

florida dance  
association

# FLORIDA DANCE FESTIVAL



**June 14-25, 2011 - Tampa, FL**

**PERFORMANCES\***

**FLORIDA DANCES**

**danceAble FEATURING FULL RADIUS DANCE COMPANY &  
MIAMI CHOREOGRAPHER HEATHER MALONEY**

**JANE COMFORT COMPANY, FAITH HEALING**

**FACULTY CONCERT**

**GIORDANO JAZZ DANCE CHICAGO**

**FESTIVAL FINALE**

**FACULTY\***

**DALE ANDREE** - Site Specific Choreography, Repertory

**JENNIFER ARCHIBALD** - Hip Hop Technique, Hip Hop Repertory and Performance

**ANDREW CARROLL** - Intermediate & Advanced Ballet

**JACK CLARK** - The Sonic Body: Creative Sound Shaping for Performance

**KARL ROGERS** - Contact Improvisation, Modern Technique

**AUTUMN ECKMAN** - Int & Adv Jazz Technique, Giordano Repertory & Performance

**RUTH PETRINOVIC** - Teacher Training

**JENNIFER SALK** - Modern Technique, Repertory

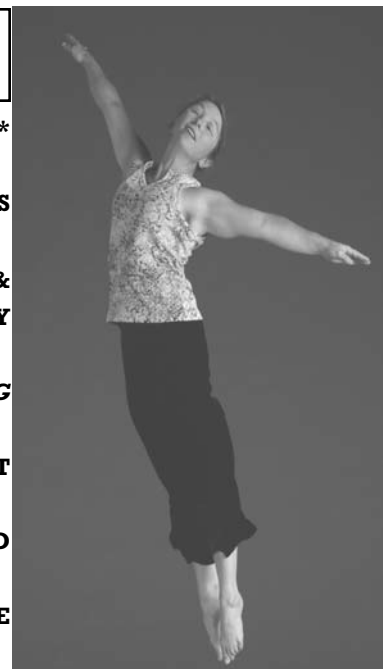
**DOUGLAS SCOTT / MASHA MALIKINA** - Physically Integrated Dance Technique, Repertory

**COURTNEY SMITH** - Modern Technique, Repertory

**MUSICIANS**

**RAJESH BHANDARI, DAVID GOLDBLATT, KEN METZKER**

\*All faculty and performances are subject to change



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# FLORIDA DANCE FESTIVAL

JUNE 14-25, 2011  
TAMPA, FL

Hosted by the University of South Florida School of Theatre and Dance

For over three decades Florida Dance Festival has been Florida's leading summer dance training program and one of the major annual dance events in the southeastern U.S. Our distinguished program offers workshops, master classes and an outstanding performance series featuring Florida, national and international guest artists.

The Festival unites a diverse, global community of choreographers, performers, teachers and students for intense study, exploration and exchange. Participants experience a range of dance styles and movement expression in a supportive environment with some of the field's outstanding contemporary master teachers and choreographers. The noncompetitive atmosphere encourages the exchange of views and ideas and provides fertile ground for personal and artistic experimentation and growth

Florida Dance Festival is an exploration of movement and creativity for students, educators, and anyone looking to enrich and deepen his or her understanding of the moving body and the creative process. The Festival brings together a diverse community of choreographers, teachers, students and performers for intense study, training, exchange of ideas, and fun.

The schedule of daily classes is designed for serious students and professionals seeking a rich, satisfying dance experience. Classes are limited in size to provide more individualized instruction and maintain the quality of the learning experience. Florida Dance Festival offers performing opportunities for participants and performing groups through FLORIDA DANCES and the FESTIVAL FINALE. Evenings are filled with performances by acclaimed guest artists as well as Florida's own dance community.

We hope you'll Join us for a uniquely  
Florida dance experience!

## The University of South Florida Dance Program

is a division of the School of Theatre and Dance, one of five academic units in the USF College of The Arts. The program, housed in its own state of the art Dance Centre on a large public research university campus, offers a BFA in Dance Performance and a BA in Dance Studies. The B.F.A. in performance focuses on the professional development of dancers and choreographers. The B.A. in dance studies offers an individualized program for students who, in addition to their dance training, wish to explore the relationship between dance and another academic area (i.e., education, psychology, or African studies, etc.). Throughout the curriculum students are encouraged to expand their view of dance to include other cultures and ideas of performance. All classes are student-centered, with the faculty maintaining a close mentoring relationship. Central to the Dance Program is its commitment to the creation of original choreographic works by students, faculty and guest artists. These works, in company with a widely varied repertoire of others, are presented in regular public performances by students throughout the year. The curriculum for all dance majors includes daily dance technique (five levels in ballet and modern dance) with professional musicians accompanying classes. Students also benefit from opportunities to perform and study abroad through faculty directed programs such as USF Dance in Paris. Faculty members in the Dance Program are well-known professionals with wide-ranging experience as dancers, choreographers, and teachers. In addition, renowned choreographers such as Trisha Brown, Ann Reinking, Doug Varone, and Joe Goode regularly augment the full-time faculty as visiting artists. USF dance graduates are currently performing in major dance companies, teaching dance, working in arts management, and pursuing graduate degrees in top-rated programs across the country. Auditions are held throughout the year and are required for admission to the Dance Program.

Further information may be found at the USF dance web site  
<http://theatreanddance.arts.usf.edu>



NATIONAL  
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FOR THE ARTS



Florida Dance Festival is produced with support from:  
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University of South Florida School of Theatre and Dance



Florida Dance Association is committed to making its programs accessible to all. The contents of this brochure can be provided in large print or other accessible formats upon request. For information or assistance regarding accessibility issues for classes, workshops, and performance events call Florida Dance Association toll-free at 1-800-252-0808 or 305-547-1117 in Miami-Dade County. For telecommunication assistance call Florida Relay Service at the number listed for the appropriate service.

