From May 28 to May 31, 2009, the University of Wisconsin-Madison Dance Program hosted *What Moves Us* the 2009 World Dance Alliance-Americas General Assembly. The Assembly’s theme highlighted the most basic component of dance—movement—in order to broaden definitions of the dancing community and the communities affected by dance. Through an emphasis on inclusivity, *What Moves Us* promoted intercultural exchange, embraced the rich and unique artistic contributions of dancers with disabilities, and stressed the important relationships between dance and community. Jin-Wen Yu, the newly elected president of WDAA, chair of the UW-Madison Dance Program, and director of the Assembly, happily welcomed to Madison, Wisconsin over 250 scholars, experts, and artists representing 19 countries. The Assembly offered a rich and diverse schedule of events, including over 30 master classes, four workshops, three lecture demonstrations, seven choreographic projects, eighteen panels incorporating over 35 scholarly papers, and seven concerts featuring performances by 45 groups and individual artists. In order to engage the local community, the Assembly’s concerts were all open to the public, and admission to six of the seven concerts was free. Viewers consistently filled the Marg-
concerts were held. Additionally, the Assembly produced a concert in the 1200-seat Wisconsin Union Theater on the UW-Madison campus and one in the 1000-seat Capitol Theater at Overture Center for the Arts in the heart of downtown Madison. The public also was invited to participate in select master classes, including Salsa, African Dance, and Samba instruction outside on UW-Madison’s Memorial Union Terrace. Mini-performances by Assembly artists and movers preceded and followed these open-air classes. The Assembly received strong media coverage, including numerous articles and reviews in Madison newspapers as well as radio interviews.

The Assembly addressed issues of disability in several different components. Taipei Physical Education School Professor Ra-Yuan Tseng delivered a paper “Teaching Creative Dance to the Visually Impaired,” and Jody John Ramey, co-author of the book Autistics’ Guide to Dating, conducted a workshop open to movers of all abilities—“Performance in Less Than One Hour.” Three performing artists and an administrator of the Kenyan group Uwezo Mix Dance made the long trek to joint the Assembly. The group, which integrates dancers with and without disabilities, performed in the H’Doubler Performance Space and the Wisconsin Union Theater. Each of the three Uwezo dancers also participated in different choreographic projects conducted during the Assembly: Adam Chienjo danced in YelleB Dance Ensemble’s site-specific multimedia performance Meating Space, Paul Mabwa participated in Merián Soto’s Site-specific Branch Dance Performance, and Stephen Odongo performed in Janice Kovar’s White Crane.
Project which integrated Tai Chi and I Ching-inspired movement with modern and improvisational dance. The Assembly also was greatly honored to feature Bird and Water Dance Ensemble from Taiwan. Comprised of 14 dancers all with physical disabilities or visual impairment, Bird and Water performed a variety of works at concerts in the Wisconsin Theater and the Capitol Theater.

Rex Nettleford, co-founder and artistic director of the National Dance Theatre Company of Jamaica and Vice Chancellor Emeritus at the University of the West Indies-Mora, delivered the Assembly’s keynote address and was awarded the Genevieve Oswald Award for Service to Dance, an award granted by WDAA at each of its Assemblies to an individual whose body or lifetime of work represents a sustained and extraordinary contribution to the field of Dance broadly defined.

A WDAA board meeting immediately preceded the Assembly. This gathering, as well as network and Assembly meetings, considered ways in which WDAA can better serve its members and addressed the organization’s current restructuring. A World Dance Alliance Presidents’ meeting immediately followed the Assembly. Representatives traveled from Taiwan, Malaysia, Canada, Australia, and Italy in order to discuss the future of the global organization and to strengthen communication and collaboration among the three primary networks—WDA-Americas, WDA-Asia Pacific, and WDA-Europe.
What Moved Us
Susan Douglas Roberts (TCU) comments on Assembly panels which discussed Assembly concert performances

One of the highlights for viewers, performers, and choreographers involved in any World Dance Alliance Assembly is the choreographic offerings. The hosts of the 2009 WDAA General Assembly created a space for a broad spectrum of work: “The work at this WDA conference had such range, from community dance to college work to professional. I was so pleased by the chance to see work from different parts of the world, some that was squarely sitting in a tradition and others that were so very unique and pushed our intellectual and comfort boundaries” notes Robin Pettersen, one of the panelists responding to concert presentations in the forum What Moved Us, a holographic piece of the assembly itself.

