

KAREN SCHUPP

Assistant Professor of Dance (Pedagogy and Creative Practice)
Curriculum Vitae

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EDUCATION

Master of Fine Arts in Dance: May 2001

Arizona State University, Department of Dance, Tempe, AZ

MFA Thesis Committee: Pamela Matt (Chair), Naomi Jackson, Jennifer Tsukayama

Distinctions: Department of Dance Teaching Assistantship, Graduate Student Scholarship, Outstanding Dance Graduate Award, 4.0 GPA

Bachelor of Arts Degree in Dance Performance and Dance Education: May 1996

State University of New York at Buffalo, Department of Theatre and Dance, Buffalo, NY

Distinctions: University Honors Scholar, Graduated Summa Cum Laude

ACADEMIC APPOINTMENTS

- | | |
|--------------|---|
| 2012-Present | Arizona State University, Herberger Institute School of Film, Dance and Theatre
Associate Professor, tenured and promoted May 2018
Assistant Director of Dance, appointed December 2017 |
| 2004-2012 | Arizona State University, Herberger Institute School of Dance,
Senior Lecturer |
| 2002-2004 | Arizona State University, Herberger Institute Department of Dance
Visiting Assistant Professor |
| 2001 | Arizona State University, Herberger Institute Department of Dance
Faculty Associate |

SCHOLARLY WORK

Textbook Authorship

2015 Schupp, Karen. 2015. *Studying Dance: A Guide for Campus and Beyond*. Champaign, IL: Human Kinetics.

Human Kinetics is one of the leading publishers of books about dance and movement. This book encourages first year dance students to think broadly about their dance education to better prepare them for an evolving dance field. It is the first textbook to directly address the comprehensive nature of dance education in postsecondary settings for first year students.

Scholarly Book Reviews:

McPherson, Elizabeth. 2016. "Book review: *Studying Dance: A Guide for Campus and Beyond*." *Journal of Dance Education* 16 (1): 35.

DOI:10.1080/15290824.2015.1056609

Gingrasso, Susan. 2016. "Practical Resources for Dance Educators! High School to College Transitions: Guiding Students into Postsecondary Dance Programs." *Dance Education in Practice* 2 (4): 29-34.

DOI:10.1080/23734833.2016.1238729

Mention:

Dance Teacher, May 2016.

Edited Volumes

2019 Risner, Doug. and Karen Schupp, Eds. 2018. *Case Studies in Dance Education: Ethical Dimensions of Humanizing Dance Pedagogy*. Jefferson, NC: McFarland & Company.

(forthcoming)

This forthcoming edited volume has been under contract with McFarland & Company since March 2016 and examines how educators grapple with ethical dilemmas in teaching as a means for readers to inquire into and advance their own pedagogical practices.

Anthology Editing

- 2018
(forthcoming) Karen Schupp, Ed. 2018. *Journal of Dance Education, Special Issue*. 18 (3).
This issue will address dance education and responsible citizenship across dance education sectors. As guest editor, I am responsible for curating the content of and writing an editorial for the issue.
- 2014 Karen Schupp, Ed. 2014. *Journal of Dance Education, Special Issue: Dance Educator* 14 (3).
This is an annual special issue dedicated to dance education in the P-12 sector. As guest editor, I was responsible for determining the theme of the special issue, soliciting and selecting articles, mentoring authors, and crafting the special issue.

Book Chapters

- 2018
(forthcoming) Karen Schupp. 2018. "You've Got to Sell It! Dancing on the Competition Stage." In *The Oxford Handbook of Dance and Competition*, edited by Sherril Dodds. Oxford: Oxford University Press.
This book chapter examines the motivations of female adolescent dance competition participants in relation to dance competitions' marketing practices. It was accepted for inclusion through an international call for work.
- 2018
(forthcoming) Karen Schupp and Nyama McCarthy-Brown. 2018. "Dancing with Diversity: Students' Perceptions of Cultural Diversity in Postsecondary Dance Programs." In *Dance: Current Selected Research*, edited by Lynnette Overby and Billie Lepczyk. Newark: University of Delaware Press.
This book chapter contextualizes and analyzes postsecondary dance majors' perceptions of cultural diversity using a mixed method research design to reveal what is working and what changes still need to occur to more fully embrace cultural diversity in postsecondary dance education. It was selected for inclusion through a double-blind review process.

- 2017 Schupp, Karen. 2017. "Sassy Girls and Hard-hitting Boys: Dance Competitions and Gender." In *Dance and Gender: An Evidence-Based Approach*, edited by Wendy Oliver and Doug Risner, 76-96. Gainesville: University Press of Florida.
- This book chapter is part of a scholarly anthology and examines the beliefs and attitudes of adolescents who participate in dance competitions. It was accepted for inclusion through an international call for work.

Refereed Journal Publications

- 2018 (accepted for publication, January 2018, awaiting issue assignment) Schupp, Karen. 2018. "Dance Competition Culture and Commercial Dance: Intertwined Aesthetics, Values, and Practices," *Journal of Dance Education*.
- This article provides a contextualization of nine dance competition teacher/choreographers' perceptions of how commercial dance and dance competition culture inform each other. Interview data suggests that there is a strong, tangible link between commercial dance and dance competition culture, and that overlapping values create a symbiotic relationship between the two.
- 2018 Schupp, Karen. 2018. "Who Wins? Dance Competition Culture and Shifting Democratic Ideals in the United States." *Nordic Journal of Dance Research*. 9 (1): 32-43.
- This article investigates dance competition culture in relation to shifting US democratic ideals. Examining both the dancing that occurs in and the frameworks and practices that support dance competition culture raises valuable questions about the performance of US democratic ideals on the dance competition stage.
- 2017 Schupp, Karen. 2017. "Miss Karen Gets Published! A Transdisciplinary Approach to Investigating Dance Competition Culture." *Dance Research Aotearoa* 5:17-31.
DOI: <http://dx.doi.org/10.15663%2Fdra.v5i1>
- This article outlines and examines a transdisciplinary research approach, grounded in autoethnography that combines creative practices and empirical research methodologies, to study dance competition culture in the United States.

