DANCE ARTS NOW!

THE OFFICIAL NHSDA NEWSLETTER
OCTOBER 2026
"BACK TO SCHOOL"



DANCE ARTS NOW!

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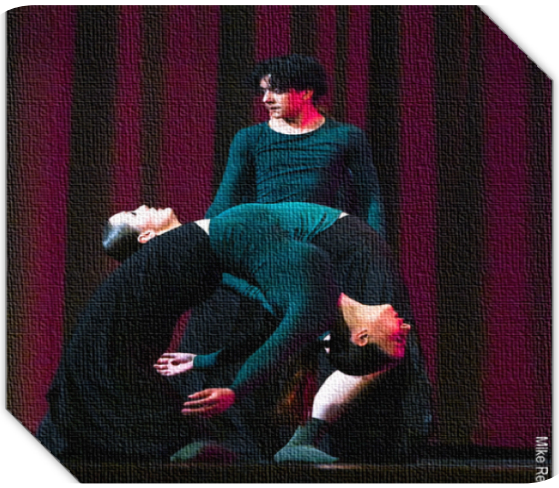
Earth's Whispers to my Mind
In the hush of dawn, where shadows play,
Nature's whispers guide my way.
A dance of leaves in morning's light
Inspires steps both bold and bright.

The river's flow, a graceful glide,
Mirrors movements I can't hide.
Each ripple tells a story true,
Of choreographies born anew.
Mountains stand with strength and grace,
Their peaks are directed to space.
I mimic their majestic rise,
In leaps that touch the endless skies.

The forest hums a secret tune,
Beneath the watchful eye of moon.

> **Each dance holds a piece of earth, A testament to nature's worth.**

Branches sway in rhythmic cheer,
Echoing dances far and near.



From blooming flowers, colors blend,
In patterns that my steps extend.
The wind, a partner in my art,
Whispers secrets to my heart.

Each dance holds a piece of earth,
A testament to nature's worth.
For its beauty, wild and free,
I find the muse that moves through me.



Where flowers stretch their petals far,
I try to conserve my hopes in a jar.
The eternal sun's gift is my shadow,
And the star-full night ever hits my
heart with an arrow.

So here I stand, with open arms,
Embracing the woods, the sky, the streams,
In every movement, there's nature's charms,
pulse of living dreams.



POETRY & FREE VERSE

A Dancer's Body

BY: Cecily Canzano

SPONSOR/ADVISOR: Thelma Goldberg & Sarah Strong

Winchester High School & The Dance Inn

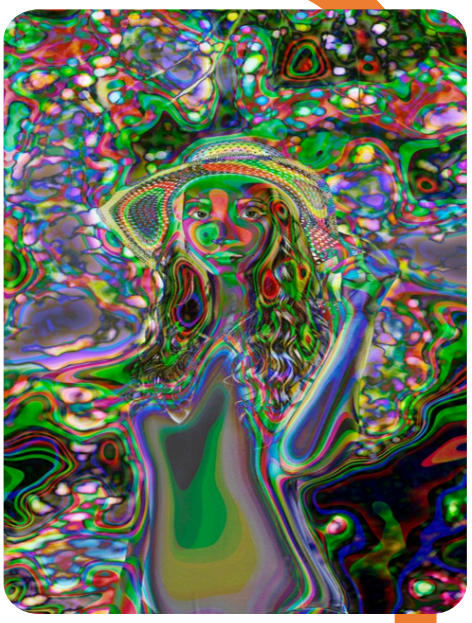


Photo by Steve Clarke

A dancer's body must be thin,
a dancer's limbs must be long,
a dancer's body must be flexible,
a dancer's curves must be subtle,
and a dancer's body must be slim,
were all things I had never been
told but believed must be true.

When I was younger, I watched the
professional ballerinas on stage,
and I noticed their shapes.
Poised, light, strong, and thin.
Thin thin thin.
My body didn't look like theirs.
In class, I stared in the mirror that warped and twisted my shape. My belly button shows through my leotard, my thick thighs jiggle when I jump, the waistband on my tights pushes into my skin, causing it to form a muffin top. I do not have a dancer's body. I do not have a dancer's body. I do not have a dancer's body. I wish I did.

In the distorted mirror, I would turn sideways and stare. Was everyone else staring?

Was everyone else looking at my
body? I sucked in my stomach.
I hoped and prayed for a dancer's body. My mom held my tear-stained face up to hers;

“My love, you do have a dancer’s body.”

“Your body is strong.”
“Your thighs are filled with muscle.”
“Your stomach is well fed and keeps you energized.”
Your curves are beautiful and make you, you.”

“Your muscles are toned.”

“Your body can bend, jump, leap, and turn.”

“Your body is strong.”
I do have a dancer’s body.
My body is strong.
My thighs are filled with muscle.
My stomach is well fed and keeps me energized.
Every body is a dancer’s body.
A dancer’s body is of any shape and any height.
A dancer’s body is strong and powerful.
A dancer’s body can do amazing things.
I have a dancer’s body.
You have a dancer’s body.



