Aaron M. Wood

*Lyrical Athleticism:* Through explorations of classical and contemporary modern dance modalities, dancers will be encouraged to experiment with their own unique movement expression. Use of breath, shifting of weight, and changing levels will be explored in this athletically lyrical dance experience.

*Micchio Ito’s Living Legacy:* This class introduces the technique and repertory of forgotten dance pioneer, Micchio Ito. With permission from the Micchio 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.

Aaron M. Wood (he/him) is a choreographer, educator, dancer, and mixed-media designer. He danced with Utah’s Repertory Dance Theatre for seven seasons where he performed an array of works by modern dance legends including Cunningham, Gotheiner, Ito, Limón, Sokolow, and others. As a freelance dancer, he’s performed the works of Alwin Nikolais with Ririe Woodbury Dance Company. Aaron’s choreography is wide-ranging, and his works, including over 30 original pieces and 5 evening length concerts, have been performed nationally and internationally, from Salt Lake City to Beijing, China. Recently recognized by the Wyoming Arts Council, Aaron received a 2022 Wyoming Arts Council Performing Arts Fellowship award. Aaron’s research interests include the intersectionality of gender with social and political landscapes, as explored through the integration of multi-media elements and diverse movement modalities. Aaron is an Assistant Professor of Dance at the University of Wyoming.

Adam Dyer

*Combining Artistry with Athleticism - Contemporary Technique:* Technique class through a lens of experiential learning design. Students are invited to learn through active physical experimentation & participation. Large motor movements, floor work, and physical stamina will be investigated.

*Infusing Contemporary technique into Musical Theatre:* Musical Theatre can offer a platform for rich physical storytelling, this class will focus on learning and executing musical theatre choreography with the rich full embodiment often associated with contemporary dance.

Adam Ray Dyer is an Assistant Professor of Contemporary Dance at Brigham Young University. Before landing at BYU, Adam enjoyed a career as an internationally recognized performer, director, choreographer and educator. Dyer has been fortunate to both create and perform in many areas of the entertainment industry including on Broadway, film, aqua-based cirque spectacles, Walt Disney Entertainment, and more. Credits for which he is most grateful are – Director of HiRO – water-based cirque show for Royal Caribbean Entertainment, Spider-Man in Broadway’s -Spider-Man: Turn Off the Dark, Acrobat/Aerialist in Franco Dragone’s Le Reveand The House of Dancing Water, Dancer for Crystal Pite in Polaris – Lincoln Center White Lights Festival, choreographer of 1820 The Musical and both Footloose and Cinderella for Sundance Mountain Resort.Dyer holds a BFA from Alvin Ailey American Dance Theater/Fordham University and an MFA from NYU’s Tisch School of the Arts. See adamraydyer.com

Alexandra Bradshaw-Yerby

*Contemporary Modern:* This session emphasizes complex movement phrasing, muscular efficiency, and connection to gravitational force. Prepare to sweat, explore, and take risks!

Alexandra Bradshaw-Yerby is a Canadian American dance artist and Assistant Professor of Dance at Southern Utah University. Alexandra formerly danced with Ririe-Woodbury Dance Company (RWDC), touring annually throughout the United States and abroad. Prior to working with RWDC, Alexandra performed as a freelance dance artist in San Francisco, CA; New York City; and Israel. An active educator, performer, choreographer, and writer, you can find her research regarding embodied writing practices in the Journal of Dance Education. www.alexandrajanebradshaw.com

Andrea Parson

*Int/Adv Contemporary technique:* Contemporary dance technique class incorporates elements from many disciplines including classical ballet, modern dance, Counter technique, improvisation, yoga and somatic dance practices. The class progresses from floor to standing sequences. Movement patterns are accumulated throughout the class and culminate in an athletic and momentum filled phrase at the end. We will emphasize and investigate themes such as falling through space, moving in and out of the floor with efficiency, directional shifts, and reducing tension in movement.
Andrea began dancing in the late 1980's to the country records played in her family living room and in her mother’s aerobics classes. At the age of three, she began studio dance training in Hillsboro, Oregon where she learned the basics. She furthered her studies at the Joffrey Ballet, San Francisco Conservatory of Dance, and Loyola Marymount University, where she received a BA in dance in 2009. After graduating she joined Northwest Dance Project in Portland, Oregon, where she received a Princess Grace Dance Fellowship award in 2010. For 11 years she performed nationally and internationally, as well as choreographed contemporary dance works for the project company and students. Andrea currently teaches and choreographs contemporary dance throughout the Portland area. She most recently wrote and performed a one woman show, You Can’t Be Serious, in collaboration with Portland based organization, From the Ground Up.

Angela Rosales Challis

Improvization with Bolivian Tinku Dance and Laban: Merge your movement vocabulary with Bolivian Tinku Dance and Laban. Participants will create and improvise dance based on social issues using three movement vocabularies: Laban, Bolivian Tinku, and your personal movement preferences. The goal is to enrich your movement vocabulary by sampling two other movement languages and creating a safe environment where participants can voice their opinions.

Ángela Rosales Challis, a dance educator and filmmaker, is originally from Cochabamba, Bolivia. She studied music and dance at Instituto Eduardo Laredo. She studied dance in Cuba at The National School of Art in Havana before she moved to the United States. She graduated from Brigham Young University with a Bachelor’s Degree in Dance Education. After graduation, she was a Beverly Taylor Sorenson dance specialist in elementary schools for several years. She received the Utah Art Educator of the Year Award and the Sorenson Legacy Award for Excellence in Arts Education. Ángela holds an MFA in Film and Media Arts and a certificate in Screendance. Her films have screened all over the US as well as in Argentina, Bolivia, Greece, Italy, Scotland, Mexico and Ireland. Her films have won awards from the Audience Choice Award to the Best of Fest. Angela received the Best Cinematography Award at the Utah Film Awards. She has taught film at the University of Utah and Salt Lake Community College. She has also taught dance education courses at Utah Valley University.

Anthony Kelly

“Where Yo Wurks At?”: Intro to Chicago Footwork: Chicago footwork is battle style from the West and South side of Chicago - typically danced at 160bpm. The traditional music has shifted from House to “ghetto house” to “Juke” to Modern day “battle traxx” that have paved the way to present day footwork music and footwork battle culture. Let’s dive into a style that has been around 30+ years and has spread world wide through battles, music artist tours/videos, America’s best dance crew, and Industry choreography.

Choreography: Experimental: Combining abstract movement choices informed by street dance styles with rich and experimental sound scores, lets deconstruct the idea of “weird” and try a new flavor of ICE cream. (from: Idea to Create to Experiment).

Experimental Movement: THE LAB Learn, Abstract, Build.: The Lab is a common term used in street dance/hip hop dance culture to “Level up” and add more “juice” to your creative storytelling. Here we will explore exercises, games, training methods, and other in-direct ways to create movement and add to your creative toolbox. Applicable to any movement form: build movement/phrases, develop improvisation techniques, and find your own time/space artistry.

Anthony Kelly (AKELLZ) was born and raised in New York and graduated with a double major in theatre and dance from Arizona State University. He is currently faculty at Arizona State University and Glendale Community College. He had the privilege of battling at Juste Debout in Paris France and also represented Team USA at Hip Hop international. Other Credits include performing for Yahoo!, Redbull, EDC (Electric Daisy Carnival) mainstage, Lighting in a Bottle mainstage, and NBA halftime shows. Also diving into the teaching/guest artist realm, he has completed residencies around the country including The Yard on Martha's Vineyard. AKELLZ is a resident artist with Rising Youth Theatre and serves as The Be Kind Crew Manager and National Creative Content Manager with The Be Kind People Project. AKELLZ is also a proud member of Creation Global, a Chicago Footwork collective focused on spreading the culture of Chicago footwork around the world.

Belle Baggs

Pelvis Power: Contemporary Modern: In this contemporary modern 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. Using both improvisation and structured movement sequences we will explore moving in and out of the floor with ease, traveling with gusto, flying, carving in space, & dancing with delightful abandonnment.
Belle Baggs 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 Contemporary Modern Dance, Dance Pedagogy, and Dance Composition. She holds her MFA in Modern Dance from the University of Utah and completed her Laban/Bartenieff Movement Analyst Certification through the Integrated Movement Studies program. She has also completed her 200-hour Yoga Certification under Tiffany Wood (Anusara Yoga). Her choreographic work has been featured at the 92nd Street Y (NYC) as part of a choreographic intensive with Doug Varone, Dixon Theatre (NYC) as part of White Wave Dance Company’s Solo Duo Festival, ACDA, Idaho Dance Education Organization Conferences, and University of Idaho. She is also proud to be a board member of the Idaho Dance Education Organization.

Brenda Butcher

GYROKINESIS®: GYROKINESIS® is a form of movement therapy that combines elements of yoga, dance, tai chi, and swimming. This class focuses on improving flexibility, coordination, balance, and breathing through flowing and circular movements performed on a chair and mat. Participants can expect a full-body workout that promotes physical and mental well-being.

Pelvic Floor for Dancers: High-impact activities, like dancing, are associated with pelvic floor dysfunction. Symptoms can include (but are not limited to) pelvic pain, low back pain, incontinence, and hip pain. This course will include breath-work, fascial release techniques, and strengthening principles from Pilates and yoga. Anatomy and function of the pelvic floor and how it relates to the body as a whole will also be discussed.

Brenda Butcher received a BFA in Modern Dance and an MFA in Ballet from The University of Utah. She values the pursuit of education and spent over a decade teaching in higher education as an adjunct faculty member at Salt Lake Community College and as an Assistant Professor at The University of Utah in the School of Dance. Brenda earned her comprehensive Pilates Certification in 2011. She enjoys watching her clients progress as she assists them in developing greater body awareness, increased strength and fitness, and moving more efficiently. Brenda is an RYT 200 yoga teacher and is certified in the GYROTONIC® and GYROKINESIS® methods. She is passionate about anatomy and kinesiology and has taught both courses in various educational settings. This knowledge is used in all of Brenda's teaching to educate and inspire her students. She recently developed rehabilitative curriculum for Intermountain Health and has presented research at IADMS.

Brent Schneider

Musical Theatre: Introducing and reviewing some classic musical theatre vocabulary and then learning an extended combination as you might in an audition.

Folkdancing: More Fun Than You Know!: Come enjoy the rhythms and footwork of various countries including Romania, Bulgaria, Croatia, Germany, and more. No previous experience required. Have some fun!

