

M.F.A. in Dance, Florida State University: G.P.A. 3.74 Summa Cum Laude

B.A. in Dance, Loretto Heights College, Denver CO: G.P.A. 4.00 Magna Cum Laude

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Greetings! I am a veteran, National Dance Master Teacher, Dancer, and International Choreographer with a career defined by mastery in ten dance forms, Ballet being one of the most forms I am hired for. This overview is of Ballet work I have done. Please see the long CV for the other 9 Dance forms.

I equally love being a Ballerina, as much as the other 9, including Pedagogist, Kinesiologist and Artistic Administrator within the Humanities. I have made all of my living in this field these last decades, full-time nationally. The command of these 10 Dance forms and Theory content was vital for me to make a living, and I do love them equally! Going from being a breaker learning from friends during its beginnings, to a professional Ballerina one could say I lived the "FlashDance" transformation of pure grit, self-discipline, drive, and non-stop training with the best teachers I could find. While being paid to perform in companies and on scholarship, I played catch up for years after college as well. Now, a professional in this field has more options and avenues in carving out a Dance career. From being a Digital Dancer for Branding to more than ever performing in live Dance Companies that automated robots won't ever be able to do as a job. Secure work. The Dept of Labor in the US shows this data too.

I have connections, from commercial to concert, in the industry to help students and pre-professionals get work. I have also produced hundreds of Dancers that have went on to work professionally in DisneyWorld, Disney movies, Vegas, International to mid-size Concert Companies, to successful studio Owners in Large cities to small towns.

From solo performances to originating, developing, sustaining and re-staging large-scale Ballets, productions, musicals, music concerts, parades, concerts and programs, and flash mobs this C.V. overview summarizes my decades-long career of full-time work in collaboration with many scholar artists through innovation in the Dance field specific to Ballet. By request, I can provide an overview for any of the other 9 Dance forms, and Theory material I specialize in as well –

Modern

Contemporary

Jazz

Improv

Contact Improv

Tap

Creative Movement

Foundamentals of Partnering

Break, Juke, Pop n Lock

Below is my recent experiential use of, and learned to use in my teaching of Kinesiology at Iowa State University. I would be thrilled to continue my passion of what I have learned and taught in technology at ISU's Innovation Center at any Innovation of Student Learning institution!

I taught over 100 STEM students in two semesters at ISU.

Iowa State University Digital Modeling and Visualization Lab - Iowa State University is classified as a research university with a strong emphasis on STEM (Science, Technology, Engineering, and Mathematics) fields. It offers numerous programs and opportunities for students in these areas.

Iowa State University M:2:I (Make to Innovate) Lab:

- **Specifically, the HAZ-I (Helmet-integrated Augmented Zone – Interface)**
- **AR Heads-Up Display (HUD) for astronaut helmets, utilizing waveguide technology—widely considered the highest standard for compact, high-clarity AR optics.**

Theory specializations are:

Kinesiology for Integrated Movement, Athletes, and partnering floors, chairs and stairs to cars, trains, buses, airplanes, and helicopters

Pedagogy,

Dance History of any of these 10, or any other form given time to prepare,

Dance in Society,

Composition I, II,

and Dance & Technology.

Qualified and excited to teach Humanities and Technology such as:

NEW proof-in-concept TlasS Technology Spaces for 3D training, gaming, and health events

Themes in the Humanities,

Nonverbal Communication,

Communication and Society,

History of Jazz,

History of Rock and Roll,

Music Appreciation,

Aesthetics of Visual and Musical Arts,

Digital Media Storytelling,

Digital Publics and Rhetorical Theory,

Social Justice Movements and Public Advocacy,

Artificial Intelligence (AI) Rhetorics, etc.

I continue to learn every day from my student's and fellow artists. For a full history of every job I have ever done and when, please refer to my detailed full C.V.

Dance is not a luxury, and Ballet IS VERY RELEVANT, most Teachers, Dancers and Choreographers don't even know in what ways, much less the public. Ballet is a universal means of articulating and healing in the human experience. For professional Ballerinas and Danseurs, somatic practices, mental health practices, preparations, recovery and lifestyle foci are key to experiencing these benefits, instead of having acute pain or injuries later. The International Dance Medicine data supports this, but it is not mainstream. This IS RELEVANT, and requires an overhaul of advertising of all that Ballet can be for a human. Training, Rehearsing, Performance, Embodied Research, Choreographic processes and Administration are most profound when they emerge from accessible, diverse participation. For me, this is not just a goal—it is a foundational requirement for artistic excellence.

