

*CORPS de Ballet International  
Teacher Conference  
June 24-28,  
2007*

*Western Michigan University  
Kalamazoo, Michigan*

*Ballet in the 21<sup>st</sup> Century: Motion  
Capture Meets the Arabesque*



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9th Annual Conference

June 24-28, 2007

# **CORPS de Ballet International**

'Ballet in the 21st Century: Motion Capture Meets the Arabesque'

## Hosted by

Western Michigan University Department of Dance  
The Digital Media Innovation Grant Kalamazoo,  
Michigan

## Conference Guest Presenters

Igal Perry

Artistic Director of Peridance Center International Dance School  
International Master Teacher

Nancy Goldner

Noted Dance Critic and Historian  
Lecturer for the Balanchine Foundation

Kevin Abbott

Director of Special Projects, Office of Information Technology, WMU  
Project Director of the Digital Media Innovation Grant

Christian Matjias

Collaborative Musician, Composer, and Dance Scholar  
Associate Professor in Dance and Music, University of Michigan

## Lifetime Achievement Award Recipient

Gemze de Lappe

Smith College (Professor Emeritus), Ballet and Broadway Star

Award Banquet

Four Master Classes

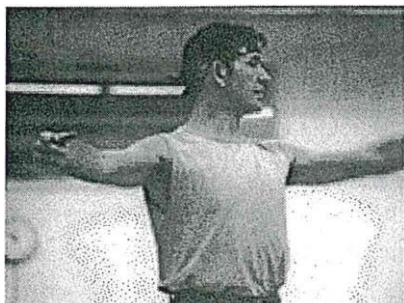
Two Evenings of Choreographic Sharings

Thirteen Presentations by Members of CORPS de Ballet  
Demonstrations in Motion Capture, Telematics and 3D Projection

## Featured Guests

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### Iga/Perry



Igal Perry began his dancing career with Karmon, a folk dance company in Israel. In 1968 he joined the Bat-Dor Dance Company, where he trained in both classical ballet and Graham technique, and worked with leading teachers and choreographers including Inessa Alexandrovich, Benjamin Harkavy, John Butler, Rudi Van Dantzig, Alvin Ailey, Paul Sanasardo, and Lar Lubovitch. Following a year in Holland-where he studied with Richard Gibson at Netherlands Dance Theatre and worked as ballet master with Rotterdams Danscentrum-he returned to Bat-Dor as rehearsal director and choreographer.

In 1976, he came to the United States and joined Dennis Wayne's Dancers as ballet master and choreographer. During that period, he staged John Butler's work for the New York City Opera, the Opera of Munich, Caracas Ballet and Teatro Alia Scala in Milan, where he also directed the world premiere of Krzysztof Penderecki's opera *Paradise Lost*. Mr. Perry's first full evening of ballets, *Chromatic Motions*, was presented in 1979 in collaboration with the Manhattan School of Music. In 1981 and 1982, he headed the ballet department at Jacob's Pillow, and went on to co-direct the Clive Thompson Dance Company. In 1983, Mr. Perry celebrated the opening of his dance school, Peridance Center, which has since been providing a nurturing and professional environment for all dancers. A year after the opening of the school, he founded his dance company, the Peridance Ensemble, for which he has choreographed over 70 works, noted for their distinct style, musicality and flow. The company has recently celebrated its 21st anniversary with a gala featuring guest artists Elizabeth Parkinson (*Mavin' Out*) and Jose Manuel Carreno (American Ballet Theatre). Mr. Perry has collaborated with numerous composers including John Mackey, Quentine Chappetta, Phillip Hamilton, and Avner Dorman, with whom he has created the full length work *Dreams and Demons* (2003).

