

2020 PRESENTATION ABSTRACTS

“Navigating Integrity within Educational Partnerships in Ballet”

Panelists:

Alexis Arlene Andrews; Faculty American Ballet Theatre, JKO Division

Patricia Cohen; NYU Steinhardt, Adjunct Faculty

Mariana Ranz; Ballet Hispánico, Community Arts Partnerships Program Manager

Adelheid Strelick; Assistant Professor, Adelphi University

ABSTRACT:

This panel posits that it is both possible and necessary to maintain institutional and curricular integrity in a partnership of unlike entities. At the same time, advocating for integrity in ballet education and performance necessarily includes a Critical Dance Pedagogy approach that is inclusive and makes ballet accessible to all. The panelists who are graduates of the combined program, and the moderator who was their advisor, query the most efficacious ways of advocating for excellence in ballet as teaching artists, college professors, and education outreach coordinators. Each will present her unique objectives and challenges in maintaining the rigor of ballet in teaching and learning situations. As a group, we have engaged in scholarship and created opportunities for furthering ballet studies in K-12 schools, in schools associated with ballet companies, and in higher education. The panelists' recognition that ballet can be addressed holistically is supported by their research into educational theory and its application to teaching ballet. Through ongoing experiential research, our panelists have challenged their assumptions and beliefs about teaching, which has facilitated teaching to understand, from clear learning goals through relevant activities to assessment. They are reflective teachers and administrators who utilize best practices in observational skills and analysis. The panelists will explore ways of teaching ballet that ensure both fine technique and rigorous critical thinking skills, thereby exemplifying the best of each partnering institution.

BIOGRAPHIES:

Alexis Arlene Andrews

Alexis Arlene Andrews began her ballet training in Reno, Nevada under the direction of Maggie Banks and Dr. Barbara Land. Her training continued at Walnut Hill School for the Arts, American Ballet Theatre, San Francisco Ballet School and the Joffrey Ballet School. Andrews performed with the Nevada Festival Ballet, as well as a principal guest artist with the A.V.A. Ballet Theater. In May 2014, she graduated from New York University Steinhardt Dance Education Program with a Masters of Art for Teaching Dance in the Professions: American Ballet Theatre (ABT) Pedagogy and was awarded a certificate for Outstanding Achievement in Graduate Dance Education. Alexis is an ABT® Certified Teacher in Pre-Primary through Level Seven of the ABT® National Training Curriculum.

As a dance educator she has taught and adjudicated for Dance Educators of America and Sheer Talent Ltd and directed a ballet enrichment program serving Northside Center for Child Development Headstart programs in New York City. In the summer 2015 Alexis traveled to Costa Rica to collaborate with eleven studios, focused on ballet education. Andrews is beginning her seventh year on faculty at the ABT Jacqueline Kennedy Onassis (JKO) Division. She is also a Teaching Artist for ABT, a dance consultant at Hunter College Elementary, and is a faculty member of the Dance Theatre of Harlem, New Canaan Dance Academy, The School for Peridance, and NYU Steinhardt Summer Intensive.

Patricia Cohen

Patricia Cohen, MA is an adjunct faculty member at NYU/Steinhardt in the Masters degree dance education program, and formerly the academic advisor to the ABT/NYU Ballet Pedagogy Program. She mentors the NYU dance education program student leadership team, working with them and with faculty colleagues to promote enhanced understanding of diversity and inclusion. Cohen develops and teaches courses for the National Dance Education Organization's (NDEO) Online Professional Development Institute, including the Professional Teaching Standards for Dance Arts, Dance History: Global, Cultural and Historical Considerations, and several mini courses. Cohen presents regularly at NDEO and Dance for the Child International (daCi) conferences. Her 2018 presentation at the 2nd ICONDE conference in Malaysia has also been accepted for publication in the upcoming Spirit of Creativity in Dance Education book. Cohen contributed two chapters to the recent book, Jazz Dance: A History of

Roots and Branches, edited by Guarino and Oliver. She was a co-creator of NDEO's 2016 and 2019 special topics Jazz Dance conference, which were based conceptually on the book and on contemporary issues in jazz dance. She contributed to and serves on the editorial board of NDEO's Dance Education in Practice journal. A founding member of NDEO, Cohen recently completed her term of office on the NDEO Board of Directors. She received the 2011 NDEO Leadership Award.