ACADEMIC FACULTY APPOINTMENTS:

Iowa State University, Kinesiology Department – hired especially due to my S.S.S.A. Method as a Kinesiologist

- **Instruction:** - Ballet I and Ballet II utilizing the S.S.S.A. Method:

Collaborated with over 50 STEM students. This includes with the **Digital Modeling and Visualization Lab** and the **Make to Innovate (M:2:I) Lab**. Specifically, I contributed to the **HAZ-I (Helmet-integrated Augmented Zone – Interface)** project, providing somatic and movement expertise for AR Heads-Up Displays in headset “astronaut” helmets. For the one class of Kinesiology for Ballet.

- **Advanced Studies in Dance.**

- **Mentorship:** Served as the **Advisor** for Orchesis I Dance Company.
- **Choreography:** Created original work for departmental performance.
- **Service & Leadership:**
 - **ACDA Administrator & Faculty Teacher** at the North/Central conference (University of Minnesota).
 - Annual **Barchjé Dance Concert Advisor**.
 - Annual **Scholarship Dance Concert Advisor**.
 - **Running ETCNomad Lighting and Sound for concerts**. Learned in undergrad for Musical Theatre and FSU.
- **Research:** Submitted legal/patents to conducted original research on Sharing Ground International tech spaces.

Yavapai College, Arizona, Performing Arts Department

Lead Adjunct Professor of Dance | 2018 – Present

- **Curriculum Development:**
 - Successfully separated the Tap/Jazz course into independent tracks.
 - Created and implemented curricula for Tap I, Tap II, and Jazz I.
- **Instruction:** **Ballet I & II, pointe work, classical and contemporary variations and partnering, and Modern I**, Tap I, Tap II, and Jazz I.
- **2022 - Fast-track Adv. Ballet & Tap for Hello Dolly Jan. – Nov. for over 50 + cast ages 14 – 70's**
- **Professional Collaboration:** Training a professional pianist over seven years to provide live Ballet accompaniment for classes—one of only four programs in Arizona to offer this.
- **Choreographed Original Jazz Dance Works** with Live Jazz Ensembles in collaboration with Director Dr. Chris Tenny

University of Idaho – Dance in the Movement Sciences – only 4-year degree in Dance in a public Higher Ed. institution in the state.

Full-Time Lecturer in Dance & Coordinator of the Dance 105 Student Teaching Program | 2006–2011

- **Adv. Modern & Beg. Modern (5 semesters):**
 - Graham, Limon, and Cunningham technique
 - Improv and Contact Improv sourced from Steve Paxton, Polly Motley, and other master teachers.
 - My own Contemporary style
 - Some phrases from Desmond Richardson and Randy Duncan
- **Adv. Jazz & Int. Jazz (10 semesters)**
 - EMBODYING THE ROOTS - Katherine Dunham, Jawole Willow Jo Zollar
 - Every class, if canned music, I use at least one song that is actual Jazz music.

If live, I obtain Jazz musicians to play for as many classes as able including improvising off each other as Dancers and Musicians, a lost skill, but still a huge one to embody in Jazz Dance vernacular roots.

- Jack Clark, Bob Fosse
- Gus Giordano
- Randy Duncan
- Commercial combos from Ray Leeper, Brian Friedman, and other commercial choreographers for jobs in the Commercial work in Jazz.

Ballet I – III on-call Teacher – (10 semesters) – Decades prior agreement with an in-house-agreed studio, Festival of Dance Ballet teacher used for our U of I courses in trade for Festival to have space for their studio.

Int. Tap (1 semester) – Assessment of DAN 105 student teacher as well.

- o **Composition I & II (Choreography) – (2 semesters and over 30 years of units taught in k-12, Higher Ed., studios, workshops and conventions.)**
- o **Dance In Society: (10 semesters)** - Theory course designed for both majors, minors and all majors.

Recreational Dance Forms:

European and Latin Ballroom, (not competitive with element of improv), forms such as Viennese Waltz, Salsa, Bachata, Cha Cha and recent years very beginning Argentine Tango.