Mr. Perry's international engagements as a teacher and choreographer include The Scapino Ballet and Het National Ballet (Holland), Latema Magica and the National Ballet (Prague), Architanz (Tokyo), The Royal Ballet of Sweden, The National Ballet of China, and the Kwang-Ju City Ballet Company (Korea), where he has also served as Artistic Director for the Kwang-Ju International Ballet Competition. Mr. Perry's works are in the repertoires of companies throughout the world, including the Batsheva and Bat-Dor Dance Companies (Israel), Companhia de Danca de Lisboa (Portugal), the Alberta Ballet (Canada), the National Ballet of Cuba, and Alvin Ailey II. Since 1995, Mr. Perry has been serving as guest Master Teacher at Juilliard where he also staged his *Intimate Voices* and premiered *Mourning Song*, created for the Juilliard Dance Ensemble in 1998.

### Nancy Goldner

Nancy Goldner has written about dance for many publications, including *The Nation*, *Christian Science Monitor*, *Philadelphia Inquirer*; and *Dance Now* (London). She is on the editorial board of the *International Encyclopedia of Dance*.

The art of George Balanchine has always been her special interest. Beginning in 1998, Ms. Goldner has led a lecture series on his ballets that have been given throughout the United States under the auspices of the Balanchine Foundation. She is the author of *The Stravinsky Festival of the New York City Ballet*, published by Eakins Press in 1973. A book of essays on twenty of Balanchine's ballets, *Balanchine Variations*, is to be published in 2007 by the University Press of Florida.

*Kevin Abbott*



Since graduating with a degree in Theatre Design, Kevin Abbott has worked extensively with digital media and computer graphics over the past 15 years. Kevin has worked as a game designer, art director, visual effects artist, scenic designer, web designer, virtual architect, and animator. Clients include Disney I.D.E.A.S, Macromedia, The Johns Hopkins University, The Gilmore International Keyboard Festival and Dell Computer. Since 2004, Kevin's work has been honored by both the American College Theatre Festival and the American College Dance Festival. Kevin currently serves as Project Lead, Special Projects for the Office of Information Technology at WMU, and as Project Director for the Digital Media in the Performing Arts Innovation Grant project.

*Christian Matjias*



Associate Professor of Dance and Music (University of Michigan), Collaborative Musician, Composer, and Dance Scholar. Recent Commissions -Existence Without Form (Na Rzie, bez Ciebie), for Uri Sands and Alvin Ailey American Dance Theatre. Editor - The George Balanchine Critical Editions, and Co-Editor of Philip Glass' North Star (Dunvagen Music). Conference Presentations-SDHS, ICKL, SoundMoves, NDEO, and others. Commercial Recordings- Standing Alone; Suites for Dance, Works for Cello and Piano; and Etoile Solo Ballet Variations. Artist Website: <http://christiamn.org>

## The 2007 Lifetime Achievement Award Recipient- **Gemze de Lappe**



Gemze de Lappe is an exciting dancer, brilliant actress, versatile director, choreographer and teacher. Born to theatrical artists, Gemze started her education in dance and music before she could read, at the Peabody Conservatory in Baltimore. From Baltimore, her family moved to New York where Gemze's world was opened up to major artists such as Yeichi Nimura, Isadora Duncan's Group, disciples of Elizabeth Duncan and Michael Fokine. Michael Fokine, a great admirer of the Duncan Movement gave the lovely child a scholarship in his School and she danced in his ballets at 9-15 years of age, including "Scherzade", "Prince Igor", "the Sorcerer's Apprentice" and "Les Sylphides". After dancing for Fokine, Gemze appeared with several opera companies and concert groups. Her first great opportunity came as soloist in the national Company of "Oklahoma". She later performed in the "The King and I" for Jerome Robbins in both the original production and in the film as "King Simon of Legree." After "King and I", she was a star dancer in "Paint Your Wagon", another epic of Western America, which led to her winning the Donaldson Award in 1952 and made her one of the best known of American dancers.