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 internationally and nationally for university programs, dance companies and professional theater companies.

Brian Gerke

Iceland Dance Company Repertory (EMO1994 by Ole Martin Meland) Advanced/Intermediate: We will practice an improvisational warm-up, inspired by the work of Heartland Dance Collective (directed by Molly Heller), and learn repertory from EMO1994 by Ole Martin Meland, originally commissioned and performed by Iceland Dance Company. During our time together, an emphasis will be placed on curiosity, open-heartedness, and resistance to perfectionist thinking, offering ourselves and our community agency to playfully explore, question convention, and resist "right" and "wrong" thinking.

Brian is an award-winning choreographer, performer, and educator who was born and raised in Missoula, MT. However, he spent the majority of his professional career living, performing, and teaching in Europe, where he was a soloist in Iceland's National Dance Company. Also, while living in Europe, Brian co-created and co-directed his own dance company for 5 years, presenting works in over 50 theaters, spanning 12 countries. He has been commissioned to create original choreography by Universities and professional dance companies in the US and abroad, most recently by the Peabody Institute of the Johns Hopkins University (premiering in Baltimore, April 2021). Brian is a Movement Analyst, an Assistant Professor, and the Coordinator of Modern Dance at Utah Valley
University. He has been a member of the Heartland Collective, a SLC-based company, since its inception in 2018. Above all, Brian is driven by the desire to wholeheartedly live, work, communicate, and educate while remaining mindful of and supported by his core values...Compassion & Integrity.

**Chacho Valdez**

*House:* Students will be learning some of the foundations of House dance through step drills and building of the step to create your own way of doing it. Bring a towel and be prepared to sweat!!

*Hip Hop:* Students will learn the 10 Foundational steps that helped build hip hop dance as we know it today. Bounce, Rock, Skate or Roll to show you really got soul and explore your own movement within these steps.

Chacho has been Dancing since Aug 2000. He has been training in the styles of B-Boying, HipHop and House Dance. Being a shy introvert, Chacho found this form of expression as an outlet and way to say how he felt without even using his words. Since 2020 Chacho has made dance and teaching dance his full time profession, and continues to share the knowledge and movement of the Hip Hop Culture and its Dances.

**Acknowledgments**
- 2022 Fall Semester at University of Utah, School of Dance History and Movement
- 2022 Fall semester at BYU teaching house dance foundations
- 2019 Utah’s Most Influential Dancer voted by Utah's Dance Community
- Current Breaking and House Dance Director/Choreographer for Junction Dance Co.
- Current Choreographer for They Reminisce
- 2002 Winter Olympics Closing Ceremonies with Earth, Wind and Fire

**Christa St. John**

"It's a Tendu not a Ten-don’t": Exploring the humorous pedagogy of Ballets Russes’ Dorothy D. Lister: This intermediate/advanced level ballet class will explore the pedagogy of Ballets Russes de Monte Carlo dancer Dorothy Daniels Lister, who produced a number of top ballet dancers throughout her six-decade long teaching career. Emphasizing artistic choice making and expression, this class is crafted using Ms. Lister’s syllabus to build performance skills. In memory of Dorothy D. Lister (1934-2021).

Christa St. John is an Assistant Professor of Dance and Co-Artistic Director of Repertory Ballet Ensemble at Utah Valley University. In addition to co-directing the company, St. John teaches multiple levels of ballet and pointe, Ballet Choreography, and a lecture course, Current Issues in Dance. St. John spent her professional performance career dancing with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet. Throughout her career, she had the opportunity to work with renowned national and international artists and perform diverse contemporary and classical repertoire. She began her choreographic career in 2014, after being commissioned to create her own full-length version of The Nutcracker for Ballet Indiana. Since then, she has premiered numerous works for professional and university dancers and frequently collaborates with professional and university orchestras, theatre, opera, and visual arts programs.

**Christine McMillan**

*Yoga for Dancers:* Navigate the balance between flexibility and stability while bringing awareness to your breath in this vinyasa flow class geared toward dancers.

Christine McMillan danced professionally for 27 years including 6 years with Richmond Ballet in Virginia and 19 years with The Metropolitan Opera in New York. Performing in over 45 productions at the Metropolitan Opera, she has worked with renowned choreographers and directors including Alexei Ratmansky, Christopher Wheeldon, Mark Morris, Benjamin Millipied, Doug Varone, Graciella Daniele, Mark Dendy, Julie Taymor, and Mary Zimmerman. With the Met Christine has appeared on PBS and in live international HD broadcasts. Her soloist roles included the operas Aida, La Traviata, Les Troyens, Sly, and the ballet Parade. In New York, Christine has also performed with Ben Munisteri Dance Projects, Cherylyn Lavagnino Dance, Trebien Pollard, Poppo & the GoGo Boys, Rebecca Kelly Ballet, White Wave Dance, and as a guest artist in many Nutcracker productions. Christine received a Bachelor in Science from Indiana University in Ballet & Psychology and a Masters in Fine Arts in Dance from the University of Wisconsin-Milwaukee. She is currently a Visiting Assistant Professor at the University of Utah. Other recent teaching includes New York University, Illinois Wesleyan University, The Joffrey Ballet School, Gibney Dance, and company class for Cherylyn Lavagnino Dance. A certified yoga teacher at the 500 hr level, Christine continues to research somatic practices focusing on their application to dance technique and to promote wellness in dance and in life.
Constance Anderson

Modern Technique: Relating to the Floor: “In this class, students will work from the ground up. By beginning on the floor, movement coordination will be strengthened by bringing awareness to the spiraling connection between head and tail. The class will progress with rigorous physical elements mixed with experimental play; coming in and out of the floor through progression and improvisation. The dancer will be able to relate to their movements with a heightened awareness to gravity and relation to the physical studio space.”

Constance Anderson is a choreographer and artist originally from Denver, CO. She received her BA in Dance from the University of Wisconsin Stevens Point and a Philosophy minor. Professionally, she performed with the Li Chiao-Ping Dance Company, both nationally and internationally, for five years. She founded her company, Sock Opera Dance, in 2019 to continue to experiment with movement and choreograph professionally. In the central Wisconsin community, she formed an artist’s collective, vying for all artists to have space for their work. Constance has returned to the University of Wisconsin Stevens Point to choreograph Mary Zimmerman’s “Metamorphoses” and Adam Szymkowicz’s ‘Clown Bar’ with the Theatre Department, in addition to guest lecturing and adjudicating for the student choreography concert for the Dance Department. The University of Wisconsin-Madison invited her to both perform and set Li Chiao-Ping Dance repertory on current students, as well as present Sock Opera Dance repertory at the summer SEED festival and Pre-Collegiate Recruitment Intensive. Constance is currently an MFA candidate and Graduate Teaching Assistant in the Modern Dance program at the University of Utah.

Corrie Cowart

Improvisational Play: Improvisation is a practice that can connect mind and body. Come invest in your own physical sensations, and impulses for movement in relation to the community we will form in this class. Explore movement options through improv structures designed to connect you to your own joy of movement. This class will be based in part on the DanceAbility work that seeks to find the common denominator in the space and create an accessible environment for all bodies and individuals.

Corrie Cowart holds an MFA in Dance from the University of Oregon, a BFA in Dance from Cornish College of the Arts in Seattle and she is a CMA, certified Laban Movement Analyst from the Laban Institute in NYC. In addition, she has studied improvisation under Alito Alessi and holds a teaching certification in DanceAbility work. She has completed training in the beginning through Advanced Dance for Parkinson’s method. 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.

Cynthia Gutierrez Garner

Latinx Jazz: Gutierrez-Garner was raised in the cultural traditions of Latin music and dance in the barrios of South-Central Phoenix 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 back ground 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.

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. as an Advanced Opportunity Fellow at the University of Wisconsin Milwaukee’s Peck School of the Arts. She has received Guest Artist Residencies at multiple universities across the country, as well as at Xuchang University in China. She has seen support from organizations such as the Jerome Foundation, the McKnight Foundation, the Walker Art Center, and the Arizona Commission on the Arts. Her work has been commissioned by professional companies such as the Minnesota Dance Theater, Dulce Dance Company, Eclectic Edge Ensemble, Jazz Antiqua, and the Zenon Dance Company. She is an Assistant Professor of Dance at Western Oregon University and is the artistic director of Company Movimiento based in Eugene, OR.

Daniel Clifton

Contemporary Technique:
Daniel Clifton is from Niceville, FL, where he spent many years writing and playing music in punk and jazz bands. Some of the artist/associations he has had the pleasure of working with are Martha Clarke, Tere O'Connor, Nicholas Leichter, Bill Young and Colleen Thomas, Julia Ritter, photographer Tony Jones, visual artist Tunga, comedian Pam Ann, and the New York Historical Society. His dances have been presented at Henry Street Settlement, Dancenow/NYC, DNA, Dance Off, Hollins University, Florida State University, The Kitchen, IL FAUT BRULER POUR BRILLER/YOU GOT TO TURN TO SHINE, The A.W.A.R.D. Show!, ADF, Brooklyn Arts Exchange, Dancespace, and Williamsburg Arts eXchange. Clifton has taught at The University of the Arts, Florida State University, Lehman College, Hollins University, Lawrence College, University of North Carolina School of the Arts, the American Dance Festival, ADF China, and the Korean Dance Festival.

Diane DeFries
Introduction to Labanotation: In this workshop, participants will learn the basics of Labanotation, the system developed by Rudolph von Laban for precisely recording movement. An introduction to the symbols and theoretical underpinnings of Labanotation will culminate in reading and dancing a short, fun dance. This is not a lecture; be prepared to move although you probably won’t sweat. The workshop is open to all who are interested.

Dmitri Peskov
Katsugen/Improvisation: Lay on the back...a gentle contact with your ankles...stillness...switch....hands on your upper back....gently swaying to and fro....switch...then....just be...movement born out of stillness...blending energies....hence—a partner-based work of Katsugen Undo (loosely translated from Japanese as "movement from inside" and "life renews itself from the source")...a healing movement tradition developed by Haruchika Noguchi at the beginning of the 20th Century.

SunDo: A Korean Taoist “Yoga” Class: Rotating the joints....tapping....gently stretching...breathing into the belly....then stillness...a gently held “shape”...shapes keep changing after each eight breaths...conscious breathing.....then ....stillness and seated meditation.....then....re-awakening.....

How to Make a Dance in 80 minutes: Attempt the impossible....choreograph an actual dance in 80 minutes...or however long our session lasts...the impossible made possible through the act of truly listening.....with ourselves and with our environment.....no attachment to results...just moving together...sharing....sharing...

