

*DR. SUKI JOHN*  
*CURRICULUM VITA*  
(TCU FORMAT)

1. Name: Dr. Martha Suki John

2. Born: Los Angeles, California

3. Educational Background:

Ph.D. Comparative Literary and Cultural Studies,  
University of Connecticut, 2007.

M.A. Dance History and Choreography, New York  
University; Gallatin Division, 1991.

B.F.A. Theater Arts, University of New Mexico, 1980.

4.,5. Not applicable

6. Present Rank: Assistant Professor of Classical and Contemporary Dance, The School for  
Classical and Contemporary Dance, Texas Christian University.

7. Year of appointment to the University: 2007

8. Rank: Assistant Professor.

9. Previous teaching and/or research appointments, other than at TCU (include date, place,  
and rank or title):

a. Part Time:

University of Connecticut University of Connecticut, Institute for Puerto Rican and Latino  
Studies: Research Assistant. Responsibilities include editing yearly newsletter *Reporter(o)*,  
scholarly research, conference planning, mailings, preparing archives for submission to  
Thomas J. Dodd Research Center, Storrs, CT 2006-2007.

Springfield College: Guest Lecturer in Dance; Jazz Dance in Theory and Practice.  
Springfield, MA 2006.

American Ballet Theater: Guest lecturer; Dance History. New York 2006.

Middlebury College: Guest Artist; Lecture on Cuban dance, Cuban Modern Technique class, Choreography/Improvisation workshop resulting in showing, and salsa workshop. Middlebury, VT 2004.

University of Connecticut: Instructor; Pedagogical Intensive in Creative Movement for Music Teachers; Modern Dance. Storrs, CT 2002 - 2004.

East Harlem Senior Coalition: Consultant; Developed cultural immersion/dance exercise program. New York 1996-2001.

Adelphi University: Adjunct Faculty in Dance; Dance History, Dance Appreciation, Dance Technique. New York 1999 – 2001.

Narciso Medina Dance Company and Academy: Guest Teacher and International Representative; Modern Dance. Havana, Cuba 1992 - present.

Northside Center for Child Development: Movement Specialist for emotionally disturbed children. New York 1999-2000.

Young Audiences NY: Artist in the schools, Designed and conducted public school workshops in dance, theater and conflict resolution; Choreographed shows. New York 1995-1998.

Atlantic Theater Company (professional program): Instructor; Movement for Actors. New York 1997-1998.

Cuban National Ballet: Guest Artist; Modern dance coaching while setting original commissioned choreography for 14<sup>th</sup> International Ballet Festival of Havana. Havana, Cuba 1994.

Gallup Arts Council: Dance Instructor and Choreographer; Worked with Native American youth on traditional dances. Gallup, NM 1996.

Danza Contemporánea de Cuba: Guest Artist and Teacher; Modern Dance. Havana, Cuba 1992.

College of Santa Fe: Guest Artist; Master Classes, modern dance. Santa Fe, NM 1992.

SUNY Purchase: Instructor, Jazz in summer program. Purchase, NY 1990.

Staten Island Center for the Performing Arts: Movement for Actors; Yoga. New York, 1990-1996.

Columbia Presbyterian Hospital Therapeutic Nursery: Movement Therapist. New York, 1987-1989.

Bank Street School: After School Instructor, Creative Movement for Children. New York, 1985-1988.

University of New Mexico: Instructor, Beginning ballet. Albuquerque, NM, 1980.

b. Full time:

Arts at the Capitol Theater: Founding Faculty in Dance at magnet high school; Ballet, Modern, Social Dance; Critical Writing. Windham, Connecticut 2003 - 2007.

School for Film & Television: Instructor; helped design curriculum; Movement for Actors. New York 1998 – 2001.

People's Theater of Yugoslavia: Guest Artist. Daily company class during four-month rehearsal process. Novi Sad, Yugoslavia 1990.

Marymount School: Dance Instructor, Creative Movement, Modern Dance. New York, 1985-1987.

