

GOUCHER COLLEGE dance

a student publication of the goucher college dance department

vol. 25, no. 2 | spring 2010

A Short Week With Gen Horiuchi

John Hoobyar '11



The cast of *Wake Up!* during Meet the Artist on February 12, 2010.

Photos courtesy of Fiona Cansino.

You know it's the last day of a ballet residency when the whole cast is lying on the floor of the dance studio with their feet in the air, pointe shoes still on. While doing whatever it takes to reduce swelling of fatigued feet and ankles may be a tradition for ballerinas, this residency featured an additional obstacle: half the usual rehearsal time.

For six days, Gen Horiuchi, artistic director of St. Louis Ballet, was at Goucher setting a work on a cast of 22 dancers. While six days is already a reduced rehearsal schedule, the dancers really only had four of those: the

audition was the first evening, and round two of the 2010 blizzard cancelled the first rehearsal day. Despite these setbacks, Gen managed to set a 20-minute work in the short time he was given. This was quite an accomplishment, and his efficient manner of working really helped the process. He was very laid back and had a sense of humor, which the dancers appreciated very much, and which, I'd say, is reflected in his work.

Set to pop songs composed by a friend of Gen, *Wake Up!* features six movements and is, above all else, just fun. Featuring steps from

Balanchine works and with an air of Broadway (Gen has a Broadway history and played Mr. Mistoffelees in *Cats* in London's West End), the work is simply fun to watch and has a certain energy that makes it particularly enjoyable to dance. According to Gen, he first created this work seven years ago during a period when creating ballets to pop songs was particularly fashionable.

We were sad to see him leave at the end of the week, but grateful to have had the chance to work with him.

Keigwin Reflections

Georgia Speier '11

"Ladies! Ladies! Let's take it from the top with feeling!" Larry Keigwin shouts as the 15 cast members of the Spring 2010 modern residency laughed and shuffled to their opening places to run the piece.

Keigwin provided a new, exciting, and down-to-earth experience for Goucher dancers this semester. For many of us, myself included, he reminded us why we love to dance. His classes were challenging, but they felt natural on our bodies. What's more, we all, even those not involved in his residency, had a blast learning combinations from his company repertory.

As cast members, we enjoyed his relaxed attitude in rehearsals. Using pop music at random times to get us pumped, Keigwin got us through a very busy week filled with rehearsals in addition to our regular academic work load. His favorite part of working with Goucher dancers was, "Their eager [and] curious energy, and their smart approach to the creative process. And the chocolate, too."

Keigwin's choreographic process was extremely unique. After the first few days, Keigwin and the cast had generated a ton of material, purely through a collaborative process. Cast members participated in a number of choreographic workshops, and the inspiration for the piece was drawn from the movement we created. At Meet the Artist on Friday, February 26, Keigwin told us that he saw choreographing as "a way of piecing together a puzzle—first you find the corners and work your way in from there." In rehearsal, he described his process as "cleaning up a big mess." We helped to make the "mess," and he knew exactly how to tidy it up and create an exciting and new piece for the Goucher dance community.

Working with Keigwin brought a new energy to the Goucher College Dance Department, and we dancers hope that energy will sustain us throughout the semester. He was an inspiration, and we learned that if we really want to be successful in dance, we have to continue to push ourselves through the successful and the difficult times, and eventually everything will come together. "Trust yourself and figure it out," as Keigwin says.



Keigwin with the cast.

The Grammar of Movement

Emily Rorty '11

In fall 2009, I took advantage of Goucher College's study abroad requirement and studied at The Laban Dance Centre in London, England. Known throughout Europe for its excellence in both contemporary (modern) dance training and dance science studies, Laban has built itself a reputation that is exemplified through its architecturally award-winning headquarters. This reputation of excellence made me a little nervous and unsure about what to expect when entering the program; however, once classes began, I was far from intimidated, and Laban became a home away from home that allowed me to rediscover why I love to dance.

Laban consists of several programs, including a Bachelor of Arts, one-year programs (OYPs), graduate programs, and community dance programs. The study abroad students, who included myself and five other American students, were part of the OYPs. Within the OYPs were several programs that attracted students of all ages and from every corner of the globe. With such a diverse program, discussions in seminar-based classes were engaging and eye-opening and allowed me to gain more perspective and a renewed respect for the art of dance.

The daily schedule varied from person to person with the exception of the core classes: a morning contemporary class, a ballet class, choreography, and choreological studies.