Dmitri Peskov serves as the Chair of the Snow College Dance Department. Recent choreographic commissions include Our Stories Dance Festival (Israel/Germany), All That Dance Festival (Seoul, Korea), Event/Horizons 2021 (Athens, Greece) as well as Dumbo Dance Festival and Dance Now Festival in New York. He also presented new works at three regional, one national and one virtual ACDA Gala Concerts. Dmitri is the recipient of the 2021 My Prize Poetry Award and is the Finalist of the 2021 Annensky Literary Prize in Moscow, Russia.

Eric Handman
groundgame: advanced floorwork: This class prepares dancers for floorwork through an evolving hybrid of ideas informed by karate, ballet, tai chi, qi gong, contact improvisation, Bartenieff Fundamentals, aikido, gaga, bouldering, functional fitness, somatics, various eclectic and idiosyncratic contemporary dance forms and years of work with a wide array of choreographers, teachers, dancers and improvisers. Using short patterns to build skill, flow and coordination we will explore the sustaining power of momentum, centrifugal force, rhythm and leverage to move across the floor with volume, clarity and efficiency. Kneepads and socks are highly recommended. Please remove all jewelry that may inhibit movement or cause injury. Please dress for warmth, protection, mobility and clarity. Kneepads and socks are highly recommended. Please remove all jewelry that may inhibit movement or cause injury. Please dress for warmth, protection, mobility and clarity.

Eric Handman is choreographer and an Associate Professor at the University of Utah’s School of Dance, where he is also Director of Graduate Studies. He holds an MFA in Modern Dance from the University of Utah and a BA in English from Skidmore College. He was a member of New York Theatre Ballet and then a professional dancer in various New York City–based contemporary dance companies such as Doug Varone and Dancers, Nicholas Leichter Dance and Joy Kellman and Company. He has worked with choreographers such as: Wendy Perron, David Dorfman, Lisa Race, Stephen Koester, Charlotte Boye-Christensen, Koosilja Hwang and many others. His choreography has been commissioned by various companies and Universities across the United States and is a winner of the Northwest Dance Project’s 2014 International Choreographic Competition. He is a Fulbright Specialist and a recipient of the University of Utah College of Fine Arts Faculty Excellence Award for Creative Research.

Eric Nordstrom
Contact Improvisation: Contact Improvisation is a physical investigation into gravity, momentum, and weight sharing between two or more bodies. Dancers move with constant attentiveness to their own bodies, impulses, and trajectories,
while listening and responding authentically to their partner(s). This class is designed to approach Contact Improvisation in broad concepts, accompanied by specific partnering and weight sharing skills to encourage exploration.

Eric Nordstrom is a dance performer, filmmaker, and teacher living in Portland, Oregon. He teaches in the Dance Program at Lewis and Clark College and has taught at contact festival Freiburg in Germany, the Seattle Festival of Dance Improvisation, and Conduit Dance. Eric has performed with Karen Nelson, Keith V. Goodman, and was a core company member of Oslund + Company. To preserve Portland dance history, Eric created a documentary film Moving History: Portland Contemporary Dance Past and Present and partnered with Portland State University to create the Portland Dance Archive.

Erik Stern
*Rhythm Tap – Dancer as Improvisor/Musician:* This class will involve learning phrases and key approaches to improvisation and musicality.

Recently a visiting fellow at the University of Bologna’s Institute of Advanced Study, where he shared a recent JODE publication and scholarship related his embodied course “Pattern Play, Movement & Mathematics;” he also presented at two virtual international symposia on Indigenising University Mathematics, at FermHAmante (an Italian science festival), and participated in an interfaith choreographic project at BYU. He has choreographed over 50 works for students and professionals, including the evening-length dance-theatre work, Demolition Derby, when a mind loses its license to drive, which addressed the issue of caring for parents with dementia and was performed in NYC. With Karl Schaffer he co-directs the CA-based non-profit MoveSpeakSpin. They have published a book and many articles, received seven grants from the NEA, and toured and taught throughout North American and in Europe, Asia, and Australia. Faculty at Weber State University, he is also a musician and avid rhythm tapper.

Eve Allen Garza
*Ballet in Triple Meter:* Beginning Intermediate ballet class focusing on moving through center with lots of waltz and other triple meter steps.

Eve Allen Garza received her Bachelor of Science in business administration with a dance minor from the University of Nevada, Reno and her Master of Fine Arts in ballet from the University of Utah. She is an associate teaching professor of ballet at the University of Nevada, Reno. Allen Garza is a dancer, dance educator and choreographer in Reno, NV. She is the founder and director of the Downtown Dance Collective (DDC). Allen Garza performs with A.V.A. Ballet Theatre, Belle Contemporary Dance Company and Rosie Trump | With or Without Dance. She has choreographed for Municipal Ballet Co. in Salt Lake City, the Nevada Opera, Sierra Nevada Ballet and the University of Nevada, Reno.

Gabrielle McNeillie
*Cruise Ship Repertory and Q&A:* Are you interested in performing on Cruise Ships? Come take this Musical Theater based Jazz class where you will learn Cruise Ship repertory. At the end of the session, there will be time for Q&A on what it's like to live and work on a Cruise Ship.

Gabrielle McNeillie, originally from Rochester, New York, received her early training at Brockport School of Dance and Performing Arts and the Rochester City Ballet. After graduating with a BFA in Dance Performance from The University of Akron, she worked for almost a decade as a Dancer and Dance Captain for Carnival Cruise Lines Entertainment. Gabrielle then earned her MFA in Dance/Choreography from The University of Arizona and became a Licensed Fletcher Pilates Teacher while living in Tucson. She is an Assistant Professor in the Dance Program at CWU where she teaches a wide variety of Dance technique and theory courses.

Grace Gallagher
*Peace, Love, Unity, and Having Fun: Hip Hop an Empowerment Tool:* In this workshop, students will examine and explore the various ways hip hop culture is interdisciplinary. Through freestyle exploration, instructor-led movement sessions, and collaborative dialogue, students with gain a deeper understanding of hip hop culture and how it can be used as a tool to empower and transform communities.

Grace Gallagher is an educator, dancer, and creator. Her creative research and engaged scholarship focus on inclusivity, access, and the power of community, specifically related to Dance Education. Grace has taught Modern, Ballet, Pedagogy, Repertory and Ensemble, Engagement, Dances of the African Diaspora, Understanding Dance, and History of Western Dance Forms, among others. She has taught at Arizona State University, Front Range Community College, and now is an Assistant Professor of Dance at Colorado State University. Grace holds a BFA in Dance, MFA in Dance, Graduate Certificate in Dance Teaching Artist Praxis,
and a PreK-12 Dance Teaching Certification from the Arizona Department of Education. Additionally, Grace interned at Broadway Dance Center in New York City and was an Edge Performing Arts Scholar in Los Angeles.

Heidi Jones Eggert

*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 any variety of physical, cognitive, and developmental abilities. New Visions merges university students with community members to inspire the pure joy of dance.

Heidi Jones Eggert: 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 everyone; honing in on creativity as well as technique; encouraging an expressive artist and a mindful audience.

Helanius J. Wilkins

*Framework: A Contemporary Technique Practice:* FRAMEWORK is a rigorous practice that transforms technique class into a laboratory for examining, exploring, and discovering bodily movements in real time. Informed by architectural concepts, the joy of daring dance is experienced through the activity of framing and re-framing structures where individual and collective discoveries can be made. Structures, cued by action narratives that serve as a guide for participants, meld notions of space together with ways of communicating through the body. FRAMEWORK, as a movement technique, is a viscerally charged ongoing practice, resembling a ritual that employs recovery through activity. Specific design, time, and effort modules are built resulting in choreographic phrases and expressions. By assembling structures for students to inhabit, the ultimate goal of FRAMEWORK is to question communication, refine technical ability and artistry, and interrogate one’s interior material. When fully committed to the rigors of the work, sensory engagement can be triggered bringing these architectural spaces to life.

Louisiana native and Colorado transplant, Helanius J. Wilkins is a choreographer, performance artist, educator, and artistivist (artist-activist) whose creative research and projects are rooted in the interconnections of American contemporary performance, cultural history, and identities of Black men. He uses remembering to piece together and liberate Black identity through performance. Having choreographed 60+ works, he has won numerous awards and foundations/organizations including NEA, NEFA National Dance Project, and National Performance Network (NPN) have supported his work. He founded and artistically directed D.C.-based EDGWORKS Dance Theater, an all-male dance company of predominately Black men (2001 - 2014). He is Associate Chair/Director and a Professor of Dance at CU Boulder. He is a National Board of Directors of the ACDA Northwest region member. His current work is The Conversation Series: Stitching the Geopolitical Quilt to Re-Body Belonging.

https://www.helaniusj.com

Hoang Nguyen

*Welcome to My House:* An invitation to explore, expand, and engage, this session will draw from the artist’s experience in both choreography and freestyle to build connection to music, movement, and each other. This class will introduce and explore House dance and choreography as an interrogation of individual and collective identities. How can our experience as a whole inform our connection to each other and to ourselves?

James Hoang Nguyen (he/him) is a Vietnamese American interdisciplinary teaching artist and current MFA in Dance candidate at the University of Colorado, Boulder. As an artist, his practice is rooted in the cultural heritage and traditions of his lived experiences as musician, mover, and child of immigrants. His current interests lie in the cyclical nature of processes as it relates to a recontextualization of connection to culture, individual identity, and collective narrative. As an artist treading many different languages artistically and linguistically, Hoang’s current work feels like an act of translation - a movement between space and time. As an international artist and educator, Hoang has taught masterclasses and facilitated artist development circles within the US, Vietnam, and Australia in collaboration with groups such as The Slowing Growth (VN), UC Spaces (VN), and One Dance Collective (AUS).

Irishia Hubbard

*Yoga: Vin to Yin* - Vin to Yin is a class that combines vinyasa, yin, and restorative postures. This class starts with a slow to medium flowing movement to get the body warm and the mind focused. The latter portion of class will integrate restorative yoga, a practice where the body is placed in comfortable and supported postures so the nervous system can fully open and relax. Mats are encouraged.
**Commercial Jazz:** This introductory class focuses on important commercial dance industry facets: the elements of Jazz, Funk, auditions, and casting. Students will learn a series of commercial jazz combinations, while honing in on their audition skills. Sneakers are encouraged.