11. Courses taught (at TCU):

Dance History I and II

Survey of Dance (Now titled Dance in World Cultures)

Honors Survey of Dance

Modern Dance Technique I, II, and III

Junior Honors Seminar; Senior Honors Project

Directed Studies in Modern Dance: Independent Study in Dance History

International Dance Forms

Dance TCU I and II

12. External support sought:

a. Received:

Coleman Entrepreneurship Fellowship; amount received, \$4,000. Amount requested was unspecified as total depended upon number of fellows, 2011-2012.

Rehearsal Space Grants from 92<sup>nd</sup> St. Y Harkness Dance Foundation, New York; requested

and received, 1999; 2009.

Doctoral Thesis Research Grant: University of Connecticut, Comparative Literary and Cultural Studies. \$2500 requested and received, April 2006.

Graduate Travel Grant for presentation of paper - Society of Dance History Scholars 29th Annual Conference: University of Connecticut, Comparative Literary and Cultural Studies. \$1000 requested and received, June 2006.

Doctoral Dissertation Fellowship: University of Connecticut, Comparative Literary and Cultural Studies. \$1000 requested and received, January 2006.

Doctoral Research Fellowships: University of Connecticut, Comparative Literary and Cultural Studies. \$500 requested and received, summer 2004, 2005.

Rehearsal Space Grants requested and received from Joyce SoHo, Doris Duke Foundation, and 92<sup>nd</sup> Street Y Harkness Center. New York 1989, 1993, 1999.

b. Denied:

Publication Grant, American Association of University Women. \$6000 requested summer 2009.

Meet the Composer Grant for collaboration with Joel Diamond; told to reapply next year (fall 2010).

13. Internal grants sought and disposition of request (e.g., TCU/RF, Faculty Development):

Junior Faculty Summer Research Project grant requested and received, \$6000. This supplied summer salary, while I wrote successful book proposal which led to book contract, June – August 2009.

RCAF Grant requested and received of TCU. \$4000 requested, \$3460 received. Grant written for support of collaborative work with composer Joel Diamond on score for new dance work, “Cartas de Amor.” 2008-2009.

14. Graduate theses/not applicable

15. Presentation of scholarly activities:

a. Refereed publications, invitational or juried shows, critically evaluated performances, scholarly monographs:

In publication process: the book *Cuban Contemporary Dance: técnica cubana as Revolutionary Movement*, with Forward by Elizabeth Zimmer. Scheduled for release by McFarland Press in early fall 2012.

*Wall of Babel*, new choreography with original score by TCU Professor Till Meyn, lighting and film design by TCU Professor of Professional Practice, Roma Flowers. Presented with a cast of 10 dancers and live music at the Scott Theater, Fort Worth, as part of DanceTCU, March 7-9, 2012. Reviewed in TheaterJones.com March 12, 2012

Published "Aging in Penché: Lovers and the Four Stages of Romance," a chapter in the book, Transformation and Continuance: Jennifer Muller and the Reshaping of American Modern Dance, 1959- Present. Edited by Ninotchka Bennahum and Christopher Pilafian, University of California Santa Barbara, 2011.

Danced *Tanto*, a solo that I choreographed, at New York's 92<sup>nd</sup> St. Y as part of their 75<sup>th</sup> Anniversary Marathon. I was invited to perform at this high-visibility event along with many luminaries of the dance world. October, 2009.

A Revolution in Dance: la técnica cubana. Doctoral Dissertation accepted. Comparative Literary and Cultural Studies, University of Connecticut. Housed in the Homer Babbidge Library of the University of Connecticut. August 2, 2007.

"Modern Dance in Contemporary Cuba," *Dance Research Journal*. V. 33/1, Summer, 2001.

"Cuban Modern Dance," *The International Encyclopedia of Dance*, Oxford University Press, 1998.

