

Accomplishments in Devised Movement Theatre, Teaching, Professional Development, and Service to the University.

July of 2018 through Summer of 2021.

Devised Movement Theatre Works and Educational Programs created for the stage, in the schools, film, and site specific performances.

Original Devised Theatre Works

WATERFIRE: Flames of Hope- Honoring Survivors of Breast Cancer. This site-specific movement theatre piece was devised for the Providence Waterfire ritual in collaboration with Barnaby Evans and student dancers and musicians from TAPS 0320: Dance Composition. For this performance we worked with Barnaby Evans both in the classroom and on site at the river basin. September 2018.

THE GRACE OF PERFECT DANGER

I conceived, researched, trained fifteen dancers in the complexities of two different Bambara life-cycle ceremonies, choreographed and co-wrote the text for this original movement theatre work. The title and content were inspired by the poem "For the Artist at the Start of Day", by Irish mystical poet John O'Donohue. This Engaged Scholarship collaboration involved students and faculty from the Trinity Academy for the Performing Arts, RISD graduate students, community partners RKR, and currently enrolled Brown University students. My initial research began with reclaiming and studying archival footage from years of filming Mande street party performances and marriage ceremonies from the Wasalu region of Southern Mali. To further our development, sessions were held in Vipassana Meditation, Authentic Movement, Vinyasa Yoga, Contact Improvisation and Automatic Writing. Out of these sessions the text and thematic content were infused with personal narratives and original poetry. Brazilian Dance scholar Luciane Ramos-Silva worked with the company in Afro-Brazilian modes of expression and hosted conversations on the Colonized Body that informed deep investigations into cross-cultural exchange. This new work was performed for the Family Weekend Concert in October of 2018, and for the Mande Concert in December of 2018.

The text and program are included in the Appendix. Photo is below.

Semester II of 2018-19

MANDE AS CULTURAL DIPLOMACY.

This Educational and Performance program was devised as an all school

lecture demonstration about the power of Mande culture to educate K-12 students on West African history through the dances, proverbs, songs and oral histories of Mande society. February '18. The Lincoln School.

A GUEST HOUSE

This new work was researched in part by studying the Bhava Chakra, or the Tibetan Wheel of Becoming, an iconic visual representation of the Buddhist notion of suffering and the process through which we end that suffering. Our main text and constant guide was "Eastern Body/ Western Mind: Psychology and the Chakra System as a Path to the Self" by Anodea Judith. Our weekly readings became points of reference and exploration for movement improvisations, text development, projections and film creations, meditations and musical scoring. The Cave Allegory from Plato's Republic helped us look into notions of illusion and reality to build the overarching concept for the set and costume designs. The piece progressed through seven scenes built in accordance to how the seven chakras ascend upwards from the root earth-based seated pelvis to the crown of the head. Each chakra is associated with a specific emotional state, psychophysical developments, a color of the rainbow and our relationship with the natural world.

Guest artists co-taught and collaborated on the physical scores. RAW Dance from San Francisco worked on chakra #2 with a focus on guilt and weight sharing. Omari Wiles from Senegal/NYC taught us about the Ballroom Scene and Vogue Femme styles through a personal and historic framework. The cast of ANIKIYA'S Conference of the Birds created a score dealing with the Heart chakra playing with notions of love and grief.

The nature of the work was collaborative, communal in all aspects of creation, and a very successful example of mentorship between the professional community artists, international dance artists from around the world and the Brown/RISD students.

This piece was premiered at the Spring Festival of Dance and restaged for the Commencement Dance Concert on the Stuart Stage.

Text, video, and program are located in the Appendix.

Photos are below.



II. TEACHING: Courses Taught, Teaching Philosophy, Professional Development, and Service to The University

Fall of 2018 courses:

TAPS 0310: Beginning Modern Dance

TAPS 0320: Dance Composition

TAPS 1370: New Works/World Traditions: Teaching Mande

Spring of 2019 courses:

TAPS 1370: New Works/World Traditions: Devising "A Guest House"

TAPS 1390: Contemporary Mande Performance

GISP 003: DTV- Choreography Through the Camera

Fall of 2019: Sabbatical Leave

Spring of 2020 courses:

TAPS 1370: New Works/World Traditions: Moved to zoom.