Miss de Lappe also danced with American Ballet Theatre in leading roles, including Lizzie Borden in "Fall River Legend", French Ballerina in "Gala Performance", as well as "Billy the Kid", "Fancy Free" and "A Rose for Miss Emily" receiving superlative critical notices. Agnes de Mille called her "one of the finest interpreters of my work." Gemze's film credits include choreography for the 20<sup>th</sup> Century Fox film "Justine", where she also became an assistant to the great director George Cukor. On television, she danced in de Mille's "Conversation About the Dance" with the Joffrey Ballet and in Sylvia Fine's "Musical Comedy Tonight". In 1979, she went to Smith College as artist in residence until her retirement in 1992. Returning to her home in New York City after leaving Smith, one of her first engagements was as the choreographer for the Lincoln Center production of "Abe Lincoln in Illinois", directed by Mr. Gutierrez. She continues to lecture, perform, and teach workshops, master classes and emerging young artists. The range and excellence of Gemze de Lappe's career academically and professionally make her a most fitting recipient of CORPS de Ballet International's 2007 Lifetime Achievement Award. Congratulations Gemze!

## Conference Presenters

Joan Buttram

*New Fabric Technologies Stretch into Classical Costuming of the 21st Century*- Wed. (6/27) 5:10-6:10pm

Joan Buttram is an Associate Professor Of Dance at the University of Georgia. As the Ballet Coordinator for the Department of Dance, Buttram instructs university classes in classical ballet, pointe, dance history, dance appreciation and creative rhythmic activities for children. Having performed as a soloist and principal dancer with Dayton Ballet Company, Ballet Metropolitan, Lexington Ballet Company, the Bristol Ballet Company, and Ballet Concerto, as well as the modern dance companies Contemporary Dance/Fort Worth and the New Century Danscene, her teaching style is eclectic yet based on traditional styles of classical ballet training.

David Curwen

Panelist- *Is Ballet Obsolete?*- A Round Table Discussion- Mon. (6/25) 4:30-5:30pm

David Curwen is an Associate Professor in the Department of Dance at Western Michigan University. Mr. Curwen danced professionally for 12 years performing principal roles in ballets by Balanchine, Petipa, Ashton, de Mille, Tudor, Flindt, Goh and Uthoff. In May 2006, Mr. Curwen's latest work, *The End*, was performed as part of the National American College Dance Festival at the Kennedy Center in Washington, D. C. He is a co-director of the Digital Media for the Performing Arts Innovation Grant that was awarded \$290,000 to explore digital media and performance. Mr. Curwen is the current President of CORPS de Ballet International.

Molly Faulkner

*Is Ballet Obsolete?*- A Round Table Discussion- Mon. (6/25) 4:30-5:30pm

*Dance in Community College: Training, Teamwork, Trust, and Transfer*- Thurs. (6/28) 2:15-2:45pm

Molly Faulkner is an Associate Professor of Dance at Palomar Community College and is the newly elected Co-Chair of the Performing Arts Department. Molly has her Ph.D. from Texas Woman's University, her M.F.A. from University of Iowa, and her B.F.A. from University of Arizona. She danced professionally with Ballet Arizona, Sesame St. Live (Grover), and Tokyo Disneyland (Parades).

Charles Flachs and Rose Flachs

*The Future of Ballet Lies in the Teaching: Ballet Pedagogy, a Community-Based Learning Course at Mount Holyoke College*- Wed. (6/27) 4-5pm

Charles and Rose Marie Flachs became Associate Professors of Dance at Mount Holyoke College and Directors of the Massachusetts Academy of Ballet following distinguished careers with the Nashville Ballet, Ballet West and the Cincinnati Ballet Company. The

Flachs' have danced principal roles in *Giselle*, *Sleeping Beauty*, *Swan Lake*, *Coppelia*, and *Cinderella* and in ballets by George Balanchine, Choo San Goh, Peter Anastos, Paul Taylor, Jose Limon, John Butler, Michael Smuin, and Val Caniparoli.