- b. Non-refereed publications (include publications arising from presentations, i.e., proceedings), exhibits, performances, textbooks:

Re-set *BarrigaBestia* (BellyOfTheBeast) on Dance TCU for the Spring 2011 Faculty/ Guest Artist Concert. Originally commissioned by the Narciso Medina Dance Company in Havana, the work included 12 dancers, with double casting in the two female lead roles. The piece incorporated a grotesque Teatro Buffo style supported by an original score by Joel Diamond, costumes designed by Alfonso Tarazona and Nancy Dubios, lighting design and backdrop by Roma Flowers.

"The Soul of Buenos Aires," a feature I wrote on Tango, appeared in the Summer 2011 issue of *Four Seasons Magazine*.

*The New York Times* interviewed and quoted me in reference to the first United States tour of Danza Contemporánea de Cuba, May 9, 2011.

“CORPS de Ballet International Combines Body, Mind, and Sightseeing” *Dance Magazine’s* education supplement, *Lifetime Learners: Teacher Training* 2009. This article focuses on CORPS de Ballet’s annual conference, which was held at TCU’s SCCD in July 2009.

In Spring 2009 I choreographed my first piece for TCU’s SCCD Faculty/Guest Concert. With the support of and Research and Creative Activity Fund grant, I was able to commission a score from my longtime collaborator, New York composer Joel Diamond. We presented a new work, titled *Kin*, one scene from our envisioned evening-length work, *Cartas de Amor*; based on Gabriel García Márquez’ novel, Love in the Time of Cholera. The piece was performed by seven dancers from SCCD.

“Stanley Marcus Reflected,” *Four Seasons Magazine*, Fall 2008.

Review of *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* by John Charles Chasteen, 2004; and *Tango: the Art History of Love* By Robert Farris Thompson, 2005. *Dance Research Journal*, Fall/Winter 2007.

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“Bread and Blackouts: Cuban Modern Dance,” Proceedings from the Society of Dance History Scholars *Grounding Moves: Landscapes for Dance* Conference at Banff Center, Alberta Canada, June 2006.

“The Artist at the Barre,” *Point Magazine*, April-May, 2006.

“On Separate Coasts, A Sisterly Pas de Deux,” *New York Times* Arts and Leisure feature. October 9, 2005.

Aspen Santa Fe Ballet souvenir program notes, Winter Season, 2004-05.

“Cuba’s Fabulous Feijóo Sisters,” Cover story, *Pointe Magazine*, August/September 2004.

“Movin’ Out Not Up,” *Ballet/Tanz International*, March 2003.

“La Técnica Cubana,” chapter in *Caribbean Dance, From Abakuá to Zouk: How Movement Shapes Identity*. Edited by Susanna Sloat, University of Florida Press, 2002.

“Susan Jaffe,” Strong Dancer series, *Ballet/Tanz International*, December 2002.

“Carlos Acosta, Ballet’s New Cuban Crush,” Cover story, *Pointe Magazine*, Fall, 2002

“Giving a Lift to Dancers Moving on After Dance,” Arts & Leisure, *The New York Times*, Nov. 25, 2001.

"From Louis XIV to Le Hip Hop," *The Village Voice* feature, April 16, 2001.

"Ethan Steifl," Strong Dancer series, *Ballet/Tanz International*, January 2001.

"ABT's New Stars," *Pointe Magazine*, Fall 2000.

"Tango in New York," and "Salsa Havana," "*Ballet/Tanz International*, June 2000.

"On A Mission to Cuba, Bearing Balanchine", Arts & Leisure feature, *The New York Times* June 11, 2000.

"Breaking the Mold," *Pointe Magazine*, Spring 2000, Premiere issue.

"Making the Holocaust Real for Inner-City Teens," Arts & Leisure feature, *The New York Times* September 5, 1999.

"Dancing Away the Havana Blues," feature story, Arts and Leisure feature, *The New York Times*, October 18, 1988.