Choreological studies was probably the most different and thought-provoking course I experienced while abroad. Studying under Rosemary Brandt, the other students and I explored the grammar of motion by examining and analyzing the non-verbal communication that we classify as dance.

As a group, we broke down and scrutinized Rudolph Laban's structural model. Brandt told us, "The uniqueness of this model is that it names and identifies what we see, not simply what a dancer or mover does, but what the doing makes visible." Brandt began her research in choreological studies after she realized that she did not know how to move. "I was out of touch with the movement sensation of my own body," she says. "I was a victim of classical ballet! I was trapped in my trained body!" Brandt's eloquence, with words and with how she carried herself, allowed us all to really understand what it means to dance. By the end of the term, I had discovered in all of my classes how to dance and not just regurgitate steps.

Choreological studies also helped me in my contemporary classes. With an understanding of how to move, rather than just performing steps, I gained more confidence in modern dance. My teachers, Sonya Rafferty and Melaine Clark, are both Laban alums and taught release-based technique classes. With release technique, I learned not only how to transfer weight properly and how

The Grammar of Movement, *continued on next page*

to stay more grounded, but also how to breathe through movement. Each student brought something different to the class, and Melanie and Sonya kept each student motivated and focused on his or her technique. We all developed relationships within the class because of similar motivations and goals and simply because of the comfortable environment that Melanie and Sonya encouraged. These relationships were the reasons I willingly got up before the sun rose for an hour-and-fifteen-minute commute from my housing in Notting Hill to the other side of London to get to Laban for an 8:45 a.m. technique class.

The majority of my elective courses were education-based. I took courses in teaching dance technique, teaching studies, and community dance. In teaching studies, we learned how to teach dance in the British public school system, through Rudolf Laban's Modern Educational Dance. We went into a public school and observed how dance was used across the curriculum during the school

day. We then created our own lesson plans and taught them to primary school students. I loved watching the students find unique ways to interpret what they learn in the classroom into movement. For example, the lesson we observed had a stimulus of hieroglyphics. Students then had to create their own design of hieroglyphics with a partner and play with the ideas of symmetry and angular movement. The creativity within these children was amazing and even inspired me to broaden my own movement vocabulary.

Community dance was another practical and interesting course within my schedule. Community dance practice is not common within the United States, and if I were to compare it to anything, it would be related to the community outreach programs within dance organizations. In community dance, the non-dancer is invited to participate in a collaborative and creative process that is meant to celebrate diversity and have a positive outcome for all participants. All of these elective courses

have an underlying theme where the process of creativity is the most important part of the lesson. Anyone is invited to participate in a community dance class, be it a pre-professional dancer or a 65-year-old man. This experience made me appreciate technique class more and more everyday and gain additional respect for all the educators from whom I have learned.

If there is one main idea that I gathered at Laban, it was how to dance. Generally, I am not one to use the term organic; however, at Laban, everything felt so much more internal and organic. The majority of the studios lacked mirrors and helped solidify the concepts of organic movement and feeling the body without being distracted by one's own reflection. With this approach to dance, I was reminded that dance is beneficial for everyone, despite the levels of technique or experience, and that even the most amateur mover can produce something beautiful.



Students of the One Year Program came from all over the world, including Great Britain, Spain, Italy, Cyprus, India, Brazil, South Korea, Japan, Luxemburg, South Africa, Germany, and Israel. Pictured: The Laban Dance Center and fun times in the Laban studio.

A Taste of London

Megan Lynn '11

In January 2010, a group of Goucher students, consisting mostly of dance and theater majors, ventured to London, England, for a three-week ICA, in which they immersed themselves in the performing arts culture of another culture. Assistant Professor of Dance Michael Thomas and Technical Director Todd Mion, the faculty advisers for the trip, did not waste any time getting the students to acclimate to the city and learn about its diversity. "Our first day there," Megan Heimann '11 describes, "we were handed Tube passes and sent on a scavenger hunt that took us all over London. We got familiar with where things were, and we discovered things that we wanted to further explore along the way."

The students were told to choose a topic that sparked their interest, plan their activities around that topic, and then make a presentation at the trip's conclusion. "Todd and I were more like tour guide educators," says Professor Thomas. "We provided a lot of opportunities to do things. The trip was not all set in stone. They could make choices." Some presentation topics included the state of performance in London, systems of dance training in the United Kingdom, technical production in London compared to that in the United States, and Parkour.