Their careers as guest teachers and performers has taken them to the National Ballet School of Cuba, Tulsa Ballet, Jacob's Pillow, Pennsylvania Academy of Ballet, Columbia College, University of Georgia, University of Wisconsin, and the University of Cincinnati. Charles has produced *First Class*, *Open Class* and *Master Class*, three musical CD's for the classical ballet lesson, and Rose has written articles for *Dance Teacher* and *Dance Spirit* Magazines. They are the recipients of two Outstanding Service Awards from the CORPS de Ballet, a Choreographic Fellowship from the Ohio Arts Council, and an Individual Artist Award from the state of Tennessee. They are also the proud parents of Connie and Nathaniel Flachs.

### **Elizabeth Gillaspay**

Panelist- *Is Ballet Obsolete? - A Round Table Discussion* - Mon. (6/25) 4:30-5:30pm

Elizabeth Gillaspay is an Associate Professor in the (newly renamed) School for Classical and Contemporary Dance at Texas Christian University where she teaches all levels of ballet technique, pointe, variations, choreography, and teaching methods. She is a dance educator and active choreographer, teaching and creating both nationally and internationally. She has choreographed works for Orlando Ballet, Ishihara Ballet-Japan, University of Wisconsin-Madison, Stephens College, and Western Michigan University, and she has created contemporary ballet solos for competitors in the Youth America Grand Prix finals in New York. She is honored to be serving as CORPS de Ballet President-Elect and last year was named the National Dance Association's College/University Dance Educator of the Year.

### **Joseph Harchanko**

*The WOUdancer: Development and Implementation of a Wireless Body Sensors System for Choreographed Control of Music* -Wed. (6/27) 1:30-2:30pm

Joseph Harchanko has written extensively for traditional ensembles and digital media. His music has been described as both "energetic and exhilarating" and "mystically alluring." Harchanko is an Assistant Professor of Composition, Theory, and Violoncello at Western Oregon University where many of his works are inspired by the western landscape. His works have been performed across North America, Europe, Asia, and Australia including performances at New York's Carnegie Hall, London's Colourscape, France's Bourges and Videoformes festivals, and New Music Tasmania. His music is available on the INNOVA record label and through Latham Music Publishing and Keyboard Percussion Publications. [www.harchanko.com](http://www.harchanko.com)

**Christine Knoblauch-O'Neal**

*Arabesque: Form Following Function*- Tues. (6/26) 2:40-3:40pm

CHRISTINE KNOBLAUCH-O'NEAL, A.B. Smith College, M.A.L.S. Wesleyan University, Senior Lecturer in the Performing Arts Department at Washington University in St. Louis, MO, performed for twenty years with such companies as American Ballet Theater, the National Ballet, Dancers, and the Cincinnati Ballet. Ms. O'Neal danced in the film "Turning Point" and performed as Kristine in "A Chorus Line". Her awards include a bronze medal from the International Ballet Competition in Varna, Bulgaria, a State Department medal in recognition of her accomplishment in Varna, and the Washington University in St. Louis' ArtSci Faculty award and was nominated for [www.Whoswho-teachers.com](http://www.Whoswho-teachers.com).

**Maureen Laird**

*Adolescent Males in the Ballet Class: Applying Brain and Gender Studies to Level the Playing Field*- Tues. (6/26) 5:50-6:20pm

Associate Professor Maureen Laird trained at Point Park College in Pittsburgh, Pennsylvania and at the Pennsylvania Ballet School. Professor Laird enjoyed performing opportunities with Pittsburgh Ballet Theatre, the American Dance Ensemble and Ballet El Paso before joining Ballet West, 1980-1987. She received both her BFA and MFA degrees from the University of Utah. Ms. Laird's MFA is in teaching, choreography and scholarly research. Areas of research are Dancer Transition and Brain/Gender Studies.