Photo Credit: Winchester High School

POETRY & FREEVERSE

Surmount of Obstacles

BY: Twisha Vogindra

SPONSOR/ADVISOR:
Andrea Dula

Green Level
High School

Moved somewhere new
No friends currently
Some people in my neighborhood take dance classes
Maybe I'll join
Everyone's better than me
I've never done this before
The teacher told me that less flexible people have to work harder
The teacher is mean
The kids are mean
The dance is hard
I think the dance studio hates me
My mom tells me I should quit
She says I don't care about dance enough
The teachers don't think I'm good enough
No one at the studio knows me that well
I think dance hates me
I don't know if I should keep trying
What's the point
in showing up for someone who hates you
I know that

I quit dance

Every so often, I think about dance again
Nothing is fun
What do I do without dance, taking my time
Maybe this is better
Maybe it's better without dance
Dance that hates me
Dance that takes my time and money

I miss dance

I realized the truth eventually
Dance might have hated me
But I've never hated dance
And I never will
So, I'll always come back

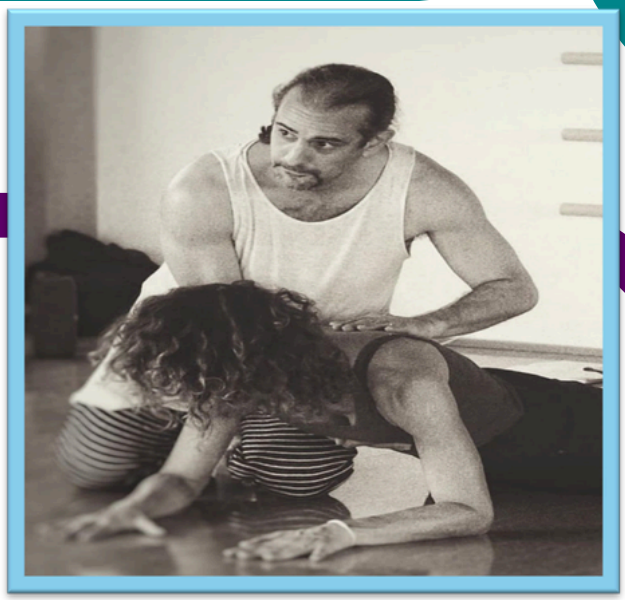


Drawing By: Twisha Vogindra

VIEWPOINT

Honoring Our NHSDA Chapters and the "Dance Arts Now!" Newsletter

The NDEO mission is to advance dance education for all by providing professional development and cultivating a community of support, resources, advocacy, and research. Learn more at ndeo.org.



By: Ray Eliot Schwartz
NDEO Executive Director & CEO

Something remarkable is happening in dance studios, arts schools, and community centers across the country ~ and the pages of the Dance Arts Now! Newsletter attest to it, issue after issue.

The students and chapter sponsors, whose work appears here, are not waiting to lead. They are leading now. They are founding programs, conducting research, choreographing works of social consequence, and advocating for more inclusive and humane spaces for the next generation. They are doing this while navigating the very real physical and emotional demands of high-level training, and they do so with an inspiring clarity of purpose.

Across these issues (going back to Spring of 2017!), contributors are telling their stories, writing poems, sharing important concerns, linking to videos of NHSDA events, and more. Recent issues have shown how honor society members are working with children with disabilities, using the kinesthetic connection between movement and music to open pathways that conventional learning cannot reach. They are building businesses, founding community programs, and giving public talks about dance as a vehicle for mental health and human flourishing. They are choreographing solos about human trafficking, about anxiety, about bodies that do not fit the mirror's expectations, about cultural identity and the courage it takes to hold contradictions without resolving them too quickly. The discipline they learned in the studio ~ perseverance, collaboration, and the way that your own intentional efforts are the most direct way to ensure results ~ travels with them into their academic and civic lives.

These newsletters bear witness to what dance education actually produces when it is done well. Not just technically proficient performers, but young people with developed emotional intelligence, a somatic understanding of their own inner lives, and a genuine orientation toward service. We sometimes speak of young people as the future of our field. These students are a corrective to that framing. They are the present. They are already shaping what dance education means, where it is going, and who it serves.

There is also something worth naming in the range of voices represented across these

pages. These students come from publicschools and private academies, from arts-focused institutions and community studios, from across the United States and from Shanghai and beyond. They train in ballet, contemporary, hip hop, lyrical, tap, Bharatanatyam, classical Chinese forms, and more. They are navigating questions of cultural identity, body image, chronic illness, and the vulnerability of being seen. They are writing about all of it ~ with candor, with craft, and with the kind of reflective capacity that is one of dance education's least-celebrated gifts.

NDEO and NHSDA exist precisely to honor and amplify that gift. When NDEO advocates for dance education in schools, in federal policy, and in the public imagination, it is advocating for the conditions that make this leadership possible ~ the trained and credentialed teachers, the well-resourced programs, the professional standards that give young dancers a foundation sturdy enough to build on. The students in these pages are the living argument for that advocacy. They show what becomes possible when dance education is taken seriously, when it is funded, supported, and treated as the rigorous, whole-person discipline that it is. The stakes are not abstract. They are personal, communal, and urgent.

The case for dance in schools is sometimes made in the language of test scores and workforce readiness. That language has its uses. This newsletter makes a different and deeper case ~ that dance education cultivates the capacity for empathy, resilience, self-knowledge, and civic engagement. That it produces young people who understand their bodies as articulate messengers of both personal expression and collective healing. That it sends students out into the world already asking how their art can serve someone else.

