



# CURTIS STEDGE

## Teaching Portfolio



New York City Metropolitan Area



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EDUCATOR | ARTIST | LEADER

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## SUMMARY

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Dynamic and innovative, dance education professional with 16+ years experience designing and delivering inquiry-based, student-centered, collaborative learning experiences. Passionate about providing a safe and supportive learning environment through trauma-informed, culturally responsive pedagogies.

## EDUCATION

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Registered-Dance/Movement Therapist Candidate <a href="#">Kinections Dance/Movement Therapy</a>	In Process Rochester, NY
Alternate Route Teacher Training Program <a href="#">Rutgers University</a>	2022 Newark, NJ
Master of Fine Arts in Dance <a href="#">University of Maryland</a>	2016 College Park, MD
Master of Arts in Arts Management <a href="#">The State University of New York at Buffalo</a>	2011 Buffalo, NY
Bachelor of Science in Business Administration and Dance <a href="#">The State University of New York at Potsdam</a>	2004 Potsdam, NY

## CERTIFICATIONS

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Initial Classroom Teaching Certificate - Dance K-12 <a href="#">New York State Education Department</a>	Expected 07/2024 Albany, NY
Standard K-12 Instructional - Dance <a href="#">New Jersey Department of Education</a>	2022 Trenton, NJ
Certified Movement Analyst in Laban Bartenieff Movement Studies <a href="#">The Laban/Bartenieff Institute of Movement Studies</a>	2015 Brooklyn, NY

## TEACHING EXPERIENCE

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Assistant Professor of Dance <a href="#">Bard High School Early College Newark - Newark Board of Education</a>	08/2019 - 02/2023 Newark, NJ
Long-Term Substitute Teacher - Special Education <a href="#">Vanguard High School - Rochester City School District</a>	10/2017 - 06/2019 Rochester, NY
Dance Teacher <a href="#">KineoLab</a>	10/2010 - 06/2019 Buffalo and Rochester, NY
Faculty in Laban Bartenieff Movement Studies <a href="#">Kinections Dance/Movement Therapy</a>	07/2017 - 06/2019 Rochester, NY

TEACHING EXPERIENCE (cont.)

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Arts Education Consultant Greater Rochester After School Alliance	02/2019 Rochester, NY
Teaching Assistant Mary Cariola Children's Center	07/2017 - 10/2017 Rochester, NY
Graduate Teaching Assistant University of Maryland	08/2013 - 05/2016 College Park, MD
Dance Teacher Neglia Conservatory of Ballet	07/2011 - 07/2013 Buffalo, NY
Dance Teacher Old Forge Ballet   New Conservatory of Ballet	2007 - 2008 Old Forge, NY
Special Education Dance Teacher Cobblestone Center for the Performing Arts	2007 - 2008 Farmington, NY

LEADERSHIP EXPERIENCE

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Executive Director Laban/Bartenieff Institute of Movement Studies	07/2019 - Present Brooklyn, NY
Founder/Executive Artistic Director KineoLab	06/2017 - Present Rochester and Old Forge, NY
Managing Director Neglia Ballet	07/2011 - 07/2013 Buffalo, NY
Executive Director Projective Kinetics	09/2007 - 07/2011 Rochester, NY
Associate Director of Box Office Operations Geva Theatre Center	08/2005 - 08/2009 Rochester, NY
Marketing & Volunteer Coordinator Downstairs Cabaret Theatre	01/2005 - 08/2005 Rochester, NY

SCHOLARSHIP

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Scholarly Work

Stedge, Curtis. Invoking Justice. Thesis, University of Maryland, 2016.

Stedge, Curtis. Moving Character: Utilizing the Laban Bartenieff Movement System to define character movement profiles, within the process of theatrical character development. Thesis, Laban/Bartenieff Institute of Movement Studies, 2015.

Stedge, Curtis. Total Company Integration: How the application of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) to dance company management might inform organizational communication and community building. Thesis, State University of New York at Buffalo, 2011.

da Rocha, Pascal, and Curtis Stedge. Choreometrics of Peacebuilding. 2016. University of Maryland, College Park, MD.

SCHOLARSHIP (cont.)

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Original Creative Works

Stedje, C. *Invoking Justice*. Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Invoking the Wild Man." Solo, 2017; Dances at MuCCC, Multi-use Cultural Community Center, Rochester, NY.

Stedje, C. "Careful What You Conjure." Quintet, 2015; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Lotus Unfurling." Quintet, 2014; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD.

Stedje, C. "Sans Illusion." Solo, 2013; TEDx Buffalo, Buffalo, NY.

Stedje, C. "Drawing Down." Trio, 2013; TEDx Buffalo, Buffalo, NY.

Haisma, Richard, Whitney Denesha and Curtis Stedje. "Wallflowers." Quintet, 2009; Geva Theatre Center, Rochester, NY.

Stedje, C. "Never Give a Sword to a Man Who Can't Dance." Solo, 2005; ARTWalk, Rochester, NY.

Stedje, C. *Five Incarnations of Hell*, "Act I, Scene II." Trio, 2004; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Organic Decay." Solo, 2003; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Foolish Attachments." Octet, 2003; SUNY Potsdam, Potsdam, NY.

Stedje, C. "Spirit, Stone and Sinew." Trio, 2002; SUNY Potsdam, Potsdam, NY.

Dance Companies

KineoLab. Directed by Curtis Stedje. Principal Dancer, 2017-Present.

