Teacher & Musician Biographies and Course Descriptions

John Allen [Guest]

John Allen is currently a Salt Lake City-based freelance dance and movement artist. He recently moved from a teaching position as an Associate Professor in the Department of Theatre and Dance at Tulane University where he worked for 12 years. As a freelance choreographer, he has set works on such international companies as Russia’s Kannon Dance Company and the Ekaterinburg Contemporary Arts Centre Dance Company as well as South Africa’s First Physical Theatre. Nationally he has set works on the Ririe-Woodbury Dance Company, Baton Rouge Ballet, Of Moving Colors and Tsunami Dance Company. His cooperative company, John/Allen Project, has performed in such venues as St Petersburg’s OPEN LOOK Festival, the Harare International Festival of the Arts, and South Africa’s National Arts Festival among other national venues. He is active in giving teaching and choreographic residencies at universities domestically and abroad. His performance background includes dancing with such companies as the Ririe-Woodbury Dance Company, SB Dance and Steve Koester and Dancers and performing in original works by Doug Varone, Seán Curran and Daniel Ezralow, among others.

Contemporary Technique
This technique class will focus on sensorial awareness of the body, using the floor as a guide and access point for expansion into space. We will begin slowly, tuning into this relationship with the floor and our physical connectivity while accessing power in the core. Dancers will explore balance through dis- and re-orientation with gravity, as well as momentum and articulation in collaboration with ease. Improvisation will be incorporated into class as a way to further explore given imagery and concepts. Wear layers (pants preferred) for warmth and ease of friction against the floor.

Nate Anderson [Musician, Utah Valley University]

Nate has recently graduated from the reputable Indiana University Jacobs School of music with a Masters degree in Jazz Studies where he won Downbeat awards, studied with music legends Steve Houghton and Michael Spiro, and has toured across the United States, Australia, Mexico, Cayman Islands, South Korea, Honduras, Belize, and Japan. Nate is passionate about the new education branch of Nate Anderson Productions where he loves giving developing musicians an opportunity to express their talents through performance. Nate currently composes and performs for the UVU contemporary dance department and shares his music professionally in the community, nationally, and internationally.

Brantley Bacon [Musician, University of Idaho]

Brantley Bacon, and I am a senior at the University of Idaho. I am currently pursuing degrees in Music Education, Music Composition, and Music Theory, with a Jazz Studies minor. I play percussion and piano, and am known for occasionally whipping out a keytar at opportune moments.

Belle Baggs [University of Idaho]

Belle Baggs (MFA, CLMA, 200-RYT), is a performer, choreographer, dance educator, and artist. She is currently Clinical Associate Professor and Co-Program Coordinator of the University of Idaho Dance Program. Her research and teaching is focused in Modern Dance, Dance Pedagogy, Improvisation/Contact Improvisation, Dance Composition. She holds her MFA in Modern Dance from the University of Utah and completed her CLMA through the Integrated Movement Studies program. She has also completed her 200-hour Yoga Certification under Tiffany Wood (Anusara Yoga) and continues to teach Yoga to dancers. Her choreographic work has been featured at the 92nd Street Y (NYC) as part of a choreographic intensive with Doug Varone, Dixon Theatre (NYC) for White Wave Dance Co.’s Solo Duo Festival, ACDA Conferences, Idaho Dance Education Org. Conferences, and University of Idaho.
Pelvis Power: Contemporary Forms Technique Class
In this contemporary forms technique class we will place the pelvis at the core of our dancing. A language combination of LMA concepts, metaphors/images, and scientific terms will be used to frame our experience as we discover and express through our bodies. Using both improvisation and structured movement sequences we will learn how to move in and out of the floor with ease, travel with gusto, fly, carve in space, & dance with delightful abandonment. Intermediate/Advanced

Halie Bahr [University of Utah]

Halie Bahr is a dancemaker, performer and educator who relocated from Minneapolis, MN. She is currently an MFA candidate and Graduate Teaching Assistant in the Modern Dance program at University of Utah. Please visit haliebahr.org for more information or to keep in touch.

The Art of Pushing Back
Through improvisation and partnering principals this class will explore weight sharing, creating or holding boundaries, and collaboratively working to achieve a group goal. We will look at building and sustaining a community, speaking up, awareness, and respect as literal and metaphorical ways of peaceful protest or ‘pushing back’. Kneepads are recommended but not required, and cautions about physical touch or other personal boundaries will be accommodated.

Nathan Balser [Brigham Young University]

Nathan Balser, an Associate Professor of Dance at Brigham Young University with an MFA from the University of Utah. He teaches all levels of contemporary modern dance plus various levels of jazz, ballet and musical theatre dance. Performance career includes Broadway shows Promises, Promises with Kristin Chenoweth, Legally Blonde, 9 to 5: The Musical, Damn Yankees as well as National Tours of Mamma Mia!, Peter Pan and Minsky’s. He has danced with SLC’s Repertory Dance Theatre, John Malashock and Dancers, Molissa Fenley, Contemporary Dance Works, and Odyssey Dance Theatre. As a choreographer he focuses on themes of authenticity and hope.

The Intentional Ride
The Intentional Ride, a contemporary modern dance class. Focus is on organic and useful transitions of body weight and efficient flow through conscious body sequencing. This technique class will begin with a cardio/improv centered warm-up. Center floor work will aid our search for seamless transitions. We will end with a body conscious choreographic sequence. Intermediate/Advanced

Broadway Dance
Broadway Dance. Musical Theatre choreography with a focus on musicality, authentic performance, and intentional strength and presence. All Levels

Alexandra Barbier [University of Utah]

Alexandra Barbier is a movement artist and performance maker pursuing an MFA in Modern Dance at the University of Utah. Valuing experimentation, individuality, and finding ecstasy within the art of dance, her current research simultaneously questions the mechanization of the dancing body and aims to release performance from expected formulas.

Experiential Dancescapes (Dance + Landscapes)
This studio class aims to prepare dancers for performing in immersive environments. Film projections and curated soundscapes meet improvisation and guided movement to create an interdisciplinary experience steeped in sensory awareness and personal discovery. All Levels.

Rachel Barker [Brigham Young University]
Rachel Barker, MFA, MAT, Assistant Professor of Dance, Brigham Young University. Courses include: Composition, Improvisation, Contemporary/Modern Technique, Pedagogy. Her current research investigates meaning-making and human relationship through movement while exploring crossovers between dance and theater; connections between environment and movement. Choreography credits: Seattle International Dance Festival, the North Carolina Dance Festival, On Site/In Site Festival (NC), and venues throughout Utah, Washington, and Ohio. Her article, “Educator, Artist, Researcher: A Synergistic Relationship” was published in the Dance Education In Practice journal, Dec. 2018. She has performed the work of artists Bebe Miller, John Jasperse, Keith Johnson, Cyrus Khambatta, and Donna Uchizono, among others.

Partnering: The Delicate Dance of Learning to Lead and Follow
In this class we will explore methods for creating duets while utilizing contact, refining our ability to respond to our partners’ cues, weight, and choices. We will try out exercises that help us hone in on “listening” and “speaking” through movement as we work together in partnerships. {All Levels}

Stephanie Breinholt [Brigham Young University]

Stephanie Breinholt is an Associate Professor and Head of Brigham Young University’s BFA Acting Program, Stephanie Breinholt teaches courses in voice, dialects, voice over, and acting. Breinholt has been recognized by the National Kennedy Center American College Theatre Festival for her work as a director and was also awarded the Innovative Teaching award by the Association for Theatre in Higher Education. Professor Breinholt is a professional actor, voice over artist, voice and dialect coach, director and designer.

Voice and Movement [Barker and Breinholt]
In this class, we will explore methods of combining voice and movement, playing with ways to generate text, speak and modulate our voices, and create movement that responds to or directs our spoken word and soundscapes. All Levels.

Amanda Benzin [Colorado Mesa University]

Amanda Benzin is a somatically conscious, rhythmically and passionately driven educator, Emmy-Award-winning performer, choreographer, and scholarartist originally from Buffalo, New York. She holds an MFA in Dance from CU Boulder with concentrations in somatics, women and gender studies, and pedagogy. Her research and choreography has recently been presented at Alma College, DSA’s Conference at University of Malta, Hawaii International Conference on Arts and Humanities, and BMCA’s Conferences at Smith College, Texas State University, and, in 2019, at University of California, Santa Barbara. She is currently a tenure-track Assistant Professor of Dance at Colorado Mesa University.

The Poetry of Tap
This class will explore the articulate and intricate ways the languages and voices of rhythm tap and spoken poetry can support and enhance each other. Students will experiment with, expand upon, and hone their rhythmic awareness, vocabulary, choreographic ears, and ideas of what constitutes musicality in this realm of tap and poetry. Intermediate/Advanced.

Monte Black [University of Northern Colorado]

Monte Black is a professor of dance at the University of Northern Colorado. Mr. Black carries with him an array of choreographic and directing credits ranging from the musical theatre stage to the concert dance arena. While at UNC, he has choreographed West Side Story, Brigadoon, Carousel and 42nd Street, Tommy, Jesus Christ Superstar and Footloose for the Musical Theatre Department along with Damn Yankees, Annie, Fiddler on the Roof, Hairspray, Joseph…Dreamcoat, The Music Man, The Full Monty, Chicago, SWING! Aida, Catch Me if You Can, and Sister Act for the Little Theatre of the Rockies. He also choreographed and directed Hooray for Hollywood for Six Flags/Elitch Gardens, and choreographed two national commercials for the packaging company Pakmail. He has also devised, directed and choreographed three original works: A modern dance ballet “Dierdre of the Sorrows” based off of traditional Irish folklore; a concept piece entitled
“Punks: A Love Story” utilizing the music of the Airborne Toxic Event, and a Dance/Theatre piece based on the holidays of Dia de Los Muertos and Halloween called “Miranda’s Nightmare”.