NHSDA members are not simply benefiting from dance education. They are extending it into their communities, their choreography, and their vision of what the world could be. These pages are proof of that, and they make the strongest argument we have for why this work must continue.



This newsletter makes a different and deeper case ~ that dance education cultivates the capacity for empathy, resilience, self-knowledge, and civic engagement.

VIEWPOINT

Welcome to Our NDEO Executive Director & CEO - Ray Eliot Schwartz



Our NHSDA chapters and contributors to the Dance Arts Now! Newsletter welcomes Ray Eliot Schwartz as our new NDEO Executive Director and CEO! Schwartz, a Somatic Movement Artist and Educator for over four decades, focuses on cross-sector collaboration promoting dance in education, wellness, and civic life.

His work emphasizes how movement transforms learning, living, and connecting, thereby to build agency, self-awareness, and community well-being through formal movement. His experience began with swimming, soccer, running, and musical theater, and later transitioned to Dance. He graduated from the North Carolina School of the Arts, earned a Master's in Dance from Virginia Commonwealth University (minor in Religious Studies), and completed an MFA in Dance at the University of Texas at Austin.

Since co-founding four contemporary collectives, his practice has expanded to include mounting his choreography internationally, publishing in Spanish and English, and serving as a guest artist for diverse communities.
As a certified practitioner in Body-Mind Centering® and the Feldenkrais Method®, Schwartz honors movement as a birthright and an essential medicine.

His vision:

"In the world I imagine, Dance welcomes everybody. It lifts each of us high and plants the seeds of possibility in the ground beneath us all. Our organization has always believed that Dance Education is more than a profession ~ it is a practice of imagination, empathy, and collective care."

Learn more about Schwartz's incredible life dedicated to our international community here.

VIEWPOINT

Dance Education & Career Choices



✨3 Questions to ask when making college and career dance decisions✨

- What are your individual and artistic gifts?
- What are your professional ambitions?
- What are your personal considerations?

✨Five Guidelines✨

1. Set an Intention
2. Create, Don't Imitate
3. Take Charge
4. Expect the Unexpected
5. Know What's Important to You!

These notes are courtesy of the NDEO guest blog post on the importance of dancer career preparation by Janaea Rose Lyn (McAlee). And check out the College Dance Directory ~ a guide to selecting graduate dance programs!

View Here

Plus, NHSDA Voices: Exploring College Dance Pathways
Includes virtual panels featuring Collegiate NHSDA chapter members sharing their college experiences.

View Here

GOOD NEWS

2026 NHSDA Award

Congratulations to our 2026 NHSDA Award Recipients!

These Junior & Senior High School Students All Excel in:
Artistic Merit ~ Leadership ~ Academic Achievement

Winner

Jordyn Gobern
Union County Academy for the Performing Arts

Finalists

Arianna Luong
Victoria's School of Dance

Gabi Pagel
Roseville High School

Arianna Sudol
Passaic County Technical Institute



Jordyn Gobern (Winner)

Honorable Mentions

Lilly Alkaabi
Apollo High School

Aaliyah Angel
The John Carroll College Preparatory Dance Program

Helena Barrett
Clarion Center for the Arts

Rebecca Flum
Union County Academy for the Performing Arts

Abby Gibson
Harrisonburg High School

Makenna Henry
Cypress Creek High School

Emma Kerber
Elevate Dance Center

Madelyn Kiska
Dee Buchanan Studio of Dance

Brynn Larscheid
Rolesville High School

Amanda Lin
Edison High School

Larry Norman
Gloucester County Institute of Technology

Ariel O'Leary
Glenelg High School

Nora Thompson
24/7 Dance Studio

Stella Zgonc
South Carolina Governor's School for the Arts and Humanities

GOOD NEWS

Love Your Body Week!

Novemeber 15-21, 2026

A week dedicated to creating a body-positive dance environment!



NDEO invites all NHSDA members and chapters to join in "NHSDA Love Your Body Week (LYBW)" ~ a national campaign to celebrate all our dancers!



Learn more about designing your LYBW program by clicking here.

All Photo Credits: All That Dance

GOOD NEWS

Academy of Performing Arts, Union County Career & Technical Institute

The Academy for Performing Arts family congratulates their student member, Jordyn Gobern, for earning the title:
Winner, NHSDA Honors Award!



The four-year high school, Academy for Performing Arts (APA), offers dance and theater major programs at Union County Career and Technical Institute. Admission is competitive, requiring middle school transcripts, Math and Language Arts test scores, and auditions within a diverse applicant pool.

Located on the Vo-Tech Schools campus, the 42,000-square-foot Academy features a glass-walled lobby, performance space, studios, recording facilities, and an outdoor amphitheater.

The KU Connection

Partnering with Kean University, the program concludes with a senior year in which students take a full college course load, graduate from high school, and complete their first year of college.

APA students attend master classes by renowned faculty on Kean and Vo-Tech campuses. KU provides access to the Little Theatre and the Wilkins Theatre for recitals and performances, with Academy students collaborating with Kean's technical crew to manage shows.