- 1-800-955-8770 (Voice)
- 1-800-955-5334 (STS)
- 1-800-955-8771 (TTY)
- 1-800-955-8773 (Spanish)
- 1-800-955-3771 (ASCII)
- 1-800-955-8707 (French Cr)

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Florida Dance Festival logo designed by David Jarrell

# faculty and courses

## **DALE ANDREE**

### *Repertory, Choreography Workshop*

**Dale Andree** is an Adjunct Professor at New World School of the Arts where she teaches Improvisation, Dance Composition and Laban Movement Analysis in the Dance and Theater Departments. She has a BFA from the Boston Conservatory of Music and received her CMA from The Laban/Bartenieff Institute of Movement Studies in NYC. She has performed and taught nationally and internationally with her company Mary Street Dance Theatre. She has worked with and been directed by May O'Donnell, Pearl Lang, Paul Sanasardo, Anna Sokolow, Kei Takei, Elaine Summers and others. Ms Andree has been a catalyst in bringing improvisation and site-specific dance to the Miami community. Her site-specific works include: "One Hand Clapping", in collaboration with composer James Oliverio at the Adrienne Arsht Center for "Merce in Miami", "Arts to Nature" an art event at Tropical Park for Miami-Dade Art in Public Places, "Art Attacks" for the Florida Dance Festival and "Tiempe" for Teatro Espaco Festival in Paraty, Brazil.

### **Site Specific Repertory**

Inspired by the March 5, 2010 Florida Waterways Dance Project, a Movement Choir performed across the state of Florida, workshop participants will create a site-specific performance piece based on Rudolph Laban's Movement Choir concepts of creating community through dance and the environment. Using the structure of improvisational scores, they will develop movement vocabulary, spatial designs and physical relationships to collaboratively create a dance specifically designed for a pre-determined water site. This piece will be performed on the afternoon of the closing of the festival on June 25, which will also coincide with the worldwide Movement Choir, Global Water Dances, bringing Florida into the world community of environmental dance activists.

### **Choreography Workshop**

This workshop, meant for experienced choreographers, will be a laboratory for discovering choreographic possibilities through site-specific investigations. Choosing sites around the University of South Florida's campus the participants will create work by asking the questions what, where, why, how do we choreograph? Challenging preconceived concepts of choreography, the participants will be encouraged to allow the framework of the site to define their use of choreographic tools. The workshop will encourage the participants to share their knowledge through a collaborative structure.

## **JENNIFER ARCHIBALD**

### *Hip Hop Technique, Hip Hop Repertory*

**Jennifer Archibald**, founder and artistic director of Arch Dance Company, graduated from the Alvin Ailey School and has performed in the U.S. at major venues including John F. Kennedy Center for the Performing Arts, Aaron Davis Hall, Lincoln Theatre and The Duke on 42nd Street Theatre, as well as in Europe and Canada. She has staged various off-

Broadway shows working with casts from "Bring in Da Noise, Bring in Da Funk" and "Cats." Ms. Archibald has choreographed for both the NBA New York Knicks City Dancers and The Alvin Ailey School. Her works have been featured twice at the Elan Awards honoring Rob Marshall, who choreographed the film "Chicago," and contemporary dance choreographer Lar Lubovitch.

### **Hip Hop Technique**

This class incorporates the technical fundamentals of both modern dance and hip-hop into a gritty street level execution of contemporary dance. This style pushes the dancer athletically to move with and against gravity as well as lyrically fly across space, encompassing both the hard edge of street dance with the fluidity of classical technique. Soul and conviction are emphasized through the movement in order to strengthen technique and performance qualities.

### **Hip Hop Repertory & Performance**

Working with techniques and material from the Hip Hop class, Ms. Archibald will create a work with the students to be performed in the Festival Finale program. Prerequisite: Students must also take Ms. Archibald's Hip Hop class

## **ANDREW CARROLL**

### *Intermediate and Advanced Ballet*

**Andrew Carroll** holds a BFA in Dance, and an MA in Arts Administration. Mr. Carroll has an extensive background in the performing arts, which includes performing nationally and internationally for nine years as a soloist with the Pennsylvania Ballet Company in Philadelphia, and a principal with the Ohio Ballet prior to that. His repertoire included: Prince Siegfried in Swan Lake, The Cavalier in The Nutcracker, principal roles in the Balanchine ballets of Square Dance, Serenade, Allegro Brilliant, The Four Temperaments, Agon, Western Symphony and Symphony in C among others, as well as principal roles in the works of Marius Petipa, William Forsythe, David Parsons, Paul Taylor, Anthony Tudor, Christopher d'Amboise, Alvin Ailey, Robert Joffrey, Gerald Arpino, Lynn Taylor-Corbett and Doug Varone. In 1994, he was named one of six cultural ambassadors to the City of Philadelphia. In 1996, Mr. Carroll joined the College of Creative and Professional Arts at The University of Akron, in The School of Dance, Theatre and Arts Administration, teaching advanced levels of Ballet, History and Choreography. He was the Director of The University of Akron Dance Company for 13 years, and helped to organize and plan numerous campus residencies and outreach programs, including The David Parsons Dance Company, Alonzo King's Lines Ballet, Doug Varone and dancers, Taylor II and Jennifer Muller/The Works. He has been a master teacher, choreographer and guest artist at Towson University, Grande Valley University, Verbs Ballets, The Rock School, The Ohio Ballet and The Canton Ballet. In 2010, Mr. Carroll was offered the position of Assistant Professor, Dance, in The College of The Arts, at The University of South Florida. Mr. Carroll presently teaches Ballet, History and Partnering there, within the School of Theatre and Dance, while pursuing research in community arts education. *(continued)*

### **Advanced Ballet**

Advanced Ballet is intended for students of serious study, who have been studying for at least 5 years. Students taking this class should be at the advanced level of their school, and should have ballet at least 3-4 times per week. Proper technique, endurance, speed of movement, and performance quality will be addressed within this class.

### **Intermediate Ballet**

Intermediate Ballet is intended for students who have been taking ballet for at least 3-4 years, and who study at least 3 times per week. Proper technique, endurance and speed of movement will be addressed within this class.

