

Master Teacher/Musician Biographies

ELIZABETH LOWE AHEARN (Conference Coordinator) dancer, choreographer, dance educator, and Certified Pilates Instructor is an Assistant Professor of Dance at Goucher College and on faculty at Carver Center for Arts and Technology. Elizabeth received her B.F.A. and M.F.A. from New York University's Tisch School of the Arts, under the direction of Lawrence Rhodes. Originally from Oklahoma, she received her early training from Yvonne Chouteau, Joy Feldman, Conrad Ludlow, Edward Villella, and Bojan Spassoff. She continued her studies in New York with Bettijane Sills, Sarah Stackhouse, Rachel List, Larry Clark, Valmai Stretton, Linda Tarnay, Gus Solomons, Jr., Milton Myers, and Rosanna Seravalli. Elizabeth has performed with the METROPOLITAN BALLET COMPANY under the direction of Conrad Ludlow, BALLET OKLAHOMA under the direction of Bojan Spassoff and Edward Villella, The SECOND AVENUE DANCE COMPANY in New York City, KINETICS DANCE THEATRE, SURGE DANCE COMPANY OF BALTIMORE, and ORDINARY/EXTRAORDINARY DANCE THEATRE. Her repertory has included experimental, contemporary, and classical works by choreographers such as Mark Morris, Agnes de Mille, Conrad Ludlow, Robert Gladstein, Daniel Levans, Doris Humphrey, June Finch, Jan Van Dyke, Eleanor King, Mel Wong, Arnie Zane, and Bill T. Jones. Her choreography has been presented on both the East and West Coasts, including Washington, District of Columbia, New York, Kentucky, Maryland, North Carolina, Oklahoma, Virginia, and New Jersey, as well as Canada. Having published an article in the World Book Encyclopedia, her most recent article, "The Pilates Method and Ballet Technique-Applications in the Dance Studio" was recently published in the *Journal of Dance Education* and is an extension of her work as Director of the Pilates Center at Goucher College. In 2004, she served as Project Curator for The Eleanor King Centennial Concert and performed several of King's signature solos and most recently she danced Humphrey and King works in the *Art of the Solo*. Prior to her move to Baltimore, Elizabeth was an Assistant Professor at the University of Washington in Seattle. In 1995 she completed her teacher certification in Authentic Pilates™ under the tutelage of Romana Kryzanowska Sari Mejia-Santo. Elizabeth maintains her Advanced Professional Certificate in Education from the Maryland State Department of Education.

- Intermediate/Advanced Ballet: An American style technique class emphasizing anatomically sound placement and complex footwork.

CHARLES O. ANDERSON, A native of Richmond, VA, Philadelphia based choreographer, Charles O. Anderson is an assistant professor of dance and director of African American Studies at Muhlenberg College. He is also artistic director and founder of the Philadelphia based afro-contemporary dance company, dance theatre X. He has learned performed with such noted choreographers as Ronald K. Brown, Sean Curran, Mark Dendy, and Miguel Gutierrez among others. As a solo artist and with his company Anderson has been performing and presenting choreography nationally and internationally for over twelve years. He earned his BA from Cornell University and his MFA from Temple University. Anderson has received numerous grants to support his

work from such organizations as Dance Advance (sponsored by the Pew Charitable Trusts), the Philadelphia Cultural Fund, the Independence Foundation, and the Puffin Foundation. Recently, he was named a 2007 Pew Fellowship in the Arts and was selected “One of 25 to Watch” in 2008 by Dance Magazine. Anderson’s company was selected to be the 2008 company-in-residence at The Yard Artist Colony in Chilmark, Massachusetts.

- Afro-Contemporary Technique: This class's approach to rhythm, timing, space, pause and flow explores movement styles informed and inspired by an array of contemporary and neo-traditional African and African American aesthetic forms. The beginning of class focuses on a more grounded release-based approach to technique and infuses a South African Afro fusion approach to balance and extension. Combination driven, the weighted/grounded approach to movement and release-based work of this class examines polyrhythmic and polycentric movement designs that are reflective of Anderson's wide-ranging movement training. The technical foundation of the course has been informed by this wide array of teaching, choreographic and performing experiences in modern dance (Ron K. Brown, Jennifer Muller, Sean Curran), African (South African Afro fusion and Umfundulai technique), jazz (Talley Beatty), and the hip-hop/house (Rennie Harris).

ETHAN BALCOS is an Assistant Professor of Dance at The University of North Carolina at Charlotte teaching modern technique, choreography, and contact improvisation. As a performer he has toured nationally and internationally as a member of such companies as Shapiro & Smith Dance, Demetrius Klein Dance Company, Zenon Dance Company and has worked with nationally known choreographers including Danny Buraczeski, Ping Chong, Sean Curran, David Dorfman, Joe Goode, Dwight Rhoden, David Rousseve, Yacov Sharir, Stephanie Skura, and Bill Young. He is also Artistic Director of his dance company E.E.MOTION

- Modern: Fall and Recovery: This athletic class focuses on falling off center and coming back to strong bases of support. Correct alignment and placement is emphasized along with grounding and subtle energy techniques.
- Contact Improv Jam: This contact improv jam will be facilitated with conceptual ideas in partnering while in contact with another person. Releasing into the floor and holding your own center is required.

ROSE PASQUARELLO BEAUCHAMP, dancer, choreographer, teacher, and somatic body practitioner. She is the founder of inFluxdance, a release based dance theatre company. Rose holds a BFA in Dance from Emerson College and an MFA in Choreography from California Institute of the Arts. In addition, she is a Certified Laban Movement Analyst and Bartenieff Practitioner (CLMA). Rose has danced with Annie Rosenthal and Co, Patricia Jiron, Rosemary Hannon, Alysia Woodruff, Emily Randolph and Dancers, and Ipswich Moving Company as well as various Contact Improvisation Projects. Rose has been extremely active in each of the communities she has lived and created in. She has spent much of her time initiating new projects with many collaborators. She is a huge fan of a satisfying process as well as true collaboration between artistic mediums. Rose’s choreography is influenced by her experience in Contact Improvisation, her love of being off-vertical and her exploration of LMA theory.

Her full-length work has been featured across the US and Canada including cities like Boston, San Francisco, Montreal, and Toronto. Excerpts have been seen in various other locations around the country. Her most recent collaboration, Found and Lost, was focused on the integration of dance, theatre, and American Sign Language. The show was touring the Fringe Festival circuit where inFluxdance won Best of the San Francisco Fringe Festival. Rose now resides Charlottesville, VA where she is starting the dance program at the University of Virginia. It is an exciting time at UVA with amazing amounts of growth and creativity happening. At present, she is becoming active with dance and Laban Colleagues in the Central Virginia area while preparing for her next performance with inFluxdance.

- Intro to LMA

AUTUMN BELK, assistant director of the NC State Dance Program, earned her B.A. in dance and studio art from the University of Alabama and her M.F.A. in dance choreography from the University of Maryland. As a performer, Autumn has danced guest roles with Liz Lerman Dance Exchange, Joe Goode Performance Group and David Dorfman Dance, and she has worked with many independent choreographers on new and repertory performances including Donald McKayle, Robin Harris, Mark Haim, Sheron Price, Malcolm Shute, Meredith Monk, Ann Hamilton, Sara Pearson and Patrik Widrig. Her own choreography has been presented by NC State University, Dance Alabama!, the Clarice Smith Performing Arts Center, Maryland Opera Studio, the American Dance Festival, University of Maryland's Union Art Gallery, Open Air Dance, the Celebrate the Arts Festival, and as a part of the NC Dance Project's Saturday Series. As a photographer and graphic designer, Autumn has exhibited her visual artwork in various galleries throughout the southeast U.S., and she also serves as artistic director and principal choreographer for the newly formed Code f.a.d. Company, which strives to combine film, visual art and dance into seamless, multi-media performances for traditional and nontraditional venues.

- Intermediate/Advanced Big Fast Modern Dance: A high-energy contemporary dance class for intermediate and advanced dancers focusing on traveling through space with intention and precise directional changes.

CHRISTELLE TRUMP BOND, Professor Bond has received Goucher's Distinguished Faculty Award in 1984; the Elizabeth Conolly Todd Distinguished Professorship 1985-1990; the Distinguished Alumni Award of the University of North Carolina at Greensboro 1991-1992; the Distinguished Service Award from the Maryland Council for dance in 1994; recipient of a National Endowment Scholarship for the Humanities Summer Seminar and Institute Program, Aston Magna Academy, Yale University 1997; selected for inclusion in the publication, "Women of Achievement in Maryland History" in 1998; membership on the Maryland Humanities Council's Speakers Bureau in 2000; the Caroline Doebler Bruckerl Faculty Award for excellence in scholarship, teaching and service to Goucher College in 200; and the Baltimore Dance Treasure Award in 2005. Her publications include "Dance in Baltimore 1780-1814", Dance Perspectives 1976 and numerous articles in professional journals. She served as the president of Congress on Research in Dance and the dance critic of the Baltimore Sunpapers for 14 years.

Currently she is working on a biography of Lillian Moore, a history of dance in Baltimore 1780-1960, and a history of dance at Goucher College 1916 to the present. Founder and Artistic Director of Choregraphie Antique, the Dance History Ensemble of Goucher College, Bond is a dance historian and reconstructor of historic dance. Professor Bond's dance reconstructions have been performed by Choregraphie Antique, the dance history ensemble of Goucher College, at Colonial Williamsburg, Smithsonian Institute, Longwood Gardens, the University of Pennsylvania, the Walters Art Gallery, the Baltimore Museum of Art, the Maryland Historical Society, Mount Vernon Plantation, and many other historical and cultural sites. Choregraphie Antique has performed with the Baltimore Symphony at the Joseph Meyerhoff Symphony Hall, with the Philadelphia Orchestra at the Kimmel Performing Arts Center, with the National Symphony at the John F. Kennedy Center for the Performing Arts, and with the Peabody Ragtime Ensemble and the Towson University Early Music Ensemble at Kraushaar Auditorium. As guest artists, Choregraphie Antique dancers have also appeared with the New York Baroque Dance Company in New York City, at the English Folk Song and Dance Society in London, England, and at the University of Limerick, Ireland.

- College Early Dance Baroque: The ballet of the 18th century which was born in the ballrooms and soon developed into theatrical forms perform in court and pubic theatres. Professor Bond will be teaching a menuet and gigue, two popular dances of the 18th century.

CHERIE BOWER, received her BFA from the North Carolina School of the Arts and her MFA from the University of North Carolina, Greensboro. During the years between the two degrees, she joined the Agnes de Mille Heritage DanceTheater, crossed over the ballet line to add musical theatre dance to her experience, and returned to work with Ms. de Mille in the revival of Brgadoon on Broadway. Afterward, she performed in the Off-Broadway production of Eternal Love choreographed by Miguel Godreau with a variety of jazz productions under the direction of Ron Forella. While in New York City, she taught ballet for the Finish Jhung Studio and Broadway DanceCenter while serving as an Assistant Professor of Dance at Marymount Manhattan College. Sincer her return to North Carolina, Ms. Bower has taught ballet and choreography for the University of North Carolina, Greensboro and Greensboro College, served as artistic director/choreographer for two local studios, and has performed for the North Carolina Dance Festival. Ms. Bower is very pleased to have recently accepted a full-time position with Elon University's Dance Program.

- Intermediate/Advanced Ballet with Breath: This class is open to both male and female dancers. Participants should have a working knowledge of ballet vocabulary at an intermediate level or above. The movement vocabulary will be Cecchetti based; the barre work will address basic technical issues in posture, alignment, turn-out, etc with possible solutions; the center work will focus on strengthening musical connections and expressive projections as they relate to each combination and its technical presentation. Ballet shoes are required. Pointe shoes will be allowed with appropriate technical strength and ability.

