

	Friday July 6	Saturday July 7	Sunday July 8
8a		Tai Chi	Tai Chi
9a	HIP HOP PROPER Larry Southall	LOADED SOUL-TWISTED FUNK AKA "I EAT BEATS FOR BREAKFAST" Donna Mejia	KHALEEJI DANCE 101 Khadijah
10a			
11a			
12p	LUNCH		
1p	LECTURE Donna Mejia Understanding Hidden Privileges	LECTURE Larry Southall Hip Hop Culture	LECTURE Nadira Branding
2p	SAIDI SASS Khadijah	RAQS AL BALADI/SHAABI Khadijah	SWELLING TO THE SURFACE BREATH AND BODY Donna Mejia
3p			
4p	SILVESTRE TECHNIQUE Donna Mejia	HOUSE Larry Southall	SEMI-PVT Larry
5p	SEMI-PVT Khadijah	SEMI-PVT Donna Mejia	Closing Circle/Dance Battle
6p	DINNER		
7p	FESTIVAL SHOW	GALA SHOW	
8p			
9p			

TAI CHI: 8a-8:50a

Saturday: Form Sunday: Form with Fan

Friday

9am-12p Hip-hop proper with Larry Southall:

The traditional dance that people originally did at Hip-hop parties.

LUNCH LECTURE 12:30P-2P DONNA MEJIA First Steps: Understanding the Hidden Privileges in our Practices

When trying to understand cultural appropriation, there are some very elegant and profound questions that serve as insightful first steps. Learning to situate ourselves within our dance practice inevitably requires we dialog with the attached history of Orientalist projections, caricature, gender norms and standards of attractiveness. Or perhaps these issues have been thrust upon you by others? In this facilitated discussion Donna invites participants to investigate and share thoughts about what hidden values and messages are perpetuated by our dance industry. Hidden biases may surprise you, as we are all afflicted with them. In addition to learning about the agency we have in artmaking, we will also investigate strategies to interrupt questionable practices and construct new possibilities for ourselves. Tough questions will lead us to courageous conversations...please come share your thoughts!

2p-3:30p Saidi Sass with Khadijah:

Saidi Sass, a very popular Upper Egyptian folk style, can be performed with or without “assaya” a cane or with Sagat “zills” ! Learn sassy and modern yet traditionally grounded saidi technique. Saidi technique and combinations will be taught and then strung together to create a longer full choreography. Background and historical information will be gone over in order to give each dancer a frame of reference for current and past Saidi trends.

3:30p-5p Silvestre Technique with Donna Mejia:

Silvestre Technique is a contemporary modern dance training system rooted in the symbology and gestures of Brazilian dance and movement culture. It is astonishing to watch and a revelation for dancers who have studied it. It is a strongly technical system, whereby dancers grow to possess strength, versatility, speed, elasticity, precision, and elegant expression in their bodies. The Silvestre Technique is not only a system for training of the physical form, it also provides a paradigm for how humans relate to, receive and manage subtle energies/life force from the universe as they are embodied through the elements of nature: earth, air, water and fire. It is an esoteric approach to training the body in which dancers deepen and refine their subtle senses to new

dimensions. The system originated with Rosangela Silvestre, a powerful and exquisite choreographer from Salvador, Bahia (Brazil) responsible for developing an entirely new language in contemporary dance.

Silvestre Technique gives equal importance to physical alignment, athleticism and emotional/personal expression. The technique seeks to support dancers in identifying and expanding their maximum potential as expressive beings. To cultivate a harmonious awareness of these values, class begins with standing meditation and slow, methodical attunement of the subtle energies and life forces within the body. Throughout the warmup silence and occasional stillness are revisited to allow awareness to flourish and deepen.

Dancers are encouraged to concentrate exclusively on their practice and set aside all distractions in the room and in their minds. To build practitioners' responsiveness to subtle changes, tempos fluctuate and musical accompaniment changes constantly. As practitioners grow accustomed to the sequences, they shift their focus to the subtle emotional and energetic cues arising in their field of awareness. Silvestre technique also presses dancers to acknowledge their present limitations and work intelligently to achieve new growth without forcing the body's capacities. Positions and sequences can be modified to help dancers match their ability in a manageable way, and avoid the consequential damage that can be done by trying to aggrandize their movement beyond their present ability. Personal examination is a key value and participants are discouraged from side-stepping their weaknesses. The atmosphere of a Silvestre class is typically intense, electrically charged and evocative.

Saturday

9a-12p Loaded Soul-Twisted Funk AKA "I Eat Beats for Breakfast with Donna Mejia

Some would define power as the ability to produce large and dramatic movements of virtuosic prowess. I define power as the ability to channel tremendous force but not be removed from one's center; the strength to metaphorically "swallow the hurricane." This requires steadiness in one's core, nuance, a grounded way of moving through space, and, above all, courage to face forces stronger than one's self. In this class, we are going to take the thickest, hardest, crunchiest beats I could locate and translate them into our dancing bodies. Some big moves are on the menu, but I aim to also build intricacy and rhythmic clarity in our movement through remixed hip work. With music and hardcore beats as a guide, drill practice is about to get juicy. Please note that this workshop will utilize music with adult lyrics and themes. (This is the "R" rated version of Donna Mejia). Come ready to play hard.

