

ENHANCING ACCESSIBILITY: *INTERACTIVE GATEWAY* CREATING ONLINE CURRICULUM FOR DANCE EDUCATION

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This research investigates technology in dance education and sheds light on the issues surrounding the teaching and learning of dance found in the Interactive Gateway Curriculum (IGC). IGC focuses on internationally renowned choreographer Yvonne Rainer, the 1960s, and the postmodern dance movement. Educational innovations included web-casting workshops, rehearsals and performances, access to choreographer's directives and improvisational strategies employed in the reconstruction of Rainer's signature work Chair/Pillow. The research brought together distinct communities of university dance education students and high school students to reconstruct the historic dance and to produce an online high school dance curriculum. The IGC breaks new educational ground by allowing students and teachers access to the world of the choreographer, dance notator, re-stager, and performers. This paper addresses the design and implementation of the IGC and the reconstruction of the dance work Chair/Pillow.

Introduction and Background

Dance is an art form, a method of communication, and a physical mode of expression. Dance can be defined as the art in which human movement is the medium for sensing, understanding, and communicating. Dance, like other disciplines of art, is often misunderstood and considered too difficult for the layperson to grasp. In educational circles, dance remains an untapped resource for active learning partly due to the lack of teaching materials. As a professional performer,

choreographer, and teacher, I am aware of the need for the development of resources and tools for dance educators, which present the complexities of the process of creating dance.

Observation and perception are essential components to the development of artistry, although they are often under-utilized in favor of an action-oriented dance curriculum. Most teachers develop curricula around techniques and technical skill-based activities. Dance requires both a physical experience and an intellectual experience as the body and mind are never separated and therefore engaged equally. One of the foremost leaders in the field of dance education Geraldine Diamondstein (1971) speaks of this essential dualism in dance,

Dance as an art form is both an impressive and expressive experience. Although the act of dancing is expressive (that is from the inside out), it draws upon impressions in the environment (from the outside in). Thus, spontaneity does not occur in a vacuum, but engages sensory data which provides the sources for expression of ideas or mood. (p. 10)

This expressive duality she speaks of forms a powerful method of learning for the developing dancer.

Historically, dance analysis, dance history and dance observation was taught by attending a dance concert or watching a video and holding a discussion afterwards. This method, however, is inappropriate for students who need experiential learning and more immediate feedback. Assembly programs, artist-in-residence programs, concerts, and video are good, but not all school districts are capable of or interested in funding these kinds of dance education or even hiring a dance teacher. Classroom teachers are interested in integrating dance but they have few resources to assist them in creating quality dance experiences for their students. Media-enhanced online dance resources can fill the gap. It can help all educators teach in an engaging and interactive manner, heightening students' interest in and observation of dance.

My interest in creating online resources for teachers began first with participation in several multimedia workshops for dance instruction. The National Dance Association (NDA) Dancing with the Mouse conferences and the International Dance and Technology (IDAT) conferences were the first of their kind encouraging experimentation in dance technology. While the majority of the research presented was choreography- and performance-focused, I found interest and opportunity for the development of multimedia resources for the dance teacher. At the same time, my collaboration with researchers at Columbia University and the Ohio State University guided my investigation in multimedia and educational technology.

Technology Resources for Dance Education and Preservation

Technology has been used in dance education since the mid-1980s. Fortunately, the development of inexpensive consumer-friendly multimedia technology applications allow researchers to present related graphic images, sounds, and most importantly, high definition video within the documentation process. Digital Versatile Disks (DVDs) on dance technique are becoming much more available. However comprehensive packages, which move beyond technique to support the national standards of dance education experiences and include historical context and analysis of the dance work are limited (Fisher-Stitt, Warner, & Martin, 1992; Maletic & Smith, 1999; Maletic & Sutherland, 1995; Mockabee & Parrish, 2002, 2004; Parrish & Lindholm Lane, 2003; Ryman, 1999; Smith-Autard 2003, 2004).

Multimedia technology has made available the preservation of dance history and supported the development of integrated resources for dance documentation, education, technique, and analysis. The research of several dance scholars have led the way including *Shadow on the Prairie: An Interactive Multimedia Dance History Tutorial* at York University in Canada (1992); *Multimedia Dance Prototype (OSU-MDP)* at the Ohio State University (1995); *Motif* for solo dancers from Jacqueline Autgard Smith (2003); the *Repertory Etudes* by the American Dance Legacy Institute (1995); and *Process-Based Dance Documentation* created by Mockabee and Parrish at the Ohio State University (2002).

Shadow on the Prairie's pedagogical method was entirely different from traditional dance history as it focused on the students' active participation and interaction with the information. It encouraged the student to gather information as a "process of discovery according to their individual needs and interests" (Fisher-Stitt et al., 1992, p. 17). *Shadow on the Prairie* developed the first teacher resource guide which included inquiry questions and activities relating to dance history, movement analysis, and creative dance. The value of this technology-enhanced instruction is instructor convenience and student self-paced and self-directed learning. The Ohio State University Multimedia Dance Prototype (OSU-MDP) used Macromedia Director to document the historic, aesthetic, and cultural importance of a choreographer or a choreographic work. The Ohio State University Multimedia Dance Prototype developed a CD-ROM on a significant dance artist, Victoria Uris. The Uris CD-ROM includes information on Victoria Uris's choreography, historical context, press reviews, and interviews. Another advance developed by the OSU-MDP was a branching-linking interface that offers the ability to interconnect multiple media sources

where the Labanotation Score, musical score, and video are linked and can be viewed at the same time. "Interactivity is the key mode of presentation" as students can navigate freely, "choosing the depth of information in which they are interested" (Maletic 1996, p. 14).

Motifs for solo dancer created by Jacqueline Smith-Autard demonstrated the technique of legendary choreographer Martha Graham. The package includes ten Graham technique exercises, worksheets for students, and a resource guide. The exercises are skillfully performed by superb professional dancers and the technology interface allows more advanced technical analyses with slow motion, loop, and reverse play button interface. With *Motifs for solo dancer*, Smith-Autard fosters the acquisition of performance skill in modern dance. The Repertory Etudes project created by the American Dance Legacy Institute (ADLI) is committed to the presentation and preservation of seminal modern dance works. The ADLI Repertory Etudes project transforms teacher education and "nurtures the art of dance through education, access, and presentation" (Strandberg, 1994, p. 1). American modern dance pioneers or their designated protégés create quintessential excerpts of master dance works, which are then learned by students and teachers. Repertory is included from such luminaries as Donald McKayle, Jose Limon, Daniel Nagrin, Pearl Primus, and Anna Sokolow. The excerpt or etude is then documented in a variety of ways and published in a format that includes text, choreographer's notes, CD-ROM, videotapes, music, dance notation scores, and support links through the internet. *Process-Based Dance Documentation* CD-ROM and Labanotation score examines the dance work *Prey* by internationally recognized modern dance choreographer Bebe Miller. The multimedia CD-ROM looks into Miller's choreographic process as she creates a new dance for the Ohio State University students. The CD-ROM includes more than 20 "Bebe Notes," where each note displays Miller teaching and coaching the dancers along a Labanotation phrase, video of the group work, historical and cultural context, interviews with Miller, a review of the work by Candace Feck, and brief instances of the creative process and product. Mockabee and Parrish's second *Process-Based Dance Documentation* research reveals the choreographic process on the BESSE award-winning performance of choreographer Vicky Shick's work, *Brain and Jennifer*. This project on DVD offers full-screen video, movement investigations, and interviews with dancers. *Dance Composition Basics* (2006) book and DVD set, by Pamela A. Sofras makes an important contribution to the practice of dance instruction. The set illustrates choreographic process of two noted choreographers, Alonzo King and Dwight Rhoden. The

selected video clips show major teaching concepts and each choreographer's artistic process. Viewers are able to see the creative process from conception to final performance.