Two panels of three dance artists and scholars were formed to respond to four of the seven concerts presented. On Friday May 29, Duncan Holt (University of Hull), Robin Pettersen (University of Wisconsin-Whitewater), and I led the discussion of the previous day’s concerts. The Saturday May 30 panelists were Joey Chua (Singapore International School), Andrea Harris (University of Wisconsin-Madison), and Cheryl Stock (Queensland University of Technology). Given only the charge to address the question “What moves us?” panelists engaged a compelling range of choreographic work and generated an equally rich variety of responses. Dance is what brings us together, and we come to all aspects of it expecting to be moved: physically, emotionally, culturally, spiritually, politically, idealistically, socially, intellectually… indeed, our dance-making and our responses to dance are as diverse as we are human.

Of the actual process, Duncan Holt reflects, “Speaking and listening, inquiring and learning, feeling our way, it was almost like making work. I was excited to treat the explication of my views as an improv and to share that with the dance-makers.” As Holt suggests, no one— neither the panelists nor the choreographers and performers— was quite sure what to expect. However, those who came to the sessions were open and ready to work their work. Many asked specific questions and used the time to provide useful insights on which discussion could build. Participating artists also engaged in thoughtful self-reflection and analyzed their work as living art. The outcome was a flow of productive and sensitive dialogue between choreographers, performers, panelists, and audience members.

The stage is set for the future. This opportunity for conversation was designed as a seed-project by the WDAA Creativity/Performance Network. Sights are set on developing models for more interaction of even greater depth, ones that give equal voice to choreographers, performing artists and facilitators. “What moves us?” will remain at the heart of the inquiry that leads to the cultivating ever-increasing depth of creative invest-
Assembly Concerts

Concert 1
Thursday May 28, 1:00 pm
Margaret H'Doubler Performance Space
Concert 1 featured an intriguing blend of improvisational and traditional forms of movement.
- Leonard Cruz (Durham, North Carolina, USA)
- Like You Mean It (Ohio, USA)
- Sadira (Madison, Wisconsin, USA)
- Same Planet Different World Dance Theatre (Chicago, Illinois, USA)
- Son Mundaza (Madison, Wisconsin, USA)
- Patrick Suzeau (Lawrence, Kansas, USA)

Concert 2
Thursday May 28, 8:00 pm
Capitol Theater at the Madison Overture Center for the Arts
This concert represented the first time four of Madison's premiere dance companies performed side by side on the same stage. The program also included riveting multimedia work and Taiwanese dancers with disabilities.
- Bird & Water Dance Ensemble (Taipei, Taiwan)
- Jazzworks Dance Company (Madison, Wisconsin, USA)
- Jin-Wen Yu Dance (Madison, Wisconsin, USA)
- Kanopy Dance (Madison, Wisconsin, USA)
- Li Chiao-Ping Dance (Madison, Wisconsin, USA)
- The Seldoms (Chicago, Illinois, USA)
- Subcircle Dance (Philadelphia, Pennsylvania, USA)

Concert 3
Friday May 29, 1:00 pm
Margaret H'Doubler Performance Space
Concert 3 offered a remarkably diverse range of intensities, from sweetly romantic and drolly intellectual to potently political and intimately elegaic.
- Poushali Chatterjee (Kolkata, West Bengal, India)
- Peggy Myo-Young Choy (Madison, Wisconsin, USA)
- Mickie Geller and Sybil Huskey (Shade, Ohio and Charlotte, North Carolina, USA)
- The Moving Architects (Minneapolis, Minnesota, USA)
- Collette Stewart (Blue Mounds, Wisconsin, USA)
- Sun Tawalwongsri (Bangkok, Thailand)
- Candace Winters-March and Western Illinois Dance Theater (Macomb, Illinois, USA)

Concert 4
Friday May 29, 8:00 pm
Margaret H'Doubler Performance Space
Concert 4’s program meditated on different forms of moving and being moved, investigating how and what the body can mean in contemporary dance art.
- ETCH Dance Co. (State College, Pennsylvania, USA)
- Tara Madsen Dance (Philadelphia, Pennsylvania, USA)
- Maureen Mansfield Kaddar and Yoav Kaddar (New York, USA)
- Regina Shy Dances (Chicago, Illinois, USA)
• Merián Soto (Philadelphia, Pennsylvania, USA)
• University of West Indies Festival Dance Ensemble (St. Augustine, Trinidad & Tobago)
• Uwezo Mix Dance Group (Nairobi, Kenya)
• Valerie Alpert Dance Company & College of Lake County Dance (Chicago, Illinois, USA)
• Denai Vogel (Tucson, Arizona, USA)
• Sashar Zarif Dance Theater (Toronto, Ontario, Canada)

