

Fall Student Dance Concert

Friday, November 1, 2024 • 7:30 PM

Saturday, November 2, 2024 • 7:30 PM

Saturday's performance also livestreamed at

[YouTube.com/boyercollege](https://www.youtube.com/boyercollege)

Conwell Dance Theater

1801 N. Broad St.

Philadelphia, PA 19122

*Dance performances are sponsored in part by Temple University's
General Activities Fund and the Rose Vernick Fund*

Temple
Dance
50
1975-2025

Program

Dzoghese? (Destiny)

Choreographer: Sena A. Atsugah

Dancers: Damaris Williams, Kayla Bailey, Carla Saunders, Makiya Carter

Music: Oshala by Tamu Mazama and live music by Sena A. Atsugah

Costumes: Trova Couture

Lighting: Akino Leeann Lessey

“Dzoghese?” evokes the need to find and connect with our spiritual being and discover our path in life through resistance, confrontation, and persistence.

The Return to Innocence Lost

Choreography & Performance: Deziah Neasia

Music: silence I'm sinking by Willix, the return to innocence lost by The Roots, Soundscore

Lighting: Damaris Williams

Within close proximity, I invite you to hold a secret. One we share but hide within our walls, between sheets, and between mystique whispers the story is held: protected : a secret shared : a silence broken ::: The return to innocence lost

Non-Functional Clock

Choreographer: Haotian Liu

Dancers: Haotian Liu

Music: Fremd by Olaf Bender

Lighting: Sara Hicinbothem

I want to portray someone who refuses to live in the moment, in other words, time. I use my body to embody time, but I'm still a human. Time flows through me, but I resist living in the present. I regret the past, fear the future, and that is who I am.

Cola

Choreographer: Mia Allison and Michaela Delaney

Dancers: Akino Lessey, Alicia Mears, Bri Dupree, Claire Schlutt, Jazlyn Tan, Lily Santana, Mia Allison, and Michaela Delaney

Music: Cola by Camelphat, Elderbrook

Lighting Designer: Star Allen

“Cola” represents the anxiety-inducing experience of unknowingly consuming substances within an environment where the energy is typically exciting and enjoyable, but has turned into whirlwind of paranoia, confusion, and loss of body control masked underneath the surface of a fun, club-like atmosphere

Lapsarian

Choreographer: Benja Newnam

Dancers: Benja Newnam

Music: Kokopelli Choir (Comp. Eleanor Daley), Grouper

Lighting: Dani Sala

Trying to explain my research has been as Sisyphean task; here I reimagine an immortal Icarus much like Sisyphus, while perhaps never reaching their goals, are each spared and rewarded in the pain of learning.

Interconnected

Choreographer: Jazlyn Tan and Lily Santana

Dancers: Jazlyn Tan and Lily Santana

Music: Riverbank by Sable & Cendres

Lighting Designer: Kayla Bailey

“Interconnected” is about the relationship between interdependency and dependency. The dancers are riding the wave of life, together, yet apart.

Echoes in the Galaxy

Choreographer: Kayla Bailey

Dancers: Kayla Bailey, Amaris Alfonseca, Makiya Carter, Lyric Way-Gregory, Destinee Sherrod-Taylor, Carla Saunders, Damaris Williams, Marya Montez, Sylvie Colon, Sanaa Snyder, Trinity McFadden, Maddie Romero

Music: Renaissance Intro by Beyoncé, Countdown (instrumental) by Beyoncé, Delresto by Beyoncé and Travis Scott, Alien Superstar by Beyoncé

Lighting: Longxuan Lian

Echoes in the Galaxy is about entering another dimension and adapting to a new environment while staying true to yourself. This piece is inspired by Beyoncé’s Renaissance Tour.

Production Crew

Stage Manager: Esmeralda Luciano

Assistant Stage Manager: Dani Sala

Backstage Crew: Yamileth Cuevas Rios, Bri Dupree, Aleah Feggins,
Michaela Delaney Guthrie, Akino Lessey, Trinity McFadden, Amelia
Negri, Benja Newman, Sophia Quintero

House Crew: Ary Koch, Dasha Klim, Eduarda Melgar

For more information about the Dance Department's 50th Anniversary,
including special events and activities, please visit
alumni.temple.edu/BoyerDanceAnniversary.