Geomantics Dance Theater. Directed by Richard Haisma. Principal Dancer, 2005-2011.

Performance

"Connection." Choreographed by Roy Wood, 2013; *Dances at MuCCC*, Multi-use Cultural Community Center, Rochester, NY.

"Bench Quartet." Choreographed by Doug Varone, 2013; University of Maryland, College Park, MD.

"Kincerto." Choreographed by Alvin Mayes, 2013; University of Maryland, College Park, MD.

*The Nutcracker*. 2008, 2009, 2010, 2017; Old Forge Ballet, Old Forge, NY.

"In Black and White." Choreographed by Donald Borsh, 2010; Geva Theater Center, Rochester, NY.

"Alternating Current." Choreographed by Bill Evans, 2010; Geva Theater Center, Rochester, NY.

*Orfeo ed Euredice*. Eastman Opera Ensemble, Geomantics Dance Theater, and Madrigalia, 2010; Haro East Ballroom, Rochester, NY.

"Ask the Wind." Choreographed by Richard Haisma, 2009; *Movement And Dance Festival*, Nazareth College, Rochester, NY.

"Dust." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

"Surveillance I & II." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

"Your Life is Not Your Own." Choreographed by Richard Haisma, 2007; *Your Life is Not Your Own*, Geva Theater Center, Rochester, NY.

## SCHOLARSHIP (cont.)

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### Performance (cont.)

"Italian Waters." Choreographed by Richard Haisma, 2007; Geva Theater Center, Rochester, NY.

"Circles and Spheres." Choreographed by Richard Haisma, 2007; Geva Theater Center, Rochester, NY.

"Human Behavior." Choreographed by Richard Haisma, 2006; Rochester Public Market, Rochester, NY.

"Geomantics." Choreographed by Richard Haisma, 2006; Rochester Contemporary Dance Collective, Rochester, NY.

"Poor Little Me." Choreographed by Richard Haisma, 2005; Rochester Contemporary Dance Collective, Rochester, NY.

*Cabaret*. Crane Opera Ensemble, 2002; SUNY Potsdam, Potsdam, NY.

"Do Animals Meditate." Choreographed by Richard Haisma, 2001; SUNY Potsdam, Potsdam, NY.

"Saved by Grace." Choreographed by Jenna DelMonte, 2001; SUNY Potsdam, Potsdam, NY.

"Girls, Girls, Girls." Choreographed by Maria Esposito, 2000; SUNY Potsdam, Potsdam, NY.

### Community Activism

Stedje, Curtis. *Invoking the Wild Man: An inter-generational, moving exploration of American, male-centered rites of initiation*. In Process.

Stedje, Curtis, and Whitney Denesha. *Body of Letters: Exploring the intersection of community, communal healing, and communal transformation through embodied storytelling*. In Process.

## AWARDS & FELLOWSHIPS

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Bard Early College Fellow - Bard Early College. 2020.

Dow Jones Wall Street Journal Student Achievement Award - Wall Street Journal. 2004.

## SERVICE

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### Institutional

Advisory Council Member - PhysFestNYC. New York, NY: 2022 - 2024.

Founding Committee Member - Diversity, Equity, and Inclusion Committee at Laban/Bartenieff Movement Studies. Brooklyn, NY: 2020 - 2023.

Queerbait Gay Straight Alliance, Student Activities Advisor - Bard High School Early College Newark. Newark, NJ: 2020 - 2023.

Dance Club, Student Activities Advisor - Bard High School Early College Newark. Newark, NJ: 2020 - 2023.

Artist Liaison - School of Theatre, Dance, and Performance Studies, University of Maryland. College Park, MD: 2013 - 2014.

NASD Accreditation Committee - School of Theatre, Dance, and Performance Studies, University of Maryland. College Park, MD: 2013.

### Regional

Program Grants Reviewer - Jersey City Arts & Cultural Trust Fund. Jersey City, NJ: 2022 - 2023.

SERVICE (cont.)

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Regional (cont.)

- Founding Member - Rochester Arts & Cultural Working Group. Rochester, NY: 2018 - 2019.
- Founding Board Member - DanceWNY!/Buffalo Dance Collective. Buffalo, NY: 2011 - 2013.
- Board Member/Treasurer - Old Forge Ballet. Old Forge, NY: 2007 - 2013.
- Individual Artists DEC Grants Reviewer - New York State Council on the Arts. Buffalo, NY: 2012.
- Founding Board Member - TheatreROCS. Rochester, NY: 2008 - 2009.
- Regional Recommendation Panel Member - New York Foundation for the Arts. Rochester, NY: 2008.

National & International

- Chair/Founding Committee Member - International Conference on Laban Bartenieff Movement Studies. Brooklyn, NY: 2022 - Present.
- Founding Editorial Board Member, Co-Managing Editor, and Publisher - Journal of Laban Bartenieff Movement Studies. Brooklyn, NY: 2020 - Present.

PROFESSIONAL DEVELOPMENT

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Professional Memberships

- National Dance Educators Organization - Since 2019
- Dance New Jersey - Since 2019
- Laban/Bartenieff Institute of Movement Studies - Since 2019
- Dance/USA - Since 2010
- Sigma Beta Delta - Since 2004

Professional Development

- The DEL Model - Early Childhood Dance, K-12 Dance Education. Dance Education Laboratory. New York, NY: 2016.