- **Production & Directing:**

- o **Sole Director/Producer: (5 years)** Dance Theatre - Student/Faculty/Guest Concert. Provided one-on-one coaching and weekly showings/feedback for student choreography.
- o **Dancers, Drummers, Dreamers: (5 years)** Student Choreographic mentoring - every Spring concert.

Mentoring students how to design, pre-set and communicate Lighting cues to Lighting Designer.

- **Taught Teacher Training:**

- o **Coordinator of DAN 105 Student Teacher Program – (10 semesters)** – Assigned/Hired, Assessed, Graded, wrote recommendations for, Mentored, and gave one-on-one beg., middle and end of semester Pedagogical Advising. All administration, including scheduling, emails, etc.

Children's Dance - (10 semesters) Instructed K-12 pre-service teachers and Physical Education teachers.

- o **Internship Coordination:** Arranged dozens of school internships in over a dozen of k-12 schools and dance studios. Conducted peer/teacher assessments over Illuminate-one-way live feed.

West Port High School and Middle Performing Arts School, Ocala, FL

Director of Dance and Sole Educator of Dance (7-12 grades) | July 2005 – July 2006

- **Courses Taught:** Modern, Improvisation, Ballet, Jazz, Tap, Choreography, Repertory, Dance History, Dance Theory, Kinesiology and Floor Barre (all levels, including middle school mandatory classes).
- **Artistic Director – sole Teacher and Choreographer:** Auditioned **MCCA Dance Company**
- **Dance Team Coach - sole Coach and Choreographer:** *The Prowlers* – Marion County Center for the Performing and Fine Arts Magnet Program.
- **Curriculum Development:** Acted as Dance Production Manager and Curriculum Developer; hired to "clean up" the program after 5 years and 5 previous directors/teachers.

- **Grant Success:** Focus on **Dance and Literacy** for the 2006 Spring concert led to a significant grant awarded to West Port the following year.
- **Mentoring students how to design, pre-set and communicate Lighting cues to Lighting Designer.**

The Florida State University, Department of Dance Graduate Teaching Associate | Jan. 2003 – Dec. 2004

- **Instruction (General Education):**
 - **Beginning Contemporary I**
 - **Beginning Ballet II**
 - **Jazz I**
 - **Completed two semesters each of Beginning Ballet I and Jazz II.**
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- **Administration & Leadership:**
 - **Administrator to Chair and for the Suzanne Farrell summer workshop.**
 - **Recipient of the Award for Fundraising for Graduate Students in Dance.**
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- **Special Appointment:**
 - **Selected by Suzanne Farrell as Rehearsal Director and Personal Assistant.**
 - **Assisted in the restaging of *Western Symphony*, choreographed by George Balanchine for *An Evening of Dance*.**

DANCE COMPANIES & PROFESSIONAL PERFORMANCE - Sample

- **Auditioned Company Apprentice, The International Joseph Holmes Chicago Dance Theatre** (1988–1990)
South Side/Pilsen neighborhood – Chicago, IL
 - Trained & Rehearsed extensively in Company Ballet, Modern (Graham Technique by former Graham Company Dancer Harriet Ross) and Randy Duncan's Jazz classes
 - Learned, most as it was created, over a dozen Original repertoire works by Randy Duncan, Keith Lee, and Joseph Holmes – **Can restage these impactful and overlooked Ballets**
 - Taught Graham classes for five years to US's first International Dance Company's after school community outreach Dance program funded by KRAFT. (1988–1992)
- **Invited Guest Ballerina, Dayton Ballet, OH** (1992-1993)
 - Les Sylphides,
 - Four Little Swans,
 - Jim Clouser's *Gold. Frankincense & Myrrh*: Handmaiden to the King of Frankincense, etc. - (found out I was pregnant and had to leave).
- **Professional Principal Dancer, Various Chicago-based Companies** (1990–1992)
 - Including Winifred Haun and Dancers

ORIGINAL CHOREOGRAPHIC WORKS & ARTISTIC DIRECTION – Sample

- Choreographer of original Ballet repertoire including **The Nutcracker Sugar Plum Fairy and Prince Pas De Deux with live Orchestra** (2019) start 5:09