Concert 5
Saturday May 30, 8:00 pm
Margaret H’Doubler Performance Space
This program focused on contemporary modern dance in the United States with a particular emphasis on dynamic work associated with and coming out of American institutions of higher education. The concert concluded with Martha Wittman’s Wind Studies, which itself ends with a recording of one of the performers declaring, “I am powered by the strength of the dancers that surround me”-- an apt and stirring emblem for both the concert and the Assembly.
• Kate Corby (Madison, Wisconsin, USA)
• Amy Ernst (Tucson, Arizona, USA)
• The PGK Project (San Diego, California, USA)
• Gina T’ai (Greendale, Wisconsin, USA)
• Chris Walker (Madison, Wisconsin, USA)
• wild goose chase (Fort Worth, Texas, USA)
• Martha Wittman and Indiana University Dance Theatre (Bloomington, Indiana, USA)
• Brittany Wittmann (Madison, Wisconsin, USA)
Assembly Panels and Paper Presentations

Thursday May 28

Pedagogical Movements I:

Converging through Dance in the Community College Environment
Chair: Valerie Alpert (College of Lake County)
Panelists: Valerie Alpert, Alana Johnson, Lamaiya Lancaster,
André Santiago, and Terry Walsh Crews (College of Lake County)

Martial Arts and Creative Movement
Moderator: Edo Ceder (YelleB Dance Ensemble)
• “Fresh Tracks: Women, Performance and the Martial Arts”
  Peggy Choy (University of Wisconsin-Madison)
• “Returning to Dance Through Martial Arts”
  Ann Moradian (Perspectives In Motion/France)

Pedagogical Movements II:

Physical Sensitivity in the Dance Classroom
Moderator: Robin Pettersen (University of Wisconsin-Whitewater)
• “Meeting the Needs of the Individual while Leading the Group”
  Andrea Downie (York University)
• “Exploring Somatic Sensitivity in Ballet Technique Instruction as a Means for Attuning to Individual Difference”
  Shelley Padilla (Texas Woman’s University)
• “Teaching Creative Dance to the Visually Impaired”
  Ra-Yuan Tseng (Taipei Physical Education School)

Community Movements II:

Dancing in Context
Moderator: Susan Douglas Roberts (TCU)
• “The Construction of Identity within the Gypsy/Roma Community and Its effects on Flamenco”
  Rosamaria Cisneros-Kostic (University of New Mexico-Albuquerque)
• “Movement as Action: Creating Community, a Project Report”
  Sheenru Yong (Taipei National University of Arts)
• “Shifting Perspectives: A Look into the Choreographic Process Outside of the Proscenium Context”
  Nicole Touzien (Texas Woman’s University)

Pedagogical Movements III:

Teaching More than Movement
Moderator: Grant Strate
• “Implementing a Dance Curriculum for Secondary One Students at Singapore International School (Hong Kong)”
  Joey Chua (Singapore International School)
• “What Else Do We Learn”
  Duncan Holt (University of Hull)
• “Respect: A Grade-Two Dance-Based, Language and Arts-Integrated Unit”
  Tracy Scheepstra (York University)
• “Dancing between Consistency and Diversity: Refining Assessment in Post Graduate Degrees in Dance”
  Cheryl Stock (Queensland University of Technology)

Community Movements III:

Traditional Forms in Contemporary Practice
Moderator: Mary Jane Warner (York University)
• “DANCING DIFFERENCE: B² - an intercultural collaboration in bharatanatyam and ballet”
  Lata Pada (Sampradaya Dance Creations)
• “Creative Choreography for Nang Yai (Thai shadow puppet theatre) Ramakien, Wat Ban Don, Rayong Province”
  Sun Tawalwongsri (Suan Sunandha Rajabhat University)
Innovations in Laban Movement Analysis
Chair: Yunyu Wang (Taipei National University of Arts)
• “Digitalize Laban Effort”
  Chieh-hua Hsieh (Taipei National University of Arts)
• “Emotional Movement – The Connection of LMA and Pleasure-Displeasure Dimensional Emotion Theory”
  Tsung-Hsin Lee (Taipei National University of Arts)
• “Developing LMA Sensor for Human Movement”
  Yunyu Wang (Taipei National University of Arts)