TREINEL SKHER BROWN, has been involved in Capoeira Angola for over 13 years, beginning with Grupo Capoeira Angola Pelourinho (GCAP), which brought Capoeira Angola to Washington, D.C. He has trained primarily under the world renowned Mestre Cobra Mansa of the International Capoeira Angola Foundation (ICAF) since 1994. Mestre Cobra Mansa awarded him the title of Treinel in 2003—distinguished professor and organizer of capoeira. Skher is the president of the Baltimore chapter of ICAF since spring 2003 and oversees the direction and administration of the group. In the capacity of instructor, he teaches both children and adult classes, leading students in movements and music, sharing the history and philosophy of Capoeira Angola that he has learned. He also owns and operates a youth enrichment company, United Legacy, Inc., that teaches children about African diasporic culture throughout the Baltimore school system.

- Capoeira: Capoeira Angola is a danced, martial arts fight that began as a pre-colonial, Bantu-African art form. When seen by untrained eyes, the continual interweaving of two flexible, dancing bodies appears to be a beautiful, yet harmless, display of wit, style and playful sparring. See www.baltimorecapoeira.org for more info

CHARLES L. CARTER, dancer, choreographer, educator, and an associate professor of dance at Northern Illinois University. He received his B.S. and M.S. Ed. Degrees from Frostburg State University and a doctorate in Curriculum and Instruction with certification in dance from West Virginia University. He has danced with various ballet, jazz, and modern dance companies most recently Eva Anderson Dancers, Ltd. of which he served as artistic director for two seasons. He is the founding executive and artistic director of The Baltimore/Chicago Contemporary Dance Theater (BAL/CHI), which made its debut in 1988. Dr. Carter is the major choreographer of the company and has created over 30 works for the company. His style and creative process is rooted in jazz, ballet, and contemporary and the Black aesthetic. He uses a variety of music from classical to rhythm and blues. Dr. Carter has choreographed at several universities and performing arts schools in the country. His adjudicated works have been showcased at the Bates Dance Festival, International Association of Blacks in Dance, and the American College Dance Festival. A leading consultant in dance education, he is a recipient of a Mordgride grant for his proposal “Each One, Teach One” a unique mentoring concept integrating the arts with the academics. In addition, Dr. Carter has initiated The Community Dance Project. The project provides opportunities for everyone to dance and gives the community a sense of empowerment.

- African Heritage Dance: an exploration of the history of African American dance in the United States with an emphasis on the characteristics of African dance. The class is a movement class based in the tradition of modern dance.

ADAM CHAMBERLIN, (Lighting Designer/ Instructor, Virginia Commonwealth University) received his MFA in theatrical design from the University of Texas at Austin. He is currently a member of the faculty and Lighting Designer for the Virginia Commonwealth University Department of Dance and Choreography. He is also currently the Director of Production for Amaranth Contemporary Dance, and Resident Lighting Designer for the Latin Ballet of Virginia. Previously, he was the resident lighting designer for One World Theater in Austin, Texas, where he designed lights for The

Cowboy Junkies, Little Feat, Jerry Jeff Walker, Stars of Maximum Dance, Tangokenisis, and Dancescapes. Some other companies he has had the privilege to design for include SilverStar Entertainment, River City Pops, University of Scranton, Dalton High School, Charisma Modern Dance Company, Sharir + Bustamante Danceworks, Dim Sum Dance, Ground Zero Dance Company, and various festivals. Robert Battle, Gerri Houlihan, Donald McKayle, Chris Burnside, James Frazier, Jawole Willa Jo Zollar, and Gesel Mason are some of the choreographers he has worked with. He has been faculty for the Institute of Digital-Performing Arts and has conducted workshops internationally on intelligent lighting and design.

- Lighting Design for Choreographers: We will have a discussion on communication between designers and choreographers. The technical elements of lighting for festivals will be looked at, as well as the basic principles of lighting for dance.

TING-YU CHEN, is the artistic director of Flying Lions Dance Company, and assistant professor of dance at Shenandoah University in Winchester, Virginia. Ting-Yu is a grant recipient of the National Arts Council of Cultural and Educational Development in Taiwan, the Greater Columbus Arts Council in Ohio, and Shenandoah Arts Council in Virginia. Ting-Yu's performance and choreography have been invited for showcase at the 2004 CORD/WDA International Dance Conference in Taipei, Taiwan, 2005 Estada Internacional de Dansa, Banyoles, Spain, 2006 Hong Kong Dance festival. She has received choreography commissions and residencies by the Taiwanese American Association in St. Louis, professional dance companies, university dance companies, and performing arts high schools in the States and abroad. Sponsored by National Culture and Arts Foundation, Chin-Lin Culture Arts Foundation, Bureau of Cultural Affairs Kaohsiung City Government, and Tso's Dance Association of Taiwan, Ting-Yu and Flying Lions dance company presented a full evening concert that toured in Taipei and Kaohsiung, Taiwan. Her choreography have received high recognitions by adjudications at the American College Dance Festival Gala Concerts, Jazz Dance World Congress choreography competition, and various Choreographers' Showcases in Maryland, Washington D.C. and Virginia. Ting-Yu has presented, choreographed, and taught in Argentina, Canada, China, Hong Kong, Ireland, Spain, the Netherlands, Russia, Taiwan, New York City and across USA. She serves on the national board of directors of the American College Dance Festival Association, member of World Dance Alliance - Pacific Asia, Shenandoah Arts Council, and Dance Films Association. Chen received her M.F.A. from the Ohio State University, and B.F.A. from SUNY Purchase.

<http://flyinglionsdance.com>

- Argentine Tango: a mindful movement dialogue between two people in an embrace. Its intricate footwork at times elegant, seductive, or aggressive is led by the lead while interpreting music. The technique for tango Nuevo starts with the concept and practice of lead and following. After learning the vocabulary, acquiring musicality and the improvisation nature of tango, the experience of tango is often ecstatic and beyond words.
- Beginner Zen Dance: a structural improvisation allowing poetry or images to lead the mind and Japanese Butoh movement methodology to engage the body. The mind arrives at a meditative state and the body becomes calligraphy.

ADRIENNE CLANCY, the Artistic Director of ClancyWorks, a contemporary dance company that shifts perceptions through performance! The *Washington Post* has described Adrienne Clancy, Founder, as “a wizard of invention” and her choreography as “a tour de force of unpredictable partnering”. Prior to directing the ClancyWorks Dance Company, Adrienne worked as company member for the following choreographers: Bella Lewitzky, Liz Lerman, Nora Reynolds-Daniel, and as a Guest Artist for Bill Evans, Maida Withers, and Victoria Marks. Clancy has earned a reputation of working with conservatory students and dance enthusiasts alike. Current projects for the Company and its members include: presenting national and local performances; conducting numerous workshops to participants of all ages and all levels of ability at national conferences, universities, public and private schools K-12; participating in panel discussions; adjudicating the work of emerging artists; and coaching youth artists as performers, educators and choreographers. Visit www.clancyworks.org for more details on the company.

- **Improv/Partnering Into Performance**: This workshop will be a chance to learn more about Adrienne Clancy and her company’s approach to improvisation as well as exciting non-gendered partnering principles as a baseline for choreography. The ClancyWorks approach to partnering is simultaneously dynamic and sensitive; highly physical yet at the same time extremely human. Central to the mission of ClancyWorks Dance Company is the use of dynamic people partnering in order to exemplify an environment of mutual respect and to create empowering images that embrace diversity, build community, and advance positive social action. Open to all levels

KAREN CLEMENTE, is a Professor of Dance at Eastern University, where she directs the Dance Program and Chairs the Department of Dance and Theatre. In addition to her work at Eastern, Karen co-directs Feet First Dance Center. She has performed professionally with the Sybil Dance Company of Philadelphia and was a founding member of Sacred Ways Dance Company. Karen has served as a member of both the Pennsylvania Arts Curriculum Project and the Dance Advisory Council for the PA Department of Education. Karen is currently serving as the Associate Editor of the Journal of Dance Education (JODE). Karen's research interests include: dance and spirituality, K-post secondary dance education, and kinesthetic learning across the curriculum.

- **Improv**: based in the concept of listening to oneself and to others. The work is adapted from the work of Cheryl Cutler and Randall Huntsberry, authors of Creative Listening: Overcoming Fear in Life and Work. Karen has done intensive study in their improvisational technique.

JULIA CLIME, has studied dance at the Academy of the Maryland Youth Ballet and Goucher College where she received a B.A. in both Dance and French. While attending Goucher, Julia was inducted into Phi Beta Kappa and won several academic scholarships and awards. She has performed with the Maryland Youth Ballet, Kimberly Mackin Dance Company, Howard County Ballet, Baltimore Choral Arts Society, Baltimore Opera Company and Central City Opera. In 2002 she received her M.A. in Francophone Studies

from the University of Leeds in Leeds, England. Julia began her Pilates training with Elizabeth Ahearn and Lynne Balliette at Goucher College in 1997. She continued her training in New York City with Master Instructors Romana Kryzanowska, Sari Mejia Santo, and Bob Liekens, completing her Pilates apprenticeship in December 1999. She has taught as a Certified Instructor of Authentic Pilates™ since 2000 throughout the Baltimore, Maryland area and in Leeds, England. In 2004 Julia received her Level 5 IITP Pilates Teacher Certification from Romana's Pilates. In addition, Julia has been accredited through ACE to provide continuing education to ACE certified fitness professionals. Most recently, Julia recorded a Pilates matwork CD through In ABSentia Productions.

- Pilates: This class will warm up and stretch dancers through a series of Classical Pilates exercises designed to improve *stretch*, *strength*, and *control*. We will focus in on these three main goals of Pilates as we deepen our centers, also known as the “powerhouse.” Additionally, we will incorporate the six key principles of Pilates: Concentration, Centering, Control, Flowing Movement, Breath, and Precision. Mats will be provided.

SUZANNE MILLER-CORSO, is an Associate Professor of Dance at James Madison University where she primarily teaches jazz, musical theater, and tap classes. Suzanne earned her MFA degree in dance from the University of Colorado at Boulder and a BFA degree in dance from Towson State University. She has performed professionally in the United States and abroad in musicals such as *A Chorus Line* and *Phantom of the Opera*. She has been a guest teacher at Old Dominion University, Shenandoah University, and at several regional American College Dance Festivals. Her original work has been presented in Colorado, Maryland, Virginia, Washington D.C., North Carolina, Florida, Texas, and in New York in 2003 during the prestigious Jazz Dance World Congress. Suzanne co-produced a professional concert in Washington D.C. at the Jack Guidone Theatre at the Joy of Motion Dance Center with D.C. artist Katrina Toews. After receiving a JMU 2004 she studied extensively the Pilates Method of Body Conditioning in Washington D.C. and Annapolis, Maryland. This August, Suzanne’s jazz piece CAFÉ CANTANTES 2006, was performed in Chicago at the Harris Theater in Millennium Park as part of the Jazz Dance World Congress. Also, she has served on the Board of Directors for the American College Mid-Atlantic Regional Dance Festival Association.

- Intermediate Jazz: A fast paced and exciting class flavored with West Coast Style

CARRIE COWART, a Lecturer in Dance at Muhlenberg College is also an active performer, choreographer, and independent filmmaker. She holds an MFA in Dance from the University of Oregon and a BFA in Dance from Cornish College of the Arts in Seattle. In addition, she has studied improvisation under Alito Alessi and holds a teaching certification in DanceAbility work. She has taught dance and dance history courses at the University of Oregon, Lane Community College, Western Oregon University, and at the University of Pittsburgh at Johnstown summer program. As a performing artist, she has worked with the Pat Graney Dance Company, the Mary Miller Dance Company, LABCO Dance Company, Minh Tran and Dancers, Dance Theatre of Oregon, the Pittsburgh Opera, and both nationally and internationally with Impact Production’s *Dayuma* and the *Masterpiece*. Cowart continues to perform and choreograph for her own company Co-Art

Dance, a contemporary dance company she co-founded in 1997 with her husband Tim Cowart. Recently, her choreography for a short dance film was selected to be shown at the Sans Souci Festival of Dance Cinema in Boulder, Colorado.

- Intermediate Modern: This class will focus on the development of a dynamic efficient alignment in the support of momentum-based movement. The work will emphasize a fluid spine and grounded weight while highlighting the specificity of initiations, alignment and releasing into space. The class will build dynamically from subtle exercises into large athletic phrases that move through space with easy exciting sequential momentum.