Along with their presentation research, the group participated in different workshops, including a circus skills class at Circus Space, which involved learning how to perform the flying trapeze, stilt-walking, pyramid-building, and juggling, and a theater class at Shakespeare's Globe Theater, which involved a tour of the complex, movement, and swordsmanship. Students had the option to take dance classes a few days per week at Pineapple Dance Studio and The Place, and they observed rehearsals with the Richard Alston Company. Many students used their free time to visit historical sites including the British Museum, St. Paul's Cathedral, Harrods, Kensington Gardens, and the Victoria and Albert Museum.

In addition, the group attended a different show almost every night. The performances ranged from classical ballet (The Royal Ballet's *Romeo and Juliet*) to urban dance (*Into the Hoods*) and everything in between. At the International Mime Festival, they saw circus dance, acrobatic dance, and dance theater-like works by the Swiss company Öper Öpis. They even went to a variety of theater and musical theater performances. The favorite of many students who attended the program was Mathew Borne's *Swan Lake*.

Carrie Sells '10 says, "The whole trip was pretty memorable for me because I'd never been out of the east coast of the United States. I've spent most of my life in rural Maryland and going from that to one of the biggest and most well-known cities in the world was a big change."

Goucher students out and about in London.

Photos courtesy of Todd Mion.



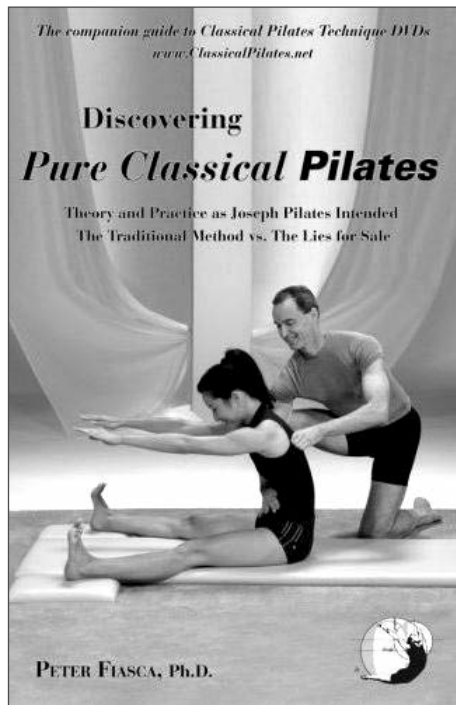
Keeping it Classical at the Pilates Center

Amy Nelson Riley

In 1999, certified Pilates instructor Dr. Peter Fiasca founded Pure Classical Pilates, Inc., with the mission to “promote health and well-being by preserving Joseph Pilates’s traditional method of mental and physical conditioning...by distinguishing the integrity of Authentic Pilates from various derivative approaches.”

In January 2010, the Pilates Center at Goucher College welcomed Fiasca, who led apparatus lessons, a group mat class, and an instructor workshop. In line with Fiasca’s philosophy, the Pilates Center at Goucher only employs instructors trained in Authentic Pilates and only teaches the original method. Yet, Fiasca provided enormous insight into much of what has become “archival” Pilates material, which are exercises and phrases developed by Joseph Pilates that have not been passed down to younger generations of teachers. Thus, the clients and instructors at Goucher were able to keep it classical, while still discovering elements of this mind/body routine that were previously unknown to them.

Betty Kansler commented on Fiasca’s class, saying “I so enjoyed observing the Pilates class.



The cover of Peter Fiasca’s new book.

Peter demonstrated mastery of the Pilates Method with grace and ease. He gave practical

tips and good advice for advanced and beginning students...and maintained a sense of humor.” Pilates instructor and alumna Amanda Pugh noted “what I love most about Pilates, which I regained from Peter Fiasca’s teaching, is a sense of freedom and enjoyment in movement.”

Fiasca also holds a Ph.D. in psychology and has “over 25 years of clinical, educational, and supervisory experience in solution-focused therapy, insight therapy, and therapy based on cognitive-behavioral techniques.” Much of his work can be found on his website www.ClassicalPilates.net. In his recent book, *Discovering Pure Classical Pilates* (2009), Fiasca details the necessary conditions of the classical Pilates method; standards of studio excellence; traditional Pilates vs. marketplace manipulation; how Pilates is distinct from physical therapy, dance, and yoga; and the mind-body connection that links psychology and Pilates. Fiasca says that he has a “passion for preservation,” and the Pilates Center at Goucher College is pleased to be mentioned in his book as a studio that “sustains a high level of classical education for its students.”

Think Outside the Studio! The Wellness Center: A Great Resource for All Dancers

Nadiera Young '12



The Wellness Lab

Photo courtesy of Nadiera Young.