Jazz Technique
A straight-forward classical Jazz dance class with focus on isolations, movement across the floor, and final combination. Intermediate/Advanced.

Modern Technique
This class will explore modern dance techniques such as swing rhythm (fall and recovery), locomotor propulsion from a centered place, weight shift and breath support. Beginning/Intermediate.

Brenda Butcher [University of Utah]

Brenda received her BFA in Modern Dance from the University of Utah and is currently a Ballet MFA candidate there. She earned her comprehensive Pilates certification from Streamline, holds an RYT-200 yoga certification, and meditation training certificates. She has a passion for kinesiology and somatic work and uses that knowledge to help dancers develop a deeper level of body awareness and improved movement efficiency on the stage and in their daily lives. She has taught multiple styles of dance and somatic work at various studios, high schools, and professional companies.

Pilates and Body Conditioning for the Dancer
Pilates and Body Conditioning for the Dancer is meant to enhance strength, coordination, and build beneficial movement patterns. Floor exercises will be used to enhance strength, coordination, and flexibility as wells develop a deeper awareness of anatomy and kinesiology concepts. All Levels.

Mindful Meditation and its Effects on Dancer Stress Levels
This will be a lecture demonstration class including a 20-minute meditation practice and findings from a recently completed research study assessing the effects of Mindfulness Meditation on collegiate dancers’ stress levels. A meditation practice used in the study will be practiced and a brief presentation of the study and its findings will follow. Mindful Meditation is a mental training practice that involves focusing the mind on personal present moment experiences. Breathing, mental imagery, muscle relaxation, and body awareness are practiced in Mindful Meditation. All Levels.

Jennifer Camp [Pacific University]

Jennifer Camp directs the Dance program at Pacific University in Forest Grove, Oregon in since 2003. She is a certified Franklin Method and Fascia Trained Educator. She earned a MFA from University of California, Irvine and a BA from Arizona State University with an emphasis - Dance Education/Dance Science. She is passionate about teaching healthy practices for dance. She educates students how to maintain healthy minds and bodies in order to have sustaining careers in dance and overall long-term health. www.pacificu.edu/about-us/faculty/jennifer-camp-mfa www.jenniferlcamp.com

Conditioning for dancers - let's move with freedom and ease
This class focuses on teaching conditioning and therapeutic movement exercises that will aid in improvement of strength and flexibility. It will also share with you the tools to free tension from the muscles and joints to gain more freedom of movement for both technique and performance. All Levels.

Leah Cox [Adjudicator, Bard College]

Leah Cox is the Dean of the American Dance Festival, a Term Associate Professor at Bard College, and part of Liz Lerman’s latest performance project. She danced with the Bill T. Jones/Arnies Zane Company from 2001-2009 and served as the Company’s education director from 2009-2015. She has been a guest choreographer and teacher at numerous colleges nationwide; has adjudicated for the American College Dance Association and YoungArts; and was a member of the New York Dance and Performance Awards (Bessies) Committee from 2015-2018. Her choreography has been presented in New York City at the 92nd Street Y, Dixon Place,
the DUMBO Dance Festival, and the CoolNY Festival. Leah believes our embodied wisdom and histories are uniquely expressed and accessed through dancing with others. Her current research focuses on praxes of inclusive pedagogy and furthering the political potential inherent in the dancing body.

Contemporary Movement Practices: Creating Joy
In this postmodern dance class, we will explore techniques for creating communal joy using practices and values that draw from Western and African diasporic dance/movement traditions. We’ll also develop our capacities to be creative and make choices by working with others to access all the intelligence in the room. Class will include guided somatic-based explorations, physical problem-solving activities, and both follow-along and learned dance phrases that encourage bold movement and the integration of the whole self—body, mind, and spirit.

Jennie Creer-King [Guest]
Jennie Creer-King has spent the last 20 years teaching classical ballet in both University and Professional settings. Her professional career with Ballet West and Oregon Ballet Theatre ignited a love for both the classics and contemporary works in a broad range performance experience. Jennie graduated from the University of Utah Fine Arts Department with a BFA in Ballet Performance and an MFA in Teaching Pedagogy and Choreography. She was an Assistant Professor of Dance at Brigham Young University and Artistic Director of BYU Theatre Ballet. During her time at BYU she re-staged classical repertoire, and created 11 world premieres. In 2004-2014 she established Classical Ballet Academy developing a well-rounded syllabus and growing her studio to 300 dancers and a staff of 7 instructors.

Classical Ballet

Shane Davis [University of Utah]
Shane Davis is a recent graduate of the modern dance MFA program from the University of Utah. Since graduating he has been teaching creative dance to toddlers at a local daycare and performing in Drag. In Drag, Shane goes by Janice Janice Janice - one part muppet, one part pop-rock star, and one part disgruntled housewife.

Drag/Heels Exploration
…will be a blending of Shane/Janice Janice Janice's training in modern dance, heels, and whacking. Be prepared to shift your weight, change levels, and jump! It is strongly encouraged to wear heels as you are forced to engage your core differently than say with bare feet, ballet, or jazz shoes, however any foot wear that you are most comfortable in is acceptable. Most of all be prepared to showcase your own personality as JJJ will merely be providing the skeleton of the movement; it will be your task to dress up said skeleton as you see fit in the immediate moment. All Levels.

Jennifer Deckert [University of Wyoming]
Jennifer Deckert, a native of St. Louis, Missouri, received a BFA and MFA in ballet performance from University of Utah. Her choreographic credits include a variety of classical and contemporary works including A Midsummer Nights Dream & Dracula: The Legend in Motion. Jennifer is an active member of the International Association for Dance Medicine and Science (IADMS) and has been invited to present and teach workshops throughout the world. Jennifer is currently and Associate Professor at the University of Wyoming where she teaches ballet and pointe technique, dance kinesiology, yoga, dance history, and modern dance technique.

Contemporary Ballet
Intermediate Ballet class exploring concepts of breath and spiral as they apply to ballet technique. All Levels.

Kathy Diehl [Idaho State University]
Kathy Diehl, MFA, MSW began her professional dance career as a founding company member of Rochester City Ballet and has danced with Bill Evans Dance Company, Present Tense Dance, Biodance, Treeline Dance
Works and Anne Burnidge and Dancers. She has been on faculty at Draper Center for Dance Education and several university dance departments, and is currently the Director of Dance at Idaho State University. Diehl is certified in yoga, Pilates, and Evans technique. For more information about her project-based dance collective, please visit www.kdiehldanceworks.com.

**Ballet Flow**
Class will begin with an opening warm up, followed by a ballet barre and center practice geared towards the intermediate/advanced dancer. Students can expect to engage with a ballet practice that celebrates personal uniqueness, mindfulness, artistic expression, and interpersonal connection. Students will enter into a supportive, encouraging environment designed to offer an invigorating movement experience that will engage mind, body, and soul. Intermediate/Advanced.

**Rachel Dodson [University of Idaho]**

Dodson holds a Master of Fine Arts in Dance, emphasis in Somatic Movement "The Alexander Technique", from the University of Colorado, Boulder, where she also received certifications in "Women and Gender Studies", "College Teaching", and "Diversity and Inclusion in the Classroom". At the University of California Irvine she received a Bachelor of Fine Arts in Dance with an emphasis in Choreography. Between degrees, Dodson spent several years as a resident of Israel, immersing herself in the culture and dance community while teaching classical ballet at several private establishments in Tel Aviv. She currently serves as Affiliate Dance Faculty at the University of Idaho.

**Ballet**
This class is an exploration of intermediate classical ballet physicality and artistry. Through an intellectual approach to the study of ballet, healthy practices meet a traditional classroom environment and structure aiding student-centered explorations and the experience of playful combination patterns. There will be an emphasis on anatomically sound movement principles, awareness in alignment, somatic efficiency, personal expression in time and sequence, and community building. Intermediate/Advanced.

**Ballet Basics**
This class will explore beginning fundamental aspects of classical ballet technique. Basic principles of alignment, rotation, and textures are explored through foundational movements and simple patterns while conditioning balance through simple combinations and rhythmic patterns. Beginning/Intermediate/

**Embodied Narrative Practice**
Through embodied imagery, this class focuses on expanding self-awareness, increasing improvisational comfort, and exploring the internal landscape through narrative movement practice. Personal expression, an investigative attitude, healthy practice, and efficiency of movement will be emphasized. Participants are encouraged to improve individual understanding of their structure in working toward one’s fullest movement potential. Together we will investigate concepts including awareness of the whole self (mind/body/spirit); articulation of joints; weight of bones and organs; dynamic movement choices; attention to sensation; and engagement with the inner creature. An anatomical understanding of the body will be stressed. Class content is influenced by modern/post-modern techniques, contact improvisation, somatic practices, and various ‘efficiency’ based techniques. Intermediate/Advanced

**Sarah Donohue [Utah Valley University]**

Sarah Donohue is an Assistant Professor of Dance at Utah Valley University. She danced professionally with Repertory Dance Theatre where she performed the work of Duncan, Ito, Humphrey, Limón, Butler, Rainer, and Cunningham. Sarah is a Certified Laban Movement Analyst and has taught and choreographed nationally and internationally. Her research explores the physicality humor through a Laban perspective which she presented at the International Society for Humor Studies conference in Dublin, Ireland. Sarah’s choreography, "Still Life with Flight", was selected for the ACDA National Festival in 2016.
Michio Ito’s Living Legacy
This class introduces the technique and repertory of forgotten dance pioneer, Michio Ito. With permission from the Michio Ito Foundation, students will learn the 10 signature arm gestures, stylized walking, and the artistic sensibility behind Ito Technique. In a creative component to the class, students will explore how the gestures can be developed choreographically and how meaning can be derived from the use of gesture. A brief historical context surrounding the Japanese-American modern dancer will be discussed.

