Dance Arts Now!
The official Junior/Secondary NHSDA Newsletter
Back-to-School 2021 Edition
Welcome Back to School!

After so many unprecedented events these past months, we will bravely enter the school year, opening our arms to friends, old and new. We are ready to expand our minds and dance for our communities!

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PC Dance Expressions
I have always been fascinated with taking photos, so I attended middle and high school photography classes to improve my craft. Last year, I embraced the assignment to document a series based upon a significant part of my life. Naturally, I chose “dance,” which continues to play a significant role for as long as I can remember. The raw skill and talent that dance requires drew me to it at a young age, and I have not looked back. I was excited to merge these two mediums dear to my heart when given this photography task, but I soon realized specific challenges.

I started photographing classes from the entrance to the gym, not going far without varying angles, but all the photos then looked too similar. Soon I realized the dancers might appear washed out due to the insufficient lighting. Through trial-and-error, I figured out all the technical difficulties. Later, when editing, I studied the dancers’ images, which awakened me to a whole different side of dance than before. I saw not just the blur of people but each moment standing alone. It was incredible how unique images appear when we are only given a snapshot in time.
In this creative process, I became a better dancer because by examining my photos, I discovered so much more about how I love to dance.
Pressure,
Pressure,
Pressure,
*For perfect legs and perfect feet.*

Pressure,
Pressure,
Pressure,
*For flawless execution and amazing technique.*

*Dancers bringing each other down,*

*Each one fighting for the crown.*

*The amount of pressure is*

*Suffocating,*

*Unjust,*

*Because all that we dancers do is lust.*

*Lust for perfection,*

*Lust for fame,*

*When we are truly losing at our own game.*

*We must all stand tall,*

*We must all be strong,*

*Because we do not want our love for dance*  

*To be*

*Gone.*
My love for dance was instantaneous. The freedom to move, run, and express my five-year-old mind was liberating. Recreational dance was a blast, but I did not take the art seriously until I joined a pre-professional company in 6th grade. I soon discovered my passion was no match for the years of training my teammates had. I was devastated seeing every girl at auditions gracefully slide into full splits while my legs froze at a 90° angle. Dance taught me tremendous lessons about discipline and, even more importantly, about humanity despite these obstacles.

Though I did not have much innate physical ability, I was stubborn to improve my technique. Studio time then went from taking a few classes to training twenty-five hours a week. In school for seven hours a day and then to the studio for another five ~ somehow, homework and sleep had to fit into that schedule, too.

This overcommitment gradually became beneficial. Since I had a small window of time to do schoolwork, I never developed the habit of procrastinating and earned straight “A’s” through middle and high school. Meanwhile, as part of the elite competition team, we became three-time national champions. My training has also afforded a breadth of experience: performing in the San Diego pride parade, competing across the country, and qualifying for my job as a children’s dance instructor.

Though I value all these opportunities greatly, the experience that has positively impacted my community the most is my Heart in Motion Workshop, an annual summer event for young dancers with disabilities. I realized my studio did not host programs or classes for dancers with special needs outside isolated private lessons. So as part of my Girl Scout Gold Award, I initiated “Heart in Motion” with the non-profit organization “Creative Stages of San Diego.”

We first organized training for voluntary aides to implement individualized learning for children with diverse abilities. I was surprised to discover many dancers and even coaches at my studio did not know how systematically unjust the dance world can be to people with disabilities. Although the physical workshop was pushed back to December 2020 due to the Covid-19 Pandemic with unforeseen obstacles, our smaller-than-intended workshop was successful. I had so much fun seeing first-time students dancing ~ all laughing and smiling even under the masks they were wearing. I am excited for this program to continue, and I plan to ignite a similar program at Stanford University as part of the class of ’25.

My goal is for all studios across the country to incorporate classes with appropriate, loving atmospheres for dancers of all abilities. There should be no limitations for one’s dreams’ passions to be realized.
I have heard we must walk a mile in someone’s shoes to understand the person. For me, I would have to flap-ball-change the whole way. My identity lies within the soles of my tap shoes. My heartbeat then echoes within the space discovered between the sounds my feet make. Tap dance is written into my DNA, the essence of my existence.

The many shoes I have worn tell the story of a little girl who rode the rhythmic sound of metal on wood throughout her life.

