

2019 - 2021 HIGHLIGHTS

Current Research: A(i)da Overton Walker

Author, dancer, choreographer,
and dance director for vaudeville
and Broadway shows



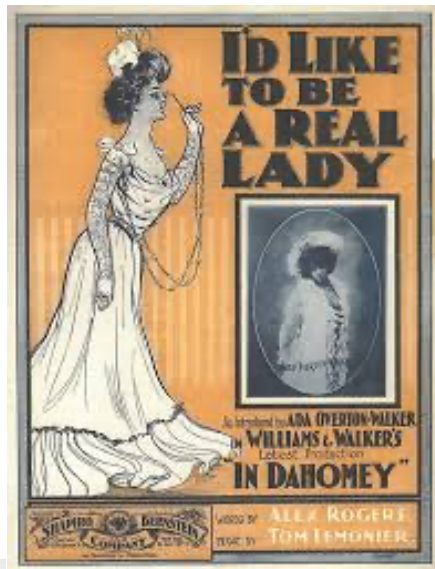
The Queen of the Cake Walk

Aida (nee Ada) Overton Walker taught the
Cake Walk to stage performers and to black
and white elites, including the Royal Family.



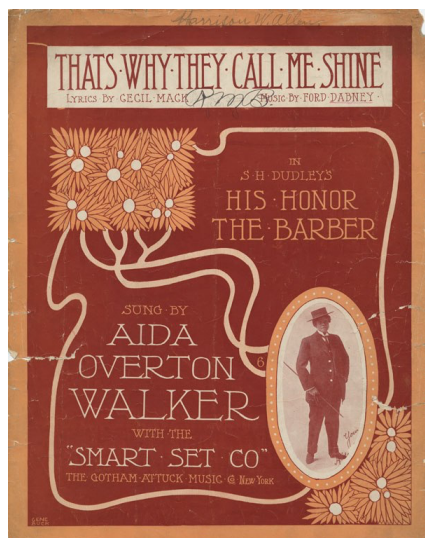
Author

Overton Walker was dedicated to racial
uplift. To that end, she wrote several
articles to address negative stereotypes
about females on stage, black performers
on stage, and black females on stage.



Salome

She was the first black dancer to
perform Salome and “The Dance
of the Seven Veils”



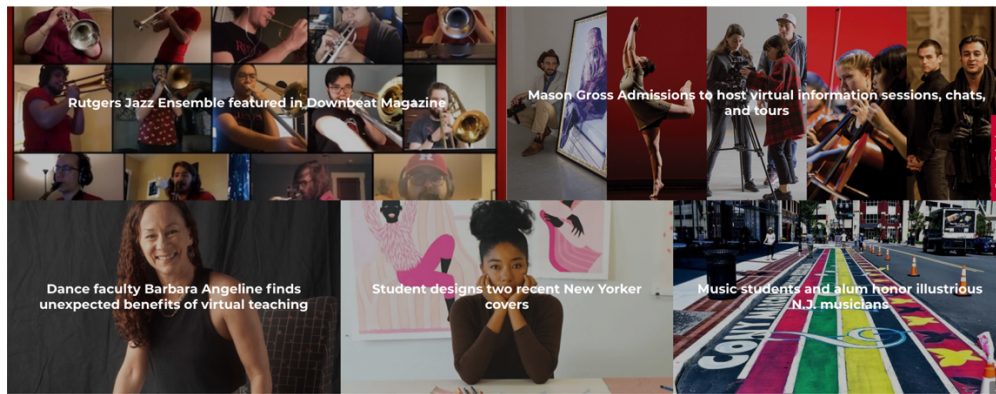
Male Impersonator

Overton Walker performed male characters in shows, and took over as
“George Walker” of the iconic duo “Williams and Walker” when her
husband became ill.