SKILL SETS

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Artistic

- Artistic Direction
- Choreography
- Concert Direction/Production
- Graphic Design

Education

- Assessment & Evaluation
- Conservatory Management
- Curriculum Development
- Dance & Arts Management Education
- Program Development

Operational

- Advocacy/Lobbying
- Archive/Catalogue Management
- Budget Development/Management
- Contract Negotiation/Management
- Donor/Volunteer Management
- Event Planning/Management
- Grant Writing/Management
- Human Resource Management
- Marketing/Public Relations
- Program Development/Management

Executive

- Board Development
- Strategic Management
- Trade Negotiations

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## TEACHING PHILOSOPHY

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As a dance educator, teaching with the rigor of inquiry-based, student-centered, collaborative learning, I recognize students as creators rather than consumers. Creators not only of artistic work, but also of the world around them, consciously shaping their reality in positive and innovative ways through the countless choices they make. I see my role in this as one of a guide, an elder, a shaman leading students on a journey of self-discovery, facilitating the realization of their full movement potential, and through this hopefully their full potential as creators and human beings.

A passionate, and compassionate, vision driven artist, with an inherent need to create and share worlds both seen and unseen, I see myself as one of many architects attempting to positively affect the trajectory of our shared cultural evolution. The creation of art paired with the nurturing and support of artistic creation, mixed with an inherently inquisitive, entrepreneurial spirit is how I intend to bring about this betterment.

However, the act of creation, the making of something new, is never a self-contained event. As matter can neither be created nor destroyed, it becomes clear that a creation is dualistic, in that it is a whole made up of parts. In the case of something intangible like dance that springs forth from the body-mind those parts are knowledge and experience. Knowledge in dance begins with lineage, which is extremely important not only contextually as a frame of reference of one's own work, but also in the recognition that knowledge is built upon knowledge. To point out a well-worn adage, "in order to know where one is going, one must know from where one has come."

In recognition of this, my pedagogic style is deeply informed by Laban Bartenieff Movement Studies (LBMS), primarily resulting from my work with Dr. Robin Collen, Richard Haisma, Karen Kohn Bradley, and through my certification in LBMS. LBMS brings an attention towards observation, analysis, and synthesis of data to my work, as well as a highly effective language, the usage of which spans across the many roles that I fill as educator, scholar, choreographer, performer, and arts manager. The improvisational genius and dynamism of the Nikolais/Louis tradition, the sensitive and precise work of Irene Dowd in functional anatomy, the introspective somatic work of Irmgard Bartenieff and Bonnie Bainbridge Cohen, and the close mentorship of both Richard Haisma and Karen Kohn Bradley additionally inform my work.

My movement (technique) courses are framed by three guiding principles, that collectively work toward the goal of helping students achieve their full potential both in dance and in life: technical proficiency, performance, and community.

Technique coursework should provide a student with a foundation of technical proficiency in their ability to arrive at mastery in commanding the body. This proficiency should then be brought to life by conscious work in marrying life experience with technical skill. So often in dance, we view technique and the creative process as two separate things.

However, I believe that one should work in more holistic terms. Therefore, technical ability should not be divorced from performance. Finally, the choices made through the use of this marriage must be informed by the fact that said marriage both exists within the relational context of a larger entity (community), and that these choices have an effect on that community, for better or for worse.

Generally, these classes progress from establishing a strong connection with self, a ground of awareness rooted in the affirmation of oneself, then moving towards a connecting with one or more other self-aware individuals, before concluding with group connectivity, a recognition of self as part of a larger community of diverse individuals. Knowing that each student has their own path and their own destination, my instruction reflects this truth, in that I offer flexible structure that accommodates derivation when necessary and worthwhile.



My approach to coursework in improvisation and composition are rooted to the very essence of creation, through an intimate understanding of the creative process. Quite simply, the very act of creation suggests a choice. By making a choice we pay what in business theory is called an opportunity cost. That is the value of the foregone choice in favor of the preferred choice.

The ubiquitous nature of creation has, to some degree, left us blind to the effect that these choices have on the world around us. This idea of an opportunity cost becomes useful as we begin to think about the larger context of the work we are producing. The opportunity foregone represents the path not taken, or the potential that will never be realized. The awareness of this brings with it sensitivity in favor of evaluating choice and being able to articulate why a choice was made.

However, a balance must be struck between chaos and order, so that students feel comfortable taking risks, while embracing failure not as something to be feared or avoided but as something to learn from, to make more informed choices.

In all, I want students to leave my class with a wider lens through which to view the world, and an understanding not only of how they fit into the current structures of societal operating, but a fearlessness and an awareness of making decisions that challenge and subvert these structures or shape new ones. To this end, I encourage students to embrace and nurture their creative potential, offering guidance and support while pushing them to expect more from themselves than they might otherwise.

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## ARTIST AND CREATIVE RESEARCH STATEMENT

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The liminal space of creation, the realm of the unknown, of unlimited possibility, unfettered and unrestrained by conventional thought and pragmatism is a scary place. Like the magician, the artist inhabits this realm of potential, creating and destroying worlds, shaping and reshaping form for functional and expressive means.