**Sharee Lane**

*TEACHING ME TO TEACH MYSELF: A Case Study of the Effects of the Non-Mirrored Ballet Classroom on Teaching Style*- Tues. (6/26) 3:55-4:40pm

Professor Sharee Lane's extensive ballet career began with Ballet West, where she danced under the direction of artistic directors Willam F. Christensen and Bruce Marks, from 1970-79. In 1981, she began teaching at the Ballet West Christensen Academy, and later, joined the Ballet West artistic staff from 1989-99, as assistant director of the Ballet West Conservatory under artistic directors, John Hart and Jonas Kage. Having served as an adjunct associate professor from 1989-2001 for the University of Utah's Department of Ballet, she was promoted to associate professor, lecturer in July 2001. A recipient of two Thomas D. Dee Grants in 2001 and 2004, and a frequent guest teacher with the Aspen Santa Fe Ballet and the Northwest Professional Dance Project, Professor Lane teaches technique and pointe for both upper and lower divisions, as well as Acting For Dancers. In spring 2005, Dean Phyllis Haskell and Professor Carol Iwasaki, Chair of the Dept. of Ballet, nominated Professor Lane for the Fine Arts Faculty Scholars Committee where she began working on her research investigating the effects of the non-mirrored studio in technical and artistic development in female college ballet dancers



Cortney Mild

*Choreographic Copyright: Authorship in Dance*- Wed. (6/27) 9:15-9:45am

Cortney Mild graduated from the University of Utah with an honors BFA in ballet this spring. She completed emphases in performance, teaching, and character dance. She has presented research at the International Nineteenth Century Studies Conference in Durham, UK and the UC Riverside Dance Conference as well as the Confutati Conference and the Undergraduate Research Symposium at the University of Utah. In October she will present at the International Association of Dance Medicine and Science in Canberra, Australia. For the 2007-2008 season she will be dancing with Chattanooga Ballet and teaching and choreographing for the affiliate school.

Abstract choreography did not gain protection until 1976. Thus, many questions and problems remain unsolved surrounding the relatively new issue of choreographic copyright. Most choreographers rely on contracts alone rather than registering for copyright. Will these protections suffice as choreography becomes readily accessible through video and the internet?

Sharon Stokes Oberst

*The WOUdancer: Development and Implementation of a Wireless Body Sensors System for Choreographed Control of Music*- Wed. (6/27) 1:30-2:30pm

Professor Oberst has been teaching technique, composition, history, pedagogy and dance production courses at Western Oregon University since 1987. She holds a bachelor's degree in dance and theatre from Lamar University and a master's degree in dance from the University of Oregon. In addition to choreographing for dance concerts, she also directs and choreographs musical productions including Victor/Nictoria, Kiss Me, Kate and West Side Story. Sharon has served as treasurer and as a member of the board of directors of CORPS de Ballet. Professor Oberst is the 2006 recipient of the Mario and Alma Pastega Award for Excellence in Teaching.

Nadia Potts

*Betty Oliphant: The Artistry of Teaching*- Wed. (6/27) & Thurs. (6/28) 10am-12pm

Nadia Potts is currently a professor and director of the Dance Program at Ryerson University in Toronto, a position she has held since 1989. Trained at the National Ballet School under Betty Oliphant, she joined the National Ballet of Canada in 1966 where she danced as a principal dancer for twenty years. Ms. Potts toured internationally both with the National Ballet and as a guest artist and was partnered by many of the most renowned dancers of her time including Baryshnikov and Nureyev. Her book, Betty Oliphant: The Artistry of Teaching, was published by Dance Collection Danse this May and is already in circulation internationally.

During the two sessions I will be presenting material from my book, Betty Oliphant: The Artistry of Teaching. Betty Oliphant, the founding artistic director of Canada's National

Ballet School of Canada, is renowned for producing a legacy of dancers who have worked worldwide as performers, teachers, choreographers and artistic directors.