"José Carreño: Raising the Temperature at ABT" Cover story, *Dance Magazine*, July 1997.

c. Materials under active review by external editors or referees:

Finished manuscript of upcoming book: *Cuban Contemporary Dance: técnica cubana as Revolutionary Movement*. Scheduled for publication by McFarland Press, Fall 2012.

*Routledge Encyclopedia of Modernism* entry on Ramiro Guerra, the father of Cuban Modern Dance, Janet O'Shea, editor.

d. Papers presented, participation on panels, etc., at scholarly meetings. Includes only meetings that involve actual participation on the program:

Popular Culture Association/American Culture Association national conference, Boston, MA; Dance and Culture section. April 11-14, 2012.

Participation:

- Presented "Stayin' Alive: The Dancer as Entrepreneur" in the session "Stages and Changes: Exploring Popular Dance and Career Transition"
- Presented "A Q&A on the forthcoming book: *Contemporary Dance in Cuba*" in the session "The Politics of Dancing"
- Moderated the session "Design(s) in/on Movement: Toward new perspectives and theories in stage technology, improvisation and choreography, and film"

College Entrepreneurship Organization (CEO) National Conference, Fort Worth, Oct. 27-29,



2011.

Participation:

- Presented “Making Work and Making it Work: Entrepreneurship in the Arts” as a Coleman Fellow
- Attended and participated in Coleman Foundation Seminars

Transformation and Continuance: Jennifer Muller and the Reshaping of American Modern Dance; Conference hosted by the University of California Santa Barbara. I was an invited speaker, presenting “Aging in Penché: *Lovers* and the Four Stages of Romance,” to the attendees who included Wendy Perron, editor in chief of *Dance Magazine*, renown dance scholars Marcia Siegel, Linda Tomko, Judith Chazin- Bennahum, and Ninotchka Bennahum, as well as the choreographer being celebrated, Jennifer Muller. April 2011.

Dance & Spectacle, the Society of Dance History Scholars Conference at the University of Surrey in Guildford and London, England; July 8-11, 2010.

Participation:

- Presented “Keeping the Gods at Bay: Making Ritual Dances Safe for Public Consumption in Cuba and the Rio Grande Pueblos.”
- Moderated the session “‘Yes’ to Spectacle,” held at The Place, Contemporary Dance Center in London

Popular Culture Association/American Culture Association national conference, Dance and Culture section. New Orleans; April 9-12, 2009.

Participation:

- Presented: "Omitting the Secret Ingredient: ritual dance for secular consumption in Cuba and the Rio Grande Pueblos"

Society of Dance History Scholars annual conference, Saratoga New York, June 2008.

Participation:

- Presented: “Tropical Bolshoi or Island Native? Cuban Ballet Beyond the Soviet Influence”
- Moderated the session, Case Studies in National Identity

The Cuba Project Bildner Center for Western Hemisphere Studies, The Graduate Center, City University of New York, March 2008.

- Paper presented: “A Revolution in Dance: *la técnica cubana*,”

Popular Culture Association/American Culture Association annual conference, Dance and Culture section, San Francisco, March 2008.

Participation:

- Presented “Cuban Ballet: Soviet Import or Sovereign Art Form?”
- Panel Moderator: Gender Issues

Popular Culture Association and American Culture Association annual conference, Dance and Culture section, Boston, Massachusetts. April 2007.

Participation:

\* Presented “La Técnica Cubana: Modern Dance and Cuban Identity”

Cuba-USSR and the Post-Soviet Experience Conference, University of Connecticut.

February

2007. Presented “The Soviet Influence on Cuban Ballet.”

Society of Dance History Scholars annual conference at Banff Center, Alberta, Canada, June 2006. Presented “Bread and Blackouts: Cuban Modern Dance”

Latin American Studies Speakers Series, University of Connecticut, November 2004.

Presented “Orishas to Swans.”

