Congratulations to all our Majors and Minors who graduated with very specialized achievements, bringing their interdisciplinary ideas into the world of Dance Studies.

**Ellen Dorothea Brown** double-majored in Dance and Psychology and graduated with Distinction in Dance. Her interdisciplinary thesis, *The Effects of Emotion in Dance Performance on Observers’ Immediate Emotional State*, was an intensive research integrating her psychological findings and theories of emotion in relationship to the viewer’s experience of movement performance.

The faculty nominated Ellen for the 2015 Julia Wray Memorial Dance Award for her overall and incredible record of performance during her term at Duke. Ellen was a regular participant in Modern and Ballet Repertories and presented her choreographies at the Dance Program main-stage concert and at the ACDA conference as well. Her film, *A few notes of mine* was screened at the Dance Shorts Film Festival in Tampa, Fl., this Spring.

**Rebecca Alyssa Holmes** majored in Dance and graduated with Distinction. Her two-part Senior project titled, *Dance in Elementary Education as a Means to Increase Collaborative and Creative Development of Students* supplemented by an interactive workshop, *Developing the Twenty-First Century Student Through Dance*, engaged a course of study that highlighted the significance of dance movement practices in K-12 curricula in aid of the overall development of young children.

Primarily, Rebecca’s intellectual goals are rooted in an interdisciplinary approach, addressing the notion that movement as physical motion continues to carve out a place for movement as political and/or social action. In using dance as a research tool, Rebecca is examining “institutionalized systems” of power/class/race. As a recipient of the 2014 Benenson Award in the Arts, she used the funds to organize an inaugural event in her hometown of Lancaster Pennsylvania for the National Day of Dance—the event benefited a local arts non-profit that supports schools in need. She was a regular participant in the African Repertory Ensemble.

**Miurel Jeannette Price** graduated with a Program II major titled *Artistic Holistic Therapy’s Contribution to Healthcare*. For her Program II, she engaged in an ethnographic therapeutic research, *Dance and Healing within the Geriatric Population*, working and interacting with the geriatric patients at the Grace Nursing Home in Durham, N.C., in order to acquire better knowledge...
of how current healthcare systems could conjoin with holistic cultural and religious dance practices to improve conditions for the unmet possibilities and challenges faced in healthcare.

Miurel was a Cardea Fellow, a program for high-achieving students who are committed to preparing for a profession in health care by mastering core knowledge in math and science. In 2013, she was recruited to work with Duke faculty Dr. Ken Wilson and Ava LaVonne Vinesett in developing a clinical trial focusing on the integration of traditional African healing practices into Western medicine. A journal article on this project is forthcoming.

“Dr. Shah and Prof. Vinesett were instrumental in believing in my vision for my Program II major,” Miurel said. “They worked with me to fulfill the width, depth and entire potential of my major. They cherished my dreams of being a natural healer and helped me to realize the possibility of being a leader in improving healthcare in the future.”

Tria Smothers graduated in December 2014 with a minor in Dance and a major in International Comparative Studies integrating her love for language, cultural production, social movements, identity, migrations, and social justice. She danced regularly for the African and Modern Repertory.

Jennifer Nathalie Margono minored in Dance, Psychology and majored with Distinction in Evolutionary Anthropology with a concentration in Anatomy and Paleoanthropology. She was awarded the 2015 Julia Wray Memorial Dance Award and 2014 Benenson Prize in the Arts. Also a regular performer in the Modern Dance Repertory, she choreographed dances expressive of the passion and the pain of dance. She visited China as part of Social Innovation through the Arts in China (SITAC), a six-week summer program that aims to provide an immersive co-curricular learning experience.

Alexis Ann Stanley minored in Dance and double-majored in French Studies and graduated with Highest Distinction and International Comparative Studies. Her Honors Thesis in French concerned the role of late 18th and early 19th-century ballet in the instigation of a new public perception of bodily (re)presentation around the time of the French Revolution.

She won the James Rolleston Prize for best Honors Thesis in a Foreign Language, the Dance Writing Award and the Benenson Prize in the Arts.