PTSO

Volunteers join the Parent-Teacher-Student Organization (PTSO), which supports the school community, including presenting well-deserved scholarships. They are acknowledged with this announcement:

Welcome to the Parent Teacher Student Organization (PTSO) for the Academy for Performing Arts at UCVTS! We are excited to

have you join our community dedicated to supporting our students, teachers, and staff to enhance the APA experience. With your involvement, we can work together to create fun events, provide resources, and foster a strong partnership between parents, students, and teachers. Thank you for supporting an essential part of our school community!

Curriculum

All dance classes cover various levels of techniques, history, culture, creativity, and critique. "Introductory Dance" promotes life skills and self-expression as art and requires two performances. "Intermediate Dance" expands on the themes of anatomy, body, weight, shape, space, time, effort, and technology, culminating in their original choreography.

"Honors Jazz" applies LMA, the universal dance language, while focusing on 16 Jazz Techniques, Musical Theater, Latin, and Hip-Hop. "Honors Modern Dance" offers an intermediate-to-advanced experience while examining professional performances.

"Dance Performance & Aesthetics," part of UCHS Dance Company, teaches choreography, collaboration, and problem-solving through practical projects. Students work on pieces across formats such as cross-*media, site-specific, drama, and partner work. They perform over 25 times annually,* culminating in a final student-created performance linked to the National Society of Dance Arts. Students also choose classes in Visual Art, Music, Theatre, Graphic Design, Photography, Video, Tech, and Production.

Special Events

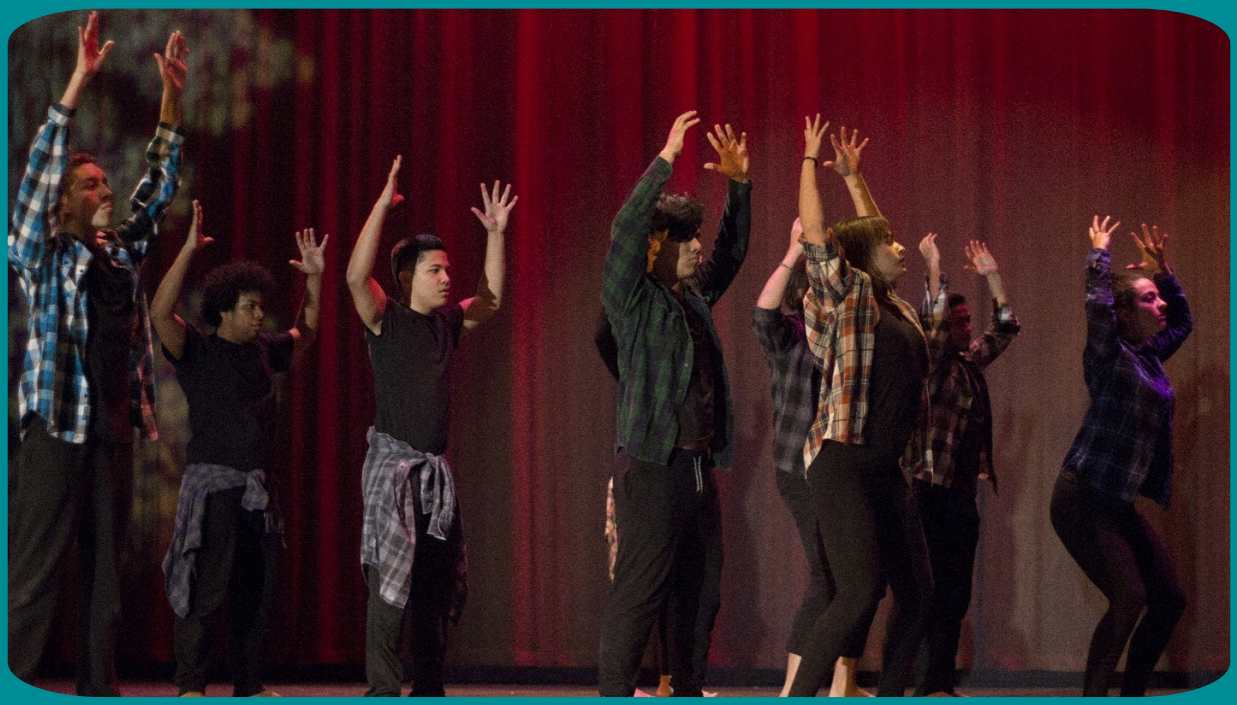
Here are just two examples of APA's impressive events!

In 2024, APA showcased "The Old Man and the Old Moon" in the Black Box Theater, with a live orchestra for the first time in a fall play. The collaboration among actors, musicians, and crew added magic to the story of a man's quest to find his wife. He encounters quirky characters and heartfelt moments, set against a backdrop of shadow puppetry and inventive stagecraft.

In 2025, nine of their junior dancers participated in Dance New Jersey Fest at Rutgers, celebrating Jazz! A Moulin Rouge cast member led auditions, with judges from Rutgers, Montclair, Joffrey, AMDA, NJ Ballet, Roxey Ballet, and Nimbus. Out of 120 applicants, APA stood out! The dancers attended classes in Street, Theatre, Latin Jazz, and Precision with the Sullivan Twins (Rockettes), culminating in a showcase where four APA students earned scholarships.



The APA staff and PTO volunteers proclaim:
"We are proud of our dancers for all their
incredible achievements and their positive sense of community!"