Project Description

Interactive Gateway Curriculum (IGC) is an online curricular resource documenting the restaging of *Chair/Pillow*, a signature work of internationally known choreographer Yvonne Rainer. University dance education students and high school students participated in a series of workshops to prepare for the reconstruction and performance. Throughout the workshops, participants learned about culture and art of the 1960s, historic and contemporary strategies of improvisation, creative process using hands-on experiential learning, media presentations and online resources. Workshop highlights include outdoor site-specific dances, prop manipulations and creating dances addressing prominent issues in the 1960s, (civil rights, women's rights and the Vietnam War). The curriculum and instructional resource material were developed from the workshop sessions. Issue dances applied problem-based learning (PBL) where the students identify the problem/issue and seek solutions through artistic expression in the dance making. In addition, sessions were webcast over the Internet. The IGC and teachers resource is for K-12 educators and their students, scholars, choreographers, and dancers. The resource provides insight into the intricacies of the choreographic, historic, social influences of the time and research supporting a complex understanding of the dance. Educators can access thematic content, choreographer's directives, and improvisational strategies employed to produce the dance. Interviews with Rainer and performers, rehearsal video clips, historical background and photos, choreographic approaches and a performance video of the work are available.

IG was accomplished in two phases: the design and implementation of the workshops to support the reconstruction of the dance and assessment of the experience and development of the online curriculum and resource package for teachers.

Participants

As co-directors of the dance education program, Kathy Lindholm-Lane and I were interested in collaborating on community-based dance education research. Our combined expertise—Lindholm-Lane well-known for her work in dance history and K-12 arts-centered community-based curriculum and my expertise in multimedia design and

dance technology—allowed for an efficient and comprehensive approach to the research. Three graduate research assistants were collaborators in the IG research and documentation process. Jennifer Walker, the workshop curriculum assistant, organized research data, communication with participants and workshop details; April Seech, project videographer, captured and preserved the workshop sessions, interviews and performances; and Nancy Happel, webcast technology specialist, allowed us to connect and share our experiences with a broader community.

In the implementation phase, Lindholm-Lane focused on workshops and I focused on documentation and webcasting. However, half-way through the project, Lindholm-Lane passed away, leaving the research assistants and me to develop the final online curriculum and website, teacher resource guide and the documentation DVDs. As a result of Kathy's passing, three additional research assistants were hired to collaborate on the research. Melanie Mitchell focused on the teacher resource DVDs, Sarah Anderson collaborated on the final IGC, and Lindsey Bauer assisted with the dance teacher's resource.

IG participants were a blend of eight high school and ten university students with nineteen female participants and one male. In the high school population there were three sophomores, three juniors, and two seniors and in the university student population there were three graduate students, six undergraduate dance education students and one post-baccalaureate student. The Arizona State University dance education students were auditioned based on their technique and improvisational skills. Students were recruited from different high schools throughout the Phoenix metropolitan area, selected by their dance teachers for their interest in choreography and modern dance. We felt that the high school students needed to demonstrate responsibility and commitment to an eighteen-week schedule as well as a capacity for a collaborative creative process and the ability to work with students of varying technical skill levels. Selected students were not expected to be the premier dance technicians or choreographers at their school; rather, they were to be smart and dedicated dancers.

Dance artist Yvonne Rainer was chosen because of her significance to the field as an innovator during the postmodern era. Rainer intended to pursue a career in theater but found herself more strongly drawn to modern dance and began studying at the Martha Graham School and later with Merce Cunningham. Also known for her critically acclaimed work in film, Rainer was a founder of the Judson Dance Theater, a focal point for avant-garde activity in the dance world throughout the 1960s. In 1965, Rainer wrote a manifesto outlining an aesthetic for what would soon be called postmodern dance. She said,

“NO to spectacle, no to virtuosity, no to transformation and magic and make believe. . . .” After seeing a performance of *Chair/Pillow* in 1963, New York Times dance critic Allen Hughes said, “all sorts of zany things happen in their efforts to push away the barriers they find impeding the process of dance. . . . we are not talking about quality of product. What we are talking about is the unleashing of ideas.” Rainer is emblematic of a pivotal time in our history, is an active working artist, and was eager to participate in the project. Additionally, *Chair/Pillow*, a signal work of its time, is an ideal vehicle for collaboration between university students and high school students. When Yvonne Rainer came to the university she gave the students very specific coaching notes to guide their performance. She shared her intent when choreographing *Chair/Pillow* and the history surrounding Judson Dance Theater experimentations. So successful was Catterson’s instruction in the dance, Rainer had the time to teach the group another work from the same period, *We Shall Run*.

Pat Catterson is Yvonne Rainer’s re-stager. In the span of three days, she taught the dance *Chair/Pillow*, demonstrating the movement phrases, giving corrections, providing performance notes regarding specific gestures, phrasing and prop holds and helping students find the appropriate performance quality for the work. Of particular note were challenges experienced due to the dance’s task-like performance quality which was difficult for the dancers to grasp. She also discussed how the space race, civil rights, women’s rights, and the Vietnam War influenced choreographers and encouraged imagination, her experience performing Trio A and her responsibility as Rainer’s re-stager. Catterson had much to share; her knowledge gave depth to the students experience within the work. As they performed the work they held in their minds her descriptions of dance as invention and protest. Her rich contextual history was recorded and is available online.

Valerie Mockabee, Labanotator, revised the existing Labanotation score of the dance *Chair/Pillow*. She attended all staging and coaching sessions where Rainer and Catterson were present. Her role as the Labanotator was to gather and record insights into the work, which was added to the Labanotation score. During the workshop Mockabee discussed her responsibilities when notating *Chair/Pillow*, such as encoding all of the steps, the use of the props, and the task-like effort qualities. In her webcast, Mockabee explains the application of Labanotation for Yvonne Rainer’s *We Shall Run* and she demonstrates how she notates meter, the body, and discusses the challenges of recording postmodern dance.

Pedagogical Framework

Lindholm-Lane and I were drawn personally and professionally to this research due to our years of teaching dance to young adults and a desire to create a model for online curricular instruction. Combining multimedia technology curricula goes beyond the traditional methods of dance observation, analysis, and appreciation to create a dynamic learning environment.

The student is the navigator in the electronic world of information. In this context, instructional technology, multimedia, and computer mediated communications provide opportunities to nurture students in the development of a knowledge base and problem solving and thinking skills with motivation and movement.” (Parrish, 2001, p. 22)

The theoretical perspectives that guided the IGC design were the value of individual inquiry, the collaborative creative process, problem solving in motion, and historical context. Goals for the IG curriculum address comprehensive artistry in the dance discipline including dance inquiry, dance making, dance sharing, and dance reflection as well as knowledge of 1960s history in dance, art, and culture, as well as personalization of the work through critical thinking and creative problem solving activities. Guiding principles in this process have been Laban’s framework for movement as applied to dance description and analysis, problem-based learning, and constructivist pedagogy.

Laban

At the Laban Institute of Movement Studies (LIMS) program I was introduced to Laban Movement Analysis (LMA), a comprehensive system of human movement thinking and description. Learning about movement through the LMA system profoundly affected my philosophy of dance education. Prior to attending LIMS I found my teaching to be choreography-based and body- and space-centered. My students received minimal exploration with effort expression and nominal historical context for their work in dance. The integration of creative problem-solving activities, dance history, and the elements of dance has provided me with a more comprehensive method for teaching dance. The LIMS work led me to re-examine my 20 years of professional teaching experience. I found a system which could synthesize my previous learning experiences and present a logical framework and foundation for my philosophy of dance education.