She reminisces on her overall experience with Duke Dance: “The strength of the Dance Program was the determining factor in my decision to attend Duke. I still remember visiting Ballet V class as a rising high school senior and being amazed by the warmth, passion, and expertise – three qualities shared by all dance faculty, as I discovered my freshman year. As a dance minor, I enjoyed having the freedom to delve into the art form in a variety of ways, whether by choreographing for the Dance Composition course, challenging myself in the African dance class (a must for all ballet bunheads!), or simply by reflecting on the integral role dance plays in the undergraduate experiences of so many students. Perhaps what made my time in the Dance Program most valuable, however, was the support I was given by the faculty to carry my passion for dance into diverse academic and professional pursuits. 

Left to right: Alexis Stanley, Josephine Holasek, Ellen Brown, Imani Ifedi, Rebecca Holmes, and Tria Smothers
Having the opportunity to study dance through the Program while combining my artistic passions and research interests in other scholarly fields instilled in me both an openness to creativity and a desire to redefine disciplinary boundaries in the humanities at large. I had the chance to conduct archival research in Paris, participate in undergraduate conferences, and write an honors thesis in French – all with a focus on my double interest in ballet and French culture.

“The encouragement I received in the Dance Program also inspired me to become an arts activist off campus through internships with American Ballet Theatre, Pointe magazine, and Dance Magazine. As a Duke alumna, it is with immense gratitude that I will remember the life-changing guidance, support, and opportunities the Dance Program offered me these past four years.”

Recently, Alexis was accepted to graduate school in Paris. For the next 2-3 years, she will study at the École normale supérieure de Paris.

Erin Leyson, a minor in Dance and a major in Public Policy, spent the 2013 summer working with migrant farm workers in rural North Carolina and studied indigenous dance in Chile during the Fall 2013. For her Sol summer, Erin travelled to Oaxaca City, Mexico, and investigated strategies to develop and strengthen solidarity and community pride among indigenous women.

Of her experience with Duke Dance, she said, “When I came to Duke, I was not concerned with dance. I never thought I would fall in love with the Duke Dance Program and create the dance family that I ended up having at the end of my four years. The Duke Dance Program has been my home, my family and my space for exploration throughout my four years at Duke. From African dance class with Ava LaVonne Vinesett to modern class with guest teacher, Nathan Trice, the Duke Dance Program allowed me to learn and grow into my passion for dance. The dance professors challenged me to adopt new styles and through their examples, showed me how to make dance into my life’s work. Dance had always been and always will be my life’s work, but the Duke Dance Program helped me to finally realize that.”

Josephine Farrell Holasek graduated with minors in Dance and French Studies and a major in International Comparative Studies. She performed in ballet repertoires.

Imani Keside Ifedi completed her minors in Dance, Philosophy and a major in Public Policy Studies. She created a performance group called Performance Art and Creative Engagement that welcomed interdisciplinary art forms and involved body image work and freestyle dance. She performed in African dance repertory. Through participation in the dance service-learning course, Performance and Social Change, she facilitated workshops with women involved in and/or who seek help from the Durham Crisis Response Center. About her Duke experience, Imani said, “I ended up with way more involvement in dance than I thought I would ever have!”

Stephanie Nicole Laughton, minor in Dance and major in Civil Engineering with an emphasis on the environment and water resources, won the Eric I. Pas Award presented to the graduating civil engineering senior for conducting the most outstanding independent study project.
Keval Kaur Khalsa was awarded a Collaborative Teaching Through Research Across Institutions grant from the Office of the Dean of Arts & Sciences for her new course, Performing Sexual Health. Keval also received funding from the Bass Connections initiative for her Mindfulness in Education research. Along with co-PI Dr. Michele Berger, Associate Professor of Women's and Gender Studies at UNC-CH, and a team of undergraduate students, she is analyzing the effects of the Y.O.G.A. for Youth curriculum on middle schools students enrolled in a free after school program at three public schools in Chapel Hill/Orange County, NC.

In July 2015, Ava LaVonne Vinesett, along with Co-PI Dr. Ken Wilson of Duke Department of Medicine received a Josiah Charles Trent Memorial Foundation award for a pilot trial of an African Ngoma Ceremony compared with Mindfulness Based Stress Reduction. They worked with Congolese nationals to develop a modified healing ceremony based in the ngoma tradition of Central and South Africa and Vinesett’s own Lucumí tradition.

