



VIRTUAL YEAR



DANCE AND... WORKSHOPS

MARCH 5-APRIL 3, 2021

Register at www.acda.dance

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Dance & Change
West Region Board Members: Lori Bryhni, Modesto Junior College; Flick Flickinger, Sacramento State; Dana Lawton, Saint Mary's College; Angela Rosenkrans, Scottsdale Community College

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West Region Board Members: Lori Bryhni, Modesto Junior College; Flick Flickinger, Sacramento State; Dana Lawton, Saint Mary's College; Angela Rosenkrans, Scottsdale Community College

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Welcome to ACDA's Virtual Year Dance And... Workshops

The mission of ACDA is “to foster creative potential, to honor multiple approaches to scholarly and creative research and activity, to promote excellence in choreography and/or performance, and to give presence and value to diversity in dance.” Since 1973, ACDA has brought together students, faculty, guest artists and musicians to “support and affirm dance in higher education.” For almost 50 years, annual convenings took place face-to-face at regional conferences and the National College Dance Festival. The Covid-19 pandemic, taking hold during the 2020 ACDA Regional Conferences and still holding us almost a year later, closed many doors, but it also opened some.

At the virtual meetings in June 2020, the ACDA Board of Directors was faced with the reality of a year with no face-to-face conferences. Deeply committed to serving dance in higher education, the Board presented a series of initiatives to keep ACDA's culture of sharing, learning, and inspiring moving forward virtually. The Dance And... workshops are one facet of ACDA's Virtual Year.

The Dance And... workshops—conceptualized, developed and realized by ACDA members—highlight the inherent relationship between the field of dance and the world around us. The synchronous workshops provide a “deep dive” into experiential learning in a specific area. Participants will have the opportunity to interact with peers from across the country while delving into a full or half-day of focused sessions.

This document contains 16 workshop descriptions listed in chronological order. Each description includes:

- Workshop overview
- Workshop content
- Schedule
- Space/equipment needs
- Presenter bios

As you read through the following workshop descriptions, you will see a wide range of topics. We invite you to dive in, experience something new, take advantage of the virtual access to presenters from around the country.

Questions about workshops or registration? Contact the ACDA National Office at info@acda.dance (preferred) or call (240) 428-1736.

Registration, Timelines & Deadlines

Note: Registration for the Dance And... workshops is different than for conferences. Please read the following carefully to prepare for registration.

Online registration for Dance And...Workshops is accessed through the ACDA Dance And... webpage. Registration will be open for ACDA Institutional and Individual Members for a priority period before opening to non-members, if space is available.

There will be two tracks for workshops: (1) registration for workshops with capacity for at least 50 people and (2) registration for workshops with capacity for fewer than 50 people. Multiple workshops will be listed in registration in both tracks. When registering, you may request slots for one or more of the workshops listed.

TRACK 1: Registration for workshops with at least 50 slots

Group Registration – Institutional Members

- One person from each institution will register for the whole group. That person is the Faculty Representative.
- The Faculty Representative will enter contact information for themselves and the number of slots requested for each workshop for all students and faculty from their institution.
- The Faculty Representative may reserve multiple spots in multiple workshops.
- Names will not be requested at the time of registration.
- Names and emails of participants will be requested close to the workshop date to ensure accuracy in attendance information.

Individual Registration – Individual Members or Students and Faculty from an Institutional Member who are Not Part of a Group Registration

- Individuals may register themselves for multiple workshops.
- Individuals may reserve one spot in any workshop.

TRACK 2: Registration for workshops with fewer than 50 slots

Individual Registration ONLY – Individual Members or Students and Faculty from an Institutional Member

- Registration for limited capacity workshops will allow only one reserved spot in a workshop.
- An individual may reserve a spot in multiple workshops.

For All Workshops:

Registration Fee: \$20.00 per person per workshop

- Payment may be made by check or credit card.
- There are no refunds on paid registration fees.

Timeline and Deadlines:

- **February 5, 2021** – Member registration opens
 - Payment or proof of intention to pay—two weeks after registration or no later than one week prior to workshop, whichever comes first
- **February 22, 2021** – Non-Member registration opens, pending space available
- **Friday one week prior to next Friday, Saturday and Sunday workshops** – Registration closes



Dance And... Workshop Calendar (with registration caps)

MAR/APR 2021

SUN	MON	TUE	WED	THU	FRI	SAT
	Mar01	02	03	04	05 Dance & Professional Sports Dance Teams (280)	06 Dance & Community Engagement (290)
07 Dance & the Archives: Contemporary Perspectives on Historic Dances (295)	08	09	10	11	12 Dance & Black Masculinities (50)	13 Dance & Motherhood (290)
14 Dance & Oral History Student-Only (20)	15	16	17	18	19 Dance & Being Seen: The Politics of Representation (285)	20 Dance & Inclusion, Diversity and Equity—An Alliance Plan (50)
21 Dance & Moving Spirit (48) Dance & Queer Embodiment (75)	22	23	24	25 Dance & Creating Community (200)	26 Dance & Change (200)	27 Dance & The Body (200)
28 Dance & Deep Listening (11)	29	30	31	Apr01	02 Dance & Body Science (290)	03 Dance, Shout Outs & Work/Play: Self and the BIPOC Ensemble Student-Only (20)

FRIDAY, MARCH 5, 2021

Dance & Professional Sports Dance Teams

Andrew Vaca, California State University, Long Beach with additional presenters (see bios)

Registration Cap: 280

Workshop Overview:

Sports entertainment teams employ thousands of dancer/performers across the U.S. each year for sports including basketball, football, soccer, lacrosse, baseball, and even ice hockey. Dance And Professional Sports Dance Teams will bring together dancers from across the nation (and world, perhaps) to explore and build skills necessary for employment on professional sports dance teams (largely know as “Pro Dance Teams”), and to understand the purposes, goals, realities, and history of this subset of the dance field. Participants in this workshop can expect to explore personal strategies for preparing for and succeeding at Pro Dance Team auditions, engage in discussions with current directors and choreographers from across the US about policies and philosophies that bind sports entertainment teams to their larger organizations, engage in discussions with current and former Pro Dance Team employees, and learn dance routines representative of both field and court dance teams.

Workshop Content:

Employment on Pro Dance Teams requires skills that go far beyond being a technical and engaging dancer. **Session 1** will help dancers better understand the history, purposes, realities, and goals of Pro Dance Teams.

Movement sessions, **Sessions 2, 3, 5** and the **Optional add-on** will concentrate on dance and auditioning skills specifically intended to aid dancers during Pro Dance Team auditions and material choreographed specifically for both court and field sports entertainment. Several different routine options will be offered during Session 3 and the *Optional add-on* (number offered will depend upon number of dancers registered). During Session 5, dancers will be split up into multiple Audition Workshops, each with an instructor, a demonstrator who is a current NBA or NFL dance team member, and other current or former Pro Dance Team members who will be present to assist in giving dancers individual feedback.

Session 4, the Roundtable Discussion, will involve current and/or former dance team Directors, who represent both NFL and NBA franchises, helping dancers better understand the individuality of each team/organization and the realities of employment on a Pro Dance Team. Additionally, information will be shared regarding long and short-term preparation for Pro Dance Team auditions.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00 pm –12:30 pm	Session 1 Welcome, overview of Pro Sports Dance Team industry & history
12:30 pm –12:45 pm	Break
12:45 pm –1:15 pm	Session 2 Warm-up for movement classes
1:15 pm – 1:30 pm	Break
1:30 pm –2:45 pm	Session 3 Pro Dance Team Routine
2:45 pm – 3:00 pm	Break (Grab some food!)
3:00 pm –4:30 pm	Session 4 Roundtable Discussion with Dance Team Directors
4:30 pm – 4:45 pm	Break
4:45 pm-6:00 pm	Session 5 Audition Workshops (multiple classes)
6:30 pm-8:00 pm	Optional Pro Dance Team Routine #2* with Andy Vaca

***Optional Pro Dance Team Routine #2 requires a separate registration and additional \$5.00 fee. Although *Dance & Professional Sports Dance Teams* is a complete six-hour, five-session event, it also has an Optional Pro Dance Team Routine class that follows the workshop. This gives dancers the opportunity to engage in one additional routine in a different movement style since all Pro Dance Teams dance a wide variety of material. This also allows individuals who could not commit to the six-hour Workshop the opportunity to have a mini-experience in Pro Dance Team movement material.**

Space/ equipment requirements for participants:

Participants will need to have an active Zoom account and space necessary for dance combination movement. As these sessions will not be recorded, dancers should have a note-taking method at the ready throughout the workshop to capture thoughts, ideas, and suggestions.

Presenter Bios:

Andrew (Andy) Vaca is a Professor at California State University, Long Beach (known to sports fans as Long Beach State) where he has taught dance for 22 years. His work with pro dance teams spans 35 years and includes work for both NBA and NFL dance teams including the Boston Celtics Dancers, the Portland BlazerDancers, the Pro Bowl Cheerleaders, the Sacramento Kings Dancers, the San Diego Charger Girls, the San Francisco 49ers Gold Rush, the Los Angeles Laker Girls, and the L.A. Clippers Spirit. He is currently on faculty with Pro Action Dance, the nation's top source for professional sports dance team choreography and collegiate dance team entertainment. Andy is also proud to be the President of the American College Dance Association.

Diane Bonds was a member of the world-famous Los Angeles Laker Girls during the championship eras of Kareem Abdul-Jabbar and Magic Johnson. She went on to be the choreographer of the team while teaching at the Orange County High School of the Arts and serving as the Songleading Program Director for USA Camps. Diane is currently a choreographer and co-director of the Pro Bowl Cheerleaders, directs the dance program at Arroyo Valley High School, and is on the dance faculty at Chaffey College. Diane holds BA and MA degrees in Dance from CSU Long Beach.