Threading Improvisation from Classroom to Studio to Stage
Chair: Noelle Chun (Ohio Wesleyan University)
• “Immediate Responses and Cumulative Knowledge: Improvisation in Studio Practice”
  Ashley Thorndike (Ohio State University)
• “Reframing Spontaneity: Improvisation in Choreographic Practice”
  Annie Kloppenberg (Ohio State University)
• “Dynamic Composition: Improvisation in Performance Practice”
  Noelle Chun (Ohio Wesleyan University)

Kinesthetic Frameworks: History and Time
Moderator: Karen Bond (Temple University)
• “Examining Kinaesthetic Energies”
  Renate Bräuninger (Liverpool Hope University)
• “Margaret H’Doubler and Rudolf Laban: The Development of Movement Theory in Dance”
  Mary Alice Brennan (University of Wisconsin-Madison)
• “Looking at Time in Modern Dance and Music”
  Joseph Koykkar (University of Wisconsin-Madison)

Preserving the Choreography of David Earle
Chair: Mary Jane Warner (York University)
Panelists: Mary Jane Warner, Maria de Bilbao, Andrea Downie, and Cheryl LaFrance (York University)

Re:Placing Collaboration
Moderator: Adrienne Kaeppler (Smithsonian Institution)
• “Tracing: Dance Dialogues in Singapore and South Africa”
  Joey Chua (Singapore International School)
• “Shifting Currents: Finding Balance”
  Mary-Elizabeth Manley (York University)
• “Moving Bodies Through Sites, Live and Virtual: An Audience Perspective”
  Cheryl Stock (Queensland University of Technology)

Anadel Lynton (Centro Nacional de las Artes, Mexico), far left, addresses participants in and viewers of her public action performance, Leaves of New Life: a tribute to all victims of violence/ Hojas de Nueva Vida: Homenaje a todas las vic-timas de violencia. Also pictured, l to r, Duncan Holt, Kate Corby, Tarek Said, Anneliese Charek, and Cheryl Stock.
Physiology, Technology, and Movement Analysis
Moderator: Andrea Harris (University of Wisconsin-Madison)
• “Analysis of Repetitive Motion in Dancers through Video Gait Analysis”
  Mary Burns (Athletico, Joffrey Dance Academy, Ballet Chicago)
• “Recall of Movement: Exploring the Effects of Disrupted Balance on Working Memory for Movement”
  Fatima Wachowicz (Federal University of Bahia)
• “Dance Medicine—Keeping Us Moving”
  Bonnie Weigert (University of Wisconsin-Madison)

Saturday May 30
Conceptualizing Movement and/as Communication
Moderator: Mary Alice Brennan (University of Wisconsin-Madison)
• “Resilience and Responsiveness: Rethinking Virtuosity in Contemporary Dance”
  Naomi Brand (University of Calgary)
• “Somatic Communication: Move and Be Moved”
  Darcy McGehee (University of Calgary)
• “Dance and arts action as public art in Mexico”
  Anadale Lynton (Centro Nacional de las Artes, Mexico)

Community Movements III:
Exchange Practice
Moderator: Cheryl Stock (Queensland University of Technology)
• “The Dancing Child - Empowering Indian slum children of Bandarpati through dance using Cloud Gate’s children’s dance classes in Taiwan as a cross-cultural benchmark in reflecting on standards of movement”
  Vanessa Mirza (Taipei National University of Arts)
• “Arizona Dance and Community Initiatives”
  Pegge Vissicaro (Arizona State University)

Embodying Pluralism-Dancing Diversity
Chair: Karen Bond (Temple University)
Panelists: Karen Bond, Monica Cameron Frichtel, and Ellen Gerdes (Temple University)

Watching Movement, Analyzing Performance
Moderator: Andrea Harris (University of Wisconsin-Madison)
• “What Makes Moon Water Interesting to See? An Analysis from Laban Movement Analysis Perspective”
  Fong-Chang Hsu (Taipei National University of Arts)
• “Evaluation of Video Projection and Dance: Lin I-Chin’s Shadows Of (2008) and That Moment…(2008)”
  Tsung-Hsin Lee (Taipei National University of Arts)
• “Nudity in Performance and Why It Doesn’t Get Old”
  Lauren Simpson (University of Colorado-Boulder)
**Master Classes, Lecture Demonstrations, and Workshops**

**Wednesday May 27**
- Flamenco, Rosamaria Cisneros-Kostic (University of New Mexico-Albuquerque)
- Hip-Hop-Based Modern, Lamaiya Lancaster (College of Lake County)