The Council for the Arts, Office of the Provost, awarded Barbara Dickinson with the Visiting Artist grant that covered a five-day residency of Flamenco Vivo Carlota Santana, and a two-day residency of three flamenco scholars – Meira Goldberg, Bruce Zern and Estela Zatania. Part of the grant project included an Outreach show for the Durham Public Schools at Reynolds Theatre.

In 2014, Tyler Walters and Julie Janus Walters launched a new initiative, Ballet Forward: (re) thinking and (re)forming western classicism in dance. In 2015 Spring, they received a Visiting Artist Grant from the Council for the Arts, Office of the Provost, to bring dance maker Julia Adam to Duke for a three-week residency. Julia will work with the Ballet Repertory students on a new choreography to be presented at the ChoreoLab 2016 program.

Clay Taliaferro Dance Award: Maurice I. Dowell
Julia Wray Memorial Dance Award: Ellen Brown and Jennifer Margono
Dance Writing Award: Erin Leyson and Alexis Stanley
Undergraduate Duke and UNC-CH students of Khalsa and Michele Berger’s Bass Connections research team, including Dance Program senior Jennifer Margono, wrote the successful Kenan-Biddle Foundation grant that made it possible for Duke to host the Embodied Learning: Yoga/Mindfulness Access in Education Summit on February 28, 2015. This summit brought together students, faculty, and community members to discuss the benefits and challenges of providing yoga and mindfulness practices in K-12 and higher education settings. They keynote speaker was North Carolina yoga teacher and activist Michelle Johnson.

The founding members of the Collegium for African Diaspora Dance (CADD), Thomas F. DeFrantz, Ava LaVonne Vinesett, Andrea E. Woods Valdés, as well as nine other outstanding international researchers of dance met at UNC-Charlotte in April 2015. In 2016, the group will stage a new conference Dancing the African Diaspora: The New Black Dance Studies at Duke on February 19-21, 2016.

With a visiting artist’s grant awarded by the Council for the Arts, Office of the Provost, Barbara Dickinson of the Dance Program and Liliana Paredes of the Romance Studies Department, collaborated with Carlota Santana and her company Flamenco Vivo Carlota Santana to present a very successful event—The Passion of Flamenco Symposium 2015. The symposium presented recent research of 3 flamenco scholars, Meira Goldberg, Bruce Zern and Estela Zatania.

Tyler Walters and 11 Duke Dance Program students attended the American College Dance Association’s (ACDA) Southeast Regional Conference held at Georgia College in Milledgeville, GA. During the March 18-21 conference, student dancers engaged in a wide variety of classes, workshops and other events. Dance Program minors Jennifer Margono (T’15) and Maurice Dowell (T’16) performed their co-choreographed duet Cosmic Parallel on the March 20 evening program. The two received high praise from the adjudicators for the physical vitality of this work.

From Cosmic Parallel, choreographed by Maurice Dowell (left) and Jennifer Margono (right) at the ACDA Southeast Regional Conference. Photo: Alec Himwich
November Dances 2014
The Dance Program fall concert, **November Dances 2014**, was held in Reynolds Industries Theater November 21-22, presenting choreographic works by faculty and advanced students. Tyler Walters choreographed a contemporary ballet piece, *what’s yours is mine*; Andrea E. Woods Valdés presented her modern repertory piece *The Ocean Under* in collaboration with a jazz artist Julia Price playing live on stage for the dancers; Ava LaVonne Vinesett choreographed *Kassa/Dundunba*, two iconic West African dances which express the idea of summoning power; Nina Wheeler presented *comMUTE-ication*, a commute, a travel, in which each face has a story that is untold. Anne Talkington, senior in Math and Biology, choreographed a solo piece *Coming of Age*. Sophomore Haylee Levin created a piece for six dancers called *Trust in Passing*. Levin, who is a double major in Dance and International Comparative Studies, with a minor in Linguistics, said her concept emerged from learning to trust and lean on other people. Senior Ellen Brown and junior Stephanie Joe danced a duet they choreographed, *hear / hear*.