The Physical Therapy Room, also known as the Dancer Wellness Center, is an extended part of Goucher’s Dance Department and is intended as a resource for students to treat their existing injuries and learn to prevent injuries. Many of the people who occupy the room are dancers,

and the room is open to all students enrolled in a dance class, as well as anyone certified to use the equipment, which is used to strengthen the body and stretch sore areas.

Among the many materials available are Therabands, stretchy bands that provide resistance and help strengthen muscles, tendons, and ligaments. They can be used for the entire body, but most of the students used them for the strengthening their feet and ankles. There is also the Proflex, which helps to stretch the calf muscles and the Achilles tendon. Body rolling balls are also available but are more for body maintenance than strengthening—using them to massage the body decreases tightness and tension.

Once a week, physical therapist Bonnie Schuman, who works primarily in the dance department, assists those who are injured and gives advice about staying injury-free. Bonnie is considered one of the best physical therapists for the students because she was a dancer and is familiar with the common injuries and stress put on a dancer’s body.

Along with Bonnie, some of Goucher’s dance faculty, as well as student workers in the dance studio, also work in the Wellness Center and keep the PT room open every day. Ellie Jones '12 works in the PT room and is, in a sense, Bonnie’s assistant. Jones says that “what’s great about working in the PT room is learning so much from Bonnie and [helping] others with what I learn. Also, it is great to know how to take care of myself as a dancer.”

Dance Department Calendar of Events, April-July 2010

FRIDAY AND SATURDAY, APRIL 9 and 10
Embodied in Flesh: Senior Thesis Presentation,
Todd Dance Studio Theatre, 7 p.m.

"A Single One of Us"

Sarah Nagle's senior thesis in choreography explores self-development through collective and personal unconscious movement. It is an absurd glimpse into the dance of the unconscious mind.

"A Moving History"

Hillary Hoffman presents her senior thesis in choreography, based on personal interviews with Holocaust survivors. The dancers will tell pieces of these survivors' stories through movement.

FRIDAY, APRIL 16

Open Marley, Todd Dance Studio, 7 p.m.

SATURDAY, APRIL 17

I Am With Them: A Night of Dances
by Emeri Fetzer and Emily Frederick
Load of Fun, 120 W. North Ave., Baltimore, 8 p.m.

FRIDAY, APRIL 23

Meet the Artists, Admissions Office
Reception, Dorsey Center, 7-7:45 p.m.

FRIDAY and SATURDAY, APRIL 23 and 24

Goucher Repertory Dance Ensemble
Concert, Kraushaar Auditorium, 8 p.m.

**SATURDAY, MAY 1, 3 P.M. and 7:30 P.M.
and SUNDAY, MAY 2, 7:30 P.M.**

Todd Dance Concert/361 Series, Todd
Dance Studio Theatre

SUNDAY, MAY 2

Chorégraphie Antique, The Dance History
Ensemble of Goucher College
Merrick Hall, 3 p.m.

FRIDAY, MAY 7

Senior Independent Study Concert, Todd
Dance Studio Theatre, 7:30 p.m.
Original work created by senior dance majors
Emeri Fetzer, Emily Frederick, Alyssa Santos,
and Lauren Avon

**SATURDAY, JULY 11, through
SUNDAY, JULY 24**

Goucher Summer Arts Institute

Angelica Daniele: Dancing Toward Success

Ashley Evans '11



Angelica Daniele '09

Photo courtesy of Angelica Daniele '09.

Goucher dance alum Angelica Daniele '09 recently received news that her senior thesis, *Performance: The Collective and Introspective*, which is based on research regarding the psychology behind dance performance, is going to be published. In her thesis, Angelica explores why performance happens, what the dancers are thinking during performance, and the links between the physical and emotional reactions of performing.

Daniele began her thesis by collecting research and realized she needed more personal research in order to have a truly solid thesis. Daniele created a survey about dance performance that she distributed to dancers and faculty at Goucher, young dancers from her studio at home in Holland, Pennsylvania, and professional dancers. She says the most rewarding part of the surveys was, "how nice it was to hear from different voices that all produced the same conclusions about dance performance." Daniele used the surveys to evaluate personality profiles based on the response of each individual.

Daniele also completed a personal reflection for her thesis, a difficult but rewarding process that she describes as "purging every thought and emotion in my brain in rehearsal and in performing student, faculty, and guest pieces."

Submitting her thesis for publication didn't occur to Daniele until much later and she says that it truly was a way to "passively make a little extra money," especially as she is in the middle of graduate school. She began searching for publishers and, after learning that there are a plethora of scams out there, she found a recently emerging publisher near her home in Pennsylvania that focused specifically on psychology and the arts. The publisher was very receptive of her thesis, and although they did not have the funds to publish it at the time, they presented Daniele with an award for her thesis.