About the Artists

MIA ALLISON was born in England and moved to Virginia at the age of 3 where she began training in gymnastics until the age of 12. From there she started her dance training in various modern techniques, ballet, pointe, contemporary, improvisation, jazz, acrobatics, hip hop, musical theatre, partnering, and tap. She competed around the U.S. throughout her teen years winning various awards and scholarships in a multitude of styles. She danced in the Moscow Ballet's nutcracker for seven years and attended the A.B.T. intensive program during her time in high school. She danced professionally for amusement parks as a seasonal performer at 16. She currently lives in Philadelphia working towards her BFA in dance at Temple University. She has presented her own choreographic works in both studio and professional showcases alongside teaching preK-12 students around the Philadelphia region. She currently dances in Jim Bunting's Dance Company; Bunting is a former Koresh dance company member. She also collaborates with varying choreographers around Philadelphia and NYC to perform in their professional works among artist showcases.

SENA ATSUGAH is currently a Fulbright Scholar in her fourth year PhD program in dance at Temple University. She holds an MFA and BFA in dance from the University of Ghana, Legon. She is an assistant lecturer at the University of Ghana, Legon on study leave. Over the years, Atsugah has been engaged in numerous dance productions, performances, and workshops with students, researchers, and lecturers from the University of Ghana, and other foreign universities. Within her preferred practice of Contemporary Dance, she has taken part in major editions of a dance workshop dubbed *Engagement Feminine* since 2009 in Burkina-Faso. Through this project, she had the opportunity to tour and perform in Burkina Faso, Bordeaux in France, and Yale University in the United States. Atsugah performed her solo piece entitled *Gbei!?* (Voices!?) at the 34th International Dance Festival: Tanec Praha in Prague. She also had the chance to hold workshops and present papers at the 5th Biannual Conference of the Collegium for African Diaspora Dance (CADD) at Duke University and the University of Illinois as part of the Women and Gender in Global Perspective Program. Her current research focuses on embodied knowledge of Anlo-Ewe Women in ritual dance forms in Ghana.

KAYLA BAILEY was born and raised in Philadelphia, PA. She began her dance training at 5 years old at the Philadelphia School of Dance Arts where she trained in ballet, jazz, modern, tap, and hip hop. At the age of 14, she began her studies at the Philadelphia High School for the Creative and Performing Arts (CAPA) as a dance major under the direction of Ladeva Davis and Stephanie Demby-Afum. She then joined CAPA's dance company becoming the company manager and a student teacher for the dance department. During her time at CAPA, Bailey performed in the Thanksgiving Day Parade and Cherry Blossom parade and choreographed for CAPA's Spring Dance Show and Student Choreography Show. During her high school years, Bailey was a member of the X-Perience Dance Company's , XI, trained with the Philadelphia Ballet's Choreographic Mentorship Program and was the Choreographic Fellow for the Philadelphia Ballet's All City Dance Ensemble. Bailey was also an assistant teacher at the Philadelphia School of Dance Arts for their Saturday ballet classes. She is currently pursuing a dance major at Temple University's Boyer College of Music and Dance. Bailey is a dance instructor at the X-Perience Dance Company and Philadelphia's Columbia North YMCA. Her ultimate goals are to become a dance educator, a professional choreographer and professional dancer. Bailey loves performing and teaching the art of dance. She plans to continue her teaching, choreography and performance journey throughout and beyond college. In the future, Bailey plans to open her own dance studio and help underprivileged communities gain access to the arts, in turn positively impacting the dance community.

MICHAELA DELANEY GUTHRIE is a hard of hearing dancer, performer and model from Los Angeles California, currently based in Philadelphia. She specializes in versatility. Guthrie has been dancing for 17 years in a variety of styles but gained most of her dance training at California School of the Arts - San Gabriel Valley. During her time there, her training was split between classical & contemporary dance, and commercial dance conservatories. She was given the opportunity to dance with choreographers such as Karen Chuang, Mary Grace McNally, Grayson McGuire, Kyreena Alexander, Mikey Trasoras and Michael Montgomery. Recently Guthrie also joined Jim Bunting Dance Company, a company founded by former Koresh Dance Company member Jim Bunting. As well as having danced on stage with musical groups at World Cafe Live, Guthrie has also performed in spaces such as Gibney Dance Center, The Philadelphia 76er's court, KYL/D

Center, Fringe Arts and Cannonball Festival Philadelphia, and the Emerging Artists Theater's NYC Spark Festival.