All Photo Credits: Academy for the Performing Arts, Union County Career and Technical Institute

GOOD NEWS

FPC Dance Company

BY: Breanna Bay | SPONSOR/ADVISOR: Janice Monsanto | Flagler Palm Coast High School

FPC DANCE COMPANY

By: Breanna Bey
Flagler Palm Coast High School
Advisor: Janice Monsanto

The FPC Dance Company is an amazing program, and being a part of it has been such a rewarding experience. Everyone on the team is dedicated and passionate about dance, which makes rehearsals productive and performances exciting. Being surrounded by so many hardworking dancers pushes me to keep improving and growing as a performer.

One of the biggest reasons the program is so special is because of our teacher, Mrs. Monsanto. She is incredibly encouraging and always motivates us to push past our limits while still making sure we feel supported. Her positivity and beleif in her dancers creates an environment where everyone feels safe and confident to work hard and do their best.



GOOD NEWS

Welcome, Quan Powers, NDEO Advisory Council NHSDA Advisor!



Welcome, Quan Powers, NDEO Advisory Council NHSDA Advisor! He is the Dance Director at Martin Magnet Middle School in Raleigh, NC, with 15+ years as an Arts Educator, Choreographer, and Advocate. Starting dance at 13, he remains committed to making the arts vibrant, accessible, and empowering for students and communities: “I encourage all students to express themselves and thrive.”

Quan has a broad background in dance styles and has developed a Texas-approved Dance Appreciation course that offers student credit in arts-inspired African American, Mexican American, and Asian American cultures. He advocates for equity and inclusion.



Click Here to Learn More

GOOD NEWS

Dimensions Studio of Arts & Athletics

> **Performing on stage instills confidence, adaptability, teamwork, creative thinking, and a strong sense of pride in hard work ~ qualities that benefit our students for life. ~ Sarah Woerner, student-turned-owner**

Dimensions Studio of Arts & Athletics has been a community cornerstone for over 25 years, helping young people grow in confidence and connection through the creative process, with quality instruction in an environment of artistic passion and healthy lifestyles.

NHSDA members dedicate extra hours to

- teaching,
- service, and
- performance.

boosting

- leadership,
- teamwork, and
- artistic skills.