Mariana Ranz

Mariana Ranz is originally from Santa Cruz, Bolivia, where she began her ballet training. At the age of 18, Ms. Ranz relocated to the United States to pursue her higher education studies. She attended the University of California, Irvine and graduated with a B.A. in Dance and a B.A. in Psychology and Social Behaviors. In 2012 Ms. Ranz was accepted with a partial scholarship into New York University Steinhardt Dance Education Program and graduated in 2014 with a Masters of Art for Teaching Dance in the Professions: American Ballet Theatre (ABT) Pedagogy. She is an ABT® Certified Teacher in Pre-Primary through Level Seven of the ABT® National Training Curriculum.

Ms. Ranz is a passionate dancer, dance educator and artist. As part of her career development, she traveled to Uganda in 2014 where she had the opportunity to collaborate with Ugandan dance educators from Makerere University and the Kampala Ballet and Modern Dance School. In her efforts to give back to her community, Ms. Ranz has taught several workshops, master classes and professional development workshops for dancers and dance educators in her home country. Ms. Ranz's experience includes teaching in private and public schools, dance studios and non-profit dance organizations. Throughout her career she has served on the dance faculties of American Ballet Theatre, Dance Theatre of Harlem, Hunter College Elementary School and The Spence School, as well as several dance studios, community centers and non-profit organizations. She is currently working at Ballet Hispánico as the Community Arts Partnerships Program Manager.

Adelheid Strelick

Adelheid B. Strelick, Assistant Professor of Dance at Adelphi University, received her MA from the American Ballet Theatre (ABT) program at New York University, and is an ABT® National Training Curriculum Certified Teacher (Primary - Level 7, including Partnering). She received her BFA in

Dance from the University of Music and Performing Arts, Frankfurt, Germany. A Soloist for 14 years with the ballet company of the Theater Ulm, Germany. She performed in classical/contemporary ballets choreographed by former members of William Forsythe's Ballet Frankfurt and others. Besides performing in Tanztheater, musical, opera, operetta, and theater pieces, she choreographed for the ballet, opera, and acting companies of the Theater, including musicals and its outreach programs. She has also taught at the ABT/NYU MA program, Dance Theatre of Harlem (DTH), and Paul Taylor Dance Company (PTDC), as well as at the ABT, DTH, and PTDC summer programs. As a member of the National Dance Education Organization, CORPS de Ballet International, and Dance Studies Association, she contributes to the dance community in a scholarly fashion with presentations/workshops at conferences.

“Developing Growth Mindset in Ballet Training and Pedagogy”

Presenter: Diane Bedford; Clinical Associate Professor, Texas A&M University

ABSTRACT:

This paper seeks to examine the psychological concept of growth mindset and the manner in which this reflective practice can enhance the ballet student's positive self-awareness and accountability in the acquisition of knowledge. Traditionally, ballet instruction has focused on the pedagogue's surveillance of the student and the ensuing instructions and commentary offered to the student. When the instructor's surveillance is negative, focusing on judgment, criticism and the impossible attainment of an ideal body, the learning environment has a detrimental impact on the dancer's health (Dryburgh & Fortin, 2010). In this type of atmosphere, which is unfortunately common in traditional ballet pedagogy, students can succumb to issues of perfectionism and negative self-judgement. These emotions lead students towards the development of a fixed mindset which ultimately inhibits the student's learning abilities. I propose that in order to develop the student's positive self-reflective practices, ballet pedagogues could foster and develop a growth mindset which places value on process and continual development of skill. Through this approach, students also learn to become questioners and stakeholder in

their own education. To develop the methodology of growth mindset in ballet, I integrate research from educational psychologists such as Carol Dweck in addition to literature focused on progressive ballet technique. In developing this framework, I describe methods I have implemented thus far in my own ballet pedagogy to foster the development of growth mindset in collegiate level dancers.