- 2017 Schupp, Karen. 2017. "The Transgressive Possibilities of Foregrounding Somatic Values." *Research in Dance Education* 18 (2): 161-173.
DOI: 10.1080/14647893.2017.1330326
This article suggests that foregrounding somatic values as both content and pedagogical approach provides a way for students to transgress the boundaries of codified dance genres in postsecondary dance education. The journal is international in scope and focused specifically on dance education research.
- 2017 Schupp, Karen. 2017. "Merging Movements: Diverse Dance Practices and Student Learning." *Arts Education Policy Review* 118 (2): 104-115.
DOI:10.1080/10632913.2015.1124307
This article examines the educational impact of students' choices in a postsecondary dance major curriculum that decentralized western concert dance as a curricular focus. *AEPR* is the leading national peer-reviewed scholarly journal addressing the intersections of education and the arts in relation to educational policy.
- 2015 Schupp, Karen. 2015. Teaching Collaborative Skills Through Dance: Isolating the Parts to Strengthen the Whole. *Journal of Dance Education* 15(4): 152-158.
DOI 10.1080/15290824.2015.1039643
This article examines ways to explicitly address the cultivation of collaborative skills within improvisation, choreography, and creative practices courses. The journal is the leading peer-reviewed journal for dance education in the United States.
- 2012 Schupp, Karen. 2012. "Thinking Like a Dancer." *Theater, Dance, and Performance Training* 3 (1): 131-133.
DOI: 10.1080/19443927.2012.665276
This article examines how the implicit aspects of dance learning can be made visible within dance pedagogy. The journal is a peer-reviewed, research publication for practitioners, academics, creative artists and pedagogues

2011 Schupp, Karen. 2011. "Informed Decisions: Dance Improvisation and Responsible Citizenship." *Journal of Dance Education* 11 (1): 22-29.

DOI: 10.1080/15290824.2011.540511

This article analyzed a constructivist dance improvisation curriculum that linked sociopolitical choice making and improvisation.

2010 Schupp, Karen. 2010. "Bridging the Gap: Helping Students from Competitive Dance Training Backgrounds Become Successful Dance Majors." *Journal of Dance Education* 10 (1): 25-29.

DOI: 10.1080/15290824.2010.10387155

Pedagogies and strategies for helping student transition to studying dance in college are discussed in this article.

Editorials

2018 (forthcoming) Schupp, Karen. 2018. "A Call to Action: Dance Education and Responsible Citizenship." *Journal of Dance Education* 18 (3).
The editorial opens the Special Issue focused on dance education and responsible citizenship by drawing attention to links between pedagogical and politics and the responsibilities as artists as citizens.

2014 Schupp, Karen. 2014. "Igniting Innovation and Shaping the Future: Creative Leadership and Dance Education." *Journal of Dance Education* 14 (3): 42-43.

DOI: 10.1080/15290824.2014.932205

The editorial opens the Special Issue focused on creative leadership and outlines the scholarly rhetoric and practical implications of addressing creative leadership through dance.

Refereed Book Reviews

2017 Schupp, Karen. 2017. "Book Review: *Embodied Curriculum Theory and Research in Arts Education: A Dance Scholar's Search for Meaning*." *Journal of Dance Education* 17 (2): 82.

DOI: 10.1080/15290824.2016.1242109

2012 Schupp, Karen. 2012. "Book Review: *Hiking the Horizontal*." *Journal of Dance Education* 12 (1): 27.

DOI:10.1080/15290824.2011.629139

Published Conference Proceedings

- 2015 Schupp, Karen. 2015. "Dance Competition Culture and Capitalism." In: *Congress on Research in Dance Conference Proceedings*.
- 2014 Schupp, Karen. 2014. "Isolating the Parts to Strengthen the Whole: Teaching Collaborative Skills through Dance." In: *National Dance Education Organization Conference Proceedings*.
- 2008 Schupp, Karen. 2008. "Informed Decisions: Dance Improvisation, Responsible Citizenship, and First Year Dance Majors." In: *National Dance Education Organization Conference Proceedings*.
- 2007 Schupp, Karen. 2007. "Bridging the Gap: Connecting Dance Studio and University Dance Communities." In: *National Dance Education Organization Conference Proceedings*.
- 2006 Schupp, Karen. 2006. "The Culture of Dance Competitions." In: *Congress on Research in Dance Conference Proceedings*.
- 2005 Schupp, Karen. and Todd Ingalls. 2005. "Issues Surrounding the Usage of Interactive Technology in Dance Performance." In: *National Dance Education Organization Conference Proceedings*.

Curriculum as Scholarship/Curriculum Workshops

- 2014 Dove, Simon, and Karen Schupp. "Fostering the Future"
This event, conceived by Simon Dove and Karen Schupp and hosted by Movement Research and New York University, occurred October 8-11, 2014 in New York, NY. The goal of the workshop is to ignite a thoughtful dialogue between artists/educators inside of academia and those in the professional field about relevant ways to educate dance artists.

Refereed Conference Presentations

- 2018 (forthcoming) Risner, Doug, Karen Schupp, Sue Stinson, Marissa Nesbit, Pam Musil, and Kori Wakamatsu. "Scholarship and Intergenerational Mentoring in Dance Education." To be presented at the National Dance Education Organization's National Conference, LaJolla, CA, October 4-7, 2018.
- 2018 (forthcoming) Schupp, Karen, and Nyama McCarthy-Brown. "Dancing with Diversity: Inside and Outside of the Degree." To be presented at the National Dance Education Organization's National Conference, LaJolla, CA, October 4-7, 2018.
- 2018 Schupp, Karen. "Teacher Preparation and Professional Development in Dance Competition Culture: An Exploratory Investigation." To be presented at the Joint Conference of the World Dance Alliance and Dance and the Child International, Adelaide, Australia, July 8-13, 2018.
- 2017 Oliver, Wendy, Doug Risner, Karen Schupp, Eliza Larson, and Pam Musil. "Gender and Equality in Dance: Are We There Yet?" Presented at the National Conference of the National Dance Education Organization, San Antonio, TX, November 12-14, 2017.
- 2017 Schupp, Karen. "Who Wins? Dance Competition Culture and Shifting Democratic Ideals in the United States." Presented at 13th International Conference of the Nordic Forum for Dance Research, Gothenburg, Sweden, June 14-17, 2017.
- 2016 Schupp, Karen. "In It to Win: An Autoethnographic Analysis of Dance Competition Culture." Presented at the National Conference of the National Dance Education Organization, Alexandria, VA, October 7-9, 2016.
- 2016 Schupp, Karen. "Miss Karen Gets Published! A Transdisciplinary Investigation of Dance Competition Culture." Presented at the Undisciplining Dance Symposium, Auckland, New Zealand, June 29-July 2, 2016.
- 2015 Schupp, Karen. "Identify, Articulate, and Build: Developing Students' Creative Practices." Presented at the National Conference of the National Dance Organization, Phoenix, AZ, October 7-10, 2015.

