecha Kucha	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers and performative presentation	Scholarly papers	Panel	
Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405	Room: 406	
Chair: Laure Guilbert	Chair: Linda Caldwell	Chair: Stephanie Burridge	Chair: Jennifer Roche	Chair: Eeva Anttila	Chair: Julie Dyson	Chair: Naomi Lefebvre Sell	Chair: Urmimala Sarkar	
<p><b>Dora Kiss Muetzenberg;</b> <b>Agathe Dumont;</b> <b>Sylvain Prunenec;</b> <b>Joelle Vellet</b> The dance performer: knowledges and métiers</p>	<p><b>Emily Gilfillan</b> Collaborative creativity and choreographic practices <b>Masako Ito</b> Andre Levinson: a new look at pure dance criticism of the 20th century <b>Yi-Ting Chen</b> Bodily presence in new media performance: The case study of YiLab's W.A.V.E.(2011) <b>Nerida Godfrey</b> Moved to move: conceptualising dancers as a transnational community and 'creative class' migrants <b>Annemari Autere</b> How can we make dance technique and artistic expression efficient and effortless? <b>Sophie Williams</b> Embodying <i>ihi</i> within contemporary dance practices: Maori cultural performative knowledge</p>	<p><b>Gretchen Schiller</b> Moving mnemes <b>Ying Zhu</b> Remembering through the body: the case of the Vietnam Veterans Memorial <b>Alexandra Kolb</b> Post-privacy in performance: the new transparency</p>	<p><b>I-Ting Ku</b> Thinking choreographic pedagogy: an interview with two TNUA choreography teachers <b>Lyn Wiltshire</b> Correlational methods for analyzing alignment and movement in dancers <b>Aadya Kaktikar</b> Disciplined creativity</p>	<p><b>Ting-Ting Chang</b> 100 Years of <i>The Rite of Spring</i>: choreographing Chinese modernity <b>Michael Courtney</b> Ethio-modern dance: Ethiopian tradition as a tool in contemporary processes <b>Lisa Fusillo</b> Legacies, reinventions, and digital transformations of <i>The Rite of Spring</i></p>	<p><b>Jane Bonbright</b> USA: 2014 core arts standards for dance <b>Shu-Ying Liu</b> Integrating dance into the thematic curriculum in kindergartens in Taiwan <b>Lisa O'Dear Lewis</b> On-line tap dance class</p>	<p><b>Vesna Gersak;</b> <b>Gregor Gersak</b> Creative movement approaches to teaching in engineering <b>Alexander Michael</b> Multidisciplinary dancer, performance profile <b>Yunyu Wang;</b> <b>Chung-shiuan Chang</b> Dancing with doctors: a curriculum reform project</p>	<p><b>Urmimala Sarkar;</b> <b>Debanjali Biswas;</b> <b>A.P. Rajaram;</b> <b>Priyanka Basu</b> Dance(ed)-knowledge: transmission of traditional and transitional Indian dances</p>	