BIOGRAPHY:

Diane Cahill Bedford (MFA, BFA) serves as Clinical Associate Professor in the Dance Science Program at Texas A&M University. She holds an MFA in Dance Performance and Choreography (2010) and a BFA in Dance and English Literature, Magna Cum Laude (2003) from Florida State University. Her choreography has been accepted for performance in New York, Vermont, Florida, Wisconsin, Indiana, and Texas. Diane has presented on various aspects of dance pedagogy at conferences for the National Dance Educators Organization (NDEO), The International Association for Dance Medicine and Science (IADMS), National Dance Society, TAHPERD, and San Jacinto College. She has also authored a preliminary edition of a dance appreciation textbook titled *Dance in Many Forms*. Diane previously taught dance and directed Outreach Programming for Fort Wayne Ballet and Charleston Ballet Theatre. Additionally, she served as Professor of Dance at San Jacinto College South where she directed the San Jac Dance PAC before joining the TAMU Dance Program.

“BEYOND BALLET: empowering dancers through artistic collaboration”

Presenter: Melissa Bobick; Assistant Professor, University of Utah

ABSTRACT:

I believe it is possible, by intentionally nurturing individual creativity in the studio, to teach young women studying ballet that their unique voice can be their most powerful asset both personally and professionally. Teaching students to participate in an intentionally open process draws out the individual so that they might participate more personally in the creation of new works. This type of individual decision-making engages the brain in ways not traditionally associated with ballet training. Historically, one finds

that ballet dancers are rarely asked to participate in their own dance education or to take part in a creative process. Countering this historical precedent is the focal point of my research. My presentation examines the outcome of true artistic collaboration. Supported by historic and contemporary research in the areas of ballet history, psychology, acting technique, and contemporary rehearsal practice, and incorporating personal interviews with dancers who have taken part in my previous creative projects, this study demonstrates the causality between process and product. By synthesizing my research, my own methodology, and historically established acting techniques, I aim to create a replicable process of true artistic collaboration, one where choreographers can both foster excellence through an enriching artistic experience for their dancers and ensure a byproduct of greater agency in the female dancer. This empowerment is something that both the university ballet student and professional alike can carry into their future pursuits, thereby bringing to light the contributions ballet brings to society.

BIOGRAPHY:

Originally from Birmingham, Alabama, Melissa Bobick graduated with a Bachelor of Science degree in ballet and nutrition from Indiana University in Bloomington and received her Master of Fine Arts degree in choreography from Purchase College Conservatory of Dance in New York. Melissa is also an ABT® Certified Teacher and earned the status of Affiliate Teacher while teaching in New York City. As a performer, Melissa danced for six seasons with The Eugene Ballet Company and Ballet Idaho where she was featured in many classical roles and numerous contemporary works. After moving to New York City, Melissa performed for the National Choreographer's Initiative and was one of four dancers engaged by New York City Opera for their new production of Massenet's Cendrillon. As a choreographer, Melissa was commissioned to choreograph three new works for Ballet Idaho. She worked as an Assistant Professor of Dance at Mercyhurst University from 2012 to 2016. Melissa is currently working at the University of Utah, School of Dance as an Assistant Professor and the Ballet Program Head. There, she has choreographed three original works for the Utah Ballet, Legacy, 135, and Fractured. Recently, Melissa was named a Choreographic Development Resident at the University of North Carolina School of the Arts. During the residency she was fortunate enough to be mentored by Helen Pickett in the creation of her new work,

A Beautiful Disquiet. Additionally, Melissa was named a finalist for McCallum Theatre's Choreography Festival. She took her work 135 to the competition in Palm Desert, CA.