I was presented with my first pair of tap shoes when I was three. Tan-colored, polished, and shiny, they were small enough to fit in the palm of my mother’s hand. A strap that buckled secured the shoes to tiny feet, and a small, neat bow wrapped around it. The two metal pieces on the bottom of each shoe were shining silver, the shoemaker’s logo etched into the toes. I wore those shoes in my first dance class, where I discovered the joy of tap dance.

Those first shoes stomped mainly to stomp around the wooden floor and make as much noise as three-year-old me could make. Even so, they reflected who I was new and eager to learn about the world, tiny and moldable, ready to perform.

The years brought many new tap shoes, from the first “real” pair once I began training pre-professionally to those I possess today. Each was stronger than the last higher quality leather, thicker wood, sewn designs that gave the shoes a finer quality. I built my skills with each pair, and as the shoe size grew, so did my sense of self. I made my way through the world armed with knowledge and passion and wood blocks with metal.

My favorite pair arrived when I was 14, at a time I seriously began shaping “who I am.” Every pair had been black (except the first). These were white. The inner lining was soft, and the leather shaped my feet perfectly. They stood out in a crowd, commanding attention and exuding confidence. Those shoes were a blank canvas. Then at a dance intensive, students poured paint on large canvas sheets to create art by tap-dancing on top of them. Sliding, gliding, splashing, we covered our shoes in color, turning the pristine white leather into a myriad of pigments resembling a Jackson Pollack painting. This evolution ~ transforming blank white into a full, rich spectrum ~ reflected my situation. I wanted to stand out, like bright against dark. And those shoes mirrored how I had only a vague idea of who I was when I longed to move into multiple directions, to splash my personality with a bright palette.

Eventually, the painted shoes wore out, replaced with my current, final pair. Like the first ones, the leather is new and shiny, the toes virtually “unscuffed.” But these shoes
are a distinct black-and-gold, not simply blank nor an explosion of color. And so, I am settling into who I am now with visions of who I want to be. I will not blend in with a sea of plain black nor demand to play the central point for every eye. Instead, I will stand securely in the middle ground.

As I prepare to leave my childhood behind and step into adult life, I look back at the many tap shoes lining the shelf and see my evolution. And I am confident to say that I like what I see.
Dance has always been an integral part of my identity. Therefore, when asked to share something about myself, I proclaim:

“I am a Dancer!”

Although I do other activities, everything relates to dance. I take violin lessons and play in an orchestra, which improves my movement musicality. I read so I will better understand the theory and history of each style. I teach classes and perform because dance is my life, and I want to share this experience with others.

I would be untruthful if I said everything in dance is wonderful. Class is never just fun but always requires much pressure. I must work hard to be a dancer, which can be frustrating when not seeing results right away. I have finished classes feeling discouraged and self-critical. Often, I question whether it is realistic for dance to be in my plan. My family cannot afford a fancy ballet school, and other students will always be better than I. Despite this, I never doubt that I will forever dance.

I may appear shy and often spend time with prominent personalities, which stops me from sharing ideas. People may think I have little to say, so they refrain from asking my opinion. This uneasy feeling is frustrating, yet dance class is where I am in control. I am not there because someone tells me to be. I strive because I want to be there and become a better dancer. When I perform, that shy, quiet person disappears. Through movement, I communicate in a way people understand. Although I cannot always find words to express my feelings, I confidently demonstrate them through dance.

Sad that an artistic opportunity is often only available to those with ample resources. Because I believed everyone should have the chance to be creative, I organized a free ballet club in my school in seventh grade. Happily, I ran the program throughout high school, and the most inspiring outcome was the positive transformation in my students. One time, several members were painfully self-conscious in the beginning, camouflaging their insecurities with negative attitudes. Amazing to see them emerge confidently, and at our final show, they performed with huge smiles. They worked diligently, finally understanding their objectives, and were proud of their accomplishments.

I knew I would be a dancer. I always created short compositions for my family, which turned into full-fledged Nutcrackers and recitals in my basement. Dance continues to be a guiding force, making me confident to accept opportunities as a leader.