We are creators and destroyers of worlds, both individual and collective, learning right from wrong as we build up and break down. As the Buddha once said, "We are what we think. All that we are arises with our thoughts. With our thoughts, we create the world." (The Dhammapada)

I have always been drawn to magic, the very essence of which is incomprehensible creation. This is probably why there is a certain magnetism that I experience, in the allure of the Trickster figure, the crosser of borders, the creator of worlds. It is my strongly held belief that the universe provides us with exactly what we are in need of at any given moment along our timeline. Aligning the perfect conditions for the perfect storm of colliding factors. It provides the catalyst. But it is our responsibility to take hold of the opportunity and see the reaction through to its end.

This perspective greatly informs my creative practice in transforming the mundane, and in actively engaging and transporting an audience into and out of varied multi-sensorial states, mindscapes, and worlds both individually and communally built and experienced, in order to alter both our perception of the world around us and our role in it.

All of us have this innate generative, creative power within us, not just artists. It is this which I most wish to impart through my art and creative scholarship. The potential that rests in all of us to create our own existence, positive or negative, and our inherent need to share those worlds we create with others. I see myself as an actively engaged participant in this holistic role of creator/destroyer, in the artistry of creating dances, in the magic of conjuring form where before there was none, and in the shifting or dismantling of paradigms that no longer serve us.

My creative research interests reflect these truths as I seek to understand dance as an agent of communal change and community building. Specifically, I am interested in the role of dance in conflict transformation and peacebuilding; and how immersive, interactive site-specific work can build a localized and immediate sense of community.

In 2015, I worked alongside Jose Pascal da Rocha, a professor who studies and teaches on conflict resolution at Columbia University. We focused on the application of Laban Movement Analysis to conflict mediation and peace building, the intersection of the semiotics of space, individual/group behavior, and non-verbal communication, with conflict prevention/reconciliation. This work greatly informs my work with community. I predict that my future research will continue to explore the communal benefits of dance and movement through performance and ritual.

In 2018, I re-staged an evening length work called Invoking Justice, at the Rochester Fringe Festival. The show originally premiered at the University of Maryland, in 2016 and is an immersive and interactive, work of dance-theater. A social commentary, both on the failure of the American justice system to balance the scales, and on our individual and collective failings to balance our communities, and ourselves, while recognizing and promoting our inherent unity and interconnectedness. The show cast the audience as the jury in a trial that placed a personified Justice on the defendant's stand and asked them to weigh the evidence to determine how they would proceed in community to ultimately either absolve or incriminate themselves as represented by the archetype.

## Curtis Stedge - Artist and Creative Research Statement

My work at Bard High School Early College Newark from 2019 to 2023 followed two tracks: the application of LBMS as a framework and tool with which to decolonize dance curriculum and pedagogy; and Defining Space | Making Place exploring the socio-politics of space and the defining of public space through collective movement creation and performance, partly funded by a Bard Early College Fellowship.

A new work I have begun to develop, Body of Letters, seeks to bring to life the personal accounts and stories of participants by providing them with a framework to use as a vehicle to organize and tell their story-in-motion. Taking inspiration from NPR's Story Corps, Body of Letters approaches the art of storytelling through the body dynamically moving through space and time.

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## STATEMENT OF DIVERSITY CONTRIBUTION

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Growing up as a gay, white male, in a low-income family, living in the United States of America I have continuously been confronted with both my privilege, as a white male, and the exclusion that my difference as an openly gay man brings. This has provided me with a unique understanding of and interaction between both privilege and oppression. It has also made me a fierce champion for diversity, equity, and inclusion.

As an educator this has greatly influenced both my pedagogical approach and curricular development. Knowing that each student possesses their own unique origin, path, and destination I offer a flexible structure that is culturally relevant, accommodates diverse learning styles, and allows for derivation when necessary and/or worthwhile.

Within my field where there is an extreme bias towards ballet, as the basis of dance education, I seek to subvert the dominant paradigm, viewing ballet instead as one of many cultural forms, applying equal value to both western and non-western forms. In my dance appreciation and dance history courses I choose to foreground movement knowledge systems of historically marginalized communities to promote a holistic global perspective on dance as well as to empower students that may not see themselves or their cultural identity in the predominantly western forms that many institutions preference.

At KineoLab, a not-for-profit dance company of which I am the founder, we hold a deep commitment to diversity and inclusion. Our classes are highly inclusive, we offer scholarships to students from economically disadvantaged families, and we work with several students with disabilities. One of our students uses an FM system to facilitate communication. In working with her I have developed a heightened awareness of teaching students with a hearing impairment, understanding that this student needs consistent visual cues requiring me to be constantly aware of proxemics and where I place myself in the room.

In my work as an Assistant Professor of Dance, at Bard High School Early College, in the Newark Public School District, I have developed a deeply sensitive understanding of the unique requirements of teaching in an urban setting. I approached this work and my students from a trauma-informed perspective supported by my studies in Dance/Movement Therapy.

As an arts manager with a deep commitment to diversity and inclusion, I led the founding of the committee on diversity, equity, and inclusion at the Laban/Bartenieff Institute of Movement Studies (LIMS), where I serve as executive director of the organization, and currently serve as a member of the committee. Composed of a diverse cross section of the Laban Bartenieff Movement Studies (LBMS) community, the committee is charged with organizing and leading work on addressing the cultural biases and systems of oppression within the field of LBMS, LIMS as an organization, as well as those within our curriculum and pedagogy.