"Multiple Integrities in Ballet Education: Practical Responses to an Ever-Changing Educational Climate"

Presenters: Molly Faulkner, Professor of Dance Palomar College;
Julia Gleich, Instructor Peridance Capezio Center

ABSTRACT:

Howard Gardner's theory of Multiple Intelligences allows for varied entry points into the learning and teaching process. Should the nature of integrity be allowed the same consideration?

"Integrity is a loyalty to one's convictions and values; it is the policy of acting in accordance with one's values, of expressing, upholding and translating them into practical reality" (Rand 345).

Rand is a polarizing figure in American Literature and yet her portrayal of integrity in *Atlas Shrugged* can be compared to Russian philosopher Mikhail Bakhtin's idea of "answerability" in art which moves integrity away from morality and places it as a personal responsibility. Bakhtin questions "what guarantees the inner connection of the constituent elements of a person?" and replies "only the unity of answerability" (Bakhtin 1). Kay Halesek in her book *A Pedagogy of Possibility* uses this and other Bakhtinian philosophies to outline a triumvirate of interactions between teacher, student, and subject. A dialectic is created among the three and answerability becomes an ethical as well as a practical consideration requiring "reciprocal interaction between and among the elements of construct" (Halesek, p. 178).

Using traditional scholarship with Halesek's triumvirate as a basis for creative activities, this idea generating workshop will connect historical, pedagogical, and philosophical research to investigate the implications of multiple integrities in ballet within higher education and pre-professional activities. Participants are welcome to bring their own case studies for

discussion. The hope is to broaden the conversation around integrity/ies while advocating for ballet in the ever-changing educational climate.

BIOGRAPHIES:

Molly Faulkner

Molly Faulkner is a Professor of Dance at Palomar College in San Marcos, California. She currently directs the Palomar College Contemporary Dance Ensemble. She has her Ph.D. from Texas Woman's University, her Master of Fine Arts from the University of Iowa, and her Bachelor of Fine Arts from the University of Arizona. She has danced professionally with Ballet Arizona, Arizona Dance Theatre, Empire State Ballet, Tokyo Disneyland, and her students are most impressed that she was the Muppet Grover on an International Tour of Sesame St. Live. She has taught and choreographed across the US, and Sweden and is master teacher and choreographer for Burklyn Ballet Theatre in Vermont, mentoring the Young Choreographers Showcase. Her research on the connections between leadership skills and ballet was chosen for presentation at Corps de Ballet International conference in Baltimore Maryland, and for the Royal Academy of Dance conference in Sydney, Australia. Ms. Faulkner and collaborator Julia Gleich's research on contemporary ballet first presented for the Society for Dance History Scholars conference in NYC in 2016, "Dancing into the Margins: Karole Armitage, Bronislava Nijinska and Their Philosophies of (A Contemporary) Ballet" has been selected for inclusion in Oxford Handbook for Contemporary Ballet. Her current research with Ms. Gleich, "Should There Be A Female Ballet Canon: Seven Radical Acts of Inclusion" will be part of an anthology for Intellect Books entitled (Re)Claiming Ballet.

Julia Gleich

Julia K. Gleich is a Brooklyn-based contemporary ballet choreographer and teacher with over 25 years experience in Higher Education Dance starting in the USA at the University of Utah and Manhattanville College, then 15 years in the UK at Trinity Laban Conservatoire of Music and Dance, and London Studio Centre as Head of Choreography. She was the recipient of an Arts Council England Grant in 2013, a Distinguished Alumni Award from the University of Utah 2014, a Choreographer Observership with English National Ballet 2016, and produces the annual CounterPointe program for Norte Maar in Brooklyn now in its 8th year. She writes about

dance and ballet with colleague Molly Faulkner: forthcoming chapters in the Oxford Handbook of Contemporary Ballet, and an anthology for Intellect (Re)Claiming Ballet. Julia teaches ballet at Peridance Capezio Center. Julia is a partner with Jason Andrew, in Artist Estate Studio, LLC, managing inventories archives for artist estates and studios including The Elizabeth Murray Trust. Her company, Gleich Dances, has received critical notice in the New York Times, Village Voice, Brooklyn Rail, New Criterion and dancelog.com. She has worked across the US, in Europe, Japan, and Hong Kong as a choreographer and teacher.