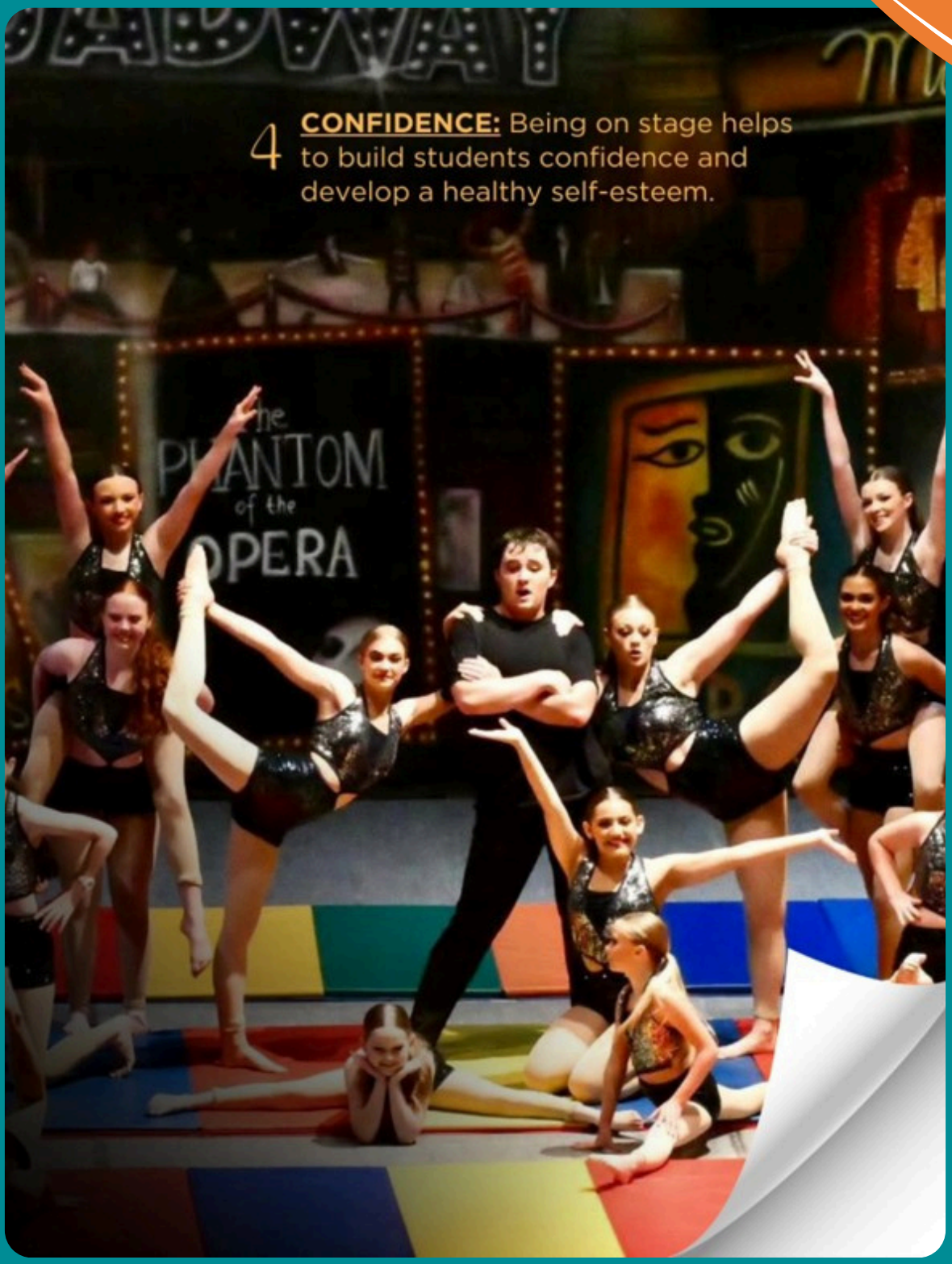
They gain recognition at

- competitions,
- halftime shows, and
- parades.





Dancers dream big while working hard, expressing their voices through movement. The school welcomes all dancers, and the greatest reward is seeing children at all levels become active within the studio family.



All Photo Credits: Dimensions Studio of Arts & Athletics

GOOD NEWS

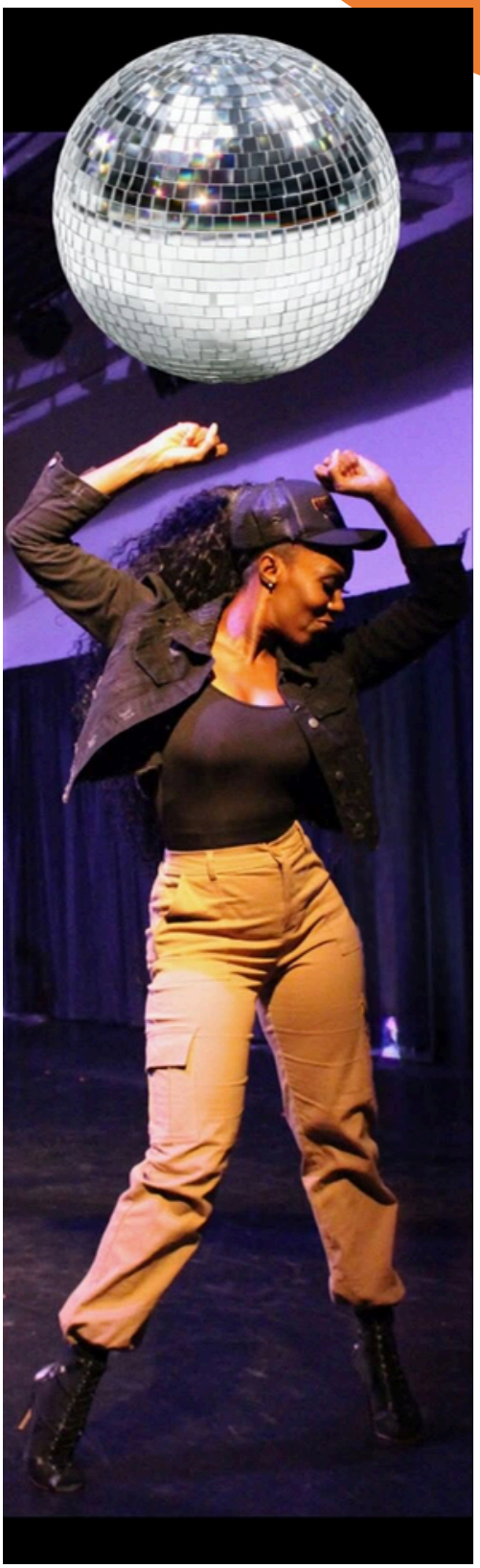
MOTUS Dance Company ~ Movement/Outreach/Teaching/Unity/Sprit

MOTUS is the Liz Borromeo Dance Studio's student company, created to serve communities through dance-sharing events and outreach activities.

Director Liz Borromeo has over 25 years of experience as an educator and choreographer, plus expertise in exercise physiology. As a certified Medical Exercise Specialist, she works in physical therapy, coaching patients on proper body mechanics and exercise routines, providing dancers with safe, age-appropriate, personalized guidance.

MOTUS now serves the community by fostering a growing love for movement and healthy lifestyles. Dancers, aged 8-17, showcase their gifts in community settings such as retirement and senior centers, preschools, parks, and markets. and for people in addiction recovery programs.

At the daCi USA National Gatherings, they share their love of dance with new friends from across the country.



MOTUS Mantra:

Learning Through Exploration...
Building Community with Dance...
Developing Strong Bodies and Minds.



All Photo Credits: Liz Borromeo Dance Studio

FEATURE

Dichotomy

BY: Jordyn Gobern (NHSDA Award Winner)

SPONSOR/ADVISOR: Kathleen Gavin

Union County Academy for the Performing Arts

The title of my contemporary solo is “Dichotomy’ and is set to the instrumental version of “United In Grief” by Kendrick Lamar. The intention of my choreography was to create movement that matched the intensity of the music.

