

Teaching Philosophy

I did not start dancing until the age of 17, that is when I became a sponge to everything movement based. I absorbed as much information, either verbal or physical, that I could about dance and the body. I feel honored with the mass culmination of differing lenses that I have had the opportunity to explore. In this exploration, I have started to identify what I can connect across all forms I have studied and their influence on the body. That is why as a dance educator I push my students through imagery to find the less traditionally beautiful aspects of dance by giving visceral imagery that evokes a guttural response in the body. This use of more grotesque imagery provokes quality to form out of the body, inherently giving technical information to their kinesphere. Pushing against the ideology that dance must be beautiful allows a greater freedom of movement exploration. Creating the space for my groovers to explore these movements and more organic creations, in and out of technique, assists in a safe and supportive atmosphere. The acceptance within this environment enables students to dig deeper into their interest while enjoying their education.

The importance of supplying movers at all ages different forms or concepts that might challenge their previous training is a vital way to encourage continuous growth. Throughout my classes, I exercise the ability to switch from interpersonal and intrapersonal works to help cultivate an equal sense of self reliability and community in the classroom. This switch allows for students to feel comfortable working on difficult content in both a communal and internal space, constantly trying to figure out what works best for them. I encourage vocality in movement by prompting the class to use musicality of voice assisting in the integration of quality in movement. I demonstrate this strongly while presenting and teaching the work, then offer the duet of sound and movement to the dancers.

The concepts of basic movement that I lay across the board are: weight, effort, space, and time, stemming from Laban. These translate to each class I teach, from Hip Hop to modern to ballet. The transferability of these ideas helps to cultivate a well rounded movement artist who doesn't feel bound to one genre of dance. Coming from a modern background, I approach each of my classes in these mindsets. Improvisation based exercises allow for the personal blend of a dancer's natural movement and that of which is being taught. The discovery of how technique and one's natural style blend is pushed throughout my class.