I am committed to the continued pursuit of efforts to enhance diversity, equity, and inclusion at LIMS, KineoLab, and in all organizations and communities of which I am currently or may in future find myself a part of. Above all I value holism and the interconnectedness of life throughout our world. Yet, I recognize our need to see things in dualistic terms so that we may better understand the world around us. However, this subject/object duality, a mere tool, should not be what defines us. Rather, in experiencing that which we seemingly are not, we gain a better understanding of that which we are and what we share with those beyond our perceptions of self. This part/whole lemniscate from a movement perspective forms the core of my belief system as an artist, and as an educator.

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## DANCE & MOVEMENT TRAINING

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### Peridance Center

- Marijke Eliasberg - Contemporary
- Max Stone - Contemporary

2019- Present  
New York, NY

### Kinections Dance/Movement Therapy

- Danielle Fraenkel - Dance/Movement Therapy I and II
- Valerie Perdue - Dance/Movement Therapy for Children and Adolescents
- Karolina Bryl - Introduction to the Kestenberg Movement Profile
- Elissa White - The Marian Chace Approach to DMT

2017- Present  
Rochester, NY

### Dance Education Laboratory

- The DEL Model - Early Childhood Dance, K-12 Dance Education

July 2016  
New York, NY

### University of Maryland

- Karen Kohn Bradley - Bartenieff Fundamentals, Dance Pedagogy, Movement Design for Theater
- Taurus Broadhurst - African Contemporary
- Adriane Fang - Varone Technique
- Sharon Mansur - Choreography & Composition
- Christopher K Morgan - Contemporary
- Sara Pearson & Patrik Widrig - Choreography & Composition

2013 - 2016  
College Park, MD

### Richard Haisma MFA, CMA

- Contemporary/Post Modern, Dance Theater
- Laban Movement Analysis, Bartenieff Fundamentals, Choreography & Composition

2005 - 2011  
Rochester, NY

### Melanie Aceto MFA

- Limón/Release Technique

2004 - 2005  
Rochester, NY

### York St. John College

- Catherine Burge - Modern, Choreography & Composition

2004  
York, UK

### SUNY Potsdam

- Donald Borsh - Modern, Choreography & Composition, Dance Production
- Robin Collen - Ballet, Modern, Anatomy & Kinesiology, Laban Movement Analysis, Pilates
- Nola Rocco - Choreography & Composition

2000 - 2004  
Potsdam, NY

### Kuek's Martial Arts Academy

- Master Kenny BT Kuek - Taekwondo, Shaolin Chuen Kung Fu, Chi Na
- 1st Dan Black Belt

1995 - 2001  
Canandaigua, NY

### Braemar Dancers

- Scottish Highland Dance

1996 - 1998  
Rome, NY

## Residencies & Masterclasses

Yoshito Ohno – Butoh - Yokohama, Japan, 2016.  
Natsu Nakajima - Butoh – Portland, Oregon , 2016.  
Irene Dowd - Experiencing dynamic stability of the trunk/pelvis and sensitive freedom of the hip joints, shoulder, and chest.- College Park, Maryland, 2016.  
Don Rieder - Clown and Dance Theater- University of Maryland, 2016.  
Diego Piñon – Butoh - Portland, Oregon, 2015.  
Ragamala Dance Company - Bharatanatyam Indian Classical Dance – University of Maryland, 2015.  
Faustin Linyekula - African Contemporary Dance- University of Maryland, 2014.  
Kyle Abraham/A.I.M - Contemporary Urban Dance – University of Maryland, 2014.  
David Dorfman – Post Modern Dance - University of Maryland, 2013.  
Vincent Dance Theatre – Dance Theater - SUNY Potsdam, 2004.  
Ruth Soloman – Modern Dance - SUNY Potsdam, 2003.  
Billy Bob Brown – Modern Dance - SUNY Potsdam, 2003.  
Troika Ranch – Dance and Technology - SUNY Potsdam, 2002.  
PEARSONWIDRIG DANCETHEATRE – Dance Theater/Nikolais Louis Technique - SUNY Potsdam, 2002.  
Wally Cardona – Post Modern Dance - SUNY Potsdam, 2001.  
Elizabeth Streb – Pop Action Technique - SUNY Potsdam , 2001.  
Richard Haisma – Nikolais Louis Technique - SUNY Potsdam, 2000.

## Dance Festivals

American College Dance Festival

- George Mason University – Fairfax, Virginia, 2014.
- Plymouth State University – Plymouth, New Hampshire, 2003.
- Boston University – Boston, Massachusetts, 2002.

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## LINKS TO CREATIVE WORK

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Projects and Choreography

<https://curtisstedge.com/artist/>

Teaching

<https://curtisstedge.com/educator/>

# SPACE | Directions & Dimensions

## Lesson Plans

**Class:** Introduction to the Arts II: Introduction to the Arts

**Unit:** SPACE | Scaffolding Space

**Central Focus:** Students analyze the spatial concepts of directions and dimensions to expand their personal movement vocabulary, and utilize them to create, perform, and critique dances.

**Objectives:**

**Lesson #1**

- Students will be able to observe and identify directions and dimensions.
- Students will be able to demonstrate a kinesthetic understanding of directions and dimensions.
- Students will be able to show comprehension by embodying new vocabulary.

**Lesson #2**

- Students will explore new movement possibilities with the understanding of the twenty-six (26) directions and three (3) dimensions.
- Students will be able to collaborate to create an eight (8) count dance phrase.
- Students will be able to demonstrate understanding of the twenty-six (26) directions and three (3) dimensions by memorizing and reproducing the teacher's eight (8) count dance phrase.
- Students will be able to identify and utilize new vocabulary throughout the lesson by naming and performing various movements.