ChoreoLab 2015
The spring concert, **ChoreoLab 2015**, was presented on March 27 and 28 in Reynolds Industries Theater. This year’s performance honored departing Trinity College Dean of Arts and Sciences, Laurie Patton. The Dance Program paid special tribute to Patton, an eminent Sanskrit scholar, with a performance of *Oh, Shakti!* adapted from the 8th century Sanskrit text, *Ananda-Lahari*. The work was conceived by Purnima Shah and performed by guest Bharatanatyam dance artist and classical vocalist Ramya Sundaresan Kapadia. Dance Program alumna Audrey Fenske (T’09) returned to Duke with partner Devin Sweet presenting a duet from *Image D’un Reve* choreographed by Keith Lee. Thomas DeFrantz presented *magic is...*, a dance theater work incorporating media and live image processing. The work was created in collaboration with the student dancers and Dasha Chapman. Andrea E. Woods Valdés created a new work, *The Humanity Museum* inspired by poems and quotes of Maya Angelou. *Bao*, choreographed by Ava LaVonne Vinesett, was inspired by the dances of southeast Guinea, West Africa, representing the permanent bonds created during initiation rites. Julie Janus Walters choreographed a modern ballet, *Signed Release*, inspired by how people grant the use of personal information in the current era. Student choreography was well represented by Rebecca Holmes’ *Defining Reality*, a solo performance with video media; *stray a little longer*, an ensemble work choreographed by Jennifer Margono; and *La Zona Incerta*, a duet choreographed and danced by Alexandra Sansosti and AJ Laudenslager.

Both November Dances 2014 and ChoreoLab 2015 were excerpted for successful daytime performances for area school students in two **Outreach shows**. The Dance Program provides these performances free of charge to local public and charter elementary, middle and high schools. Keval Kaur Khalsa emceed the November Dances school performance, and Julie Janus Walters was master of ceremonies for the ChoreoLab 2015 school show.
a year of flamenco

With a Visiting Artist grant, the Dance Program presented 3 sold-out tablao performances by Flamenco Vivo Carlotta Santana at Motorco Hall, Feb 28-March 2, 2015. The term tablao refers to the original venue for flamenco artists, when they performed in cafés known as “cafés de canto.” The setting is more intimate, and is fired by the interactive poetics between the audience and performers, and the spontaneous rhythmic dialogues between the musicians and dancers.

The company also performed a school show for Durham elementary students on March 2, to the shouts of “Olé” from the appreciative audience.

The performances, the Flamenco Symposium and the Flamenco Repertory in fall 2015 all contribute to the Dance Program’s “Year of Flamenco.”

To watch an excerpt of the flamenco school show, click this link: https://www.youtube.com/watch?v=k9nbgtLvByY

backstage series

The Backstage Series introduced Duke students to several dancers and artists-in-residence from all backgrounds this past year. In collaboration with Duke Performances, the nine Brazilian dancers from Companhia Urbana de Dança offered masterclasses in their style of frenetic street dance, as well as a lunchtime panel, “Aesthetics & Activism in Brazilian Dance,” during their residency Nov. 5-8.

Companhia Urbana de Dança leads a masterclass in the Ark.
SLIPPAGE and Thomas F. DeFrantz hosted Jaime del Val and the METABODY project in a residency at Duke in March 2015. METABODY is a multinational, multi-year project supported by the EU that intends to develop new communication technologies that highlight the embodied differences in expression and communication, developing interactive multisensory laboratories of perception and movement integrated in a mobile experimental interactive/intra-active architectural structure and embodied social network for performances, installations, workshops, seminars, residencies and continuous research.

In October, the Dance Program hosted a week-long residency with Kate Trammell and Sharon Babcock of James Madison University. Kate performed Guggenheim Fellow Claire Porter’s evening-length solo Namely Muscles. This comedic dance theatre work portrays Dr. Nickie Nom, Forensic Orthopedic Autopsy Muscular Anatomical Surgical Specialist, as she gives a reading from her new book of poems, Namely, Muscles.