- 2015 Schupp, Karen. "Applied Personal Movement Practices: Revealing, Deepening, and Connecting." Presented at the National Conference of the National Dance Organization, Phoenix, AZ, October 7-10, 2015.
- 2015 Benford, Robert, Suzanne Knosp, Robert Kaplan, and Karen Schupp. "I Want Elephants: A Music and Dance Round Robin." Presented at the National Conference of the National Dance Education Organization, Phoenix, AZ, October 7-10, 2015.
- 2015 Schupp, Karen. "Dance Competitions and Capitalism." Presented at International Conference of the Congress on Research in Dance, Athens, Greece, June 5-7, 2015.
- 2014 Schupp, Karen. "Isolating the Parts to Strengthen the Whole: Teaching Collaborative Skills through Dance." Presented at the National Conference of the National Dance Education Organization, Chicago, IL, November 6-9, 2014.
- 2014 Schupp, Karen. "In It to Win: Examining Dance Competition Culture." Presented at the American College Dance Association West Conference, Tempe, AZ, March 12-15, 2014.
- 2013 Dove, Simon. and K. Schupp. "Unpacking the ASU Dance Curriculum." Presented at the Dance 2050 Symposium, Rochester, NY, May 21-23, 2013.
- 2012 Schupp, Karen. "When Dance Forms Collide: An Examination of Merging Dance Practices in an Expansive Curriculum." Presented at the National Conference of the National Dance Education Organization, Los Angeles, CA, October 23-27, 2012.
- 2011 Schupp, Karen, and Todd Ingalls. "Placing Interactive Performance." Presented at the International Conference of the Congress on Research in Dance, Philadelphia, PA, November 17-20, 2011.
- 2011 Schupp, Karen. "Shared Experiences/Different Dances: Cultivating Individuality in Movement Classes." Presented at the National Conference of the National Dance Education Organization, Minneapolis, MN, October 20-23, 2011.
- 2011 Bocchino, Corrinne, Alyssa Gersony, and Karen Schupp. "Schreibstuck: A Written Score, A Network of Collaboration." Presented at the National Conference of the National Dance Education Organization, Minneapolis, MN, October 20-23, 2011.

- 2010 Schupp, Karen, and Todd Ingalls. "Western Door/Power Trail: An Examination of the Body, Sustainability, and Power." Presented at the International Conference of the Congress on Research in Dance, Seattle, WA, November 18-21, 2010.
- 2010 Schupp, Karen. "Infusing Creativity and Leadership in the Technique Class." Presented at the National Conference of the National Dance Education Organization, Tempe, AZ, October 21-23, 2010.
- 2010 Schupp, Karen. "Developing Leadership and Creativity in Technique Classes." Presented at the Special Conference on Pedagogy of the National Dance Association, Las Cruces, NM, January 15-18, 2010.
- 2009 Schupp, Karen. "Release Technique Pedagogy." Presented at the National Conference of the National Dance Education Organization, New York, NY, June 24-27, 2009.
- 2008 Schupp, Karen. "Transitions: Connecting Competitive Dance Studio Training and Postsecondary Dance Education." Presented at the International Conference of the Popular Culture Association, San Francisco, CA, March 19-22, 2008.
- 2007 Schupp, Karen. "Creating Community Through Technique Class." Presented at the National Conference of the National Dance Education Organization, Mobile, AL, June 20-23, 2007.
- 2006 Schupp, Karen. "The Culture of Dance Competitions." Presented at the International Conference of the Congress on Research in Dance, Tempe, AZ, November 2-5, 2006.
- 2006 Schupp, Karen. "Individuality in a One Size Fits All Technique Class." Presented at the National Conference of the National Dance Education Organization, Long Beach, CA, October 19-22, 2006.
- 2005 Schupp, Karen. "Moving is Knowing, Knowing is Moving." Presented at the National Conference of the National Dance Education Organization, Buffalo, NY, October 20-23, 2005.

Invited Popular Press Authorship

- 2011 Schupp, Karen. 2011. "My *Schriebstuck*." *Brooklyn Rail*, April.

Invited Research Lectures and Residencies

- 2017 Fridays at Noon, 92nd Street Y, New York, NY
I will be part of a panel about dance and gender, specifically issues women ballet choreographers face, and will read part of my book chapter "Sassy Girls and Hard-Hitting Boys." April 28.
- 2017 Hunter College, Arnhold Graduate Dance Education Program, New York, NY
Research presentation about dance competition culture in relation to dance education for MA students. April 27.
- 2017 Montclair University, Department of Dance, Montclair, NJ
Research presentation and discussion for dance faculty about the impact of dance competition culture on BFA dance programs. April 25.
- 2017 Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ
Research presentation about postsecondary dance pedagogy for first-year students; the use of reflection in studio courses; and the interconnections between inclusivity, the evolution of the dance field, and dance in academia. April 24.
- 2017 New York University, Steinhardt Graduate Dance Education, New York, NY
Two research presentations, one on dance competition culture and dance education and one on evolving pedagogical practices in higher education. April 24-26.
- 2017 University of Illinois, Champaign-Urbana, Department of Dance, Urbana, IL
This residency included master classes in postmodern dance technique, brown bag sessions with graduate students interested in teaching dance in postsecondary education, guest teaching the graduate pedagogy class, and a research presentation for undergraduate and graduate students and faculty. February 27-March 1.
- 2017 University of Texas, Austin, Department of Theatre and Dance, Austin, TX
Residency included two presentations about my work regarding innovative dance pedagogy and curricula and teaching choreography and technique classes. February 21-24.

Media Mentions

- 2014 Marshall, L. 2014. Preparing Studio Dancers for College. *Dance Teacher*, October. <http://www.dance-teacher.com/2014/10/bridging-the-gap/>
- 2014 Donahue, Maura. 2014. University Project: Jan Eckert. *Critical Correspondence*, March. <https://movementresearch.org/publications/critical-correspondence/jan-erkert-in-conversation-with-maura-donohue>
- 2014 Gersony, Alyssa. 2014. University Project. *Critical Correspondence*, January. <https://movementresearch.org/publications/critical-correspondence/alyssa-gersony-in-conversation-with-karen-schupp>
- 2013 Rafael, Joanna. 2013. *Fitness Fridays: The best dance workouts on the Internet*. <http://www.blisstree.com/2013/09/20/fitness/fitness-friday-dance-workouts/>
- 2012 Lo Rocco, Claudia. 2012. Dance Competitions for Youngsters. *New York Times*, Sept 2. <http://www.nytimes.com/2012/09/03/arts/dance/dance-competitions-for-youngsters.html>
- 2010 Arizona Commission on the Arts. 2010. Faces in the Arts: Karen Schupp. *Arizona Commission on the Arts*. <http://azarts.gov/news/faces-in-the-arts-karen-schupp/>
- 2010 Nielsen, Richard. 2010. Tap 101. *Arizona Republic*, Nov 8.
- 2010 Fornarola, Jeanne. 2010. How to be Letter Perfect: Tips on Writing a Student's College Recommendation. *Dance Studio Life*, April. <http://www.dancestudiolife.com/how-to-be-letter-perfect/>
- 2010 Holmes, Kathryn. 2010. Balancing Act: Avoid First Year College Pitfalls. *Dance Spirit Magazine*, August.