Irishia Hubbard is a choreographer, filmmaker, and educator from South Carolina. She has worked with renowned choreographers, including Donald McKayle, Ephrat Asherie, Dr. Ama S. Wray, Tong Wang, Idan Cohen, and Greg Chapkis. Irishia holds a B.F.A. in Dance Choreography and a B.A. in Educational Sciences from the University of California, Irvine. She is the inaugural recipient of the Donald McKayle Legacy scholarship and was recently awarded the 2022 Hicks Choreographer Fellowship from the School of Jacob’s Pillow, where she received mentorship from Dianne McIntyre and Risa Steinberg. As a filmmaker, her films have premiered nationally and internationally in festivals such as Dance Camera West, Cinevox, ADF Movie By Movers, Auro Apaar and Desassosssego Short Dance Film Festivals. Her choreography has been shown at The Kennedy Center for the 2018 Turnaround Arts Talent Show, Wallis Annenberg Center of the Performing Arts, BlakTinx Dance and Nebula Dance Festivals. Irishia is currently an MFA candidate and Graduate Teaching Assistant in the Modern Dance program at the University of Utah. Her other roles include professional stagier for the Donald McKayle Legacy, Dance Camera West board member and artistic director of The Hubbard Collective.

**Mestre Jamaika**

*Capoeira:* Explore the movements and sounds of capoeira, the Afro-Brazilian art form developed by enslaved Africans in Brazil who trained to fight while disguising it as a dance. This African diasporic form of creative interaction encompasses movement, music, culture, and community. You'll learn a few of capoeira’s core ground movements and kicks as well as get a taste of how its history and music are integral to the art form.

Mestre Jamaika (Mauro Romualdo) is an internationally recognized practitioner of the vibrant Afro-Brazilian art form of capoeira, a three-time Brazilian Capoeira Confederation champion, and the leader of Volta Miúda Salt Lake Capoeira since 2005. Bringing his expertise from Northeastern Brazil where capoeira originated, his exceptional knowledge and skills have placed him among the most sought-after instructors within the capoeira and dance community, teaching and performing at workshops and events throughout the world for the past 25 years. With Mestre Jamaika’s leadership, Salt Lake Capoeira shares the art form of capoeira through regular classes for kids and adults, community outreach, and performances. Learn more about his work at saltlakecapoeira.com or on Instagram @saltlakecapoeira.

**Jay Kim**

*Advanced Ballet Technique:*

Associate Professor Jay (Jong Hoon) Kim is a renowned dancer, choreographer, and teacher from South Korea. He holds an MFA from the University of Utah and a BFA from Sejong University and is an ABT® National Training Curriculum Certified Teacher. Jay received his dance training on full scholarship from the Kirov Academy of Ballet and went on to win nine grand prix and gold medals in international competitions. He has danced with several esteemed companies, including Universal Ballet Company, Korean National Ballet, and Dayton Ballet Theatre. Jay is also the founder and Artistic Director of the International Ballet Summer Intensive at the University of Utah Asia Campus in Incheon, Korea. His original choreographic works have been performed both internationally and domestically and have been recognized at several competitions. In addition to his artistic pursuits, Jay is a dedicated teacher and has served as a master teacher at several prestigious institutions and events, including the Korea International Ballet Competition and the World Ballet Grand Prix. He is an ABT® Project Plie Partner Teacher and a partner for Kirov Academy of Ballet. He is also a member of the International Association for Dance Medicine & Science and has published in the Dance Research Journal of Korea.

**Jeffrey Louizia**

*Hip Hop:*

Born and raised in Boston, Jeffrey Louizia discovered his love for dance at Boston Arts Academy. Proficient in many styles of dance, Jeffrey has studied extensively in ballet, tap, modern jazz, modern, hip hop, krump as well as traditional Haitian Folk dance. He has studied with such dance masters as Dianne Walker of “Black & Blue”, Mark Morris, Bill T. Jones and Mandy Moore. Mr. Louizia’s performances have taken him across New England, up and down the Eastern US seaboard, West Coast, and into Canada. His strong base in choreography has led him to choreograph for MC Hammer and direct for his family-based dance company Arc en Ciel Dance Troupe Inc, a Haitian folkloric dance co. Jeffrey is also the Director and founder of Lovolution, a worldwide movement where love and self-worth are brought to awareness through dance. In Los Angeles he has been in many music videos and industrials including Sketchers, Black Eyed Peas “Rock Your Body,” Taio Cruz “Dirty Picture,” Ace Hood ft lil Wayne and Rick Ross “Hustle.”
Jamie Johnson

Ballet: What's speed got to do with it?: This intermediate level ballet class will focus on the joy of moving. Supported by sound anatomical principles and grounded in classical ballet technique, this class will offer tips and tricks to help you learn combinations more quickly and approach speedy tempos with ease.

Jamie Johnson is an Associate Professor of Dance at Utah Valley University, where she instructs all levels of ballet technique, pointe, and ballet pedagogy as well as a classes from the core curriculum. Since 2015, she has served as the Co-Artistic Director of Repertory Ballet Ensemble, a student ensemble of advanced ballet dancers, who perform classical and contemporary works. Johnson’s teaching is informed by her professional performing experience where she performed upon world-renowned stages, such as the Kennedy Center in Washington, D.C., the Joyce Theater in New York, and Teatro Municipal in Rio de Janeiro. Jamie is a prolific choreographer and dance scholar. Her dance and diversity research has been published in the Journal of Dance Education. Johnson holds an MFA in Dance from the University of Washington with additional certification in Autism Movement Therapy and Yoga.

Jean Kelley

Jazz: This class will consist of an aerobic warm-up, across the floor progressions and a stylized jazz combo.

Jean Kelley was born and raised in Arizona and began dancing at a very young age. She spent her childhood and high school years competing with studio and high school dance team. In college, Jean studied jazz and tap at the University of Arizona, and modern and ballet at Arizona State University, obtaining her B.F.A. in Performance from ASU in 2006. She joined CONDER/dance for three seasons where she danced in the Camai Dance Festival in Bethel, Alaska and the W.A.V.E Rising Series in Brooklyn, New York among many other local shows and venues, including Breaking Ground. She’s also danced with A Ludwig Dance Theater, Mary Fitzgerald Dance, Karen Schupp, Wight Noise Dance Company, Sara Malan-McDonald, Treeline Dance Works and Tap 24/7. In 2008, Jean became certified in Group Fitness/Personal Training from GCC and has spent the last 15 years teaching various fitness and dance classes. She serves as adjunct faculty at GCC teaching jazz, ballet, modern, and tap and sets work on VERVE.

Jennifer Weber

Community Engaged Artmaking: Join us for an invigorating exploration into community engaged art making. Inspired by and built from our work with SLM Dances (NYC), Urban Bush Woman (NYC), and EastWest Shin Somatics. Sara and Jennifer offer an experience to explore belonging, community, and art making. We will write, move, speak and create. We will feel, move, and do. As a community of art makers, we are stronger through our connections and listening capacity; these are both deepened through somatic practice. Come and discover things about yourself, your fellow dancers, and about the rich world of creating in community.

Jennifer Weber holds an M.F.A. from the University of Iowa where she was an Iowa Arts Fellow and was a recipient of the Caroline H. Newhouse Scholarship. She has a Bachelor of Arts in Mathematics from the University of Nebraska at Omaha. She has been on faculty at the College at Brockport SUNY, University of Utah, the University of Iowa, the University of Iowa Youth Ballet, and Burklyn Ballet Theater as the Intermediate Director. She danced professionally with Omaha Theater Company, Ballet Quad Cities, and Ballet Nebraska. Ms. Weber’s choreographic work has been presented internationally and nationally, spanning full length narratives, such as The Nutcracker to abstract contemporary works. She has presented her scholastic work at conferences including CORPS de Ballet International, World Dance Alliance Americas, Royal Academy of Dance, and the Evans Somatic Conference. Her research engages critical approaches to existing codified dance techniques to reimagine the ways in which the various training methods, practices, and genres of dance can be in conversation. The direct areas of application she investigates are dance pedagogy, creative process, and the individual artist. As full time faculty at Dixie State University, she teaches technique, theory, creative practices, and also works with the Dance Performance productions.

Jessica Bertram

Afro-Contemporary: Afro-Contemporary is a movement class that will include a combination of west African dance, improvisation, floorwork, and modern techniques. This class focuses on relationship – with space, self, and community – in addition to developing core strength, breath, fluidity of the spine and musicality. Participants will engage in movement material individually and collaboratively. This class is open to all levels.

Jessica Bertram (she/her) is a movement artist of African descent, driven by storytelling and play. She holds degrees in Dance & Movement Studies and Anthropology & Human Biology from Emory University in Atlanta, GA. Currently, Jessica is pursuing an MFA in Dance at the University of Colorado Boulder with an emphasis in Ethnic
As it relates to the aging population, including those living with dementia. This experience is appropriate for students, faculty, and staff who would like to learn about the benefits of dance therapy. This experience will explore the latest applications of music, movement/dance, and creativity as a healing and so

Dance in Medicine for Aging Populations: Dance in Medicine for Aging Populations explores the research-based Art and Science of Dance and its neuroplastic effects on aging populations' brains and bodies. This lecture and movement practice.

Joselli Deans
Blacks in Ballet: Stories of Resiliency: Histories of Black Dancers in the American Ballet World. This presentation highlights some of the achievements and contributions made by selected Black ballet dancers in the American ballet world that remain mostly in obscurity, beginning in 1919. This research explores black ballet dancers, academies, choreographers, and companies in which these dancers performed, highlighting their successes, and demonstrating the resolve these artists possessed. Biases concerning the cultural, social, and physical incompatibility of ballet dancers of African descent did not deter them from acquiring training and opportunities. These artists produced a legacy of excellence that continues to produce dancers, teachers, choreographers, scholars, and companies in the American ballet world.

Joselli Audain Deans, an Associate Professor here at the School of Dance, was member of the Dance Theatre of Harlem for eleven years after receiving most of her training at the company’s school. She holds a doctorate in Dance Education from Temple University. She has taught dance technique at Philadanco and several academic institutions; presented her work in scholarly settings. Her research is published in (Re:)Claiming Ballet. She consulted for the Dance Oral History Project for NYPL Dance Collection and with three other women for the Equity Project: Increasing the presence of Blacks on Ballet. A chapter on Black ballerina Delores Browne for The Oxford Handbook of Black Studies is forthcoming.