16. Editorships, consultantships, professional and creative activities, and professional engagements:

a. Editorships:

Blind-reviewed the manuscript: “A Cuban Aesthetics In Ballet: The Performance And Discourse Of Musicality” for *Dance Chronicle: Studies in Dance and the Related Arts*, 2012.

Blind-reviewed a book titled Fernando Alonso and the Cuban National Ballet for University Press of Florida, 2010.

Blind-reviewed a manuscript titled “Performing the Revolution: The Development of Ballet and Modern Dance in Revolutionary Cuba, 1959 - 1971” for *Dance Chronicle: Studies in Dance and the Related Arts*, 2010.

I was interviewed by the Associated Press about Cuban dance to correspond with the publication of a new book, Cuban Ballet, by Octavio Roca, 2010.

Blind-reviewed a manuscript titled “Did you Say Banda, Geoffrey Holder and How Stories Circulate” for *Dance Research Journal (DRJ)*, 2009.

Associate Editor of *Reportero*, Puerto Rican Latino Studies Institute newsletter, 2006-2007.

Associate Editor of *New York Family Magazine*, Monthly publication, 2001 - 2002.

b. Professional and creative activities, and professional engagements (i.e., creative research,

choreography):

I wrote and performed a monologue with dance in the collaborative project *From the Horses's Mouth*. Created by Tina Croll and Jamie Cunningham, this improvisational structure includes monologues, group, and solo dance segments. I had the privilege to perform that evening with legendary artists Carmen deLavallade, Christine Dakin, Martine van Hamel, and Gus Solomons. Part of the 75<sup>th</sup> Anniversary celebration of the 92<sup>nd</sup> St. Y, NYC, February 2010.

I was invited to participate in the 75<sup>th</sup> Anniversary celebration of the 92<sup>nd</sup> St. Y, NYC: I performed *Tanto*, a solo I choreographed in the Cuban modern dance style to the music of Mercedes Sosa, October 2009.

Collaborated with composer Joel Diamond on new score for the *choreodrama*, "Cartas de Amor," inspired by the novel *Love in the Time of Cholera*, by Gabriel García Márquez. Received TCU RCAF grant for this collaboration, 2008-2009.

Ongoing dialogue with TCU Maestro, German Gutierrez, and TCU Assistant Professor of Music, Till Meyn, regarding original scores and collaboration between faculty in Music and SCCD, and the possibility of restaging *Wall of Babel* in Cuba.

*Dyad*, Choreography re-staged on Compañía de la Danza Narciso Medina. Original score by Joel Diamond. Havana, Cuba 2006.

*Folk Dance*, Improvisational solo performed as part of concert by Compañía de la Danza Narciso Medina. Havana, Cuba 2006.

*Entre dos Aguas*, Performed and adapted choreography by Marlen Carbonell. ACT Theater, Windham, CT 2006

*Cabaret*, Associate choreographer, rehearsal direction for University of Connecticut's Connecticut Repertory Theater. Directed by Karen Azenburg, 2006.

*The House of Bernarda Alba*, Choreography for University of Connecticut's Connecticut Repertory Theater production, directed by Peter Wallace, 2003.

*SH'MA*, Wrote libretto, directed and choreographed this evening-length choreodrama based on the Holocaust. Collaborated on original score with Yugoslav composer Mitar Subotic, a.k.a.

SUBA. People's Theater of Yugoslavia; Novi Sad, Yugoslavia, 1990. Revived for the 92<sup>nd</sup> Street Y Harkness Dance Center *Jewish Voices Series*, 1998; Washington Irving HS, NYC 1999; scene presented in First New York Festival of Jewish Culture, YIVO, 2001.

Choreographed *Festina Lente*, *Ariel*, *Shake it up*, *Microwave Suite*; and *BarrigaBestia*, for the First Cuban Festival of Modern Dance, Dias de la Danza, and as repertoire. Commissioned by Compañía de la Danza Narciso Medina, Havana, Cuba, 1992-1997.

*BarrigaBestia*, Revived for NYU's Washington Square Rep, New York 1997.