### **JACK CLARK -**

*The Sonic Body: Creative Sound Shaping for Performance*

**Jack Clark** is an established choreographer, teacher and mentor to many young artists. During his tenure at FSU his mentorship of MFA and undergraduate choreographic concerts embraced his commitment to challenge and enhance dancers' imaginative and performative skills. As a theatre scholar, his cross-disciplinary, collaborative work in performance techniques explores the creative exchange between opera, theatre and dance within cutting-edge training and performance techniques. As a veteran choreographer, his work has appeared internationally. His lavish *Flaw in The Fabric* marked his Canadian choreographic debut, his work further showcasing at the American College Dance Festivals and for the North American premier of John Eccles' opera, *Semelé*. His commissioned work includes *The Tallahassee Ballet*, *Dance Force Atlanta*, *Florida State Opera*, and *Walt Disney World's Animal Kingdom*. Jack has danced as a company member and guest artist with *Southern Ballet Theatre*, *New Jersey Dance Collective*, *Dance Repertory Theater at FSU*, and with *Nimbus Dance Theater* and *Battery Dance Company, NYC*. His performance repertory includes the works of dance luminaries *George Balanchine*, *Martha Graham*, *Garth Fagan*, *Hanya Holm*, *Lester Horton*, *Lar Lubovitch*, *Alwin Nikolais*, and *Shapiro & Smith*. In theatre, he has performed under the direction of *Regina Kapatlenakis* of the *National Theatre of Greece* and held an internship with the multi-disciplinary physical theatre company, *Theatre Gargantua*, *Toronto*, in developing source material for an evening length work. His residencies appear throughout the United States, and Canada, such as *York University* and *Ryerson University*, *Toronto*, *Towson University*, *Ohio State University*, *Jacksonville University*, and with *EPCOT*, *Orlando*. He has held master classes at *Canada's National School of Ballet*, *Florida Dance Festival*, the *International Dalcroze Conference*, as well as in various youth programs across the US, including *Suzanne Farrell Workshop for Young Dancers*.

#### **The Sonic Body:**

#### **Creative Sound Shaping for Performance**

Investigate the "Sonic Body" from the premise that full-bodied events are present in every vowel and consonant utterable. This interdisciplinary workshop explores the multimodal stimulation of voice and body, sounding together through movement improvisations that culminate in short performance pieces.

### **AUTUMN ECKMAN**

*Int & Adv Jazz Technique  
Giordano Repertory & Performance*

**Autumn Eckman** (originally from Atlanta, GA) received her classical training from Tom Pazik (Atlanta Ballet artistic associate), and from the Houston Ballet Academy under Steve Brulee and Clara Cravey. At age 14, she experienced her first professional performance as one of Juliet's Six Friends in the Atlanta Ballet's *Romeo and Juliet*. From 1996-2000, she was a member of the *Kris Cangelosi Dance Project*, a contemporary modern and jazz company. After receiving an invitation from Nan Giordano, Autumn moved to Chicago in 2000 to accept an apprenticeship to *Giordano Jazz Dance Chicago*. She enjoyed several seasons with the main company before a brief relocation to dance two seasons with the *State Street Ballet of Santa Barbara* as a principal. Upon returning to Chicago, Autumn was a member of companies *Hubbard Street Dance Chicago*, *Luna Negra Dance Theater* and *Lucky Plush Productions*. As an independent choreographer, she has created new work for many companies and universities both nationally and Chicago based. Her pieces have been featured in performances and festivals including *Hubbard Street's "Inside/Out"*, *Duets For My Valentine*, *Dance Chance Redux*, *Dance in the Parks*, *State Street Evenings* and the *Midwest RAD Festival*. Several of her works have been selected for the *Regional Dance America Festival* in both the emerging artist and professional divisions. She was a recipient of the 2009 *Dance Chicago's Outstanding Choreography Award (New Voice)* for new works including "Yes, and..." created for *Western Michigan University's Western Dance Project*. She received favorable reviews for her premiere of "commonthread" on *Giordano Jazz Dance Chicago* featuring an original score composed by husband *Dan Myers*. This fall *Giordano* will premiere an expanded "Yes, and..." for twenty dancers as well as duet at the *Harris Theater* in Chicago. Immediately following twelve years as a touring company dancer, Autumn has focused on teaching. She has quickly become in demand with a wide range of students, from beginner to professional. In addition to serving as faculty to several Chicagoland schools and companies including the *Lou Conte Dance Studio (Hubbard Street)*, she is also a full time instructor at *Northern Illinois University*. Currently she is an *Artistic Associate of Giordano Jazz Dance Chicago* and *Director of Giordano II*.

#### **Intermediate Jazz**

This is an energetic class that will include a warmup involving stretching, body isolations, strength building and coordination exercises. Combinations relate to the rhythmic and percussive movements of traditional jazz style infused with contemporary dance concepts.

#### **Advanced Jazz**

Using the same foundation and principles as the intermediate level, this class will also include a fast paced mixture of various technical style. The dancers' understanding of artistry, musicality and understanding of one's own body in space are emphasized.

#### **Repertory**

Dancers will experience the vast and diverse *Giordano* repertoire. The participants will learn phrases ranging from classic *Giordano* to the most recent representation of jazz today.

## **MASHA MALIKINA**

*Physically Integrated Dance Technique, Repertory*  
(See Douglas Scott for class descriptions)

**Masha Malikina** joined **Full Radius Dance** in 2008. She moved to the United States from Minsk, Belarus in 1991. Her background is in Martial Arts, and since her injury she has continued to teach kickboxing. She is a certified personal trainer and enjoys kayaking, swimming, skiing and other outdoor activities. Masha has a B.A. in psychology from Georgia State University and is currently managing a research lab that specializes in child and adolescent developmental psychology. Masha is honored to be a part of Full Radius. She is excited to be able to communicate through dance and to reach and astonish people through the beauty of physical expression.