Her 30-plus poems enact 68 major muscles of the body. The performance was followed by a talk-back with an interdisciplinary panel of faculty and students led by Babcock. Trammell and Babcock also taught two experiential anatomy workshops during the residency on the spine, and the heart, lungs, and diaphragm. The residency was made possible with support from the Department of Evolutionary Anthropology, the Office of the Vice Provost for the Arts, the Dean of Natural Sciences, and the Mary Duke Biddle Foundation.

The Dance Program in collaboration with Duke Diet & Fitness Center, hosted Becky Thompson for a yoga residency, November 5-7. Becky is an award-winning writer, poet, activist, yogi, and Chair of the Department of Sociology at Simmons College in Boston. She presented lectures titled, “Survivors on the Yoga Mat: Lessons About Trauma,” and “Toward a Pedagogy of Tenderness.” Becky led an open workshop entitled “Yoga for Every Body: Down Dog & Dharma” at the Ark Studio.

All three yoga events were attended by 40-50 people – a mix of students, faculty, staff and community members.

This focus has generated collaborations between the Dance Program and many other units/fields, and resulted in the Across The Threshold: Creativity, Being & Healing initiative; the Dancer Wellness Clinic through Duke Medicine; a Dance for Parkinson’s Disease class series coordinated and taught by a Dance Program undergraduate; a Bass Connections research project on Mindfulness In Education; among other events, faculty research, and projects. Thompson’s residency highlighted the value of yoga training across the curriculum; yoga as an effective tool for community-based learning; and the crucial role that somatic-based work plays in healing from trauma.

Debra Austin, currently Ballet Master for Carolina Ballet and a former dancer with New York City Ballet under George Balanchine and Principal dancer with Pennsylvania Ballet, conducted two ballet workshop classes at Duke in April. Austin taught and coached sections of Apollo and The Four Temperaments, two seminal works from the Balanchine repertory. During the fall and spring seminar guest master teacher Timour Bourtasenkov (former Principal Dancer with Carolina Ballet) instructed the Duke ballet class on several occasions.
**National Black Arts Festival**

Thomas F. DeFrantz will act as consultant to the National Black Arts Festival for its 2015 season devoted to African American Dance. The festival will run from July to September at various sites throughout Atlanta, Ga. DeFrantz will also show portions of his work *where did i think i was going* as part of the North Carolina Dance Touring Initiative throughout Fall 2015. DeFrantz will teach a workshop at ImpulseTanz in Vienna in August 2015.

**“Alto” film premiering in North Carolina**

In August, the North Carolina Gay & Lesbian Film Festival will showcase a film featuring choreography by Duke Dance Instructor Natalie Marrone. The film, *Alto*, stars Annabella Sciorra, Diana DeGarmo, Billy Wirth, Lin Tucci, and Natalie Knepp. The film will be shown Saturday, Aug. 15 at 7 p.m. and Saturday, Aug. 22 at 11 a.m. at the Carolina Theater in Durham.

Shot on location in New York City, Marrone choreographed the Italian Festival scene for writer/director Mikki del Monico with dancers from North Carolina and New York.

For this film, Marrone’s research on a legendary courtship dance from Apulia, known as *La Pizzica*, becomes the pivot point through which the two main characters express their love.

Marrone’s field research on southern Italian folk dances, has taken her all over southern Italy to abandoned churches, festival events, ancient castles and on high cliffs overlooking the Adriatic Sea. Previously, Marrone’s choreographic work has been featured at the American Dance Festival and throughout the state through her local dance organization The Dance Cure (www.thedancecure.com).

**Barbara Dickinson** will be phasing out her retirement in the next three years ending in 2017-18. In March 2015, she coordinated the Flamenco Symposium and successfully organized three tablao performances at Motorco Music Club. For the Dance Program, Barbara is serving as chair for the Dance Program Major/Assessment Committee; she chaired the Faculty Review Committee Concerning the Reappointment of Associate Professor Purnima Shah; and served on the Adjudication Panel for...
the mainstage concerts. She also served on various University committees: Arts and Sciences Faculty Course Committee 2012-15, Arts and Sciences DKU Joint Committee Fall, 2014 and the Benenson Prize Committee, representing Dance.