Joshua Mora
Waacking and Laban’s Space Theory: This class is a workshop based in the explorations of Space through the queer bipoc form of waacking. A movement workshop that finds clarity in expression of Laban's work while immersed within the joy and exploration of the movement form. A short bit of history of the movement form will be shared, then we launch into movement practice.

Joshua Yago Mora received a BA in Modern Dance at Brigham Young University after which Joshua co-founded Triptych Figures and collaborated in the launch of Speakers’ Corner--a platform for art and discussion based on activism. Joshua was a part of several project-based works, and most recently was a company member of Jacksonville Dance theater. Joshua was recently awarded the Educator in Excellence Award in January of 2023 by Utah Dance Education Organization (UDEO) and is set to teach at the national gathering for dance and the Child international (daCi) in July. Currently an MFA candidate in Modern Dance at the University of Utah, Joshua is passionate about the effect of both personal intersections and the intersections of powers on the body and how the relational (self to self, self to others, and self to community) might aid in a collective healing. Art and dance as a way of healing, sensing, and activism fuels a lot of the guiding questions of Joshua’s artistic research.

Juan Carlos Claudio
Afro Caribbean Rhythms: Afro-Caribbean rhythms experience explores the array of Afro-diasporic forms from Cuba, Haiti, the Dominican Republic, and Puerto Rico, emphasizing folkloric and popular dance forms. Emphasis is placed upon cultural and historical understanding, styling, rhythm, musicality, and phrasing.

Dance in Medicine for Aging Populations: Dance in Medicine for Aging Populations explores the research-based Art and Science of Dance and its neuroplastic effects on aging populations’ brains and bodies. This lecture and movement experience will explore the latest applications of music, movement/dance, and creativity as a healing and somatic form of therapy. This experience is appropriate for students, faculty, and staff who would like to learn about the benefits of dance as it relates to the aging population, including those living with dementia.

Juan Carlos, Instructor of Dance at Weber State University, former Assistant Professor at the University of Utah, Co-founder of Minding Motion for Graceful Aging™, and Founder of Grey Matters Dance LLC, the first program of its kind in the State. Juan has received numerous accolades for innovative teaching, mentoring, and community service initiatives. He received the Generous Heart Award, a national recognition for his dedication to serving others, especially those in marginalized communities. He is completing his MHA from Weber State University, holds an MFA from the University of Utah, and a BS from Utah State University. Juan Carlos holds diverse certificates and certifications in neuroscience, dance therapy, creative aging, health promotions, fitness for
Juliana Freude

**Intermediate/Advanced Ballet:** This class will utilize the concepts and pedagogical approaches of Balanchine and Vaganova's methods. It is designed to practice Intermediate to Advanced level technique, emphasizing the whole body in every movement, with equal attention to the dancer's facility, artistry, and musicality.

Juliana Freude is a native of Akron, Ohio where she trained for twelve years at The University of Akron Dance Institute. Miss Freude has also appeared with The University of Akron Repertory Dance Company in many roles including a soloist in Onda 9 by Ana Lobe, former principle dancer of Cleveland San José Ballet and Letting Go by Travis Gallin. While dancing with the Charleston Ballet she performed original works such as Rite of Spring, Sleeping Beauty, and Great Gatsby choreographed by Jill Eathorne Bahr. She also was able to perform a variety of dance forms such as works from Broadway and Bob Fosse. This included pieces from Broadway shows such as Chicago, The Producers, Hairspray, and Joseph and the Amazing Technicolor Dream Coat. After performing as a guest artist with Connecticut Ballet in 2009, Juliana continued on to work for six years with the company in works including Indian Summer, choreographed by Joseph Locarro and Pulse, choreographed by Darrell Moultrie along with many others. Juliana performed for over ten years with the Ohio Dance Theatre in principle roles such as Cinderella, Valse Fantaisie, Raymonda and others for. While dancing with Ohio Dance Theatre, she was also a company member with NEOS Dance Theatre, where she danced for 11 seasons. She has done various works with NEOS including, Gershwin Pas De Deux choreographed by Artistic Director of Neos Dance Theatre, Robert Wesner and Whales choreographed by Hubbard Street's principal dancer, Alicia Klock.

Justine Sheedy-Kramer

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

Justine Sheedy-Kramer (MFA, BFA) is an Adjunct Associate Professor at the University of Utah where she teaches character dance, ballet technique, pointe/variations, and music courses for the School of Dance. She has also taught for Utah Valley University, Ballet West, SLC Ballet, Ballet Northwest, Saint Mary’s Hall, and New Haven Ballet. As an active choreographer and researcher, Justine has created dozens of works in a broad spectrum of styles and collaborative arrangements; restaged a multitude of pieces from the classical ballet repertoire; participated in a variety of national and international research projects in world dance forms; and published her research on educational tools for collaboration between music and ballet. She is a violinist in the Wasatch Symphony, where she also serves on the board of directors. Justine toured nationally and internationally with Character Dance Ensemble and Eastern Artists, and continues to lead and develop programs with both groups.

Kathleen Diehl

**Contemporary Ballet Practice:** This class offers an exploration of embodied ballet practice through the lens of somatics and creative inquiry. Class will include an opening somatic exploration, followed by center practice, improvisational experiences, and engagement with extended phrase material that invites personal uniqueness and artistry. Students are welcomed into a supportive, encouraging environment designed to offer an invigorating movement experience that will engage mind, body, and soul.

Kathy Diehl MFA, MSW, began her professional dance career as a founding company member of Rochester City Ballet. Kathy has danced with Bill Evans Dance Company, Present Tense Dance, Biodance, and Anne Burnidge and Dancers. She has choreographed works for several universities and presented work both nationally and internationally at a variety of festivals and conferences. Kathy is a Certified Laban Movement Analyst, a Certified Evans Teacher, a Registered Somatic Movement Educator and has additional trainings/certifications in Shin Somatics, yoga, pilates, and wellness coaching. As a former psychotherapist, she promotes the therapeutic, healing properties of dance and movement and has been actively researching kinesthetic empathy, self-learning in improvisational performance and applications within the creative process, pedagogy, and interdisciplinary collaborative possibilities. She is currently an Assistant Professor of Dance and the Dance Program Director at Colorado Mesa University.

Kellie St. Pierre

**Sugarfoot Therapy Injury Prevention and Conditioning Class:**

Kellie St. Pierre is a freelance dancer, choreographer, and teaching artist based in Salt Lake City, UT. Originally from Bakersfield, CA, Kellie graduated from the University of California, Irvine with a B.F.A. in Dance
Tamalpa Life/Art Process is a generative practice that can be used to connect with the self and others, to deepen with the themes, images, and metaphors that arise through our intermodal exploration. Body Mapping through the will connect with sensation and movement possibilities in different body parts and will enter into an imaginal space of pl mapping particular body parts, drawing on improvisation, somatic awareness, and interdisciplinary creative processes. We different art forms, including dance, drawing, and creative writing. We will move through a series of sco

Halprin and Daria Halprin. The Life/Art Process is a movement class, we will explore a Body Mapping method that is part of the Tamalpa Life/Art Process, which was developed by Anna Halprin and Daria Halprin. The Life/Art Process is a movement-based, expressive arts practice that shifts between different art forms, including dance, drawing, and creative writing. We will move through a series of scores aimed at mapping particular body parts, drawing on improvisation, somatic awareness, and interdisciplinary creative processes. We will connect with sensation and movement possibilities in different body parts and will enter into an imaginal space of play with the themes, images, and metaphors that arise through our intermodal exploration. Body Mapping through the Tamalpa Life/Art Process is a generative practice that can be used to connect with the self and others, to deepen

Kim Clay

Intermediate Tap: An intermediate level class for musical theatre and rhythm style tap dancers consisting of a warmup, across the floor progressions, and a final combination.

Kim Clay (she/her/hers) is an Assistant Professor of Dance at the University of Northern Colorado, where she teaches ballet, jazz, modern, choreography, tap, and ballroom classes. Commercially she has held performance contracts with Six Flags Entertainment Corporation, Anita Mann Productions and Stiletto Entertainment as a cruise ship dancer aboard the Holland America Line. Kim has been a guest artist with Pittsburgh's Attack Theatre, Erin Reck's Recked Productions and was a touring company member for two seasons with TanzTheater Andre Koslowski. Additional teaching affiliations include Seton Hill University (Adjunct Professor), Carnegie Mellon University (Guest Lecturer), the American Dance/Drill Team School (Adjudicator, Instructor, Choreographer), the American College Dance Association (Instructor), and Millennium Dance Complex (Instructor, Certificate Program Director). Kim received her BFA and MFA in Dance from Sam Houston State University.

Kym McDaniel

One-Take Screendance Workshop: How can filmmaking highlight the body, choreography, and performance? How can you use the camera and choreography to communicate an idea in only in only 1 minute? This dance filmmaking workshop will explore the idea of a choreographic one-take. A one-take in filmmaking is a scene that is performed all in one shot without any post-production editing, much like a live performance in dance. A one-take relies not only on the performance in front of the screen – but the movement, timing, and rhythm of the filmmaker behind the camera. One-take projects completed in the workshop will be screened in the Union Theater! No previous filmmaking experience is necessary, all are welcome and will be able to participate. No formal equipment necessary, all one-takes can be shot on iPhone, Android, or similar device.

Kym McDaniel (she/her) is an experimental filmmaker, media collaborator, curator, choreographer, and educator. Her films have shown at Ann Arbor Film Festival, Slamdance, Antimatter, Chicago Underground Film Festival, ADF’s Movies by Movers, and solo / two-person screenings at UnionDocs, RhizomeDC, University of Michigan, Duke University, and the Society for Disability Studies Conference, among others. She has an MFA in Cinematic Arts from the Department of Film, Video, Animation, and New Genres at the University of Wisconsin-Milwaukee. She is currently an Assistant Professor and Graduate Certificate in Screendance Program Director at the University of Utah.

Krystle Osby

Heels: stilettos are best, preferably open toe. Latin ballroom style shoes are second best. Just no sandal heels.