MYRA DALENG, a Richmond native has been the Director of Dance at the University of Richmond for twenty-three years. This position includes teaching dance classes, serving as Artistic Director for the University Dancers and choreographing musicals for the University Players productions. She holds a Bachelor of Arts in Dance from the University of Maryland and went on to receive a Masters of Science in dance from James Madison University. Prior to the University of Richmond, Ms. Daleng was the Artistic Director and proprietor of Richmond Dance Center for twelve years. Ms. Daleng performed as a principal dancer with the Richmond Ballet (1976 - 1979), was a principal dancer and Artistic Director of Ballet Contemporary (1978 -1979), the modern company of the Richmond Ballet and co- founded and performed with the Virginia Dance Company (1980 - 1983). Ms. Daleng taught dance for the Virginia Governor's School for the Visual and Performing Arts for nine years, hosted by the University of Richmond.

- Intermediate Tap: Students on the Intermediate tap level will have a quick warm up and learn five choruses of Leonard Reed's and Willie Bryant's Shim Sham Shimmy from 1927.

JOSELLI DEANS, is currently an assistant Professor at Eastern University, outside of Philadelphia. Dr. Deans, who holds a BA in Theology from Franciscan University and an M. Ed and an Ed. D from Temple University, was formerly a member of the Dance Theatre of Harlem. She has taught in a wide variety of venues including Temple University, Bryn Mawr College, the Institute for Black Catholic Studies at Xavier University of New Orleans, New Freedom Theatre and Philadanco (Philadelphia Dance Company). Her interests include dance technique, dance history, choreography, dance education, African American studies, and religion and dance.

- Intermediate Ballet: The class would entail a barre, center floor and going across the floor. The style is Vagonova based but not pure Vagonova, taught in a very holistic, positive manner.

BARBARA DICKENSON, is Director of Undergraduate Studies and Associate Professor of the Practice of Dance for the Duke University Dance Program where she teaches Modern Technique, Repertory, Performance, Choreography, and Dance History. Barbara has created many large scale, full evening collaborative choreographic works including Walking Miracles, an original dance/theater production based on the stories of six survivors of child sexual abuse, and Contents Under Pressure, an exploration of the

many faces of bias in society co-choreographed with Ava LaVonne Vinesett. She was the Artistic Director of her own company, the Ways and Means Dance Company from 1986-2002, and of Three For All, a company of dancer, poet, and pianist from 1981-87. She has been a member of Manbites Dog Theater, a professional experimental theater company based in Durham, NC, since its founding in 1987, serving as actress, choreographer, and movement consultant. She has received grants from the New York State Council on the Arts, the North Carolina Arts Council, the Mary Duke Biddle Foundation, Durham Arts Council, and professional development grants from Wells College and Duke University. She has performed, taught and presented her choreography in numerous concerts, master classes and workshops in schools, colleges, private studios and dance festivals throughout the United States. Her most intensive professional training has been in the Cunningham and Limón modern dance techniques, and in classical ballet.

- Acting within Dance: As dancers, we all understand the need for expressivity when performing dances with an emotional theme or narrative, but how about when we are in class, dancing a phrase of 24 counts? How do we, in the classroom, prepare ourselves to convey intent, attitude and emotion when we perform on stage? It has to begin in the classroom. This class will explore ways to develop such expressivity.

MINA ESTRADA, received her undergraduate degree in Dance from Texas State University in San Marcos, Texas in 1995. Following graduation she worked in public high schools in Texas for five years, creating and directing dance programs. In 2000 she moved to Denton, Texas to begin her graduate work in dance at Texas Woman's University, focusing on performance and choreography under the guidance of Mary Williford-Shade. Soon after, she found herself in New Orleans, Louisiana for two years where she performed with local contemporary modern dance companies, Happendance and New Orleans Dance Collective, with emerging choreographers such as Jeanne Jaubert, Monique Moss, and J Hammons. She then moved to Philadelphia, Pa. to finish her Master of Fine Arts degree in Dance at Temple University where she was also a teaching assistant and adjunct faculty for the Dance Department. While at Temple, Mina had the honor of studying with amazing artists such as Merian Soto and Kun-Yang Lin, as well as performing for Alley Ink, Silvana Cardell, and Shavon Norris. She received her MFA at the end of 2005 and is currently teaching dance at Christopher Newport University and Old Dominion University. Recently, Mina was the resident guest artist at the University of Southern Mississippi. During the summers she travels throughout the country teaching and creating choreography for young dancers with her company dance alchemy. Mina enjoys hanging out with her husband Jeff and their two cats Ninja and Sniper when she isn't busy dancing about.

- Intermediate/Advanced Contemporary Jazz: A popular form of jazz dance that incorporates traditional jazz technique with modern dance sensibility.

ARTURO FERNANDEZ, (Ballet Master), a native of Oakland, California, Arturo began dance training at the School of Performing Arts in San Diego. He joined the San Diego Ballet in 1978, and performed with the California, Arizona, Sacramento and New Jersey Ballets as well as the Ballet Trockadero de Monte Carlo and Pittsburgh Ballet Theater. In 1981, Arturo joined modern dance company ODC/San Francisco, and served

as the assistant to the choreographers from 1988 until spring 1991. Arturo has choreographed for the James Sewell Ballet, Inland Pacific Ballet and LINES Ballet, and has also demonstrated his work in self-produced concerts throughout the region. Since 1992, he has been the Ballet Master for LINES Ballet, assisting Alonzo King in the creation of new work. Since 1998 he has coordinated and taught in Alonzo King's Professional Summer Intensive. In 2001 he directed the first summer Pre-Professional Program at LINES. For more than a decade he has been an integral part of the faculty of the San Francisco Dance Center. He has set ballets by Alonzo King on companies and Universities throughout the United States including NYU, Washington University in St. Louis and the Florida State University. Most notably, in August of 2006 he set *Handel*, choreographed by Alonzo King, on the Royal Swedish Ballet in Stockholm.

- Advanced Ballet
- Intermediate/Advanced Ballet

JULIET FORREST, directed her own company and performed professionally in New York City for twelve years before joining the Goucher College dance faculty in 1982. She served as a principal dancer with Kenneth Rinker and toured as a soloist with the Composers/Performers Group of Montreal. Her works have been widely commissioned and supported by grants from the Maryland State Arts Council, the Baltimore County Commission of Arts and Sciences, the Mayor's Advisory Committee on Arts and Culture, and Meet the Composer in Maryland. Her works have been performed at Dance Theater Workshop, Theatre Project, Conwell Dance Theater, Lincoln Center, Meyerhoff Symphony Hall, and the Kennedy Center, as well as in alternative spaces in New York and Baltimore. She has taught and choreographed for guest-artist residencies at Northern Illinois University and Plymouth University in New Hampshire. Forrest earned her M.F.A. from New York University Tisch School of the Arts, where she taught composition in 1976, and returned as a guest artist and faculty member in 1996. From 1987 to 1991 she directed The Forrest Collection, Inc., a dance company which featured Goucher Alumni and university professionals. She has been published in the *Dance Notation Journal* and *Sophie's Wind*, a literary and philosophical journal. She has served as an adjudicator for the National Dance Association and maintains an artistic affiliation with the Howard County Ballet. Forrest recently earned her certification in Laban/Bartenieff Movement Analysis through the Integrated Movement Studies Program at the University of Utah, under the tutelage of Peggy Hackney and Janice Meaden. She has also received an invitation to teach at the Moving Into Dance Mophatong company school in Johannesburg, South Africa.

- Beginner/Intermediate Modern: Forrest offers an eclectic blend of Modern Technique based in contemporary styles from New York City. She emphasizes use of space, phraseology from choreomusical sources, and somatic connection.

JAMES FRAZIER, (Chair, Associate Professor, Virginia Commonwealth University) is a founding member of Edgeworks Dance Theater (Washington, DC), and on the part-time faculty of the School of the Richmond Ballet. He is former Associate Director of the Dance Institute of Washington (DC), Visiting Professor of Dance History at Florida State University (FSU), and Publicity Coordinator of the Urban Bush Women / FSU Summer

Dance Institute. Frazier has served as adjunct faculty at Montgomery College (MD), Florida A&M University and Temple University (PA). His performing credits include Kokuma Dance Theatre (Birmingham, England), Dallas Black Dance Theatre (TX), Artifacts Productions (Philadelphia, PA), Skeleton Dance Project (NY) and Mason/Rhynes Productions (metro- Washington, DC area), and work with choreographer Jawole Willa Jo Zollar. Awarded the 2003 Virginia Commission for the Arts Choreographic Fellowship, Frazier's own choreography has been presented across the eastern United States. He earned both a BS in Marketing and an MFA in Dance from FSU and an Ed.D. in Dance from Temple University.

- Advanced Modern: emphasis is fluidity and strength with resonances of the codified techniques that make up Frazier's own training, while embracing a contemporary look and feel.

LINDA GAROFALO is a full time instructor at Goucher College teaching both ballet and modern technique and directing the Dance Department's outreach program, *The Moving Classroom Project* as well as the *Goucher Summer Arts Institute*. She is a dancer, choreographer, and dance educator who began her training with Janice Wilk-McCarthy in Connecticut. She holds a B.F.A. in Dance Performance from Towson University and has trained professionally at the Martha Graham School of Contemporary Dance, Harkness Center for Dance, and the Hartford Ballet (CT) where she completed her teaching certification in 1986. She has performed both nationally and internationally as a member of Geulah Abraham's *Danceworks* in New York City, *Surge Dance Company* of Baltimore, and in Edinburgh, Scotland, with *The Ordinary/Extraordinary Dance Theatre*. She has also performed extensively in the Baltimore area with Nancy Romita's *Moving Company*, *Phoenix Repertory Dance Theatre*, and *Kinetics Dance Theatre*. Her repertory includes classical and contemporary works by choreographers such as, Michael Uthoff, Geulah Abrahams, Keith Lee, and Mark Taylor. Her historical repertory includes, Eleanor King's *Mother of Tears*, *Air*, *Moon Dances*, and *Envy and Wrath* from *Roads to Hell* as well as Helen Tamiris's *Negro Spirituals*. Ms. Garofalo's choreography has been performed locally by *Dancers in Action at Goucher College*, *The Inertia Dance Company* at Carver Center for Arts and Technology, and *Surge Dance Company*. Her works have been presented in Maryland, Delaware, Connecticut, and New York City. Linda's teaching experience includes serving on the faculties of various institutions such as Connecticut Ballet Theatre, Hartford Ballet, Sudbrook Magnet Middle School, Carver Center for Arts and Technology and University of Maryland Baltimore County.

- Intermediate Modern Technique: This Graham influenced class will focus on moving with a strong sense of center and breath, working the body in anatomically correct alignment, and exploring your dynamic potential.

CARLY HAMBURGER is a Nationally Certified and Licensed massage therapist in Maryland and DC. She received her B.A in dance from University of Maryland College Park as a Creative and Performing Arts Scholar. While pursuing her degree, Carly attended Potomac Massage Training Institute in Washington, DC. She has had the opportunity to offer massage and teach massage classes to The Suzanne Farrell Ballet as well as Exploring Ballet with Suzanne Farrell at the Kennedy Center. Her own

choreography, "Let It Go", was presented last year at ACDF in Radford, VA. Currently, Carly is pursuing her Pilates Certification, teaching ballet, and is a full time massage therapist at Ojas Wellness Center in Owings Mills, MD

- Massage Exchange: A seminar guiding students through a brief massage exchange highlighting tips and techniques to prevent and care for common dance injuries.

KEIRA HART, lives in Charlottesville VA where she teaches dance at the University of Virginia. She holds an MFA in Dance from Arizona State University and BA's in Dance and Media Arts & Design from James Madison University. Keira is the artistic director of UpRooted Dance Theatre Co., a contemporary dance company currently based out of Charlottesville. Working interdisciplinary and collaborating with artists in all fields is an essential aspect of Keira's work. She has worked with musicians, filmmakers, engineers, actors, motion capture technology, and fashion design. Keira's choreography and Dance for the Camera work has been shown in Arizona, Washington, Virginia, and Washington DC. She also won "Best Student Work" for her video piece entitled "Seeing is..." at the American Dance Festival's Dance for the Camera Film and Video Festival 2005. Keira has had the opportunity to attend numerous dance and film festivals including the American Dance Festival in Durham North Carolina, Bates Dance Festival in Lewiston Maine, Breaking Grounds Dance Festival in Toronto Canada, an Independent Dance Summer Study in London England, The M.E.L.T. Festival in NYC, and the Dance for the Camera Film and Video Festival in Salt Lake City Utah.