**John Hanks** traveled to Washington D.C. as a featured musician in “Abstract Nationalism & National Abstraction: Anthems for Four Voices,” The Phillips Collection Project by Duke University artist and faculty member Pedro Lasch. He was a musician for the 2015 South East Regional Ballet Association Festival, April 30-May 1. He was the drummer in the jazz trio performing in the 2015 North Carolina Rhythm Tap Festival Showcase on June 13, featuring guest artists Elizabeth Burke, Michelle Dorrance, Derick Grant, Danny Nielson, and Max Pollak. John continues to provide music for the Dance Program technique classes and is a musician for the American Dance Festival. This year, John was the drummer in a series of performances in North Carolina with world-renowned jazz guitarist Randy Johnston. John plays timpani in Duke Chapel Sunday services, the Messiah, and more, with the Amalgam Brass Ensemble and Duke Chapel Choir.

As a Service Learning Faculty Scholar, **Keval Kaur Khalsa** mentored faculty who are offering courses with a Service Learning designation and contributed to strategy sessions about the future of Service Learning at Duke. As Co-PI for the Bass Connections research project Mindfulness in Education, Khalsa collaborated with Dr. Michele Berger to design and implement a quantitative and qualitative study on the effects of the Y.O.G.A. for Youth curriculum on middle schools students enrolled in a free after-school program at three public schools in Chapel Hill/Orange County, NC. Specifically, the team is studying the effects of the yoga program on students’ mindfulness, emotional regulation, self-esteem, stress response, resilience, physical health, and social behavior. As a Kundalini Yoga teacher trainer, she is currently running her own 220-hour training in Durham, and is part of teaching teams in Los Angeles, San Diego, and Nashville, TN. Khalsa did a presentation on Kundalini Yoga at the North Carolina Climate Justice Summit in November 2015 and in February 2016, she and co-presenters Krishna Kaur and Eugene Fisher will present “It Takes A Village: Respecting Race, Class, and Culture Through Conscious Collaboration” at the Yoga in the Schools Symposium hosted by the Kripalu Center for Yoga & Health.

**Purnima Shah** assumed the responsibility as Director of the Dance Program starting Fall 2014. As Chair, she led discussions with faculty drawing on the three key questions suggested by the Duke Curriculum committee: simplifying the logic of our curriculum; challenging students’ curiosity and creativity; and rethinking our vision for disciplinary and interdisciplinary work. The curriculum as well as the Dance Program assessment discussions have energized the faculty with a renewed vision as we move forward towards a graduate program. Purnima screened her film, *Dancing with the Goddess*, and led discussion at Barronett Haveli, Ahmedabad, India, on July 25, 2014. She gave a Plenary Talk, “The Future of Kathak Dance: Where do We Go from Here” at the *International Kathak Dance Conference*, University of Chicago / A.S. Foundation, Chicago, September 13-14, 2014, and presented a research paper, “Thumri Poetry in Performance” at the symposium *Suspension: Poetry and Time at the Edge of the Secular*, on February 6, 2015, hosted by the Duke University Department of Religion. She continues to serve on the Program II Committee and the Council for the Arts.

**Ava LaVonne Vinesett** accepted the position of Director of Undergraduate Studies for the Dance Program starting Fall 2014. She continues to serve as Co-Director for the Baldwin Scholars Program. She serves on the Executive Committee for the Collegium for African Diaspora Dance, and Selection Committee for 2015 Dean’s Award for Excellence in Mentoring, Duke Graduate School. She choreographed *Kassa/Dundunba* for November Dances 2014 and *Bao* for the African Repertory presented at ChoreoLab 2015. She was the guest instructor for the workshop, “Practicing Power through Movement,” Wurtele Center for Work and Life, Smith College, on Sept. 18, 2014, and on March 26, chaired a panel, “Ritual Studies: Practicing the Craft for the
FHI Seminar in Historical, Global, and Emerging Humanities.” She was also a panelist for the “First Conversation: Expressive Cultures/Global Flows: Histories and Bodies in Flux,” FHI 2015 Global Brazil Conference. Ava is a co-author for a forthcoming article, “Therapeutic Potential of a Drum and Dance Ceremony Based On the African Ngoma Tradition” for the Journal of Alternative and Complementary Medicine.