Additional Scholarship

- 2003 Zentrum fur Kunst and Medientechnologies, Karlsruhe, Germany
Tanz-dramaturgie in the development of a multimedia work, "Dance, Dance, Revolution."
- 2002 Institute for Studies in the Arts, Arizona State University, Tempe, AZ
Liaison between computer scientists and choreographers Bill T. Jones and Bebe Miller.

CREATIVE WORK

Ongoing Creative Work

2011-present

In It To Win!

In It to Win! is an ongoing project that examines dance competition culture. As a web series, the project explores events where hometown dance studios participate in regional and national competitions in contemporary, jazz, tap, and ballet for trophies and titles. Through autobiographical, ethnographic, and satirical lenses, the main character, Miss Karen, explains the multi-level inner workings of dance competitions.

The content of this work is both informed by and informs my scholarly investigation of dance competition culture (see Book Chapters, Refereed Articles, and Conference Presentations).

Collaborators:

Jeff McMahon, writing and direction

Rebekah Cheyne, editing and direction

Performances and Screenings of Episodes:

Fall Forward, School of Film, Dance and Theatre,
Arizona State University, Tempe, AZ

School of Dance Live!, School of Dance, Arizona State
University, Tempe, AZ

Dance Annual, School of Dance, Arizona State
University

Current Work:

Season one of the web series premiered in January 2017. Seasons one and two are available at <http://www.youtube.com/c/MissKarenWins>

Commissioned Performance of Self-Choreographed Work

2018

Tango Etude #4

A collaboration between flutist Heather Landes and myself, this work explores the live performance of Astor Piazzolla's music in relation to dance performance.

Performances:

Heather Landes and Friends, Katzin Music Hall, Arizona State University
SpringDanceFest, Galvin Playhouse, Arizona State University

2014-2016

Sunshine. Moonlight. Good Times. Boogie.

This solo is a choreographic self-portrait that reveals the many layers of the fleeting nature of performance and a lifetime of identifying oneself through dance. The work includes four mini-solos that address what it feels like to be in the spotlight, the sensation of doing what you love, the memories others have of you, and celebrating the present.

View the work: <https://vimeo.com/144013680>

Performances:

Known/Unknown, School of Film, Dance and Theatre, Arizona State University, Tempe, AZ

Selected for inclusion in the Ruby Slippers Fringe Festival (Winston-Salem, NC), a nationally adjudicated and features the work of female artists from a variety of disciplines.

2010-2014

Western Door/Power Trail

This is a collaborative performance created and performed with interactive media composer Todd Ingalls. The work traces issues of sustainability and water rights in relationship to ideas about power and relocation. Through exploring and embodying these ideas, evocative sound and visual environments emerge a new in each improvised and interactive performance.

View the work: <https://vimeo.com/17827324>

Performances:

Currents International New Media Festival, Santa Fe, NM (2014)

Artists were selected through an international call for work and included visual, sonic, and performing artists, and the festival is supported by a NEA Art Works Grant.

Arizona Falls, Phoenix, AZ (2010)

The Arizona Falls is a small but working hydro-electric plant in Phoenix, AZ. This site-specific version of the work was self-produced with in-kind support from APS (an AZ electric company).

2008-2011

Pausing at the Threshold

Pausing at the Threshold explores the moments where the mind shifts between alertness and slumber and is additionally inspired by the painting *Star Fall* by Anselm Keifer.

View the work: <https://vimeo.com/18410467>

Performances:

WestFest, Cunningham Studio, New York, NY (2011)

A nationally adjudicated performance, WestFest featured 20 mid and advanced career choreographers in a farewell to the treasured Merce Cunningham Studio Theatre. The Merce Cunningham Studio Theatre presented groundbreaking dance works from up and coming choreographers throughout its existence.

Guangdong Modern Dance Festival, Guangzhou, China (2011)

Now known as the Beijing Dance Festival, the Guangdong Modern Dance Festival was widely regarded as the most important international contemporary dance event in China. It was an internationally adjudicated festival under the direction of Willy Tsao.

Harvest Chicago Contemporary Dance Festival, Chicago, IL (2011)

The Harvest Chicago Contemporary Dance Festival was founded to share the work of practicing contemporary artists and is a nationally adjudicated festival.

American Dance Guild Festival, New York, NY (2010)

This internationally adjudicated festival brought together 30-40 choreographers for three days of performance.

UB Alumni All Star Concert, Buffalo, NY (2010)

Inclusion in this performance series is by invitation. Alumni from SUNY Buffalo's Department of Theatre and Dance return to Buffalo to perform in a concert that raises funds for the Department of Theatre and Dance.

Goose Route Dance Festival, Shepardstown, WV (2008)

The Goose Route Arts Collaboration (GRAC) promotes the creation and performance of new and meaningful modern dance works. This nationally adjudicated performance occurred outside of Washington, DC.

2007-2010

Response

Using rich, athletic movement vocabulary, this solo self-portrait explores surrendering without giving up a sense of determination.

View the work: <https://vimeo.com/201669295>

Performances:

Big Range Dance Festival, Houston, TX (2010)

The Big Range Dance Festival features artists primarily from Texas who explore new directions in dance and investigate diverse ideas. My performance in the festival was by invitation.

Attakkalari India Biennial, Bangalore, India (2009)

The Attakkalari India Biennial is a platform in South Asia for new perspectives in contemporary dance, digital arts, and research.

Wave Rising Series, Brooklyn, NY (2007)

Wave Rising is an internationally adjudicated performance series featuring the work of established and upcoming choreographers.

Arizona Dance Festival, Scottsdale, AZ (2007)

Adjudicated dance festival featuring regionally and nationally recognized dance artists.

Cool New York Dance Festival, Brooklyn, NY (2007)

Cool New York provides a platform for upcoming choreographers to present new works. It is an adjudicated festival.