- Intermediate/Advanced Modern

TIFFANY HAUGHN, is a teacher, choreographer, and performer in the Washington, D.C. dance community. She is currently teaching dance at George Washington University, University of Mary Washington and Arlington Center for Dance. Ms. Haughn has also been on the faculty of George Mason University, Northern Virginia Community College, Ballet Royale Institute, The Dance Institute of Washington, Florida Community College of Jacksonville, Episcopal High School of Jacksonville, Flint Hill School, Levine School of Music, Arena Stage and The Virginia Ballet Company. Her choreography has been presented in the DC area at The Kennedy Center for the Performing Arts, The Jewish Community Center of Greater Washington, The Clarice Smith Performing Arts Center, The Dorothy Marvin Betts Theater, George Mason University's Harris Theater, and The Jack Guidone Theater at Joy of Motion. Ms. Haughn graduated magna cum laude with departmental and university honors from Jacksonville University, Jacksonville, Florida, with a B.F.A. in dance and a B.A. in psychology. Ms. Haughn then went on to perform in New York City with The Lindt International Ballet, Saltare Dance Company, Jennifer Walker & Company, and Threshold Dance Company. In New York, her choreography was presented at Dance Space Center, The Bridge, and New Dance Group Arts Center. Ms. Haughn earned her Masters of Fine Arts degree in dance at George Mason University.

- Modern Technique

ERICA HELM, is the Chair of the Dance Division at Shenandoah University in Winchester, Virginia. She has choreographed for The University of Hawaii Dance Theatre, Shenandoah Summer Music Theatre, Opera Americana, and East Carolina University. Her works have been invited for performance at the Jack Guidone Theatre, the Austrian Embassy, the John F. Kennedy Center for the Performing Arts, Maryland's Publick Playhouse, and the Reston Arts Center, as well as on tour in Ireland, England, Spain, Scotland, and China. In July 2006, she was a guest artist at Tsoying Senior High School in Taiwan, where she taught ballet and set a new work on the talented students of their Dance Department. Ms. Helm has performed throughout the Shenandoah Valley region, in Washington, DC, and on tour to Trinidad. She danced for the Honolulu City Ballet, and performed as a guest artist with Ballet Hawaii, the Hawaii Opera Theatre, and as a guest artist for the Harvard Center for the Arts. Ms. Helm holds a Bachelor of Fine Arts degree in Dance from the University of Hawaii and a Master of Fine Arts in Dance from Southern Methodist University. She has served on the Board of the American College Dance Festival Association, in the Virginia Association for Health, Physical Education, Recreation and Dance, and has received several awards recognizing her contributions to the artistic community of the Shenandoah region.

- Beginner/Intermediate Ballet: based on kinesiological principles of alignment and technical skill development, focusing on rhythmic phrasing in both barre and center exercises.

LESTER HOLMES, was a professional dancer in NYC. He has danced in Las Vegas, on television, in shows across the United States and abroad, and upon the Broadway stage. His teaching career began in NYC, teaching tap, jazz, ballet and acro/gymnastics. He has taught master classes throughout the US and in Europe and he now finds his home teaching dance and choreographing in the Baltimore/DC area. He is currently a faculty member of Goucher College, Towson University and Howard Community College.

- Standard Jazz Technique; This jazz class will incorporate isolation, floor stretch, center technique, adagio work in lyrical jazz, across the floor and concluding with a jazz dance routine. The class will nurture a strong sense of center, engage core awareness and strength, and utilize various genre of jazz dance, using today's contemporary music and up to date moves.

KARISSA JONES HOROWICZ, began her pre-professional ballet training at the National Academy of Arts, under the direction of Petrus Bosman. She also trained at the Boston Ballet School, Washington School of Ballet and the Pennsylvania School of Ballet. In 1987, she relocated to Philadelphia to train full time with the Pennsylvania School of Ballet and performed professionally with The Pennsylvania Ballet, under the direction of Robert Weiss. She toured Philadelphia and its surrounding areas with a select group of trainees, apprentices and company members performing lecture demonstrations for educational purposes to public and private school students and organizations. She also performed professionally with the Donetsk Ballet, under the direction of Vladimir Shmeikin and Ballet Theatre of Annapolis, under the direction of Edward Stewart. Karissa received her B.A. from Goucher College where she studied both elementary and secondary level Dance Education and her M.F.A. in Teaching and

Choreography from the University of Utah, Department of Ballet. Simultaneously, she completed her work in the Integrated Movement Studies, Laban/Bartenieff Movement Studies Program as a Certified Laban Movement Analyst. Upon graduation Karissa became and Assistant Professor Lecturer at the University of Utah, Department of Ballet where, in addition to ballet and point technique and variations, she taught Kinesiology and the Physics of Ballet. Karissa was on faculty as an instructor at the Ballet West Academy for five years where she taught pre-professional level ballet dancers under principal teacher Deborah Dobson Kage. She has been a guest instructor at the City Ballet School, Baltimore School for the Arts and Shenandoah Conservatory. Her choreography has been presented by the Utah Ballet, Utah Lyric Opera and Potomac Classical Youth Ballet. Her repertory includes works from choreographers including Ib Andersen, Andrea Woods, Virginia Johnson, Michael McGowan, Stephen Greenston and Nina Youshkevitch.

- Beginner/Intermediate Ballet: The class will focus on the basic core concepts of ballet technique and how Laban/Bartenieff concepts and language can be incorporated into the classical ballet class to support and enhance both the ballet dancer and technique.

ALICE HOWES, is a modern dance faculty member at UNC Charlotte in Charlotte, North Carolina. She holds an MA in dance from American University and an MFA in dance from Sam Houston State University. She has also taught at American University, Lamar University, and Salisbury University. In addition, from 1995 to 2004 she served as artistic director and resident choreographer for Sister's Trousers Dance Company, a modern dance ensemble based in Washington, D.C. She also was artistic director and founder of NewDance Ensemble of Beaumont, Texas. Her choreography has been invited to appear in selective showcases at venues such as D.C.'s Dance Place, Kennedy Center Millennium Stage and Terrace Theater as well as Houston's DiverseWorks and the Fort Worth Dance Festival.

- Intermediate/Advanced Modern Technique: This modern dance class focuses on the development of versatile technique through an exploration of movement concepts. The material presented is based on the teacher's current repertory.

VIRGINIA JOHNSON is currently Editor-in-Chief of *Pointe*[®] magazine; the new publication dedicated to the art of ballet. She was formerly a principal dancer with Dance Theatre of Harlem. Born in Washington, DC, Johnson graduated from the Academy of the Washington School of Ballet. She briefly attended the School of the Arts at New York University where she was a University Scholar before joining DTH in 1969. During her long association with that company, she performed most of the repertoire, with principal roles in *Concerto Barocco*, *Allegro Brillante*, *Agon*, *A Streetcar Named Desire*, *Fall River Legend*, *Swan Lake*, *Giselle*, *Voluntaries*, *Les Biches* and other ballets. Many of her performances in principal roles were recorded for broadcast and include *A Streetcar Named Desire* for Dance in America on PBS, *Creole Giselle*, which was the first full-length ballet broadcast on NBC, and *Fall River Legend*, which won a cable ACE award from the Bravo Network. In addition, she was included in two acclaimed television dance series, Margot Fonteyn's "The Magic of Dance" and Natalia Makarova's "Ballerina." Her choreographic credits include the television film, "Ancient Voices of Children" which she choreographed and danced and an early solo concert, which she

choreographed and produced. Later choreographic works include ballets created for Goucher College, Dancers Respond to AIDS, the Second Annual Harlem Festival of the Arts, Thelma Hill Performing Arts Center and Marymount Manhattan College, where she was also an adjunct professor. The latter two projects were an outgrowth of Dancers Making Dances, a collaborative project with former DTH colleagues, Judy Tyrus and Melanie Person that was founded to further their interests in choreography. Her honors include a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award. Highlights of her guest appearances include a tour of Australia with “Stars of World Ballet,” the International Festival of Dance in Havana Cuba, and with the Royal Ballet at The Royal Opera House in London. While still performing, her interest in journalism led her to Fordham University where she continues to pursue a degree in communications. Her commitment to community service is maintained through volunteer assignments with New York Cares.

- Intermediate/Advanced Ballet: An intermediate/advanced class that utilizes the basics of classical technique, but encourages sensitivity to movement and quality and expression
- Career Discussion: Thinking about and acting on creating a future within or beyond ballet

LAUREN KEARNS is the Coordinator of the Dance Program and an Assistant Professor of Dance at Elon University in Elon, NC. Her research interests include the application of somatic theories to dance training and performance, the utilization of video in dance and autobiography in dance. Kearns teaching specialties include contemporary dance technique, contemporary choreography and somatic theories. She holds national certifications in Vinyasa/Hatha Yoga, Classical Pilates and is a registered teacher with the Yoga Alliance as well as the Pilates Method Association. Prior to her appointment at Elon University, she was the Director of Dance and a tenured faculty member at Rio Hondo College in Whittier, CA from 1999 - 2006. She was credited with designing and implementing the program’s comprehensive dance and somatics curriculum. Kearns has choreographed numerous professionally produced dance pieces both nationally and internationally and recently formed the Kearns dance project, a professional dance company focusing on new dance and multimedia dance. kdp premiered this past summer at the American Dance Festival at Duke University. Kearns was the former artistic director of bodytalk dance, a professional repertory dance company that toured from 1999-2006. Her dance piece Evening Shade premiered in Changshu, China in October, 2005 and Everywhere I Look, her second dance video, is part of the permanent collection at the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts, Lincoln Center, New York, New York. Kearns has an M.F.A. in Dance and an M.A. in Dance Education from UCLA and a B.A. in Theatre Arts from Long Island University.

- Beginner/Intermediate Somatics in Action: This class will blend Alignment based Hatha Yoga, Vinyasa Flow Yoga and Classical Pilates. The goal is to give the contemporary dancer mind/body tools to further their technical and expressive exploration. This class can be taught in 60 or 90 minutes.
- Incorporating Somatic Training into the Curriculum Discussion

KEVAL KAUR KHALSA is an Associate Professor and Director of the Dance Program at Duke University. For 15 years, she has been Co-Artistic Director of 2 Near The Edge Dance Company, performing regionally and nationally with dance partner L.D. Burris. Keval is a certified Kundalini Yoga Teacher.

- Kundalini Yoga: Kundalini Yoga is a powerful transformative tool that accesses spirit and develops the neutral mind and a healthy body by incorporating elements of hatha yoga, breath techniques, sound and meditation.

ALONZO KING (Choreographer, Artistic Director of LINES Ballet) has been commissioned to create works for the repertoires of companies throughout the world including the Swedish Royal Ballet, Frankfurt Ballet, Joffrey Ballet, Dance Theater of Harlem, Alvin Ailey American Dance Theatre, Hong Kong Ballet, North Carolina Dance Theatre, and Washington Ballet. In 1982, Mr. King founded Alonzo King's LINES Ballet, which has developed into an international touring company. Seven years later, he inaugurated the San Francisco Dance Center, and in 2001, he started the LINES Ballet School. In fall 2006, Alonzo King and the Dominican University of California co-launched a Joint BFA program in Dance. This year, Alonzo King's LINES Ballet celebrates its 25th anniversary. In December 2006, Alonzo King was recognized as one of the fifty outstanding artists in America by the United States Artists organization. In the first year that these awards have been given, Alonzo King is one of only four Fellows in Dance, and the only Dance artist outside of New York to be honored by the USA Fellowship. The Fellowship is the second major national award Alonzo King has received in the past two years—in 2005, he won the Bessie Award for Choreographer/Creator—and one of many such honors he has received over the course of his career. He is also the recipient of the NEA Choreographer's Fellowship, Irvine Fellowship in Dance, National Dance Project and the National Dance Residency Program, as well as five Isadora Duncan Awards.