Artistic Inquiry

- Vernacular Jazz of the 1890s - 1910s [Note: “jazz” as a term came in connection to the development of jazz music in the very late 1910s.]
- Movement Exploration, including improvisation, phrase work, fusion of early “pre-jazz” dance and Broadway dance with contemporary jazz dance movement
- “Racial uplift” in the late 19th – early 20th centuries
- Gender performance

NEWS



Rutgers Today Fall 2020 <https://www.rutgers.edu/news/dance-everyone-watching>



Encore! Virtual "Replay" of Hysterika Jazz Dance performing *eat Crow* Fall 2020



Movement Toward Change

Saturday June 27th 9:30am-4:30pm

An online Dance Intensive to raise funds for **The Loveland Foundation**, an organization providing support for both black women and girls through therapy, mental health programs, and fellowships.



9:30-10am Gyrokinesis®
with Adriana Suarez



10-11am Harlem Renaissance Jazz
with Barbara Angeline



11-12pm Dancer Injury Prevention
with Michaela Main, PT, DPT



12-1pm Ballet
with Carlos Molina



1-2pm Modern (Horton Technique)
with Sheryl Thomas



2:30-3:30pm Hip-Hop
with Shakia Johnson



3:30-4:30pm Contemporary (Liquid Strength)
with Christal Brown

Curriculum and Advisement Committee Chair for writing of new Movement Practices curriculum

▶	07:206:130	AFRICAN DIASPORIC MOVEMENT PRACTICES 1	1.5 credits
▶	07:206:131	CLASSICAL/TRADITIONAL MOVEMENT PRACTICES 1	1.5 credits
▶	07:206:132	CONTEMPORARY FUSION MOVEMENT PRACTICES 1	1.5 credits
▶	07:206:133	SOMATIC MOVEMENT PRACTICES 1	1.5 credits

Founding Member: EDI Dance Collective

The Equity Diversity Inclusion Dance Collective for the Dance Department of Mason School of the Arts strives to:

- To assess and provide recommendations pertaining to diversity, equity, inclusion and access within the Dance Department.
- To advise the representatives of the Dean's EDI Committee of the evaluation and implementation within the Dance Department.
- To review and evaluate EDI activities and programs within the Dance Department.
- To provide a forum for individuals within the Dance Department concerned about diversity, equity, inclusion and access.

Global CULTURE FEST



BETWEEN THE LINES

FOUR HUNDRED SOULS

Edited by Ibram X. Kendi
and Keisha N. Blain

In conversation with
Bernice McFadden, Blair LM Kelley
and Robert Jones, Jr.

FEB 9 2021 @ 7:00 PM ET
SchomburgCenter.Eventbrite.com



Listening and Learning...

Power of Two presents...

Mama Phife Represents

A reading and conversation with
Cheryl Boyce-Taylor

Hosted by
Erasma Beras-Monticciolo



Mama Phife Represents is a verse memoir to her son, Hip Hop icon Malik "Phife Dawg" Taylor



Response to COVID Pandemic: Workshops & Remote Teaching

Pedagogy & Mechanics for Online Dance Class



GETTING STARTED: MY GOALS AND IDEAS

STUDENT EXPERIENCE #1

WHERE ARE THEY?
Living Spaces
Obstacles
Time Zones

WHAT ARE THEY
DEALING WITH?
Sudden Endings
Family Environments
Pandemic
Diverse Digital Literacy



WHAT DO THEY
REALLY NEED?
Dance!
Expectations
Community/Connection
Emotional Wellness
Equity

HOW CAN WE
CONTINUE OUR WORK
WITHOUT INCREASING
STRESS?
Keep it Familiar.
Same Class Format.
Same Weekly Format.

B Angeline

5/18/20

August 20, 2020

Zoom How To For Class - Choice-making, Student Agency & Equitable Training

Keep in mind that digital skill building and fabulous student use of Zoom tools make take time to develop. It may work well to orient students with space/body safety, hand signals and communication practices, then start into class and drop "how to's" in as they are needed. Check in often with hand signals to see how student experiences are impacted as you go along.