Yavapai Performing Arts Center Theatre, Prescott, AZ

- Choreographer of original Ballet **"Glow"** by Eric Whitacre, Edward Esch **with live orchestra and** Tenor/Bass ensemble and Mackenzie Gotcher (2021)

Yavapai Performing Arts Center Theatre, Prescott, AZ

- **Hello Dolly** starring Toni Tennille in her last performance of her career – **choreographer and performer for parts** The choreographers wanted me to create, and perform. (2022)

Yavapai Performing Arts Center Theatre, Prescott, AZ

- **Founder - Artistic and Executive Director** for my own Pick-Up Dance Company - **SatchDance – One People** (2000-2002)
 - Conceptualized and produced 20 original Choreographic Solos and 10 Duets of 10 different Genres of Dance works choreographed by 20 Professional Choreographer/Dancer Artists
 - **Aug. 2000- March 2002 - Founder, Administrator/Executive Director, and Artistic Director**
Aug. 2001- March 2002 of my own professional, paid pick-up Dance company SatchDance – One People, now morphed into Sharing Ground international

Quincy Music Theatre, Quincy, FL

- **Award – winning Choreographer of original Ballet for ACDFA Gala selected and performed “Loved & Cared For”** (2010) start 7:56

Weber State University, Ogden, UT

- **On Making, On Going**
MFA Thesis Concert, Co-Artistic Director, Choreographer and Performer produced in collaboration with Tennille Lambert for partial fulfillment of the Master of Fine Arts Degree in Dance

I Take It All Back, 5 women dancers en pointe, 5 minutes

music: Mark Russell, *OutEast*

Nancy Smith Fichter Dance Theatre, Florida State University, Tallahassee, FL

- **Elite Choreographer**, USA Gymnastics (USAG) (AAU) (ExCel) (Jr. Olympics) (Alternate for Olympics) (My routines are used for first year Collegiate competition from their hometown gyms)
 - Created over 260 competitive floor routines for Level 7–10 and Elite women gymnasts. (**1994-present, gyms nationally**) – **One routine toured South America**
 - **Paul Ruda trained in some of my S.S.S.A. Method – US Men’s Olympics Bronze medalist 2024**

Buffalo Grove Gymnastics (IL), Bartlett Gymnastics (IL), American Academy Gymnastics (IL), International Gold Gymnastics (FL), Palouse Empire Gymnastics (ID) and The Prescott YMCA Gymnastics Club (AZ)

RESTAGING CLASSICAL AND CONTEMPORARY BALLET MASTERWORKS - Sample

Feb. – Dec. 2023 **Hired Re-stager for Artistic Director Paul Destropper’s Nutcracker (using projected scenery of depth and transition) dances from his Vancouver, Canadian “Ballet Victoria Company”** – July – Dec. 2023

All administration, auditioning, rehearsing, costume arranging, and parent/child relations for Dec. 2023 company performances with over 25 auditioned local dancers age 9 – 20-something ages

Corps dancers for ACT I - *Party children, Clara’s sister*

ACT II - *Arabian, Polichinelles*, (usually Mama G, in this version a pas de deux), *Russian, Mice* in Tarzapan and *Angels*.

Yavapai College, Prescott, AZ

Jan.-May 2011 Rehearsal Director/Dancer for auditioning, restaging and rehearsing **Sherry Zunker’s Sing, Sing, Sing**
<https://youtu.be/Kx46HIPLcvM> for “Dancers, Drummers, Dreamers” as well as performing in May tour.
University of Idaho, HPERD Department, Dance Program, Moscow, ID

- Nov. 2004 **Restager/Dancer; *Ear to Stone*, Jim Clouser Choreographer/Coach**, duet [https://youtu.be/ t3l3pJt4P4](https://youtu.be/t3l3pJt4P4) – poetry: John Giorno music: Giacomo Puccini, tenor aria from *La Boheme*
selected for presentation at the **Avignon Festival** in France
Nancy Smith Fichter Dance Theatre, Florida State University, Tallahassee, FL
- Jan.-May 2004 **Selected by Suzanne Farrell as the Rehearsal Director and her Personal Assistant**
In the Restaging of *Western Symphony* – **Balanchine Foundation has video**
choreographed by George Balanchine for *An Evening of Dance*
Nancy Smith Fichter Dance Theatre, Florida State University, Tallahassee, FL
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SPECIALIZED PEDAGOGY & KINESIOLOGY - Sample

