

## STEFFI CARTER

[steffirina.weebly.com](http://steffirina.weebly.com) • [steffirina@gmail.com](mailto:steffirina@gmail.com) • 760-877-7394

### EDUCATION

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<b>Masters by Research in Choreography and Performance (Honors)</b> University of Roehampton – London, UK “The Games We Don’t Play: Using game studies to evaluate the playability of classical ballet as an art form and an industry in the 21st Century United States.” <i>Advisors:</i> Dr. Alexandra Kolb, Dr. Tamara Tomić-Vajagić, Dr. Nicole Conibre	September 2024
<b>Professional Certificate in Grant Writing</b> San Diego State University – Global Campus	2022
<b>Bachelor of Arts in Political Science</b> The University of Chicago – Chicago, IL “Waltz of the Powers: Exploring the importance of dance in the performance of citizenship.” <i>Advisor:</i> Dr. Nathan Tarcov	2017
<b>Cecchetti Method of Ballet Teaching Certification, Grades II - Advanced II (Honors)</b> Southern California Ballet – San Diego, CA	2007

### TEACHING EXPERIENCE

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<b>Visiting Lecturer, Rehearsal Director</b> (contracted, but university cut dance funding) Expanded Dance Practice Program, University of Roehampton	2025
<ul style="list-style-type: none"><li>• Designed undergraduate/postgraduate syllabi to include in-studio classes, seminars/lectures, and coursework for game-based movement techniques.</li><li>• Forged movement technique classes which incorporate game studies and Four Temperaments clowning practices to explore pathways used in classical ballet practice and performance.</li><li>• Advocated for an artist-centered, decolonized approach to ballet skills in support of other dance forms.</li><li>• Studied original source material as the rehearsal director for reconstructing two historical pieces: <i>O Caritas</i> and <i>Economy in Straight Jacket but Still Room for Movement</i> (Peter Darrell, Scottish Ballet).</li></ul>	
<b>Seminar Speaker</b> MRes Choreography and Performance Program, University of Roehampton	2024
<ul style="list-style-type: none"><li>• Hosted a participatory seminar utilizing game-based simulations for play-led discourse.</li><li>• MERDE is my role-playing card game using real-world data to simulate professional dance careers; players’ game-lived experiences facilitate discussion of structural inequality and industry reform.</li></ul>	
<b>Dance Instructor, MFA Mentor, Rehearsal Director</b> MFA Embodied Practice / Choreography Programs, University of Roehampton	2023 –2024
<ul style="list-style-type: none"><li>• Delivered ballet-expansive technique classes to undergraduate/postgraduate students.</li><li>• Supported MFA research and productions through discussing artistic aims and choreographic development, providing graphic design and fundraising for marketing, and proofreading thesis drafts.</li><li>• Directed rehearsals for the MFA reconstruction project: <i>Economy in Straight Jacket but Still Room for Movement</i> (Peter Darrell, Scottish Ballet).</li></ul>	
<b>PhD Dissertation Proofreader, MFA Thesis Proofreader</b> University of Roehampton, University of Helsinki, Palomar College	2020 – 2024
<ul style="list-style-type: none"><li>• Reviews short- and long-form content from first drafts to final submission, production, or publication.</li><li>• Identifies areas for thematic improvement, corrected errors in grammar, syntax, and citation format.</li></ul>	

### RESEARCH INTERESTS

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Practice-led investigations to improve dance- and theatermaking conditions via egalitarian power structures, performance as citizenship/heritage, intersectional diversity, ballet studies, clowning studies, and game studies.