View of the class: https://support.zoom.us/hc/en-us/articles/201329243-Choosing-the-video-layout-Active-Speaker-View-and-Gallery-View#h20%7C%20OS-Start%20or%20on%20a%20meeting_20%20with%20a%20pin%20viewer%20view

Speaker vs. Gallery View

Speaker View is great for class lecture and teaching movement. It's likely that students will want to have their teacher's view the biggest, since they are looking to the teacher for the knowledge. Encourage students to also use **Gallery View**, as this view establishes an equitable importance for each voice and the potential for anyone in the room to share knowledge worth knowing. Whenever possible, let students choose how they prefer to share space each class.

Tips for Teachers – Pedagogy (cont.)

Individual Feedback and Community

- Keep track of who you give these to and give them by name out loud or in Chat. It makes students feel "seen" when you give individual attention. Keep your role sheet nearby and check off if necessary.
- Watch student or a group during part of the work up
- To start, use a correction that applies to many or most
- Offer verbal corrections and when possible, offer touch corrections that the students can do, e.g., putting hand at base of ribs to see if they are pushing out of alignment.
- Call on a student who is doing the move correctly. "I'm seeing a hip reaction going along to join the arm in the spiral. Claudia, let's take a look at yours. Can everyone Pin Video for Claudia? Watch her left hip in relation to her left arm. See, it doesn't go anywhere! Claudia, what are you thinking of that helps to keep your hip in place?"

Community

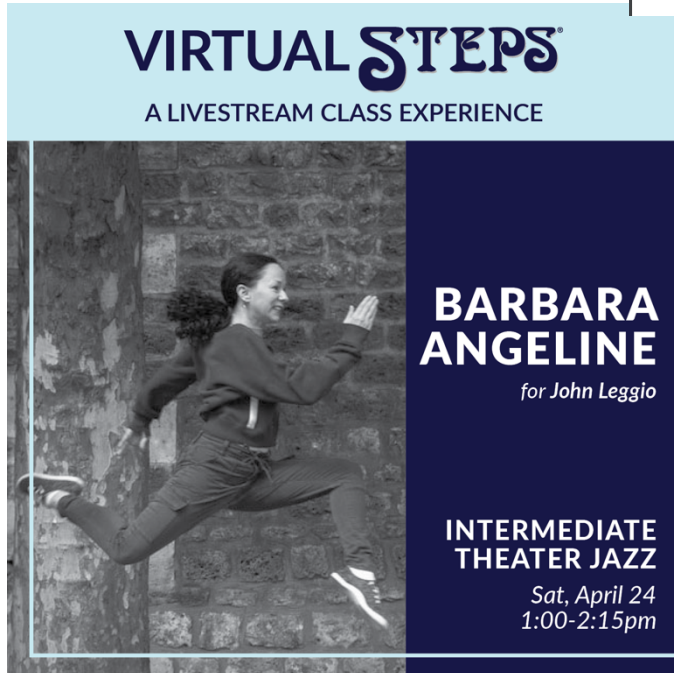
- Remind students that they have kinaesthetically felt the sensations of dancing in a space with other dancers. Have them offer ways of recreating sensations and mental shifts that can pull us into some of those same experiences.
- Consider ideas about dancing beyond kinesphere that can pull us into some of those same experiences.
- Reach the class and dance side by side.
- Help students gather their energy and share it through the screen to other students.
- Be cool with environmental interruptions that come along so that students relax in this new situation, too. (e.g., "Hi puppy!")
- Encourage speaking – I have found that students keep their mics muted and nod when I ask questions. I really like to hear them speak, and I think it's important for them to speak and for peers to hear the voices of their classmates. Let's keep it live!



THANK YOU!