**Lesson #3**

- Students will be able to plan and construct a twelve (12) count dance combination using the directions and dimensions.
- Students will be able to collaborate with a partner to create a dance that brings attention to and uses space intentionally throughout.
- Students will be able to evaluate their peers' dances and provide constructive feedback using Liz Lerman's Critical Response Process.
- Students will be able to employ appropriate vocabulary to provide feedback to their peers.

**Standards:**

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12acc.Cr1a - Synthesize content generated from stimulus materials to choreograph dance studies using original or codified movement.
- 1.1.12acc.Cr3b: Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.



- 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
- 1.1.12prof.Pr5e: Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
- 1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

**Materials:**

- FlipGrid
- Google Slide: [Space | Directions & Dimensions](#)
- Video: [Contemporary Dance Solo](#)
- [Motif Symbol Flashcards - Directions and Dimensions](#)

**Assessments:**

- Informal
  - Video Observations
  - Partner Demonstration/Observation
  - Eight (8) count co-created dance phrase
- Formal
  - Process Journal Entry
  - Final Assessment
    - Twelve (12) count dance combination
    - Critical Response Process

**Vocabulary:** Directions, Dimensions, Vertical, Horizontal, Sagittal

**Duration:** two (2) weeks - six (6), forty (40) minute class periods

# Lesson Plan 1

<b>Class:</b> Introduction to the Arts II: Introduction to the Arts
<b>Unit:</b> Space   Scaffolding Space - Directions & Dimensions - Lesson Plan #1
<b>Objectives:</b> <ul style="list-style-type: none"><li>● Students will be able to observe and identify directions and dimensions.</li><li>● Students will be able to demonstrate a kinesthetic understanding of directions and dimensions.</li><li>● Students will be able to show comprehension by embodying new vocabulary.</li></ul>
<b>Standards:</b> <ul style="list-style-type: none"><li>● 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.</li><li>● 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.</li></ul>
<b>Materials:</b> <ul style="list-style-type: none"><li>● Google Slides Presentation: <a href="#">Space   Directions &amp; Dimensions</a></li><li>● Video: <a href="#">Contemporary Dance Solo</a></li></ul>
<b>Assessments:</b> <ul style="list-style-type: none"><li>● Informal<ul style="list-style-type: none"><li>○ Video Observations</li><li>○ Partner Demonstration/Observation</li></ul></li></ul>
<b>Duration:</b> 40 minutes
<b>Anticipatory Set:</b> <ul style="list-style-type: none"><li>● To access prior knowledge, students will complete a four (4) minute Focused Free Write (FFW) on the concepts of “Directions and Dimensions”. Three to five students will share their responses out loud with the class.</li></ul>
<b>Teaching</b> <p><i>Introducing and Exploring the Concept (Input and Modeling)</i></p> <ul style="list-style-type: none"><li>● With the visual support of the Google Slides Presentation, the teacher will introduce the key concept of Directions (26 in total) to the class and engage the students through lecture-demonstration.</li></ul> <p><i>Performing (Guided Practice)</i></p> <ul style="list-style-type: none"><li>● The teacher will guide students through an embodied exploration of the 26 Directions.</li></ul> <p><i>Introducing and Exploring the Concept (Input and Modeling)</i></p>

- With the visual support of the Google Slides Presentation, the teacher will introduce the key concept of Dimensions (Vertical, Horizontal, Sagittal) to the class and engage the students through lecture-demonstration.

*Performing* (Guided Practice)

- The teacher will guide students through an embodied exploration of the Dimensional Cross of Axes.

*Responding* (Checks for Understanding & Questioning Strategies) - Informal Assessment

- Students will be asked to watch a video of a dancer and respond by calling out Directions when they see the dancer accessing a specific Direction. They will then watch the same video a second time and respond by calling out Dimensions when they see the dancer accessing a specific Dimension.
- If the teacher notices that students are only calling out the primary directions (up, down, left, right, forward, backward) then they will remind students that those are only six (6) of the twenty-six (26) directions, and will challenge students to identify some of the more complex directions.

*Closure* (Checks for Understanding & Questioning Strategies) - Informal Assessment

- At the end of class the teacher will have students pair up. One student will demonstrate one of the twenty-six (26) directions or one of the three (3) dimensions and the other student will identify and name the concept. They will then switch roles and repeat the process.
- The teacher will walk around and informally note students' comprehension of concepts.

**Reflection:**

# Lesson Plan 2

**Class:** Introduction to the Arts II: Introduction to the Arts

**Unit:** Space | Scaffolding Space - Directions & Dimensions - Lesson Plan #2

**Objectives:**

- Students will explore new movement possibilities with the understanding of the twenty-six (26) directions and three (3) dimensions.
- Students will be able to collaborate to create an eight (8) count dance phrase.
- Students will be able to demonstrate understanding of the twenty-six (26) directions and three (3) dimensions by memorizing and reproducing the teacher's eight (8) count dance phrase.
- Students will be able to identify and utilize new vocabulary throughout the lesson by naming and performing various movements.

**Standards:**

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
- 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
- 1.1.12prof.Pr5e: Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.