## **RUTH PETRINOVIC - CANCELED DUE TO INJURY**

*Teacher Training*

**Ruth C. Petrinovic** has been associated with the Esther Center for more than seven years, working with the teachers and advanced students, and participating in the preparations of performances. Her career in the field of dance training has included School Director for Ballet Florida, School Director for Richmond Ballet, Performance Director for Marin Ballet in California, and Director of the Training Program at Harkness House for Ballet Arts in New York City. She was Founder and Artistic Director of the Atlantic Foundation for the Performing Arts in Ft. Lauderdale and Director of Ballet for the Greater Miami Opera. She received her ballet training in Rio de Janeiro, Brazil and Santiago, Chile where she danced with Ballet Experimental. A graduate of Principia College in Illinois, she majored in Theatre and Art. She has trained countless teachers, including David Howard, the well known Master Teacher. Through the years her students have gone on to dance in companies in the United States and Europe, including American Ballet Theatre, Joffrey Ballet, Houston Ballet, Boston Ballet, Cleveland Ballet, Zurich Ballet, the Dutch National Ballet and many others. She has trained the teachers for the Alabama Ballet School in Birmingham, and has conducted numerous workshops for teachers in Florida and elsewhere in the country.

### **Teaching Training**

The Petrinovic method was designed to carefully develop dancers using principles of kinesiology and physics and draws from the heritage of the Vaganova, Cecchetti and RAD schools

#### Workshop Topics

- Skeletal and muscular structure for dance
- Correct postural alignment and placement
- Understanding individual body types
- Adaptation of traditional instructions to suit individual body types
- Exercises to prepare the body for dance
- Primary work for very young children
- Arrangement of the body and placement in relation to individual ballet positions
- Use of energy patterns to move the body
- Movement motivation to achieve optimum results while executing steps
- Discussion of curriculum and syllabus
- Class planning with progression

## **JENNIFER SALK**

*Modern 4, Modern Repertory*

**Jennifer Salk** is an associate professor at the University of Washington in Seattle. She lived and worked in NYC in the 80s where she danced with artists such as June Anderson, Chris Burnside, and David Dorfman, and had her own company. She returned to college and received her BFA from University of Utah and MFA from the Ohio State University. She has taught in the Youth Program at American Dance Festival, is a regular teacher at the National High School Dance Festival in Norfolk, VA, and directed a summer performing arts high school program in Minnesota for 19 years. She does guest residencies as a teacher and choreographer throughout the country and in South American, and Turkey. At UW she teaches all levels of modern technique, composition, improvisation, teaching methods, contemporary dance history, and graduate seminars in teaching methods and composition. She presents regularly at the National Dance Education Organization and International Association of Dance Medicine and Science conferences. Her DVD Teaching Experiential Anatomy in Technique: 8 Skeletal Explorations has just been published by Human Kinetics Publishing. She is currently the Donald Peterson Endowed Fellow at UW. Prior to teaching at UW Jennifer taught at University of South Florida, and Harrison School for the Arts.

### **Modern 4**

This course is designed to allow you to discover your strengths and individual differences, and empower you to make choices for yourself. The eclectic blend of styles from more "traditional" foundational work that has echoes of Limon, and Cunningham, to release-based concepts will be combined with lots of moving in and out of the floor. Time will be spent luxuriating in what we think of as transitions, which are often the most interesting part of dancing. We will begin with general movement, for warmth, progress to specific technical skills that build a strong technical foundation allowing you to fall off of your center and come back safely and with intelligent alignment, and progress to long, complex phrases in the center and across the floor that will accumulate over time. Experiential anatomy will be folded into the class without taking away from time dancing. We will also focus on phrasing and dynamic range – the spices in the stew, if you will. Emphasis is on dancing. The technique class is an ecology of sorts. We will be building a supportive community while allowing for individual expression and modification.

### **Repertory**

Each new dance involves a new creative process. Making dance is a collaborative endeavor. We will build a dance via challenging, highly physical phrase work, but will also employ a variety of tools to generate and manipulate material. All participants will have a hand and a voice in the dance-making process and will learn how to adapt and play with movement in a variety of situations.

## **DOUGLAS SCOTT**

*Physically Integrated Dance Technique, Repertory*

**Douglas Scott**, Artistic/Executive Director of Full Radius Dance, discovered dance upon entering Western Kentucky University to earn a B.F.A. in Performing Arts. After graduation, Douglas moved to Atlanta and spent several seasons with the Ruth Mitchell Dance Company, where he performed in works by Ruth Mitchell, Ron Cunningham, Monica Levy and Sal Aiello. In 1991, Douglas founded Dance Force, Inc. He began his exploration of physically integrated (dancers with and without disabilities) dance technique in 1993, and this interest led to the creation, with co-founder Ardath Prendergast, of E=motion in 1995. In 1998, Dance Force and E=motion merged to create Full Radius Dance. Douglas has choreographed numerous works for the company and his work may also be seen in the Emmy®-award winning HBO film "Warm Springs". As a master teacher, Douglas has led workshops in physically integrated technique for numerous organizations and conferences, including Chattanooga Parks and Recreation Department, VSA arts of Kentucky, the Coalition for Inclusion in the Performing Arts, the Children's Institute (Pittsburgh, PA), the Lakeshore Foundation (Birmingham, AL), the Montgomery (AL) Therapeutic Recreation Department, the Edith Upchurch Forum on Innovative Recreational Programming, the National Dance Association/ AAHPERD, Arts for All/Third Street Kids (Tucson, AZ), Shepherd Center (Atlanta, GA), VSA arts of Georgia's Summer Training Institute, the Amputee Coalition of America and the International Festival of Human Capabilities (Italy).

### **Physically Integrated Dance Technique**

The goal of Full Radius Dance's classes is to lead students into a new level of physicality through integrated dance. The focus is on the art and technique of modern dance, with an emphasis on translating each exercise for the individual dancer's abilities while maintaining the integrity of the movement. Each class begins with simple stretching movements designed to facilitate warming of the muscles and to mentally prepare the student. As the class continues, it will gradually increase in difficulty and complexity, incorporating traveling, turns, reaches and falls, all designed to increase the movement possibilities for the student. Improvisational exercises are included within the class, as well as an introduction and exploration of integrated partnering techniques.