**Thursday May 28**
- African Dance†, Chris Walker (University of Wisconsin-Madison)
- Cunningham-Based Modern, Gina T’ai (Beloit College)
- Dancing the Way: Moving Encounters Martial Arts, Ann Moradian (Perspectives In Motion/France)
- Extreme Moves†, Li Chiao-Ping (University of Wisconsin-Madison)
- Fusing Ballet & Modern, Paige Cunningham (Dance Center of Columbia College Chicago)
- Israeli Folk Dance†, Yoav Kaddar (SUNY-New Paltz)
- Laban/Bartenieff†, Maria Castello (Without Shoes Modern Dance Company)
- Mixing Dancers with and without Disability – Lecture/Demonstration†, Uwezo Mix Dance (Kenya)
- Manipuri Dance, Poushali Chatterjee (Nandanik Manipuri Dance Academy, India)
- Sourcing & Re-Sourcing: Bodymind Centering and Movement Workshop
  - Session 1: Sourcing Movement from the Bones, Mark Taylor (Center for Body-Mind Movement)
- Sufi Dance Rituals†, Sashar Zarif (York University)

**Friday May 29**
- Ballet: Anatomical Efficiency through Self-Awareness & Discovery, Shelley Padilla (Texas Women’s Univ.)
- Contemporary Dance, Robert Solomon (Jazz-Dance-Theatre, Germany)
- Developmental Movement Patterns & Contact Improvisation†, Mandy Herrick (RAW Dance Collective) & Sarah Jacobs (Perpich Center for Arts Education & RAW Dance Collective)
- Modern: Lewitzky Technique, Amy Ernst (University of Arizona)
- A Moving Practice of Anatomical Exploration†, Ella Ben-Aharon (YelleB Dance Ensemble)
- Musical Theater and Dance†, Dustyn Martinich (Bucknell University)
- Performance in Less than One Hour: Workshop and Performance, Jody John Ramey
- Samba†, Cody Jussel (Massamba Brazilian Dance Company)
- Sourcing & Re-Sourcing: Bodymind Centering and Movement Workshop
  - Session 2: Sourcing Movement from the Organs
  - Session 3: Sourcing Movement from the Fluid System, Mark Taylor (Center for Body-Mind Movement)
- Spiral in South East Asian Thought & Practice and Its Use in Dance Improvisation, Leonard Cruz (Duke University)
- Violence Prevention through Movement and Creativity – Lecture/Demonstration†, Rena Kornblum (Hancock Center for Dance/Movement Therapy and University of Wisconsin-Madison)
- Yoga-Based Modern, Terry Walsh-Crews (College of Lake County)

Amy Ernst (front, just left of center) leads Assembly participants in her modern class on Lewitzky technique.
Saturday May 30
- Authentic Movement (Session 1), Melissa Rolnick (Gustavus Adolphus College)
- Ballet Pop, Valerie Alpert (VADCO/College of Lake County)
- Bharatanatyam†, Patrick Suzeau (University of Kansas)
- Conscious Trip: Not Just Dancing Around (Improv), Like You Mean It
- Contemporary Dance, Robert Solomon (Jazz-Dance-Theatre, Germany)
- Hip Hop†, Lamaiya Lancaster (College of Lake County)
- Leaves of New Life: a tribute to all victims of violence – Ritual and Discussion, Anadel Lynton (Centro Nacional de las Artes, Mexico)
- Modern: Limón Technique, Yoav Kaddar (SUNY-New Paltz)
- Modern: Limón Technique†, Ann Vachon (Limón Institute)
- Modern: On Economy, Carrie Hanson (The Seldoms/Dance Center of Columbia College Chicago)
- Modern: Taylor Technique, Maureen Mansfield Kaddar (Vassar College)
- Salsa†, Dando Mambo

Sunday May 31
- Addressing Individual Needs through the Simonson Technique, Andrea Downie (York University)
- Authentic Movement (Session 2), Melissa Rolnick (Gustavus Adolphus College)
- Choirs of Movement – Workshop, Anadel Lynton (Centro Nacional de las Artes, Mexico)
- Modern, Peter Kalivas (The PGK Project)
- Organic & Efficient Engagement of the Dynamic Body, Elisha Clark Halpin (ETCH Dance Co./Penn State)
- Pilates for Dancers, Mary Burns (Athletico, Joffrey Dance Academy, Ballet Chicago)

† Open to the public.