Nathan Dryden [University of Utah]
Nathan Dryden is an independent choreographer, director, and movement artist with a MFA in Dance from the University of Utah. His work wanders through dance, performance improvisation, aerial-dance, and theatre. Dryden is a certified instructor of the Skinner Releasing Technique, having trained with Joan Skinner and serving on faculty at the SRT Summer Intensives in Seattle, WA. He works with Open Source Forms founder Stephanie Skura as a teacher trainer in OSF. He has taught as a guest artist at various universities across the USA and internationally - including workshops in Turkey, New Zealand, Italy, Canada, and the UK. Dryden is currently an Adjunct Assistant Professor at the University of Utah.

Letting Go
Letting Go is a technique class in the Open Source Forms practice, which is derived and fluidly adapted from the Skinner Releasing Technique developed by Joan Skinner. This class will cultivate students' ability in letting go of habitual patterns and tensions that might impede freedom of movement and expression. We will practice letting go into movement, speed, dynamic shifts, vocal expression, nuance, and a multi-directional alignment. The technique integrates poetic imagery with hands-on partner studies as a way into releasing holding patterns and creating a supple dancing-self. All Levels.

Sarah Ebert [University of Oregon]
Sarah Ebert teaches at the University of Oregon, the Eugene Ballet Academy, and is Co-Artistic Director of a branch of the Eugene Ballet Youth, focusing on a contemporary aesthetic. She has performed with Alito Alessi of DanceAbility International, Brad Garner, Linda K. Johnson, Gabriel Masson, Shannon Mockli, and Minh Tran, among others. Her choreography has been commissioned throughout the Pacific Northwest. Ebert is a Body-Mind Centering® Somatic Movement Educator and Embodied Anatomy and Yoga Teacher. She holds a BFA in Dance from the University of Illinois at Urbana-Champaign and an MFA in Dance from the University of Oregon.

Mind the Gap: Seeking Connection in Contemporary Dance Technique
This contemporary dance technique class focuses on creating bridges between internal/external, subtle/voracious, sensation/display, expression/clarity – not to suggest that these are all mutually exclusive. Prepare to tumble, swoon, stomp, sweep, hang, and devour movement with risk and intention in relationship to music that assists in transcending any language put forward in this description. Intermediate/Advanced.

Heidi Jones Eggert [University of Montana]
Heidi Jones Eggert: Associate Professor, University of Montana; dance MFA from Arizona State University. While Heidi’s passion is rooted in teaching, creating and performing modern dance, she is most enthusiastic about making dance accessible to every body; honing in on creativity as well as technique; encouraging an expressive artist and a mindful audience.

New Visions - an integrated community dance class
Learn about New Visions Dance, a program in Montana that celebrates inclusive dance education. In this session we will practice strategies for working with and leading dance experiences with individuals who have a variety of physical and developmental abilities. All Levels.
Pam Erickson [Gonzaga University]

Pam Erickson: a lecturer and dance faculty member at Gonzaga University in Spokane, WA. Her professional dance experience includes dance companies in both the US and Europe. Pam also coaches young dancers for the Youth America Grand Prix competitions, is a national judge for Spotlight Dance Competitions and is the director of Gonzaga University’s annual Summer Dance Intensive. She is passionate about the art and history of dance and encourages her students to find their own passion for the arts.

Classical Ballet
A Ballet class for all dancers. Enjoy classical technique, beautiful music and let’s move together!
Intermediate.

Hannah Fischer [University of Utah]

Hannah Fischer is a dance maker from the Midwest, currently pursuing her MFA at the University of Utah. In 2017, Hannah received an Individual Artist Grant through the Indiana Arts Commission. She has received support for her creative work through the Margaret Hill Visiting Artist Endowment, the Fauman Foundation Fund, the Catherine-Dooley Grant for Peace and Justice, and was an Associate Artist in Residence at the Atlantic Center for the Arts in 2014.

Movement Lab
The Movement Lab is a place to create and connect. While in the lab, we have verbal and physical conversations. The verbal conversations contextualize our movement exploration, guided through structured improvisation and movement games. We work individually, in pairs, and as a group. Throughout the lab, ideas from the group might become small set phrases/duets that can be remembered for participants to take with them into their own creative processes. In the Movement Lab, we hope to address tough issues through movement. We believe that dance has the ability to transform individuals, and thereby communities. Examples of topics include but are not limited to: power, pacifism/military action, belonging, and immigration. Nothing is off limits. This time an inclusive and respectful environment. All Levels.

Cynthia Gutierrez-Garner [Western Oregon University]

Cynthia Gutierrez-Garner is a choreographer and dance educator committed to inclusion, representation and social consciousness in both pedagogy and creative practice. She received her B.F.A. at the University of Minnesota, Twin Cities and her M.F.A. at the University of Wisconsin, Milwaukee. Her choreography has been commissioned by universities and professional companies across the U.S. She has had the pleasure of teaching at the Bates Dance Festival in Lewiston, Maine and as a regular guest artist at Xuchang University in China. She directs “Company Movimiento” based in Eugene, OR and teaches on the faculty of Western Oregon University.

Latinx Jazz Dance
Gutierrez-Garner was raised in the cultural traditions of Latin music and dance, and trained in the techniques of classic American jazz dance. Both of these upbringings embodies and celebrates a rich history and musicality that Gutierrez-Garner shares through the exploration of Latinx Jazz Dance. This class will explore concert jazz dance from a Latinx perspective at the intermediate/advanced level, from its traditional roots to the fusion styles of today. Students will have the opportunity to explore their own jazz background while infusing it with a Latin jazz sensibility. Through the experience of movement, music and history, students will gain a better appreciation of the Latinx influence in jazz dance’s past and present vitality.

Keely Song Glenn [Brigham Young University]
Keely Song Glenn (MFA, CLMA) is an Assistant Professor of dance at Brigham Young University and a Certified Laban Movement Analyst. A lover of curiosity, music, and creativity she designs her technique classes as platforms of somatic and anatomical investigation. Keely’s current corporeal research involves designing a conditioning technique class that moves dancers safely from the standing to the inverted. She is a technical fusionist blending urban arts, classical stylization, and athleticism into her choreography, dance films, and andragogy.

Upset down and On the Beat
Contemporary dance continues to push the limits of the physical body as more technique and choreography moves towards the inverted dancer. Using Bartenieff/somatic based warm ups that weaves between the lower and the upper body as the dominant base of support, this class prepares the body for inverted/upside down technique on one's shoulders, hands, head, and upper back for the final combination. Come dance to the beats and see the world upside down. Intermediate/Advanced.

Brian Gerke [University of Utah]

Brian has served as the director of the Contemporary Dance Department at the National Ballet Academy of Iceland, as a professor at Iceland Arts University, and as a lead instructor at Kramhusid community world dance center. Brian joined the Iceland Dance Company in the Autumn of 2012 and became a featured and award-winning soloist throughout his tenure there until 2015, and he is the first American dancer to be bestowed with the Icelandic Griman award for Dance Performer of the Year. Brian's work has been commission by Universities and professional dance companies in the US and abroad. In 2012, his work MEAT premiered in Salt Lake City at the American College Dance Festival and was selected to represent the Northwest region of the United States at the Kennedy Center in Washington D.C. Brian is a Certified Laban Barteneiff Movement Analyst (CLMA).

Dance Repertoire: Iceland Dance Company
This session is an advanced contemporary dance course designed to incite students to reevaluate their approach to movement through sensation-based improvisation and the performance of choreography created by Ole Martin Meland [Carte Blanche, NO]. This movement laboratory will encourage students to enliven an interest in and means of reflecting upon their unique facilities and the knowledge and preconceptions they possess regarding their performing bodies.

Susan Haines [Western Washington University]

Susan Haines is on faculty at Western Washington University where she teaches all levels of ballet and contemporary technique, and pedagogy with a specific focus on biomechanics and kinesiology. She is certified in Fascial Movement Taping, Comprehensive Pilates for Dancers, and Neurokinetic Therapy. Her choreography has been presented at Center for Movement Research in Brooklyn, and dance films have been screened at festivals in Portugal and Germany. She has an MFA in Dance from UNC-Greensboro, and is the creator of Ballet Conditioning Technique, a unique approach to training the body utilizing fascial dynamics for efficiency and power.

Ballet: Fascial Glide for Efficiency and Power
Using current research on fascial and tissue glide, this ballet technique class will focus on accessing a functional use of external rotation, pelvic bone rhythm and fascial recoil during barre and center. Intermediate/Advanced.

Lorin Hansen, [Samba Fogo]

Lorin Hansen is a passionate instructor, performer, and lifelong student of Samba and Afro-Brazilian dance. Lorin has taught and performed for hundreds of schools, events, and venues in the Western United States as well as Canada, and she holds the 2018 “Female Malandro Champion” title, which she won at the 2018 International Samba Congress in Los Angeles. Lorin is the Artistic Director and founder of Samba Fogo, a
band and dance company that is featured regularly at large-scale events and festivals, and reaches over 12,000 students annually with their arts outreach programming.

Samba
All Levels.