Leslie Merrill Schmidt

Mapping the Body and its Metaphors: An Intermodal Creative Exploration through the Tamalpa Life-Art Process: In this class, we will explore a Body Mapping method that is part of the Tamalpa Life/Art Process, which was developed by Anna Halprin and Daria Halprin. The Life/Art Process is a movement-based, expressive arts practice that shifts between different art forms, including dance, drawing, and creative writing. We will move through a series of scores aimed at mapping particular body parts, drawing on improvisation, somatic awareness, and interdisciplinary creative processes. We will connect with sensation and movement possibilities in different body parts and will enter into an imaginal space of play with the themes, images, and metaphors that arise through our intermodal exploration. Body Mapping through the Tamalpa Life/Art Process is a generative practice that can be used to connect with the self and others, to deepen
creativity, and to give voice to stories that can be nurtured through the creative process. This class will involve some judgement-free drawing and writing, in addition to movement. Materials will be provided.

Leslie Merrill Schmidt, MFA, is an interdisciplinary dance artist and educator serving as a Co-Director of the dance program at Metro State University of Denver, where she teaches choreography, community-based dance, dance pedagogy, dance history, interdisciplinary performance, and dance technique courses. She and Nicole Predki developed a dance major there in partnership with Cleo Parker Robinson Dance. Leslie is currently training with the Tamalpa Institute to become a Somatics and Expressive Arts Educator. She has performed with Louder than Words Dancetheatre, the Cindy Brandle Dance Company, Interweave Dance Theatre, Ascential Dance, projekt move, Bone House North, and others. Leslie enjoys facilitating community-based arts projects that engage participants in collective creative processes and has created several evening-length performances. She has shared her creative work nationally and internationally and regularly collaborates with musicians on original sound scores.

Lorin Hansen

*Samba:* Learn the fancy footwork and bold moves of Brasilian Samba with international Samba champion Lorin Hansen. Featuring live Samba Batucada drums!

Lorin Hansen is a passionate instructor, performer, and lifelong student of Brasilian Samba. Lorin is a dancer and percussionist, and a two-time international Brasilian Samba champion, holding the title of Female Malandro Champion from the International Samba Congress 2018 & 2019 in Los Angeles. Lorin was awarded a dance fellowship with the Utah Division of Arts & Museums in 2021, and in 2017 she was voted “Best Individual Dancer” in Salt Lake City Weekly's Reader's Choice Poll. In 2009, Lorin founded *Samba Fogo,* a music and dance ensemble and community school. This non-profit performing arts organization now regularly headlines at festivals like Utah Arts Festival and Utah Brazilian Festival, and reaches an estimated 15,000 students in Utah annually with arts outreach programming in schools. Lorin is a strong believer in the power of dance to heal, transform, uplift, and unite communities.

Marin Roper

*Moving words: catalyzing choreography through writing:* In this choreography workshop, we will explore the somatic experience of language, drawing upon phonetics, syntax and literary style as inspiration for dance making. We will move, write and speak together. As background, I recently began co-teaching a new Advanced Writing for Dance course at my institution along with a faculty member from English. I’m energized and how language can help deepen our felt kinesthetic experience. In this workshop, we will dissect the sensorial landscape that exists at the intersection of movement and writing.

Marin got her undergraduate degree at BYU in Dance Education and Sociology and went on to get a Masters in Dance from the University of Utah; she also went on to get certified in Laban Movement Analysis through Integrated Movement Studies. She has been all over the country teaching dance and choreography and has even traveled to India as a U.S. Cultural Envoy for the U.S. State Department! She is a proud alumnus of BYU's Young Ambassadors and a darling mother of her 2-year-old son.

Meghan Wall

*Decelerating Dance: Healing Centered Educational Practices:* Drawing on research, applications, and potential of healing centered educational practices, we will pause together to embrace the slow work of rest, replenishment, and reconnection – if only for the duration of this class. Participants will embody approaches that center Shawn Ginwright’s focus on healing-centered (“what is right with you?”) over trauma-informed (“what happened to you?”) practices, and plant seeds for ongoing rejuvenation of ourselves and our field.

*DISComposition:* This creative and playful workshop will source disco movements from the 1970s as abundant resources for dance-making, unpacking tools of time, space, energy, body instrumentation, and action through improvisation and composition.

*Contemporary Technique: CARE:* What if rigorous technique training taught us to take care of ourselves and of each other? This contemporary technique class explores weight, breath, and momentum in movement through a lens of CARE:C – community for connectionA – accommodation for accessibilityR – responsibility for resilienceE – engagement for empathyThe CARE model promotes embodiment as a tool for personal wholeness and social progress, as well as technical and physical prowess.
Meghan Durham Wall is a dance artist, educator, and advocate who lives on the ancestral lands of the Ute, Goshute, and Eastern Shoshone people. She is passionate about the various forms of human expression, and focuses on community engagement and human connection through dance. Meghan’s creative research lies in healing-centered and equity-oriented methods of training the body toward performance, whether on the stage or in society at large. Meghan currently serves as the Chair of the Dance Program at Westminster College, having enjoyed faculty positions at The Ohio State University, Princeton University, Temple University, and the University of Utah. She also has experience working in non-profit early intervention and mental health sectors. Meghan’s interdisciplinary perspective informs her creative, pedagogical, and administrative approach to the field of dance. She encourages dancers to make deep connections across artistic and academic pursuits.

**Melissa Younker**

*Contemporary Technique: A musically driven dance class that will skip and soften through a range of physical states: spotlighting our powerful propelling legs and adaptability to surprises (big and small.) Together we will encourage curiosity and choice in approaching both improvised and learned combinations: finding moments when wonder, rebellion and desire can guide us.*

Melissa Younker is an artist with a multifaceted dedication to dance; performing as a movement artist, teaching extensively within a multitude of communities, choreographing, designing costumes, and collaborating in a range of mediums. She is driven by curiosity: creating works that are intimate, sentimental, and unrestrained. Melissa is Co-Artistic Director of Utah Valley University’s Contemporary Dance Ensemble and Adjunct Instructor for the Department of Dance. She is a founding member of Heartland Collective, a multi-disciplinary collective with collaborations in dance, visual arts, music, and performance. She received her Bachelor of Fine Arts from California State University, Long Beach and was a full-time dance artist with Ririe-Woodbury Dance Company from 2014-2020. Melissa’s work as an artist is always an exchange of ideas - a sharing of wonder.

**Meshi Chavez**

*Butoh Workshop - Meaningful Metaphors: As movers, dancers, and makers, our relationship with our artistry often depends on answering a call to explore the unseen, hidden, and overlooked. In this time of global uncertainty, it is possible to harness our creative potential by leaning into the expanse of “not knowing”. Yet the journey does not stop there. Next must effectively communicate our discoveries and transform them into potent meaningful metaphors. This process requires us to sharpen the tools of embodiment, presence, patience, courage, and kindness. Join Middlebury's Artist in Residence for this exploration of Butoh, embodied movement, and expansive creative generation. This workshop is open to movers of all levels, and those curious about cultivating newness.*

Meshi Chavez is currently Artist In Residence at Middlebury College. His career has spanned two decades allowing him to teach, present and perform nationally and internationally. His work is predicated on the concept that creativity is our birthright. Through the discipline of training the mind, body, and spirit, we learn to claim this creative force and build from there. He has taught at Schumacher College and Middlebury College. Chavez is co-founder of Momentum Conscious Movement, where he has been creating in-person and online, ongoing adult movement education programs for more than 20 years. He works internationally with author, scholar, and theologian Matthew Fox, teaching Movement as Meditation, with a recent online course through The Shift Network. His mentors include choreographers Denise Fujiwara and Natsu Nakajima & Donna Faye Burchfield. He believes that cultivating creativity, strengthening curiosity, and embracing the unknown, is the secret to making an artful life.

**Molly Heller**

*FINDING (HEART): Practices in Improvisation : This class will access improvisation as a practice in self-expression, social and communal engagement, and partnering with space. FINDING is a moveable exchange where leadership and creative autonomy are distributed. We will practice non-hierarchy within class as we lean into:*

- Impossibilities: Paradox in the body and within location (such as: precarioussness and stability, buoyancy and density, ease and resistance, containment and expansion)

- Expressivity: Capacity for the whole body to animate, punctuate, and communicate

- The idioms, sensations, and physical spaces of the heart
- Cultivating connection
- Magnification, bursting BIGness
- …curating our beginnings
- beginnings that curate…
Molly is the Director of Heartland, a multi-disciplinary collective centralized in Salt Lake City, with collaborations in dance, the visual arts, and music composition/performance. She is also an Assistant Professor within the School of Dance at the University of Utah. Molly has been on faculty at Westminster College (SLC), SUNY New Paltz (NY), and Dance New Amsterdam (NYC) and has taught for: ODC Dance Commons (San Francisco), Shawl-Anderson Dance Center (Berkeley), Utah Valley University, Middlebury College (VT), University of Nebraska at Omaha, Creighton University (NE), Dance West Festival (SLC), Salt Dance Fest (University of Utah), Utah Ballet Summer Intensive (University of Utah), Ririe-Woodbury’s Professional Intensive (SLC), Boise State University, and Balance Dance Company (Boise, ID). Molly’s choreographic work is an extension of her interest in health and wellbeing, as well as an interweaving of theater practices and dance. Her work has been presented in venues such as: Urban Lounge (SLC), Beehive Concert Venue (SLC), Shawl Anderson Dance Center (Berkeley), Eccles Regent Street Blackbox Theater (SLC), Kingsby Hall for TEDx Salt Lake City, Gowanus Art + Production (NYC), Danspace Project at St. Mark’s Church (NYC), Movement Research at the Judson Church (NYC), Green Space (NYC), DUMBO Dance Festival (Brooklyn, NY), The Mahaney Center for the Arts (Middlebury, VT), Balance Dance Company (Boise, ID), Boise State University, Westminster College (SLC), Sugar Space Studio for the Arts (SLC), and the Ladies’ Literary Club (SLC). Molly also holds certifications in Pilates and Reiki. As a performer, Molly has worked with Naganuma Dance, Netta Yerushalmy, Stephen Koester, and Satu Hummasti. She currently performs/collaborates with Katie Faulkner and Joanna Kotze.

Monte Black

Jazz Dance Improvisation: This class mixes jazz technique and style with guided improvisation to elevate the dancer to react and improvise from a visceral place and to think beyond learned “steps”. The class strives to find pure response to musical phrases while staying true to the art of jazz dance.

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, Footloose, and A Chorus Line 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 has also devised, directed and choreographed original works including: A modern dance ballet “Dierdre of the Sorrows” based off of traditional Irish folklore; and a concept piece entitled “Punks: A Love Story” utilizing the music of the Airborne Toxic Event.