The presence of movement in our lives is powerful. Leading scholar in movement education and student of Laban, Valerie Preston-Dunlop (1980), describes her vision for dance:

A group of children or young people dancing now might be working in unison at a technical body task, in small groups on a movement problem-solving task, or in twos on making (dances). They may be practicing for a recital or for an examination, or be engrossed in a film. They may be able to talk about dynamics and space, about plies and contractions, falls and thrusts, dimensions and body design, and be as at home in ballet, modern, folk and disco dancing. Fundamentally they will be concerned with an art form, performing it, making it and appreciating it, and becoming to know the nature of aesthetic experience. (p. vi)

Interactive Gateway illuminates a historic choreography and addresses the concepts of dance criticism, dance history, analysis, and elements of choreography in the context of a historic dance work. During the process of moving through the lessons the students' observations intensify and their capacity to communicate, observe, and criticize is heightened. In so doing, this knowledge affects their creative vision, conceptual design, intellectual stimulation, and overall ability to understand and create dance. By using creative problem solving, inquiry and authentic process-based examples IG guides the teacher and students to make more thoughtful observations when viewing dance. Interactive Gateway directly relates to Laban's philosophy of dance education. Laban (1975) saw movement education as the way of enriching the total individual. By employing Laban's philosophies and equipping students with the tools and the vocabulary for observing and analyzing dance students will develop an appreciation for dance and enhance their critical thinking of the dance discipline that impacts their entire education.

Problem-based learning

Problem-based learning (PBL) has been used in the psychological and medical areas of professional education for over 20 years. Torp and Sage (2002) describe PBL as practical learning organized around the investigative process and resolution of challenging real-world problems. Bransford, Brown, and Cocking (2000) identify that using PBL people remember more specific details when they connect past learning to present investigation and are more actively engaged in the organization of their own learning. In order to recall information a student must understand, elaborate, and organize what they learn. In PBL,

students work cooperatively to solve complex problems. Rather than being presented technical dance steps, they develop critical thinking abilities, acquire problem-solving skills, and communication dexterity. We believe that this learning approach has the advantage of creating new ideas by drawing information from students' personal, historical, and cultural backgrounds. In IG students identify the issue/problem and the conditions needed for a solution in dance. Students must move past traditional choreographic methods toward making dances informed by challenges and issues in the world. While there is little research on PBL in dance education we effectively used the PBL approach as the impetus for the creative process to unlock student voice and to fuel the collaborative choreography process (Parrish, 2007).

Constructivist

Constructivism is key scaffolding in the development of IG. Constructivist theory views students as actively involved in the construction of their own representations of knowledge. Students build on past learning and define new knowledge by connecting previous and newly acquired ideas, concepts and thinking, leading to the development of new ideas (Gamoran, Secada, & Marrett, 2000; von Glasersfeld, 1995; Vygotsky, 1978). In so doing, we considered the role of the learner, the environment, and the knowledge-construction process in the development of the curriculum. Unlike traditional dance history curriculum, which focuses on the memorization of facts and dates, we stressed students' construction of new knowledge through interaction with the history of important movements, theories, and issues and the work of leading choreographers, writers, and artists. Constructivist practice reforms the methods educators employ to the interactive technology (Dalgarno, 1996) with collaborative processes, improvisational investigations, and reflective discussions. We recognized that learners engage in a social construction of knowledge meaning, practice and context are inextricably woven together.

Specific theoretical principles of constructivism (DeVries et al., 2002), which guided our process, include:

- The teacher's role is to challenge students' thinking.
- The collaborative group process is emphasized.
- Students are encouraged to reflect on their own process.
- The learning should be relevant to the students' lived experience.

Webcasting performance

A webcast is a live broadcast of an event where one can see and hear the event through video software on the internet. Large numbers of people are able to participate in the viewing of the event because it is online. Webcasting is often used in business, but rarely used in dance education. In IG we posted webcasts of the experience in order to build community, allowing students and teachers equal access to the world of the choreographer, notator, re-stager and opening up the dance-making process. The perceived advantages to webcasting include encouraging active learning, enhancing collaboration and cooperation (Kirkpatrick, 2002); higher order thinking (Michelich, 2002); increased motivation and participation as ideas and thoughts are shared (Shi & Morrow, 2006); and revealing the dance documentation process. Specific software and hardware is necessary for webcasting; in order to webcast one needs a computer with high speed internet hookup, internet access with a web browser and a video camera recording the dance with cable connection to the computer to capture and then broadcast the video feed.

In this project we webcast the workshops, interviews with specialists and the final performances. While the webcast video was mostly presentational, sending our experience out to an interested audience, we also received e-mail from individuals logging in to the website asking questions and giving feedback. It was encouraging to read comments from participants who remarked that the technology offered new perspectives on the dance making process. While we received 21 comments and questions from schools about the documentation process, it was not substantial and not as interactive as we had hoped.

Disadvantages to webcasting include limited access, poor video quality and pixilation and limitations due to time (Klass, 2003). Our webcast allowed viewers to log on and see what we were doing in the workshops but it did not allow for two-way video interaction. Another challenge was the fact that a webcast event exists only when the event is happening, it is broadcast live. Time zones, schedules and the live presentation of the video made it difficult for many interested participants to view the process. Further, limitations of personal computers and internet hookup and firewalls (security systems on computers) hindered access and playback of the video feed. Powerful computers and high speed internet are required. At times image defragmentation and low pixilation made viewing the video feed impossible. Even with all these challenges the IG participants were delighted to be webcasting their experience. They phoned friends and sent out e-mail with our webcast dances and performance schedules. In their journals they discussed the feelings of importance, as well as experiencing pressure to

perform, as outsiders would be watching them and possibly judging them. As a result, we suggest using a moderated two-way or multi-point video conferencing which would enhance cooperation, active learning, and participation in the dance reconstruction process. This would encourage increased interaction and dialogue between participants. Students and teachers would be able to ask questions, make suggestions, and contribute to the choreographic process.

Interactive Gateway Curriculum

The Interactive Gateway Curriculum (IGC) is not discipline-specific; rather it provides layers of curricular content looking at a period of time, the politics, issues, ideas, and art which define it. It expounds constructivist principles supporting student autonomy, and various entry points as they learn the work. Within each lesson important readings, experiential inquiry and leading discussion activities are included. Such support materials provide contextual information about the time including art, politics, literature, fashion, political events, advances in science and technology, popular culture and music. A timeline of events on the decade of the 1960s has interactive hyperlinks guiding students to hear speeches, and see images and videos. Music resources and popular quotes from the decade are also included.

Where a typical dance history lecture may show a video of the work, IG online resource materials allow students to interact with and progress at their own rates, providing students with the ability to revisit the topics long past the dance class session. Students have a more personalized one-on-one learning experience. For example, after watching an interview with Rainer in the *Chair/Pillow* section, the student may wish to view the site-specific dances from the workshop session, or observe students learning and performing Deborah Hay's *Planet Dances*, or delve into 1960s history through an animated slide show and interactive web links. The eight lessons are sequential; however, the teacher may adapt the lessons to accommodate class needs (size, schedule, and skill). Major dance themes in the curriculum include postmodern dance, chance methods, dance description, and analysis using the Laban framework, effort and phrasing, sight specific dances, happenings, dance as activism: *Planet Dance*, circle dances, working with props, observation, and analysis and contact improvisation. What follows are descriptions of the eight IG Lessons.

