



## 2016-17 Dance Teacher Professional Development Short Course – FALL

**Workshop Title**            *Dynamic Imagery and Dance Anatomy: A Scientific Approach to Dancers' Lifetime Performance and Health*

**Course Guest Instructor**       Eric Franklin, Founder of the Franklin-Method Institute

**NYCDOE Course Facilitator**    Suzanne Lamberg, B.S. M.S.

*"You get better at what you practice, including your thoughts, images and emotions."*

*"If you want to change your body, first change your mind." Eric Franklin (Author of Dance Imagery for Technique and Performance)*

### **Course Description**

In this course, participants learn mental imagery strategies and dance anatomy that improve their dance experience, technique and enjoyment of dance on all levels. Throughout the three sessions, dance educators are introduced to the four steps of applying dynamic imagery successfully and focus on practical approaches to teaching science based dance anatomy pertinent to a dancer's technique and health. These strategies have been proven through research to increase strength, natural flexibility, reduce injury and improve confidence and expressivity. Common dance movements such as *plié*, leg extensions, *battement*, jumps, turns and balance greatly benefit from such anatomical knowledge. **Each workshop is packed with ideas, insights and exercises that will allow dance educators to improve students' technique, movement efficiency, body expression and awareness.**

*Please note: This is a three-session workshop. **Participants register once for the entire series and are expected to attend all three sessions.***

### **Session 1: Dynamic Imagery in Dance Performance- November 22, 12pm-3pm**

This initial workshop is an introduction to how dynamic and motor imagery in its many varieties can be successfully applied to improve dance skills, enjoyment and performance. The workshop explores how to practice metaphorical imagery (analogies) successfully, anatomical imagery, imagery perspective and imagery in a variety of spatial configurations. Participants actively experience the principles of imagery to improve dance technique and alignment creating a basis for a healthy approach to dance training. This session also investigates how imagery can be used in various forms of dance conditioning, for rest and regeneration. Dance educators are encouraged to develop instructional strategies that include the most updated neurological and anatomical research to ensure students' improved awareness, movement, efficiency, and expression.

### **Session 2: The Embodied Pelvis; The Center for Strength and Balance- December 7, 12pm-3pm**

The aim of this workshop is to create the embodied basis for a healthy use of the hip joints, lower back and pelvic joints in dance performance while engaging in dynamic and motor imagery as well as a series of experiential movement exercises. Dance educators learn how to apply this knowledge to the basic dance activities such as *plié*, leg extensions, jumps and leaps. This session explores specific imagery exercises that address the safety of the knees in dance.



This workshop is hands on and designed to improve stability, flexibility and alignment within a short period of time. It aims to help dancers develop an appreciation for deeply understanding their body in a way that enables them to have a long healthy life in dance.

### **Session 3: Fabulous Feet; Building a Dynamic Base- December 15, 12pm-3pm**

Both the strength and the aesthetics of the feet are key to developing efficient and expressive dance skills. Dance educators explore how freedom of movement can only be attained by having balanced and aligned feet as well as good posture. Since most dance injuries occur in the foot and ankle, it is important to introduce playful strengthening routines for the foot early on in the beginning of dance training.

The foot serves as a stable foundation for dynamic movement, carrying and cushioning the whole weight of the body. In this session, participants learn how coordination of the foot relates to the pelvis and the spine. One aim of this workshop is to explore and discuss misconceptions of commonly used cues in dance instruction and how they may actually reduce flexibility in the hip and spine or prove unsafe for the young dancers' bodies. Specially designed exercises using balls and bands are introduced to create the necessary power to perform effortless body actions such as jumping.

***This course is possible thanks to the generosity of the Arnhold Foundation.***

***Please note: Course participation requires school release and participants must attend all three sessions.***

<b>Eligibility</b>	All assigned teachers of Dance, Grades PreK-12
<b>Dates</b>	Tuesday, November 22 Wednesday, December 7 Thursday, December 15, 2016
<b>Time</b>	12:00 p.m. – 3:00 p.m.
<b>Location</b>	Gibney Dance Center. <a href="https://www.google.com/maps/place/280+Broadway,+NY+NY+10007">280 Broadway, NY NY 10007</a> Entrance at 53A Chambers Street
<b>Fee</b>	FREE

#### **Registration Instructions for Teachers –**

*Please note: registration may close early if course reaches maximum enrollment of 35 participants*

This is a three-session workshop. Participants register once for the entire series and are expected to attend all three sessions.

1. Obtain permission from your Principal to attend all workshop half-days.
2. Complete the online registration at this link: <https://www.cvent.com/d/pvql2p>

#### **Course Policy**

Walk-in participants will not be admitted.

#### **Questions**

Contact the Office of Arts and Special Projects at [artsandspecialprojects@schools.nyc.gov](mailto:artsandspecialprojects@schools.nyc.gov) or call 917-521-3714.