- **Founder, The S.S.S.A. Method** (Somatic/Stretching/Strengthening/in Alignment) (1988 - Present)
 - A comprehensive injury-prevention & enabling of Ballet technique curriculum utilized in university, schools, conservatories, private studios and private home settings nationally. Phone app coming.
 - **Certified Instructor, BeMoved® & Gentle BeMoved® (2010 - Present)**
 - Specializing in and access to all 22 genres of Dance and Music that renowned Choreographer Sherry Zunker has created from all her professional work with Bob Fosse, River North Dance Company repertoire, and Royal Caribbean Musicals like “Chicago”.
 - **Sanctioned by Former Graham company Dancer Anthony Morgan to teach Graham Technique by the school in NYC.**
 - **Coordinator of DAN 105 – University of Idaho, (2006 – 2011 – 10 semesters)** – over 35 student teachers:

Oversaw, assessed, graded teaching in European Ballroom, Latin Ballroom, Tap II, Hip Hop I
 - **Ballet Teacher and Curriculum Developer** for the specific needs of Level 7–10 and Elite women gymnasts, and Elite men gymnasts – Including Coach of the Year for a

unique men’s Ballet training program including the S.S.S.A. Method (1994-present, gyms nationally)
 - **Hundreds of hours Teaching pointe work, classical and contemporary variations and partnering, (example from 1990 - onward), at studios nationwide.**
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EDUCATION & INTENSIVE TRAINING – Quick Overview

- **M.F.A. in Dance**, Florida State University - **G.P.A. 3.74 Summa Cum Laude**
- **B.A. in Dance**, Loretto Heights College (Now Regis University) - Jim Clouser was Chair - **G.P.A. 4.00 Magna Cum Laude**
- **Graham Technique Intensive**, Martha Graham School of Contemporary Dance (NYC)

- **Ballet Pedagogy - Vaganova based, Cecchetti, Bourneville, Royal Academy of Dance methods and Balanchine Style** – 12 - 10 hr/weekly of professional Ballet training for 26 years from Alonzo King to Suzanne Farrell nationally.

27 Years of Professional Ballet Training from Faculty- 50 wks./year - for drop in's marked with an X

- ☐ X Giovanni Villalobos, Nancy Crowley ————— Pacific Northwest Ballet (Seattle, WA)
- ☐ Biruite Barodicaite, Laura Wade ————— Lou Conte School of Dance (Chicago, IL)
- ☐ Leo Gallegos, Helen Reynolds (Ballet Russe) Switch Performing Arts (Prescott, AZ)
- ☐ Casey Watmora, Tatyana Mazur ————— Faubourg School of Ballet, (Hanover Park, IL)
- ☐ X Mathew McKinney ————— Dance Idaho! (University of Idaho, ID)
- ☐ X Peggy Burt ————— Lineage Dance Company, (University of Idaho, ID)
- Kerry Parker, Mia Songwood, Melissa Scholten, University of Idaho (Moscow, ID)
- & Noreen Graham ————— Graham Contemporary Ballet, (Pullman, WA)
- ☐ Suzanne Farrell ————— Florida State University, (Tallahassee, FL)
- ☐ Rick McCullough, Richard Sias, Anjali Austin Florida State University, (Tallahassee, FL)
- ☐ James Clouser – guest ————— Florida State University, (Tallahassee, FL)
- Alonzo King – semester guest ————— Florida State University, (Tallahassee, FL)
- ☐ Natalia Botha, Charles Hagan ————— Southern Academy of Ballet Arts (FL)
- ☐ Ms. Carlson, Richard Rein ————— New World School of the Arts (Miami, FL)
- ACDFA SouthEast Region, Miami, FL
- ☐ Randy Newsom ————— The Ruth Page Foundation School of Dance, (Chicago, IL)
- ☐ Camille Baranchik, Michele Holzman ————— Northwest Ballet Academy (Schaumburg, IL)
- ☐ Randy Newsom, Roberta Pfeil ————— Northwest Ballet Academy (Schaumburg, IL)
- ☐ Karen Williamson, James Clouser ————— The Dayton Ballet School of Dance (Dayton, OH)
- ☐ Michael Job, Bess Saylor Imber ————— The Dayton Ballet School of Dance (Dayton, OH)
- ☐ Carol Iwasaki ————— The Dayton Ballet Summer Workshop (Dayton, OH)
- ☐ Christine DuBouley, Richard Ellis ————— The Ellis DuBouley School of Ballet, (Chicago, IL)
- ☐ Homer Bryant ————— The Homer Bryant School of Ballet, (Chicago, IL)
- ☐ Larry Long, Dolares Long, Warren Conover The Ruth Page Foundation School of Dance, (Chicago, IL)
- ☐ Fred Alexson Theraputic Barre & Stretch — Various Studios: IL / (Chicago, IL)
- Biruite Barodicaite, Company Ballet - 3x/wk class
- Full Company Scholarship/Apprentice - 3 years
- The Joseph Holmes Chicago Dance Theater, Union paid International Company, (Chicago, IL)
- ☐ X James Sutton, Glenna Batson (Kinesiology) --American Dance Festival, (Durham, N.C.)
- ☐ Debra Mercer, Lynelle Mossholder, The David Taylor Dance Theater (Denver, CO)
- & Michelle O'Bryan ————— The David Taylor Dance Theater (Denver, CO)
- ☐ Donald Mahler, Karen Kriete ————— Colorado Dance Festival, Colorado University (Boulder, CO)
- (Selected for Partial Scholarship)
- ☐ James Clouser, Dana Nugent-Aylesworth — Loretto Heights College (Denver, CO)
- ☐ James Clouser, Jacqui Boomer (Kinesiology) Loretto Heights College (Denver, CO)