Experimental Arts Festival, Phoenix, AZ (2007)

Multidisciplinary arts festival featuring work that pushes the boundaries of artistic disciplines.

2005-2007

Not Yet

Not Yet draws upon powerful yet lush movement in an investigation of what it is like to yield to spontaneous moments.

View the work: <https://vimeo.com/201758818>

Performances:

Wave Rising Series, Brooklyn, NY (2007)

Wave Rising is an internationally adjudicated performance series featuring the work of established and upcoming choreographers.

Cool New York Dance Festival, Brooklyn, NY (2006)

Cool New York provides a platform for upcoming choreographers to present new works. It is an adjudicated festival.

dumbo dance festival, Brooklyn, NY (2005)

dumbo dance festival provides a platform for emerging dance artists. Festival performers are selected through an international application process, and the festival is hosted by White Wave Dance Company.

2006

Now I Become Myself

This solo looks at the recurring cycle of self-actualization.

Performances:

Conder/dance, Mesa, AZ

Conder/dance is a well established postmodern contemporary professional dance company. This was an invited performance.

Arizona Dance Festival, Scottsdale, AZ

Adjudicated dance festival featuring regionally and nationally recognized dance artists.

Commissioned Choreography

- 2012 A Ludwig Dance Theatre, Tempe, AZ
Work Commissioned: *Constitution: I Pledge*
A Ludwig Dance Theatre is known for performing work that explores sociopolitical issues through dance. Their work has been performed across the US and in Europe. I created a new work for six company members that explored ideas about loyalty and patriotism in contemporary US society.
- 2012 Dance Program, University of Texas, Rio Grande Valley, Edinburg, TX
Work Commissioned: *Destined*
I created a new work for the dance programs' pre-professional dance company, Dance Ensemble. The work was for thirteen students and was performed in their Spring 2012 concert.
- 2011 Phoenix Fringe Festival, Phoenix, AZ
Work Commissioned: *Schreibstuck*
As one of three artists selected to interpret Thomas Lehman's movement score *Schreibstuck*, I facilitated the development of a 45 minute interpretation for a cast of three men, including an ethnomusicologist, a projection designer, and an architect. The Phoenix Fringe Festival selects artists through an adjudication process, and focuses on edgy work suitable for non-traditional urban spaces.
View the work: <https://vimeo.com/26435963>
- 2010 A Ludwig Dance Theatre, Tempe, AZ
Work Commissioned: *Swatch This!*
A Ludwig Dance Theatre is known for performing work that explores sociopolitical issues through dance. Their work has been performed across the US and in Europe. I created a work that humorously looked at the commercialism of the 1980s for five dancers.
View the work: <https://vimeo.com/17832437>
- 2009 Department of Theatre and Dance, State University of New York at Buffalo, Buffalo, NY
Work Commissioned: *Figure and Ground*
I created a new work for SUNY Buffalo's prestigious dance repertory company, Zodiaque Co. The work examined the visual perception and was for 12 dancers.

- 2009 Night Moves, ASU Art Museum, Arizona State University, Tempe, AZ
Work Commissioned: *Twelve Squared*
I collaboratively created a site-specific group work between dancers and musicians as part of the museum's Night Moves series.
View the work: <https://vimeo.com/17869970>
- 2007 Conder/dance, Mesa, AZ
Work Commissioned: *Will Memories Be Made of This?*
Conder/dance is a well established postmodern contemporary professional dance company. This solo work examined the complexities and unstated expectations of gift giving.
View the work: <https://vimeo.com/201759359>
- 2005 Movement Source Dance Company, Phoenix, AZ
Work Commissioned: *Re/searching*
Movement Source Dance Company is a repertory dance company. I was invited to restage this work for six dancers.
- 2003 Institute for Studies in the Arts, Arizona State University, Tempe, AZ
Work Commissioned: *Three solos for motion capture*
These short solos were created as part of the ISA's *motion e* project.
- 2000 Department of Theatre and Dance, State University of New York at Buffalo, Buffalo, NY
Work Commissioned: *Girl Trap*
I created a new work for SUNY Buffalo's prestigious dance repertory company, Zodiac Co. The work examined issues surrounding female adolescence.

Commissioned Performance

- 2012; 2006-2007 A Ludwig Dance Theatre, Tempe, AZ
Solo Work Performed: *Xmas in the Desert*
Company Works Performed: *American Utopia* and *A Woman I Know*
Choreographer: Ann Ludwig
A Ludwig Dance Theatre is known for performing work that explores sociopolitical issues through dance. Their work has been performed across the US and in Europe. As a company member, I performed a featured role in *A Woman I Know*. As an invited guest, I performed a solo in their 2012 concert.
- 2008; 2003-2007 Mary Fitzgerald Dance, Phoenix, AZ
Solo Work Performed: *Waiting*
Group Works Performed: *Body Sense* and *Dreamworks*
Choreographer: Mary Fitzgerald
Mary Fitzgerald Dance investigates the multiple roles of contemporary dance in society through creating works that combine kinetic movement with visual elements and digital media. Their work has been performed in AZ, NY, and internationally.
- 2002-2005 Victoria Marks Performance, Los Angeles, CA
Work Performed: *Against Ending*
Choreography: Victoria Marks in collaboration with Maria Gillespie, Stephanie Nugent, and Karen Schupp
Victoria Marks is an internationally renowned choreographer. I received a Horton Award for Outstanding Performance for my work in this piece.
- 2004-2005 Fred Darsow Projects, Chicago, IL
Works Performed: *Four Couplas* and *Untitled Dance for Camera*
Choreographer: Fred Darsow
Both of these works are dances for the camera.

Additional Compositions

- 2011 Transition Projects, School of Dance, Arizona State University, Tempe, AZ
Work: *Exhausted Abundance*
Transition Projects feature works created and performed by graduating students. Works are selected through an adjudication. I created a site-specific and proscenium based duet that addressed issues related to sustainability for two students as part of their BFA project.
View the work: <https://vimeo.com/24032921>
- 2009 Transition Projects, School of Dance, Arizona State University, Tempe, AZ
Work: *Worth One Thousand Words*
Transition Projects feature works created and performed by graduating students. Works are selected through an adjudication. I created a solo exploring sight and visual perception for a graduating student.
- 2007-2008 American College Dance Festival National Gala, New York, NY
American College Dance Festival Northwest Regional Gala, Salt Lake City, UT
Experimental Arts Festival, Phoenix, AZ
Fall Concert, Department of Dance, Arizona State University, Tempe, AZ
Work: *Earth Measure*
Earth Measure was created in collaboration with composer Todd Ingalls. Through movement and sound, the work explores the philosophy of geometry. Originally created for five students (undergraduate and graduate) the work was performed in multiple venues on and off campus.
View the work: <https://vimeo.com/18404921>
- 2007 New Danceworks, Department of Dance, Arizona State University, Tempe, AZ
Work: *Sonata*
Solo for ASU student as part of her MFA project.
- 2007 New Danceworks, Department of Dance, Arizona State University, Tempe, AZ
Work: *Will Memories Be Made of This?*
Solo for ASU student as part of her MFA project.