Lesson 1: *Jump If You Feel Like It.* In *Jump If You Feel Like It*, students are introduced to the decade of the 1960s as a distinctive social, political, and artistic period. Choreographer, performer and author Deborah Hay is profiled and excerpts of her book, *Moving through*

the universe in bare feet: ten circle dances for everyone, are shared. Students learn three of Hay's *Circle Dances* and discuss the communal experience of a circle dance. Students compare 1960s social dances, music, and approaches to movement with today's dance scenes (weddings, raves, proms, etc). In small groups, students create a circle dance reflecting contemporary themes.

Lesson 2: *A Closer Look*. In *A Closer Look* students find "dance" in everyday life by observing an ordinary scene (people working at a desk, studying, or eating lunch), by looking for the elements of dance, design, dynamics, space, and rhythm. Pedestrian movement and everyday functional gestures: running, walking, waving, crawling, sitting, and lying down are practiced. Students define and demonstrate "everyday movements" and address how the analysis of everyday movement challenges preconceived notions of dance and reflect on how looking closer at movement challenges their definition of dance.

Lesson 3: *Give Into Chance*. In *Give Into Chance* students learn about chance choreographic procedures and demonstrate how chance procedures alter choreography. They study artists Merce Cunningham and Steve Paxton. Students implement Cunningham's chance method of rolling a die to reorder a dance phrase and to obtain multiple variations of a dance phrase. The students compare this choreographic method to traditional methods, taking into account the advantages and challenges experienced.

Lesson 4: *Just Pass It*. In *Just Pass It* students are introduced to choreographer Yvonne Rainer, a founding member of the Judson Dance Theater. Students view her dance *Chair/Pillow*, listen to the performance notes, and learn about the meaning of the work. In *Chair/Pillow*, Rainer investigated minimalist dance using two props (a chair and a pillow). With this in mind students explore passing a prop from one person to the next in a task-like manner with both stationary locomotor relationships and various reach space and directional movement approaches. Movement explorations, supporting the problem solving skills within the creative process necessitate the development of visual group communication. Students make individual movement choices while maintaining focus, remaining aware, and connected to a group.

Lesson 5: *Life is a Game*. In *Life is a Game* students become familiar with postmodern choreographic methods of creating dances from sports and game structures. Students investigate customary movements associated with sports such as baseball and basketball (swing, toss, and pass) and explore inventive ways to abstract sports movement. Drawing from "real" sports, students identify the characteristics

and strategies involved and define a new sport and create game structures for a Sports Dance.

Lesson 6: *Speak Out!* In *Speak Out* students express their concerns about real-world issues within their own choreography. Students create struggle dances which center on the 1960s themes of feminism, Vietnam, and civil rights. In the development of their dances, students conduct research; employ choreographic structures and collaborative creative process techniques. Students learn about Yvonne Rainer's *Trio A*.

Lesson 7: *Anytime, Anywhere, Anything*. In *Anytime, Anywhere, Anything*, students focus on environmental dances and specifically the Happenings of the 1960s. Students read and discuss Judson Dance Theater choreographers' redefinition of dance. Students investigate a new space (environment) and then use this investigation to build an improvisational structure for their own Happening. Through the participation in a Happening, students experience the 1960s concept that dance can happen anywhere, anytime, and include any movement.

Lesson 8: *Planet Dance*. In *Planet Dance* students continue their exploration in alternative spaces for dance and create site-specific work outdoors. Anna Halprin's philosophies on the beauty of nature and dance is discussed including her belief that dance can heal the body. Students delve into one of Anna Halprin's *Planet Dances*. Later they go outside to find an environment that inspires them to create a dance based on the natural design, dimension, levels, surface, texture, line, structure, and atmosphere of the location.

Website Design

Growing up in this digital world our dance education students are often more comfortable with technology than their teachers. Students today expect readily available comprehensive information online. While many dance teachers in K-12 instruction have personal computers in their studios the majority have not received any training in bringing technology into their classrooms. Most teachers do not have a projector or student computer workstation and have limited access to the school's computer lab (Parrish, 2001), as administrators place preference on technology access and resources for academic subjects.

Our goal was to create a dynamic online interactive curriculum through rapid electronic access supporting the traditional reconstruction of *Chair/Pillow*, utilizing high-quality process-based video, access to the choreographer, restager and Labanotator as well as observing students using participating in the activities. Innovations like webcasting interviews and performances separate IG apart from other dance

educational resources. In the design of the website we placed being easy to load, easy to navigate, and easy to read as priorities. We chose to simplify the content, limiting the use of flashy graphics such as moving text in favor of aesthetically pleasing modern appearance, high quality video, and depth of content.

We considered usability, graphic design, color, and balance between text, images, and illustrations in the design. Useful were principles of interface design, which includes organization of data and content, navigation scheme, appearance and visual characteristics (color, size, shape, location of graphic elements and layout), effective interaction sequencing and the relationship between computer, hardware, input, and output devices. Considering that teachers would be downloading and printing readings, handouts, and worksheets from older computers we made the printer function efficient with easily accessed Portable Document Format (PDF) and web links.

Accounting for users' expected download rates of less than two seconds, we chose videos that were a bit smaller but would download quickly, keeping users' attention. In addition to the eight lessons, we felt it necessary to include a detailed timeline of 1960s history, web links to important people and places, process presentations from the workshop sessions and webcast activities worksheets and assessment guides.

Knowing state mandates for technology integration in all subjects, including dance, our website design considered the following aesthetic and educational considerations:

- *Audience characteristics and age appropriate content*—designed for the middle and high school teachers and their students, all text, audio and video conformed to moral and educational codes.
- *Organization*—well-structured interface, easy to read with front size is appropriate. The main menu navigation bar is available on all pages which lets the users know where they are at all times.
- *Quality Content*—plentiful rich resources for the teacher and students. Imagery is aesthetically pleasing. The photographs, audio, and video stimulate interest and demonstrate the processes, activities, and outcomes in the curriculum. Layered historical information, creative process activities, and reconstruction documentation motivate students and expand their definition of dance instruction and to create new strategies for choreography for later use.
- *Text*—we chose to use only a limited number of scrolling text blocks preferring shorter text blocks (100 words or less) with

layered photo and video to support interest and efficient navigation.

- *Computer specifications*—schools do not have the latest technology in their classes. Video size and quality were presented to meet the average system requirements.
- *Stimulating creativity and imagination*—supporting students' creative process included are various activities and reflection processes.
- *Self Discovery*—the interface and screen design allows the student to explore and navigate in a nonlinear manner.

The creative team met several times to determine the look and style of the site. Once the overall appearance had been determined we began the process of content organization. Storyboarding was critical at this juncture because there was so much content—over 90 hours of video footage and over 1,200 photographs from the workshop and performance transcriptions of interviews and student journals. In the storyboarding process we listed on paper the title of each page and the specific content, movies, images, quotes, and graphics. We were able to create logical structures with parallel alignment. We created a much larger navigation layout on butcher paper to see the overall navigation interface. This branching system helped to decrease duplication and assisted in the difficult process of organizing the content. As with editing choreography the process of selecting only the essential and meaningful content was challenging. Ongoing creative team meetings were required as several different people were working on the content, digitizing, preparing images, and implementation and revising processes.

A shift from didactic pedagogy toward student-centered constructivist pedagogy allows the students to be more active in their own learning process. Students are engaged with the critical stimuli including audio, graphics, color, design, video, and web casts. The online interface breaks the linear thinking traditions, allowing the students to reflect, analyze, organize, and map their ideas visually and abstractly. The online curriculum encourages student's divergent thinking, the formation of new constructs and creating a bridge to original understanding and knowledge paths.