Not willing to end of her publishing search, Daniele sent her thesis out to multiple publishers and one day a very thick packet arrived at her door. It contained a marked-up version of her thesis and a message from a publisher, Right Life, LLC stating that they looked forward to publishing her thesis and needed her to begin editing it. Right Life, LLC. is a company that primarily publishes young adult through graduate school age writers and, needless to say, Daniele was very excited.

But, she explains, "publishing is a long process." Daniele recently sent back her first edit and expects to wait six to eight months before any real publishing happens. She isn't sure how many copies would be made or where it would be distributed, but she's not overly concerned about it either. "I am so extremely humbled by the whole thing and just excited someone wanted to publish me," she says.

Daniele's best advice to students, especially those graduating, is not to be passive. "Just go for it. Send out your résumé, get on the phone, talk to people. Even if you have no professional experience, explain that you want some and see if they can work with you. It takes times and it is not easy, but it comes together."

She also emphasized the importance of utilizing current resources, such as contacts from Goucher dancers and faculty members. "Don't forget about your relationships here."

Dancing Across the Pond

by Ianthe Mellors and Celia Moran

Last April, we were chosen to take part in the study abroad semester at Goucher College. Unlike at Goucher, students at Middlesex University in London are not required to study abroad; students may go abroad if they choose. However, only two dance students are allowed to spend a semester at Goucher because of the high standard of courses offered. We were very excited to be given this exceptional opportunity, especially after talking to other students and faculty members who had visited here before. We felt that we would inherit some invaluable experiences through spending a semester in a different culture and way of life.

At Middlesex we study ballet, contemporary dance (modern), jazz, or yoga and tai chi. The dance course is primarily modern based. We study Cunningham, Graham, Humphrey, and release technique individually. We have found this to be the strangest adjustment as the structure of learning modern technique at Goucher is far less regimented; yet, already we can see the benefits of training through both systems. After spending the first few weeks trying to decipher a Cunningham curve from a Graham contraction or just a simple bend forwards, we are now appreciating the style, and it really feels refreshing to combine the techniques we learned at Middlesex and amalgamate all the styles outside the context of choreography.

We have relished the opportunity to take more ballet classes. The lesson structures are exactly the same; however, there are two main differences at Middlesex: we are not assessed in ballet and the classes are split up by year groups and ability. Because the focus at Middlesex is predominantly contemporary dance, the ballet lessons aim to get students stronger and learn the technique. Once you're in the top class, the lesson intensity increases as the weeks go on. We feel that the classes at Goucher are less

generalised. If we were here for a longer amount of time, we could see how this method would benefit us, and encourage us to work even harder, but we enjoy taking the lessons to work on our technique without the stress of a grade at the end of the semester.

A favourite class of ours is jazz. Middlesex is one of the few dance universities in England that offers jazz as a module. Our jazz syllabus covers the whole spectrum of what could be considered "jazz," from African dancing to lindy hop to house to commercial dancing. In addition to this, there is a performance, and each student gets the opportunity to choreograph a jazz piece in their chosen style. We believe that studying jazz at Goucher is one of many examples of how we are getting an experience that would be difficult to access in England—instruction by an ex-Broadway performer. Although our jazz teacher is phenomenal, we really appreciate another more classical insight into this style.

Choreography is also a favourite aspect of our education here, although at first it seemed a little daunting to share our work with people who were not used to what made us tick or how we work. On the other hand, we thought it would be exciting to work with new people (even if we did run the risk of people thinking we were crazy girls from the UK!).

One aspect of the dance department that we will strive to establish at home is a group similar to Orchesis. Although we are given opportunities to speak up about issues in our department, it would be great to have somewhere other than the classroom for students to show work and to establish a network of possible collaborators. And, of course, arrange outings to see concerts! We were very grateful for the opportunity to see Alvin Ailey's company in Washington, DC.



Middlesex University students Celia Moran and Ianthe Mellors

We could not help but think of how many performances in London students miss out on by simply not knowing what's happening outside their doorstep.

In addition to the differences in the structure of the dance department, we have found the way of life at an American college a complete revelation to what we are accustomed to in the UK. Firstly, as the majority of students remain on campus, there seems to be a stronger sense of community here. Unfortunately, more often than not most English students will graduate without having met a vast amount of people that they have been at university with.