**Materials:**

- Playlist: [Intro to Arts Playlist](#)

**Assessments:**

- Informal
  - Eight (8) count co-created dance phrase
- Formal
  - Process Journal Entry

**Duration:** 80 minutes, in two (2) forty (40) minute class periods

**Teaching**

**Class 1**

*Introducing the Concept (Input and Modeling)*

- The teacher will guide students through a dance class on Directions and Dimensions. The focus will be on embodying the concepts throughout.
  - Breathing
    - 3 Dimensional breathing
  - Warm-up
  - Across the Floor
  - Directions and Dimensions Phrase
    - The teacher will guide students through learning a short eight (8) count dance phrase that foregrounds Directions and Dimensions.
    - Students and teacher co-create an eight (8) count dance phrase.
  - Cool-down

## **Class 2**

- The teacher will guide students through a dance class, revisiting concepts from the previous class, and the focus will be on collaborative work
  - Breathing
    - 3 Dimensional breathing
  - Warm-up
  - Across the Floor
  - Directions and Dimensions Combination - Built in Informal Assessment
    - The teacher will guide students through learning a short eight (8) count dance phrase that foregrounds Directions and Dimensions.
    - Students and teacher co-create an eight (8) count dance phrase.
    - Students perform the co-created phrase.
  - Cool-down

## **Independent Practice:**

### *Connecting*

- Process Journal Entry
  - In your process journal ruminate on directions and dimensions. Write 2-4 paragraphs as you explore the following questions:
    - How do you interact with/use directions and dimensions in daily life?
    - Which do you find yourself using more (preferencing)?
    - Which do you enjoy moving in most? Why?
    - Which do you dislike most? Why?

\* Before answering the questions, spend some time observing your movement throughout the day. Take notes as you do so that it's easier to answer the questions when you're ready to.

## **Reflection:**

# Lesson Plan 3

**Class:** Introduction to the Arts II: Introduction to the Arts

**Unit:** Space | Scaffolding Space - Directions & Dimensions - Lesson Plan #3

**Objectives:**

- Students will be able to plan and construct a twelve (12) count dance combination using the directions and dimensions.
- Students will be able to collaborate with a partner to create a dance that brings attention to and uses space intentionally throughout.
- Students will be able to evaluate their peers' dances and provide constructive feedback using Liz Lerman's Critical Response Process.
- Students will be able to employ appropriate vocabulary to provide feedback to their peers.

**Standards:**

- 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
- 1.1.12acc.Cr1a - Synthesize content generated from stimulus materials to choreograph dance studies using original or codified movement.
- 1.1.12acc.Cr3b: Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
- 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
- 1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

**Materials:**

- Flashcards: [Directions and Dimensions Symbol Flashcards](#)
- Graphic Organizer: [Choreography Organizer](#)
- Feedback Forms: [Responder's Feedback Form](#), [Artist's Feedback Form](#)

**Assessments:**

- Formal
  - Final Assessment
    - Twelve (12) count dance combination
    - Critical Response Process

**Duration:** 160 minutes, in three (3) forty (40) minute class periods

**Teaching**

### **Class #1**

During this lesson students will apply their understanding of Directions and Dimensions to a choreographic project where they will Motif (notate), choreograph, perform, and give and receive critical feedback on dances.

#### *Introducing and Exploring the Concept (Input and Modeling)*

- The teacher will guide students through the choreographic project, providing an example against which students may gauge the progress of their work.

#### *Creating*

- The teacher will place students into groups of two or three.
- Students will choose a combination of any twelve (12) Directions and Dimensions to work with.
- With the support of symbol flashcards, students will begin to choreograph a twelve (12) action dance combination by manipulating their chosen directions and dimensions.
- The teacher will walk around the studio to assist where necessary and will meet with groups to engage in dialogue about their process.
- Students will use a graphic organizer, provided by the teacher, to support their choreographic process.

### **Class #2**

#### *Creating*

- With the support of symbol flashcards, students will finish choreographing a twelve (12) count dance combination by manipulating their chosen directions and dimensions.
- The teacher will walk around the studio to assist where necessary and will meet with groups to engage in dialogue about their process.
- Students will complete the graphic organizer in support of their choreographic process.
- Students will practice their dance until they are able to remember it without stopping.
- Students will reflect on their movement choices, and provide constructive feedback to their group, by taking turns observing each other perform their choreographed twelve (12) action dance combination.
- Students will discuss their observations and make edits to their dance and performance.
- The teacher will meet with each group to observe group dances and dialogue on edits.

### **Class #3**

#### *Performing and Closure (Guided Practice)*

- One by one, each group will perform their dance live.
- After each performance students in the audience will provide constructive feedback using Liz Lerman's framework of the Critical Response Process as the teacher facilitates.

### **Independent Practice:**

- Students will view two posts on FlipGrid and provide feedback to their peers using Liz Lerman's framework of the Critical Response Process.

# SPACE | Directions & Dimensions

## Assessments

### Informal Assessment - Observation

- Students will be asked to watch a video of a dancer and respond by calling out Directions when they see the dancer accessing a specific Direction. They will then watch the same video a second time and respond by calling out Dimensions when they see the dancer accessing a specific Dimension.
- If the teacher notices that students are only calling out the primary directions (up, down, left, right, forward, backward) then they will remind students that those are only six (6) of the twenty-six (26) directions, and will challenge students to identify some of the more complex directions.