Michelle Burch is in her 14th season as the Performance Teams Manager for the Portland Trail Blazers after Coaching the Blazers Jam Squad for two seasons and performing as a BlazerDancer for six. She has taken performance groups to perform all over China, Korea, Taiwan, Manilla, and Estonia as part of the NBA's Grassroots travel program in addition to working production for the 2018 NBA All-Star Game. Michelle has performed as part of the Southern University "Dancing Dolls" and SU's world renowned Human Jukebox Marching Band, and was the Assistant Director and Principal Dancer with the NW Afrikan American Ballet, a company she performed with in Johannesburg, South Africa and Edinburgh, Scotland for The Edinburgh Fringe Festival.

Alicia Burghardt graduated from Dean College with a Bachelor of Arts in Dance with a concentration in performance and choreography. Alicia completed two seasons as a Boston Celtics Dancer, performing at TD Garden and choreographing for playoffs. She is a choreographer for Pro Action Dance and had the privilege to represent the Celtics at the Pro Action Dance intensive in Las Vegas. She is currently based out of Los Angeles where she is teaching and performing.

Jessie Christensen directed the NBA's Los Angeles Clippers Spirit Dance Team for 10 years. Simultaneously, she was the Associate Director of the San Diego Charger Girls and a five-year director of the NFL Pro Bowl Cheerleaders. Jessie had the pleasure of working for e2k Events and Entertainment and the NFL league office, producing game entertainment for national and international games, working with such musical artists as Mariah Carey, Mary J. Blige and the Backstreet Boys, to name a few. Jessie is a graduate of UCLA, where she was a member of their nationally ranked dance team.

Keeley Fimbres is a seasoned director of sports entertainment and the Director of the Los Angeles/St Louis/Los Angeles Rams Cheerleaders for the past 30 years, Keely was the first NFL director to include

men on a dance team, and the first to ever perform at the Super Bowl. Keely is also a three-time national championship dancer, including two championships with her alma mater, CSU Long Beach.

Jessica Fought is a former Co-Captain of the Boston Celtics Dancers. Jessica specializes in the dance styles of hip-hop, jazz, and pom. She has been training since the age of three, and has 8 years of experience dancing professionally in the NBA. Currently, she is a dance instructor and choreographer for all-star dancers ages 8-18.

Kiki Galpin is a Southern California native and has been dancing since the age of 3. Along with training at some of the most prestigious studios in California, she spent 3 years on the Long Beach State dance team. Most recently, Kiki has been dancing professionally on the renowned Boston Celtics Dancers for the last 3 seasons.

Amanda Herman is a Los Angeles native who attended USC and performed with the USC Trojan Dance Force. After college she moved to Boston, where she was a 4-year member and 2-year co-captain of the Boston Celtics Dancers. She now teaches yoga and fitness classes around LA and works as a video editor for NFL Media.

Kristin (Egusa) Hollowaty is the former director of the Tokyo Girls and San Diego Charger Girls, a producer for the NFL Pro Bowl Cheerleaders, and has choreographed and produced pregame and halftime performances for the NBA, NFL, and PAC-12. Kristin has choreographed for multiple NBA and NFL dance teams. Kristin is also the former captain of the Los Angeles Clippers Spirit dance team and a proud alum of CSU Long Beach.

Stephanie Judah is currently the Director of the Kansas City Chiefs Cheerleaders, Mascot, & Drumline and has been for the past 12 seasons. She was a Chiefs Cheerleader for 7 seasons and represented the Chiefs as a Pro Bowl Cheerleader. Stephanie grew up in the competitive dance studio world where she trained in all forms of dance. That led her to Chicago where she became an apprentice and ultimately a member of Gus Giordano Jazz Dance Chicago under Gus Giordano. Stephanie later joined the West Coast Tour of *West Side Story*. Stephanie eventually moved back to Kansas City to obtain her BA in Business from the University of Missouri – Kansas City. Stephanie has a strong passion for dance and people and her current job is the perfect blend of both. Stephanie is also a proud wife, and mom of the best 11 year-old son.

Marina Ortega is the co-founder of Pro Action Dance and the Director of the Boston Celtics Dancers, known as one of the NBA's top dance teams. Prior to joining the Celtics entertainment team in 2007, Marina was the Dance Team Director for the Frankfurt Galaxy (NFL Europe). As part of Pro Action Dance, her choreography is loved by college and professional dance teams around the country and world. Marina coached the dance team at Northern Arizona University and is a former dance instructor with USA Camps.

Mina Ortega is the co-founder and Artistic Director of Pro Action Dance along with her sister Marina. Mina has been the Director of the USC Trojan Dance Force for over 20 years where her innovative choreography entertains PAC-12 crowds throughout basketball season. In addition to working with the world-famous Los Angeles Laker Girls and the NFL Pro Bowl Cheerleaders, Mina's choreography is a favorite amongst professional and college dance teams across America. Mina is the former Dance Program Coordinator for US Spiritleaders, taught dance camps for 15 years for USA Camps, and has taught jazz and hip hop courses at CSU Long Beach.

John Peters is easily recognized as one of the nation's most innovative and award-winning dance team choreographers. John is the choreographer for the Los Angeles Rams Cheerleaders and has choreographed for practically every Pro Dance Team in America, including being the official dance team choreographer for the XFL 2001 and the Pro Bowl Cheerleaders from 1993-2000. John has choreographed pre-game and halftime shows around the nation and world including NFL America Bowls in London, Tokyo, and Barcelona, halftime features for the NFL Pro Bowl, and the 2017 Hong Kong Chinese New Year Parade celebration.

SATURDAY, MARCH 6, 2021

Dance & Community Engagement

Judy Bejarano, Susie Garifi, Madeline Harvey and Lisa Morgan, Colorado State University

Registration Cap: 290

Workshop Overview:

This workshop explores dance as a medium for reflection, expression, and connection. We will explore how to create movement opportunities throughout the day to deepen learning and expressiveness for diverse populations. Presenters will share models for developing programs, curricula, and embodied arts experiences. Through discussion and demonstration, attendees will experience multiple modalities for integrated arts learning and expression.

Workshop Content:

We will analyze the tools provided and their role in building confidence and trust. We will examine how to create movement opportunities that deepen exploration and expression.

Discussions will include service-learning curriculum for undergraduate dance degree, developing educational programming for concert dance performance, identifying community needs and partners, and adapting content for diverse populations

“Every Voice Matters” is an integrated arts outreach program created by IMPACT Dance Company that uses writing, visual art and movement to help students identify what is important to them and to give them a creative avenue to express their thoughts. The presenters will share and explore this model with participants.

We will use breakout rooms to complete a community dance engagement activity based on discussion and “Every Voice Matters” samples. Groups will present their creations for feedback from peers and facilitators.

We will view and discuss recent work from IMPACT Dance Company and CSU Dance while identifying possible connections with pK-12 academic standards.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-1:00 pm ET	Four panelists from Colorado State University will introduce models for community dance engagement that serve youth, higher-education, and senior populations.
1:00-1:15 pm ET	Break
1:15 – 2:45 pm ET	Experience IMPACT Dance Company’s Every Voice Matters model using writing, visual art, and choreography
2:45-3:00 pm ET	Break
3:00-4:00 pm ET	Sharing and open discussion. Use of breakout rooms, if necessary

Space/ equipment requirements for participants:

Ability to connect through zoom with video and audio. Space to move safely (such as living room).

Presenter Bios:

Judy Bejarano is an award winning choreographer and director. She creates work that can be rending, quirky, and oddly humorous. Bejarano finds great beauty in examining the human experience through movement, spoken word and projected image. She is well known for her innovative evening length productions as the artistic director of IMPACT Dance Company. Her choreography has been commissioned and performed throughout the region and country. Bejarano presents workshops and performances at conferences, universities and in the community. She teaches at Canyon Concert Ballet and for University of Northern Colorado's Masters in Dance Education summer program. She especially loves her work on the dance faculty at Colorado State University, where she teaches technique, repertory, pedagogy, choreography and improvisation.

Susie Garifi holds a MA in Dance Education from New York University, a BA with a major in Dance from Colorado State University and studied with Alvin Ailey American Dance Theater in their Independent Study Program. Currently, Susie is employed at Colorado State University as an instructor in the dance program where she teaches courses for dance majors and non-majors alike. She also dances professionally as a company member in IMPACT Dance Company in Fort Collins, CO and acts as an Outreach Co-Coordinator of their program 'Every Voice Matters'. Susie was on the dance faculty at Front Range Community College for 11 years and has taught and choreographed for several dance studios in the Northern Colorado community. Susie enjoys sharing her knowledge and passion for dance with the community and looks forward to continuing to do so for many years to come.

Madeline Jazz Harvey is a dance educator, choreographer, and performer specializing in classical and contemporary ballet. She began her performance career at age fourteen as an apprentice with Charlotte Ballet. In 2010, Madeline joined Carolina Ballet Theatre where she served as a principal dancer, resident choreographer, and outreach coordinator. She became a member of IMPACT Dance Company in May 2020. Madeline has been teaching and choreographing since 2006 in a variety of community and collegiate settings. In 2007, she was the youngest recipient of the New York Choreographic Institute Fellowship Award. She was appointed as Instructor of Ballet at the University of South Carolina in 2015 and became Assistant Professor of Dance at Colorado State University in August 2017. Madeline holds a BA and Professional Training Certificate in Dance from the University of North Carolina at Charlotte, and an MFA in Choreography from Jacksonville University. Recent projects examine the artistry of parenting through dance. She is currently working in collaboration with psychologist Zeynep Biringen to test the efficacy of dance intervention for enhanced emotional availability during pregnancy. Her research investigates play as a paradigm for choreographic process and is centered on community engagement.