## RESEARCH ACTIVITIES

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- PhD Acceptance** (accepted, not funded as an international student) 2025  
Dance Studies PhD Program, University of Roehampton
- Proposed a practice-as-research organizational reform project under Dr. Alexandra Kolb.
  - “Gamechangers: Using game-based simulations to develop fluid organizational alternatives to professional ballet company hierarchy in the US industry.”
- Audio-Visual-Haptic Movement Researcher** 2024  
Jo Cork Dance and Digital Research, South East Dance Bristol
- Conducted original movement research and instant creation pieces as an artist with neurodiversities which affect sensory perception.
  - Extended Cork’s previous work in the use of haptics in choreographic practice and screendance.
- Turkish Cultural Movement (Independent Research)** 2024  
The Nutcracker, Renversé Ballet
- Conducted movement research into the Turkish zeybek dance with cultural consultants to choreograph a more representative *Turkish Coffee* piece free from ballet’s persistent racial stereotypes.
  - Resulting choreography was recorded with an article featured in Renversé Ballet’s summer zine.
- Filipino Cultural Movement (Independent Research)** 2024  
Performance of Heritage in Museums and Galleries, University of Roehampton
- Developed project proposal to scrutinize the silencing of native culture, amplify a multiplicity of embodied identities, and challenge balletic exceptionalism within the global industry.
  - “Kumikibong Ballet: A dance-as-heritage film installation proposal for the Museum of Indigenous Knowledge.”
- Dance Ethics (Independent Research)** 2024  
Philosophy of Performance, University of Roehampton
- Explores dance teachers’ moral obligations to their students’ development of self-awareness (to include physical/emotional distress), critical thinking, and self-advocacy skills.
  - “Tutus and Ethics, too: A deontological exploration of systemic issues in classical ballet’s pedagogy and professional industry.”
- Comedy/Clowning Movement (Independent Research)** 2023  
Performance of Heritage in Museums and Galleries, University of Roehampton
- Conducted practice-as-research to incorporate theater clowning practices (Lecoq, Keane’s Four Temperaments) into the instruction of classical ballet as a shared-power, game-based community.
  - “Tutus and Fools: How does the theater clown liberate female dancers?”
  - Laid the groundwork for my MRes play-as-research game studies portfolio.
- Chinese Cultural Movement** 2021  
*The Nutcracker*, New West Ballet
- Conducted movement research in classical Chinese water sleeve dance and jian swordwork with cultural consultants to choreograph a more representative *Chinese Tea* free from persistent racial stereotypes.
  - The resulting choreography was staged for New West Ballet’s pre-professional *Nutcracker*.
- Choreographic Researcher** 2019  
Artist Residency, Dance Ireland
- Created and directed theatre-dance practices with an international movement research team which first script narrative ballets, then translate written scripts to role-specific movement vocabularies.
  - Staged an original one-act ballet *Just another day* at both Dance Ireland and Smock Alley.
  - The resulting choreography sought to reground ballet in storytelling while exploring more modern, ordinary emotions: the hurried stress in our morning bus commute, our weariness when consuming the news, and our shared but isolating experience with constant rejection within our artistic pursuits.

## CONFERENCE PRESENTATIONS

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- “Power, Peasants, and Practice-as-Research: Rechoreographing *Giselle* to explore ethical balletmaking conditions through transferable dancer-centered practices,” CORPS de Ballet International, guest speaker (submitted, awaiting confirmation). Irvine, CA, 2026.
- “Dancing Around the Truth: using game-based simulations to explore gender inequality in the performing arts,” WorldLink Conference, University of San Diego, industry expert / guest speaker. San Diego, CA, 2017.