### **Physically Integrated Repertory**

Lead by Douglas Scott and Masha Malikina, participants will collaborate in the creation of a dance work through a process entitled "The Voice of the Body". This method springs from using the written word as a starting point for choreographic inspiration, in this case, single lines of poetry selected at random. Participants will create solo and/or duo dance phrases, which will then be structured, refined and combined. Finally, full group sections will be crafted and incorporated to complete the dance work. Participants will also have the opportunity to learn dance phrases from Full Radius Dance's repertory.

## **COURTNEY SMITH**

*Modern3, Modern Repertory*

**Courtney Smith** has been dancing for years unending, and wouldn't have it any other way. Her passion and persistence lies in the world of modern dance and she is determined to perpetuate its existence via her 5'2" frame through performing, teaching and choreographing. Smith is the Founder/Co-Artistic Director of Moving Ethos Dance Company in Sarasota, FL. MEDC keeps her busy with concerts, site specific events, community festivals, classes and projects that occur throughout the state of Florida. Check out the company online at [www.movingethos.com](http://www.movingethos.com). A graduate of Booker High School, she received her BFA in Dance from the University of Florida in 2005. Throughout her career, she has performed the repertory works of Mark Haim, Pamela Pietro, Paul Matteson, Gerri Houlihan, Bill Doolin, Nicholas Leichter, Peter Sciscioli and Amy O'Neal, among others. She has performed with Moving Current Dance Collective, Michael Foley Dance, Fuzion Dance Artists, Gaudere Danza (Elsa Valbuena), and Yu Dance Theatre. Smith has been a guest teacher at ACDF, University of South Florida, Oakland University, Eisenhower Dance Ensemble Center for Dance, and Blake High School. She is currently on Faculty at Booker High School, St. Petersburg College, Revelle Dance Academy and Stage Door Studios.

### **Modern 3**

Pulling from a strong technical background, this class melds classical and release techniques within a kinesthetic realm. Both fun and upbeat, we will explore the body's strength as well as the fluidity of its movement. Starting with a centralized warm-up, this class will investigate floor work, core strength, basic technique and all things upside down while connecting the dots with our head-tail connection. Using across the floor and center combinations, we will examine the intricacies of traveling through space as well as qualities of movement within extended phrasework. There is an importance placed on knowledge, both intellectually and physically, to create an atmosphere of totally body integration and learning. Our goal is to become better in our technique while pushing our own boundaries to risk becoming better performers and artists. This class is designed for those with an open mind and a passion for dance.

### **Modern Repertory**

In this class we will be developing phrasework to be manipulated and organized into a work that considers our aesthetic and emotional needs as performers. Designed to explore the choreographic style Smith uses in Moving Ethos Dance Company, we will construct a piece that investigates the relationship of the performers to each other as well as the space we dance in. Typically very physical, the choreography will utilize technical phrasework, partnering, and plenty of upside down movement.

## KARL ROGERS

Modern 5 (minimum age 18, 4 yrs of modern training)  
Contact Improvisation

**Karl Rogers**, from Tulsa, OK, is a member of David Dorfman Dance and has danced in projects for Jennifer Nugent + Paul Matteson, Colleen Thomas, Terry Creach, Melinda Ring, Tami Stronach, and many others. Karl is currently a PhD candidate and completed an MFA in Choreography (2003) at The Ohio State University. Karl has been a guest teacher at colleges, universities and festivals around the world, including Visiting Assistant Professor at Kenyon College and Postgraduate Fellow in Dance at Dickinson College. Karl also co-directs the Young Dancers Workshop at Bates Dance Festival. His own work has been shown in NYC, Columbus, OH, Chicago and North Carolina. Recently, he premiered an evening of duets (by Lisa Race, Bebe Miller, and himself) with Meghan Durham-Wall.

### **Modern 5** (minimum age 18, 4 years of modern)

The class will combine improvisational scores, conventional classroom exercises and performance challenges to bring dimensionality and agency to your dancing. I honor traditional modern technique but often with a twist. I am most interested in investigating familiar movement in unfamiliar ways. I think it allows us to find new coordination, build a technical specificity in our dancing, while not steeping ourselves in habit. We will concentrate on how to make bold, athletic, daring movement authentic and alive. I strongly believe that dance requires a performer to engage with ideas and the imagination. I will ask you to invest your own creative spirit as we dance together. We will smile. Must have at least 3 years of continuous modern dance training.

### **Contact Improvisation**

We will delve into principles of contact improvisation and practice the form. I expect that you will cultivate your own means of deep attention and maintain an openness and profound curiosity throughout the festival. We will touch one another with respect, while finding ways to push boundaries and sink into trepidation and discomfort. We will play with sensation, a sense of time and flow, with expectations and one another. I aim to produce a safe environment where risk is welcomed. I also aim that we will share generously our time and energies as we dance together.

## MUSICIANS

**RAHESH BHANDARI** began studying tabla at the age of nine at the East Indian Academy in New York with Pandit Ravideen Ramsamooj. He continued his study of tabla, harmonium and classical Hindustani vocal techniques as well as studying Latin, West African, Jazz and Western Classical music. Often sought after to accompany, he began teaching and performing in Florida in the late 90's. From 2000-2007 he served as an accompanist for New World School of the Arts (Miami) playing for Peter London, Daniel Lewis, Mary Barnett, Robert Battle, Jacquelyn Buglisi, Ethel Winter, Toni Pierce Sands, the Merce Cunningham and Martha Graham companies. From 2007-08 Rajesh was an accompanist at Rutgers University, The Martha Graham School and Peridance in NY. Rajesh has had the privilege to perform with Shakira, Lakshmi Shankar (vocalist for the film Gandhi), Krishna Mohan Bhatt, Falu, Sharafat Ali Khan, Questlove, Krishna Das and many others. In 2009, Rajesh had the opportunity to do a six-day workshop and performance with master tabla player, Ustad Zakir Hussain, at Carnegie Hall. He currently studies with Pandit Samir Chatterjee, Pandit Anindo Chatterjee and Ustad Zakir Hussain and is developing his own world fusion group, The Rajesh Bhandari Project.