Teacher's Guide

The IG Teacher's Guide was designed to support and extend the implementation of the IGC. It includes the eight IG lesson plans consisting of discussion points (key ideas to assist the teacher in discussion of

the lesson), movement explorations, choreographic studies, homework assignments, readings, and assessment methods. It supports the National Standards for Dance Education (9–12), extension activities, 1960s music list, and bibliography. In addition to the IG website there are two instructional DVDs that demonstrate the processes supporting each lesson, as well detailed information on the reconstruction and performance of *Chair/Pillow*.

Specifically, the IG teacher guide holds:

- Resources—tools (visual aides, timelines, and poetry) to be used by the teacher to generate discussion during the lesson.
- Readings—homework to be read by the students prior to lesson.
- Worksheets—activity to be completed during lesson.
- Journal assignments—reflection essays handwritten or typed.
- Handouts—in-class reading.
- Assignments—an activity to be completed by the student outside of class.
- DVDs—supplemental technology for preparation, lessons, and reference.

When using this guide, teachers are able to instruct students toward more complete understanding of the creation of the dance *Chair/Pillow* as well as encourage students in the examination and description of what they see to make informed choices.

Results

Based on an analysis of the interviews, written journals, participant observation, videotapes of the rehearsal process, and focus group discussions the university and high school students had an overwhelmingly positive experience. In the examination of data several themes emerged: finding voice, pedagogical promise, accessibility, advocacy, knowledge transference and embodiment, and online representation.

Speaking Out Finding Voice

The Interactive Gateway workshops demonstrated a pedagogical shift from a professional “technique only” model to a creative process model of dance instruction. This was particularly significant for the high school students whose primary experience in dance making was exhibitionistic stringing together of learned phrases and tricks. The activities proved to grant powerful perspective change on choreographic methodology and content. All high school students addressed

the influence of problem-based learning and the value of their issue dances. In the four-workshop issue dance sessions students identified an issue, a problem, and a solution in dance. Implicit in the problem-based learning methods was a concentration on student sharing and communicating their ideas from a personal point of view, and the integration of thematic content in dance and across the curriculum.

The issue dance, *Speak Out*, occurred halfway through the workshops and was the only large-scale performance work. *Speak Out* was unique as it incorporated students' voices, stories, and personal expressions of struggle. Working in three groups the students chose a critical social issue from the 1960s, researched the topic, articulated their own feelings and responses to it, discussed the issue with parents and elders, and the subsequent implications of the issue to the world today. Out of the numerous issues in the 1960s, students chose the Vietnam War, women's rights and civil rights. Students' initial short issue dances were so vivid and meaningful we decided to find a venue to share the work. We chose the Arizona High School Dance Festival as all the high school students would be attending. Prior to the festival the high school students expressed concern that their peers would not understand and respect the dance. This fear was understandable, knowing the differing philosophies of performance and art making the students came from. In the dance, students were exposed, unveiling how they felt about these issues verbally and physically. The fear was discussed in the group and as a result the group became even more unified, lifting up those high school students who were risking so much.

The high school festival performance was exciting and poignant, with students physically embodying their ideas with conviction. The majority of high school participants identified *Speak Out* as powerful, artistically satisfying, and community-building. In the *Speak Out* performance the high school students were fiercely invested in the dance, demonstrating a commanding physicality, handing over their fears to the strength of the group. After the dance concluded the high school students were ecstatic at the comments from peers and teachers regarding the impact of dance content and how they noticed a change in their performance quality and commitment onstage. One student shared, "I was proud to have other high schoolers see what we created and to offer them a different type of dancing that they can choreograph." One of the university students shared, "I grew to understand the challenges high school students face as they find their voice. While the students want to be seen for who they are they also want to be just one of the crowd . . . invisible. Establishing trust is so important. Trust between the teacher and the students and trust between the dancers and their peers. I remember so clearly how committed we all were to

sharing something of ourselves in the *Speak Out* dance and how connected we were during the performance.”

Pedagogical Possibilities

The students experienced first-hand the process of teaching as research. Their role as co-researchers led to an understanding of the importance of context, creative process, and community in the development of educational curriculum. One student identified the research process as one of complete investment, “I’ve learned tons by what I experienced and what I’ve been motivated to do. I don’t feel like I just learned something, I feel like I experienced it, lived it and applied it.” The principles of constructivism, PBL, inquiry, and problem solving approaches were illuminated over and over in their actions, conversations, and reflective practice. University students identified that the IG pedagogical strategies supported sophisticated knowledge transference, creative problem solving, and thoughtful dance making. They were impressed that high school students were capable of creating deeply personal work and emphasized that as colleagues the high school students were engaging, enjoyable collaborators and added a distinct voice and energy to the project.

In their individual interviews participants expressed their beliefs that the IGC encourages the development of a new definition of dance. One high school student described changes to their philosophy of dance making. “I came from the ‘eight count school of dance’ where you make dances from one eight-count phrase to the next without considering the theme of the dance. The steps were the only theme. In this process, I grew and grew, learning that dance can come from observations, sports investigations, chance procedures, and cut-up poetry. In the workshops we were solving problems and investigating what we know and what is important. Now, I know that dance can come from my impressions and my ideas not just steps to the music.”

Accessibility

Partnering strategies, small group collaboration and peer responsibilities used in the formation of community were vital to the creation of a cohesive group. One student expressed, “The social time, collaborative activities and performances built our community. I was able to make friends with dancers younger and older than myself . . . and we all grew in the process.” Reflecting on constructivist pedagogical principles one university student shared, “being on the inside of this will

definitely help me make myself more accessible and available to my students.” Several students articulated that the differing ages of participants was refreshing and valuable to their perception of what is possible in dance instruction. Reflecting on her role as a future dance educator one student considered IG’s experiential learning, methods, and outcomes as illuminating new possibilities in student-teacher communication, “The most important part for me was experiencing the postmodern exercises and solving movement problems while dancing side-by-side with high school students. I now know what high school students can really do and how to bring these methods into my classroom. In IG I am a dancer, artist, teacher, and a researcher all rolled into one. I will bring this perspective into each and every dance class.”

Advocacy

The IG project ignited in the university students a passionate desire to change the status and function of dance in their communities. One shares, “I have been struggling with where dance is in my community. By participating in this project, studying what Yvonne Rainer did in the 1960s, and by listening to Pat Catterson talk about *Trio A*, how it was performed three times at the Judson Church and how everybody rose out of their seat at the end and how it was considered a dance of the people. These experiences help me realize that I want to make dance have a stronger voice in our community.”

Embodied History

In their interviews, the students commented on the depth of knowledge gained from the IG experiences and activities. The historical presentations, readings, research, activities, reflection, and discussions gave students reference points to delve back into at a later time. Commenting on the value of context and meaning-making a student shared, “Often when dancers learn repertory they merely dabble, learning all the steps but not knowing why it was created. By doing this research, reading books, looking at pictures and brainstorming each of us is given a chance to understand a time in history. Then, when we have a chance to create a movement, we have a place to work from. Our movement creations have meaning and value of our own rather than a copy of the teacher. This learning structure allows the choreographer to have a sense of connection and purpose rather than just generating a dance step.” Students discussed how knowledge obtained from the workshops, readings, and processes informed their performances,

“While anyone can learn the dance [*Chair/Pillow*] it has steps and goes to music. . . . we looked into the history, talked the choreographer, read about it and learned what was going on in history at that time. This process changes our perceptions of what it is and how we perform it.” One future teacher adds, “I see everyone making connections to the history and strong choreographic choices. . . . The process of inquiry and reflection teaches the dancers a lot about their movement preferences, how to work with others and how to solve a problem.”