Throughout my life, I will share my passion for dance to help people, especially those at risk, find strength and confidence in themselves.
Special Announcement:
2021 NDEO
Artistic Merit, Leadership, &
Academic Achievement Award Recipients

Winner
Calista Ordas
San Diego Danceworks (CA)

Finalists

PC San Diego Danceworks
Aaliyah Graham
Governor’s School for the Arts (VA)

Tyler Burden
Harrison High School (NY)

Honorable Mentions

Angelina Apicella
The King’s Academy (FL)

Briya Simpson
North Atlanta High School (GA)

Kylie Blake
Morris County School of Technology (NJ)

Alica Sinha
Girls Preparatory School (TN)

Alea Brown
Colorado Ballet School (CO)

Emma Casertano
OCVTS Performing Arts Academy (NJ)

Fiona Quirk
Morris County School of Technology (NJ)

McKenna Goates
Orem High School (UT)

Ella Ratcliffe
L.M. Terrell Dance Department (TX)

Quincey Hines
Dance Theatre of New Jersey (NJ)

Dominic Roberts
Atlantic County Institute of Technology (NJ)

Brooke Katsofados
OCVTS Performing Arts Academy (NJ)

Abigail Robertson
Hot Springs World Class High School (AK)

Fiona Quirk

Lauren Rotante
Colgate High School (VA)

Jarod Smith
PAVE School of the Arts (CA)

Calley Scholts
Morris County School of Technology (NJ)

Layla Terrell
Ballet Center of Fort Worth (TX)

Aleksandra Shkurigin
Queen City Ballet (MT)

Naomi Zenon
Pittsburgh CAPA 6-12 (PA)

Olivia Miller
Gloucester County Institute of Technology (NJ)

Mia Zhang
Valley Christian High School (CA)
Bass Clef School of Music & Fine Arts, located in the heart of Great Falls, Montana, is committed to quality instruction in a safe learning environment. Note the founders: “All our teachers dedicate their expertise in developing our students’ passion for the arts,” sharing their gifts in special workshops for people with disabilities and at seniors’ homes. Along with technique and performance, programs include multicultural dance, Brainia Mania, Music4Kids ~ with the goal to mentor the “joy of making music and dance!”

Extra! Extra! Extra!
Check on Your Calendar ~

✓ Love Your Body Week!
Date: November 14~20, 2021
NDEO invites all NHSDA chapters to join in
“Love Your Body Week” ~
the national campaign to encourage and celebrate body positivity with compassion for all!
MacDuffie Applies
Elements of Quality Dance Education

- Technique,
- Improvisation,
- Choreography,
- Performance,
- Laban Movement Analysis,
- Bartenieff Fundamentals,
- Historical/Cultural Perspectives,
- Anatomy

...This list outlines The MacDuffie School’s dance program, which inspires the students to play a significant role in their creative development. And practical applications demonstrate how dancing positively influences their lives within the global community.

The “MacDuffie Dancers” meet after school, with membership open to all in grades 6-12. Rehearsals afford collaborative opportunities to learn choreography by faculty, guest artists, and the students’ original works, presented in the annual concerts!

The NHSDA Team Store ~
Now Open for Business!

Let’s celebrate exciting new experiences this school year. We have official gear for our members, chapters, plus guardians! And order all Honors Regalia on this site ~ Wear your well-deserved recognition with pride: www.nhsda-ndeo.org
Movement + Visual Art + Theatre + Creative Writing + Collaboration = Quality Education

The Harrisonburg High School Fine Arts Academy in Virginia focuses on interdisciplinary experiential learning to prepare students for careers and lifelong arts appreciation. Teachers and youth work collaboratively between the disciplines in concerts and other projects that advance technique with community cooperation. Assessment hones a rubric based on critical thinking, creativity, and quality outcomes.

PC Harrisonburg HS Fine Arts Academy Lifts Students to New Heights

Union County Academy for Performing Arts in New Jersey is a four-year magnet high school that immerses students in honors academics within a pre-professional artistic setting. The Academy fosters discipline and integrity for students to succeed in the post-secondary and performing arts communities. Students may complete their senior year taking courses to earn college credit at Kean University.
A Life-Changing Experience
By: McKenna Goates
NHSDA Award, Honorable Mention
Orem High School
Sponsor/Advisor: Chelsea Alley

Merely surviving is not life; life enriches the body, mind, and spirit. At times, we find ourselves running 90 miles an hour to keep up with our busy schedules. However, this results in an exhaustive lack of enthusiasm for progression. Rather than burning out, we should live with purpose. My piece entitled “Obvious” was inspired by going through a life-changing illness.

As a four-year-old child, I was diagnosed with Stage Four Clear Cell Sarcoma Kidney Cancer. Over the year battling the disease, doctors diagnosed I had a slight chance for survival. Moments like these have changed my perspective on living. We cannot take days for granted, simply wasting them away. So obvious are our gifts within a functional body on this beautiful earth, yet we often forget this blessing.