**DAVID GOLDBLATT** has worked as a Dance Accompanist for Ballet and Modern Dance classes at the University of Florida and Santa Fe College (in Gainesville, Florida) since 2007. Mr. Goldblatt is also a PhD candidate in Musicology at the University of Florida and is nearing completion of his dissertation. He also works at Santa Fe College as an adjunct instructor of Music. David has presented scholarly papers on musical topics at several regional, national, and international conferences. In addition to composing and performing his own piano pieces for Dance, David is an improvisatory violist who occasionally performs at synagogues nationwide in artist-in-residence programs of his own invention.

**KENNETH METZKER** graduated from the University of Kentucky and has traveled to Cuba, Brazil, Europe and throughout the U.S. as a student, teacher, and performing percussionist. He now resides in Miami as a freelance musician and teacher while playing with Lanzallamas Monofonica and at New World School of the Arts as an accompanist for the dance department.

Faculty Member Autumn Eckman



# Registration information

## ADVANCE REGISTRATION

Minimum age is 11 years old and must have had at least 2 years of modern dance training to enroll in the full program. No advance enrollment for single classes or 1 class per day.

You can download the registration form as a Word document, complete it on your computer and e-mail it or print it out and fax it with your credit card information to 786-472-4178. It can also be downloaded as a pdf document and faxed or mailed in. You can also fill out and mail the form on the next two pages with your check, money order or credit card information to:

Florida Dance Association  
111 SW 5th Avenue, Suite 202  
Miami, FL 33130-1381.

## TUITION & FEES

Registration Fee **\$30.00** (nonrefundable, applies to all)

Rates	Regular	FDA Member
<b>FULL TIME TUITION</b> (includes performance tickets)		
Five (5) classes per day	\$650	\$575
Four (4) classes per day	\$550	\$475
<b>If registering for 5 classes per day, please be sure you are physically able to handle the rigorous schedule.</b>		

## PART TIME TUITION

(does not include performance tickets)		
Three (3) classes per day	\$425	\$375
Two (2) classes per day	\$370	\$330
Single classes	\$23	\$17
No advance registration for single classes		

**DORM ACCOMMODATIONS** (cost per person)  
13 nights, check in June 13 - check out June 26  
Only Singles available

**Includes room and meals**  
Single \$860  
**All out of town students 17 & under must use this option**

**No meal plan (18 & over only)**  
Single \$455

includes 1 set of blanket, sheets, pillowcase, towel & pillow

## PAYMENT OF FEES

A minimum 50% deposit of total fees is due with your registration form. The balance must be paid by June 1, 2010. Payment is accepted by check, money order, Mastercard, Visa or American Express. **Registration after June 1, 2011 must be paid in full at time of registration.**

## CANCELLATION AND REFUNDS

All fees paid (less application fee) will be fully refunded only if written notice of cancellation is received on or before May 15, 2011. Tuition and fees are nonrefundable after this date for any reason including illness or injury. Refunds will not be issued before Aug. 15, 2011.

## TUITION WAIVER FOR TEACHERS

Teachers who **accompany** 6 or more students registered full-time (4 or classes) for the full Festival may attend tuition free. **\*\*Teacher Tuition waivers do not include performance tickets.**

## FINANCIAL ASSISTANCE

Florida Dance Festival offers a limited number of merit scholarships and staff assistant workstudys. Recipients receive full or partial tuition waivers and admission to all performances. Housing, meals and transportation costs are the recipient's responsibility. All completed applications must be received by April 15, 2011.

### Merit Scholarships

Full and partial tuition Merit scholarships are offered to students demonstrating a high level of commitment, technical skill and creative potential. Awards are based on ability and financial need. Merit Scholarships can only be used for Full time tuition and do not cover housing, meals and transportation costs.

### Staff Assistant and Workstudys

Staff assistant workstudys are available to qualified individuals age 18 or older. Staff Assistants receive a tuition scholarship and admission to all performances in exchange for 20-25 hours of work before, during and after the Festival. Staff Assistants must be available from 10 am, Sunday, June 12, 2011 through 12 noon, Sunday, June 26, 2011. Housing, meals and transportation costs are the individual's responsibility.

### Dorm Counselor

Students over the age of 21 with related experience may apply to be dorm counselors. Counselors supervise Festival students under-18-years-old residing on campus. Counselors live with these students in the dorms and accompany them to meals and off-campus excursions. Counselors will receive a full tuition scholarship and may take up to three classes. Living costs and meals will be covered by the FDF. Dorm counselors will be asked to arrive on Sunday, June 12 and stay through Sunday, June 26. Responsibilities include weekend and evening duties.

## Application Forms and Deadline

Applications for all financial assistance are available at [www.floridadanceassociation.org](http://www.floridadanceassociation.org) on the Florida Dance Festival Registration page. To receive an application by e-mail or mail contact Bill Doolin at [billd@floridadanceassociation.org](mailto:billd@floridadanceassociation.org) or by calling 305.310.8080. **All completed applications must be received by April 15, 2011.** Awards will be announced by May 1, 2011.

## ARRIVAL & ORIENTATION

Festival students should arrive on Monday, June 13, between **11 am and 4 pm** to check in to the dorms and register. All students must attend the orientation meeting at 5 pm. **Students must depart on Sunday, June 26, by 12 noon**

## ON-SITE REGISTRATION FOR SINGLE CLASSES

Walk-up, on-site registration for those wishing to take single classes starts at **8:00 am, Tuesday, June 14, 2011.** Individual classes are \$23 each, \$17 for current FDA members. Please call 305-310-8080 in advance to confirm class availability. Cash or check is preferred for onsite registration.

# Festival Registration form

**Registration / Check in - Monday, June 13, 2011, 10 am-3 pm**  
**Classes start Tuesday, June 14, 2011 at 8:30 am**

## APPLICANT INFORMATION (minimum age 11)

A separate, signed form is required for each individual registering. Registrations are processed in the order received. Students are encouraged to register early as class sizes and dorm space are limited. **Sunday, June 19, is a rest day. Saturday, June 25 is a technical rehearsal day for the Festival Finale and no classes will run that day.** Everyone taking a repertory class must be available all day and evening, Saturday, June 25, for rehearsals and performance.