### **Rhonda Ryman**

*Digitizing Danny: Capturing Grossman's Curious Schools of Theatrical Dancing (1977)*  
-Wed. (6/27) 3:20-3:50pm

Rhonda Ryman "Digitizing Danny: Capturing Grossman's Curious Schools of Theatrical Dancing (1977)". Rhonda Ryman is Associate Professor, University of Waterloo, and Adjunct Professor, Graduate Program in Dance, York University, Canada. Publications include Dictionary of Classical Ballet Terminology (London: RAD, 3rd ed. 2007), Ryman's Dictionary of Classical Ballet Terms: Cecchetti Method (Toronto: Dance Collection Danse, 1998), The Foundations of Classical Ballet Technique (RAD: London, 1997), The Progressions of Classical Ballet Technique (RAD: London, 2002), and illustrations for Nadia Potts's book, Betty Oliphant: The Artistry of Teaching: A Series of Ballet Classes (Dance Collection Danse, 2007). Electronic publications: Ballet Moves II (<http://www.charactermotion.com>); A Choreographer's Toolbox and The Virtual Dance Studio (<http://www.artsalive.ca/en/dan/make/index.asp>).

This session describes an ongoing project to preserve a signature work by one of Canada's leading modern dance choreographers whose works cross genre boundaries and have been performed by companies including the National Ballet of Canada. Resources generated include performance and teaching videos, key frame animation and motion capture.

### **Cydney Spohn**

*Writing departmental syllabus and grading guidelines for ballet technique*  
Thurs. (6/28) 2:55-4:10pm

Cydney Spohn is an Assistant Professor of Dance at The University of Akron. A former soloist with the Pennsylvania Ballet, Ms. Spohn began her career with North Carolina Dance Theatre after graduating from North Carolina School of the Arts in 1985. Ms. Spohn is the recipient of two Princess Grace Foundation USA awards as well as an Emerging Choreographer Fellowship from the Pennsylvania Council on the Arts. Her work has been presented by Columbus Dance Theatre, The Pennsylvania Ballet, and the Philadelphia Fringe Festival. Ms. Spohn holds both a B.S. in Labor Economics and a M.A. in Education from The University of Akron and currently serves on the Advisory Board of the Thomas S. Kenan Institute for the Arts.

### **Samara Thompson**

*Real vs. Virtual: Dance Forms as a Creative Tool*- Wed. (6/27) 2:40-3:10pm

Samara Thompson is an independent choreographer and dance educator, specializing in the use of computer technology with dance. She has presented her choreography across Canada and was the recipient of the 2004 Paula Citron Award. Thompson began her

dance career in Alberta, trained in Canada and the United States with many notable artists, and went on to graduate with her MA and Honours BFA in Dance from York University. She currently teaches at York University, is also a co-host on the Toronto radio show Evi-Dance, and sits on the Executive of the Board of Directors of Dance Ontario.

For the presentation, *Real vs. Virtual: DanceForms as a Creative Tool*, a detailed examination of the DanceForms program's possibilities as a creative resource will be specifically explored, with a focus on the process and product, addressing the base question of what happens when animation is used in choreography. Furthermore, if a piece of choreography is generated with computer animation and then taught to human counterparts, are the human components a simulacrum of the animation or vice versa? Or perhaps, are the products so intrinsically different that they can only be minimally compared to one another?

### **Michael Van Putten**

*Demystifying the CORPS Website*- Wed. (6/27) 8:15-9am

Michael Van Putten is the Web Developer for Enrollment Management at Western Michigan University in Kalamazoo, Michigan. He serves as president of the campus web users group where he collaborates with his associates to provide leadership in the evolution and refinement of web based communications for the campus community. Michael is also the president of Van Putten Interactive, a creative web and multimedia company, which is responsible for the creation of the new CORPS website. Michael received his BA in Philosophy from Western Michigan University in 2000 and is completing his master's degree in Educational Technology.