- Advanced Ballet

LESOLE MAINE, Dancer, Teacher and Choreographer was born in Sebokeng, South Africa. A small township, just outside of Johannesburg, a place of multicultural diversity, which inspired Lesole's love for dance and his appreciation from many ethnic customs surrounding him. During the Apartheid, he studied Ballroom and Latin American Dance and received several community awards. In 1996 he was awarded a scholarship to study with the Johannesburg-based Moving Into Dance Mophatong (CDTTC) "Community Dance Teachers Training Course". Where he was training in Contemporary, Jazz, Afro-fusion, Modern, Ballet, Jive, Hip-Hop, and Traditional African dance. After graduating he was offered a position as a dancer and teacher with the Moving Into Dance Company in 1997. He worked and Danced with Moving Into Dance for 5 years, along side Vincent Sekwati Koko Mantsoe, Gregory Maqoma and Themba Nkabinde's works and has worked with the internationally acclaimed choreographers and companies, such as Alvin Ailey American Dance Theater; South Africans Vincent Sekwati Mantsoe, Sylvia Glasser, Gregory Moqoma and Jackie Semela; Michel Kelemenis from France; and Canadian Joe Laughlin. During His time with MID he toured and gave workshops in several countries including Canada, Cote d'Ivoire, Croatia, France, Germany, Holland,

Jordan, Lesotho, Malaysia, Nigeria, Portugal, Switzerland, and the United States. In 2002 Lesole moved to the United States, and has been involved in several projects. He was a resident instructor for the Kuumba Ensemble Heritage House Community Theater and a guest lecturer/residence and thought master class at University of Colorado, Community College of Baltimore County, Goucher College in Baltimore, Maryland. In 2002 - 2003, Lesole received a grant from the Washington Post to teach African dance to students in the Montgomery County Public Schools system, where he emphasized cultural awareness and leadership skills to encourage academic achievement. Lesole's also performed with the University of Maryland-based choreographer Alvin Mayes and Nejla Yarkin at Dance Place and the Kennedy Center Millennium Stage in Washington, DC. He is currently working with several recognized dance companies, including Liz Lerman Dance Exchange; Step Afrika; Knock-on-Wood Tap Studios, Arena Stage, Lesole was a Nominated in 2006 for Emerging Choreographer, 2007 for Outstanding Individual Performance and 2007 Award winner for Emerging Choreographer, and still perform with Association Noa/Company Vincent Mantsoe for Men-Jaro, where they had a 2-month tour in the USA and Canada in 2007 in 12 Cities.

- Afro-Fusion: developed as a conscious choice to integrate elements of African ritual and music with Western contemporary dance forms. Rather than preserving the elements of the different cultures as discreet entities frozen in time, they were blended or fused. This process involves both integration and transformation. Afro-fusion is a style of dance whereby the use of weight links the dancers to the earth. The complex and subtle Polyrythm of African music are the basis of the movement. Associated movements from styles such as Indlamu, Gumboot, Pantsula, and Western contemporary dance are incorporated into the fusion to enrich the work through diverse cultures.
- Traditional iNdlamu African Dance: a traditional Zulu dance known as the warrior dance. There are many ways to do this traditional dance and many reasons to do it. It was done in olden days as a form of training Shaka's/Zulu warriors, to celebrate a child's birth, during weddings, including the victory of the Zulu warrior. Ndlamu dance can be danced by men and women.

ALVIN MAYES teaches dance at the University of Maryland in College Park. He is an active choreographer on both coasts having made 15 dances for Orange Coast College in Costa Mesa, California and more than 100 dances for companies, schools and individuals in the mid-Atlantic region. Mayes was one of the most requested male dancers in the DC area, dancing with the Maryland Youth Ballet, Maryland Dance Theater and Karen & Alvin, where he danced partnered works by such choreographers as Elisa Monte, Lar Lubovitch, Doug Varone, Sharon Wyrriick and Eric Hampton. He studied Partnering and Support with Antony Tudor, El Gabriel and Gloria Newman before developing a system of teaching partnering.

- Non-Gender Specific Partnering: This class will explore some partnering problem solving, including weight sharing, support work, counter balance, the mechanics of small and large lifts and how to connect partnering in movement phrases.

DEBORAH MCLAUGHLIN, is director of the Dance Education program at Radford University. She performed with the Cincinnati Ballet before receiving her B.F.A. and

M.F.A. in Modern Dance from the University of Utah. She directed her company, The Movement Society for ten years and presented concerts at various venues in New York City. She also performed and taught workshops in choreography with the late multi-media director, Lee Nagrin. Internationally she has taught and presented choreography in Finland and Wales. Deborah's free-lance work as a dance artist/educator includes a residential psychiatric program for children and Children's Dance Theatre in Salt Lake City, inner city schools in New York City, and senior centers and nursing homes in both cities. She has worked as an adjunct at Westminster College, at State University of New York's FIT and as the movement specialist at Bank Street School for Children, the laboratory school for Bank Street College of Education.

- Intermediate Modern: focusing on dynamics and phrasing

NATALIA MONTELEON, has been involved in flamenco for over 25 years, as dancer, teacher and choreographer; her teachers have included Ana Martinez, Paco del Puerto, La Tati, and Carmela Greco, daughter of the late Jose Greco. Natalia has been soloist at venues such as the Kennedy Center's Terrace Theater, Wolf Trap Theater, George Washington University's Lisner Theater, the Warner Theater of Washington, the Embassies of France and Spain, the University of New Orleans, and the Contemporary Arts Center of New Orleans. Ms. Monteleon is the director of Arte Flamenco; the company has performed at the Kennedy Center's Millennium Stage, the Baltimore Museum of Art, Baltimore Artscape, the Columbia Arts Festival, James Rouse Theater, the University of Maryland, the Mexican Cultural Institute, the Hampton Theater in Norfolk, Hippodrome Theater, Howard Community College, numerous educational institutions and all major Hispanic and International music festivals throughout five states and D.C. The company has twice received grants from the Maryland State Arts Council. Arte Flamenco teaching studio is based in Laurel, MD; advanced students are eligible for consideration in the dance company. Ms. Monteleon has also served as dance director for the GALA Hispanic Theater production of the *House of Bernarda Alba*, the "Run of the Mill Theater" recent production of *Blood Wedding* at Baltimore's Theater Project, and coached actors for the Arena Stage's production of *Yerma*.

- Flamenco: The class will consist of upper body warm up based on flamenco style, basic level footwork, and a short routine/choreography using technique learned. Students should have character shoes, or flamenco shoes. A loose flowing skirt is suggested over top of leotard or other types of dancewear; however it is not required.

ANN NORRIS, has worked as the Director of Membership and Communications at Dance/USA since 2004. Ann worked in Dance Programming at The Kennedy Center and served as Board President for Jane Franklin Dance, a modern dance company located in Virginia. She has served on the advisory committee for the Southern Arts Federation and is associated with the Emerging Leaders Institute of the Association of Performing Arts Presenters (APAP) and The Forum for Emerging Arts Administrators, a program of Americans for the Arts based in DC. She studied dance with Peter DiMuro, and Ed Tyler among others and teaches at Joy of Motion. Ann holds a BA from Eastern Kentucky University, and a MA in Dance and Arts Management from The American University.

- Careers in Dance: “What am I going to do when I graduate?” Students will explore career options in the dance field beyond performance and teaching. Students are encouraged to bring their resumes for review. We will look at the realities of being a professional dancer, starting a company, going to graduate school, making a living working in the dance field and options for arts administration. We will talk about the best ways to get where you want to be and what resources are available to help get you there.

SHANE O’HARA, The power and energy behind Shane O’Hara’s work is deeply rooted in the human condition. O’Hara’s dances are created from the inside out, each finding its own life path and form. As a performer, he has shared his work with audiences throughout the United States and Europe including concerts in Lisbon, Athens, Krakow, New York, Philadelphia and Washington, D.C. He has worked with the thompson & trammell dance company in residencies in Poland, Denmark, Portugal and Germany. O’Hara was also a guest instructor with Kate Trammell at the Pro Danza Italia Summer Workshop in Tuscany in 1998 and at the White Mountain Summer Dance Festival in 2005. He has received grants from the USIS/American Embassy, Pennsylvania Council for the Arts and Virginia Commission for the Arts as well as a Fulbright Fellowship to Portugal. Presently O’Hara is a Professor of Dance and Coordinator of the Dance Program at James Madison University and works professionally setting commissioned dances throughout the U.S., performing a concert of Daniel Nagrin’s solo works entitled The Nagrin Project and touring as Shane O’Hara Solo Dance. His artistic activities include performances in The New Dance Festival in Virginia, Joyce Soho in New York, Dance Place in Washington, D.C., Tribute to Daniel Nagrin Festival at Arizona State University, and the Dancing Rebels National Conference in Saratoga Springs. He also co-directed The JMU London Institute on Contemporary Theatre and Dance in June and performing in a concert tour with dance artists from Virginia and West Virginia. Presently, Shane is the Coordinator of the Dance Program at James Madison University. He has recently been selected to assume the position of future “Artistic Director” of the Nagrin Foundation by dance master Daniel Nagrin, and will be in charge of all setting of Mr. Nagrin’s historic solos nationally and internationally.

- Improvisation – Nagrin Style

GALINA PANOVA, is a graduate student of The Perm Choreographic School and Ballet Academy in Russia. Her professional career includes Principal Ballet Artist with the Tchaikovsky Opera House, Perm and the Kirov Opera Ballet, St. Petersburg. As a Principal Star Guest Artist, Ms. Panova has performed with the Vienna Staats Opera, the Ballet du Louvre, and in many companies across the United States. Ms. Panova’s classical repertoire includes Swan Lake, Sleeping Beauty, Giselle, and many more. At the age of eighteen she won a gold medal at the Varna International Ballet. She appeared on Broadway and in London in the leading role in “*On Your Toes*,” choreographed by Balanchine. Ms. Panova has studied with Ludmilla Sakharova, Galina Ulanova, Natalia Dudinskaya, Sulamith Messerer, Nina Timofeyeva, Alexandra Danilova, and Birgit Cullberg. Ms. Panova has taught in the Staats Opera, Jerusalem University of Music and Dance, the Bejart School, Switzerland, Rome Opera House, and Texas Tech University. Ms. Panova has been teaching ballet, pointe, and repertoire at East Carolina University since 2003.

- Advanced Ballet and Petipa Variations

INESSA PLEKHANOVA, graduated from The State Vaganova Ballet Academy in St. Petersburg, Russia receiving a Master of Fine Arts in Performance and a Master of Arts in Dance Education. She was a soloist and principal dancer with Estonian National Ballet for three years and for seven years with Colorado Ballet (Denver, CO). She has performed principal and solo roles in *The Nutcracker*, *Don Quixote*, *Swan Lake*, *La Sylphide*, *Raymonda*, *Giselle*, *La Bayadere*, *Theme and Variations*, *Serenade*, *Apollo*, *Concerto Barocco*, *Sleeping Beauty*, *Rubies*, *Configurations*, and many others. Ms. Plekhanova taught at the Vaganova Ballet Academy for two years on an assistantship, the College of Dance and Choreography in Tallinn (the official school of Estonian National Ballet) for three years, and at the Academy of Colorado Ballet from 1991-2005. Ms. Plekhanova was invited as a guest teacher and choreographer to numerous dance festivals, summer programs and teacher's seminars throughout the former Soviet Union, United States, Yugoslavia, and Japan. From 1999-2005 Ms. Plekhanova was an Artistic Director of The Academy of Colorado Ballet and Artistic Director of Colorado Ballet II where she has staged and coached *La Bayadere*, *Paquita*, *Chopiniana*, *Don Quixote*, and other works from classical ballet repertoire. Inessa Plekhanova has won the "Outstanding Teacher Award" from the Youth America Grand Prix International Ballet Competition in 2001, 2002, and 2003. In May of 2005 Ms. Plekhanova accepted assistant professorship in the Radford University's Department of Dance as Director of the Ballet Program and Artistic Director of RU Ballet Theatre. Under the direction of Inessa Plekhanova, RU Ballet Theatre presented an Evening of Ballet in 2005 and 2007 for which she staged "The Kingdom of the Shades" from *La Bayadere*, "Les Sylphides" as well as other excerpts from classical and contemporary ballet repertoire. In December of 2006 Ms. Plekhanova choreographed and produced the new full length *Nutcracker* for RU Ballet Theatre. In February of 2006, Ms. Plekhanova established the Radford University Ballet Youth program known as RUBY to provide serious high-quality ballet training and performance opportunities to aspiring young dancers in the region. In June of 2007 the RUBY offered its first International Summer Intensive Program.