## PROFESSIONAL EXPERIENCE

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- Dance Director** May 2025 – Present  
Dynamic Inclusive Dance (Wheelchair Dancers Organization)
- Expands dance schedule and community event programming for this San Diego disability-inclusive, physically-integrated dance non-profit to make the transformative power of movement accessible.
  - Strategically builds recreational classes, pre-professional intensives, adaptive instruction certification programs, local performances, and arts summits to support the non-profit’s vision and visibility.
  - Constructs choreographic residencies, fundraising events, and grant writing contributions to elevate visibility, increase funding, and amplify impact.
- Founder, Director of Programming and International Outreach** 2020 – Present  
Renversé Ballet
- Builds an international guest faculty of world-class ballet teachers from marginalized communities, to include artists from Dance Theatre of Harlem, Ballet Black, Boston Ballet, and the Royal Ballet.
  - Hosts accessible and affordable ballet classes, generates educational resources in social issue write-ups and ongoing action research, and offers international performance/choreographic opportunities.
  - Contracts 30 teachers, 15 choreographers, and 4 composers to service 2,000+ dancers worldwide.
  - Provides pro-bono fundraising services for outreach programs in India, Nigeria, UK: \$6,000 raised.
  - Invited to serve on the Board of Directors for Pointe Black (Black- and woman-owned ballet school servicing underrepresented communities in South London) to improve infrastructure and impact.
- Company Teacher, Guest Director/Choreographer, DEI Coordinator, Grant Writer** 2007 – Present  
A Step Above Dance Studio, Southern California Ballet, A&A Ballet, New West Ballet
- Teaches ballet/other technique classes to all ages and abilities, choreographs and directs shows.
  - Moderated DEI discourse and created DEI verbiage for company handbooks and mission statements.
  - Generates content for grant applications: \$3,000 secured in grants to fund live orchestra productions.
- Ballet/Burlesque Choreographer** 2025  
*Combat Cabaret*, Scene + Heard (Dublin)
- Choreographed all dance pieces in this original variety show employing comedy, stage combat, burlesque, and ballet to explore power and queer expression in highly-gendered art forms.
- Dance Captain** 2022  
*The Wiz*, Teatro San Diego
- Protected the artistic and cultural integrity of Ajay Junious’s choreography for the historically Black Broadway production, *The Wiz*; managed rehearsals and provided technical feedback.
- Company Teacher, Soloist, Dancer Liaison to the Board of Directors** 2013 – 2017  
San Diego Ballet
- Taught pre-performance warm-up classes to company artists and apprentices.
  - Originated soloist roles for SDB’s repertoire, to include the US premier of *Seven Beauties*.
  - Advocated for improved artist protections and opportunities by liaising with directors and patrons.
  - Co-produced the now-inaugural *Dance Gallery*, original works through shared power structures.
  - Composed original articles for SDB’s Blog and managed PR/marketing for *Dance Gallery*.

## **PROFESSIONAL EXPERIENCE (CONT.)**

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- Contemporary Soloist** 2017  
Thodos Dance Chicago
- Originated and performed choreography by artists from Joffrey Ballet and LINES Ballet.
- Events/Building Manager** 2016 – 2017  
Work-Study Recipient, Lou Conte Dance Studio
- Managed LCDS's daily event operations and dancer-facing class check-in processes.
- Company Teacher, Event Director, Classical Principal Artist** 2016 – 2017  
The London Ballet company
- Taught pre-performance warm-up classes and technique classes to company artists.
  - Secured Capezio sponsorship for TLBC performances and community workshops.
  - Originated and performed choreography for TLBC's repertoire.
- Contemporary Soloist** 2015  
Moxie Contemporary Dance Company
- Originated and performed choreography by Drew Jacoby of Netherlands Dance Theatre.

## **UNIVERSITY SERVICE**

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- Head of Teaching, Choreographer** 2009 – 2012  
University Ballet and University Theater, dance RSOs, The University of Chicago
- Taught high-caliber ballet technique classes as a certified teacher for this student-run organization.
  - Managed class/rehearsal schedule feature student teachers and professional industry guest artists.
  - Created original choreography for undergraduate and postgraduate concert/site-specific performances.
- Events/Building Manager** 2010 – 2012  
Ida Noyes Hall, The University of Chicago
- Managed daily events and student operations for AV equipment and compliance/safety practices.
- Curator** 2010 – 2012  
Festival of the Arts, The University of Chicago
- Liaised with a board of curators to improve and host the week-long festival of performing and installation art, reviewed proposals, and allocated funds for selected projects.
  - Logistically supported featured artists to bring their projects to life.

## **MOVEMENT TECHNIQUES**

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Classical Ballet, Contemporary Ballet, Modern (Graham, Horton, Limón), Jazz (Afro/Latin roots, Fosse), Hip Hop (funk, locking, waacking), Character (Spanish/Slavic techniques), Classical Chinese, West African, Tap, Musical Theatre, Theater Clowning (Lecoq, Four Temperaments), Choreography / Composition, Improvisation (solo/contact), Stage Combat/Fight Choreography Basics

## **TECHNICAL SKILLS**

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Moodle, Turnitin, Microsoft Office/Teams, Google Drive, Zoom, Scheduling, AV management, Costume Design/Construction, Graphic Design, Marketing, Proofreading/Feedback, Website Design/Maintenance

## **CERTIFICATIONS**

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Cecchetti Instruction (CUSA), Adaptive Dance (DID), Progressing Ballet Technique, Grant Writing (SDSU)