TAPS 0330: Mande Dance, Music and Culture

Summer of 2021 courses:

TAPS 0320: Composing for the Camera

TAPS 1280K: Meditation and Movement: Interoceptive Expressive Arts

Teaching Philosophy:

Philosophy of Teaching and the importance of Professional Development:
Mindfulness, Inclusivity, and Creative Practice.

" In a teacher's coming to understand herself, in her becoming a person, she comes to be a more effective teacher" (I changed the pronouns to make it real for me.) Luiz Natalico

My philosophy of teaching has evolved and continues to evolve everyday from utilizing my early training in self realization, experimentation, research, practice, trial, error, and enough faith in the process to risk much and fail even more. To get up after the sting of failure still resounds in my core and is how I learn, how I grow as an artist and as a teacher. It can be a painful experience at times. To be an artist **is** to be a teacher; one flows into the other. I do not separate the two. I teach others to have faith in their own genius and magnificence, to take those risks most lines of study do not understand nor support. I believe that teaching creative processes is an act of unknowing, generosity, self-care and balance. Balance and ease in our bodies and our mind calms the miasma of self-doubt and fear. Being afraid freezes creativity and imagination, And from this place of unknowing we can create and play and write and paint and move into stillness and wonderment. Much of the

work is to balance stability with mobility; to stand firmly rooted in the earth, to breathe deeply and move authentically. These are my guiding principles. Our work in the classroom operates on these principles: "Be present, be focused, be kind, and show up for yourself and others. And that any good you produce in the process of creation must mobilize our sense of justice and equality for the betterment of others." These practices are deeply embedded in all of my courses.

Teaching and being an artist in academia is a dangerous business. And teaching embodied art forms is even more precarious. The BODY has not been respected as a site of intellectual or serious inquiry. The BODY is not treated as an equal to the mind. One of my meditation teachers always said, "The mind is the surface of the heart, the heart the depth of the mind". I teach from the heart. It brings into focus what matters most in this business of creation. Follow what is truthful to your own process, and know the difference between your own authenticity and what is borrowed from others. Practice, reflect, risk and fail...risk and fail. I have failed untold times and tell my students that failure is only a new beginning and not the final chapter of any investigation. Stay the course, as you are on schedule.

Core values such as kindness and building a respectful community are taught through practicing Mindfulness, Authentic Movement, and the Expressive Arts. As representing the Expressive Arts in the Contemplative Studies Department and a long time Engaged Scholarship member, I encourage students to explore beyond Brown's borders; out of the academic bubble, out into the larger community of Providence. In doing so, we operate under the values of servant leadership with our younger and under-served students. Working in TAPS 1370: New Works/World Traditions and my two Mande Performance courses emphasize that teaching is a pathway to knowing what you think you know. To date they have worked at Trinity Academy for the Performing Arts, AS220 Youth, Blackstone Academy, The Lincoln School and the Wheeler School.

In the act of teaching youth, they gain insight into how to speak up to their mentees about their own privilege as a Brown student whether they are a first generation or legacy student. This is important and one reason why I am so committed to bringing in international artists from places some students have never heard of or traveled to before. Just in the last three years I have facilitated working relationships for my students with the following artists: Gwi Young Bae and Jina Kim from South Korea, Natsu Nakajima from Tokyo, Oumari Wiles from Senegal, Marcel Gbeffa from Benin and the Congo, Luciano Ramos-Silva from Brazil, Ibrahim Adbo from Egypt, Yasim Anon from Turkey, Sarveshan Gangon from South Africa and India, Danang Pamungkas from Indonesia, and Malian drummers Moussa Traore and folklorist Seydou

Coulibaly.