The impact of the issue dances was well expressed. As discussed earlier, a PBL approach was implemented where students researched politics from the time and then created a group dance. Even though these events occurred long before these students were born, the work they created embodied this point in history. Inextricably linked to the research they conducted, “When we performed the issue dance, I knew what book it came out of and what picture I was referencing and what word or gesture and where it was coming from.” Another student commented on the theme as guiding the IG experience for her, “I became open to new ideas. I could see the passion and love of dance in each group’s performance. It was the gravity of relevant ideas (war, discrimination, equality) that made the work so inviting, important and multifaceted.” Another student continued, “I just really loved the dances that we created based on political, social and civil rights. I thought that was the defining moment that made us bond as a group and made us feel comfortable with each other and really grasp what this project was all about. I related. While dancing I felt like I was in the 1960s and I was there because I understood why there was chance dance and why there was a rebellion against traditional performance dance. It was not only about the dance it was all about a bigger world context, challenging old ways and redefining the world.”

Being Visible—Webcast and the Distributed Self

In response to the workshop documentation processes, several students expressed initial feelings that they were in a fishbowl having their thoughts and ideas recorded with fervor through video and webcasting. Several students commented that the presence of the video camera was, “interrupting my natural way of moving” and “I would do something in another spot in the room just so I wouldn’t be in the way of the camera.” While initially students didn’t want to be on camera, later they became acclimated, “I just forgot that I was on the internet and then it didn’t really interrupt my creative exploration, conversations, or anything.”

However, being in a research "fish bowl" did have its perks. Students identified their participation in the project as "special, amazing, extraordinary, and essential in their development as artists and teachers." One student perceived value from having her thoughts and ideas recorded and analyzed, "there were times during rehearsal where I felt like a movie star because there were cameras and flashing pictures and then Nancy would yell out 'we're web casting.' I could not help being awed by my participation in the webcast smiling and waving and putting up a peace sign."

Several students expressed their satisfaction with the innovations in the IG research in their journals. They discussed the ability to let outsiders into their world, experiencing the process of reconstruction and documentation and being able to meet leaders in the field of modern dance. Public access to the information, opinions, and experience was definitely a factor. One student shared, "this whole project makes me feel very, very valued. For me to see a picture of myself on the internet with a quote from my journal. . . . I just feel like *WOW* there's a whole group of people who are interested in my experience. They really, really care about what I am feeling and what I have to say."

The website reinforced the workshop teachings and kept the experience going in the participating students' lives, "When I'm not here and at home and I look us up the website. I know that's kind of dorky, looking at pictures and videos and everybody dancing together but I remember when we did and how it felt. I get so excited because this *is* us. By looking online and sharing it with my friends, it reinforces the fact that we are all a valuable part of this thing and that what we all say matters."

Final Thoughts

We were drawn personally and professionally to this research due to our years of teaching dance to young adults and the desire to create a model for curricular instruction of dance observation and analysis surrounding a dance. By combining video technology IGC goes beyond the traditional methods of dance observation and appreciation and creates a dynamic online learning environment. By evaluating work in the field and analyzing current technological and educational trends we hoped to produce a dance curriculum that will support the value of national standards for dance education particularly in dance observation and analysis leading to aesthetic enhancement and movement awareness. At present, this type of comprehensive teacher resource is not available. The IGC is a flexible pedagogical tool which can be

adapted by other disciplines, thus inviting cross-disciplinary teaching and scholarship. Edited, digitized movies of activities such as site-specific dances and "happenings," as well as artist and participant interviews supply the source material for rich active learning on the 1960s, Yvonne Rainer, postmodern dance, *Chair/Pillow* and the reconstruction process. The result is a complex, multi-layered and dynamic resource for teachers and students everywhere.

This paper summarized the design and implementation of the Interactive Gateway Curriculum (IGC). It sheds light on the issues surrounding the development of an online curriculum, the reconstruction of the dance *Chair/Pillow*, and the learning supported in the IGC. The IGC breaks new educational ground by giving students and teachers access to the world of the choreographer, dance notator, re-stager, and performers. It brings together distinct communities of university dance education students and high school students participating in context-building workshops, exploratory session regarding postmodern dance, Judson Dance Theater, the political, social and cultural Happenings, foundational movement analysis, the use of problem based instruction to create a contemporary issue dance, and web casting workshops, rehearsals and performances.

It is hoped that educators will use this teaching resource and these instructional strategies in their classrooms and that resources like this one become more widely available. Particularly online resources, which are designed upon sound pedagogical principles of constructivism, problem-based learning, problem solving and inquiry approaches and demonstrate age appropriate interface design and content. Several valuable tools for the comprehensive instruction in dance education supporting the choreographers and their work (as described earlier in the paper) created by well known and esteemed researchers are available. None of these dance resources has been tested in the field. The success of their content, functionality, and actual implementation in schools has not been determined.

Although there has been overwhelmingly positive response to the IG workshop sessions, performances, and the methods implemented in the project by all who participated, there are still a number of areas that need further research and investigation. Even with the identified learning benefits of the IGC, questions still remain and these include: Will the classroom teacher find the resource valuable with appropriate and critical content? Will the resource serve the needs of the typical high school student? How will the teacher implement the IGC lessons? Is it prescriptive or does it provide adequate flexibility for the teacher to meet the specific interests and needs of the students? Will students be engaged by the online content and be able to apply it toward creative

embodiment of the lesson and will they retain the information? Will dance documentation resource lead to greater acceptance of reconstruction in high school classrooms? As some dance teachers have little or no access to computers, projectors and even the internet in their classrooms, what are the implications of access to technology on the use of the resource? Will the teacher find other means of bringing the IGC content to the classes by bringing classrooms to the school library or requesting students visit the website at home as a homework assignment? What is the perceived value of using the IG resource? Does IG effectively support national mandates on technology integration in the schools in the delivery of instruction?

During the research project participants identified the importance of contextual information making stronger links between the practice and theory of dance, actively engaging students in the process of creating, performing, and perceiving dance, capturing and documenting this dance to provide a more comprehensive resource. The work very often exceeded our expectations, which has encouraged me to plan for further assessment of the IGC.

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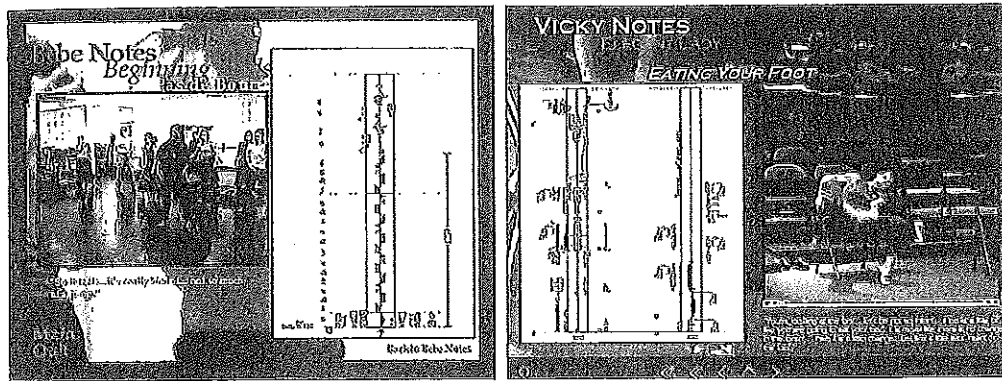


Figure 1. Linked Labanotation and video analysis from *Process-Based Dance Documentation*. On left, Bebe Miller's choreographic work, *Prey*; on right, Vicky Schick, *Brain and Jennifer*.