Brian Hapcic [University of Northern Colorado]

Brian Hapcic is a Professor of lighting and sound design at the University of Northern Colorado. He has worked in the entertainment industry for over twenty-five years, with nearly 250 design credits in multiple performance genres. His current research interests focus on the use of projected media as light source in performance, as well as the use of projection and sound in performance installations.

Q Lab for Dance Production
An Introduction to the Software Platform Q-Lab. All Levels.

Pamela Geber Handman [University of Utah]

Pamela Geber Handman is an Associate Professor in the School of Dance’s Modern Dance Program at University of Utah. Pamela is an artist and scholar whose work includes choreography, performance, community-involved projects with special needs populations, as well as dance science and somatics. At the University of Utah, Pamela teaches contemporary modern dance technique, improvisation, composition, dance kinesiology, teaching methods and currently serves as the Associate Director for Faculty in the School of Dance.

Contemporary Modern Technique
Get deeply warm as you move between floor and standing sequences, in constant flow during the first part of class. We will explore off-centered action, sequential follow-through, dynamic relationship to the floor, and bold use of the entire studio space in athletic movement sequences. Drawing from a myriad of influences including contemporary modern dance, somatics, yoga, and kinesiological & sport science principles, be prepared to dance hugely and break a sweat. Intermediate/Advanced.

Eric Handman [University of Utah]

Eric Handman is an American choreographer and an Associate Professor at the University of Utah’s Department of Modern Dance. Prior to receiving his MFA from the University of Utah in 2003, he earned a BA in English from Skidmore College in 1991. He was a member of New York Theatre Ballet and then a professional dancer in various New York–based contemporary dance companies such as Doug Varone and Dancers, Nicholas Leichter Dance and Joy Kellman and Company. He has worked with David Dorfman, Lisa Race, Stephen Koester, and many others. He teaches domestically and internationally specializing in technique, composition, improvisation, contact improvisation, dance studies, criticism and theory.

Feral Torque: Contemporary Technique
Grounded, visceral and volcanic, Feral Torque is a contemporary dance class for professional and advanced pre-professional dancers. This class is an ever-evolving re-definition of virtuosity informed by ballet, gaga, contact improvisation, quigong, tai chi, capoeira, martial arts, various somatic practices and eclectic modern dance forms. Feral Torque use displacement, distortion, leverage and centrifugal force to enhance power, detail and flow -- suffusing floorwork and standing combinations with elasticity and momentum. Intermediate/Advanced.

Jarom Hansen [Musician, BYU]

Jarom Hansen studies Commercial Music at BYU and is an audio engineer at BYU Broadcasting. He has accompanied contemporary technique class in the BYU Dance Department for 3 years. Jarom is active in the band scene in Provo and is a member of Diamond Empire, a band specializing in weddings. He has scored
several short films, including “Save a Car Ride the Bus,” one of Keely Song Glenn’s dance films for the Utah Transit Authority. Jarom was recently commissioned to compose the music for Jesse Obremski’s new choreography for BYU’s Contemporary Dance Theater. Jarom plays keyboard, bass, and sings tenor in BYU’s Jazz Voices.

**Kristen Holleyman [University of Colorado, Boulder]**

Kristen, a choreographer, teaching artist, dancer, filmmaker, and is an MFA Dance candidate at the University of Colorado, Boulder. She created, performed, taught and trained in Los Angeles, working with The Iris Company, Heidi Duckler Dance Theatre, and is currently principal dancer on Chadash Dance Movement. She investigates movement in floorwork, gaga, acting, contemporary, hip hop, spoken word, and with everyday objects. She exhibited her work, taught and trained in Mexico, Ecuador, Germany, Austria, U.K. Kristen values intention, intuition, and a gooey spine, and invites students to risk, express, nourish healthy relationships with their bodies, and connect with one another.

**Floor Play**

Floor play is a workshopping of floorwork techniques and improvisational tasks designed to provide students tools in order to navigate movement on the floor in a safe, efficient, and dynamic way. Dancers will explore movement approaches that utilize momentum, intention, relationship with gravity, time, pivot points, pushing and pulling, wheeling, spiraling, head to tail relationship, and body placement specificity in order to partner with the floor. Movement techniques are influenced by human development, Mexican-Contemporary Floorwork, Israeli-Contemporary Floorwork, American Urban Contemporary Floorwork, and Hip Hop foundations such as Breakdancing and Threading. All Levels.

**Experimental Contemporary: "The Human Experience"**

How does the complexity of individual human experiences, emotions, and ancestral past inform our movement? What can we learn from the ephemerality of improvisation, and how does the vessel of our mind-body-spirit speak to us through movement? In this experimental contemporary class, students will focus on these questions through use of guided improvisational tasks, contact improvisation, and choreography. Students will tap into their physical senses, emotions, relationship with music, and intuition by dropping into the freedom of being informed by the movements of our bodies. When we remove judgement, and are present in the moment with ourselves and each other, the possibilities for movement and discovery are endless. Intermediate.

**David Jacoby [Musician]**

David Jacoby is a multi-instrumentalist and dance accompanist in the disciplines of Ballet and Modern Dance who resides in Fort Collins, Colorado. Currently Mr. Jacoby accompanies for Colorado Ballet in Denver, Canyon Concert Ballet in Fort Collins, And University of Wyoming. He has done work for several universities, institutions and ACDA festivals in the past, as well as YAGP and ballet Summer Intensives at Colorado Ballet. Mr. Jacoby’s range of instrumentation includes piano, drums and percussion, and bagpipes from several different European nations. Versed in both Ballet and Modern Dance vocabularies, he provides a wide range of music specifically tailored to the dancers’ needs. Mr. Jacoby is thrilled to be a part of ACDA NW Conference 2019.

**Jamie Johnson [Utah Valley University]**

Jamie A. Johnson is an Assistant Professor of Dance at Utah Valley University. After earning a BFA in Ballet and a BA in English, Johnson danced professionally with numerous companies throughout the United States. Career highlights include performing as a principal dancer with Boulder Ballet and touring internationally with MOMIX. An in-demand teacher and choreographer, Ms. Johnson’s work has been presented by Interlochen Center for the Arts, St. Paul Ballet, Utah Metropolitan Ballet, and West Texas A & M University. She holds a MFA in Dance from the University of Washington with additional certifications in Autism Movement Therapy and Yoga.
Restorative Ballet
In this restorative ballet class, we focus on the joy of moving, and taking care of ourselves while doing ballet. Supported by sound anatomical principles and grounded in classical ballet technique, this class will incorporate luscious movement and breath work to tap into the parasympathetic response. The goal is for the dancers to leave refreshed, restored, and ready for rehearsals and performances. Intermediate/Advanced.

Elliot Keller [University of Utah]
A recent Brooklyn, NY transplant, Elliott is currently an MFA Modern Dance teaching assistant at the University of Utah. As a teacher, Elliott seeks to share his passion for modern and jazz dance, with research centered around race, class, and cultural exchange, specifically in Latin America.

Contemporary Jazz
This class is a fusion of jazz and contemporary dance that synthesizes classic jazz technique and vernacular movement with contemporary aesthetics and sensibilities. Intermediate/Advanced.

Walter Kennedy [University of Oregon]
Walter Kennedy’s career as a dance educator spans forty years of teaching both nationally and internationally. He was trained by Bella Lewitzky to be a master teacher of technique, composition, and improvisation, and danced with her company from 1978-97. He was rehearsal director of her company from 1990 until the company’s farewell performances in 1997. He is an associate producer for Bella – Citizen Artist, a documentary film about Lewitzky currently in production, and is restaging her 1970 work Kinaesonata for the Los Angeles Dance Project for their upcoming season. He is also Associate Professor of Dance at University of Oregon.

Lewitzky Technique
A contemporary technique class designed to introduce 21st century dancers to the methods and movement of west coast dance legend Bella Lewitzky. Utilizing her theories on preparing dancers for dynamic and exciting movement phrases, dancers will experience movement from her choreography while gaining insight into an iconic modern dancer from our not so distant past. Intermediate/Advanced.

Marsha Knight [University of Wyoming]
Marsha Fay Knight (MFA Univ. of Utah) Professor, University of Wyoming teaching ballet and pointe technique, historical dance, choreography, and dance pedagogy. Marsha’s year-long NYC sabbatical 2016-17 focused on research at Ellis Island for a full-evening dance/theatre work, Six Songs from Ellis, establishing plans with Dance Theatre of Harlem as Eminent Artists in-Residence at UW Fall ’17, teaching at Ballet Academy East and DTH, and continuing research in Baroque and Renaissance dance practice. Marsha served on ACDA’a Executive Committee 2012-2018. She is the 2018 recipient of UW’s President’s Speaker Series as well as the WY Governor’s Arts Award.

Ballet
A (beginning/intermediate, advanced level WHATEVER NEEDED) class in the classical tradition with movement presented to inspire! Beginning/Intermediate.

Baroque Dance
An introduction to court and theatrical dance vocabulary and music forms as practiced in the late 17th/early 18th C French noble style. Dancers will also be introduced to Beauchamps/Feuillet notation. All Levels.
Joanna Lees [University of Utah]

Joanna Lees is a choreographer out of Minneapolis, MN + Salt Lake City, UT. Joanna is the Executive Director, Co-Founder and Co-Artistic Director of the Minneapolis company, Alternative Motion Project. Joanna’s work has been presented in New York City, Glen Ellyn, IL, Louisville, KY and Kalamazoo, MI. She earned her BFA in Dance from The Ohio State University. Joanna is currently a Graduate Teaching Assistant at The University of Utah where she has performed works by Stephen Koester, Sara Pickett and Doug Varone. Joanna was selected as a choreographer for Doug Varone’s DEVICES mentorship program, showcasing her work in NYC in August 2018.