Name		Age		Gender	___ Female ___ Male
Address					
City		State		Zip / Postal	
Day Phone		Eve Phone		Cell Phone	
E-Mail				Is this your first FDA event?	___ Yes ___ No

### PLEASE READ CAREFULLY: DAILY CLASS SCHEDULE

Indicate the priority of your classes within **each chosen period** by numbering each class in the appropriate **time periods** with 1 being your first choice. Class sizes are limited so if your first choice class is filled when we receive your form, we will place you in your second choice class, etc. While we make every effort to give you your first choice, classes are filled on a first come, first served basis in the order we receive registration forms. Repertory Classes are limited. Therefore, we encourage you to register promptly to assure placement in your first choice classes. Students signing up for 5 classes per day please be sure you are physically able to handle that many classes. **Students enrolling in Level 3 technique classes must have at least 2 years of consistent training in the discipline, for Level 4 at least 3 years, and for Level 5, 4 or more years of training is required with the ability to dance at a highly advanced level.**

8:30 am- 10:00 am	10:15 am - 11:45 pm	1:00 pm - 2:30 pm	2:45 pm - 4:15 pm	4:30 pm - 6:00 pm
___ Modern 3 (Smith)	___ Modern 5 (Rogers)	___ <del>Teacher Training (Petrinovic, 2 periods)</del> <b>Canceled due to injury</b>	___ <del>Teacher Training (Petrinovic, 2 periods)</del> <b>Canceled due to injury</b>	___ Water Ways Repertory (Andree)
___ Modern 4 (Salk)	___ Int Ballet (Carroll)	___ Jazz Repertory (Eckman) <i>must be enrolled in a jazz class</i>	___ Dancing w/Disability Technique (Scott, Malikina)	___ The Sonic Body (Clark)
___ Adv Ballet (Carroll)	___ Adv Jazz (Eckman)	___ Hip Hop (Archibald)	___ Modern Repertory (Smith)	___ Int Jazz (Eckman)
___ Contact Improvisation (Rogers)	___ Site Specific Choreography (Andree) <b>(For experienced choreographers only.)</b>	___ Modern Repertory (Salk)	___ Hip Hop Repertory (Archibald) <i>Must take Hip Hop</i>	___ Dancing w/Disability Repertory (Scott, Malikina)

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**CALCULATE YOUR FEES: A minimum 50% deposit of total fees must be submitted with your registration.**  
**Full payment is due if registering after June 1, 2011**

	Regular	FDA		
	Rate	Member	_____	
<b>FULL TIME TUITION</b> <i>(includes performance tickets)</i>				<b>SUBTOTAL</b> (tuition + accomodations) _____
Five (5) classes per day	\$650	\$575	_____	<b>REGISTRATION FEE</b> (nonrefundable) <b>+40.00</b>
Four (4) classes per day	\$550	\$475	_____	<b>FDA MEMBERSHIP +</b> _____ <i>(\$40 or \$25 for students with valid I.D. Join now and pay discounted Member rate.)</i>
<b>PART TIME TUITION</b> <i>(does not include performance tickets, buy tickets at Student rates)</i>				<b>TOTAL ALL FEES</b> _____
Three (3) classes per day	\$425	\$375	_____	<b>AMOUNT ENCLOSED</b> _____
Two (2) classes per day	\$370	\$330	_____	<b>(minimum 50% of total fees due with registration form)</b>
<b>ACCOMMODATIONS</b> ( cost per person ) <b>13 nights</b> Check in Monday, June 13, Check out Sunday June 26 by noon				<b>BALANCE DUE</b> _____ by June 1, 2011
<b>Includes room and meals</b> Single Room		\$860	_____	<b>Complete method of payment and other information on the next page.</b>
<b>No meal plan (18 &amp; over only)</b> Single Room		\$455	_____	
<i>includes 1 set of 1 blanket, sheets, pillowcase, towel &amp; pillow</i>				

**METHOD OF PAYMENT**

\_\_\_ Check or Money Order payable to Florida Dance Association

Please charge my: \_\_\_ Mastercard \_\_\_ Visa \_\_\_ American Express \_\_\_ Discover

Name as it appears on credit card \_\_\_\_\_

Card Number \_\_\_\_\_ Expiration \_\_\_\_\_

**SUITE MATES: Please let us know if there is someone you would like to share your 4 bedroom suite with. We will make every effort to put you with your preferences.**

Suite mates name(s):

1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_

**LIABILITY AGREEMENT** (please read carefully)

All Festival participants must complete and sign this form. If participant is under age 18, a parent or guardian must also sign. **Registrations will not be processed if this form is not properly signed.**

I, the undersigned, recognize and understand the risks of physical injury inherent in dance and dance training and I fully assume those risks. I agree that I will not hold Florida Dance Association, University of South Florida, or any faculty member or employee of either liable for injuries sustained or illnesses contracted by me while in attendance and/or participating in the Florida Dance Festival. I agree to indemnify and hold harmless Florida Dance Association, University of South Florida and all faculty members and employees of both entities for all liabilities, costs and judgments arising from acts or omissions committed by me which result in injury or damage to any person or property.

I understand and agree that it is my sole responsibility to safeguard my personal property while in attendance and/or participating in the Florida Dance Festival. I agree that I will not hold Florida Dance Association, University of South Florida or any faculty member or employee of either responsible for the loss or damage of my personal property while in attendance and/or participating in the Florida Dance Festival. I also agree to abide by any rules, regulations and policies set forth by Florida Dance Association and/or University of South Florida.

As a registered Observer, I acknowledge and understand that individual Faculty members may prohibit the taking of notes in their classes. I agree that I will honor any such restriction(s) imposed and I will not hold Florida Dance Association responsible nor will I expect an adjustment or reduction in any fees I have paid or agree to pay.