I have found new purpose and depth to my teaching through my certification in the Mindfulness Based Stress Reduction Training (MBSR) at the University of Massachusetts Center for Mindfulness in Medicine. One primary goal of this research and training is to carefully look at teacher qualities, and how our personal growth is paramount to cultivating an inclusive, non-judgmental and generous space for our students to work in. The curriculum includes investigations in Neuroscience, Cognitive Brain Science, Buddhist Philosophy and Psychotherapy, the Expressive Arts, and Somatic Studies. MBSR has developed from over forty years of clinical research and now is offered in over 240 medical centers, clinics and educational institutions throughout the world. It is efficacious.

“Every object, well contemplated, opens a new organ in us”.

This quote by Goethe captures a critical truth I believe to be at the core of training and mentoring young artists in Mindfulness. By incorporating these contemplative practices and creative processes together, I have witnessed increased civic engagement in my students. And by continuing in my own daily practice, I feel more capable of empathetic and compassionate listening.

Professional Development

The importance of maintaining and growing stronger in my daily contemplative practice is paramount to my success as a leader and teacher. Following the philosophy of engaging with the child mind for each class, seminar and discussion I am released of the mental baggage from past experiences. I can come unfettered and ready to work with curiosity and ease. These past four years have been devoted to studying and working with scholars, community leaders, psychologists, Bioenergetics therapists, Buddhist scholars and researchers, and health-care practitioners at the Barre Center for Buddhist Studies (BCBS), Insight Meditation Society (IMS), Copper Beech Institute, The Dharma Foundation, Cedar Ridge Center, Cambridge Insight Meditation Center, Kripalu, EarthDance, The Association for Contemplation in Higher Education (ACMHE), Red Clay Sangha, Spirit Rock Center, The Omega Institute, and five different Yoga and Somatic Studies Centers where I study Somatics, Heart-Smile Meditation, and Loving-Kindness Meditation along with the physical practices of Yoga: Hatha, Kundalini, Baptiste, Bikram, Vinyasa, Pranayama, and Ashtanga. I am always a student first and the teacher last.

These professional development programs in Buddhist Philosophy, Somatic Studies and MBSR related therapies include Heart-Smile Meditation with the Venerable Misan Sunim and Jina Kim from South Korea, Buddhist Philosophy and Psychotherapeutic healing practices with Akincano Weber, Practicing Dharma/Practicing Art with Stephen Batchelor, "Presence, Patience and Power" at The Copper Beech Institute, "The Factors of Awakening" at BCBS, "The Four Foundations of Mindfulness *Satipatthana*" at Insight Meditation Society, The Somatics Summit: Inhabiting the Body, Moving the World" at the Omega Institute, and for a weeklong intensive on Ruth Zappora's Mindfulness Based Action Theatre. I continue to partner with Eunmi Kim, former Buddhist nun and Harvard Research Fellow on Mindfulness, Creativity and the Brain.

I have returned to a long time study of Dr. Alexander Lowen's work in Bioenergetics, "the revolutionary therapy that uses the language of the body to heal the problems of the mind". Psychotherapist-teachers at the Massachusetts Society for Bioenergetics Analysis (MSBA) are conducting this training, which I still participate and train in.

All of these investigations are deeply embedded in my personal practice, research, creative work, and in mentoring students at Brown University, the National Theatre Institute, in the public schools and for numerous OST (out-of-school-time) programs.

COURSES TAUGHT Semester I of 2018-19.

TAPS 0310: Beginning Modern Dance is co-taught by Julie Strandberg and me. This collaboration has been a stalwart of the dance program since I came to Brown in 1987. As a team, we offer the students both a traditional dance vocabulary with Julie's background in Graham, Horton and Paul Taylor techniques and my work in improvisation and movement theatre. Through historical dance films, experimentation on the concepts presented in those films, and improvisation I present how these techniques came into being. I look at the development of each individual's movement affinities and preferences versus the conservatory approach to technique. In order to decode these techniques I teach Laban Movement Analysis, physical theatre, anatomy, and Space Harmony. The students are required to view as much dance as possible, to write about what they see and feel from a critical lens and to apply what they see into their own bodies and final compositions. The RAW Dance Theatre were once students in this course many years ago and told me recently how they still use these improvisation formats to develop their work.