- **Two Jazz Dance World Congresses – Fosse Training from Sherry Zunker for two years, dozens more in Giordano, Duncan, and Artist's styles of Jazz 26 years – witnessing performances of Jazz Dance Companies Globally - Chicago, IL**
- **Somatic Studies** - Focus on fascial health and myofascial Somatic release techniques – Including **Glenna Batson, Jacqui Boomer, and Jim Clouser.**

RESEARCH – NEW DANCE TECHNOLOGY & INNOVATION

- **Concept - Lead Researcher**, Transcontinental Low-Latency as a Service (TLaaS) – [Sharing Ground International](#)
 - Researching real-time, zero/low-latency, no matter the tempo of movement in the human body, bi-directional 3D avatars of humans in digital dance spaces, (not Augmented Reality, live spaces), to bridge geographic gaps globally in Dance education, performance and advertising. Gaming with full body movement, Hospice, Birth events, Fitness and other Performing Arts performances these spaces will also be rented for.
 - **Ultimate recruitment of literally thousands of people anywhere theses tech spaces are placed. Providing jobs in every neighborhood and region.**

SERVICE & PROFESSIONAL AFFILIATIONS

- **Planning Committee Member 2025**, Corps de Ballet International (member 2018 - 2025)
- **Member**, Adjudicator - National Dance Education Organization (NDEO) (2017 – Present)
- **DANCE USA participant – Austin, TX (2015)**
- **Invited Board Member – Arizona Dance Coalition (2017 – Present)**
- **Congress on Research in Dance – FSU hosted Conference (2005)**

On Detailed C.V.

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ADDITIONAL ADMINISTRATION PROFESSIONAL SKILLS

Gemini AI Proficient - Knowing how to use it as an assistant for efficiency, not replacement of expertise.

Iowa State University Digital Modeling and Visualization Lab

Iowa State University M:2:I (Make to Innovate) Lab:

- Specifically, the HAZ-I (Helmet-integrated Augmented Zone – Interface)
- AR Heads-Up Display (HUD) for astronaut helmets, utilizing waveguide technology—widely considered the highest standard for compact, high-clarity AR optics.

Iowa State Innovation Immersive Technology rooms

Running ETCNomad Lighting and Sound

Video Editing Proficient - iMovie

Music Editing Proficient - GarageBand

Microsoft Proficient

Zoom Proficient

Teams Proficient

Google Proficient

Mailchimp Proficient

Survey Monkey Proficient

WordPress Proficient

Google Doc. Sharing Proficient

Adobe Proficient

Box Proficient

Blackboard Proficient

Canvas Proficient

Military File Management