Contemporary Technique
This contemporary technique class will start with a centering warm-up, finding a nuanced connection throughout the entire body and growing in size, rigor and specificity. Explore ways to push the boundaries of the body’s movement potential in this physical and energizing class.

Meredith Lyons [BATES Dance Festival, Colorado Mesa University]

Meredith Lyons is a dance artist, educator, and administrator originally from Upstate New York. As an artist she has presented work nationally and internationally, at The Barnes Foundation in Philadelphia, PA, Colby College Museum of Art and Hungarian Academy of Sciences and Arts Performance. Her current research has been taught and presented at the International Association of Dance Medicine and Science, Dance Society Association Conference at the University of Malta, National Dance Educators Organization, Congress of Research and Dance/Society of Dance History Scholars in Athens, Greece, ImPulsTanz International Dance Festival in Vienna, Austria and CATI Cagdas Dans Sanatciar Demegi Center in Istanbul, Turkey. Most recently she served as the Admissions Director/Operations Manager of Bates Dance Festival, where she was also on teaching faculty at Bates and Colby Colleges. Additionally, Meredith has been a guest artist at numerous institutions of K-12 and higher education throughout the states. Meredith is an Assistant Professor and Dance Program Coordinator at Colorado Mesa University.

Bates Dance Festival Master Class & Info Session
The BDF Master Class & Info Session is aimed at students curious to know more about Bates Dance Festival’s Professional Training Program, which will run from July 14 – Aug 4, 2019. The class will feature movement facilitated by former BDF Assistant Director, Meredith Lyons, who can speak to, and move from Festival experiences. All Levels.
Class will begin with phrase material, improvisational structures/passes, dance combination and culminate with conversation about the application process, scholarship & internship opportunities, and a more in-depth discussion about the tone of inclusivity, community and collaboration that the Festival facilitates. (knee pads and layers highly encouraged!)

Chang Liu [University of Utah]

Chang Liu received his BA degree in Beijing Dance Academy majoring in Chinese Classical Dance in 2012. After graduating, he served in the Chinese People’s Liberation Army as a professional dancer for Air Force Dance Company and worked for the Professional Art Academy of Hubei Province as the head of Department of Modern and Pop Dance until 2015.

Contemporary Dance Technique
A highly athletic, sweeping, and luscious technique class lead by Chang Liu, former star of China’s So You Think You Can Dance.

Jesse Manno [University of Colorado – Boulder]

Jesse Manno, vocalist/multi-instrumentalist, is Music Director of the University of Colorado, Boulder Dance Program and co-founder of the rocky mountain region’s Balkan/Middle Eastern band SHEREFE. He has created over 200 commissioned original scores for dance, theatre, film, and special events, composing and
performing with choreographers, directors, conferences, festivals, religions, and governments both nationally and internationally. He has received three Meet The Composer grants from the N.E.A., and has performed at BAM Next Wave Festival, The World Sacred Music Festival, The Edinburgh Fringe Festival, and The Colorado Shakespeare Festival, among many others. He is most fond of improvising music for dance classes at CU, The Bates Dance Festival, ACDA conferences and other dance events. He earned a B.A. Asian Studies at CU Boulder in 1988, and happily continues to call CU Theatre and Dance his home.

Rick McCullough [University of Utah Guest Faculty]

Rick McCullough’s professional career includes the Netherlands Dance Theatre, and the Harkness Ballet of New York. He was Ballet Master with the Pittsburgh Ballet Theater, and the artistic director of dance for the North Carolina School of the Arts Summer Performance Festival. He is Professor Emeritus at Florida State University and is currently Visiting Professor at University of Utah. Rick has guest taught or conducted residencies at numerous universities and institutions across the United States. He has received grants and fellowships at the university, state, and federal level. His work has been commissioned and performed by companies in the US and Canada. He served as representative for the southeast region on the Board of Directors of the American College Dance Association from 2014-2017.

Advanced Ballet Rick brings considerable European influences to his teaching, after dancing in the Netherlands for nine years. Much of his class is informed and influenced by instruction in kinesiology, bio-mechanics, and Bartenieff Developmental Movement Fundamentals.

Amy McDonnell [Western Oregon University]

Amy McDonnell is an Assistant Professor of Dance at Western Oregon University. McDonnell teaches Ballet and Modern Dance Technique, Pilates, Yoga and Somatics. McDonnell is originally from NY where she studied dance with Garth Fagan and Elizabeth Clark. Amy received her MFA in Performance and Choreography from SUNY Brockport and her BA from Goucher College in Interdisciplinary Studies.

Pilates For Dancers
Participants of my class will experience the Pilates principles of breath, concentration, control, centering, precision, rhythm, balanced muscle development, whole body movement, and relaxation. In addition to gaining an understanding of these Pilates concepts, dancers will learn how the Pilates principles relate to their dance training. Class will focus on all movements flowing from a strong core and postural awareness. All Levels.

Christine McMillan [University of Utah]

Christine McMillan danced professionally for 27 years for both ballet and modern companies including Richmond Ballet and The Metropolitan Opera. She is a certified yoga teacher and her teaching, performing, and choreography are informed by her studies in somatic practices. She is currently a Visiting Assistant Professor at the University of Utah.

"Ballet through a Somatic Lens"
Find clarity in movement as alignment and breath provide the foundation for this ballet class. All Levels.

Yoga for Dancers
Navigate the balance between flexibility and stability in this vinyasa flow class geared toward dancers. All Levels.

Gabrielle McNellie [Central Washington University]
Gabrielle McNeillie is an Assistant Professor at Central Washington University where she teaches a variety of dance technique and theory courses. Prior to receiving her MFA from the University of Arizona she was a Dancer and Dance Captain for Carnival Cruise Lines Entertainment. She recently co-founded Ellensburg Dance Collective, with colleague Michael Blue, and they will be premiering their first evening length work at the Seattle based Converge Dance Festival in May. Her research has been presented as part of various conferences including; NDEO, IADMS, and the Dance Science and Somatics Educators conference. Gabrielle is a licensed Fletcher Pilates® teacher.

Fletcher Fusion Pilates
Fletcher Fusion is a combination of three unique syllabi from the Fletcher Pilates curriculum. This particular class will include flowing movement from the towelwork, floorwork, and barre series to assist students in transferring Pilates principles to the Dance studio. Previous training in Pilates is not required. Mats are not required but may be helpful. All Levels.

Melanie Meenan [University of Idaho]

Melanie Meenan is a Clinical Assistant Professor and Co-Coordinator of the Dance Program at the University of Idaho where she teaches modern, composition, ballet, experiential anatomy and history courses. She received her MFA in Dance from the University of Oregon, an MA in Dance Performance from Trinity Laban Conservatoire of Music and Dance, and a comprehensive Pilates teacher certification from BASI Pilates®. Her research has examined the somatic practice of dance and strategies for approaching dance training, pedagogy, performance, and the creative process with mindfulness.

Outer Reaches, Inner Spaces
This movement class will focus on transforming our understanding of space through improvisation practices, investigation of inner and outer spaces, and movement dialogue. Drawing inspiration from deep investigation of self and from our environment while interacting with others, we will celebrate uniqueness and authenticity through movement. Intermediate.

Contemporary Modern Technique
In this contemporary modern dance technique class we will research the use of weight, momentum, and release as we seek a dynamic relationship to the floor, freedom, and abandonment while in dialogue with the movement. Personal expression, attention to sensation, exploration of concepts, and efficiency of movement will be emphasized.

André Megerdichian [University of Wyoming]

André Megerdichian has been performing professionally over two decades with such companies and choreographers as the Jose Limón Dance Company, Dance Kaleidoscope, The Mary Anthony Dance Theatre, Janis Brenner and Dancers, Seán Curran, and Daniel Charon. He has served as a faculty member at the Duncan Center Conservatory in Prague Czech Republic, The Limón Institute in New York City, and the University of Cincinnati College-Conservatory of Music. André has taught master classes and workshops, and created choreography throughout the United States, Europe, and China. He holds a BFA from Butler University, and an MFA in Choreography from the California Institute of the Arts. He is currently on faculty at the University of Wyoming.

Limon Technique
The Limón technique is based on principles of weight, fall and recovery, and sequential initiation as established by José Limón and his mentors, Doris Humphrey and Charles Weidman. It focuses on the movement of breath through the body, the dynamic use of weight in each body part, and the fluid succession of one movement into the next. The core elements in Limón’s technique come from human movement and the sensations the body experiences in motion. Limón was interested in human wholeness, and it is key in his work that the whole person participates- mind, body, and spirit. All Levels.
Leslie Merrill [Metro State University of Denver]

Leslie Merrill is a Dance Program Co-Coordinator at MSU Denver, where she teaches choreography, interdisciplinary performance, dance pedagogy, dance history, community-based dance, modern, jazz, and tap. She and Nicole Predki recently developed a new dance major there, in partnership with Cleo Parker Robinson Dance. Leslie is currently creating and performing work with Mary Lynn Lewark, under the name Bone House North. She has presented multiple evening-length interdisciplinary works, and regularly collaborates with musician Nicholas Schmidt on original sound scores. She received her MFA in Dance from the University of Colorado Boulder with emphases in dance for camera and interdisciplinary performance.

Rawness and Form: An Improvisational and Choreographic Journey
This class will explore generative improvisational structures aimed at developing choreographic ideas. As we unleash raw movement, we will begin to play with different processes for capturing the transcendent moments of improvisational insight. Nurturing these movement seeds towards choreographic expression, we will investigate methods for keeping the sensation of rawness alive inside of form. All Levels.