- 2006 Emerging Artists, Department of Dance, Arizona State University, Tempe, AZ
Work: *Now I Become Myself*
Solo for graduating student as part of her BFA project.
- 2006 New Danceworks, Department of Dance, Arizona State University, Tempe, AZ
Work: *Hello My Name is Deb*
Solo for ASU student as part of her MFA project.
- 2005 Spring Concert, Department of Dance, Arizona State University, Tempe, AZ
Work: *Squaring the Circle*
Group piece for seven ASU students.
- 2005 New Danceworks, Department of Dance, Arizona State University, Tempe, AZ
Work: *Re/searching*
Duet for ASU students as part of their MFA project.
- 2005 Emerging Artists, Department of Dance, Arizona State University, Tempe, AZ
Work: *Necessary Distraction*
Solo for graduating student as part of her BFA project.

GRANTS, HONORS, AND AWARDS

Grants, Honors, and Awards Received

- 2018 The Mellon School of Theatre and Performance Research at Harvard University, Public Humanities Participant
 The Mellon School provides an opportunity for selected scholars to engage in a two-week seminar focused on Public Humanities and Performance. Participants are selected through a highly competitive international pool of applicants.
- 2017 Herberger Institute for Design and the Arts Seed Grant: \$12,000
 The grant is for production and post-production work on season two of *In It to Win!* (see Ongoing Creative Work) and to leverage opportunities for additional funding in the future.
- 2015 Herberger Institute for Design and the Arts Project Grant: \$3000
 This competitively awarded grant is administered by Arizona State University's Herberger Institute Research Council. It was used to develop *In It to Win!* (see Ongoing Creative Work).
- 2012 United States Artists Projects Grant: \$5015
 USA Projects is a charitable organization that hosts an online creative community focused on outstanding US artists. They collaborate with artists throughout their fundraising campaigns. Matching funds received from Artists2Artists, USA Open Match Fund, Arizona Artists Match Fund. I received a United States Artist Project Grant to develop the video components of *In It To Win!* (see Ongoing Creative Work).
- 2010 Arizona Commission on the Arts, Arizona Artist Project Grant Winner: \$5000
 The Arizona Commission on the Arts awards its prestigious Arizona Artist Project Grants to artists across Arizona from various disciplines to support the development of a specific project. Arizona Artist Project Grants are funded by the State of Arizona and the National Endowment for the Arts. Five to eight \$5000 grants are awarded annually. I received an Arizona Artist Project Grant to develop *Western Door/Power Trail* (see Commissioned Performance of Self-Choreographed Work).

- 2008 American College Dance Festival National Gala Concert, New York, NY
My dance work, *Earth Measure* (see Additional Compositions), was selected for the American College Dance Festival's National Gala. An average of 35 dance works from across US colleges are selected for this notable biannual distinction.
- 2004 American College Dance Festival, Southwest Region, Scottsdale, AZ
Choreography selected to represent Arizona State University
- 2003 Lester Horton Award for Best Small Ensemble Performance, Los Angeles, CA
Received for performance in Victoria Marks's *Against Ending* (see Commissioned Performance).

Grant and Fellowship Applications Submitted

- 2017 Arts Work Grant, National Endowment for the Arts
Requested Amount: \$56,494
If awarded, the grant would have funded the production and post-production of seasons three and four of *In It to Win!*
- 2016 ASU Women and Philanthropy Grant
Requested Amount: \$47,822
If awarded, the grant would have funded immersive research into dance competition culture with the goal of writing the first scholarly monograph about dance competition culture and developing the first online collegiate certificate program for teaching dance in the private sector.
- 2016 American Council of Learned Societies Fellowship
Requested Amount: \$35,000 (one year fellowship)
If awarded, I would have conducted research into dance competition culture with the goal of writing a monograph.
- 2015 Institute for Humanities Research Seed Grant
Requested Amount: \$11,609
Funding would have been used to support the continued development of *In It to Win!* and humanities focused research into dance competition culture (see Ongoing Creative Work).

- 2014 Creative Capital
Requested Amount: \$50,000
If received, this grant would have supported the continued development of *In It to Win!* (see Ongoing Creative Work).
- 2013 Art Works Grant, National Endowment for the Arts
Requested Amount: \$31,700
Total Project Budget: \$68,000
Each campus site is allowed to submit one application for an Art Works grant. This project, *In It to Win - Phase II* (see Ongoing Creative Work), was selected through a Limited Submissions process to move forward to full submission to the NEA.

INSTRUCTIONAL ACTIVITY

Honors

- 2006-Present Barrett Honors College, Arizona State University, Tempe, AZ
Certificates of Appreciation for outstanding performance and contributions to the honors students of the Barrett Honors College
- 2007 Distinguished Teaching Award (Non-Tenure Track Faculty), Herberger College for the Arts, Arizona State University, Tempe, AZ
This award recognized an outstanding educator from across the College for the Arts.
- 2005 Wakonse Fellowship, Arizona State University, Tempe, AZ
- 2003 Devil's Advocate Recognition, Arizona State University, Tempe, AZ

Workshops and Residencies

- 2017 Workshop, "Everything You Wanted to Know about Majoring in Dance, but Were Afraid to Ask," Arizona Dance Experience, Arizona State University, Tempe, AZ
Workshop for high school and college students about approaching dance as an academic discipline.
- 2015 Workshop, "An Introduction to Dance on Campus," Arizona State University, Tempe, AZ
I designed, implemented, and led a two-day workshop for high school students interested in pursuing dance as a college major.
- 2012 Guest Artist Residence, Department of Music and Dance, University of Texas Rio Grande Valley, Edinburg, TX
This was an invited residency where I taught postmodern contemporary classes to dance major classes while also creating a new work for the department's repertory company.
- 2011 Workshop, Organized by Shouze Ma, Beijing, China
Shouze Ma, a widely recognized choreographer and teacher in China, invited me to teach a week long residency focused on postmodern contemporary dance and composition for graduate level dance students interested in studying dance in the US.