Lisa Morgan has been a member of the CSU dance faculty since 2000, teaching modern dance technique, choreography and most recently focusing on teaching methods for children's dance. She works closely with regional schools, K-12 educators and state agencies to increase movement experiences for children in public schools. She was on the committee for the 2017-2018 revision of the Colorado Dance Academic Standards for the Colorado Department of Education and is part of the initiative to establish teacher licensure for dance in the state. She coordinates the dance portion of BRAINY (BRinging Arts INtegration to Youth), a program designed to bring students from Title I schools to the University Center for the Arts to experience music, theatre, dance, and visual art for a day. She works with CSU Music Therapy, teaching movement to undergraduate and graduate students. She coordinates Moving Through Parkinson's, a movement therapy program for individuals living with Parkinson's Disease and was the assistant director of IMPACT Dance Company, a contemporary dance company based in Fort Collins, from 1997-2016, and continues to work as a collaborating artist with the company.

SUNDAY, MARCH 7, 2021

Dance & the Archives: Contemporary Perspectives on Historic Dances

Meg Brooker, Middle Tennessee State University

Registration Cap: 295

Description of Workshop and Overview:

Experience Florence Fleming Noyes's "Dance of Freedom," as reconstructed from archival film and newspaper records by certified Noyes Rhythm teacher and legacy Isadora Duncan dancer Meg Brooker. Performed for women's suffrage leader Anna Howard Shaw's birthday in 1914, the dance depicts women's struggle for freedom, inviting participants to experience a danced journey from physical restraint to freedom of movement. This workshop utilizes archival dance resources to explore the role of dance in social and political advocacy as part of the women's suffrage movement and to generate conversations about the contemporary role of dance as a tool for advocacy.

In March 1913, dance artist Florence Fleming Noyes choreographed and performed in Hazel MacKaye's Suffrage Allegory, staged on the steps of the U.S. Treasury as the culmination of the historic women's march for voting rights. In February 1914, Noyes performed her "Dance of Freedom" for Anna Howard Shaw's birthday party at the Biltmore Hotel in New York. Newspapers narrated the journey of the dance, in which Noyes is wrapped in a large length of chiffon, struggling against the fabric to free herself, as a metaphor for women's fight for equity. The performance was filmed as part of the Pathé Weekly newsreel, and the Noyes School of Rhythm archive recently acquired a copy of the film.

Facilitated by a certified Noyes Rhythm teacher, this experiential workshop revisits Noyes's "Dance of Freedom" choreography, through the lenses of historic dance recreation and reconstruction, in order to explore the progressive impulses of these dancing suffragists, as well as their limits, which in 1913 manifested in a segregated march and perpetuated a legacy of race and class division in the movement for universal suffrage. This workshop invites dancers to learn an historic choreography, narrating a struggle from oppression to freedom, as a means to create kinesthetic, empathetic understanding of the embodied experience of oppression. Resource links will be made available to educators interested in sharing this work with their students. This work is significant to the field because it utilizes archival dance resources to explore the role of dance in social and political advocacy as part of the women's suffrage movement and to generate conversations about the contemporary role of dance as a tool for advocacy.

Educational resource link: <https://www.duncandancesouth.org/dance-of-freedom-project>
Dance Teacher Magazine article about the project: <https://www.dancemagazine.com/florence-noyes-suffrage-dance-2648442196.html>

Workshop Content:

This workshop will primarily consist of movement sessions. Participants will experience Noyes Rhythm technique exercises as a preparation for learning the historic dance reconstruction. Participants will also improvise in response to prompts and engage in reflective writing after their improvisations. Over the course of the three sessions, participants will learn a historic dance reconstructed from archival materials and will also make their own dance phrases using the theme of the historic dance. Participants will share their phrases with one another in breakout rooms, and create final dances incorporating the historical material and their newly choreographed movement.

Because this project models how to incorporate archival materials into creative process, the first session will include the introduction of historical context related to the archival resources sourced for the project, and will also address the following questions:

- What is universal suffrage? Who has access to the vote and who decides who has access? How are voting rights protected?

- What does the 19th amendment actually state?
- What choices did the National American Woman Suffrage Association leaders make in organizing the 1913 parade in Washington, DC? What are the consequences of those choices?
- What can dance teach us about complex historical events? What do we learn from exploring the works of historic activist performers? What do we experience embodying these historic works? How does our embodied experience enable us to analyze and critique these works?

Participants will create original phrase material in response to prompts and will teach each other their phrases in breakout rooms.

Project Resources:

<https://www.duncandancesouth.org/dance-of-freedom-project>

Space/ equipment requirements for participants:

Participants should have access to a computer with wifi and reasonable space for movement. Participants can adapt the movement to fit their spaces. Participants should be willing to turn on their cameras for the collaborative breakout sessions (participation in the collaborative section can be optional).

Participants are invited to work with a scarf or length of fabric as a prop for the historic choreography. Recommended length is 2.5 yards. (This prop is optional).

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-1:30pm ET	Session 1: Dancing for Suffrage: Introduction to Noyes Rhythm
1:30-2:00pm ET	Break
2:00-3:30pm ET	Session 2: Mining the Archives: Re-interpreting Noyes's "Dance of Freedom"
3:30-4:00pm ET	Break
4:00-5:30pm ET	Session 3: Moving a Contemporary Construction

Session 1: Dancing for Suffrage: Introduction to Noyes Rhythm—includes historical context and introduction to Noyes Rhythm, the movement practice developed by suffragist Florence Fleming Noyes.

Session 2: Mining the Archives: Re-interpreting Noyes's "Dance of Freedom"—includes learning an historic choreography supported by archival documents and dialogue about the choices involved in reconstructing and recreating historic works in a contemporary context.

Session 3: Moving a Contemporary Construction—includes movement composition in response to the themes in the historic dance and sharing in breakout rooms, with closing dialogue and discussion about what we can learn from embodying historic dance works.

Presenter Bio:

Meg Brooker, Associate Professor and Director of Dance, Middle Tennessee State University, stages and performs Isadora Duncan repertory and new choreography in the United States, Europe, and Russia. Meg has presented scholarship for Dance Studies Association, Society of Dance History Scholars, Congress on Research in Dance, National Dance Education Organization, and Women in Dance Leadership. Her choreography on MTSU dancers has twice been selected for American College Dance Association Regional Gala Concerts. A former member of Lori Belilove & Company, Meg earned an Advanced Studies Certificate from the Isadora Duncan Dance Foundation, is a founder of the Isadora Duncan International Symposium, and directs Duncan Dance South. She also serves on the Dance Education in Practice Editorial Board, the Tennessee Association of Dance Board of Directors, and as Chair of Dance for the Hellenic Institute of Cultural Diplomacy-USA. In 2016, she received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive and her current scholarship frames Noyes Rhythm as an early 20th century somatic practice.
www.duncandancesouth.org

FRIDAY, MARCH 12, 2021

Dance & Black Masculinities

C. Kemal Nance, The University of Illinois at Urbana-Champaign

Registration Cap: 50

Workshop Overview:

The workshop will survey contemporary choreographers and how they use the Black male dancing body to subvert hegemonic gender performance.

Workshop Content:

Movement session will include and engagement with the Umfundalai contemporary African dance technique.

We will critique choreographies by Charles Chuck Davis, Kyle Abram, and Ron Brown.

The discussion will include the evolution of Black masculinities and their function in American concert dance. We will focus on Bryant Keith Alexander's "Performing Masculinities" and Mark Anthony Neal's "Illegible Masculinities."

Break out room content will be task driven. Sub groups will be tasked will compile and curate youtube links, and other digital media examples that illuminate the theories brought up in discussion.

Schedule:

TIME —all times are in Eastern Time	SESSION
12:00pm-1:15pm ET	Session 1: Movement Session—Umfundalai Contemporary African Dance Technique
1:15pm-1:30pm ET	Break
1:30pm-2:30 ET	Session 2: Discussion—Critique of Choreographies
2:30pm-3:00pm ET	Break
3:00-4:00 ET	Session 3: Evolution of Black Masculinities / Breakout Rooms

Space/ equipment requirements for participants:

Participants need a space in which they can freely move.

Presenter Bio:

C. Kemal Nance, C. Kemal Nance, PhD “Kibon” a native of Chester, Pennsylvania is a performer, choreographer, and scholar of African Diasporan Dance. Dr. Nance has performed as a principal dancer with Kariam & Company: Traditions (Philadelphia, PA) and as a recurring guest artist with Chuck Davis’ African American Dance Ensemble (AADE) in Durham, North Carolina. Currently, Dr. Nance is an Assistant Professor in the Departments of Dance and African American Studies at the University of Illinois at Urbana-Champaign. He also directs the Nance Dance Collective, an all-male dance initiative that produces choreographies about Black manhood. Dr. Nance has also authored book chapters in the recently published *Dance and the Quality of Life* (Springer Press) and *Hot Feet and Social Chance* African Dance and Diaspora Communities (University of Illinois Press). Dr. Nance is a master teacher of the Umfundalai technique of African dance and has supervised the teaching certification for budding African dance practitioners across the country. Dr. Nance holds a BA in Sociology/Anthropology with the concentration in Black Studies from Swarthmore College (Swarthmore, PA) where he taught African

dance and repertory course for 20 years. He also holds M.Ed and PhD degrees in Dance from Temple University (Philadelphia, PA).

SATURDAY, MARCH 13, 2021

Dance & Motherhood

Ali Duffy, Texas Tech University; Madeline Harvey Colorado State University;
Kelly Ozust, Winthrop University

Registration Cap: 290

Workshop Overview:

This workshop explores intersections of dance and motherhood. We will examine performing during pregnancy, integrating motherhood into clinical and creative research, and paradigm shifts for sustainable life-work integration. We will unpack the joys and challenges of motherhood and dance, and how teaching, creating, and parenting inform and enrich each other. Participants will experience dance activities from current study, Movement Through Motherhood, testing the efficacy of dance interventions for improving emotional expressiveness and emotional availability during pregnancy.