Shannon Mockli [University of Oregon]

Shannon Mockli is an Associate Professor of Dance at the University of Oregon, where her research is centered in performance and choreography. She teaches classes and guides seminars in choreography, contemporary dance practices, ballet technique, screendance, history and theory. Shannon presents work nationally and internationally most recently at the WDA Global Summit in St. John’s Newfoundland, UDLAP in Puebla, Mexico, and at the Bailando Festival in Corpus Christi. Her work has also been selected for the A.W.A.R.D. Show in Seattle; the Breaking Ground Festival in Tempe, Arizona, the International Physical Theatre Lab in Slovenia, and the Festival Internacional Danza al Borde in Tijuana, Mexico.

Improvisation in the DanceAbility Method
Working in the methods designed by Alito Alessi, artistic director of DanceAbility International, this is an improvisational class that fosters awareness of oneself through sensing one's own movement, of others in relationship and the space in design, all the while thinking about inclusion. This class aims to foster collective intelligence so that the potential diversity in the room can support everyone in dancing. All Levels.

Fluid and Ferocious
A contemporary modern dance class that develops from the ground up emphasizing attention to sensation while moving, investment in the transitions, and extending energetic reach beyond your periphery. Class will develop through improvisation and learned material with an emphasis on personalizing movement through deepening sensation. Intermediate/Advanced.

Kate Monson [Brigham Young University]

Kate Monson, Assistant Professor of dance and Faculty Affiliate of gerontology at BYU, holds an MFA (Ohio State University), is a Certified Laban/Bartenieff Analyst and certified to teach Labanotation. She researches technique pedagogy and conditioning and created a conditioning program with Amy Markgraf for collegiate modern dancers. Her interest in aging/ageism led to the creation of the documentary And I Continue: A Conversation about Dance and Aging. Kate co-produces, On Site Mobile Dance Series, a concert dance series produced in non-traditional spaces with Kori Wakamatsu and Ashley Anderson. She is a sun lizard with four desert children and a non-lizard husband.

Intermediate/Adv. Contemporary modern technique
An eclectic, physically active, dance technique class that is based around L/BMA principles. Think. Dance. Sweat. Laugh. Intermediate/Advanced.
Conditioning for Dancers
A conditioning program created specifically for collegiate contemporary modern dancers with a focus on increasing strength, endurance, and connectivity through high physicality built around L/BMA and kinesiological principles. Created by Kate Monson, Assistant Professor, BYU and Amy Markgraf, Associate Professor, UVU. Previously presented at two IADMS conferences and two NDEO conferences. Intermediate/Advanced.

Emily Morgan [Colorado State University]
Emily Morgan is a teacher, dancer, choreographer. She is interested in interdisciplinary collaborative work, site-specific, and community dance. Emily has performed and presented her work throughout the United States, and in Austria, Barbados, and Mexico. She has taught at Winthrop University, UT El Paso, El Paso Community College, UNC Greensboro, Elon University, the North Carolina Governor’s School, and at a high school in Winston-Salem, NC. Emily holds an MFA in dance from UNC Greensboro, a BA in dance from Denison University, and is a doctoral student at Texas Woman’s University. She is the director of dance at Colorado State University.

Improvising with Sound
This class will explore different ways to utilize sound and music while dancing. Bring some of your favorite music! All Levels.

Faith Morrison [University of Montana]
Faith Morrison is a guest artist and adjunct faculty at the University of Montana where she teaches contemporary modern dance technique. She received her MFA in Dance from the University of Oregon, and has held guest artist positions in the Dance Department at Oberlin College, The University of Idaho, and Pacific Lutheran University. For the past three years, she has performed and choreographed with professional companies in the Pacific Northwest including Bare Bait Dance Company, Katie Scherman+Artists, and Polaris Dance Theatre.

Spiral & Surrender
Working from the ground up, this contemporary modern technique class will interweave improvisation with movement exploring breath, sensation, and spinal mobility. Investigations will explore intuition to develop a sense of self woven within the context of structured movement phrases. Cultivating momentum with abandonment, we will spiral and surrender ourselves to the space. Intermediate/Advanced.

Chrissy Nelson [University of Colorado, Boulder]
Chrissy Nelson is a dance artist, physical therapist, and movement educator. She has taught at CI IA, EarthDance, and the Texas Dance Improvisation Festival, and is an Artist in Residence at CU-Boulder where she teaches Contact Improvisation, Choreography and Injury Prevention for Dancers. She has had the privilege to work with acclaimed artists Chris Aiken, Angie Hauser, Gesel Mason, and Onye Ozuzu, while also collaborating frequently with sound and visual artists for original works. With a strong interest in supporting the artistic community, Nelson directs the The Field | Boulder and co-directs the CU THDN Wellness Program.

Contact Improv Fundamentals
Basic CI skills will be introduced in a playful and continuous movement exploration. Skills including rolling, surfing, gliding/sliding, and weight sharing help us to create the “third thing.” All Levels.

Suzanne Ostersmith [Gonzaga University]
Suzanne Ostersmith is the Dance Program Director, Interdisciplinary Arts Minor Director and Assistant Professor at Gonzaga University, Spokane WA. She founded and developed the dance programs at both Gonzaga and Whitworth Universities and before that, taught and choreographed through-out the west coast,
Central and South America. (check out her TEDx talk “Leveraging Passion”) Suzanne is a Theatre, Dance and Visual Artist with her MFA in Interdisciplinary Arts from Goddard College. She specializes in musical theatre dance, jazz, choreography and strategies for dance instruction for specific populations. Suzanne serves on the National Board of the American College Dance Association.

Musical Theatre Dance
Join others unafraid to say they enjoy Musical Theatre! All Levels.

Dmitri Peskov [Snow College]

Dmitri Peskov is the Chair of the Dance Department at Snow College in Ephraim, UT. He previously served on the dance and theatre faculties of UW Madison, Beloit College, Illinois Wesleyan University, North Central College and College of DuPage while performing with Paul Sanasardo Dance Company, Joel Hall and Dancers, Wellspring Dance Company, Chicago Ballet, The Lyric Opera of Chicago, Tet a Tet Theatre and Bluebird Arts Theatre. His recent choreographic works have been presented by Madison Ballet, Nash Dance Theatre, Cerqua Rivera Dance Theatre as well as the dance departments of Macalester College, Northern Illinois University and Florida State College.

Katsugen/Improvisation
Katsugen is a part of the Japanese healing tradition that seeks to maintain the harmony of all the body’s functions, from the grossest to the subtlest level. This class will begin with a brief Aikido/Qigong warm-up, followed by partner work and culminating in an improvised performance. We will explore some of the following concepts: what is yielding? What is blending? What is “outer” and what is “inner”? How does one move from the center? How does one tap into the innate intelligence of the body? This class is open to all movers who are comfortable with partner work. All Levels.

Yoga/Meditation
Using the influences of power yoga/ashtanga yoga/bikram yoga we will begin the class with a slow warm up that will lead to standing pose sequences before transitioning to seated/prone/supine poses. We will then tune in to our breath through pranayama, to our sense withdrawal through pratyahara and transition to a meditation technique inspired by jnana yoga and Zen Buddhism before ending the class in a shavasana pose. All students are welcome to take this class. All Levels.

Sara Pickett [University of Utah]

Sara Pickett is a passionate teacher who believes in the pure joy of moving by connecting to groove and kinesthetic exploration. Mrs. Pickett’s teaching history covers a wide range of subjects including all levels of modern, contemporary, jazz and hip hop techniques, dance history, choreography, improvisation, teaching methods, history of hip hop, and dance appreciation. Mrs. Pickett danced professionally with Rick Robinson’s Total Control, and was a core member of Millennium, a theatrical hip hop company in Denver, Co. with Kenny Jimenez.

Hip-hop
This class offers a look into the freestyle and compositional elements of hip hop movement from funk and break styles toward a more commercial influenced combo.

Hip hop: the 4 elements
What are the elements of hip hop culture? Find out how the spinner, the spitter, the breaker and the writer all came out of the Boogie Down Bronx to form the most influential cultural phenomenon in American History.

Jazz
Get your groove on with an all-levels Jazz class that invites personal style inside a classic jazz infused combo.

**Modern**
This intermediate/advanced level class will invite students to explore fundamental movement ideas through floor work and dynamic spatial awareness.

**Christopher Philion [Weber State University]**

Chris first saw his aunt Christine dance with Lucinda Childs and Doug Varone in the early 80’s. As a teenager, he fell in love with Baryshnikov in White Nights and begged his parents to bring him to White Oak Dance Project. In 2012, Chris rediscovered his love of dance when he found photos of his aunt in an archive at The Yard in Martha’s Vineyard, where he spent the summer as Technical Director. Chris is the Dance Designer and Technical Director for Weber State University and has worked locally with Ballet West, Repertory Dance Theatre and Ririe Woodbury Dance Company.

**Tech for Dance**
An overview of vocabulary and basic backstage practices to allow dancers and choreographers to communicate more effectively with designers and technicians. All Levels.

**Nicole Predki [Metro State University]**

Nicole Predki has a MFA in dance from the University of Colorado Boulder with a focus in somatics and multidisciplinary performance and a B.S. in Environmental Science from Columbia University in NYC. Her focus in dance and science revolves around the diverse applications of the creative process across all disciplines. Nicole’s movement style is an eclectic mix of gesture and athleticism fed by her training in Horton, Graham and Cunningham techniques, as well as Classical Ballet and Aerial Dance. She currently teaches at MSU Denver where she helped develop a Dance Major in collaboration with Cleo Parker Robinson Dance.