- Intermediate/Advanced Ballet: classical ballet technique utilizing the Russian (Vaganova) method of training. This training is celebrated for producing dancers with the perfect combination of physical strength and grace.

DEBORAH QUIRK, MA, ADTR, CPT, RYT, is a registered Dance/ movement therapist, certified Poetry therapist and a registered yoga teacher. She began her dance training as a child under the tutelage of her father, Stephan Quirk, a tap/jazz dancer in Dallas, TX. She co-founded Chrysalis Repertory Dance Company in Houston, TX. prior to moving to Baltimore, MD. in 1988. Attending Goucher College in Towson, MD. she completed her Master's Degree in Dance/movement therapy in 1990. Deborah works at Spring Grove Hospital and at The Retreat at Sheppard Pratt as Dance/movement therapist and Poetry therapist. She teaches yoga at Ahimsa Yoga Center, The Avalon Studio and at the Community College Baltimore County. Teaching the undergraduate class in Dance/movement therapy has been a wonderful addition to her professional life.

- Yoga

CHRISTIAN IAN RICHARDS, under the tutelage of Mary-Margaret Holt, Dennis Poole & Stephen Jenkins at the University of Oklahoma, Christian Ian Richards began his formal ballet training. During this time he was honored with the Yvonne Chouteau Award for the outstanding ballet student. His passion awakened, he continued his training during summer sessions with renowned academies such as Houston Ballet Academy, Richmond Ballet Academy and Columbia Ballet Theatre all under full scholarship. Mr. Richards went on to dance professionally for Ballet Oklahoma, Ballet Arkansas, Ohio Ballet, Cleveland-San Jose Ballet and Nevada Dance Theatre as a soloist. This has given him the chance to perform in a variety of classical and contemporary works including “Nutcracker”, “Carmen”, “Carmina Burina”, “Bolero” and “Alegro Brillante”. In 1999 Choreographer Donald Byrd created the principal role in the world premier of “Ellington Phantasia” for him. In 2001 he received his Master’s Degree in Choreographic Theory and Practice from Southern Methodist University. In his efforts to keep his work innovative and fresh he has challenged himself with choreographing over 20 ballets ranging from contemporary in style to classical. He has served as the Educational Coordinator for Ohio Ballet, Principal Faculty for the Academy of Ballet Arkansas and the Hathaway Ballet Academy, Interim Artistic Director of Kingsport Ballet Theatre, and adjunct faculty for Brookhaven Community College in Dallas, TX.

- Intermediate Ballet

MELANIE RICHARDS (Associate Professor at VCU) completed her BA and MA degrees in dance at UCLA and has also completed the course work for the MFA degree in acting in the Department of Theatre at VCU. She was a founding member of Eyes Wide Open Dance Theater (Los Angeles), and toured nationally for three years with Margalit Dance Theater culminating in performances at the Brooklyn Academy of Music in New York. She was also featured in her role as Betty Boop in Hollywood showcases and at the Sahara Hotel in Las Vegas. She performed with Doug Nielsen at the American Dance Festival in Durham, North Carolina and with Chris Burnside at Dance Place in Washington, D.C. Ms. Richards’ teaching experience includes the following institutions: Scripps College, CSU Fresno, UC Riverside, UC Santa Barbara, Dartmouth College and Denison University and well as guest artist residencies throughout the U.S. Her choreographic career includes more than 80 works in modern dance, classical jazz, rhythm tap, musicals and theater/dance pieces. In the spring of 2003, Ms. Richards premiered her dance/play, “Picasso’s Women: Goddesses and Doormats, at the Barksdale Theater (Richmond) and in the summer of 2003 she premiered “Getting In/Getting Out” at the Fringe Festival in Edinburgh, Scotland, in collaboration with Scott Putman. In 2004, Ms. Richards premiered a solo created for her by Donald McKayle and was invited to perform the piece in the Gala Concert at the Dancing Rebels Conference in Saratoga Springs, New York in August 2005.

- Advanced Rhythm Tap: This class follows the traditions of the great hoofers. It will focus on intricate rhythms, traveling through space and full use of the body.

- Vintage Swing Jazz: This class will explore the wonderful unique qualities of two very different popular dances forms. First we will start with swing dance, learning the Big Apple and then put together a sequence of all the crazy dances of the 60's, like the mashed potato, frug and the stroll. Students will have a chance to compare and contrast these big, bold dance styles.
- Intermediate Modern Dance Technique: This class will focus on rhythmic complexity, big weight shifting and traveling through space

NANCY ROMITA, artistic director of The Moving Company, has three times received an Individual Artists Award for Excellence in Choreography from The Maryland State Arts, and grants from the Mayor's Committee of Art and Culture from 1994-2002. Ms. Romita's work has been performed in New York City at Dance Theater Workshop, Theater of the Riverside Church, and the 92nd Street YMWHA. She has worked as movement designer for directors Tim Brown and Kate Chislolm and Scott Susong. Her dance/theater work has also been performed at the Dance Place in Washington D.C., Dance Theater Workshop in NYC, Connecticut College, and State University of New York at Purchase, Theater Project and throughout the Northeast. Ms. Romita's work has been commissioned by the Dance in Education Fund, Inc., Aurora Dance Company, Towson University, Essex Community College, Karen & Alvin, the 92nd Street YMWHA Dance Program, and the Maryland Food Committee. Ms Romita has collaborated with the Baltimore Museum of Art on a dance projects to correspond to the Joyce Scott exhibit 'Kickin it with the Masters' and the museum's nationally recognized program, 'Feast Famine and the Female Form. She has facilitated movement workshops to inspire hope and healing for churches, community organizations, educational institutions and businesses. Ms Romita conceived and directed the PATHWAYS Project through which a 60 foot stone labyrinth, contemplative garden was installed at Johns Hopkins Bayview Medical Center to facilitate health, spirituality and healing through movement and the arts. Ms. Romita has developed and conducted movement workshops for The American Dance Festival, The Private Industry Council, Morgan Bank, IBM, The Center for Poverty Solution, and The Annie E. Casey Foundation. She has worked for McDermott Associates as a facilitator in leadership training and movement as transformation, as well as movement training and body language in public speaking. Ms. Romita has taught at the American Dance Festival in Durham, NC, Connecticut College, State University of New York at Purchase, and is currently on the faculty of Towson University and University of Maryland at Baltimore County. She is a Certified Teacher of the Alexander Technique attained a Masters of Fine Arts in Theater from Towson University.

- Alexander Technique

STEVE ROOKS, began his dance training in Washington D.C. after graduating with honors from Dartmouth College. He continued his training on scholarship in New York City at the Alvin Ailey American Dance Center. Rooks has danced and toured with multiple companies including the Greg Reynolds Dance Quintet, the Mary Anthony Dance Theater, Peter Sparling, Dancer's Eye, and the Alvin Ailey Repertory Ensemble, and has performed classic works by Alvin Ailey, Donald McKayle, Talley Beatty, and

Ulysses Dove. Rooks joined the Martha Graham Dance Company in 1981, and was a principal dancer until 1991. Rooks has been honorably recognized as performer and choreographic contributor to the Martha Graham Dance Company repertory. Rooks has been a guest artist with the Hakodate Ballet in Japan, has toured in Israel with the Morning Star Classical Biblical Theater, and has been granted multiple opportunities for international appearances as a dancer and choreographer. He also received a Vassar Research Grant for an Artist Residency in Latvia in 2002, and won the Sixth Annual National Choreographic Competition sponsored by Hubbard Street Dance Chicago in 2004. Rooks was also invited to participate as resident artist in 2005 at the Bliss Center for the Arts and Dramatic Force in Belize and in 2006 at International Ballet School in Guadalajara, Mexico. Rooks is currently a resident choreographer and associate professor of Dance at Vassar College, and one of the founding faculty members for the dance degree program at Howard University. He has taught internationally at several dance festivals and been a guest instructor the Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Dallas Black Dance Theater, Ballet Nacional de Mexico, the American Academy of Ballet, the Houston Ballet, and the Symposium on Dance at Yale University. He is also a member of the International Association of Blacks in Dance.

- Advanced Modern
- Intermediate Modern

MARK SANTILLANO, has had a multifaceted dance career. As a performer, Mark worked with Indianapolis' Dance Kaleidoscope and the internationally acclaimed Pilobolus Dance Theatre. With Pilobolus, Mark was soloist, dance-captain, choreographic collaborator, and appeared in the Life Shapes commercial for the all-new Hyundai Santa Fe. Mark is also a member of Actors Equity Association who performed in the national tours of The King and I, West Side Story, and A Chorus Line. As a choreographer, Mark received the Corbin Patrick award for his work at Beef and Boards Dinner Theatre. His choreography was also honored at the ACDFFA National Gala Concert. He has also worked with San Diego Civic Dance Company, Dafmark Dance Theater, Lake Erie Ballet, Erie Dance Conservatory, Point Park College's Playhouse Dance Company, and the students of SUNY, Buffalo and SUNY, Geneseo. In 1999, Mark and his wife, Solveig, formed SoMar Dance Works. The company premiered at the Missouri Fine Arts Academy and is currently in-residence at Mercyhurst College. SoMar Dance Works is a member of the Erie Arts Council and has received two Pennsylvania Partners in the Arts grants. In 1997, Mark and Solveig began growing a person named Ella Ray. Mark earned a BFA in Dance from Southwest Missouri State University and an MA from Wesleyan University. As a teacher, Mark has served as Artist in Residence at his alma mater, and is currently an Assistant Professor at Mercyhurst College where he teaches modern, jazz, tap, musical theatre dance, choreography, and dance appreciation. When not in the studio, Mark serves on the board of the American College Dance Festival Association, and the Erie Dance Consortium where he recently chaired the 2007 Erie Festival of Dance.

- Choreographic Improv: This class will focus on applying the principles of choreography to the art of improvisation. The goal is to spontaneously create a cohesive dance while working with a small group of dancers.

- Pilobolous-Style Partnering: Introduction to contemporary partnering in the style of Pilobolus Dance Theatre taught by former Dance Captain of the company.

BONNIE SCHULMAN, PT is owner of Mt. Washington Physical Therapy. She specializes in Orthopedic Physical Therapy, manual therapies and Performing Arts Therapy. Her practice is unique, utilizing her long history in dance, yoga, Pilates and fitness teaching. She is a consultant for dance schools in the area and regularly teaches classes in related topics. Bonnie continues to take dance classes from well-known artists in the Baltimore and surrounding areas. Bonnie is a graduate of The University of Maryland as a Physical Therapist as well as earning a BS in Elementary Education. She completed The Johns Hopkins certificate program *The Business of Medicine*. She has studied diverse manual therapies for twenty-five years, both in this country and in China. Fifty years of dance training are in ballet, jazz, modern dance and tap, as well as a history of intensive yoga training. She was a pioneer in teaching and choreographing aerobic dance as well as fitness programs. Ms. Schulman continues in her private practice for physical therapy. She was previously an adjunct professor at Howard Community College, a Pilates instructor, and is currently the physical therapist for Goucher College dancers. She has guest lectured at local colleges, including Towson University as well as presented over the years at the Maryland Council for Dance for student and teacher education. Additionally, she has provided back-stage therapy for performers. She is a certified Body Rolling practitioner and instructor.