Tuesday 8 July—continued

11:30–1:00pm Parallel sessions	Social Issues and dance I	Archiving body and dance	Traditional and contemporary identities	Diverse choreographic practices	Reinventing tradition II	Approaches to dance education II	Dance education and training	Dance across borders II
	Scholarly papers	Panel and scholarly paper	Panel	Performative presentations	Scholarly papers	Scholarly papers	Pecha Kucha	Scholarly papers
	Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405	Room: 406
	Chair: Ann Kipling Brown	Chair: Catherine Limbertie	Chair: Janet Schroeder	Chair: Joanne Butterworth	Chair: Alexandra Kolb	Chair: Susan Koff	Chair: Linda Caldwell	Chair: Anne Flynn
	<p><b>Ralph Buck</b> Re-claiming <i>Cabelo Seco</i> through dance</p> <p><b>Erica Rose Jeffrey</b> Peace moves: dance, identity and peace building</p> <p><b>Bethany Whiteside</b> Salsa and the city: a case study on a Glaswegian 'community'</p>	<p><b>Imogen Smith; Lynn Matluck Brooks</b> Dancing in the Archives: Creating and Using Dance Research Collections</p> <p><b>Alison Bory</b> Archiving the body, the body as archive: postmodern dance as acts of memory</p>	<p><b>Janet Schroeder; Mihwa Koo; Kaustavi Sarkar</b> Complicating identity: traditional dance practices in contemporary settings</p> <p><b>Min Zhu</b> The Reinvention of Tradition in Contemporary Chinese Dance Creations (1980 - 2010)</p>	<p><b>Robin Conrad</b> A dance-based project in response to an exhibit based on the book, <i>Half the Sky</i>, by Nicholas Kristof and Sheryl WuDunn</p> <p><b>Paula Alexandra Lay</b> Acts of embodiment and imagination in the practice of performance</p> <p><b>Alexandra Knox</b> Murmurs of innocence</p>	<p><b>Zelma Badu-Young</b> Ewe culture as expressed in Ghana, West Africa: from the village to the stage</p> <p><b>Aishika Chakraborty</b> Re-viewing Tagore: gender, spectatorship and performance</p> <p><b>Roger Copeland</b> Vital hybrids versus vulgar corruptions: the fate of authenticity in the age of globalization</p>	<p><b>Nicole Harbonnier-Topin; Genevieve Dussault; Catherine Ferri</b> Comparative study of two systems: Laban Movement Analysis (LMA) and Functional Analysis of the Dancing Body (AFCMD)</p> <p><b>Karen Barbour</b> Pedagogical transformations: integrating contemporary dance and yoga in the dance studio</p> <p><b>Eeva Anttila</b> Dance as embodied learning: communities in motion</p>	<p><b>Hiroki Koba</b> The standardisation of dance education in the United States</p> <p><b>Jose Rodrigues</b> The influence of previous experience as an expert dance performer on dance teaching</p> <p><b>Yuko Hatano</b> Recent research trends and future outlooks in dance education in Japan</p> <p><b>Shan-Ni Liao</b> The impact of the Special Education Act Amendment on a dance course in an elementary school in Taiwan</p> <p><b>Annemari Autere</b> Vertical and horizontal lines of energy in classical ballet turnout</p> <p><b>Jennifer Petrie</b> Current trends in music and dance education in senior secondary schools in Ghana through a multiple case-study approach</p>	<p><b>Alysia Ramos</b> Evolving traditions and invented communities in African dance: an ethnology of African dance cultures in New York and Salt Lake City</p> <p><b>Stephanie Burrige</b> Transposition, transference and re-creation across generations and traditions</p>

Tuesday 8 July—continued

2:00–4:00pm Parallel sessions	Dance publishing: editors and scholars in conversation	Dance in UK higher education	Interdisciplinary processes in dance-making	Social issues and dance II	Dance across borders III	Dance and gender II	Pedagogy in higher education II
Panel	Panel	Panel	Performative presentations	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers
Room: Auditorium Bodin	Room: 307	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405
Chair: Linda Caldwell	Chair: Duncan Holt	Chair: Duncan Holt	Chair: Fiona Bannon	Chair: Ralph Buck	Chair: Patrick Germain-Thomas	Chair: Catherine Limbertie	Chair: Anne Flynn
<p><b>Linda Caldwell; Charlotte Svendler-Nielsen; Urmimala Sarkar; Cheryl Stock; Lyn Matluck Brooks</b> Developing best practice for publishing dance scholarship: a conversation between editors and scholars</p>	<p><b>Duncan Holt; Sara Reed; Angela Pickard; Kelly Preece; Cathy Childs</b> Identifying dance in UK higher education</p>	<p><b>Bala Sarasvati</b> Science and dance collaboration: transforming vision, knowledge and dreams</p> <p><b>Sue Healey</b> On view: rendering embodied knowledge to screen</p> <p><b>Chris Johnson</b> Physical manifestations of assent: power, gender and response</p> <p><b>Clare Dyson</b> Mapping audience engagement tools within the choreographic studio: processes and outcomes</p>	<p><b>Joanna Stone</b> Environmental dance: listening to and addressing the big questions gently</p> <p><b>Shin-Yi Li</b> Dance lessons for senior citizens: a case study of the Happy Elderly Festival of Taiwan</p> <p><b>Sue Moss</b> Afro-Caribbean dance, critical thinking, and global activism</p> <p><b>Emma Meehan</b> Dublin Contemporary Dance Theatre: danced heritage and reconsidering histories</p>	<p><b>Claudia Brazzale</b> Towards critical Afropean choreographies: potential, limits and (in)capacities in the circulation of Afro-diasporic dance cultures in Italy</p> <p><b>Shanny Rann</b> Liberation through bodily acts: the dance of a Tibetan lama in exile</p> <p><b>Daniela Amoroso</b> Samba de Roda: the liminal condition of the body</p> <p><b>Anwesa Mahanta</b> Anahata: unbound by time and space</p>	<p><b>Sang Woo Ha</b> Post-national collectivities of South Korea in Dancing bodies: embodiments of Korean traditional mask dance <i>T'alch'um</i> from the 1960s–1980s</p> <p><b>Pauline Vessely</b> Choreographic legitimacy and dance genres: experiences of female hip-hop dancers</p> <p><b>Lubna Marium</b> Sensitizing performance: feminist dance theatre in Bangladesh</p> <p><b>Premalatha Thiagarajan</b> Indian dance in Malaysia: choreographing cosmopolitan masculinity</p>	<p><b>Ping Heng</b> Buffet or something else? How to develop the connection between technique class and repertoire</p> <p><b>Jennifer Roche</b> Identity and the dance student: implementing somatic approaches in the transition into tertiary dance education</p> <p><b>Sarah Knox</b> From theory to practice: activating the dancer-centered paradigm in the dance classroom</p>	