Nicole Bradley Browning

Contact Improvisation: Contact Improvisation is a social dance form introduced in 1970s under the guidance of American dancer, choreographer and improviser Steve Paxton in collaboration with Nancy Stark Smith, Danny Lepkoff, Lisa Nelson, Nita Little, Andrew Harwood and Ray Chung. One definition of Contact Improvisation is: the art of moving with one or more partners while maintaining a shifting point of connected touch. Contact improvisers may use momentum, gravity and friction to move in concert with each other – rolling, suspending, falling and recovering together. Unlike other social dance forms, there are no set leaders and followers. Dancers are in constant exchange and dialogue throughout the improvised dance. As we practice this form, we will focus on consent, safety, trust, consensual touch, weight sharing, supporting, counterbalancing, falling and yielding to carry out physical dialogues and to prepare the meeting ground for engaged dancing. Class will commence with a warm up, followed by a skill session and will eventually conclude with a jam or round robin to embody what we have learned together.

I am a dance artist and educator respectfully located in Gilbert, AZ. I have danced, performed, improvised, presented choreography and taught throughout the United States, Indonesia and Taiwan. Over the course of my professional career, I’ve created and collaborated on more than 50 dances in diverse genres focusing on the complexity of relationships and the connection between people and place. After serving as the Head of Dance and Professor at the University of Montana for 20 years, I recently returned to instruct at my alma mater, Arizona State University. I specialize in teaching contemporary modern dance, contact improvisation, improvisation, contemporary ballet and dance making practices. I seek to nurture collective respect for individuality, signature and voice. I strive to model empathy, authenticity and kindness while nudging communities toward rigorous research in body and mind.

Nicole Predki

Dance and Entrepreneurship: In response to the 4th Industrial Revolution, skills like creativity, complex problem solving, and cognitive flexibility, skills we practice in our dance classrooms daily, are necessary. This workshop investigates intersections between Dance Education, Entrepreneurial Mindset, and Creative Processes with the primary goal of empowering attendees to recognize and internalize the transferability of the skills they obtain from their dance-based
courses. Tools introduced come from research from the Entrepreneurial Learning Initiative, ACUE's Effective Teaching Practices, and Creative Processes.

Nicole Predki has an MFA in dance from the University of Colorado Boulder with a focus on somatics and multidisciplinary performance and a B.S. in Environmental Science from Columbia University in NYC. Her focus in dance, science, and entrepreneurship 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 Aerial, Horton, Graham, Cunningham, and Ballet techniques. She teaches at MSU Denver, where she helped develop a Dance Major in collaboration with Cleo Parker Robinson Dance.

Noel Price-Bracey

Afro-Contemporary: Students will explore contemporary modern movements alongside West-African aesthetic influence culminating in abandoned fluidity and respect for both forms.

Neo-Jazz: A historically informed approach to contemporary jazz, this class calls back to earlier styles and aesthetics of Black vernacular Jazz (informed by Melonie George).

Social Justice Dance Making: This experiential class shares a brief history of artivism, offers ways to acknowledge personal positionality in relation to a social injustice, and make meaning of it all through dance composition.

Noel Price Bracey began teaching at various institutions in 2015 after relocating to Seattle, WA | Cornish College of the Arts (2019-2021), eXitSPACE School of Dance (2015 - 2021), and Washington School of Dance (2015-2020) are among the list. She has written and performed a one-woman play Death and Other Rude Things, performed live at McCaw Hall for TEDxSeattle 2019 in collaboration with cellist Gretchen Yanover, presented at Dance Educators Associations of Washington conference as well as Vashon Center for the Arts Shaping Movement - Body Image Conferences. In service of my Alma mater, I acted as chair for the Black Alumni Advisory Council (BAAC). As the Executive Director and founding member of the Seattle-based PRICEarts Never Ending Work dance project, she continues to engage in the overall company mission to empower communities to find freedom through art. Noel is continuing to develop as an educator at the University of Washington pursuing a Master of Fine Arts in Dance expected to complete in 2024.

Pam Handman

Stretch! (Lower Body Edition): Come any/all levels (along with your therabands if you have them) for a chance to lie on some tennis balls, roll on some rollers, do partnered hip releases with therabands and guided release work, and feel-good stretches. Our focus: mobilizing and easing up the muscles around our hip joints and down through the lower limbs. If you have a theraband and/or tennis ball, please bring along. During some parts of this class, we will partner-up and utilize tactile cueing.

Restorative Yoga: Come any/all levels (along with your own props!) for a gentle restorative yoga session to encourage ease, deeper breath flow, releasing, anchoring. Restorative yoga classes incorporate quiet poses usually lying down, very gentle and slow movements and invite you to take time for yourself. Please bring along the following: a yoga mat (or a blanket upon which you can lie down/spread out), a towel or additional small blanket, and a firm pillow or yoga bolster. If you don’t have any of these props handy, get creative and bring something similar (ex: extra articles of clothing that could be folded underneath you). The props are used as supports underneath you to help you ease into the poses. Wear layered clothing, including socks for warmth.

Pamela Geber Handman has been on faculty in the School of Dance at the University of Utah for many years, serving in multiple roles across her teaching, research and service. Continued teaching interests that often extend into creative projects (in no particular order) include: coaching artistry and presence, building connections/engaging in multiple types of collaborations, wellness and somatic approaches (especially yoga at the moment), experiential anatomy, improvisational practices, and community involved projects with individuals who have special needs/disabilities. A year ago, Pamela completed her first 200-hour Yoga certification and like so many of us, is grateful to be moving again together in person since covid emerged. Welcome to the University of Utah’s campus everyone!

Quita Love-Cheramie

Lyrical Jazz- Turns and Jumps: This class will explore different jumps and turns through warm-up, across the floor and a center lyrical jazz combination.

Quita Love-Cheramie grew up in Idaho and danced with her Jr. High/High School dance teams. She received her undergraduate degree in Dance Education from the University of Idaho, where she choreographed and danced
for the university’s pre-professional dance company and danced on the university’s dance team. She did her student teaching at the Las Vegas Academy of International Studies, Visual and Performing Arts. Post graduation she taught creative movement at the Franciscan Cre-Act School in Pocatello, Idaho, taught at Idaho State University and danced with I-Move. Since receiving her MFA at ASU in 2009, Quita has remained active in the Phoenix Valley. She is adjunct faculty at GCC and choreographs for VERVE and her work has been presented multiple times at ACDA. She has also been adjunct faculty at both Estrella Mountain Community College and Paradise Valley Community College. She has also performed with Desert Dance Theater and is currently dancing with SM2 Dance.

Rachel Winchester
*Grease: 50th Anniversary!:* Celebrate the movement themes and music of Grease through a medley of inspired choreographic scenes, featuring partner dances, acrobatic challenges, and hand jives galore!

Rachel Winchester serves as the Academy Director for Festival Dance Performing Arts Association and is a Lecturer at the University of Idaho. She has had the privilege to teach hundreds of dancers of all ages, including at the University of Idaho, the University of Oregon, Pacific Lutheran University, and Edmonds College. Her choreography has been recognized and presented through the American College Dance Association National Conference at the Kennedy Center in Washington DC, the San Diego & Tijuana Mexico International Fringe Festivals, Movement Research and Williamsburg Arts Nexus in New York City, and Seattle’s ZINC Contemporary Art Gallery and Base Experimental Arts’ 12 Min Max. Her screendances have been official selections of 40 North International Film Festival and Idaho Screendance Festival.

Rebekah Guerra
*Researching Ballet:* Researching Ballet invites alternative ways of approaching ballet forms through somatic methodologies of Gaga, Africanist Aesthetics, meditation, and movement research. This class emphasizes the sensation of movement over aesthetics. We practice without a mirror, move continuously, and holding onto a barre is optional. This class seeks to apply practical methodologies for de/structuring, centering, and decolonizing traditional ballet pedagogy. All dancers are welcome.

Rebekah JoAnn Guerra is a dancer and choreographer from Riverside, California. She has been a student of Sofia Carreras, who was a former student of George Balanchine and Patricia Neary; Kelly Lamoureux a former soloist of the National Ballet of Canada; and Jose Gonzalez Pilar of Ballet de Santiago in Argentina. She has had the great privilege of working with Intersect Dance Theatre, Counterpoint/Shift, Ballet Hispanico, Bobbi Jene Smith & Or Schraiber, Sidra Bell, Mason Cummings, and many more. Guerra’s choreography and films have been presented at the Stomping Ground, Los Angeles, Lift-Off Film Festival-Paris, Inland Empire Dance Festival, Long Beach Black Dance Festival (August 2020), ModCollective in Brooklyn, NY, and Bond Performance Festival in China. Presently, she is a Ballet MFA recipient at the University of Utah researching the removal of mirrors in ballet classes to reinforce virtues of community, diversity, and freedom of expression. Simultaneously, she is in pursuit of creating an interdisciplinary ballet based on the life and work of Frida Kahlo.

Rosie Trump
*Improvisation Scores for Solo/Ensemble:* This class invites dancers to experiment through improvisation. We will make movement choices in the moment as individuals and as an ensemble. Connect, play deeply, and surprise yourself.

Rosie Trump is a dance choreographer, improviser, and dance filmmaker. Feminist and deliberately minimal, her dances transforms the banal into radical. She holds a MFA in Experimental Dance Choreography from the University of California, Riverside and a BA in dance from Slippery Rock University. Rosie is the founder and curator of the biennial Third Coast Dance Film Festival and an Associate Professor of Dance at the University of Nevada, Reno. rosietrump.org

Roxanne Gray
*Impro/Comp Tools- Taking Scratching Into Capture Mode:* This class will explore the art of "scratching," as coined by Twyla Tharp, through improvisational prompts and scores. We will gather tools for taking our "scratching" into "capture mode" by developing compositions with quick, high-energy methods. Tharp said, "[Scratching is] about unleashing furious, mindless energy and watching it bounce off everything in its path."

Roxanne Gray is a Salt Lake City-based independent Latiné choreographer, performer, and teaching artist; recently relocated from the San Francisco Bay Area. She is a current Modern Dance MFA Candidate and Graduate Teaching Assistant at the University of Utah. Her creative work has been presented at LEVYdance, Shawl-Anderson Dance Center, Mission Dance Theater, Studio Azul, and SAFEhouse for the Performing Arts (San Francisco, Bay Area); as well as Covey Center for the Arts and Utah Dance Film Festival (Utah). Gray
received her BA in Dance from Brigham Young University. She is an experienced teaching artist and has served on faculty at studios and schools throughout Utah, the San Francisco Bay Area, and Brooklyn, NY. She has had the privilege of setting work on Utah Metropolitan Ballet and Wasatch Contemporary Dance Company (Utah). Gray is also the Co-Founder, Director, and Curator of 801 Salon, a monthly multidisciplinary arts event in SLC.