- 2011 Workshop, Guangdong Modern Dance Festival, Guangzhou, China
As part of China's leading contemporary dance festival (now the Beijing Dance Festival), I taught a series of postmodern contemporary classes to both festival participants and professional dancers performing in the festival.
- 2009 Workshop, Attakkalari India Biennial, Bangalore, India
I was invited to Attakkalari to teach postmodern dance technique to students in their certificate program. Attakkalari is the leading center for contemporary dance in Southern India.
- 2009 Guest Artist Residence, Department of Theatre and Dance, SUNY at Buffalo, Buffalo, NY
This was an invited residency where I taught postmodern contemporary and choreography classes within the Department of Theatre and Dance while also creating a piece for Zodiaque Dance Company.

Master Classes and Invited Lectures

- 2015 Master Class for Dance Educators: Teaching Ballet to Modern Dancers, Phoenix Unified School District, Phoenix, AZ
This workshop focuses on pedagogical frameworks for teaching ballet to high school students who are primarily interested in other dance genres, such as modern dance.
- 2014 Master Class in Postmodern Contemporary Dance, American College Dance West Region, Arizona State University, Tempe, AZ
I taught a master class in postmodern contemporary dance for students and faculty attending the ACDFA conference.
- 2012 Guest Speaker/podcast, Online Professional Development Institute, National Dance Education Organization
I was invited to create a podcast discussing my research and how that informs dance education for the online Introduction to Dance Research course taught by Dr. Doug Risner.

- 2012 Master Class in Postmodern Contemporary Dance, American College Dance Festival Baja Region, CSU Dominguez Hills, Carson, CA
I taught a master class in postmodern contemporary dance for students and faculty attending the ACDFA conference.
- 2010 Master Class in Intermediate Postmodern Contemporary Dance, Special Conference on Pedagogy, National Dance Association, Las Cruces, NM
I taught a master class in postmodern contemporary dance for conference participants. This was an adjudicated conference.
- 2009 Master Class in Postmodern Contemporary Dance, High School Dance Experience, School of Dance, Arizona State University, Tempe, AZ
I was invited to teach a class in postmodern contemporary dance technique for high school dance educators.
- 2007 Master Class in Modern Technique, Arizona High School Dance Festival, Arizona Dance Education Organization, Glendale, AZ
- 2005 Master Class in Modern Technique, Department of Theatre and Dance, State University of New York at Buffalo, Buffalo, NY
- 2005 Master Classes in Modern Technique, Scottsdale Unified School District Dance Day, Scottsdale, AZ
- 2002-2009 Master Class in Modern Technique, Niagara High School, Niagara Falls, NY
- 2002 Master Classes in Advanced Modern Technique, Department of Dance, Virginia Commonwealth University, Richmond, VA

Courses Taught (* indicates created or comprehensively revised course)

Arizona State University, School of Film, Dance and Theatre

* *First-Year Movement Practices I; Module A (DCE 130)*: Introduces students to experiential anatomy and somatic practices. *In rotation, about once every two years.*

Postmodern Contemporary I (DCE 134): Introduces postmodern contemporary dance technique and theory. *In rotation, about once every two years.*

First-Year Creative Practices I; Module A (DCE 160): Focuses on developing students' awareness of their individual creative processes.

First-Year Creative Practices I; Module B (DCE 160): Focuses on how students make informed decisions in multiple dance and improvisational contexts.

* *First-Year Seminar I (DCE 170)*: Orientation to the university learning environment and profession of dance with an emphasis on developing tools and processes for reflection, synthesis, and critical thinking.

* *First-Year Seminar II (DCE 171)*: Continuation of First-Year Seminar I. Focuses on orientation to the larger field of contemporary dance practice with an emphasis on developing tools and processes for reflection, synthesis, and critical thinking. *Yearly.*

Postmodern Contemporary II (DCE 234): Investigation and practices of postmodern contemporary dance technique; development of movement quality and performance skills. *In rotation, about once every two years.*

Contemporary Ballet II (DCE 235): Explores the possibilities of contemporary ballet technique and theory through a somatic perspective. *In rotation, In rotation, about once every two years..*

* *Third-Year Movement Practices III; Module A (DCE 331)*: Focuses on the development of students' personal movement practice in relationship to their creative practice, teaching practice, and the larger field. *Yearly.*

Postmodern Contemporary III (DCE 334): Integrates dance theory and practices of postmodern contemporary dance technique; refines movement qualities and performance skills. *In rotation, about once every two years.*

Contemporary Ballet III (DCE 335): Expansion of students' technical skills and theoretical knowledge through utilization of hybridized ballet movement vocabulary. *In rotation, In rotation, about once every two years.*

Third-Year Creative Practices II, Module A (DCE 361): Focuses on the interrelated nature of individual and group approaches to creative practices.

Postmodern Contemporary (DCE 534): Preparation in the performance and comprehension of professional-level postmodern contemporary dance for first year graduate students. *Yearly.*

Contemporary Ballet (DCE 535): Graduate-level theoretical study and movement practice of contemporary ballet for contemporary dancers. *In rotation, about every other semester.*

* *Graduate Teaching Praxis I (DCE 554):* Provides both the theoretical basis and practical application of principles for teaching contemporary dance disciplines in postsecondary settings. *Yearly.*

Graduate Creative Practices I, Module B (DCE 560): Course addresses artistic research through the practices of improvisation, composition, critical analysis, and reflection.

Graduate Creative Practices I; Module B(DCE 560): Focuses on student investigation, articulation, and contextualization of their creative practices and values as artists.

Postmodern Contemporary (DCE 634): Preparation in the performance and comprehension of professional-level postmodern contemporary dance for second year graduate students. *Yearly.*

* *Graduate Creative Practices IV; Module B (DCE 661):* Focuses on articulating individual creative practices and identifying student needs relative to their applied projects.