*Dante's Inferno*, choreography. Adapted/ directed by Bill Conte. No Empty Space; New York 1996.

*Great Moments in Gallup's History*, Choreographed children's musical incorporating Native American dances. Gallup Area Arts Center; Gallup, NM 1996.

*Dyad*, 92nd St. Y; Culture Project; The Field; 550 Bwy; Local Produce, 1995-1997.

*El Día Lento*, Flamenco/Cuban solo to percussion and text. Created for Eva Enciñas-Sandoval, director of Ritmo Flamenco and the Flamenco Festival International of Albuquerque, NM 1995.

*After Pandora*, Commissioned by Alicia Alonso, 14th International Ballet Festival of Havana. Cuban National Ballet; Havana, Cuba 1994.

*The Human Engine*, University of New Mexico; Albuquerque, NM 1993.

*Daniel Boone*, *Silent Dancer* and *Threads*; Directed three original plays. KUNM Radio; Santa Fe Theater Co; Santa Fe, NM, 1993.

*Cartas de Amor*; Commissioned by Danza Contemporánea de Cuba; based on *Love in the Time Of Cholera* by Gabriel Garcia Márquez, original score by Ernesto Márquez, Havana, 1992.

*St. Vitus' Dance*, Movement director. Off-Broadway play, Looking Glass Theater; NYC 1992.

"The Lovesong of J. Alfred Prufrock," spoken/dance adaptation; Perspectives in Motion, Marymount Manhattan College; NYC 1991, Día Art Foundation 1989.

*Walking the Line*, an evening of Dance Theater. Produced, choreographed and performed four pieces with a company of eight dancers, one actor and one singer. Master of Arts performance project for New York University. Dia Art Foundation, NYC 1989.

Choreography for various high school events, including dance and theater productions at ACT;

*Jekyll and Hyde*, Santa Fe High School, directed by Joey Chavez, 2001; *West Side Story*, performed at LaGuardia HS NYC, '98, *Fame*, Morris High School '97.

17. Academic advising activities:

I served as the main Advisor on three Senior Honors projects, all of which have been nominated for University-wide awards, 2010-2012.

I have advised six SCCD undergraduates. My first advisee graduated in Spring 2012; she has already applied for a collaborative grant in Iceland and been offered a job in Seattle. Over the past few years I have become more adept at advising, but I continue to seek guidance from my colleagues and our Chair, Ellen Shelton. I try to help students find ways to pursue their academic interests as well as their artistic goals. As we in the SCCD refine our understanding of how to help students get the most out of TCU, our acceptance of a limited number of non-Dance courses as Dance Electives has proved a helpful tool. I have been able to help dance majors pursue other interests more actively through a thoughtful application of the Dance Electives rule. In this way I've encouraged my advisees to pursue courses in Education, Journalism, Design, Kinesiology, Women's Studies, Science and other fields where they may not be able to fulfill a second major, but where they may have a minor or a strong interest.

As an advisor, I am constantly working to improve my efficacy. I encourage students to visit me with any questions, to make appointments for more complicated or problematic issues, and to discuss with me their experience and goals at TCU. Students seem comfortable asking questions about their programs, double majors, class choices and alternatives. My goal is to become more familiar with the procedures and options available, and to that end I continue to ask for guidance and clarification from senior faculty members and the Chair, and attend workshops when possible.

In preparation for advising:

Attended Koehler Advising 101 workshop in September 2008.

Attended Career Transition for Dancers information session, October 2008.

18. Departmental service:

Organized and coordinated the SCCD residencies of two guest artists in Spring 2011: Stafford Berry and Fred Darsow. Both of these artists practice international dance forms, and their residencies enriched the movement knowledge of our students in many ways.

Attended American College Dance Festival Association, a five-day conference in Nagadoches, Louisiana. I taught class, recruited a choreographer for TCU's SCCD Spring 2011 concert, and chaperoned 22 students. March 2010.