12:30p-2p LUNCH LECTURE LARRY SOUTHALL: The history and development of hip hop culture and its transformation into the global entity it is now.

3:30p-5p House with Larry Southall

a style that originated in Chicago and New York. People originally danced this style at clubs.

2p-3:30p al Baladi/Shaaabi with Khadijah

Raqs al Baladi / Shaabi refRaqsers to an Egyptian dance style that evolved in the early part of the 20th century. Come from the word Al-Balad “the country”. "Baladi" means "my country" or "from my country", and in the context of this dance, refers to its folkloric or country origins. The evolution of raqs al baladi coincided with waves of migration of rural people to the larger Egyptian towns and cities. They brought with them their traditional instruments, music and dance. Many cities in Egypt were influenced by western music (in particular jazz and blues) and instruments (in particular accordion, saxophone, clarinet and trumpet). This merger of traditional Egyptian and modern western music gave birth to the distinctive baladi sound. It is often referred to as "urbanised folk" music.

3:30p-5p House with Larry Southall

House, a style that originated in Chicago and New York. People originally danced this style at clubs.

Sunday

9a-12p Khaleeji dance 101 with Khadijah

True culture and tradition: “Khaleeji” to refer to the style of dance, culture and music from the Persian Gulf or Arabian Gulf region, the “Khaleej,” including Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the UAE. The dance is largely improvisational, performed by pairs or groups of women for their own entertainment at special celebrations, such as weddings. As this dance represents many countries of the Gulf region, Khadijah will instruct proper costuming, musicality, posture, history and background and much more!

12:30-2p LUNCH LECTURE NADIRA: Marketing and Branding

Marketing & Branding is often the artistic entrepreneurs least favorite part of what they do. It can make you feel unfulfilled & even worse, inauthentic to your art. Have no fear, all you need are these easy instructions and clear steps to help you understand who you are as an entrepreneur, why you want to reach others & most importantly how to reach your target audience.

2p-3:30p Swelling to the Surface: Breath and Body with Donna Mejia

I have a deep love for fantastical theatricality and great dance production. Alternatively, I have a profound respect for the inherent intelligence of the body when it is freed from the bounds of showmanship. This workshop steps away from the focus on performance and skill acquisition to engage the domain of bodily truth. We will begin with breath-work, and proceed gently towards a movement session rooted in fusion vocabulary, but unconcerned with counts, phrasing, sequencing and structure. I will offer theoretical highlights from my 25 years of study in sacred and transcendental dance traditions (North Africa, Central and West Africa, Caribbean Islands, Brazil, Louisiana). We will also discuss current understandings of why our brains and neurological systems respond to movement in such specific ways. Deliberate breath work will serve as the barometer for integration and the touchstone of expanding the senses. I offer my pledge of a thoughtful, conscientious and carefully guided passage...an invitation to let dance

move *through* you and bring you to a broader sense of self. This will not be a workshop about any specific beliefs or dogma. Rather, it will serve as an intentional laboratory for one aspect of dance celebrated by over half of the world's cultures...dance as a technology for expanded consciousness. Comfortable clothing will be for important for your best experience. All experience levels, body types and gender expressions will be embraced and welcomed.

BIOS:

Larry Southall holds an MFA in Performance and Choreography from the University of Colorado. A native of the Bronx, NY, he began working with hip-hop dance forms in the early 1980's. He has worked with the Boulder Ballet, The Harambee African Dance Ensemble, Blue Moon Dance Company, Motion Underground, Longmont Symphony and Dance Theatre, Cleo Parker Robinson Summer Institute, Denver school of the Arts, and Steamboat Springs Dance Theatre. He has served as a master teacher at Dance Place in Washington, D.C., at Slippery Rock University, and for the American College Dance Festival. Larry has choreographed for the Native Tongue Dance Theatre, Skeleton Dance Project, The Black College Dance Exchange, and the Legacies concert of the American College Dance Festival in Boulder, Co and is respected nationally as one of the great traditional hip-hop teachers. Larry is currently Co-Artistic Director of The Grass Roots Project under the direction of Rennie Harris.

Khadijah is a diverse international performer/instructor of Arabic and Central Asian Folklore dances. She has become a highly sought after performer, instructor and choreographer due to her unique energetic style. She currently resides in Denver, CO. Khadijah can be seen performing at many 5 star Middle Eastern restaurants, including The Clock tower cabaret and many other establishments around Colorado and beyond. She is continuously traveling, studying and seeking knowledge on a regular basis with the worlds most renowned dancers and musicians of Middle-Eastern/Central Asian Dance and Music!