TAPS 0320: Dance Composition: Designing Image, Art, Sound and Action. This course has a three-pronged focus: building an ensemble, cultivating creativity, and devising new work. We look to the body as our primary text and the source for our design elements and inspirations. Breathe studies, bone stories, heart rhythms and using alternate ways of seeing and organizing ourselves in space are fundamental principles of working. We delve into emotional landscapes through the Rasa and enlist olfactory memories, proprioceptive integration and meditation to help each student build a positive relationship with their own body as a source for creation. These students devised three different performances at completely different locations: a site-specific ritual at the Providence Waterfire River walk, an embodied installation dance for film at the John Street Studio and a final Art Party in Ashamu. One of our creative collaborators was former TAPS concentrator and current RISD MFA student Jarrett Key.

TAPS 1370: New Works/World Traditions: Contemporary Embodied Ecologies in the Mande Diaspora.

This course investigates prominent embodied motifs in African and African Diasporic dances. The tenets of Mande dance and music are balance, style, spontaneity, syncopation, "coolness", flexibility, grounded-ness, possessing fluid strength, youthful vitality, and high- energy responses to the three components of the rhythms are our daily practices. The students worked in various traditional life-cycle ceremonial forms as well as in more improvisatory street party and club variations.

This course is based on a strict code of training and practice. Team building and leadership strategies are taught alongside teaching methodologies. Historical readings, films of Malian dances, and discussions help to bring depth to their physical work. While not every student reaches the level of understanding and excellence to become a teaching assistant for the larger Mande class in the spring, this is the method for further advancement in Mande dance.

COURSES TAUGHT Semester II of 2018-19

TAPS 1390: Contemporary Mande Performance. There are two different courses that comprise the Mande Program (TAPS 1390: Contemporary Mande Performance and TAPS 0330: Mande Dance, Music and Culture). These two courses continue to thrive as a space for contemplation, community action and diverse embodied practices that are inclusive of all bodies, all abilities, and all learning styles. This past year I taught TAPS 1390: Contemporary Mande Performance to over 65 students along with three undergraduate teaching assistants, two master Malian artists, and guest artists from Mali, Senegal, Guinea, Benin, and NYC. This course is a strong technical practice,

with a collaborative research to performance unit, four embodied tests and a final Mande Fete out on the Ruth Simmons Quad. Guest artists included Marcel M'Beffa from Benin, Namory Keita from Guinea, Omari Wiles from Senegal/NYC, and Seydou Coulibaly and Moussa Traore from Mali. The practice and training of Mande dance has built communities that are still actively together after decades of leaving Brown.

TAPS 1370: New Works/World Traditions: The Guest House

The Tibetan Wheel of Existence.

This course is the artistic centerpiece for all of my embodied and devised research. New Works has always been a space for reaching out to diverse communities of artists, scholars and thinkers to join in the process of creation and authentic presence. Each new work begins with discovering who is in the room, what they care about, what they want to explore and develop.

Professional artists, undergraduates, and young apprentices merge stories, insights and sensibilities to collectively visualize and actualize the embodied score. These scores are developed through painting, writing, reflecting, narrative storytelling, and intense physical training. Daily journal writings, documenting improvisations and automatic drawings inspire further scoring and scene building. A New Works dancer helps in writing the music, script, poetry, paints, acts, and sings. Each spring we develop a new work for the Spring Festival of Dance and for the Commencement Dance Concert.

The spring semester of 2019 brought forth the ANIKAYA residency through the NEFA sponsored site-specific piece entitled ***Silent Flight***. Members of ANIKAYA travelled from all over the world for this week-long residency in late March to work with the New Works/ World Traditions Dance Company, and in the Mande class. Each member taught specific movement vocabularies from their own cultural heritages. The cast of ***Silent Flight/ Conference of the Birds*** included the previously mentioned Sarveshan Gangen (India/South Africa), Marcel M'Beffa (Benin-Congo), Danang Pamungkas (Indonesia), Yasin Anar (Turkey), Kae Ishimoto (Japan), and Ibrahim Ardo (Egypt) along with former Brown student Wendy Jehlen '94 (USA). Omari Wiles from the House of Mizrahi was in residence for nine days to train members of New Works, the Mande class, local high school students and community dance artists in Vogue Femme, Old Way, New Way and All Styles of expression from the NYC Ballroom scene. This collaboration with local community artists and young students from the Trinity Academy for the Performing Arts assisted the Brown students in building mentorships as both teachers with the younger students and as apprentices with the international *Conference of the Birds* artists and Omari. These experiences were invaluable to everyone's perception of collaboration.