- For Faculty – The Aging Issue in Dance: Tales From the Front
- Body Rolling For Dancers
- Widen Your Focus: Addressing The Cause & Not The Effect
- Partner Massage for Sore Muscles

JOANNA MENDEL SHAW, is a choreographer and teacher whose work often stretches the boundaries of traditional dance. Establishing her early dance career in NYC, Shaw left New York to complete an MFA at The University of Utah, teach, tour and perform with the Seattle based Bill Evans Dance Company, teach on the faculty at Cornish Institute and direct her own Seattle company. Relocating to New York in 1991, Shaw focused her choreographic attention on making site-specific works for non-traditional performance spaces and forging collaborative performance projects with athletes. She has choreographed numerous works for Ice Theatre of New York, solo works for ice dancers, In-Line skaters and gymnasts. In 1998 Shaw began investigating the merger of dance and equestrian artistry. She formed The Equus Projects, a company of NYC based dancers who work in collaboration with high-level equestrians throughout the country to create performance works for dancers, horses and equestrians. Merging the worlds of arts and athletics, The Equus Projects has produced full evening performance works for arts and equine venues, performed with live orchestras and trained with internationally recognized equestrians. The company has performed at venues in Colorado, California, Connecticut, Vermont, New York, Massachusetts, Virginia and Florida. Committed to exploring the kinetic language between human and equine and the power of non-verbal communication, The Equus Projects has taught clinics and workshops for dancers and equestrians and served as artists in the public schools. Shaw is a dance educator who has taught at colleges and universities throughout the States and internationally. She currently

teaches on the faculty at The Juilliard School and in the BFA program at The Ailey School. Shaw has taught at New York University/Tisch, Montclair State University, Princeton University, Cornish College, University of Washington, as a Visiting Artist at Bryn Mawr, Dickinson and Mount Holyoke Colleges. Internationally Shaw has taught and choreographed in Hungary, Japan, Korea, Canada, Yugoslavia, Scotland, Wales and Switzerland. The recipient of two National Endowment for the Arts Choreographic Fellowships, Shaw has presented her work at dance venues such as St Marks, Dance Theatre Workshop, Joyce SOHO, BAX and the 92nd Street Y. She has created five commissioned works for the Ice Theatre of New York. She has partnered dancers with In-Line skaters in works created for DTW and Chelsea Piers. She has taught for the Swiss Gymnastics Federation and developed a choreographic certification course for athletes. Her site-specific works include movement installations for The Neuberger Museum at SUNY Purchase, works for Dancing in the Streets/Wave Hill and a trilogy of pieces for dancers and horses commissioned by Mount Holyoke College in 1998. Shaw is the recipient of two National Endowment for the Arts Choreographic Fellowships, grants from The Jerome Robbins Foundation and continuous support from The Harkness Foundation since 1992.

- Composition Scoring: Scoring is a process of making dances that creates a structure inside which material may shift its order, not its content. Learn how to construct and use this excellent choreographic tool
- Physical Listening

KYLE SHUKIS, received his dance education at the University of Massachusetts Amherst. After moving to New York City he danced with Randy James Dance Works, Dance Council Movement Theater, LKB Dance, and as a pick up dancer for several choreographers. He is also a proficient lighting and sound designer, and was the resident lighting designer for Broadway Dance Center as well as multiple companies and choreographers. He has taught at Rutgers University and Raritan Valley Community College, and has conducted master classes at colleges and performing arts high schools across the country. He is currently on faculty at Radford University where he choreographs regularly as well as teaches jazz technique, history and philosophy of dance, and dance appreciation.

- Intermediate/Advanced Contemporary Jazz: Class begins with an intense warm-up that emphasizes stretching and strengthening while focusing on isolation, balance, and transition of movement. Phrases in center are jazz or lyrical based and concentrate on musicality, working on and off center, transitions between air and floor, and performance quality.

PAMELA SOFRAS is the Dance Education Advisor at the University of North Carolina at Charlotte holds a BFA in Dance (The Juilliard School) and a MEd (Lehigh University). Affiliated with the American Dance Festival since 1978, she was founding director of its Young Dancers School. Since 1999 she has served on the editorial board of the Journal of National Dance Education Organization. Currently she serves as Educational Curriculum Consultant for the North Carolina Dance Theatre and has been a grant recipient to develop innovative curriculum materials for that organization as well as Ballet Met in

Ohio. She has received numerous awards for her service to dance in education. Among them are the North Carolina Dance Alliance Award, the Southern District American Alliance for Health, Physical Education, Recreation and dance (SCAAHPERD) University Professor of the Year, the Vision Award from the National Dance Education Organization. Her book Dance Composition Basics was published by Human Kinetics in 2006.

- Creating a Phrase and Its Retrograde: In collaboration with Alonzo King, I wrote the book Dance Composition Basics published by Human Kinetics in 2006. My publisher just indicated that it has been adapted as a text for the Maryland public schools. I propose to conduct a workshop based on one of the lessons featuring a choreographic operation highlighted in the book, creating a phrase and its retrograde. Examples of Alonzo working with North Carolina Dance Theatre on phrases and retrograde will be shown as examples. After students have completed their phrases in class, Alonzo himself will observe and discuss the student work. The workshop is targeted for all dance education students, teachers and budding choreographers.

VATSALA SRINIVAS (Artistic Director, Natya Kala Mandir), is an accomplished Bharatha Natyam dancer and choreographer who had intensive training under the renowned Guru Mahalingam Pillai of the Sri Rajarajeshwari Bharatha Natya Kala Mandir, one of the foremost and sought after institutions since 1944, headquartered in Bombay, India. Vatsala Srinivas has given performances of this intricate dance form extensively throughout India. She was one of the leading participants in the memorable ballets, such as, Vasanthavali and Andal, organized by her Dance School in Bombay and elsewhere. Vatsala's performance on the Bombay Dooradarshan (Bombay Television) evoked considerable acclaim. Vatsala Srinivas, the Founder-Director of NATYA KALA MANDIR INC., a non-profit, tax exempt 501 C-3 organization, is dedicated to teaching her students in the Tanjore dance style, which is characterized by its tradition, purity, and grace. The main object of the school is to impart training in Indian classical dance, to bring awareness to western society about Indian classical dance, to support philanthropic endeavors, and to provide an opportunity for visiting scholars and performers of dance to demonstrate their talent Vatsala has given several performances on the East Coast and her students have performed in Baltimore/Washington areas. As well, she has raised funds for various charitable endeavors, such as an extremely successful fundraiser for the earthquake victims in Gujarat; her students have also performed in temples throughout the east coast and for political dignitaries. Vatsala has spread her knowledge of Bharatha Natyam by teaching this dance to the ballet students at private schools in Baltimore; additionally, she has had the honor of being selected for a residency program by 'The Baltimore County Public Schools' to conduct Bharatha Natyam workshops for ballet students in Baltimore County schools. She has also been given the opportunity to conduct workshops for Colleges and Universities in Baltimore, Maryland. Vatsala is the adjunct faculty for CCBC teaches Bharatha Natyam to the students at the Community College of Baltimore County. Vatsala has also extended her knowledge of Bharatha Natyam by branching out her talents to her dedicated students in York, PA and Ellicott City, Maryland. In the summer of 2003 and 2005, Vatsala was featured on Maryland Public Television in the series 'Art Works' as well as on the Fox 45 morning show and ABC morning show. Vatsala did two dance productions that summer to raise funds for the Four

Diamonds Fund, Conquering Childhood Cancer held in York, PA and for the American Cancer Society held in Baltimore. On July 17th 2005 Vatsala did a dance production 'Shakti' to raise funds for the American Association of University Women. Vatsala was recently awarded the Governors Citation, from Governor Bob Ehrlich for her cultural and philanthropic contribution to the society. Vatsala continues to promote Bharatha Natyam through her scholastic and artistic endeavors throughout the Baltimore/Washington metropolitan areas.

- Bharatha Natyam: is called the sacred dance of India. This dance was developed by Sage Bharatha, who wrote the valuable manuscript called the Natya Shastra about 3,000 years ago. The course is designed to introduce students to the background history and origins of Bharatha Natyam, the Indian Classical Dance. Students will also learn how to perform many of the basic steps of Indian classical dance, specifically emphasizing posture, rhythm, hand gestures, and footwork. Learning these elements of this art form provides disciplining of the body and mind. It also provides as a physical exercise where every part of the body is used.

JESSICA STEPHENSON, began her dance training in Austin, Texas where she was a member of the Texas Youth Ballet and an apprentice with the Austin Contemporary Ballet. After relocation to Maine, she participated on full scholarship in CORPS (Collaborative Recognition Performance Scholars) and joined the Portland Ballet Company, performing as soloist and member of the corps in "*The Nutcracker*," "*Carmina Burana*," "*Bolero*" and others. In 1999 Jessica was invited to perform with the Ram Island Dance Company and later that year moved to New York to study professionally at the Joffrey Ballet/New School University's BFA Program. There she studied with Rachel Berman, Eleanor D'Antuano, David Howard and Katharine Posin, Trinetta Singleton, among others. In 2002 she moved to Maryland to pursue her BA Degree in Psychology and was an active member of Goucher College's Dance Department, working with notable artists such as Robert Moses and Paul Vasterling. After graduating from Goucher College in 2004, Jessica moved back to New York to become certified under master Pilates instructors, Romana Kryzanowska and Sari Mejjia-Santo. Jessica has performed professionally with New York Dance Theater, VanDance Inc., The Art of the Solo, ClancyWorks Dance Company, and as free-lance artist on numerous projects. She also teaches dance and Pilates at Goucher College, the Maryland School of Ballet and Modern Dance, and the Peabody Preparatory Institute.

- Pilates: This class will warm up and stretch dancers through a series of Classical Pilates exercises designed to improve *stretch*, *strength*, and *control*. We will focus in on these three main goals of Pilates as we deepen our centers, also known as the "powerhouse." Additionally, we will incorporate the six key principles of Pilates: Concentration, Centering, Control, Flowing Movement, Breath, and Precision. Mats will be provided.

CHRISTOPHER TUNKEL, began playing percussion instruments for dance classes at Virginia School of the Arts in 1996. Since, he's worked for Hollins University, Sweet Briar College, Alvin Ailey American Dance Foundation, Edge School of the Arts, Long Island University, Mark Morris, Dance New Amsterdam and for several more dance schools and organizations. In the Spring of 2007, Chris began teaching Music for Dance

at Long Island University. Chris also performs original music as a vocalist and percussionist. and recently released Grey Matters in the summer of 2007.

- Transl8tion: A class on how we can translate the magic dance number 8 into different meter

ASTRID VON USSAR, is a pioneer of modern dance choreography in her home country of Slovenia. There she began the first modern dance company to have an affiliation with the Slovenia National Theater. Since coming to New York in 1994, von USSAR has become a sought after choreographer and teacher. She is on faculty at the Alvin Ailey School and Long Island University-Brooklyn Campus. She has taught at Ballet Hispanico, Peridance and Dance New Amsterdam (Dancespace) as well as conducting workshops in Texas, California, Florida and Europe. Her company VON USSAR danceworks, which premiered in 2002, was hailed as a power of clarity and charm, with grounded big, open movement. Ferocious and athletic! by the New York Times. Her choreography is part of the repertory of the Lula Washington Dance Theatre, the Ailey Showcase Group, Houston Metropolitan Dance Company, Long Island University – Brooklyn Campus and Plesana Izba in Slovenia. In addition, she instructs the curriculum based residency program, Revelations: An Interdisciplinary Approach to Dance, for the Alvin Ailey Dance Theater Foundation. Von USSAR has a MA in Dance and Dance Education from the Teacher's College of Columbia University

- Intermediate/Advanced Contemporary Modern: A fusion of contemporary and modern techniques based on my choreography
- Horton Technique: A fusion of contemporary and modern techniques based on my choreography.

PATTI WEEKS, is an Associate Professor and has been a member of the East Carolina University dance faculty since 1980. She received her MFA in modern dance from the University of Utah and her MA in dance and related arts from Texas Woman's University. She has performed with RDT Too, under the auspices of Utah's Repertory Dance Theatre. In addition to choreographing for the East Carolina Dance Theatre, she has choreographed for and performed with her dance collective, Collectively Speaking. Weeks is serving on the national ACDFA Board of Directors and has had several pieces chosen for regional ACDFA gala performances. She teaches modern technique, dance composition, dance history and directs the senior choreography project.