Another aspect of our experience that is completely unlike home is the wide range of choices available here. American students have far more control over what they want to study, whereas, at home, we choose our main area of concentration when we apply to university. The wide range of courses and classes that are obtainable to us here is really exciting. It could be said that this varied education is appealing to us, but, on the other hand, who would want to give up the chance to just dance all day, every day?



WHERE ARE OUR DANCERS THIS SEMESTER?

Courtney Colarik '11, Italy: dance

Maya Felton '11, Costa Rica:
environmentalism

Lizbie Harbison '11, Italy: dance

Rachel Libros '11, Uganda and Rwanda:
peace and conflict studies

Natalia Maldari '11, France: French
language, history, and politics

Gaby Mervis '11, Australia: psychology

Muriel Mills '11, Germany: international
relations

Emily Riddle '11, France: French language,
history, and politics

Goucher Represents Well at Regional Dance Conference

Kitty Dean '11

Many college students would cringe at sacrificing a much-needed spring break to attend a conference; yet, hundreds of dancers from all over the United States spent the week off attending their respective regional American College Dance Festivals.

Twenty-five Goucher students and two faculty members loaded two vans, one car, and one Hummer for the trek south to Virginia Commonwealth University in Richmond, Virginia. VCU hosted the Mid-Atlantic Region of the conference, and Goucher, along with a number of other colleges and universities from the East Coast, attended. From Wednesday to Saturday of spring break, students took a variety of classes taught by professors from other schools and attended five adjudicated concerts showcasing student, faculty, and guest artist work. Three noted adjudicators, Susan Hadley, Janis Brenner, and Denise Jefferson, surveyed each of the concerts blindly, without knowing the school or the rank of the choreographer (student, faculty, etc.) and gave feedback at the end of each concert.

On the first day of the conference, a certain number of students from all the participating schools were invited to take a class taught by

Stephen Petronio and his company members. Ten Goucher students took the class and were introduced to Petronio's dance philosophy that includes less muscular movement with more of a focus on bone structure and the ease with which the body can move, forsaking the idea of "muscling through" a class or combination. The company members who took the class were long-limbed and fluid, exemplifying Petronio's theories. That night, the schools attended a performance by the Stephen Petronio Company. The performance, *I Drink The Air Before Me*, was an hour-long piece representing the rise and fall of a storm.

Goucher performed in an adjudicated concert on Thursday night. In the first half of the program, Becca Welna '10 and Kitty Dean '11 performed a duet, *What I Thought You Would Say*, choreographed by Emily Frederick '10 to text written and read by Emeri Fetzer '10. The duet received great feedback, and the three adjudicators agreed that the dancers were strong, compassionate, and graceful, with solid technique. They thought the duet was innovative in its use of text and movement, spanning from gestural moments to large sweeping movements, with a balance between the quiet and the passionate relationship of two women. In the second half

of the program, *Prayers*, a piece set in Fall 2009 by guest artist Jessica Lang, used nine movers with nine chairs. The dancers utilized the wooden chairs as props, as seated and standing supports, and to make formations and patterns in the space as a means of storytelling. The adjudicators praised the strong and beautiful dancers who were well-rehearsed, technically-sound, and elegant to watch.

Prayers and 11 other pieces from the five concerts were selected by the adjudicators to perform in a gala performance on Saturday night. From the 12 pieces in the gala performance, the adjudicators then picked three pieces to attend the national conference held in May at the Kennedy Center in Washington, DC. The three pieces chosen were from Virginia Commonwealth University, Muhlenberg College, and the University of South Florida School of Theatre and Dance.

So while the Goucher students didn't spend spring break at the beach, they gained a great experience by attending classes and concerts and seeing what other colleges and universities are producing, and they gave outstanding performances in class and onstage.



Photo on left: Elizabeth Ahearn instructs dancers during a rehearsal at VCU. Photo on right: Goucher dancers waiting to perform at ACDf.

Photo courtesy of Todd Mion.

Support Your Seniors

Alyssa Santos '10



Hillary Hoffman's senior thesis, *A Moving History*, in rehearsal.

Photo courtesy of Ashley Evans.

This semester, many senior dance majors will present the projects they have been working on for a while. Among them are Sarah Nagle and Hillary Hoffman, who presented their senior thesis projects on April 9 and 10 in the concert *Embodied in Flesh*, and Lauren Avon, Emeri Fetzer, Emily Frederick, and Alyssa Santos, who have choreographed independent studies that were showcased on May 7.