I spearheaded and continue to serve the inter-departmental group that produces the SCCD Wellness Day. This is a successful collaboration between Campus Life, the Counseling Center, Student Representatives, and SCCD. The TCU Student Health Center and Baylor Institute for Rehabilitation have indicated interest in becoming involved in our ongoing work on student physical and mental health. 2010-present.

Interviewed guest artist, Israeli choreographer Renana Raz for SCCD's Conversations in Dance, 2009.

After attending a CORE Assessment Workshop, I led the Dance faculty in creating assessment tools for the non-major course Survey of Dance, which is part of the Fine Arts CORE. I will also be entering information about the Wellness Project into our assessment plans.

MFA committee member; helped to redesign the MFA curriculum for the School for Classical & Contemporary Dance. This includes working collaboratively with SCCD colleagues to prepare MFA proposal for the National Association for Schools of Dance (NASD) and the Curriculum Committee.

Search committee; served on committee to fill recent opening for tenure-track professor of dance. I have worked with colleagues to help refine position announcement for new faculty position as well.

MFA committee, and the NASD accreditation committee.

Collaborated with SCCD colleagues on a successful Service Learning grant.

I attended eCollege and TurnItIn information sessions and learned to include TurnItIn in Dance History and eCollege in all of my courses.

Residency coordinator and host for Edisa Weeks, guest artist in modern dance, 2009.

Liaison and interviewer for Susan Jaffe, guest artist in ballet, 2009.

Liaison to dance photographer Marty Sohl.

Arranged complimentary tickets for students to attend Metropolitan Classical Ballet.

Mentoring student in Junior/Senior Honors Project; guided her in preparing successful Undergraduate Research and Creative Activity Initiative (URCAI) grant.

19. College Service:

I serve on the Curriculum Committee for the College of Fine Arts. (2011-2013)

My dance installation “Degas,” created for the grand opening of Erma Lowe Hall, housing The School for Classical & Contemporary Dance, was used as the cover photo for the College of Fine Arts Newsletter, Spring 2012.

I served on the Committee for Undergraduate Research and Creativity in the Arts (CURCA); we organized the annual Festival of undergraduate presentations in the College of Fine Arts. In 2011, I arranged for that Festival to use the SCCD swing space at the Grand Marc building, 2010-2011.

Toured the Dance Department and lunched with Mr. Randy Marceau, representative of the Nordan Trust. September 2010.

Committee member for Fine Arts CORE Assessment.

Attended summer CORE Assessment Institute in order to prepare for departmental and college assessment responsibilities.

I wrote “SCCD Leaping Forward,” about new developments at SCCD during its 60<sup>th</sup> Anniversary year for the College of Fine Arts Newsletter 2008-2009.

Wrote article about new developments at SCCD for College of Fine Arts Newsletter 2007-2008.

20. University Service:

Faculty liaison and one of two Fine Arts organizers for the TCU Creative University Conference. Worked with Guest Speaker, Ken Wiseman, April 2012.

As a 2011-2012 Coleman Fellow, I am working in concert with colleagues from the Neeley School of Business and from across campus to create new entrepreneurial opportunities for our students. Those with expertise in business are helping the Fellows become more adept at

guiding students toward self-employment and job creation. I see this as a great opportunity to learn how to be more effective in disseminating dance, making dance relevant outside of traditional models, and helping our students take dance into the 21<sup>st</sup> Century. I also believe that in the Arts we are accustomed to creating work, self-employment, and building relationships across disciplines; as artists we have experience in these practices, and as such we can offer alternative models to those in business.

The SCCD Wellness Program I help coordinate is being presented by Karen Bell of TCU's Campus Life as "Planning and Implementing a Coordinated Health Education Program for Students within High Stress Majors" (*2012 American College Health Association Annual Conference*). This program, which was created with the SCCD, is now being offered to other majors. It won a TCU Student Affairs award: Outstanding Program Award for the Wellness Series, 2012.