As Assistant Director of the Ruth S. Shur Carolina Ballet Summer Intensive, Julie Janus Walters completed a national audition tour for the Summer Intensive adjudicating over 600 students. The program has enrolled more than 175 talented students for the upcoming 2015 five-week intensive. Michael Vernon, Internationally-renowned Master Teacher and Chair of the Department of Ballet, Indiana University, and Ashley Bouder, New York City Ballet Principal Dancer, joined as guest faculty for the intensive this summer. Julie will premiere a new choreographic work for the final performance at the A.J. Fletcher Opera Theater, August 1, 2015. She also choreographed Signed Release, for ChoreoLab 2015.

Tyler Walters continues to serve as Director of the Carolina Ballet Summer Intensive teaching intermediate and advanced levels of ballet and partnering, conducting and facilitating seminars and round table interviews, and directing the culminating performances at the Fletcher Opera Theater. In Summer 2014, he choreographed Motionotions, a new work set to the music of Johannes Brahms for company dancers, trainees, and the most advanced Summer Intensive students. In January 2015, Tyler conducted and administered a 14-city, nationwide audition tour of over 600 aspiring dance students. For the August 2015 performances, Tyler will again choreograph a new work incorporating company dancers, trainees, and advanced students. The program also counts three Duke Dance majors and one minor amongst its alums. For November Dances 2014 Tyler worked with the Ballet Repertory class using improvisational processes to create a contemporary ballet, What’s Yours is Mine.

In July of 2015 Andrea Woods Valdés participated in the Afro-Latinidad in Motion Conference hosted by Columbia College in Chicago. Wearing many hats, she performed, taught, moderated and translated. In February, she traveled New York to participate in The Gathering, an open forum for intergenerational black female artists advocating for cultural equity and acknowledgement in contemporary dance. She continues to serve as Dance faculty representative on the Duke Arts & Science Council and was also the faculty representative for the Duke Alumni Association cultural trip to Havana, Cuba, where she lectured on Afro Cuban women and self representation through their art and performance. The semester culminated in new choreographic work for the Modern Dance Repertory, The Humanity Museum, inspired by words of wisdom from Maya Angelou. Woods Valdés’ summer activities included performances by SOLOWORKS/Andrea E. Woods & Dancers at the 46th Annual Bimbe Cultural Arts Festival and three full-length performances of The Amazing Adventures of Grace May B. Brown, written/directed and choreographed by Woods Valdés, at the National Black Theater Festival in Winston-Salem, N.C. Woods will be guest teaching at Dallas Black Dance Theater and Carolina Ballet summer intensives.

adjunct faculty

Amy Ginsburg continues to develop her practice as a Pilates instructor at InsideOut Body Therapies in Durham, where she teaches private sessions and classes (mat and equipment). She has initiated new classes to focus on balance, bone density, and spinal health, and frequently works in coordination with physical therapists to enhance movement capacities compromised by injury or habit (or both.) In December, she participated in FAMI (Functional Anatomy for Movement Instructors), a renowned four-day intensive held at the Icahn School of Medicine at Mount Sinai in NYC. She hopes to build on this inspiring experience with follow-up workshops in the fall.

Medina Johnson teaches African Technique I at Duke. She says, “over the years the department has grown a lot and it has been quite exciting to be a part of that progression. I look forward to what lies ahead and to being an active part those efforts.” In June this year, Medina will be concluding her two-year term serving on Durham's Cultural Advisory Board. “It has been an honor for me to work on behalf of our vibrant city and to contribute to its cultural landscape.”
Natalie Marrone was nominated this year by her student, Tony Lopez, for the Alumni Distinguished Teaching Undergraduate Award (ADTUA). She was invited to set a Hip Hop/Folk fusion work in Baltimore, which had originally premiered at the 2011 American Dance Festival. Natalie's work was also featured in the film Alto which will be internationally distributed by Cinema Libre and is currently being marketed at Cannes Film Festival. The film recently won the Audience Choice award for Vision Fest 2015 in Tribeca NYC, and has upcoming showings at the Hoboken Film Festival, the Miami Gay and Lesbian Film Festival and Frameline Film Festival on June 23 in San Francisco.