HAOTIAN LIU is currently a second-year PhD student at Temple University. He holds an MFA in Dance and Embodied Practice from Roehampton University in the UK and a Bachelor of Arts in Dance Performance with a focus on Dance Education from Beijing Dance Academy in China. He has extensive experience in dance performance, choreography, theater, and both instrumental and percussion accompaniment. Additionally, Liu has rich experience in dance education, having worked with students in SEN and LEYF settings, and in over 20 schools in the UK, including Nursery, Reception, and Primary Schools (Years 2-6). Liu has choreographed multiple dance pieces, including Trying My Best, The Boy on Fire, A Man Who Turns the Prayer Wheel, Dancing with Us, One Day, and Visual Angle. He is a recipient of the Chinese National Art Fund and the Lotus Award from the Chinese Dancers Association. His current research focuses on developing a 'Choreography System Based on Chinese Philosophy.'

DEZIAH NEASIA: A secret shared, a silence broken. Earth body. Fostering the dialogue between the female body and the land in which I claim. Originating from the ancestral grounds of Onondaga nation, Upstate where the winter draws you close, broken by the spring showers, it enriches the land allowing summer to bloom. Through literary works, imagining is used as a tool to generate freedom in the body through movement and the art of dreaming to transgress the mind, body, and soul. Cultivating spaces that allow for more play in order to demonstrate ways of functioning within a Western society. Playing within the state of flux to decolonize the body & decolonize the mind. Rooted in the grounds we find our way back to ourselves. Dreaming of a world where black bodies are liberated. Free to move, be still, imagining a world that serves as the anchor for mapping home. The sweat and labor of endless love. A continuous dance meant to last a lifetime.

BENJA NEWMAN is in his second year pursuing an MFA in dance at Temple University. Originally from North Carolina, Newman received his BFA in dance from the University of North Carolina at Greensboro. Newman graduated high school from Durham School of the Arts in 2012 having studied in his passion for music. He later continued his studies at the University of North Carolina Asheville in Musical Theatre, Dance, and Environmental Policy before joining the Fox & Beggar Theatre traveling circus. While in North Carolina, Newman professionally explored teaching and performing in a variety of social dance styles including blues, Asheville Waltz, and Scottish Folk Dance, and performed as a vocalist and song writer for Durham-based Blues/Rock band 19 Miles from Davis. Newman moved to Philadelphia in 2019 and began teaching social ballroom partner dance, receiving certification to teach ballroom dances to social communities from the Arthur Murray social dance syllabus, and he performs as one half of local Philadelphian jug band duo Dining & Detritus. His current research involves developing a creative process marrying concepts in dance, visual art landscapes, and the linguistics of secret codes.

LILY SANTANA began her dance training at a studio in her hometown of NJ at the age of 2 and danced on their competitive team from ages 9-18. She was also a member of the pre-professional dance program at Steps on Broadway, NYC, where she received additional training. While at Steps, she performed repertory works from many of their choreographers at venues around NYC including The Joyce Theater. Santana has attended and performed in several intensive programs in New York City including Broadway Dance Center, Steps on Broadway, Martha Graham, and NYU Tisch's Summer Dance Festival where she had the honor to train with the Gibney Company, Sidra Bell Dance and Ronald K. Brown Evidence Dance Company. Santana is working toward her BFA in dance at Temple University as part of their honors program. Santana is currently a member of the Temple Dance Ensemble and is working with the Jim Bunting Dance Company in Philadelphia. She looks forward to expanding her professional career in dance performance and choreography.

JAZLYN TAN is originally from Singapore and is in her final year of BFA in dance, studying at Temple University, Boyer College of Music and Dance. She is a dancer with her dance training rooted in ballet and street styles. Tan's dance palette evolved even further with the addition of Contemporary and Jazz when she entered LASALLE College of The Arts, Singapore, to complete her studies for a Diploma in Dance. Tan also had the opportunity to perform Nocturne choreographed by Xiang Xu from Temple University at the American College Dance Association (ACDA) 2024 as well as Nocturne in Between choreographed by Xiang Xu from Temple University at the American Dance Guild Festival 2024. Moreover, she is also training under a Philadelphia-based Hip Hop Company, Creative Reaction company, and is currently working towards a competition happening in November 2024. Tan is an aspiring performer and educator hoping to enhance her dance skills and equip herself with the knowledge that would enable her to educate the next generation.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than forty-five recordings, garnering five GRAMMY nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 30,000 students continue to follow the university's official motto—Perseverantia Vincit, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

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