GISP 003: DTV Dancing Through the Camera. I sponsored this GISP for

several young dancers who were interested in exploring the camera as a choreographic tool. Two of the creators of the GISP had been students of mine two years earlier in the Dance Composition class where we made numerous dance films. It inspired them to develop this course and therefore I was the most likely sponsor. As a long time movement and devised- theatre practitioner and choreographer, I was very impressed by the level of investigation and physical labor that these four remaining students completed. I learned about what is new and relevant to this generation of young dance-film artists and what elements are inspiring them to continue with this investigation.

I witnessed a dedication to the work from their conceptual beginnings, through their research, and how they questioned and revised these concepts. I appreciated the ways in which they sought to find meaning through motion, lighting and sound scoring and how experimentation with a fixed frame or visual point of view changed meaning.

Courses taught Semester II of 2019-2020:

TAPS 1370: New Works World Traditions Dance Theatre. The first seven weeks were spent improvising in writing, painting and moving. All avenues of investigation were going as planned until Covid disrupted our creative process and we were all sent scattering across the globe to our respective homes. The course usually prepares for the Spring Festival of Dance in the beginning of May and then the Commencement concert on Commencement weekend, but now we had to convert the process of creation onto film. The students made great films and fulfilled all aspects of the course.

TAPS 0330: Mande Dance, Music and Culture. The transition to online teaching was brutal for us all. Of the three remaining TAs, one had to return home to China and quarantine for two weeks, one to Atlanta and one remained in Providence to continue his graduate studies at RISD. For the transition, we made an instructional video with the drummers for the final dance, Sugunikun. created small movement virtual labs, taught drumming with sticks, and did the best we could with all of the abrupt changes. All performances were cancelled as well as group projects. Instead, each family created a family magazine for online reading and listening. One group made a podcast with Malian music and told historical tales of Old Mali They were inventive, resourceful and lovingly kind.

Courses taught Semester III of 2021

TAPS 0320: Dance Composition: Composing for the Camera.

As an online course, this one worked quite well. They used their phones for easy camerawork and learned editing film techniques from a guest filmmaker from LA and musical scoring from recording artist Wall Matthews. As the assignments became more complex so did their skills. By the end of the course they created inventive and heart warming short dance films. Because of their continued growth with the material, several of them will be working for the Media Services office.

TAPS 1280K: Mindfulness and Movement: Interoceptive Expressive Arts.

I developed this new course and line of study in response to the mental stresses caused by the pandemic and online learning. Daily practices included Meditations, readings from ancient texts along with Contemplative poetry, Yoga, Breathe Studies, Authentic Movement, Somatic Studies and painting, writing and sounding. Journal writings and expressive paintings helped them to reflect and express what they were experiencing in the moment to their peers in breakout rooms. This was and will remain a staple in my course offerings. It offers a brave space for them to create and build upon their own personal and lifetime practices.

Teaching and Researching Outside The Academy;

Somatic Studies Group. For the last 4 years my embodied research has included the organization and implementation of a Women's Somatics Group that looks deeply into the effects of Aging and the Mind-Body connection. The group consists of experts in numerous fields of Science, Art and the Humanities, including visual artists, filmmakers, Chinese Medicine doctors, poets, psychotherapists, contemplative musicians, actors, energy-medicine practitioners, yoga instructors, Sharia law scholars, corporate leaders, and teachers of K-12 students living on the spectrum. Weekly meetings include studies in Mindfulness, Vipassana, Authentic Movement, Bioenergetics, Internal Family Systems, Prajnaparamita, Loving-Kindness Meditation and philosophy, Kapala, Continuum, Qoya, and Chinese Medicine. These sessions have been based here at Brown as well as at The Kripalu Center, Earth Dance, the Omega Institute, The Dragon's Egg Retreat Center, The Insight Meditation

Society, The Barre Center for Buddhist Studies, The Massachusetts Society for Bioenergetics Research, UMass Medical Center, and at the Moving Center in NYC. We meet weekly.