I was drawn to the contrasting elements of the music, which fluctuate between staccato rhythms and fluid melodies. I challenged myself by creating a piece that begins with a certain energy and unexpectedly shifts throughout the piece, showcasing a contradiction in movement. This shift happens multiple times throughout my solo and shows my ability to express different emotions and create versatile movement phrases. My biggest inspiration during the choreographic process was my improvisation.

Before I started choreographing, I played the music and began to improvise. By utilizing improvisation, I naturally discovered the energy I felt matched best with the music. I also used improvisation to create phrase work. Occasionally, I would improv and execute an interesting movement pattern that I later included in my solo. It was a fun challenge to take my natural, improvised movement and create structured choreography.

A challenge I encountered was developing a floorwork phrase. I wanted to continue my motif of contrasting movement and thought it was best to add a floorwork



section since most of my choreography is on higher levels. This was a challenge for me because I prefer standing movement, as it is more comfortable. However, I wanted to stretch my choreographic abilities and create movement outside of my comfort zone

View Jordyn’s Solo Choreography Here.

FEATURE

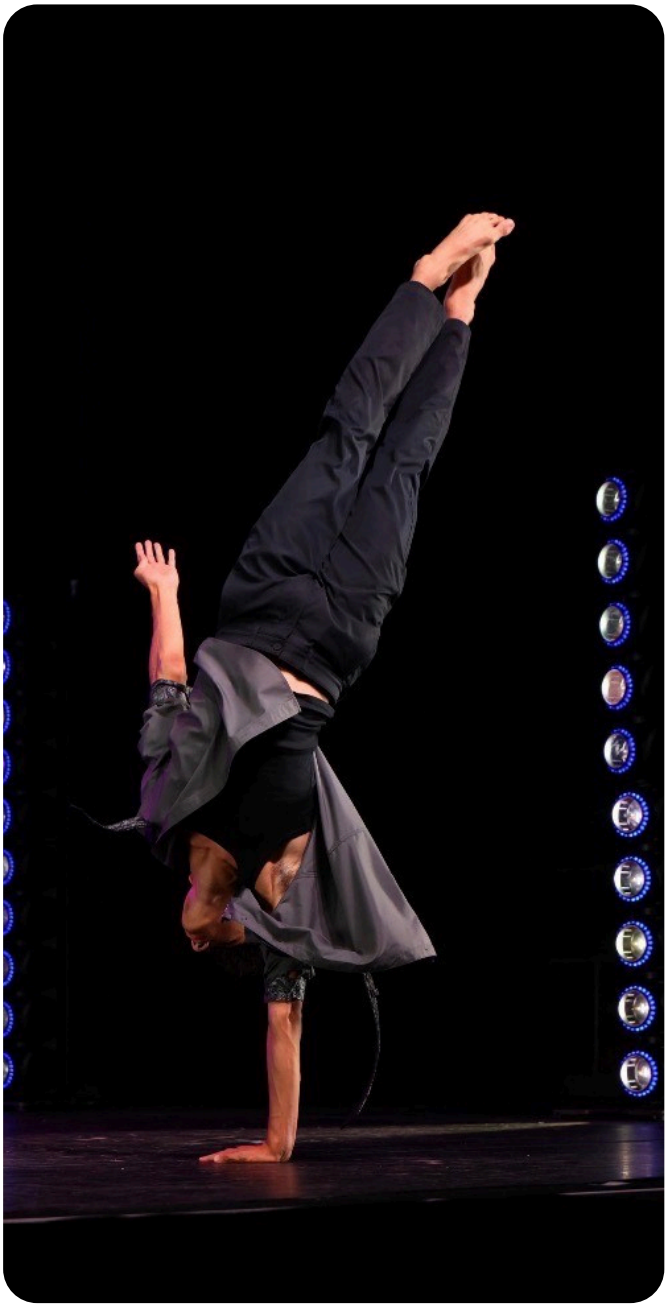
"Think is Over" ~ "Why"

BY: Larry Norman (NHSDA Award Honorable Mention)

SPONSOR/ADVISOR: Marissa Stahl

Gloucester County Institute of Technology

Growing up, I was always drawn to the layered textures of R&B and Jazz. The rhythmic structure of Kool & The Gang's "Think It Over" specifically fascinated me; the song's insistent questioning~starting every phrase with 'Why'~felt like a challenge. I intend to face this challenge by asking myself why I started tapping. With my piece "Why" I wanted to come up with different rhythms to challenge the musical composition. The most important part of the piece was to find new rhythms that I might have not heard by listening to the song just once. The primary challenge I faced during the choreographic process was the discipline of restraint. In tap dance, it is very easy to fall into the trap of over-filling the space with clutter. I believe a crucial part of being a tap dancer is to not over-power the music too much. By choosing moments of silence and simpler patterns, it creates a breather in the music, which in turn makes my more complex rhythms stand out more. Overall, this process taught me that choreography is much more than just creating movement, it can also be about adding to the already existing rhythms.



FEATURE

Dangerous

BY: Aaliyah Angel (NHSDA Award Honorable Mention)

SPONSOR/ADVISOR: Laura Ward-Moran

The John Carroll College Preparatory Dance Program

This piece is entitled “Dangerous,” and goes against the ideology that female dancers must be graceful, soft, and elegant. Instead, I wanted my work to be an inspiration for other dancers, to showcase that strong, athletic styles are beautiful, too. A challenge I encountered during this process was searching for a song because there were so many routes in which I could take my choreography.