Workshop Content:

- Participants will experience dance activities from current study, Movement Through Motherhood, testing the efficacy of dance interventions for improving emotional expressiveness and emotional availability during pregnancy. Participants will generate original choreography in response to short writing prompts about their relationship with their child/children.
- We will analyze the ways in which dance training shapes our parenting, and how parenting informs our teaching.
- Discussions will cover cultural/racial perceptions and expectations of mothers in a variety of professional dance settings. We will identify common challenges faced by those identifying as mothers and dancers.
- We will view and respond to dance works performed during pregnancy and discuss the experience of dancing while pregnant/post-partum.
- Breakout rooms will be used to develop strategies and approaches for creating inclusive dance environments that help foster growth and collaboration between all of our identities (mother, performer, choreographer, teacher, etc.)
- Poster presentation and Q&A for Movement Through Motherhood research. Introduction of Dr. Zeynep Biringen's emotional availability assessment model as a possible teaching framework for dance instructors.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-12:25 pm ET	Session 1: Analysis of the ways in which dance training shapes our parenting, and how parenting shows up in our teaching
12:25-12:55 pm ET	Session 2: Identification and discussion of cited benefits and common challenges faced by those identifying as mothers who work across the dance field. (Ali Duffy)
12:55-1:15 pm ET	Discussion – Questions for Ali/ Open Discussion/ Breakout Rooms, if necessary
1:15 -1:30 pm ET	Break (attendees may rejoin)
1:30-2:00 pm ET	Session 3: Viewing and responding to dance works performed during pregnancy (Kelly Ozust)
2:00-2:30 pm ET	Questions for Kelly/Open Discussion
2:30-2:45 pm ET	Break (attendees may rejoin)
2:45-3:30 pm ET	Session 4: Movement/Creating: Poster presentation for Movement Through Motherhood research, Movement Activity Demos, Participants will generate original choreography in response to short writing prompts about their relationship with their child/children. (CSU students with Madeline Harvey)
3:30-4:00pm ET	Final thoughts/sharing/strategizing from attendees

Space/ equipment requirements for participants:

Device to access zoom with audio/video capabilities. Small area for gentle guided and improvisational movement.

Presenter Bios:

Ali Duffy is a President's Excellence in Teaching Professor, Associate Professor of Dance and Honors, and Graduate Dance Advisor at Texas Tech University. She is the founder and Artistic Director of Flatlands Dance Theatre (<http://www.flatlandsdance.org>) www.flatlandsdance.org). Her written scholarship has been published in *Research in Dance Education*, the *Journal of Dance Education*, *Dance Education in Practice*, *American Journal of Arts Management*, and the *Journal of Emerging Dance Scholarship*. Her book, *Careers in Dance: Practical and Strategic Guidance from the Field*, was recently published. Her forthcoming book, *Dancing Motherhood: Contexts and Perspectives of 21st Century Women in Dance*, is under contract with Routledge. Dr. Duffy has been invited for national educational and artistic presentations and residencies including at University of South Florida, Lindenwood University, Virginia Tech, Central Michigan University, Colorado Mesa University, University of Detroit, UNC Charlotte, Austin Dance Festival, and Danca Nova Dance Company, among others. She sits on the Cultivating Leadership Committee of the National Dance Education Organization and has sat on the board of the Dance Critics Association. Prior to her work in academia, she performed internationally with Holland America Cruise Line (RWS Entertainment) and with independent contemporary choreographers. She holds a PhD from Texas Woman's University, an MFA from UNC Greensboro, and a BA from UNC Charlotte.

Madeline Jazz Harvey is a dance educator, choreographer, and performer specializing in classical and contemporary ballet. She began her performance career at age fourteen as an apprentice with Charlotte Ballet. In 2010, Madeline joined Carolina Ballet Theatre where she served as a principal dancer, resident choreographer, and outreach coordinator. Madeline holds a BA and Professional Training Certificate in Dance from the University of North Carolina at Charlotte, and an MFA in Choreography from Jacksonville University. She was Instructor of Ballet at the University of South Carolina from 2015-17 and is currently Assistant Professor of Dance at Colorado State University. Human vulnerability, connection, and collaboration drive her artistic exploration and research.

Kelly Ozust is an Assistant Professor of Dance at Winthrop University where she teaches modern, jazz, tap, and musical theatre techniques. She also teaches musical theatre history and multiple courses in Winthrop's Dance Education curriculum. She earned her MFA in choreography from the University of North Carolina at Greensboro. She creates work for concert dance, musical theatre, opera, and film.

SUNDAY, MARCH 14, 2021

Dance & Oral History

Susan Koper, Ball State University

Registration Cap: 20

STUDENT-ONLY WORKSHOP

Workshop Overview:

This workshop will share information about the process of using oral history as inspiration for creating dance works and revealing stories through movement. The workshop will include a brief introduction to oral history and its use in the development of my work *I Can Turn The Sun Away*. My own personal strategies and devices for creating the work will be shared with participants as well as other possible approaches for developing personal histories into engaging works. Participants will then have an opportunity to conduct interviews with each other in breakout rooms and create short movement studies based upon information gathered in the session. The final session will include showing the studies and sharing approaches and strategies used to develop material. The sessions are outlined below:

Workshop Content:

Session 1: Introduction to oral history and the development of *I Can Turn The Sun Away*. (50 minutes)
Session 1 will begin with a brief introduction to oral history and discussions surrounding the possibilities of dance as more than entertainment. Questions we will consider include can dance do more than entertain? Can dance inform and enlighten? Are stories able to be communicated through movement? Can dance help provide insight into issues of social justice? Specific examples of dance used in this way will be discussed as well as a specific example of a work that was developed from the oral history of Dr. Sybil Jordan Hampton, the sole African American enrolled in her class at Little Rock Central High School from 1959 to 1962. This piece, *I Can Turn The Sun Away*, will be viewed and then specific choreographic strategies used to develop the work will be considered as well as other possible approaches for developing personal histories into engaging works.

Session 2: Interviews and movement investigation (90 minutes)
Session 2 will start with students being guided in several improvisational practices that provide insight into using language/story as a means to develop movement material with continued discussion/review/brainstorming of strategies for using movement to tell personal stories. Students will then be assigned a partner and move to breakout rooms with their partner. Each student will interview their partner about a personal story from their history, and then proceed to develop a short movement study based on the interview using the improvisational practices previously investigated.

Session 3: Sharing (75 minutes)
All participants will reconvene and share studies with the group. After each study, students will share process and how they approached developing movement material as well as reflect back on questions initially posed in the first session.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-12:50 pm ET	Session 1: Introduction to oral history and the development of <i>I Can Turn The Sun Away</i>
12:50 – 1:00 pm ET	Break
1:00-2:30pm ET	Session 2: Interviews and movement investigation
2:30-2:45pm ET	Break
2:45-4:00pm	Session 3: Sharing

Space/ equipment requirements for participants:

Enough space to move comfortably

Presenter Bio:

Susan Koper cultivates her craft and artistry through her work in many different areas of dance. Early in her career, she was a member of Empire State Ballet in Buffalo, NY and later performed with the movement cooperative *z3 movement project*. She currently performs with her own dance ensemble *sk|dancers* as a solo artist and has shown work in regional, national, and international festivals including the Festival Internacional De Danza Contemporanea in Mexico City . Susan has been the recipient of an Indiana Individual Artist Grant and several ASPIRE Creative Arts Grants. She presented research on Ruth Page at the American Dance Festival while pursuing her MFA and has presented work at the Benjamin Cohen Peace Conference, the Diversity Symposium, the Oral History Association Annual Conference, and the National Dance Education Organization 2019 conference. Susan received her BA in American Studies from the University of Notre Dame and her MFA in Dance from Hollins University/ADF. Ms. Koper currently mentors and guides young artists as an Assistant Professor of Dance at Ball State University.

FRIDAY, MARCH 19, 2021

Dance & Being Seen: The Politics of Representation

Mair Culbreth, Anthony (YNOT) Denaro, Maria Gillespie, Dan Schuchart, DeMar Walker, University of Wisconsin-Milwaukee

Registration Cap: 285

Workshop Overview:

This workshop will explore the politics of representation through a variety of perspectives and address how the moving body circulates in society to create meaning and bring forward agency. A wide range of classes will include a hip-hop/graffiti-inspired composition session, improvisation to excavate one's body history with the reciprocal modes of witnessing and translation that occur in dance performance, and Western African Dance situated in relation to the 50th anniversary of Milwaukee's Ko-Thi Dance Company. These movement classes will be supported by lectures on the ways in which bodies engage with power structures, enact political agency, and challenge us to consider other possibilities for being seen and seeing one another.

Workshop Content:

Session Details:

Session 1: Movement Class – Improvisation: A Collective Palimpsest: Translating Danced Autoethnography (Maria Gillespie)

Our movements are both generators and transmitters of knowledge. How do you compose spontaneously with layered knowledge in your body? How do you perceive embodied meaning by watching movement? This class offers a sample of my process of metaphorical and theoretical palimpsests as an embodied practice to excavate the reciprocal modes of witnessing and translation that occur in dance performance.

Session 2: Lecture-Demonstration: Body Knowledge/Body Prejudice (Dan Schuchart)

This lecture-discussion will be an introduction to Carol-Lynne Moore's concept of Body Knowledge/Body Prejudice. In short, this is the embodied framework of implicit bias, that our personal body experience shapes how we understand and interpret the movement of others.

Session 3: Lecture and Movement – West African Dance: In Defiance & De(light) (DeMar Walker)

In 2019, Ko-Thi Dance Company celebrated its 50th Anniversary with the original concert production entitled "Juba-Lee." It pays homage to the company's signature work "Juba" created by founder Ferne Caulker in the 1980s. This lecture will focus on the artistic, cultural, and philosophical foundations inspired by the various dance and musical forms performed in the recent concert. Also, there will be a West African dance class taught by Artistic Director DeMar Walker.