Our goal is to heal and learn from past traumas and conditions, to utilize Narrative Medicine, automatic writing, painting and movement to better understand and accept what "is".

National Theatre Institute/ Theatre Makers Summer Institute at the Eugene O'Neill Theatre Centre. This two semester training program is an accredited line of study through Connecticut College. My work with this institute and connected International Playwrights Festival and Composer-Librettist Conference spanned over thirty-nine years. Here, my teaching skills flourished as my role in mentorship and in the training of young actors, directors, musical theatre students and playwrights flourished. My affiliation ended with Covid.

Productions Produced at Brown and International Festivals 2018-2020.

I Produced the Mande Dance, Music and Culture Concert in December of 2018. I staged four complete ballets including Coupe De Calle, Madan, Joden, Wasalunka and re-worked *The Grace of Perfect Danger* with Brown and T.A.P.A. students.

I curated and produced The Family Weekend Concert of 2018 with guest artists from South Korea, alumnae choreographers, faculty and student choreographers.

I co-conceived and produced The Rhythm of Change Festival '18: *Beauty, Power, and Grace through African and African Diasporic Performance*. The RoC Festival is an annual festival that engages people across divisions of class, nationality, culture and discipline to co-create art for social change. The 2018 Rhythm of Change Festival partnered with Troupe Yeredon, and artists from Mali, Senegal, The Dominican Republic, and Canada to connect current Brown students with returning alums, and community partners in ceremony, performances, discussions, and workshops. They were challenged and inspired from master classes in Vogue Femme, Afro-House, West African Drumming and Dance, Afro Flow Yoga, and Loving Kindness Meditation. Community members taught local youth hip-hop workshops, and a RITAC 6X6 Community Conversation closed the days events with educators from LA, NYC, Boston, Providence, and Chicago. www.Rhythmofchange festival.com

Professional Development of Teaching

I feel it is very important to continue to grow as a teacher by maintaining a deep personal practice. These past three years I have been a devoted student

and participant at these numerous seminars and conferences that looked deeply at the Buddhist Dharma, Mindfulness, Somatics, Authentic Movement and various teaching institutes. The following descriptions of retreats, conferences, training, and seminars are listed below.

Habla Institute for Language and Culture in Merida, Mexico. Here the Institute looked at bi-lingual education, sourcing creativity in literature, and the arts as cultural preservation. We worked with the novel Don Quixote and it's meaning for us in American society. Summer of 2018.

At the **Kripalu Institute** I participated in a weekend of Women's Healing Arts through the applied therapeutic practices of Qoya, Journey Dance and Jewish Shamanism. Summer of 2019.

Biodanza (from Italy) Movement training accessing vitality, creativity and affectivity through movement and vocal work. 9/19

Insight Meditation Society (IMS) *Embodying the Heart of Wisdom* with Buddhist scholars Akincano Marc Weber, Yanai Postelnik and Catherine McGee. We studied the four noble truths, Qigong, and Loving-Kindness meditation as applied to education. 12/18-1/19,

Earth Dance Authentic Movement seminar entitled ***Sourcing the Stone*** that re-invigorated my practice and understanding of the role of the witness in movement education. 1/19

Integrative Medicine Conference at the Canonicus Conference Center in Exeter, RI. Expressive Arts Therapists, Ayurvedic healers and West African Shamans congregated for a weekend of lectures, demonstrations, ceremonies and discussions on the nature of mental health in America today and how alternative methods of integrative therapies are working. .2/19

Heart-Smile Meditation (HSM) training with the Venerable Misan Sunim. South Korea. This intensive summer training was conducted via Zoom from South Korea, The training incorporated Breathing techniques, Heart-Smile Meditation philosophy and training in the various HMS Meditation formats. Summer of 2019.