Frogs for the Cure video: I spent much of the summer and early fall 2010 working on a huge video project spearheaded by Ann Loudon, The Chancellor's Associate for External Relations. As choreographer on the project, I met with videographers, editors, and the composer, Tim Halperin. I participated in 40 separate video shoots of 40 different campus groups. We involved students from SCCD, giving them a chance to practice their artistic and leadership skills while learning about video production. The video was shown on the Jumbotron at the TCU vs. BYU "Frogs for the Cure" football game, and across the internet, making money and raising awareness for Komen for the Cure. 2010.

I recruited for TCU at the 2009 Booker T. Washington High School for the Performing and Visual Arts Showcase in Dallas. I viewed dance classes, participated in a question/answer session, met with students individually, and set up a recruiting table for parents and students. I discussed TCU, SCCD, other Fine Arts programs, and majors across campus with interested students who filled out information cards. I followed up with letters of acceptance to SCCD, letters of decline, and invitations to attend our audition.

Teaching and mentoring in the Honors Program: Honors Survey of Dance, Junior and Senior Honors Seminars and Projects

Organized dance component of Service Learning event, "FWISD Summit; iDream, iLearn, iWin." Worked with student organizers and dance honors society, recruited children, and coordinated with the Office of Community Outreach and Service Learning at TCU.

Participated in Study on Status of Women at TCU.

21. Community activities directly related to professional skills:

Emcee for annual auction, Alice Carlson Applied Learning Center; 2012.



I continue to help strengthen ties between **Alice Carlson Applied Learning Center** and the TCU SCCD. I helped to bring over 300 school children from Alice Carlson to DanceTCU in 2010 and 2011. I co-taught two 10-week Friday morning “enrichment clusters” for children in grades 2-5, and participate in Career Day. 2009-present.

I am helping to teach Israeli Folk Dance at **Temple Beth El**, trying to make children more comfortable with the idea of dancing for fun and in celebration of their heritage.

Mentored student in preparing successful proposal for Outreach/Service Project in public school.

International Representative, Dance Company Narciso Medina. Arranged with Cuban Artists

Fund and Guggenheim Museum for company to travel from Cuba to perform in *Guggenheim*

*Works and Process*. Served as translator and moderator for that event. Also arranged for residencies in Vermont and Maine. May 2002.

Producer, fundraiser, grant writer, choreographer, and public relations director for SH’MA, evening-length production with 13 dancers, 2 actors and 1 singer. Shown at 92<sup>nd</sup> St. Y, US Army

Communications Command, and Washington Irving High School, NYC. As part of an inter-

disciplinary approach to teaching about the Holocaust, High School performances included student performers, 1997-1999.

Founder of ANDANDO, international inter-cultural exchange organization. Fundraiser, producer of benefit concerts, artistic director, 1998-present.

22. Memberships in professional organizations:

Corps de Ballet International; member.

Society of Dance History Scholars; member.

Popular Culture Association; Dance and Culture member.

US-Cuba Cultural Exchange; Advisor - National Advisory Group.

New York Foundation for the Arts; sponsored artist, 1998-2006.

Co-founder, Rt. 66 Dance Company with Ninotchka Bennahum. Co-produced and co-

directed

fundraising events and performances; Nahan Galleries & Dia Art Foundation/ Joyce SoHo,  
New York 1992-1995.

23. Professionally related Honors and Awards:

Honorary Chair, Havana Video Dance Festival, Compañía de la Danza Narciso Medina.

Dancer of the Year, University of New Mexico 1980.

24. Other professionally related activities not included in any of above categories (include meetings attended other than those in 15):

Interviewed dance legends Alicia Alonso and Ramiro Guerra while doing research in Havana, Cuba, March 2008.

Signed collaboration contract with ballerina Susan Jaffe regarding collaborative book project. Wrote her Wikipedia Page and am doing ongoing interviews to collect material for this book. Ongoing interviews are being included in material for the book. 2010-present.