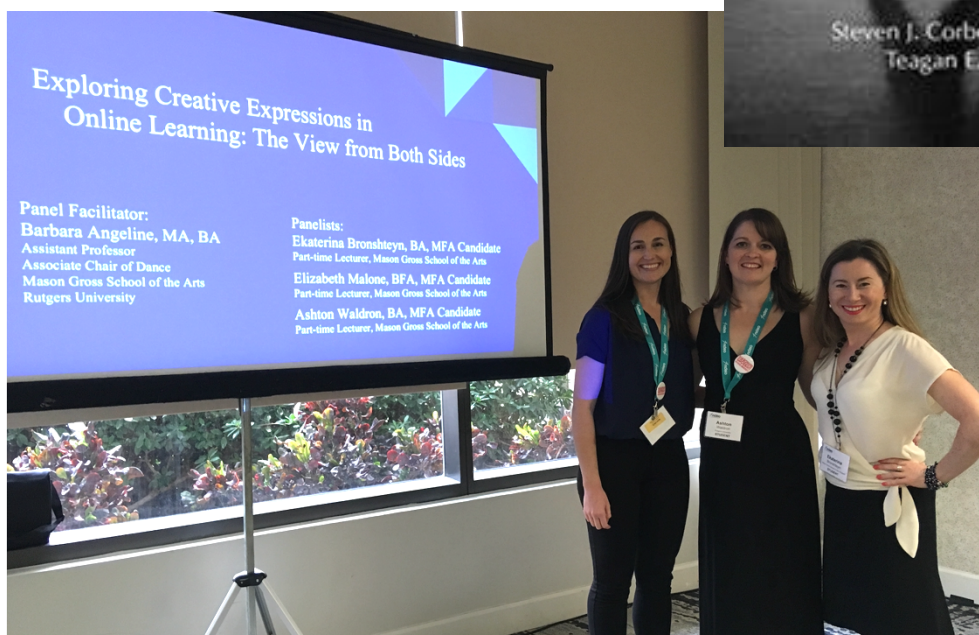
Integrated Dance Learning: Critical Thinking for Embodied Minds

Barbara Angeline and Jeff Friedman

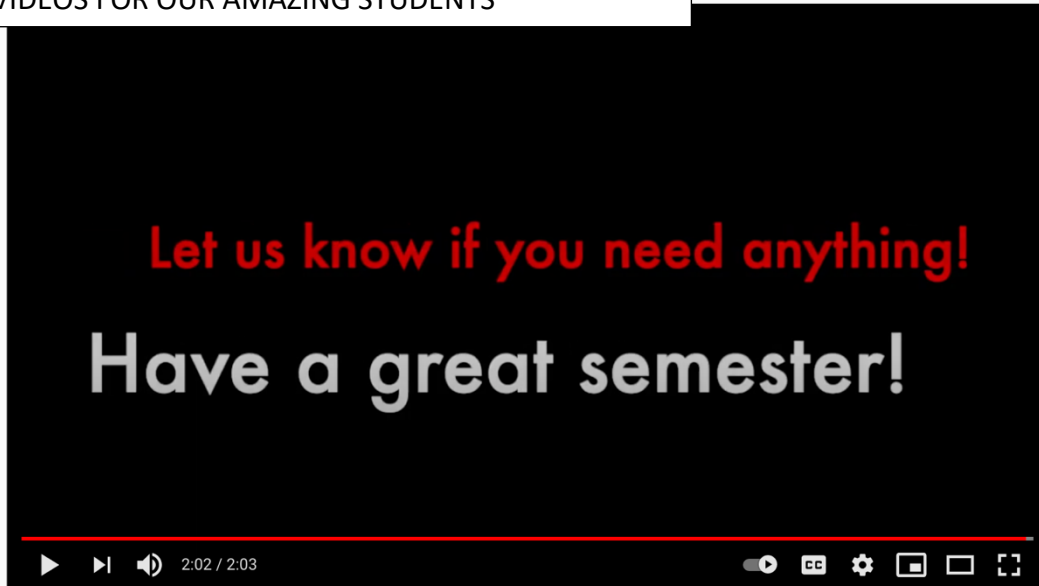


Book chapter published digitally - Fall 2019
<https://wac.colostate.edu/books/atd/performing/>

Print edition published May 2020



FILMED, DIRECTED AND EDITED
VIDEOS FOR OUR AMAZING STUDENTS



MGSA Dance Hall Pass Video for Students Fall 2020

<https://www.youtube.com/watch?v=kwirRP1LCus&t=1s>



MGSA Dance Break Video F2020

https://www.youtube.com/watch?v=mU1t62fXodw&feature=emb_title