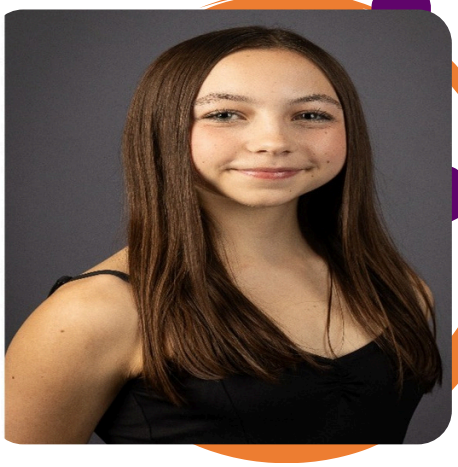


At first, I wanted to select something that would align with the contemporary genre since I found it easier to convey a story through this type of music. However, when I came across the song Dangerous by Michael Jackson, I envisioned powerful movements hitting every note and a mysterious style that would make it captivating. Its uniqueness reminded me of how distinct all dancers as artists and that we each have our own talent to share with the world.

From a young age, I always knew I was not the “ballerina” of the group since ballet was not my desired style. I had energy in me to do something more with my dancing, and with age, I slowly started discovering my love for sassy jazz and dynamic contemporary. Over the years, I have realized that being a dancer does not mean to move with fluidity and delicacy all the time; instead, being athletic and utilizing vigorous movements is also what defines a dancer, and I hope that this piece conveys that message.

FEATURE

Choreography Report



BY: Izzy Kochel

SPONSOR/ADVISOR: Rachel Swenson

Idaho Fine Arts Academy

Improvising with words helps choreographers create abstract gestures and movements as they listen to a song and explore ways to match it. This process can take a long time or be done quickly, and can be performed as a solo or by groups working together to create a dance. Choreographers use both improvisation and abstract gestures to create movement that flows with words.

The first step in creating choreography to words is listening to them within the music while improvising. This helps the artist brainstorm ideas and identify what they like or don't like. It is also important to relax and concentrate when creating choreography. The first step is the hardest, but once we have mastered it, it will feel easier.

For abstract gestures in dance, it is best to start simply. After improvising, listen to the words and think of common gestures that make sense with them. After finding common gestures that match the music, the artists will add their own special twist. They often do this by taking a common gesture and using a different part of the body to create an image. For example, if a song says "circle," the artist could first form a circle with the arms, then switch to a leg or foot.

This step can be challenging because it involves a lot of creative thinking. It is important to develop variations when choreographing to words. This is because many songs repeat the same lyrics over and over, and choreography is important to include variety. For this reason, it is wise to explore different approaches to the same set of words if they are repeated.

On the other hand, repetition is important in helping people recognize similar or identical movements when watching a dance. Another aspect is that a formation should be creative and specific, serving a purpose rather than being an afterthought. When cleaning the piece, make each formation clear so the audience understands what they are experiencing. It is also important to include small and large groups, including duos, trios, solos, and group parts. This makes the dance exciting to watch and adds diversity, which can still take time to complete within a deadline.

Improvisation, abstract gestures, repetition, variety, groups, and formations are all important aspects of artistic and unique choreography. Remembering these points will help improve both our choreography and the speed of completion.





Themes from Romeo and Juliet inspired this student-choreographed ballet, in collaboration with the school's classical music students and professional musicians.

FEATURE

Flowing Rapids

BY: Stella Zgonc
(NHSDA Award Honorable Mention)

SPONSOR/ADVISOR:
Irina Ushakova

The South Carolina Governor's School for the Arts

Improvising with words helps choreographers create abstract gestures and movements as they listen to a song and explore ways to match it. This process can take a long time or be done quickly, and can be performed as a solo or by groups working together to create a dance. ChoreWhen I undertook choreographing this piece,
I wanted to demonstrate the contrast between delicacy and chaos. I started with the imagery of water. This was initially where my inspiration stemmed from. Water is constantly moving and flowing.

However, throughout its motion, there are smaller, softer ripples and simultaneously cascading waterfalls. There is a contrast between the delicate streams compared to the chaotic splashing of rapids. And still all blend within the same body of water.Similarly, in my movement vocabulary, I wanted to demonstrate the difference in the nuances of seamless soft lines and sharp static motions. The smaller body ripples are intended to reflect the more delicate movements of a stream, or the falling of a water droplet.

As the music picks up, it creates in my head images of a cascading waterfall. In a waterfall, there are sudden bursts of water and a constant heavy flow of action. My movements reflect that pickup in motion, with bigger jumps, more turns, and less nuanced



stillness. One of the biggest challenges I faced during this choreographic process was the emotions from my personal life getting mixed up
in the emotions I wanted to evoke in my audience. This was challenging for both the choreographer
and the dancer.

As the choreographer, my job is to create a fully rendered vision of what is inside my head. But as a dancer, I also needed to respect my original choreographic vision. Choreography has challenged me to grow in new ways, both as an individual and an intellectual.

WELCOME BACK TO SCHOOL!



Photo Credit: Language Dance Co.

DANCE ARTS NOW!

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Ray Schwartz
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