Session 4: Lecture-Demonstration: Critical Bodies, Critical Moves: Politics, Power, and Performance (Mair Culbreth)

This lecture-discussion takes the interdisciplinary field of Embodiment as the framework for considering the ways in which bodies engage with power structures, enact political agency, and challenge us to consider other possibilities for moving through the world.

Session 5: Drawing – Writing – Movement: Graffiti Moves (YNOT [Anthony Denaro])

This class will explore the relationship between writing (graffiti) and dance. I would advise students to have paper (a few pages) and something to write with. We will explore movement and form through drawing and writing. You do not need prior art experience to do this, we are exploring through the

language and use of the English alphabet and standard writing system that we all use every day. We will take these ideas on paper and turn them into movement and explore how that process works in reverse. Then the cycle continues! Preview research about the writing (graffiti)/dance relationship and the focus of this workshop: <https://vimeo.com/167284096> (7:33 minutes)

In closing, all teachers and participants will come together to contextualize and allow for questions/comments about the ways in which bodies engage with power structures and enact political agency. How were you challenged to consider other possibilities for being seen and seeing one another?

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-12:10 pm ET	WELCOME to <i>Being Seen</i>
12:15-1:25 pm ET	Session 1: MOVEMENT CLASS – Improvisation: A Collective Palimpsest: Translating Danced Autoethnography
1:25 -1:35 pm ET	Transition/Break
1:35 -2:15 pm ET	Session 2: LECTURE-DEMONSTRATION: Body Knowledge/Body Prejudice
2:15 -3:00 pm ET	Break
3:00- 4:10 pm ET	Session 3: LECTURE and MOVEMENT – West African Dance: In Defiance & De(light)
4:10 - 4:20 pm ET	Transition/Break
4:20 - 5:05 pm ET	Session 4: LECTURE-DEMONSTRATION: Critical Bodies, Critical Moves: Politics, Power, and Performance
5:05 – 5:15 pm ET	Transition/Break
5:15 – 6:25 pm ET	Session 5: DRAWING – WRITING – MOVEMENT: Graffiti Moves
6:25-7:15 pm ET	Q&A – CLOSING

Space/ equipment requirements for participants:

Participants will need room to move, 6'x6', or more. If needed, instructors will offer modifications to fit the participant's environment. Bring paper and writing utensils for the Graffiti Moves session.

Presenter Bios:

Anthony Denaro, M.F.A, aka YNOT, explores the design, sustainability, history, and community of hip hop. Through a futurist lens, YNOT's work manifests in dance, typography, music, and architecture. Senior Vice President of the legendary Rock Steady Crew, YNOT's reputation in the dance world precedes him. As a B-boy, he's traveled the world extensively judging battles, teaching workshops, and building cultural awareness. In YNOT's vision of the sustainability of hip hop, teaching and mentorship are paramount. Currently, his classes can be found on a workshop basis internationally, as well as online and in person through University of Wisconsin-Milwaukee and Arizona State University, where he teaches Breaking Technique and Stylized Lettering. ynotism.com

Maria Gillespie is a choreographer, performer, dance and somatic educator. She is a CLMA Laban Bartenieff Movement Analyst and directs MG/The Collaboratory and Hyperlocal MKE, dedicated to interdisciplinary collaboration and improvised performance practice. She developed the community teaching project Parts of the Whole, sharing kinesthetic learning and expressive experiences with incarcerated youth to strengthen communities. Regionally, Gillespie has collaborated with artists Nirmal Raja, Sonja Thomsen, Glenn Williams, Nathaniel Stern, Joelle Worm, Christal Wagner, Tim Russell, and Mike Rea. Gillespie founded and directed LA-based Oni Dance (2003-2015) and was named one of Dance Magazine's "25 to Watch". Her work has been presented nationally and internationally including The Ford Amphitheatre, The Getty Museum, REDCAT, UCLA, Cal Arts, The Fowler Museum, Highways Performance Space, Joyce SoHo and CounterPULSE. Gillespie has performed and taught in Beijing, Guangzhou, Tokyo, and Mexico City. She has taught at UCLA Department of World Arts &

Cultures, Cal Arts, Loyola Marymount University, University of Iowa, Dance New Amsterdam (NY), Beijing Modern Dance Festival and was a choreographic and teaching resident in Mexico City with Apoc Apoc. Choreographic commissions include Loyola Marymount University, Scripps College, Pomona College, Cal State Long Beach, Utah Valley University, University of Florida, and Santa Monica College dance departments. In 2019, received the 2019 Award for Excellence in Undergraduate Teaching. hyperlocalmke.com

DeMar Walker is the Artistic Director of Ko-Thi Dance Company . He has performed & choreographed in *Words from the Sole*, *The Sweet Grass Project*, *IMANI: A Tribute to West Africa*, *VIBRATIONS: Rhythmic Motion*, *UJIMA* & the recent production of *JUBA-LEE* which premiered in August 2019 celebrating Ko-Thi's 50th Anniversary. He is primarily trained in West African, & Afro-Caribbean techniques. He has also received dance training in hip hop/social, jazz, ballet, & contemporary techniques. Since 2014, DeMar has been an Associate Lecturer of African Diasporic dance at the University of Wisconsin Milwaukee - Peck School of the Arts/Department of Dance. DeMar has performed with Wildspace Dance Company and Fist & Heel Performance Group. He has traveled to the countries of Guinea & Senegal to train, research, & perform in international workshops with Youssouf Koumbassa, Patrick Acgony, & Alesandra Seutin, Thomas Talawa Presto at Ecole Des Sables. He is a contributor to the publication entitled "*Black in the Middle: An Anthology of the Black Midwest*". Recently, he directed & released his first dance short film *The Beckoning*.

Dr. Mair Culbreth creates, researches, and teaches at the intersection of Dance and Cultural Studies where corporeality is a lens for investigating socio-cultural constructions. Engaging a social kinesthetic framework, she investigates the geopolitics of movement attending to the body as a site of marginalization and embodied agency. Her doctoral research analyzed the politics, pedagogies, and performances practices of the San Francisco Bay Area utilizing LGBTQ+/Queer, Disability Studies, Critical Race and Feminist theories to articulate impact and innovation of dance-makers/researchers on embodied identity.

She performed professionally in San Francisco with Kathleen Hermesdorf, Lizz Roman, Sean Dorsey, and Project Bandaloop and received a Bay Area Izzie Award for Performance. As a Clinical Researcher on an NIH-funded grant at Stanford University, she studied the impact of movement on aging and health. For her Master's research, she designed and implemented a curriculum for a San Francisco High School on Embodied Education.

She holds a Ph.D. in Dance Studies and doctoral minor in Women's, Gender, and Sexuality Studies, an M.S. in Kinesiology from San Francisco State University, and a B.A. in Multidisciplinary Studies from North Carolina State University. She is a master teacher in the Pilates Method and works with people with neurological issues such as Parkinson's and Traumatic Brain Injury, combining neuroscience, art, and movement repatterning to address quality of life where movement activates neuroplasticity of the brain.

Dan Schuchart is an interdisciplinary artist and teacher. In 2013 he earned his MFA in Experimental Choreography from the University of California, Riverside, where he was honored to be a recipient of the 2012-13 Dissertation Year Program Fellowship. Schuchart earned BFA degrees from the University of Wisconsin, Milwaukee's Peck School of the Arts in both Dance and Painting/Drawing and has since worked professionally in both fields. In addition, he earned a Graduate Laban Certificate in Movement Analysis from Columbia College Chicago in 2015. Since 2002, Schuchart has worked with Wild Space Dance Company as a company member, choreographer, and Artistic Associate. He has actively pursued creating and producing work in collaboration with Monica Rodero, including several independent dance concerts, and curating interactive multimedia gallery events. His interests in dance include collaborative creative process, dance-theatre, improvisation, and contact improvisation. Schuchart is also a Faculty member in the Theatre Arts Department at Lawrence University where he teaches movement for actors as well as choreographing for musicals and plays. Outside of dance, Schuchart has worked as a scenic painter, including the movie *Public Enemies*, and scenic charge for the Milwaukee Ballet, Milwaukee Chamber Theatre, Florentine Opera, and Skylight Music Theatre.

SATURDAY, MARCH 20, 2021

Dance & Inclusion, Diversity and Equity

Cheyla Clawson, Wichita State University

Registration Cap: 50

Workshop Overview:

This workshop will be focused on sharing the first year experience of Clawson as Chair and co-creator of an Inclusion, Diversity and Equity Alliance (IDEA). The alliance is composed of current students, alumni and faculty of color in the School of Performing Arts at Wichita State University. The first session will focus on the original creation and overall format of the IDEA. The second session will focus on the collection of data and results focused on program curriculum to be utilized for implementing strategies and changes for more inclusive, diverse, and equitable curriculum. The third and final session will focus on the collection of data and results focused on programming to be utilized for implementing strategies and changes for more inclusive, diverse and equitable approaches to guest artists, types of supplemental training, and festivals.

Workshop Content:

Session Details:

Session 1: Foundations and Possibilities

- Session 1 will focus on an overview of the approach of Clawson's development of a new alliance and statement in the School of Performing Arts at Wichita State University. After reflection on issues of diversity, equity and inclusion within their school several faculty created an alliance to include current faculty, students and alumni of color. In its first year, the Inclusion, Diversity and Equity Alliance (IDEA) focused on the student experience and culture of programs (dance, theatre and musical theatre), and curriculum and programming for each program area. As chair of IDEA, Clawson facilitated bringing in an outside anti-racism expert to engage faculty, staff and students further and to prioritize creating an action plan based on systemic issues found by IDEA. The alliance also led to a pilot program focused on social justice residencies and discussion of a future faculty line. The session will include time for a brief Q&A.