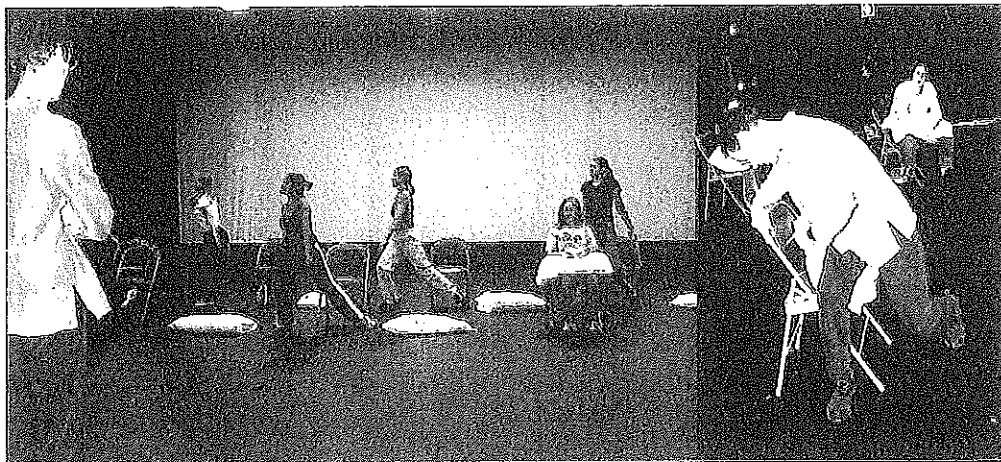


Figure 2. Choreographer Yvonne Rainer checking the Interactive Gateway participants' performance of her work *Chair/Pillow*.

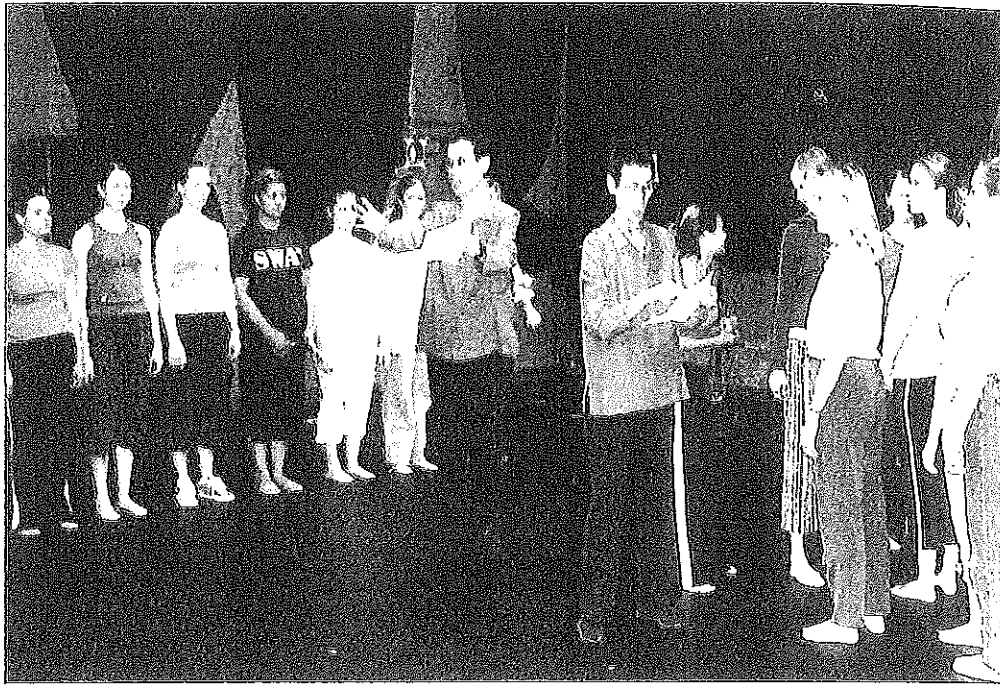


Figure 3. Yvonne Rainer teaching her work *We Shall Run*.

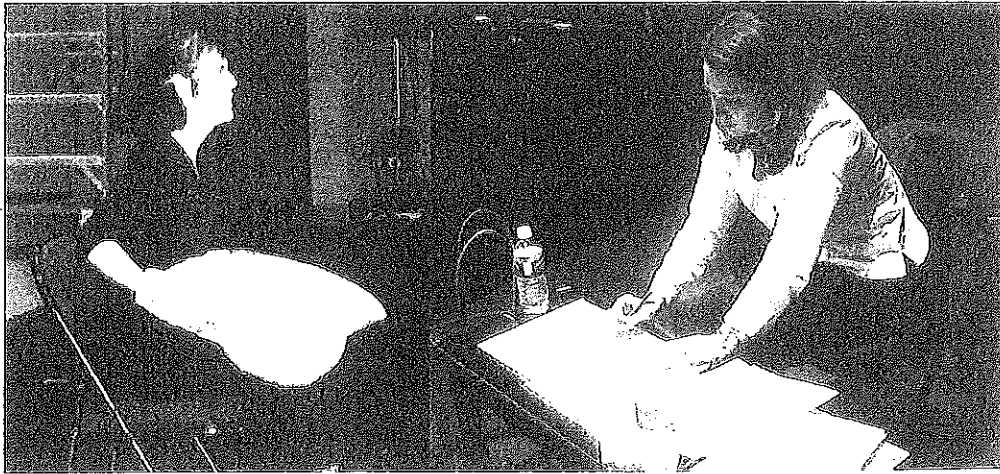


Figure 4. On left, performance coach Pat Catterson describing how to lift the pillow; on right, Labanotator Valarie Mockabee notating the dance *Chair/Pillow*.



Figure 5. Videographer April Seech (far right) recording IG participants creating issue dances.

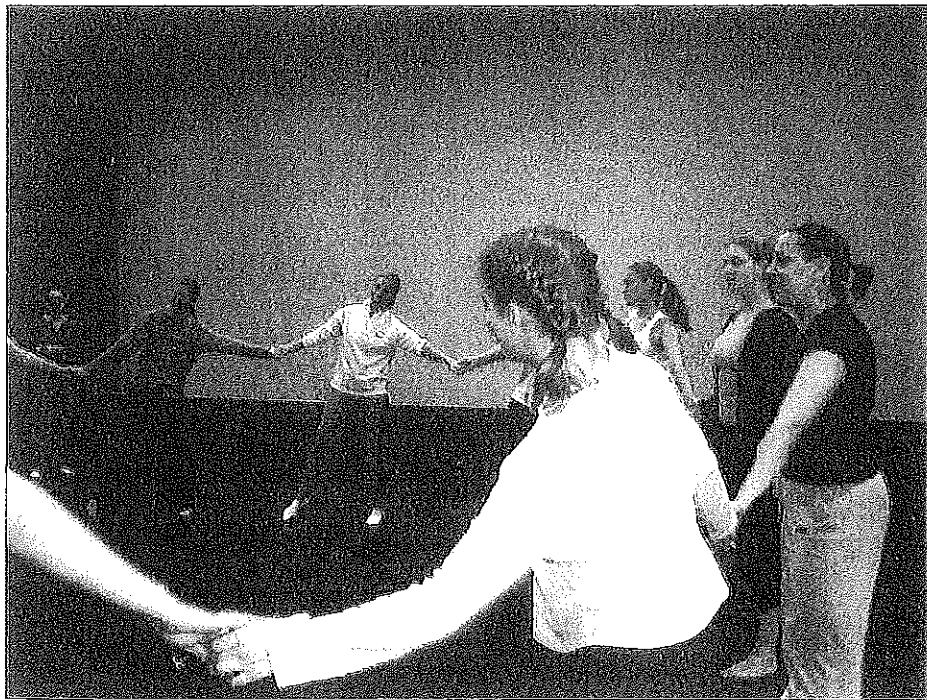


Figure 6. IG participants creating a Circle Dance.