Sam Stone
Introduction to ‘Axis Syllabus’: This course will introduce a selection of biomechanical principles from the Axis Syllabus (founded by Frey Faust) and apply them to Modern dance training. Class promotes anatomy-based, safe and efficient movement approaches in hopes to stimulate kinetic intelligence and injury-prevention skills for sustainable dance training.

Free Up the Space (F.U.T.S.) Improv Hang: Come and meet an array of dancers to free up the space through open improvisation. Writing tools and simple timing score provided. Bring your instruments, your voice, and your weird.

Sam Stone is a dance performance artist, teacher, community organizer and creator currently obtaining an MFA in Modern Dance at the University of Utah. She is a certified Axis Syllabus teacher of anatomy and biomechanics, as well as a teacher of modern dance, improvisation & choreography. Sam has presented work in theaters in and outside of the US but prefers enchanting the homes and found spaces that she passes with art and design. Sam is responsible for directing and conceiving seven full length evening productions, dozens of shorter pieces, and more than 50 children’s dance works. As a performer, Sam has worked with Kathleen Hermesdorf, Bianca Cabrera, Rosemary Hannon, Ashley Trottier, Aura Fischbeck and Leyya Tawil. As a dance advocate, she values the expression, freedom and play that dance offers and always pushes for arts awareness and opportunity for all.

Sandra Scheuber
Exploring Emotion with Motion: Using Brene Brown’s best-selling book “Atlas of the Heart” as a guide, we will explore ways to define and articulate the differences between similar, related human emotions and experiences and create movement with a more refined clarity.

Sandra Scheuber has been creating work for over four decades. Her choreography has been selected for LA Dance Festival, sjDANCEco ChoreoProjects, SpectorDance Virtual Choreographers Showcases, and many others. As an educator, she was a choreographic mentor for the Dance Repertory Vision Series for many years. She has taught high school dance, master classes, and at many American College Dance Association regional conferences. She is currently a Board Member for ACDA West Region and has served as Secretary and Membership Chair of the California Dance Education Association. She obtained an MFA in Dance Choreography & Performance from Mills College. A highlight as a performer was to dance in Jose Limon’s “The Winged” and “Missa Brevis” with sjDANCEco. She also performed with and choreographed for many local companies. With NewGround Theatre Dance Company, she had the opportunity to perform at the Edinburgh Fringe Festival in Scotland. She attends American Dance Festival annually.

Sara Pickett
All That Jazz: this class takes a trip back to the days of Bob Fosse with short combinations from his repertory. Hat, gloves, and cigarette optional.

Sara Pickett is a dance artist and educator in Salt Lake City. She is a passionate teacher who believes in the pure joy of moving by connecting to groove and kinesthetic exploration. Her dance history began with hip hop and funk forms which continue to inform her research and teaching. Currently Associate Professor Lecturer for the University of Utah School of Dance, Sara has also been faculty at Weber State University and Westminster College and a guest artist for Utah Valley University, University of Idaho, and Colorado State University. She is co-producer and creator of BRINE, a dance collective in Salt Lake City presenting the work of local choreographers. Sara was a core member of Millennium, out of Denver, CO with Kenny Jimenez. Sara currently serves on the board of the American College Dance Association.

Sarah Glesk
Int/Adv Ballet: An intermediate/advanced ballet class focusing on artistry, strength, fast footwork, and turns.

Int. Contemporary/Modern: A mix of contemporary and modern dance techniques focusing on floor work, traveling through space, and being grounded.

Sarah Glesk is from Spokane, WA, and is currently a dance adjunct faculty member at Gonzaga University since 2013 and Whitworth University since 2018, cumulatively teaching contemporary, modern, ballet, jazz, dance conditioning, introduction to dance, and choreography. Additionally, she is a dance instructor at numerous institutions and organizations in the greater Spokane area.
Spokane area studios. Sarah earned a BFA in Dance from Cornish College of the Arts, graduating Cum Laude in 2006, where she performed in such works as Martha Graham’s “Diversion of Angels,” as well as other significant choreographers in the Seattle area, such as Deb Wolf, Pat Hon, and Gerard Theoret. Her professional dance experience includes performances with Zoe Scofield and Juniper Shuey, Alloy Dance Project, Serendip, Vytal Movement, and a cabaret dancer and choreographer with the CanCan Castaways. She has notable choreographic features in the Spokane Film Project, 50 Hour Slam, and multiple music videos, including Water Monster, which she also performed in.

**Satu Hummasti**  
*Anatomical Imagery, Partner Work, and Releasing:*

Satu Hummasti, originally from Helsinki, Finland, is a dancer, choreographer, writer and teacher who has performed, choreographed and taught throughout the United States, Europe, South and Central America, and Russia. Her work has been seen internationally in Medellin, Colombia; Bordeaux, France; Edinburgh, Scotland (as a part of the 2007 Edinburgh Fringe Festival); St. Petersburg, Russia (as a part of the Open Look Festival 2011), Helsinki, Finland; Oulu, Finland (as a part of the Arctic Steps Festival 2015) and San Jose, Costa Rica; and nationally in New York, Boston, Phoenix, Salt Lake City, and Seattle. She performed in New York City with Fred Darsow, Barbara Grubel Projects and Sari Nordman, and has worked as a freelance dancer with Stephen Koester, Mary Fitzgerald, and A. Ludwig Dance Theater. In NYC she has shown dances at Dance New Amsterdam, Chashama, The Construction Company, Sal Anthony’s Movement Salon, and at The John Ryan Theater at White Wave, as a part of the d.u.m.b.o. and Cool New York Dance Festivals. Her work has been commissioned by Compañía de Cámara Danza UNA in San Jose, Costa Rica, Repertory Dance Theater in Salt Lake City, Kannon Dance Company in St. Petersburg, Russia, and for the graduate dance pedagogy students at Teatterikorkeakoulu in Helsinki, Finland. She is currently an Associate Professor in the Modern Dance Department at the University Utah.

**Solange Gomes**  
*Flamenco: Music and dance from the Andalucian region of Spain with roots in Indian, Arabic, and European Gypsy music. It’s a celebration that expresses our everyday feelings with passion. The elements of Flamenco are: Cante (singing) / Toque (guitar playing) / Baile (dance) / Jaleo (shouts of encouragement) / Palmas (hand clapping) / Zapateado (footwork).*

Solange Gomes was born in Sao Paulo (Brazil) where she received her fine arts training to become a dancer, musician, and instructor. She attended the Royal Ballet Academy as a child and then went on to study several other dance techniques such as modern, contemporary, ballroom, and dances from the Brazilian folklore but starting in 1990 Solange has worked exclusively with Flamenco. Since moving to Utah, she has been teaching and/or choreographing for many institutions such as Ballet West Academy, University of Utah, SLCC, RDT, WEU. For theatre, she choreographed ‘Bodas de Sangre’ (2008), ‘Zorro’ (2011), ‘Oedipus the king’ (2013), and ‘Strictly Ballroom’ (2020). For the cinema, she choreographed and performed in a documentary ‘Dancing Joy’ (by Kate Tsubata) released in 2019. In 2001 she founded the Tablado Dance Company, a 501(c)3 organization dedicated to sharing the dance, music and culture of Spain and is known for maintaining the ethnic richness of Flamenco.

**Susan Haines**  
*Choreography through the Lens of 1970s Television: Jump into the past as we workshop dance making and creative process using elements from popular 1970s TV shows like Charlie's Angels, Good Times, CHiPs, Dallas, and more.*  
Hone your artistic voice in new (old) ways as you experiment with dramatic introductions, repetitive themes, oh-so-obvious foreshadowing, unwieldy timing that requires a surprise cliff-hanger or awkward plot wrap-up, celebrity cameos, and more to explore personal aesthetics, visual through-lines, and trajectories of energy in dance making. *Sorry fans, Magnum, P.I. was in the 1980s.*

Susan Haines (MFA, NKT, IASTM) is Director of Dance at Western Washington University where she teaches contemporary and ballet technique, Pilates, and dance pedagogy classes. During the 1970s, when her hair was not in a bun, she was feathering her bangs, Aquanet-ing them into place, and heading to the roller rink. In present day, Susan specializes in bridging current research in fascia, biomechanics, and neuroscience into dance training and doesn't use much hairspray. She has an MFA from UNCG-Greensboro where she studied with leaders in the field of somatics and dance science: Dr. Jill Green, B.J. Sullivan and Jatin Ambegaonkar, and is certified in Pilates, yoga, and FRC. Susan is a dance science specialist for Apolla Performance, serves on the editorial board for JODE and her research has been presented at NDEO, DSSE, DSA, and ACA conferences.

**Thea Patterson**
**Ballet:** This intermediate/advanced ballet class aims to emphasize ballet technique through the lens of personal sensation. With a strong emphasis on individual alignment, musicality, and choice-making, this class seeks to remind ballet practitioners that ballet technique can and should be as joyful as it is rigorous. Every body is a ballet body- let’s dance!

Born in Oakland, California, Thea Patterson is a teacher and choreographer. Thea earned her Bachelor of Arts in Dance and English in 2013 from UC Irvine before returning to Oakland to work as a teacher, choreographer, and freelance dancer. She has danced with choreographers and companies such as Jaq Dalziel, Alyssa Mitchell, Yuki Fujimoto, Blue Scorpion Dance Theater, No Strings Attached Dance Company, and Garrett+Moulton Productions. In 2020, Thea was co-awarded the 2018-2019 Isadora Duncan Dance Award in Outstanding Achievement in Performance Ensemble for her work with Garrett+Moulton Productions. Thea is a second-year Ballet MFA Candidate and a Graduate Teaching Assistant in the School of Dance at the University of Utah. Thea’s research centers on dissecting the “ballet body” construct and its impact on the mental health of ballet practitioners, specifically female-identifying dancers. Her ultimate goal in pursuing this research is to make ballet more inclusive and joyous on recreational and professional levels.

**Therese Young**

*It Takes Two to Tango:* Enjoy the rhythms of the Tango in this beginning American style tango class. Learn the basic steps, resulting in a fun, lively combination.

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 Alley 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 co-directs and develops original choreography for the University’s performance dance company “Orchesis”. Therese was the WAHPERD Dance Educator of the Year in 2011.