ACMHE (CMind: The Center for Contemplative Mind in Society and in Higher Education)

All virtual Webinars: “*Embodying Your Curriculum: An Introduction to the Fundamentals of Trauma-Informed Pedagogy*”.

Integrative Environmental Spaces: Finding Settings to Inspire Your

Contemplative Pedagogy.

Resilience: Transforming Embodied Oppression and Coming into Belonging.

8/21

ISMETA (International Somatic Movement Education and Therapy Association) Conference called, ***Engaging Embodiment: Somatic Applications for Health, Education and Social Justice.*** March 3rd-7th, 2021. (Virtual)

BCBS: (Barre Center for Buddhist Studies) ***Practicing Art/Practicing Dharma.*** Stephen Batchelor. Summer of 2019

Pleasure, Like and Craving. Dr. Judd Brewer, Akincado Weber. Training in the *Bhava-Tanha* or *Thirst for Becoming*, as well as how the brain participates in the states of addiction, craving and pleasure-seeking. Summer of 2019

IMS: (Insight Meditation Society)

Embodying the Heart of Wisdom. Dec-January '18-19 and Dec-Jan '20-21.

Foundations of Mindfulness Approaches. 2019.

Clarity, Compassion and Freedom. Looking at the Dharma from a woman of color's perspective. March of 2019.

RED CLAY SANGHA

Virtual Summer Retreat with Julie Püttgen on ***Art Making and Contemplation,*** June, 2021.

Breathing Time Yoga, Commune, and Providence Power Yoga Daily classes in Ashanga, Hatha, Yin, Kundalini, Vinyasa, Bikram, Baptiste, and Chair Yoga.

SERVICE TO THE UNIVERSITY:

First and Second Year Advisor. For the past twenty years I have worked closely with the Meiklejohn Program as a first and second year advisor. Throughout the 2018-19 calendar year I advised nine first-year students and five second year students in all aspects of course selection, housing, study habits, and staying on course during the entire year. I met with all of them numerous times over the year to guide, answer questions and give feedback.

First Readings Program. As long as this orientation program has been in existence, I have participated in it as a guide to first-years. incoming students. (Missed on Sabbatical and Medical leave)

Engaged Scholarship Advisor/ Member of The Certification Committee. As the liaison in the Engaged Scholarship program, I worked In 2018-19, with three TAPS concentrators to assist them in their selection of capstone projects and as a guide during the development and implementation of this work. The Committee is active in getting the Certification program underway.

Contemplative Studies Faculty.

As the lead Creative Arts practitioner in the Contemplative Studies Concentration I work with those students who either wish to double concentrate or do an Independent Concentration in the Expressive Arts and Meditation fields.

Appendix:

Video and still photography links

Commencement Dance '19

Video: <https://drive.google.com/file/d/1aRsB8Ab5e3sfMmli2SJ2ldxOSwUup16D/view?usp=sharing>

Festival of Dance Video: '19

Video: https://drive.google.com/file/d/1DjA_lt8PrwjyA9EO1EtKkP6Kk1_p8n/view?usp=sharing

Festival of Dance Photos: '19

https://drive.google.com/drive/folders/1EgUDw7KHvOXQCHnECzuZX8N4mic3_ID?usp=sharing

<https://www.brown.edu/news/2019-06-21/taps>

The Guest House SFOD

Video: https://drive.google.com/file/d/1DjA_lt8PrwjyA9EO1EtKkP6Kk1_p8n/view?usp=sharing

The Guest House SFOD

Photos: https://drive.google.com/drive/folders/1EgUDw7KHvOXQCHnECzuZX8N4mic3_ID?usp=sharing

Commencement Dance

Video: <https://drive.google.com/file/d/1aRsB8Ab5e3sfMmli2SJ2ldxOSwUup16D/view?usp=sharing>

Family Weekend

Dance: https://drive.google.com/drive/folders/1Ee6S4vG1BPCKdWwxqCLDR_HN6qoQwPRA?usp=sharing