**Contemporary Technique**
Come ready to move! We will start class by exploring a wide variety of movement phrases that will eventually weave together into a longer piece of choreography rich with gesture and athleticism. Intermediate.

**Louisa Rankin [Snow College]**

Louisa Rankin is a dance advocate, educator, and choreographer currently based out of Provo, Utah. She received an M.F.A. in Modern Dance from the University of Utah and a B.A. in English from Brigham Young University. Louisa is currently serving as adjunct faculty at Brigham Young University and Snow College. Her work has been presented at the Hayes Christensen Theater, Oscar A. Kirkham auditorium, and Snow College Eccles Theater. She has performed with University of Utah Performing Dance Company, Brigham Young University - Idaho Dance Alliance, The Dance Collaborative, and Aspire Modern Dance Company.

**Improvisation/Composition/"Unexpected Dances"**
Students will participate in a variety of improvisational exercises that challenge habitual body patterns and ways of thinking about movement. We will explore different prompts and mental/physical challenges in order to expand our movement abilities and choreographic vocabularies. The ultimate goal is to step into the unknown, confront insecurities, and find originality in unexpected places. All Levels.

**Modern Dance Technique/"Find Freedom in Falling"**
Dancers will cultivate a deeper relationship to the floor as they explore contemporary dance technique that centers around head-tail connection, fall and release, and ease into the floor. We will explore the exhilarating feeling of falling and using one’s weight to move efficiently through movement patterns, navigating the relationship of bound and supple energies. Intermediate/Advanced.
Marin Leggat Roper [Brigham Young University]

Marin Leggat Roper, MFA, CLMA, RSME. Assistant Professor of Dance, Brigham Young University. Courses include: Principles of Somatics, Contemporary/Modern Technique, Composition, Dance and Identity, Dance and Identity. Research interests include applications of somatic principles in identity formation and empathic pedagogy. International workshops and residencies include the Royal University of Fine Arts (Phnom Penh), Kolkata Sanved (Calcutta) and Tata Institute of Social Sciences (Mumbai). Writing about dance and empathy is included in the 2015 textbook, Dance Education Around the World: Perspectives on dance, young people and change, published by Routlege.

**Contemporary Modern Technique: Seeking Sensation, Creating Connection**
Following an improvisational warm-up, we will move through rhythmic and full-bodied center and across the floor sequences, focusing on felt sensation as an inroad for personal meaning making and empathic connection as a community of dancers. Intermediate/Advanced.

**Moving Out Loud! - Embodied Leadership for Dancers**
This workshop is designed with the following assumptions in mind: 1) Dancers have skills, tools and sensibilities deeply needed in the world today; 2.) Despite deep body knowledge, dancers may not effectively translate this knowledge into non-dance or non-artistic situations. Using Peggy Hackney’s principle of “Function ←→ Expression” as a guide, this workshop will explore ways we, as a community of dancers, might engage somatic principles to inspire bold living, bold leading, and change through our fully integrated and expressive bodies. All Levels.

Brent Schneider [University of Utah]

Brent Schneider, MFA, is a Professor of Dance at the University of Utah. He served the College of Fine Arts for six years as Associate Dean for Faculty, Student and Academic Affairs 2007-2013 and has now happily returned to teaching in the School. He performed for seven years with REPERTORY DANCE THEATRE, where he also served as a teacher, rehearsal assistant, and marketing and booking director. His dance career has been paralleled with Musical Theatre experience directing, choreographing and performing in theaters throughout the region. He has performed and choreographed in many dance styles including modern, folk, ballroom, musical theatre, tap, jazz and ballet. He continues to teach and choreograph extensively internationally and nationally for university programs, dance companies and professional theater companies.

**World Dance**
Learn dances from around the globe with a focus on western and eastern European countries. These are not the dances you learned in sixth grade! Energetic and fun.

**Musical Theatre**
Drawing from different movement styles is the nature of choreography for Musical theatre and the basis for this high energy class.

Alastair Scheuermann [Musician, BYU]

Alastair Scheuermann is currently a Commercial Music student at BYU studying music production and film composition. Alastair has accompanied contemporary technique class in the BYU Dance Department for over 3 years, and is collaborating with faculty member Marin Leggat Roper on a new piece for BYU’s Contemporary Dance Theater. Alastair’s main performance instrument is the Ableton Push 2 due to its ease in mapping innovative FX chains and software instruments to its knobs and pads. His proficiency as a multi-instrumentalist has landed him as a jack-of-all-trades playing for sold out shows, songwriting for campaigns, and composing for film and video games.

Justine Sheedy-Kramer [University of Utah]
Justine Sheedy-Kramer (MFA, BFA) teaches Character Dance for the University of Utah School of Dance. She has been a faculty member with Utah Valley University, SLC Ballet, and Saint Mary’s Hall, and has toured extensively as a performer and dance researcher with Character Dance Ensemble and Eastern Arts. Another bio on the School of Dance web site

**Introduction to Character Dance**
Learn about the ethnic, geographical, and historical components that shape character dance. Students will be introduced to the technical components and stylistic nuances of character dance, excerpts from the classical repertoire, and associated folk styles. All Levels.

**Dances of the Silk Road**
Discover movement styles from regions along the Silk Road. This survey will include folk, ethnic, and historical dance forms from Uzbekistan, Afghanistan, Persia, Azerbaijan, and more. All Levels.

**Allison Shir [Westminster College]**
Allison Shir is a dance artist based in SLC where she teaches at Westminster College. Her choreography, investigating "states of in-betweens" and processes of transformation, has been presented in Europe, Israel, Japan, and the US. Allison holds an MFA from the University of Utah and BFA from Florida State University.

**Partnering Experiments**
In this partner work class, we will examine the importance of weight bearing, sharing, and shifting through experimental movement tasks, imagined scenarios, and improvisational games. Together, we will build trust, presence and sensitivity with our partnering skills. All Levels.

**Becoming Creature – Contemporary Movement Class**
In this movement class, we will focus on virtuosity of detail, layered and quick-to-shift qualities, and athletic physicality in imagined body forms. Come with your curiosity and be prepared for floorwork - rolling, crawling, and being close to the ground. All Levels.

**Dance Conditioning**
In this class we will focus on Pilates-based work beneficial for dancers. We will move through exercises designed to help improve mobility, alignment, and core strength. All Levels.

**Charles Slender-White, [ADF]**
Charles Slender-White has worked as a contemporary dance artist throughout North America, Europe, and Russia, and in Hong Kong and in Australia. He is the Artistic Director of FACT/SF, a San Francisco-based contemporary dance company which he founded in 2008. With FACT/SF, Charles has created more than thirty works with commissions by the US Department of State, ODC Theater (San Francisco), CounterPulse (San Francisco), Acid Rain (Chelyabinsk), Dialogue Dance (Kostroma), the Yekaterinburg University of the Humanities (Yekaterinburg), the University of St Cyril & Methodius (Skopje), and others. Charles began studying Countertechnique in 2005, and became a Certified Teacher in 2012; there are currently 32 Countertechnique Teachers worldwide. Also in 2012, Charles spent a year in mentorship with Elizabeth Streb as part of CHIME Across Borders at the Margaret Jenkins Dance Lab. Prior to moving to San Francisco, Charles performed, taught, and created new work as a company member of Tatiana Baganova’s Provincial Dances Theatre in Yekaterinburg, Russia. Charles graduated with honors from the University of California, Berkeley, where he received his undergraduate degrees in Dance & Performance Studies and English Literature.

**Countertechnique**
Countertechnique class prepares the body for rehearsal and performance. Within a clear class structure, it provides tools for body and mind to deal with the demanding dance practice of the 21st
century. It is a movement system to help the dancer think about the dancing body by focusing on the process of incorporating information into action. The goal is to enable dancers to move bigger, with fluidity, and spatially, while becoming stronger and more flexible. Students will be introduced to the Toolbox: a framework from which ideas and principles of Countertechnique are accessed during an exercise. The priority is to experience clarity and enjoyment of movement. Dancers are encouraged to be proactive in discovering connections and solutions, to be less concerned with judging themselves, and to work in a healthy way physically, mentally, and emotionally.

George Staib [Adjudicator, Emory University]
George Staib began his dance training at Dickinson College in Carlisle, Pennsylvania, in conjunction with the Central Pennsylvania Youth Ballet. After receiving a BA in political science, he pursued his Master of Fine Arts degree at Temple University where he served on the faculty upon graduating. Staib’s company credits include Ann Vachon/Dance Conduit, Coriolis Dance Company, and Paula Kellinger and Dancers. In addition, in 2006 Staib performed with the José Limón Dance Company as a guest artist in Missa Brevis. He was also invited to perform as a guest artist with the David Dorfman Dance Company in the spring of 2008. As a choreographer, Staib has been honored with awards and citations both nationally and internationally for his work, concluding: the Prague Dance and Theatre Prize 2000 Czech Republic; and the Walkley Prize and the Weiss Prize for the Arts. His work has been extensively commissioned and has been produced in over 20 states. As a teacher, he served as a Guest Artist-in-Residence at Wilson College and the University of Nevada, and for four years was a choreographer for the Las Vegas Civic Ballet. Staib has an extensive background in music and has been recognized nationally for his choreographic and design contributions to high school band and colorguard programs, as well as the drum corps and winter guard activities, to which he still remains very devoted. He joined the Emory Dance Faculty in the fall of 2001 and teaches modern and ballet techniques, Introduction to Dance, Choreography, and Music for Dancers.

Contemporary Modern
This class begins with sensory exploration to unearth dynamic textures and raw detail, which later gives way to highly physical and intricate movement. Dancers will be encouraged to embrace abandon and risk taking, pushing through perceived limitations within the framework of open-ended, choreographed material.