I still remember a night when I returned home after a dance lesson and realized how much I was falling in love with the art. I was only five years old and finally healthy enough to dance again after battling cancer for a year. Being away so long from what I enjoyed made me want to get back more than ever. As my dad tucked me into my bed that night, I looked up at him and said, “Dad, I feel like I was born to dance.” He comforted me then, but could he understand I could not imagine myself without dance? Yes, I soon entered the studio again.

When I battled cancer, I spent so many stressful hours doing chemotherapy and radiation treatments in the hospital. Everything I was experiencing was new to me, and I had a hard time understanding why I was going through what hurt me. This procedure was frustrating because I was isolated from everything I had typically been doing, and I could not see the people so dear to me.

Fortunately, a Child Life Specialist who shared dance therapy with me became a close friend that year during the treatments. She helped me understand what I was going through and why it happened. She even found fun crafts I could create in the process ~ which made me feel like a normal person.

Because dance therapy is so healing, I, too, wish to learn and share this method by earning a college degree as a Child Life Specialist with a dance emphasis. Then, I would help children and their families navigate the stressful times of severe illness and hospitalization.
As I choreographed the solo, I wrote my story, dancing to each word. Finding the proper steps was challenging. Still, the movement vocabulary came to me like a metamorphosis. The creative process became apparent, and dance would express my feelings of gratitude for life.
My piece, “TOGETHER,” expresses the unity in the dance community during this uncertain time. “If we fall, we fall together; when we rise, we will rise together,” resonates the accompanying song, and the emphasis on “when we rise” dramatically inspires. The world has metaphysically “fallen” this past year; every dancer has experienced at least one event canceled, if not dozens. But ultimately, there is no question “if,” but “when,” we rise. This small word change makes the most significant difference.

Dancing is my favorite activity, for I love everything about this art experience:

- Preparing my supplies for class,
- The choreographic process,
- Those late-night rehearsals,
- Observing costume construction or refurbishing,
- The moment backstage, we pause
- as the audience quiets and the orchestra commences,
- Meeting the audience after the show,
- Seeing those around me mature as artists, and
- Inspiring younger dancers and audience members.

I love the accomplished feeling at the end of a long day. A dancer’s athleticism is impressive, striving for unattainable perfection, both technically and artistically. I even love this sacrifice and dedication dance demands. In tiring moments, I have never regretted investing in this art. I have had the privilege of professional dancers mentoring me, of whom each has shared a unique experience, allowing the development of my “inner artist.” And this experience I share with others, for each dancer’s journey, we discover our calling.

Dance is powerful. Despite one’s age or experience, it magically unlocks our creativity. It has a unique ability to describe emotions, providing an expressive method that words cannot. I have performed at senior centers, schools, and community events, enjoying each experience.

Dance grounds us with an uplifting perspective, healing emotional scars from difficult times. As an illustration: When my youth ballet company performed at a foster care agency, we all danced with the children in the audience. One girl, who had barely spoken after entering the foster system, smiled and talked with ease. This remarkable moment enlightened me on the power our artistic world holds. I love how dance heals with hope and joy for those around us. And so, I will continue community work for years to come, even while dancing professionally.
I love how the song in my dance reflected my recent experience and the image of my community falling and rising TOGETHER! Because we are willing to give all for art, we will emerge more vital, more resilient. No one is alone on this journey.
“Deception in Duplicity”
By: Abigail Robertson
NHSDA Award, Honorable Mention
Hot Springs World Class High School
Sponsor/Advisor: Amy Bramlett Turner

“Deception in Duplicity” is my original work choreographed for my school’s IB Dance class. Our objective was to create a dance inspired by poetry, and my inspiration lay within the somber, melancholy words of Edgar Allen Poe’s “A Dream Within a Dream.” The poet dissected uncertainty amid the nature of reality ~ how we are doomed to view the world through a prism within our limited perceptions and experiences.

I illustrated Poe’s concept through my movements, challenging the audience to question if life is nothing more than an illusion. I believe this is relevant to society today, especially as we were all faced with the pandemic, forced to be innovative and open-minded amid the restrictive living. However, our country has created a great divide by refusing to act compassionately for the greater good.

My work illustrated the underlying tension and ambivalence of Poe’s words as related to our contemporary society. In the process, I faced obstacles as I struggled to conserve the effort qualities I hoped to portray. And yet, my planned spatial contrast incorporated varied levels ~ not staying in my comfort zone.

Displayed in each puzzle piece were pivotal choices for a choreographer ~ which would ultimately broaden my mind to unique artistic outcomes.