## Wednesday 9 July

9:30–11:30am Parallel sessions	Moving sites: interrogating site-specific dance	Researchers' insights and choreography III	Identity in dance	Somatic and improvisational approaches	Practice-led research	Culturally-based choreography	Reinventing tradition III	Professional development
	Panel	Scholarly papers	Scholarly papers	Scholarly papers	Scholarly papers	Performative presentation	Scholarly papers / performative presentation	Scholarly papers / performative presentation
	Room: Auditorium Bodin	Room: 307	Room: 308	Room: 401	Room: 402	Room: 403	Room: 405	Room: 406
	Chair: Vicky Hunter	Chair: Lynn Matluck Brooks	Chair: Jane Bonbright	Chair: Nicole Harbonnier-Topin	Chair: Jennifer Roche	Chair: Karen Barbour	Chair: Urmimala Sarkar	Chair: Eeva Anttila
	<p><b>Vicky Hunter; Cheryl Stock; Natalie Garrett-Brown</b> Moving sites: questioning and interrogating site-specific dance performance</p> <p><b>Sarah Black</b> 'Home as site' an articulation of the lived experience of Home</p>	<p><b>Peter Stell</b> Graeme Murphy's <i>Poppy, the Life and Times of Jean Cocteau</i> (1978) and fascination with Cocteau and the Diaghilev's Ballets Russes</p> <p><b>Andrea Mantell Seidel</b> Cultivating 'beingness' and presence in performance through the art of Isadora</p> <p><b>Maggi Phillips</b> Playing past and future: knowledge as revealed by artist and scholar</p> <p><b>Ya-Ping Chen</b> Rituals of time and memory: a study on the Legend Lin Dance Theatre's <i>Heaven, Earth and Humans Trilogy</i></p>	<p><b>Catherine Limbertie</b> Developing a new morphology: explorations into Ontario dance and identity</p> <p><b>Celia Torres</b> Folkloric dances, diversity and human ideals</p> <p><b>Rosemary Martin</b> Weaving past and present: contemporising dance education in Ramallah, the Occupied Palestinian Territories</p> <p><b>Ida Mara Freire</b> Dance film <i>Stone Water</i>: an essay of visual ethnography</p>	<p><b>Megan Brusnvold</b> Embracing the neutral body: exploring the link between technique and artistry in dance pedagogy</p> <p><b>Romain Bige</b> Sharing the place to dance: partners in contact improvisation</p> <p><b>Alba Vieira</b> Embodied creative process in dance: challenges and possibilities</p>	<p><b>Marie France Forcier</b> Contemporizing an archive of dissociate states within choreographic practice</p> <p><b>Annie Kloppenberg &amp; Rachel Boggia</b> <i>Avalanche</i>: a case study in creative action as research</p> <p><b>Fabiana Britto</b> Dance and research: a processual approach to the paradox of similarity</p> <p><b>Fiona Bannon</b> Mindful motion: engagements in the messy vitality of research</p>	<p><b>Maria Urrutia</b> Rumbera re-imagined</p> <p><b>Annalouise Paul</b> The aporia of hybridity: exploring the nexus of traditional and contemporary forms</p> <p><b>Joan Frosch</b> History is not the past: applying the tools of Hani dance to contemporary modern choreography</p>	<p><b>Lester Tome</b> Cuban dancers in European classics: postcolonial authority and nationalist aesthetics in the performance of the ballet canon</p> <p><b>Aastha Gandhi</b> Emerging choreographies: developing new pedagogies in dance</p> <p><b>Aadya Kaktikar; Jaideep Chatterjee</b> The odyssey: (re) making the Odissi dance cannon</p> <p><b>Julie Beaulieu</b> Cross-cultural experience of a 'varnam': from apprenticeship to performance</p>	<p><b>Anna Chan</b> A case study – Creative Space: residency for mid-career choreographers' project</p> <p><b>Kristian Pellissier</b> Australian dance artists and the French connection</p> <p><b>Stella Lau</b> Rehearsal directing in an educational context</p> <p><b>Ann McLean</b> Peak bodies managing in changing environments</p>