Amanda Sowerby [Weber State University]
Amanda Sowerby received her MFA in Modern Dance from the University of Utah and her BFA in Dance from the California Institute of the Arts. She has performed with the Gary palmer dance Co., National Ballet's of Chile and Peru, Enrico Labayen's Lab Projekt USA, and Todd Courage/Courage Group. She has served on the board of the Utah Dance Education Organization as President (2015-2018) and as the Higher Education Representative (2007-2013). In addition to her faculty position at WSU Amanda is proud to serve as Associate Dean of the Telitha E. Lindquist College of Arts and Humanities.

Improvisation
Individual and group movement explorations. All Levels.

Elizabeth Stitch [Dixie State University]
Elizabeth Stitch is an Assistant Professor at Dixie State University where she serves as co-director of the dance program. She holds an MFA in Modern Dance from the University of Utah; a BA degree from the University of Georgia; and a certificate in Laban Movement Analysis/Bartenieff Fundamentals through Integrated Movement Studies. A graduate of the New England Center for Circus Arts Professional Training Program, Elizabeth enjoys being upside down and in the air whenever possible. Her current research focuses on somatics and aerial dance, specifically on the application of these practices to dance performance, pedagogy, and curriculum development.

Let's Dance! (Int/Adv Contemporary Modern)
Let's Dance! Right-side up, upside down, through the air, into the floor, traveling big, and with intimate subtlety. If you've forgotten how much fun it is to MOVE, the goal of this contemporary modern class is to remind you. Intermediate/Advanced.

Endalyn Taylor [Adjudicator, University of Illinois]

Endalyn Taylor joined the Dance Theatre of Harlem in 1984 and became a principal dancer in 1993. Taylor's roles and productions include Myrta and peasant in the Peasant Pas in Giselle, the pas de deux in Le Corsaire, The Flower Festival in Genzano, Alonzo King's Ground and Signs and Wonders, Serenade, Agon, The Four Temperaments, Concerto Barocco, Stars and Stripes, Holberg Suite, Fête Noir, Etoisha, Mirage, Concerto in F, Dialogues, Les Biches, Songs of Mahler, and Medea. She has performed for such dignitaries as Coretta Scott King, Colin Powell, Bill Clinton, the late Princess Diana, Nelson Mandela, and many others. In 1992, Taylor made her Broadway debut in Carousel and went on to perform in two other Tony Award-winning musicals, The Lion King and Aida. As an original cast member of all three shows, Taylor had the great pleasure of participating in the cast albums, two of which received Grammy nominations, as well as performing for the 1993 and 1997 Tony Awards. Taylor has been commissioned to choreograph several works over the last five years, including Ugly Duckling as part of the Works and Process at the Guggenheim series, Dies Irae/Dies Amore for the High School of Performing Arts in New York City, Healing for the Institute on Domestic Violence in the African American Community, and Pulcinella Suite, Journey of a Knighting Gale, and Out De Blue Dream for the Orchestra of St. Luke's. Taylor has been the director of the Dance Theatre of Harlem School, where she was recently invited to bring 10 of her students to the White House to participate in a new arts initiative of the Obamas. In 2012 Taylor received her MFA in dance from Hollins University in Roanoke, Virginia.

Intermediate/Advanced Ballet

The objective of this Intermediate/Advance ballet master class is to focus on rigorous technique as well as an expressive and full-bodied performance quality in the studio. Through exploration of personal aesthetics, we will celebrate individuality and its essentiality to artistry. Exercises will push students to greater speed, strength, flexibility and coordination.

Jordan Turner [Musician, BYU]

Jordan Turner is a graduate of BYU’s Commercial Music program. He has worked as an audio engineer for BYU Broadcasting and has accompanied contemporary technique classes at BYU for 4 years. Jordan has played drums for several bands, including a few months with Ryan Shupe and the Rubberband. Jordan has also scored and mixed short films, including “Pollutant Particles,” one of Keely Song Glenn’s dance films in collaboration with the Utah Transit Authority. In addition to playing percussion, Jordan uses Ableton Live in class.

Luc Vanier [University of Utah]

Luc Vanier (MFA, MAMSAT) is the Founding Director of the School of Dance at the University of Utah. Vanier has lectured and presented his research extensively nationally and internationally and his co-authored book “Dance and the Alexander Technique” was published by University of Illinois Press.

Alexander Technique, Development Movement and Dance.

The class will explore his Framework for Integration, a movement analysis system anchored in the way babies and animals move that helps all movers make new, healthier movement decisions and encourages more coordinated and integrated bodily use. All Levels.

Wachira Waigwa-Stone [Musician, Utah Valley University]
Wachira Waigwa-Stone is a performer, composer, session player, and teacher. He is the founder and leader of Salt Lake Alternative Percussion, a founding member of Big Blue Ox, and has also been a member of over 20 other performing groups over the years. He has toured the country and had his music performed internationally. He holds a master's in percussion performance from the University of Utah, and he currently works as an accompanist for Tanner Dance and Utah Valley University’s dance department.

**Terri White [Musician, BYU]**

Terri White: BA in music, Brigham Young University, MA in Musicology, BYU. White began playing for dance in 1987, and for over 30 years, she has accompanied and performed with commercial, collegiate, and professional dance in Utah. She has recorded dance music, taught musicality in dance seminars, and currently coaches aspiring dance musicians. Her greatest loves are family, reading, dark chocolate, strategic puzzles, art music of all styles, and anything over 400 years old. Terri White has been the resident dance musician in the Dance Department of Brigham Young University since 2015.

**Leah Woods [University of Colorado, Boulder]**

Leah is an MFA dance candidate at CU Boulder and a fusion artist. She grew up dancing West African Guinean, Flamenco, and Middle Eastern dance and continued on to study ballet and modern dance in College. She spent 10 years in the Bay Area studying contemporary and ballet extensively, dancing professionally as a solo belly dance artist, in an urban contemporary company, and in a Central Asian fusion company. She is a Transnational Fusion dancer nationally, a hybrid form combining Hip Hop, Middle Eastern movement, Contemporary, and Africanist aesthetics. She is a student of Tom Weksler and Matan Levkowich who combine contemporary dance, acrobatics, martial arts, and contact improvisation.

**Transnational Fusion**

In this class we will explore aesthetics, techniques, and movement influences from the Middle East and North Africa, Central Asia, and street dance alongside contemporary dance ideas. Students will learn isolations, undulations, sequential spinal articulation, hits, locks, pops, and arm ornamentations that will support an array of movement possibilities. This class will focus on developing versatility, flexibility, coordination, stage presence, and musicality. Creativity, and cultural curiosity are highly encouraged. All Levels.

**Floor Flow Party**

This class is part floor work, part Gyrokinesis warm up, and creative exploration and play. Inspired by elements of streetdance, contemporary floorwork, and Gyrotonic Expansion System principles, we will begin with an improvisational exploration of texture and articulation and move into a whole body warm up focusing on circles, spirals and sequential spinal articulation. We will then move into looped patterns on the floor to play with breath, speed, and visceral connection. Class will culminate across the floor applying these textures to accents in the hips, pelvis, and rib cage to add percussive and rhythmic flare. Class will feature a juicy playlist and plenty of stretching to warm you up for the rest of your day. Intermediate.

**Therese Young [Central Washington University]**

Therese Young obtained a BA degree in Dance from the College of St. Teresa in Winona Minnesota where she danced with Minnesota Dance Repertory Theatre and continued her studies in Dance at Texas Woman’s University where she graduated with a MA in Dance. While in Texas she studied with the Nikolai dance company for a year and took classes and workshops with professionals such as the Alvin Ailey Company and Twyla Tharp. She also studied jazz with Gus Giordano and has completed a ballroom intensive at BYU. She is currently the Director of the Dance Program at Central Washington University where she is responsible for curriculum and program development along with teaching dance history, pedagogy, and dance technique classes. She also directs and develops original choreography for the University’s performance dance company “Orchesis”. Therese was the WAHPERD Dance Educator of the Year in 2011.
Tango- the art of communication between partners
Tango, the Art of Communication between partners. Explore the enticing rhythms and footwork of the American style Tango, while developing sensitivity to partner leads. Basic Tango moves will be introduced, practiced and transitioned into sequences allowing for individual interpretation of rhythms and styles. All Levels.

Lauralee Zimmerly [Idaho State University]

Dr. Lauralee Zimmerly is a Dance Educator/Artist who uses teaching and research as a natural extension of her love of choreographing and performing. She hails from California where she received a masters degree in dance choreography and performance at UCLA. Her doctoral degree is in educational leadership with an emphasis in instructional technology from Idaho State University. Dr. Zimmerly has been an artist-in-residence for the San Joaquin County school district, a member of New Dance Company and South Stockton Community Theatre in Stockton, CA, a founding member of Contemporary Dance Alliance in Albuquerque, NM and a performer for Sor Maria Productions in Santa Fe, NM. In Pocatello, Idaho, she has worked with Kinetikos Dance Alliance, STB Dance, Co-Exhibit, Brindusa-Moore Ballet, ISU Summer Community Theatre and EXTEND Dance, as well as working independently as a choreographer, teacher, and performer. She is a Senior Lecturer in the Department of Theatre and Dance at Idaho State University in Pocatello, Idaho where she has served for twenty years.

Dance Education - Movement Enriched Curriculum for Children
Do you aspire to teach dance in the elementary classroom or to develop community outreach lecture demonstrations for your dance company? This workshop will be an activity-centered session that endeavors to apply the most current research on how the brain learns through movement to some teaching strategies used in the elementary classroom with fun and creative dance "games". All Levels.