Session 2, Part I: Identifying Concerns and Implementing Strategies

- Clawson will share the overall concerns discussed in her program's IDEA focused on student experience/culture, curriculum, and programming. She will provide a strategy table including some of these topics. – 15 minutes
- Breakout Rooms focused on identifying concerns and strategies for change focused on curriculum with a brief share. – 30 minutes
- Breakout Rooms focused on identifying concerns and strategies for change focused on programming with a brief share. – 30 minutes

Session 2, Part II: Identifying Concerns and Implementing Strategies

- Breakout Rooms focused on identifying concerns and strategies for change focused on student experience/school culture. – 30 minutes
- Wrap up of Session 2/Time for Breakout Groups to Meet. – 30 minutes

Session 3: Collaborative Learning and Community Building

- Each breakout group will be asked to present their strategies for implementing change (actionable

items) focused on the student experience/culture, curriculum, and programming at their institutions. Throughout the presentations, Clawson will collate themes presented among the groups and share an overall synopsis at the end of the session. – 40 minutes

- Group themes, ending Q&A (optional) – 30 minutes
- After the session ends, the entire group will be encouraged to continue to discuss and share issues and strategies focused on inclusion, diversity, equity and access through a shared Google Drive document.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-1:00pm	Session 1: Foundations and Possibilities
1:00-1:15pm	Break
1:15-2:30pm	Session 2, Part I: Identifying Concerns and Implementing Strategies
2:30-3:00pm	Break
2:30-4:30pm	Session 2, Part II: Identifying Concerns and Implementing Strategies
4:00-4:15pm	Break
4:15-5:00pm	Session 3: Collaborative Learning and Community Building
5:00-5:30pm	Group themes, ending Q&A

Space/ equipment requirements for participants:

N/A

Presenter Bio:

Cheyla Clawson, MFA-Dance/MA-Sociology (University of Oklahoma/Wichita State University - WSU) is an Assistant Professor of Dance at WSU. Ms. Clawson’s modern pedagogy is focused on Horton Technique and she attended the Horton Dance Technique Certificate Program 2013-2016, 2020 at The Ailey School. Her two duets, AnamChara (2014) and nosuchSymbiosis (2016) were invited to the ACDA National College Dance Festival in Washington, D.C. Cheyla presented her latest research focused on community integration curriculum in dance degrees at The American Dance Symposium 2020 through The Joyce Theatre/NYU in January of 2020 and was invited to present at the International Future(s) of Dance Education(s) in Norway. She is currently directing a dance film “She Moved the Prairie” focused on female Kansas farm labor practices in the early 20th century supported as a Tallgrass National Residency Artist 2020. Cheyla is working in collaboration with WSU Sociology Professor Twyla Hill on funded research focused on memories of home of Kansas women in assisted living communities in the Wichita, Kansas area and is a community facilitator for Artist Inc., a program focused on business and the arts for mid-career artists (Mid America Arts Alliance). She currently serves as the Associate Director of the School of Performing Arts. As a faculty of color, Cheyla is chairing the inaugural Wichita State University School of Performing Arts Inclusion, Diversity and Equity Alliance (IDEA).

SUNDAY, MARCH 21, 2021

Dance & Queer Embodiment

Jeremy Hahn, Cal Poly Pomona

Registration Cap: 75

Workshop Overview:

Performance practice sessions for the LGBTQ+ community.

In an age of great uncertainty, embodied presence is a gateway into personal empowerment. These three 60-minute process based practice sessions for the LGBTQ+ community provide a safe space for movers of all abilities to investigate, unpack, and dance with a fluid relationship to queer identity. Day one is an opening for movers to touch into their personal identity, connect to the LGBTQ+ ancestors, and embody this connection through the exploration of guided mindful improvisational dance. Day two moves into new terrain and invites dancers to explore in pairs with active witness and mover roles. Day three is an affirming conclusion to the series where the community will witness solos performed in the middle of a digital circle. Each class concludes with periods of reflection through writing, drawing, moving, and or discussion.

Workshop Content:

Dancers will move during every session. The first session consists of a 30-45 minute continuous movement section. Dancers are guided through a series of prompts inspired by contemplative practices, visual imagery, and improvisational dance strategies to inspire a stronger embodied presence as a member of a greater lineage of LGBTQ+ movers. The second session references the format of an Authentic Movement session. Dancers work in pairs with one mover and one witness. Movers dance with eyes closed while a witness holds space for the investigation. For the last session, the ensemble will sit in a digital circle making connections across boundaries linking the digital, physical, and physic spaces. Each dancer will enter one at a time into the circle and perform an improvised solo encapsulating their experiences from the past two sessions into the present.

The course presents analysis and information about LGBTQ+ theory providing a conceptual frame work for the explorations.

Reflection and discussion are woven into this series. Dancers are given the opportunity during each class to share their process personally in a journal and or collectively in open discussions and breakout rooms. These are important times to give voice to the movement anchoring the practice more deeply.

Schedule:

TIME—all times are in Eastern Time	SESSION
1:00 – 2:00 pm ET	Session 1: Welcome, guided improvisations, discussion
2:00 – 2:20 pm ET	Break
2:20 – 3:20 pm ET	Session 2: Authentic Movement inspired duet work and discussion
3:20 – 3:50 pm ET	Break
3:50 – 4:50 pm ET	Session 3: Performance solos in a circle and final discussion (open only to those who attended Session 1 and/or Session 2)
	Additional wrap up time

Space/ equipment requirements for participants:

It is recommended if dancers are able please have a quiet and private space. If this is not available, please find a workable location where improvisational movement can be explored. The internet, Zoom, and access to a camera are necessary. Cameras may not be used the entire time however for Session 2 and Session 3 it is recommended to have cameras on for witnessing purposes.

Presenter Bio:

Jeremy Hahn—an accomplished cross-disciplinary artist born in Los Angeles and in residence at The Brewery Artist Lofts. he designs experience, form, and space. contemplative and ritual based practices inspire their artistic methodology and offerings. his personal performance lineage includes collaborations with artists: Stephen Beitler, Jane Brucker, Lucent Dossier Experience, Yuval Sharon and many others. they are currently on faculty in the Department of Theatre and New Dance at California State Polytechnic University, Pomona. Hahn has actively taught movement improvisation and contemplative practices since 2013 in a university context, at festivals, and cultural centers, including at ACDA in 2013, 2015, and 2018. He received a B.A. in studio art from Loyola Marymount University, M.F.A. in dance from California State University, Long Beach, is a Yoga Alliance E-RYT® 200, RYT® 500 registered yoga instructor with training from Meditate Study Practice (MSP)™.

Musician Bio:

Stephen Beitlerr—They embody a life of artistry. At barely one year old they walked up on stage during a show and waved at everyone in the audience, ne'er to come down. Their grandmother put a paintbrush in their hand when they were four, won state fairs and conventions soon after, found their voice singing in Church, and learned to move on the international stages of Theatre, Circus, and the Avant Garde. They are a proud fluid gendered individual identifying between the G, the T, and the Q in the LGBTQ community. As a self-taught artist, fascinated with time, introversion, and gender; they continue to explore durational installation work, music, spoken word, performance art, circus, visual art, healing arts, presence, embodied awareness, and many other disciplines of artistry. They do not create art, their entire life is their masterpiece; unfolding. It won't be known in its entirety until the day they take their last breath... and, perhaps a story or two will live beyond even that.

SUNDAY, MARCH 21, 2021

Dance & Moving Spirit

Sarah Carlson, Cedar Crest College

Registration Cap: 48 *LIMITED REGISTRATION. INDIVIDUALS ONLY*

Workshop Overview:

Dance and Moving Spirit will investigate the ideas of sacred dance and ritual expression. How do we define the sacred? What is ritual expression and what does it do for us? How can the body be used as a vehicle to connect with the divine? Participants will engage in lecture, discussion and movement exercises that help to answer these questions.

The word "sacred" has many meanings but the workshop will engage a very broad understanding: sacred = something highly valued or important, worthy of reverence or respect. (Merriam Webster)

Based on *The Magic of Ritual: Our Need for Liberating Rites that Transform Our Lives & Our Communities* by Tom Driver, this workshop understands ritual as a repeated behavior that reflects the basic human need for order. We will review the various functions of ritual (individual & communal) but also the inherent embodied nature of it.

Western Anglo-Saxon perspectives on the body in worship will be discussed and critically analyzed. A screen dance "Moving Spirit," will be shown as a commentary on bodies in worship in the West. Our discussion of the film will include the ways the film's depiction is limited or defined by the dominant culture which produced it.

Workshop Content:

Participants will be led through a warm-up and improvisation exercises that will allow them to move their thought process around sacred expression. Later, participants will connect their own ideas of the sacred to movement using Liz Lerman's Atlas of Creative Tools. (Session One)

An analysis of sacred dance and ritual expression will be presented via powerpoint. Participants will have the opportunity to connect this information to experience of embodied spirituality in their own lives. This session will include a screening of "Moving Spirit", an 11 minute dance for the camera produced via a community collaboration between Moravian Seminary and DanceLink. (Session Two)

Two poems that deal with the embodied sacred will be presented, discussed and moved through: "How to Pray" by Jessica Jacobs. "The New Religion" by Chris Abani. (Session Three)

Breakout Rooms will be used for partner work in all three sessions of the workshop.

Schedule:

TIME —all times are in Eastern Time	SESSION
12:15 - 1:30pm ET	Session 1: Warm-up and Improvisation
1:30 - 2:00pm ET	Break
2:00 - 3:15pm ET	Session 2: Analysis of Sacred Dance and Ritual Expression
3:15 - 3:45pm ET	Break
3:45 - 5:00pm ET	Session 3: The Embodied Sacred

Space/ equipment requirements for participants:

Space requirement is minimal. Participants should be able to stand, swing a leg and reach into their kinesphere. Otherwise, the workshop movement will be easily adaptable to a variety of space conditions.