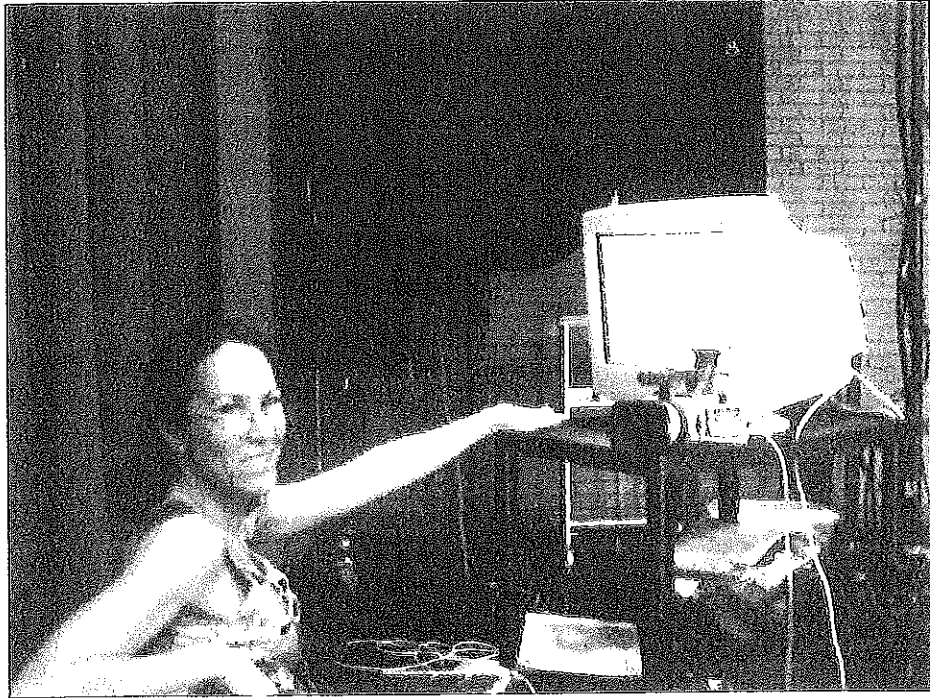


Figure 7. Technologist Nancy Happel managing the Interactive Gateway webcast.



Figure 8. IG participants engaged in the collaborative process while creating *Speak Out*.

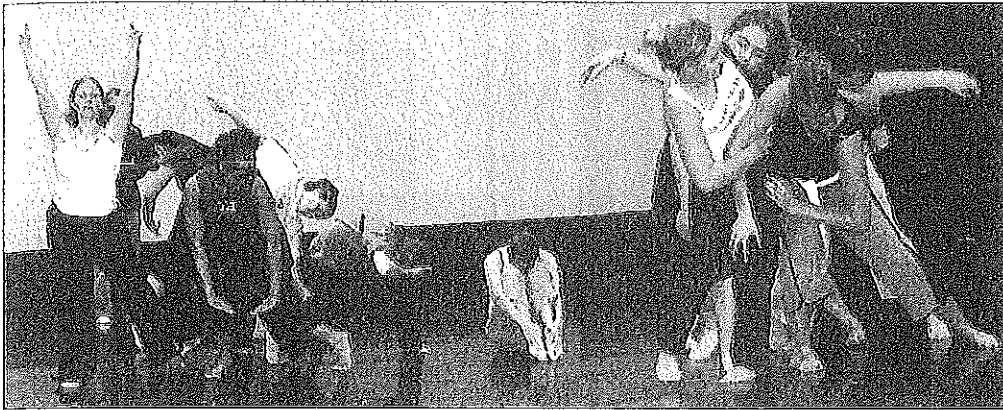


Figure 9. IG participants in performance of *Speak Out*.



Figure 10. IG participants taking a break.

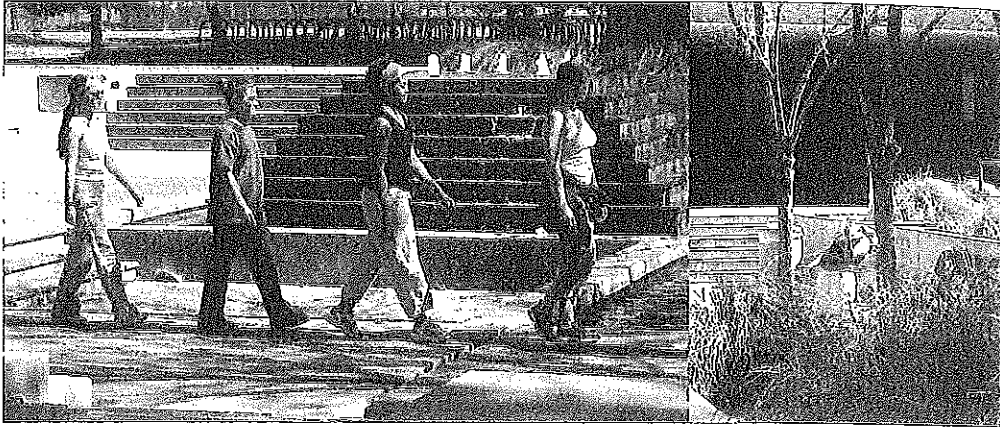


Figure 11. IG participants in site-specific dance investigation.

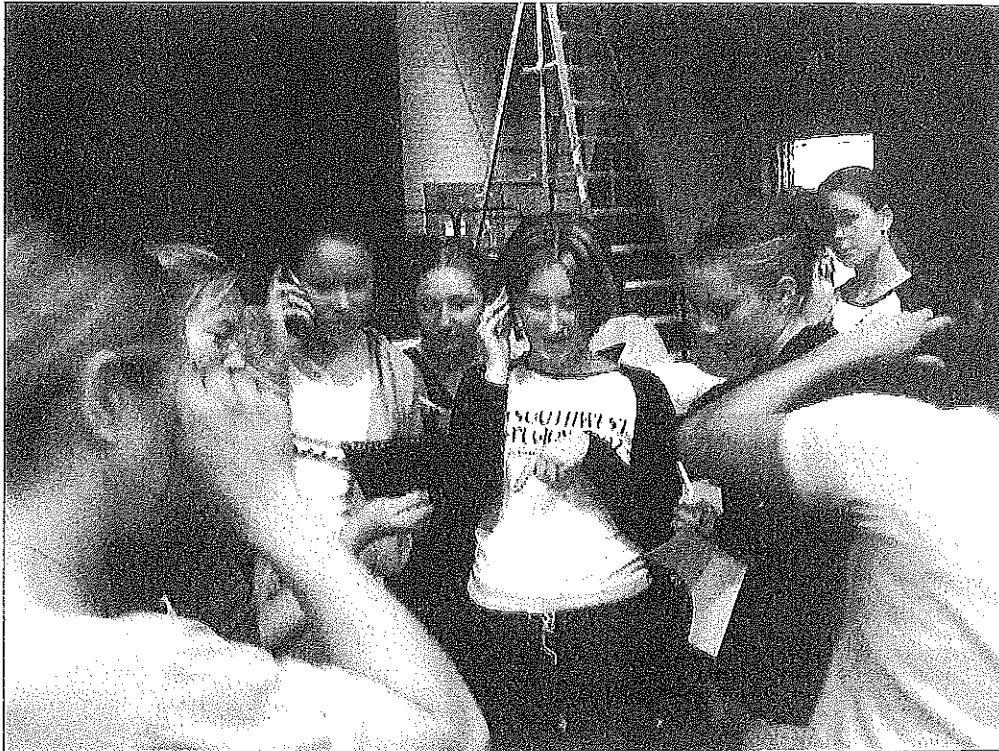


Figure 12. IG participants calling friends and family members notifying them that we were webcasting.



Figure 13. IG participants create Happenings.



Figure 14. Interactive Gateway participants celebrate with Yvonne Rainer.