Sarah Nagle, a dance major with a concentration in dance therapy became interested in the expression of the unconscious mind through movement, and in her research, she came across the Jungian archetype theory. Nagle says she was interested in her thesis topic because she "thought it would be fun to explore how these different archetypes express themselves through movement." In her project, *Anyone of Us*, Nagle uses 13 diverse dancers, a number of movements, and a variety of music ranging from the Smithsonian Collection to the Jamaican Steel Band.

Hillary Hoffman's choreographed thesis explores the dance abstraction of her experience with

two Holocaust survivors she interviewed for her Oral History of the Holocaust class. From this interview, she was inspired to interview one of her own relatives who had survived the Holocaust but had never told her story to anyone. "I want to help people find a connection with the Holocaust," says Hoffman. "Maybe through art, [this is possible] since it is so difficult for many people to think about, let alone talk about." Hillary expresses nothing but love for the 14 dancers she chose for her cast, "They are all so wonderful and different and I love them all," she says. "They've really collaborated with me and helped add to the piece by adding their own parts and their own connection to this experience." Hoffman's piece, *A Moving History*, is composed of different sections but is all connected into a 38-minute work that features musical artists such as Michael Wall, Loscil, and Dustin O'Halloran. As well as being performed on April 9 and 10, Hoffman and her cast will be performed the piece at a nearby temple on April 13.

Emeri Fetzer and Emily Frederick have known since their freshman year that they were going

to produce a show together, it just took them until studying abroad spring semester of their junior year to know what the show was going to be about. "We first started talking about it in Prague when we were at a park and there was a plastic sheet hanging between some trees. You were supposed to draw what you saw onto the plastic, and we wanted to know how you can work with visual elements and dance," says Fetzer of their independent study. "That's where the flour came in," says Frederick. "With dance photography, [there is the] question: how do you capture dance, because dance only exists in the moment—how do you make it last? With flour, you are left with all of these shapes and etches [on the stage]." Text is also a major part of their dance, titled *I Am with Them*. Their musical selection has everything in it from opera to contemporary-classical; there are quirky Italian pieces, which sound like Venetian music one would hear on the gondolas, as well as Tarantella music and live text. In addition to the concert on May 7, *I Am with Them* was also performed on April 17 at Load of Fun in Baltimore.

Support Your Seniors, *continued on back*

Summertime Possibilities

Shawnia White '11



Left photo: Adriana Saldana performing on silks. Right photo: Campers performing at the Goucher Summer Arts Institute.
Courtesy of Adriana Saldana.

Everyone seems to love summer—and for good reason. It's an opportunity to relax, catch up on sleep, visit new and exciting places, or even get a job. Though it can be very difficult to find summer employment, especially in the current economic climate, four Goucher dancers managed to secure positions last summer that paid well and allowed them to explore the dance world further.

Ashley Evans '11 and John Hoobayr '11 both worked at arts camps—John as a resident adviser at the Central Pennsylvania Youth Ballet and Ashley as a counselor at the Goucher College Summer Arts Institute. John and Ashley both oversaw children in dorm buildings, planned evening activities, supervised the campers' activities, and monitored them to make sure they were attending class regularly. They also had the opportunity to take class with the campers. John loved taking classes with his students because they were all working together on the same goals. Ashley, more than

anything, enjoyed the connections and relationship that she built with her students. Ashley recalls one night in which she polished her campers' nails, while talking about dance and college life. Ashley says, "When you work with children, you become more confident in [yourself]."

Megan Lynn '11 explored the physical therapy side of the dance world. She was employed at the Spine and Sports Rehabilitation Center in Baltimore, where she worked as a physical therapy technician and performed general clerical work. She taught and assisted patients with their exercise programs, which included ice therapy and heart and electrical stimulation. Her job in physical therapy has helped in her anatomy and kinesiology classes and with her dance science major.

Adriana Saldana '10 had a very unique job last summer—as a member of the Amazing Portable Circus in Cincinnati, Ohio, she toured

around Cincinnati and other parts of the country to birthday parties, while riding trains dressed as an unusual character or pretending to be a statue. Some days, Adriana would do face paintings for children and make balloon animals, and other days she would stilt walk. Adriana says, "The most amusing gig I had was being a living statue at Newport on the Levee in Kentucky. Siblings would dare each other to come and touch me, to see if I was really a statue, just to have me move at the last second. It was a blast."

If you are interested in finding a job related to dance, take a lesson from Ashley, John, Megan, and Adriana and consider the possibilities outside your comfort zone. You may just discover something you really love.