- Intermediate/Advanced Modern: Limon based with combinations that will not have inversions or go to the floor, but is moving and challenging.

JANE WELLFORD, is Associate Professor of Performing Arts at Elon University, where she teaches in the areas of Dance History, Improvisation, Dance in Education, and Sacred Dances of the World. Wellford received her MFA in Dance from the University of North Carolina at Greensboro. She is Director of Moving Liturgy Dance Ensemble, a professional liturgical dance troupe based in Burlington, NC that performs and travels extensively throughout the U.S. With 194 works in its repertory, Moving Liturgy has

performed at hundreds of churches, arts and religion festivals, conferences and workshops for the past 20 years. Wellford's book on liturgical dance, Sacred Paces in Sacred Places is due for publication by Providence House Publishers in fall of 2008.

- Beginner/Intermediate Dance Improvisation: Gateway to Choreography: will explore manipulation of body, energy, space and time into meaningful dance phrases using music, visual stimuli and sound effects. After a brief warm up, the class will explore structured individual work, improvised partner and trio work toward the goal of short dance compositions. The most fun you can have while being inventive!
- Beginner/Intermediate Sacred Dance: This class will experience a communicative pathway toward the sacred through movement accompanied by music and sacred texts from a variety of faiths and traditions. Chants, psalms, prayers, Sanskrit texts, hymns and processions will be experienced. History, postures, and dances past and present will be shared and discussed. Individual and group work will be part of this class.

YU XIAO, graduated from The Department of Choreography at Beijing Dance Academy with a Bachelor of Art Degree. Before she came to the United States, she spent two years with Xiamen Little Egret Folk Dance Troupe in Fujian as a choreographer and dancer. Presently, she is pursuing her MFA degree in choreography in the Department of Dance at the Ohio State University. Trained in Chinese classical dance and folk dance, she looks forward to opening new areas of investigation in composition and research in western culture. Yu Xiao hails from China and holds a BA in the Department of Choreography at Beijing Dance Academy. Before she came to the United States, she spent two years with Xiamen Little Egret Folk Dance Troupe in Fujian Province in China as a choreographer and dancer, performing throughout the China, Australia and New Zealand. Presently, Xiao is pursuing her MFA degree in choreography in the Department of Dance at the Ohio State University, where she holds a graduate assistantship working with dance & technology, and teaching in elective dance program. While at OSU, she has performed in works by Melanie Bales, Susan Hadley, Sarah Hixon, and Ming-lung Yang. Xiao presented solo work at Columbus Dance Theatre in 2006, and her work will be performed at American College Dance Festival at Goucher College in March. Last summer, she received a Fellowship to attend the American Dance Festival. Xiao's current choreographic focus is to investigate the intercultural subject matter involved the dance making process.

- Tai Chi: This class introduces the basic knowledge and principles of Yang style Tai Chi. The class will begin with the basic standing posture, breath, and the thirteen ways of expressing energy. Then, we will learn the short form of Yang Style Tai Chi

NEJLA Y. YATKIN, graduated with her masters in Dance and Choreography from Die Etage – a Professional Performing Arts Conservatory in Berlin, Germany. In her work, she explores the beauty as well as complexity of migration, identity and multiculturalism. At present, Nejla is based in Washington, D.C. pursuing her solo career: dancing, choreographing and giving workshops at international and national festivals. Since the fall of 2001, she is a Professor of Dance at the University of Maryland - College Park. Nejla's professional experience includes dancing as a principal with numerous companies in Germany: Fountainhead Tanz Theater, Dance Butter Tokyo and Pyro Space Ballet and as well as the United States: Cleo Parker Robinson and Dayton Contemporary

Dance Company. She has worked with such leading choreographers as Donald McKayle, Eleo Pomare, Anzu Furukawa, Katherine Dunham, and Ron Brown. In the summer 2007 she was part of 45 selected choreographers to be part of the Exhibit of Slow Dancing by David Michalek at the Lincoln Center Festival as well as featured in the silent movie "The Great Observer" produced by Wynton Marsalis and directed by Dan Pritzker. In the past she was part of the cast of the Tony award winning play "Dream of Monkey Mountains" directed by Isreal Hicks as well as featured in the award-winning documentary "Dancing on the Nile" aired on PBS. Over the last few years, Nejla's work has been supported by Arts International, NPN, National Foundation for the Advancement in the Arts, D.C. Commission of the Arts & Humanities, NEA and the University of Maryland. She is happy to announce that (for the third time) she recently received the Artist Fellowship Grant for her excellence in choreography and dance from the D.C. Commission on the Arts and Humanities. Nejla has been commissioned and/or presented by Dance Place (D.C.), the Kennedy Center for the Performing Arts, The Place in London, England, Metropolitano in Medellin, Colombia, the Oscar Neumeyer Museum in Curitiba, Brazil among many other places. As Guest Choreographer with the Cleo Parker Robinson Dance Company, her work was commissioned and presented at Lincoln Center as well as the Joyce Theater. Nejla has received five Metro D.C. Dance Awards, including two "Outstanding Individual Performance," "Best Scenic Design", "Best Multi-Media Performance" and "Best Overall Production-Small Venue". In 2005 she was named as one of "Top 25 to watch" by Dance Magazine and was given the award for "Outstanding Emerging Artist" by the D.C. Mayor's Arts Award Committee.

Nejla has toured her solo work in Austria, Brazil, Canada, Colombia, Germany, Guatemala, El Salvadore, England, Italy, Yugoslavia, Mexico, Scotland, Serbia, Russia, Santo Domingo, Ukraine, the USA and Taiwan. She has created commissioned works for the Cleo Parker Robinson Dance Ensemble, Dallas Black Dance Theatre, Convergence Dance Company, ASADO Theatre company. At the moment she is creating a new work for the Washington Ballet's 7X7 series to be premiered in February 2007. For more information please visit www.ny2dance.com.

- **Improv:** class begins with a thorough warm-up focused on strengthening, lengthening, and preparing the body for an investigation of movement possibilities. With a weighted approach, we explore exercises that redirect momentum in and out of the floor and up into the air. This cultivates a sense of ease that allows for an alert dancer, conscious of the body's architecture in off-balance, explosive, and suspended three-dimensional situations. We also tackle improvisational problems often using partnered work in dialogue with set phrase work to encourage spatially aware intuitive choice making. At the base of this class is a joy of movement captured in a final dance that is a complex play of full-bodied potential through space.

Musicians

KAREN FOLLETT, Coordinator of Music for Dance at Shenandoah University, Karen Follett has appeared in concert and on tour with the Shenandoah Dance Ensemble and the Shenandoah Chamber Dance Company. She has accompanied classes for many world-

renowned dance instructors, and has been a guest accompanist of the American College Dance Festival Association since 1989. Two of her scores, *Footprints* and *Solace*, received their premieres at the Kennedy Center for the Performing Arts in Washington, DC. *A Dusty Day* has been performed in Prague, Czech Republic and was selected for performance at Ohio University's 1997 conference, *Women in Music: A Celebration of the Last One Hundred Years*. Ms. Follett has performed her works throughout the region, and in 1995 toured with the Shenandoah Chamber Dance Company in a series of performances in Trinidad. During the summer of 1998, she toured with the Shenandoah Dance Ensemble to England and Scotland, where her score for Sharon Butcher's *Seeking Solace* was performed. Later that summer, Ms. Follett performed in the annual improvisation concert held at the European Conference of the International Guild of Musicians in Dance, convened in Stockholm, Sweden. Recently, her score for Elizabeth Bergmann's *Delicate Balance* was premiered in Winchester and subsequently performed in Boston at the Director's Invitational Autumn Dance Concert hosted by Harvard University. Ms. Follett has composed the music for three films produced through the Colonial Williamsburg Foundation, is the President of the Shenandoah Arts Council Board of Directors, and a member of numerous organizations, including the International Association of Women in Music, Sigma Alpha Iota, Sigma Rho Delta and the International Guild of Musicians in Dance. She is completing her dissertation for the Doctorate in Music Composition from the Ohio State University.

ZAK FUSCIELLO, is a Baltimore-based drummer and percussionist. A graduate of St. Mary's College of Maryland, he works as a modern dance accompanist for Goucher College, Towson University, and UMBC and co-teaches the Music for Dancers class at Towson. He has also had the honor of composing and/or performing for choreographers and companies such as Geoffrey Holder, Omo Ache, ClancyWorks and Jaye Knutson, among others. Zak also performs and records with The Baltimore Afrobeat Society and The Swingin' Swamis. He can be heard on all four of The Swingin' Swamis' CDs, the latest of which is titled "Dancing Shoes".

JOHN HANKS, The dance music of John Hanks is informed by the many musical excursions he has taken throughout his life since he started his first drum lessons at the age of seven. As a longtime resident of Durham, North Carolina, he continues to play percussion, electronics and piano for the Duke Dance Program and the American Dance Festival, and perform with all kinds of ensembles - jazz, symphonic, Broadway, rock, chamber music, etc. John also played drums for the Jazz Dance World Congress from 1992-2003, and more recently piano for two South East Regional Ballet Association. His dance class CDs, *Here Come the Drums*, *Drumjazz*, and *Percussion Jams for Dance*, are used by teachers all over the world.

JEROME HERSKOVITZ, is currently Music Coordinator and Faculty, Goucher College Dance Department and on the Percussion Faculty, Johns Hopkins University, (Peabody Institute). He was formerly Detroit Symphony Orchestra (Section Percussion) and Kansas City Philharmonic (Principal Percussion). Mr. Herskovitz was the percussionist with The Alvin Ailey American Dance Theater from 1973-1983, played all live performances in New York and on tours. Percussion soloist in "Pas de Duke", (with

Jamison and Baryshnikov), and in Donald McKayles' "District Storyville" and "Blood Memories" As Ailey School Accompanist, played more than 6000 classes for such Dance legends as James Truitte, Joyce Trisler, Pearl Lang, Betram Ross, Thelma Hill, Pepsi Bethel, and Nat Horn. As A freelance musician in New York for 20 years, he was active in the worlds of Classical Music, Jazz, and Cabaret performances, accompanying artists ranging from Andres Segovia to Jimmy Durante.

BRYAN MAURER is currently a senior seeking the Bachelor of Music degree in Music Composition under the tutelage of Andrey Kasparov. As a composition student, he has been awarded several Diehn scholarships. As an educator, he has been actively involved as an adjunct Percussion Instructor at the Princess Anne High School, teaching both at marching and concert percussion programs since 2004. Most recently, Maurer accepted a position as a Percussion Instructor with the Old Dominion University's Community Music Academy. As a composer/arranger, his music has been performed by several area high schools, including Kellam, Salem, and Princess Anne, as well as the Old Dominion University Percussion Ensemble. This year marks his fourth season performing with CREO.

KATHLEEN PIERSON, (MM Composition Towson University, BA Music Goucher College) began accompanying dance while an undergraduate at Goucher College in the late sixties, under Chrystelle Bond, and has continued in the field for four decades. She has enjoyed playing/composing and/or teaching (Music for Dance and numerous other courses) for Goucher College, Towson University, Kenyon College, Denison University, Kent State University, various summer programs and magnet schools including Carver, studios such as Maryland Youth Ballet, and professional companies including Surge and The Moving Company. She has played for thousands of hours of master classes and residencies across the years, for everyone from the canonic (Alwin Nikolais, Paul Taylor, Gus Solomons Jr, etc) to the emerging and experimental, covering all manner of ballet, modern, post-modern, contact, choreography and improv. She has played at numerous ACDFR Regionals spanning a quarter of a century. In her younger years, through 1990 (and with one last brief choreography staged at Kenyon in 2005), she herself choreographed and taught modern dance, gaining insights that inform her accompanying and composing. She plays for both ballet and modern, using various combinations of piano, voice, percussion, and guitar. She still performs as a singer/songwriter as well, under her song-name Kasha, and can be seen on YouTube by searching Kasha sings. Her websites (kashamusic.com and kathleenpierson.com) include mp3 samples. Currently taking a year off in North Carolina, Kathleen continues composing: a major commissioned choral work will be premiered in Asheville in May.