Presenter Bio:

Sarah Carlson is the founding Artistic Director of DanceLink, a project-based company which seeks to bridge people, ideas & understanding through the power of movement. Sarah danced professionally for 10 years in NYC with numerous companies including Alexandra Beller/Dances, Brian Brooks Moving Company, Clare Byrne Dance, Paul Mosley Dance and the Metropolitan Opera Ballet. As an independent choreographer, her own work has been presented throughout the US at venues such as the Joyce Soho in NYC, On the Boards in Seattle, and The Yard on Martha's Vineyard as well as in Benin, Africa. Sarah is currently an Assistant Professor of Dance at Cedar Crest College and has been on the dance faculty at Lehigh University, Muhlenberg College, DeSales University, and the University of Southern Mississippi. In 2007, she completed a Fulbright Grant studying Vodou ritual dance in Benin, Africa furthering an on-going inquiry into sacred dance forms. In 2008, Sarah founded DanceLink to promote community and to use the wisdom of the body to unpack the big questions, often spiritual in nature. DanceLink's most recent project *Moving Spirit*, is a screen dance community collaboration with Moravian Seminary that addresses physical restraint vs freedom in worship. Sarah received a BA in French and European Studies from Connecticut College and an MFA in Dance from the University of Washington.

THURSDAY, MARCH 25, 2021

Dance & Creating Community

West Region Board Members: Lori Bryhni, Modesto Junior College; Flick Flickinger, Sacramento State; Dana Lawton, Saint Mary's College; Angela Rosenkrans, Scottsdale Community College

Registration Cap: 200

Workshop Overview:

This workshop, organized by the four West region ACDA Board Members, offers three class sessions a day with up to four classes offered during each session. The focus of this workshop will be on creating classroom and art community environments that are understanding, compassionate and inclusive. All classes, panels and discussions will be centered around the following theme description: Celebrating, supporting and encouraging each other.

Workshop Content:

Full listings of **class descriptions** and **presenter bios** are available as a separate download on the ACDA Dance And... Workshops webpage.

Classes and presenters confirmed as of 01.26.21:

- *Contemporary Limon / Panel on Community of Limon* (Kathryn Alter, Raphael Boumaila, Heather Cooper, Gary Masters)
- *Embodied Empathy and Community Building* (The Be Kind People Project)
- *Come.Unity: Movement toward Inclusive Dance Spaces* (Bernard Brown)
- *Dance for Everybody* (Christine Cali)
- *One Mind. One Soul. One Family* (Anna and George Jones)
- *The Body in Community* (Liz Lerman and Ruby Morales)
- *Salsa* (Florabelle Moses)
- *Huejutla Festival – Ceremony and Dances from Hidalgo, Mexico* (Osvaldo Ramirez-Vidales)
- *Contemporary Brazilian* (Alicia-Lynn Nascimento Castro)
- *The Importance of Relationships in Successful Musical Theatre Career* (Dylis Croman)

Schedule:

TIME—all times are in Eastern Time	SESSION
11:15am	Check In
11:30am-1:00pm	Class Session 1—multiple options
1:00pm-1:15pm	Break
1:15pm -2:45pm	Class Session 2—multiple options
2:45pm -4:00pm	Break
4:00pm-5:30pm	Class Session 3—multiple options
5:30pm-5:45pm	Break
5:45pm-6:30pm	Q&A and Wrap Up

FRIDAY, MARCH 26, 2021

Dance & Change

West Region Board Members: Lori Bryhni, Modesto Junior College; Flick Flickinger, Sacramento State; Dana Lawton, Saint Mary's College; Angela Rosenkrans, Scottsdale Community College

Registration Cap: 200

Workshop Overview:

This workshop, organized by the four West region ACDA Board Members, offers three class sessions a day with up to four classes offered during each session. The focus of this workshop will be on how dance and the dancer have changed throughout history and how one must adapt to, but not be limited by new ideas, new ways of working, new science, social change and more. All classes, panels and discussions will be centered around the following theme description: Recognizing the need to adapt and shift.

Workshop Content:

Full listings of **class descriptions** and **presenter bios** are available as a separate download on the ACDA Dance And... Workshops webpage.

Classes and presenters confirmed as of 01.26.21:

- *“Progression! Katherine Dunham Technique and Social Change”* (Bernard Brown)
- *Fostering Change in Your Community Starting with Youth, Panel* (Tareake Dorill Ramos)
- *The Virtual Movement Discussion and Movement Movement Class* (Mike Esperanza)
- *Riding the Fall* (Keith Johnston)
- *Contemporary House Dance Forms* (Jennifer Meckley)
- *Dance and Ballet for New Perspectives* (Kelsey Paschich)
- *Floorwork Forms and Gender* (Amy Simmons, Angie Shelly)
- *Contemporary Asian Dance* (Jia Wu)

Schedule:

TIME—all times are in Eastern Time	SESSION
11:15am	Check In
11:30am-1:00pm	Class Session 1—multiple options
1:00pm-1:15pm	Break
1:15pm -2:45pm	Class Session 2—multiple options
2:45pm -4:00pm	Break
4:00pm-5:30pm	Class Session 3—multiple options
5:30pm-5:45pm	Break
5:45pm-6:30pm	Q&A and Wrap Up

SATURDAY, MARCH 27, 2021

Dance & The Body

West Region Board Members: Lori Bryhni, Modesto Junior College; Flick Flickinger, Sacramento State; Dana Lawton, Saint Mary's College; Angela Rosenkrans, Scottsdale Community College

Registration Cap: 200

Workshop Overview:

This workshop, organized by the four West region ACDA Board Members, offers three class sessions a day with up to four classes offered during each session. The focus of this workshop will be on somatic training, body image as it pertains to health and different cultures, injury prevention and more. All classes, panels and discussions will be centered around the following theme description: Cultivating body awareness and body positivity.

Workshop Content:

Full listings of **class descriptions** and **presenter bios** are available as a separate download on the ACDA Dance And... Workshops webpage.

Classes and presenters confirmed as of 01.26.21:

- *A BodyMind Dancing™ Session* (Rosana Barragan)
- *Body Temple* (Chung Fu Chang)
- *Bartineff Warm Up* (Cathy Davalos)
- *Moving Bones and Shifting Attention* (Joy Davis)
- *Dunham Based Body Awareness* (Linda Goodrich)
- *Body Image and Latin Jazz Dance* (Cynthia Gutierrez-Garner)
- *Dance and the Body* (Holly Johnston)
- *Yoga* (Dana Lawton)
- *Presence in Performance: Mindful Movement, Radiant Dancing* (David Marchant)
- *What's the One Thing I can Do/Undo Today?* (Megan Brunsvold Mercedes)
- *Initiation, Intention, Quality: Three Important Choices for Dynamic Performance in Contemporary Dance.* (Angela Rosenkrans)
- *Your Body, Your Brain: Taking Ownership of Both to Improve Strength and Flexibility* (Lisa Thorngren)

Schedule:

TIME—all times are in Eastern Time	SESSION
11:15am	Check In
11:30am-1:00pm	Class Session 1—multiple options
1:00pm-1:15pm	Break
1:15pm -2:45pm	Class Session 2—multiple options
2:45pm -4:00pm	Break
4:00pm-5:30pm	Class Session 3—multiple options
5:30pm-5:45pm	Break
5:45pm-6:30pm	Q&A and Wrap Up

SUNDAY MARCH 28, 2021

Dance & Deep Listening

Elliot Mercer, Kenyon College

Registration Cap: 11

LIMITED REGISTRATION. INDIVIDUALS ONLY

Workshop Overview:

What would you hear if you were to listen to every sound in your environment at the same time, including the sounds of your own imagination? How would you describe them, draw them, and perform them through your moving body? Rooted in Pauline Oliveros' approach for Deep Listening, this workshop integrates sonic meditations, movement improvisations, poetic writing, and performance scoring for both solo and collaborative creativity.

Through the practice of slowing down to listen to the sounds of daily life, nature, and our own dreams, we will extend playful explorations of the world that surrounds us into a multi-modal creative process. Enlivening a dialogue between the body, life experience, sound, imagery, and imagination, this workshop utilizes art-making as a process for personal and community creativity.

Each workshop session will include a diversity of scores that approach task-based movement activities from the perspective of anatomical exploration, breath, psycho-kinetic visualization, and/or engagement with the environment.

Workshop Content:

In this workshop we will collectively analyze the practice of scoring as an exploratory process, examining the philosophy of scoring as an intentional alternative to set choreography.

Full-group discussion will be a process of sharing personal experiences to the workshop material and reflections on creative resources that were developed during the performance process.

Breakout rooms will be used to create smaller discussions with two or three participants, allowing for smaller and more personal conversations on creative practice.

Participants will be given scores to undertake on their own, in their own homes and surrounding environments, between the workshop sessions.

Space/ equipment requirements for participants:

Participants will need access to a space in which they can move comfortably, but this workshop does not require a dance studio. Participants will join the workshop with both video and audio.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-1:30pm ET	Session 1
1:30-3:00pm ET	Break
3:00-4:30pm ET	Session 2
4:30-6:30pm ET	Break
6:30-7:30pm ET	Session 3

Presenter Bio:

Elliot Gordon Mercer is a Visiting Assistant Professor of Dance at Kenyon College. Drawing from his ongoing work with choreographers Anna Halprin and Yvonne Rainer, his interdisciplinary artistic process is rooted in experimental approaches to scoring, mixed-means performance, and collective creativity. Mercer received a Ph.D. in Interdisciplinary Theatre and Drama from Northwestern University and holds a Certificate in Deep Listening from Rensselaer Polytechnic Institute.

FRIDAY, APRIL 2, 2021

Dance & Body Science

Carisa Armstrong, Christine Bergeron, Alexandra Pooley, and Andrea Alvarez,
Texas A&M University

Registration Cap: 290

Workshop Overview:

Texas A&M University Dance Science Program is dedicated to educating students on health and wellness issues specifically associated with dancers. This work includes proper biomechanics of movement, conditioning to maximize athletic and aesthetic performance and providing the tools needed to minimize dance injuries. This one-day workshop is designed to provide some insight into the field of Dance Science and how it can be applied in the studio. Each session will address anatomy, biomechanics, alignment and give the participants exercises that can be incorporated into their daily practice.