PC Aaron Brewer Photography
“Emotions”
By: Naomi Zenmon
NHSDA Award, Honorable Mention
Pittsburgh CAPA 6-12
Sponsor/Advisor: Denise Azzari
PC Naomi Zenmon

My choreography intended to force my feelings out about social injustice.

I titled this piece “Emotions” because of my ups and downs experienced during the many recent protests. Seeing how so many “friends” and peers acted like nothing was happening opened my eyes to how people may say they support you but are indifferent or shockingly against you when it matters most. I wonder if America split between “white privilege” and human rights, what side would you choose? Would you stay in your bubble, act like nothing is wrong in the world, or would you stand up and fight for what is right?

Now more than ever, dance is my escape and haven; when life around me seems uncertain or chaotic, dance has always been my joy, peace, and what remains constant.

Challenges faced during the choreographic process were putting meaningful movement into the right places at the right time ~ Therefore, I wanted this piece to be powerful amid shining words.

I never want the names of the innocent who lost their lives for being black in America to be forgotten. This piece speaks for them and to my people and those who fight for equal rights.

The woman speaking needs to be heard; she is me, and I am her.
“Orbed”
By: Ella Ratcliffe
HSDA Award, Honorable Mention
I.M. Terrell Dance Department
Sponsor/Advisor: Christen Williams-Reyes

Over a year ago, the world turned on its head as we faced one of our most significant obstacles yet. We were isolated ~ but had to overcome our struggles somehow together. This piece depicts how I met the reality of the broken world surrounding me. For approximately six weeks, I created “four eight-counts” as part of a solo school project. While each week passed by, I fell in love with the choreographic process all over again. I explored the quarantine in my piece but on an abstract level, which led to my title, “Orbed.”

Dance entered my life at age two, and its impact has shaped who I am today. Since stepping into the studio, I have become a more disciplined, well-rounded, observant person. I understand what it means to be part of a team sharing inspirational ideas. It is through dance I have met my closest friends and made my most profound connections. I have learned from everyone’s journeys to appreciate how our diverse experiences contribute to our art in beautiful ways. I see the value in others’ perspectives even when they are vastly different from my own. Yet, in 2020, these wonders seemed to be in danger of crashing down.

Trapped in this solitary world, away from my peers, was how I felt at the heart of the pandemic. Isolated, misunderstood, and yearning for an escape, I was enclosed in my own experiences. It was testing to compose my dance centered around this existence without being too literal. The piece had to be relatable but not predictable. I found myself reworking the choreography so it was intentional and stayed true to my vision, rather than what I thought someone else would enjoy.

I now aspire to take my choreography to a professional level through this process and share storytelling, sending the message ~ “Appreciate our diverse world.” Dance has made me acutely aware of how history impacts our beliefs and shapes our society in both positive and negative ways. Artists should help mold our future, placing human understanding and kindness above egotistical tendencies. Being disciplined allows me to be more attuned to this world around me by keeping me in sync with my goals.

I believe we have much to learn from others, and the best way I can contribute to our progress as a society is to create art. Through dance, I have learned that I am an intentional person. I take every movement to further my message. I love that I portray this through choreography in subtle yet impactful ways.

“Orbed” was what kept me hungry to create and continue dancing despite my internal struggles. What once was a virtual assignment turned into a significant piece in my dance repertoire. When my future seemed hazy and impossible to navigate, this solo kept me grounded.
I am excited to continue my career and see how the dance community adapts to our current situation. Whatever the future may hold, I will keep learning, creating, and loving.
“Vastness of Space”
By: Kylie Blake
NHSDA Award, Honorable Mention
Morris County School of Technology
Sponsor/Advisor: Lisa Peluso

When strangers stop me on the street, they ask if I am a dancer; they say they feel my “presence, posture, and spirit.” I answer robotically, “Yes, I am a dancer.” Surprisingly, the pandemic forced me to see this light moving through space ~ for which I am grateful.

My piece, “Vastness of Space,” was inspired by feelings of isolation and helplessness during the pandemic. Before this unprecedented time, I saw my existence as a speck with no purpose. My view, however, would change throughout this past year.

At the beginning of the dance, contracted gestures portrayed a kind of overwhelmed timidness. But as the composition progressed, I pushed away negative thoughts to strive for an optimistic side to this situation. Dance would help me through my darkness to both physically and emotionally work through my feelings.