Carlota Santana, founder and Artistic Director of Flamenco Vivo was honored by the King and the Government of Spain with La Cruz de la Orden al Mérito Civil “for all the years of excellence and dedication to the flamenco art.” The medal was granted and awarded in New York City in 2014.

James Strong taught Ballet II in Spring 2015. “I had always wanted to teach ballet at the college level. My ideas were to challenge the students not just with the physicality of the movement, but call for and address mental awareness (in picking up the combination/choreography) as well as continuing to broaden their classical vocabulary. I felt like I really was able to challenge the dancers, even with an incredibly diverse range of level. My hopes are that these artists will take relative segments from my class and integrate them into their other studies.”

Katya Wesolowski, a dancer and anthropologist, taught the course Capoeira: Culture and Practice in Fall 2014 and Spring 2015. One of her student's responses to this course was, “The environment of the class was an amazing space. It was a place to learn to make mistakes and not be judged. We often strive to be perfect, but as a song goes, he who has never fallen is not a true capoeirista. I loved every minute of this course.” Katya recently published a chapter in an edited volume, “From ‘Moral Disease’ to ‘National Sport’: Race, Nation and Capoeira in Brazil” in Sports Culture in Latin American History, edited by David Sheinin, Pittsburgh: University of Pittsburgh Press, 2015. She is also working on a paper presentation, “The Dance between Fight and Play: Regendering Afro-Brazilian Capoeira” for the forthcoming Collegium of the African and African-American Diaspora Conference to be held at Duke University in Spring 2016.

Nina Wheeler teaches jazz at Duke. As an active promoter for jazz, she served on the Board for the North Carolina Association for Scholastic Activities, and also served as the judge and founder of the new Dance Competition for North Carolina Public Schools, judge for Starpower Dance Competition in Lakeland, Fla., with over 1600 entries, and judge for Greek Week Dances at Elon University. Nina choreographed a piece for the November Dances 2014, comMUTE-ication, and in May, she was stage director for the Elon University Music Department Presidential Gala and participated in the Duke 5K Walk for Brain Tumor Research Angels Among Us, Breast Cancer Awareness 5K Walk Raleigh N.C., and helped raise $50,000 in scholarship funds for the annual Jazz Dance Benefit for Duke Children's Hospital.
INTELLIGENCE IN MOTION
Julie Janus Walters launched a new somatics course Intelligence in Motion: Conceptualizing and Performing Dance through Somatic Principles in Spring 2015. The course included invited guest specialists in Gyrokinesis, Alexander Technique, MELT Technique and improvisation techniques. The physical therapist from Carolina Ballet conducted sessions in injury prevention and Pilates for performers. The Bass connections team working on Movement, Grace, and Embodied Cognition, conducted tests including Functional Movement Screen which is a screen used to predict injury risk and Y balance testing that can be used to show injury risk.

DANCE REPERTORY: FLAMENCO
Carlotta Santana will offer a new course, Dance Repertory: Flamenco in Fall 2015, covering the flamenco form (palo), alegrias, one of the most prominent and exciting of the 12-beat flamenco rhythms, expressing the joy of the Andalusian peoples and their courage. Students will perform with two professional flamenco musicians, a singer and guitarist, for 2015 November Dances.

DANCE IMPROVISATION
a new half credit course to be offered in Spring 2016, will explore different improvisational techniques as both a performance idiom and as a means for mining material for choreography.

save the dates!

Sunday, Sept. 27 | 1-2 pm | The Ark
Masterclass with Patricia Ibañez & Abel Harana (left)

October 19-24
Rennie Harris Puremovement Residency

October 23 & 24 | 8 pm | Reynolds Industries Theater
Rennie Harris Puremovement performance of Nuttin’But a Word

November Dances 2015 | 8 pm | Reynolds Industries Theater
Fall dance concert by Duke Dance faculty and advanced students

February 19-21, 2016
Dancing the African Diaspora: Embodying the Afrofuture
Conference org. by Collegium for African Diaspora Dance (CADD)

January 14-24
Julia Adam Residency (site-specific performances April 3-5)

February 15-20
Kyle Abraham :: Abraham.In.Motion Residency

ChoreoLab 2016 | 8 pm | Reynolds Industries Theater
Spring dance concert by Duke Dance faculty and advanced students