### Informal Assessment - Embodied Observation

- At the end of class the teacher will have students pair up. One student will demonstrate one of the twenty-six (26) directions or one of the three (3) dimensions and the other student will identify and name the concept. They will then switch roles and repeat the process.
- The teacher will walk around and informally note students' comprehension of concepts.



## Informal Assessment - Co-created Dance Phrase

- Directions and Dimensions Combination - Built in Informal Assessment
  - The teacher will guide students through learning a short eight (8) count dance phrase that foregrounds Directions and Dimensions.
  - Students and teacher co-create an eight (8) count dance phrase.
  - Students perform the co-created phrase and the teacher will assess student comprehension based on observation.

## Formal Assessment - Process Journal Entry #6

For this assignment, you will write about your experience with directions and dimensions in your process journal.

In your process journal, ruminate on directions and dimensions. Write 2-4 paragraphs as you explore the following questions:

1. How do you interact with/use directions and dimensions in daily life?
2. Which do you find yourself using or noticing more (preferencing)?
3. Which do you enjoy moving in most? Why?
4. Which do you dislike most? Why?

# Final Assessment

For this assignment, you will apply your understanding of Directions and Dimensions to a choreographic project where you will Motif (notate), choreograph, and perform an original group choreography.

## I. To Begin

1. Using the Motif flashcards that you were given, choose any twelve (12) Directions and Dimensions that you would like to work with.
2. Using the flashcards, Motif (notate) a dance combination, composed of the twelve (12) concepts you chose.

## II. Create

1. Once you have your Motif, begin to choreograph your dance.
2. You may do this in one of two ways. **Choose one (1):**
  - a. **Option 1:** You can start by creating movement for each direction/dimension in your Motif. Then focus on either reordering your actions so that they fit well together, or keep the original order of your Motif. Either way, you'll need to work on transitions between actions ensuring that there is a clear sequence to your dance.
  - b. **Option 2:** The other option is to build transitions into the choreography as you create movement for each Direction/Dimension. In this choice you would create movement for an action, then as you think about the next action consider how you will move towards the new direction/dimension from where you ended with the previous action.
3. Once you've set movement for your entire dance, complete the **first two (2) columns** of the **Choreography Organizer**.
4. Next, practice going through your dance until you can remember the combination without stopping or needing to look at your Motif.
5. Now that you can perform your dance without stopping, complete the remainder of the **Choreography Organizer**.

## III. Observation, Analysis & Editing

1. Take time to reflect on your movement choices:
  - a. As one person in your group sits out to observe, have the remaining group members perform the dance.
  - b. With the Motif in front of them, the observer should take notes as they watch, looking for the clarity of each direction/dimension in their group member's performance.
  - c. Now rotate, and switch roles until everyone has had the chance to observe.

- d. When everyone in your group has had the opportunity to observe and take notes, have a group dialogue about what you saw and what you didn't see.
  - e. Discuss what changes you might make to your dance/performance based on your individual observations and group analysis of your findings.
2. Make the proposed edits to your dance/performance .

#### **IV. Perform**

1. When you've made the final edits to your dance and arrive at a final draft, prepare to perform your dance in class.
2. Perform your dance in class. Have someone film your dance as you perform.
3. Upload the video to FlipGrid using the link in Google Classroom.

#### **V. Critique**

1. As we observe each group's dance in class, use the CRP Responder's Form to organize your feedback.
2. The form will provide you with prompts to guide your thinking at each step of the process.
3. When you're finished, submit your form to me in Google Classroom.

# Rubric

<b>Assessment Criteria</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaching Expectations</b>	<b>Does Not Meet Expectations</b>
<b>Creativity &amp; The Creative Process</b>	Student work shows great creativity and it is clear that a great deal of time/energy was spent on the creative process.	Student work shows creativity and it is clear that time/energy was spent on the creative process.	Student work shows little creativity and it is clear that little time/energy was spent on the creative process.	Student work lacks creativity and it is clear that no time/energy was spent on the creative process.
<b>Clarity of Ideas and Spatial Concepts</b>	Student's ideas are clearly and expertly expressed and chosen spatial concepts are greatly understood and used effectively.	Student's ideas are clearly expressed and chosen spatial concepts are understood and used effectively.	Student's ideas are somewhat clearly expressed and many of the chosen spatial concepts are understood and used effectively.	Student's ideas are not clearly expressed and the chosen spatial concepts are not understood or used effectively.
<b>Collaboration and Ensemble</b>	Student contributes greatly to the success of the group AND they contribute greatly to a sense of ensemble in performance.	Student contributes to the success of the group AND they contribute to a sense of ensemble in performance.	Student contributes little to the success of the group AND they contribute little to a sense of ensemble in performance.	Student does not contribute to the success of the group AND they do not contribute to a sense of ensemble in performance.
<b>Performance</b>	Student demonstrates excellent knowledge of choreography AND accurately embodies all spatial concepts as shown in their Motif.	Student demonstrates knowledge of choreography AND accurately embodies most of the spatial concepts (8-10).	Student demonstrates some knowledge of choreography AND accurately embodies some of the spatial concepts (5-8).	Student demonstrates no knowledge of choreography AND accurately embodies very few (less than 5) of the spatial concepts.
<b>Critical Feedback</b>	Student gives insightful AND detailed feedback for all prompts that relates to what can be observed in each dance.	Student gives feedback for all prompts that relates to what can be observed.	Student give little feedback for most prompts that somewhat relates to what can be observed in each dance.	Student gives little to no feedback and there is no relation to what can be observed.