The pandemic isolated me from my friends, preventing those social activities we had taken for granted; I especially missed the companionship and exchange of ideas. As high school students, we were overwhelmed by the new virtual learning platform with the ultimate demand of maintaining quality standards. Although there were no teachers to help with schoolwork at home, I was still lucky. Dance became my coping mechanism in rough times. Dance would keep me afloat when I was drowning from school pressures and the pandemic’s impact on everyone. I discovered joy within inner peace.

Sharing our love for the arts, even when being online, helped me become a confident, generous person. Dance has taught gratitude towards the audiences who enjoy performances just as much as we dancers do. And I appreciate the love and support of my family, friends, and teachers through this unusual time.

Dance has taught me to be kind and understand that not everyone is as fortunate as I am. We must be humble and thankful for our opportunities, and moving forward, I will share my knowledge by teaching others. That is why I will continue donating my summers teaching young children ballet and jazz.

It was not easy to create such a piece of “vastness” in a tiny space at home. More difficulty arose in my attempts not to overuse repetition to emphasize my motifs. To break through these obstacles, I would pause, go back and manipulate the phrase to make it more captivating. Nevertheless, this choreographic opportunity was an excellent way to liberate my feelings through my art.

“Vastness of Space” describes my relationship with the world and how I now view myself in it. The pandemic made me see endless opportunities to explore new ideas and to spend precious time with my family. Dance allows me to be the best version of myself ~ never to give up. Even when we fall, we can always get back up. Dance creates passion, resilience, and a strong work ethic; I hope...
this view translates into my choreography and commitment to others.

In these unprecedented times, we must unite in the arts. Our shared sense of community bridges diversity gaps with a welcoming sense of belonging. And finally, through my choreographic experience, I know I can break out, see infinite opportunities, and ultimately realize my worth in our beautiful world with respect for all.
In my dance, “Again,” I shared how I endure a constant cycle of attack and recovery from hemiplegic migraines – until I face another. Symptoms can include weakness on one side of the body, inability to speak or understand speech, visual blind spots, and loss of limb sensation. These sporadic spells appear with no warning and create a complex feeling of stress and defeat.

The opening to the dance resembles my everyday life, with movement flowing like an uninterrupted routine. Then, I look at my hands side-by-side out of fear when experiencing vision loss from an oncoming migraine. Next, I incorporate sharp gestures while pacing back and forth to show my anxiety during these episodes. In the end, I repeat the earlier movement as my return to normalcy.

In the choreographic process, I found difficulty initially and felt compelled to focus on the middle section. At times, the movement did not come easily, so I would step back to review my composition before moving on. Another issue was obtaining sufficient space to create in my home. Thankfully, I found a larger rehearsal area to expand my ideas conceptually. This process allowed me to share my migraine struggles and how dance relieves my pain.
Hey there, this is Jarod Smith, and I am beyond honored to write about my solo, performed to the AC/DC rock song, "Back in Black." As a kid, I grew up with my dad forcing me to listen to 80’s music, but this number was the first within the genre that genuinely clicked with me.

Eventually, the song had faded out of my repertoire until early last September when I heard it again on the car radio; I could not stop listening to it after that one time. Then I remembered, “Oh! I need a college solo,” and I knew I had to create my piece with this song. As in the lyrics, “I’ve been too long, I’m glad to be back.”

I approached my dance through a method to push the boundaries of fusing styles. My biggest challenge was incorporating techniques that showed total versatility, and so my studio mentor oversaw my creative process with positive feedback.

I consider myself a groovy, kooky, strange dancer, but blending that image with formal training was rough. I tried my best to fully embody this song with contemporary dynamics, hip-hop movement, and a jazz foundation.

I command myself to make transitions seamless, and I hope I did this for you today.
Dance Arts Now!

Editorial Staff

Susan McGreevy-Nichols, NDEO Executive Director
Colleen Hearn Dean, Senior Editor
Melissa Greenblatt, Managing Director
Kari Schrade, Program Coordinator
Kaitlynn Schultz, Administrative Assistant

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8609 2nd Avenue, Suite 203-B Silver Spring, MD 20910 301.585.2880

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Be Published!

Dance Arts Now! is the official newsletter of the National Society for Dance Arts™ (NHSDA) Junior and Secondary programs. Our Editorial Staff invites student members and their chapter sponsors to contribute stories, poems, articles, chapter news, photos, and other creative works for our future editions!

Learn more: nhsda-ndeo.org/danceartsnow
Welcome Back
To Our Schools
& Studios!

PC Dance Connection