2009

Angelica Daniele is currently pursuing a Master of Arts in Arts Administration from Goucher College and works as administrative assistant for The Baltimore Ballet School and Company and for ClancyWorks. Daniele is dancing with The Full Circle Dance Company, and her Goucher senior thesis, *Performance: The Collective and Introspective*, will be published by Right Life, LLC.

2008

Whitney Rickards is working for Janice Garrett and Dancers in San Francisco. She performed with Janice Garrett and Charles Moulton in *The Illustrated Book of Invisible Stories* at the Yerba Buena Center for the Arts, April 16-19, 2009.

Now an apprentice with Koresh Dance Company in Philadelphia, PA, **Asya Zlatina** recently performed in *Theater of Public Secrets*, which was choreographed by Roni Koresh and featured in *The Philadelphia Inquirer*.

Alisa Pravdo is working as a physical therapy technician in Baltimore, and, in June 2009, she began pursuing her doctorate degree in physical therapy.

2007

Kat Richter is a graduate student at Roehampton University in London. Richter wrote several reviews covering *Resolution!* 2009 at the Dance Place as well as several other dance performances in London, including *Out of Hand*, the Melanda Dance Company, Big Beef Dance Theatre, Club Fisk, Elsabetta d'Aloia, and Fish in a Bowl Dance Company.

2005

Now dancing with Robert Moses' Kin in San Francisco, **Caitlin Kolb** was featured in two separate reviews in *The San Francisco Bay Guardian* during the company's past season.

2003

Alden LaPaglia is currently the dance captain on a *Bye-Bye Birdie* national tour, her musical theatre debut.

Alycia Naylor joined the New York Choral Society and has performed with them at Carnegie Hall several times.

2002

In December 2009, **Becky Radway** Dance Projects presented an evening of original work entitled *And They Built a Crooked House* at the Connelly Theatre in New York City. Visit beckyradway.weebly.com for more information about Radway's upcoming projects.

2001

Hannah Kosstrin recently received the Selma Jeanna Cohen Award for a paper she submitted to the Society of Dance History Scholars conference. She is completing her Ph.D. in dance at Ohio State University.

1996

Francesca Jandasek has been dancing with various companies, including CityDance Ensemble, BosmaDance, Dakshina Dance Company, and Tango Mercurio. She was commissioned by the Kennedy Center to choreograph work for the Millennium Stage performance in April 2009. Jandasek also performed an evening of contemporary work entitled *BARE at Baltimore Theatre Project* in August 2008 and performed with Dakshina Dance Company in Baltimore in November 2009.

Caroline Copeland is a principal dancer for The New York Baroque Dance Company and has performed all over the United States and Europe. She was given a rave review in the December 2006 issue of *Dance Magazine* for her work with the NYBDC.

1992

Amy Marshall Dance Company performed *A Klezmer Nutcracker and Other Stories* in December 2008 at Westchester Community College, NY. Please check out Marshall's website at www.amymarshall.com.

1990

Dina Macione Latoff recently moved to Madison, NJ, and had twins in January 2009. She teaches an adult ballet class in her area.

1983

Cynthia Presson now practices yoga, Tai Chi, and Qigong. She occasionally runs and has completed nine marathons in the past few years.

Lauren Avon has been working with 11 dancers this semester on a very high-energy jazz dance that features her dancers as artists and as visual art. Avon talks about having her “dancers be completely painted” and how the main goals of her independent study were to create something that was fun and enjoyable for her performers, as well as for the audience. Her music selection is an original score written for a work by Jay O’Brien, and the combined music and movements make Avon’s dance very high-energy.

Alyssa Santos’s independent study is inspired by recent events in her life that have caused

her to step back and really look at how we live our lives. “Sometimes we get so caught up in our work and our activities and technology that we get swept up and lose touch with ourselves. It takes an outside force, sometimes such as death, to make us step back and realize that we have one life to live, and we need to live it fully.” Her eight dancers are all different movers, but Santos notes that she is incredibly proud of them and loves working with them because they are phenomenal. Her dance consists of three sections with music from the Swedish composer Mich Gerber and her current title, though not final, is *For a Fleeting Moment*.



Editor: Kitty Dean

Newsletter Contributors:

- Ashley Evans
- John Hoobyar
- Megan Lynn
- Ilanthe Mellors
- Celia Moran
- Amy Nelson Riley
- Emily Rorty
- Alyssa Santos
- Georgia Speier
- Shawnia White
- Nadiera Young

Faculty Advisor:

Professor Juliet Forrest

C10578A/05.10

GOUCHER COLLEGE

1021 Dulaney Valley Road
Baltimore, Maryland 21204-2794