In case of physical injury or medical emergency, I hereby authorize Florida Dance Festival staff to make necessary arrangements to transport me/my child to a medical treatment facility as necessary. In extreme emergency, or if I am under 18 years of age, I understand that Florida Dance Festival staff will make every attempt to notify the person(s) I have named below as my emergency contact(s) of my condition and how to reach me.

Participant Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent/Guardian Signature (if under 18) \_\_\_\_\_ Date \_\_\_\_\_

Parent/Guardian Name \_\_\_\_\_

Emergency Contact (if different from parent) \_\_\_\_\_ Relation \_\_\_\_\_

Emergency Numbers: Day \_\_\_\_\_ Evening \_\_\_\_\_ Cell \_\_\_\_\_

Please list any medical conditions, injuries, allergies, etc. \_\_\_\_\_

Mail completed form with payment to:

**Florida Dance Association  
PO Box 415818  
Miami Beach, FL 3314-7818**

**Or fax only with credit card information to 786-472-4178 (secure fax line)**

# travel & other information

## LOCATION

Florida Dance Festival is held in sunny Tampa, FL. Tampa's rich blend of cultures and tropical setting make it an ideal vacation destination. In addition to classes and performances, the Festival's urban setting offers participants a multitude of attractions, sightseeing tours, museums and galleries, shops, and colorful nightlife to explore and enjoy.

## TRAVEL

Tampa is served by one major airport, Tampa International Airport (TPA) is 20-25 minutes from the university of South Florida campus. Shuttle service is available. Contact 305-871-2000 or [www.supershuttle.com](http://www.supershuttle.com) for information. Taxi service is also available. Taxi fare from is approximately \$28-\$32.

## ROOMS & MEALS

Students are housed in College dormitories with others of similar age. Single and double rooms are available. Students ages 12-17 living on campus must adopt the meal plan. Please see registration pages for costs. You're a short walk from the brand new Marshall Student Center, Library, Starbucks, Chick-fil-A, Sbarro, Moes, Burger King and the Recreation Center.

## SAFETY

The University Police is easily accessible and available 24 hours a day, seven days a week. Allied Barton Security Firm provides additional services between midnight and 3 a.m. in the residence hall area. Additionally, the USF SAFE Team provides a free safe ride service to and from any on-campus location from 7:00 pm to 2:00 am nightly.

## PARKING

Regular parking will cost \$5.00 per day. Please call the Florida Dance Association office if you plan on having a car on campus. For those people staying the dorms a car should not be needed as everything is within walking distance.

## VISITOR HOUSING OPTIONS

If you can only stay a few day, many of the hotels listed below offer a special USF rate. If you choose one of these hotels, state that you are visiting the University of South Florida.

Best Western All Suites Hotel  
3001 University Center Drive  
Tampa, Florida 33612  
813-971-8930

Crowne Plaza Hotel at Sabal Park  
10221 Princess Palm Avenue  
Tampa, Florida 33610  
813-623-6363 (phone)  
813-621-7224 (fax)

Days Inn/Tampa North  
701 E. Fletcher Avenue  
Tampa, Florida 33612  
813-977-1550 ext 401

Holiday Inn & Suites Near Busch Gardens  
11310 North 30th Street  
Tampa, Florida 33612  
813-971-7690

Embassy Suites Hotel (on the USF Tampa Campus)  
3705 Spectrum Boulevard  
Tampa, Florida 33612  
813-977-7066 (phone)  
813-903-6600 (fax)

Extended Stay America Temple Terrace  
Near USF  
12242 Morris Bridge Road  
Temple Terrace, Florida 33637  
813-989-2264 (phone)  
813-989-1184 (fax)

Hyatt Place  
11408 30th Street North  
Tampa, Florida 33612  
813-979-1922

## The Moving Current/NEWGrounds / Florida Dance Festival Choreographic Residency

Moving Current Dance and the Florida Dance Association's dedication to modern dance resonates in the investment in the creation of new work. The Moving Current/NEWGrounds / Florida Dance Festival Choreographic Residency provides artists with work space, housing, artistic mentoring, formal and informal concert performances and classes at the 2011 Florida Dance Festival and an open, honest environment to create without distractions or outside obligation. The residency provides choreographers the opportunity to engage in dialogues with fellow artists, staff, and audience members about their work. Residencies such as this are an integral part of sustaining modern dance. The Moving Current/NEWGrounds / Florida Dance Festival Choreographic Residency is one of a few offered in the country and the first of its kind in Florida.

Four Florida choreographers will be chosen to work with a choreographic mentor, an accomplished, professional artist in dance, as they develop work on dancers of their choice; bringing dancers with them (at their own expense), or choosing them from festival participants. Choreographers will arrive on June 10 and begin working with their mentor in a two-day intensive workshop to develop the foundation for their work. If the choreographer chooses, they may audition dancers attending the festival on June 13. Throughout the 16-day residency, daily studio time and work-in-progress or "Show & Tell" showings are provided in order to give the choreographers in residence opportunity to share ideas with an audience in the intimate working space of the studio. The choreographers decide if they will present their work on the Festival Finale on June 25 at the end of the residency. Choreographers are selected by a panel of experts based on the artistic excellence of the work samples submitted. The residency is open to established and emerging Florida choreographers.

**How to Apply:** Complete and e-mail in the Moving Current/NEWGrounds / Florida Dance Festival Choreographic Residency application and mail in the DVD(s) of your work samples. All e-mailed materials must be received before or on March 31, 2011.

Mailed materials must be postmarked by March 31, 2011

Applications and additional information will be provided on the Florida Dance Association website: [www.floridadanceassociation.org](http://www.floridadanceassociation.org) and the Moving Current Dance Collective website: [www.movingcurrent.com](http://www.movingcurrent.com).

# FLORIDA DANCE FESTIVAL



florida dance  
association

**June 14 - 25, 2011**  
**Tampa, FL**

*Hosted by the University of South Florida  
School of Theatre and Dance.*

*Registration Monday, June 13, 2011*

florida dance association  
PO Box 415818  
Miami Beach, FL 33141

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