Workshop Content:

Session 1: Franklin Method: Lower Back Fascia and Dance

Presented by: Alexandra Pooley & Christine Bergeron. Demonstrators: Carisa Armstrong & Andrea Alvarez

- This workshop will help the dancer experience the connection between lumbar fascia and alignment. Students will learn movement exercises and imagery to help with ease of movement, coordination and a stronger connection anatomically to their bodies to assist their dance performance and technique. Research has shown that dance practitioners favor somatic practices to supplement training and enhance performance. Dancers' formal training involves pedagogy that revolves around imagery (anatomical, metaphorical, and aesthetic), dance and sports science research has analyzed the positive impact imagery can have on the performer. This presentation will involve the Franklin Method to help dancers become more efficient and aware of their bodies while moving in space.
- Dancers will learn Franklin Method Fascia Trainer Exercises for the lower back to help students to feel more ease and lengthening throughout the body.
- Discussions will take place throughout the workshop regarding anatomy, alignment problems and the impact lower back fascia has on dance movements.

Session 2: Conditioning to Correct Common Dance Misalignments

Presented by: Carisa Armstrong & Andrea Alvarez. Demonstrators: Alexandra Pooley & Christine Bergeron

- This workshop will teach dancers to identify common dance misalignments and provide them with conditioning exercises that can be implemented to correct these issues. Dancer injuries are often attributed to misalignments due to fatigue, misinformation or lack of conditioning. By identifying the problematic issues and providing specific cross-training exercises, the presenters hope to lower the overall incidence of injury in dancers.
- Dancers will learn conditioning exercises directly related to common misalignments and weaknesses found in dance training.
- Discussions will take place throughout the workshop regarding anatomy, alignment problems and the impact these exercises have on dance movements.

Session 3: Science of Stretching

Presented by: Christine Bergeron & Carisa Armstrong. Demonstrators: Andrea Alvarez & Alexandra Pooley

- This workshop will present current research on stretching and how it impacts dancers' training. The different types of stretching will be defined, demonstrated and discussed. Participants will engage in stretching techniques that can be used for their personal training or to implement into technique classes. The timing of the styles of stretching will be addressed including how long but also when in the class structure these should happen.
- Dancers will learn the styles of stretching, when they should be implemented and specific stretching routines to implement.
- Discussions will take place throughout the workshop regarding anatomy, alignment problems, timing and the impact these factors have on the efficiency of stretching.

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-12:10pm	Welcome and Introductions
12:10-1:30pm	Session 1: Franklin Method: Lower Back Fascia and Dance
1:30-1:50pm	Break
1:50-3:10pm	Session 2: Conditioning to Correct Common Dance Misalignments
3:10-3:30pm	Break
3:30-4:50pm	Session 3: Science of Stretching
4:50-5:15pm	Reconvene for Questions, Comments

Space/ equipment requirements for participants:

Participants will need a space approximately 6ft x 6ft, in order to participate in the movement portions of the sessions. These sessions can be attended without participation if the registrant is just interested in the information but can not perform the movement portion.

Presenter Bios:

Carisa Armstrong received her Master of Fine Arts in Dance from Case Western Reserve University in 2002. Ms. Armstrong joined the Department of Health and Kinesiology at Texas A&M University as a Lecturer in 2003. She was promoted to Clinical Assistant Professor in 2008 and to Clinical Associate Professor in 2013. Ms. Armstrong teaches undergraduate courses in modern dance technique, dance composition, Pilates, and a number of dance science courses. She has been heavily involved in the development of the Dance Science Program and in the continual evaluation and revision of the curriculum. Ms. Armstrong's research is split between dance science and her creative scholarly activities. She has presented her research and choreography internationally/nationally at conferences/festivals such as: International Association for Dance Medicine and Science, Performing Arts Medicine Association, National Dance Society, and the Edinburgh Fringe Festival. Ms. Armstrong served as a Board Member for American College Dance Association for 6 years, as Secretary for National Dance Association and as Vice President of Dance for Texas Association for Health, Physical Education, Recreation and Dance twice. She currently serves as the Secretary for American College Dance Association.

Christine S. Bergeron has been the Director of Dance Programs and Initiatives at Texas A&M University (TAMU) since 2008. She has a B.A. in Dance Education from the University of Akron and a M.F.A. in Choreography and Performance from Florida State University. Currently she is working towards her PhD in Dance Science from the University of Wolverhampton where she is conducting research on Pilates and its effect on dance training and performance. Her research in Pilates and Dance has been presented nationally and internationally and published in peer reviewed journals. She not only conducts research on dancers but also is a nationally recognized choreographer. Currently, with a team of artists and

community members, she is working on a dance performance, But where there's life, there's hope, integrating immersive theatre, media and historical context. This multifaceted project not only incorporates live performance and film but also has an educational component. The collaborative team is working on a dance film based on the Holocaust to incorporate into K-12 Holocaust education. For more information on this project visit our website at <http://hopelife.tamu.edu>

Alexandra Pooley was born and raised in the United Kingdom. She has completed her MFA at the Trinity Laban Conservatoire of Music and Dance. Over the last 10 years Alexandra's teaching career has included teaching dance and physical education to a wide variety of ages and abilities from group sessions to toddlers and careers, and disability (dance for all) to undergraduate University students. Alexandra Pooley has been teaching for Texas A&M University for the last 6 years within the Kinesiology Dance Science Undergraduate Degree and within the Physical Education Activity Program.

Andrea Alvarez is an Instructional Assistant Professor in the Health and Kinesiology Department at Texas A&M University (TAMU). She earned her MFA in Contemporary Dance from Case Western Reserve University and BS in Kinesiology: Dance Science Track from TAMU. She teaches a variety of classes and activities for the Physical Education Activity Program and for the Dance Science Program. Her areas of interest include dance science research and keeping up with current literature. As dancer and choreographer, she has performed works by renowned choreographers throughout the USA as well as internationally, and her choreography has been presented at various regional and national venues

SATURDAY, APRIL 3, 2021

Dance, Shout Outs & Work/Play: Self and the BIPOC Ensemble

Gayle Fekete, Cal Poly Pomona University

Registration Cap: 20

**LIMITED REGISTRATION. INDIVIDUALS ONLY
STUDENT-ONLY WORKSHOP**

Workshop Overview:

For those with the lived experience of Black Indigenous Person of Color identification, the workshop is designed within a lens of recent efforts to decolonize institutional curriculum and create safe spaces for movement processes and honest dialogue; to encourage discovery and solidarity. It will be held in the model of a guided and facilitated retreat where the experiential and voice will be validated and supported. Some advance readings will be suggested to locate and center the exchanges.

This workshop is to explore physical theatre and narrative through our “unapologetic” bodies through movement, voice, writing, performative object, group impulse, ritual and practice. The workshop will lean into creative process and collaboration; witnessing, grounding, catching/falling, sustaining, listening.

Workshop Content:

Workshop content uses readings, performance video excerpts, visual prompts that honor identity, histories, the creative collective, and the beauty power and strength of BIPOC in the the dance community.

Conversation and dialogue around identity, body politic, and moving bodies.
Acknowledged bodies: To be seen and heard.
Moving practice through acceptance and self love.
Creating and honoring safe spaces.

Breakout Rooms will be used for:
Deep dive small group discussion
Word cloud
Collective ensemble collaboration

Schedule:

TIME —all times are in Eastern Time	SESSION
1:00 -1:30pm	Group Check-in/Agreements
1:30 -2:00 pm	Part 1 Full Group Discussion/Freewrites With Prompts
2:00 -2:15 pm	Personal Break 1
2:15 -2:45pm	Part 2 Affinity Break Out Rooms - Small Groups
2:45 -3:15pm	Part 3 Shared Stories With Full Group
3:15 -3:30pm	Personal Break 2
3:30 -4:00pm	Part 4 Session Wrap/Affirmation
4:00-4:15pm	Body Shakeout

Space/ equipment requirements for participants:

Easy space to move and sit comfortably. Journals, pens/markers, coloring pencils. Collage materials. Objects for personal ritual.

Advance reading of short excerpts

Presenter Bios:

Gayle Fekete is the Head of Dance/Professor in the Department of Theatre and New Dance at Cal Poly Pomona. Gayle is currently in collaboration at The New School, NYC co-creating curriculum for the Socially Engaged Artist. Gayle has been associated with Urban Bush Women NYC as guest artist and consultant on numerous international residencies and summer institutes. She is on the consultant team for Urban Bush Women's Choreographic Centre NYC. Gayle Fekete presents and produces festival and immersive performance projects in the Los Angeles area, and has produced and facilitated numerous CSU Summer Arts Dance intensives. She is a creative consultant/dramaturge for independent performance practice. Fekete is an active voice regionally and has served on numerous grant panels including NET, DCA, and COLA. Currently, she is exploring site specific, interactive media and interdisciplinary performance collaborations. Her interests include dancetheatre, choreography, installation architecture, and performance practice that challenges class, race, culture and identity. She also is an independent producer and performs with PRISM, Mechanism Dance Theatre, Rennie Tang/Architect, Opera Del Espacio, and The Market Gallery Studio in Los Angeles.



Thank you for being part of ACDA's Virtual Year!

For making these workshops possible, special appreciation to:

- the ACDA Membership
- all Dance And... presenters for their expertise and generosity
- the ACDA Board of Directors
- Virtual Planning Committee members Genevieve Durham DeCesaro, Michael Estanich, Christian von Howard, Jeff Rebudal, Leslie Williams and Adrienne Wilson
- Andy Vaca, ACDA President and Elizabeth Ahearn, ACDA President-Elect
- the ACDA National Office