Thesis Supervision (Graduate)

Thesis committee chair, Laina Carney (MFA, Dance, Spring 2019)
Thesis committee member, Stacy Wisnewski (MFA, Dance, Spring 2019)
Thesis committee chair, Sharon McCaman (MFA, Dance, Spring 2018)
Thesis committee chair, Ricardo Alvarez (MFA, Dance, Spring 2016)
Thesis committee chair, Molly Schenck (MFA, Dance, Spring 2016)
Thesis committee member, Jorge Magana (MFA, Dance, Spring 2015)
Thesis committee member, Kyle Riviuccio (MFA, Dance, Spring 2015)
Thesis committee chair, Angel Crissman (MFA, Dance, Spring 2014)
Thesis committee member, Kristopher Pourzal (MFA, Dance, Spring 2014)
Thesis committee member, Britta Peterson (MFA, Dance, Spring 2013)
Thesis committee co-chair, Rebecca Hillerby (MFA, Dance, Spring 2011)

Thesis committee member, Randi Frost (MFA, Dance, Spring 2011)
Thesis committee member, Yeong Wen Lee (MFA, Dance, Spring 2010)
Thesis committee member, Aaron Fellenz (MFA, Dance, Spring 2010)
Thesis committee member, Samantha Basting (MFA, Dance, Spring 2009)
Thesis committee member, Sara Malan-McDonald (MFA, Dance, Spring 2009)
Thesis committee member, Lisa Thorngren (MFA, Dance, Spring 2008)
Thesis committee member, Kristen DeBottis (MFA, Dance, Spring 2007)
Thesis committee member, Martha Howe (MFA, Dance, Spring 2007)
Thesis committee member, Leanne Schmidt (MFA, Dance, Spring 2006)
Thesis committee member, Rayn Hookala (MFA, Dance, Spring 2003)

Capstone, Honors Thesis Supervision (Undergraduate)

Honors thesis advisor, Elena Kerr (BFA, Dance, Spring 2015)
Honors thesis advisor, Erin Giordano (BFA, Dance, Spring 2013)
Honors thesis committee member, Corinne Bocchino (BFA, Dance, Spring 2012)
Honors thesis advisor, Marilyn Maywald (BFA, Dance, Spring 2006)
Honors thesis advisor, Christine Carlson (BFA, Dance, Spring 2005)

SERVICE

Executive Editorial Board and Review Board Membership

- 2012-Present Associate Editor, *Journal of Dance Education*, Taylor and Francis
The *Journal of Dance Education* is the premiere scholarly publication for dance education in the United States. As Associate Editor, I am responsible for editing articles, processing manuscript submissions through ScholarOne, and soliciting and mentoring manuscript submissions for the journal. I was promoted to Associated Editor in August 2014. Executive Editor: Dr. Wendy Oliver
- 2014-Present Reviewer, *Research in Dance Education*, Taylor and Francis
As a reviewer, I provide on average two reviews per year as part of the journal's double-blind peer review process.
- 2011-Present Editorial Review Board Member, *Journal of Dance Education*, Taylor and Francis
As an editorial board member, I am responsible for evaluating, on average, five manuscripts a year for possible inclusion in the journal. It is a blind review process, and editorial board members represent the leading scholars in the field of dance education.
- 2011-Present Resource Reviewer, National Dance Education Organization (NDEO)
I review resources, primarily books, for inclusion in the National Dance Education (NDEO) online bookstore.

National Service

- 2011-2015, 2017 Nominations Committee, National Dance Education Organization (NDEO)
The Nominations Committee solicits nominations for Board of Director positions and then creates a slate for the membership to vote on.
- 2008-2014 Director of Awards and Recognitions, National Dance Education Organization (NDEO)
As Director of Awards and Recognitions, I was responsible for developing and administrating awards and scholarships that recognize outstanding research, teaching, and leadership. In addition, I served on the Board of Directors.

2009-2010 National Conference Planning Committee, National Dance Education Organization (NDEO)
Responsible for co-planning the 2010 national conference.

Regional Service

2006-2010 Board of Directors Member, Arizona Dance Education Organization (AzDEO)
As a board member, I represented the postsecondary dance community within this organization. I also sought ways to better connect the K-12 and postsecondary dance communities.

2008 Teaching Artist Roster Panelist, Arizona Commission on the Arts, Phoenix, AZ
I was responsible for evaluating and selecting artists for inclusion on the ACA's Teaching Artist Roster.

University Service

Present-2017 Member, School of Film, Dance and Theatre Leadership Committee, Film, Dance and Theatre, Arizona State University, Tempe, AZ
In my role as Assistant Director for Dance, I represent the Dance Area.

2015-2016 Member, Academic Program Review Committee, Herberger Institute Film, Dance and Theatre, Arizona State University, Tempe, AZ
I was the representative for the MFA in Dance program.

2015 Member, ArtsWork: Kax Herberger Center for Children and the Arts Visioning Team, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ
This Institute level committee is responsible for steering the strategic development of ArtsWork, advancing the larger goals of the program, and seeding new initiatives.

2014-2015 Member, School of Film, Dance and Theatre Undergraduate Curriculum Committee, Herberger Institute Film, Dance and Theatre, Arizona State University, Tempe, AZ
I was the representative for the BFA in Dance Education program.

- 2014 Member, Assistant Professor in Dance Search Committee, Herberger Institute Film, Dance and Theatre, Arizona State University, Tempe, AZ
Responsible for evaluating submitted materials, participating in phone and campus interviews, and making a hiring recommendation.
- 2010-2013 Member, Curriculum Committee, Herberger Institute Dance, Arizona State University, Tempe, AZ
Responsible for developing and evaluating the School of Dance's undergraduate and graduate curriculum. I personally spearheaded the evaluation of the School's Movement Practice and Creative Practice sequences.
- 2009-2010 Volunteer Coordinator for ACDFa, Herberger Institute Dance, Arizona State University, Tempe, AZ
Responsible for coordinating approximately 75 volunteers to monitor classes, work registration, and tech shows for the ACDFa conference.
- 2008 Co-organizer of the High School Dance Experience, School of Dance, Herberger Institute of Design and the Arts, Arizona State University, Tempe, AZ
Responsible for organizing this one day workshop for approximately 170 high school dance students and 15 K-12 dance educators.
- 2006-2008 Member, Herberger College Standards Committee, College for the Arts, Arizona State University, Tempe, AZ
This committee is responsible for upholding the curricular standards for the College of the Arts.
- 2003-2007 Member, Studio Committee, Department of Dance, College for the Arts, Arizona State University, Tempe, AZ
- 2003-2006 Member, Artistic Direction and Production Committee, Department of Dance, College for the Arts, Arizona State University, Tempe, AZ
- 2005 Member, Herberger College of the Arts Distinguished Teaching Award Selection Committee, College for the Arts, Arizona State University, Tempe, AZ

Professional Memberships

- 2005-Present National Dance Education Organization (NDEO)
- 2011-Present; 2006 Congress on Research in Dance (CORD)
- 2010-2011 American Dance Guild (ADG)
- 2008-2009 American Popular Culture Association (APCA)