“Masculinities in Motion: Investigating Males Dancers’ Power and Patriarchy”

Presenter: Susan Gartell; MFA Candidate, University of Utah

ABSTRACT:

Hegemonic masculinity, as theorized by R.W. Connell, proposes to explain how and why men maintain dominant social roles over women and other gender identities. In this paper, I apply Connell’s theory to the world of professional ballet companies, and argue that men who identify as gay, who are typically considered a subordinate group in theories of masculinity, occupy most of the dominant positions in companies, with access to opportunities and leadership roles rarely afforded to females. This inclusive appearance is merely an illusion, a performance of inclusive masculinity; while in practice, hegemonic masculinity is at work. My methodology is ethnographic and theoretical: by focusing on the firsthand experiences of three former professional dancers, Timothy O’Donnell, James Ady, and myself, I show that the replication of patriarchy through the practice of hegemonic masculinity is common to all our stories, regardless of our differences in age, gender, or geographical region. More specifically I focus on the transfer of power among men and assumptions about who has the capacity to lead, to coach, and to choreograph. My research brings attention to the importance of foregrounding integrity, not gender identity, in employment decisions, and challenges the pervasiveness of the heteronormative hierarchical model that places straight men in a dominant position and gay men as subordinate. Ultimately, my paper highlights the ubiquity of female subordination in

professional ballet, and shows that the sexual preferences of men in ballet do not deter the pervasive and deleterious impact of patriarchal domination.

BIOGRAPHY:

Originally from Phoenix, Arizona, Susan Gartell enjoyed 16 years in the world of professional ballet, with 13 of those years spent at Milwaukee Ballet. Her favorite roles included Ophelia in Stephen Mills's production of *Hamlet*, Mina in Michael Pink's *Dracula*, Wendy in Michael Pink's *Peter Pan*, and Claudia, a role created for her in Michael Pink's *Mirror Mirror*, and the Red Queen in Septime Webre's *Alice in Wonderland*. In 2015, Susan was delighted to be invited to perform the role of Odette/Odile in *Swan Lake* as a guest artist with the Sacramento Ballet. As a dancer in Petr Zahradnicek's award-winning choreography, she performed in Palm Desert at the McCallum Theatre for four years, and was a member of the Traverse City Dance Project for two years. She has also performed with Paradise Ballet Theatre in their production of *The Nutcracker*. In 2016, Susan graduated Summa Cum Laude from the University of Wisconsin, Milwaukee with a degree in Political Science. She joined Wisconsin Conservation Voters, working to pass environmentally sound policy in Wisconsin before joining the graduate program at the University of Utah. Her research addresses the obstacles and barriers to inclusive cultures within professional ballet companies and offers ways to create more sustainable and supportive environments for female-identified dancers.

"Ethics of Touch in Ballet Class - A pedagogical conversation about best practice"

Presenter: David Justin; Professor, University of Missouri

ABSTRACT:

As educators, can we do more to educate the field about touch, best practice, practical strategies, and not just ideas to "be better?" More than statements about what "not to do" and examples of consequences – which have been welcome eye openers on our industry's history of turning a blind eye – we need to offer strategies on how to ethically and

successfully use touch in the training of dancers. Part of this practice begins with understanding “conventionalized forms of touch,” (Tainio, 2018) and their meanings both explicit and implicit. In ballet class “findings showed that ‘touching’ is widely accepted and desired as long as clear parameters were explained and understood by both teachers and students.” (Assandri, 2019). While certain areas of the body are clear sexual hot spots, a teacher with untoward intentions can touch an elbow or other “benign” area and still deliver a message. (Barrett, 2017) In some instances a student may misinterpret the message a touch delivers. However, it remains the teacher’s responsibility through best practice to prevent any misunderstanding. In addition to the strategy of “ask first,” there are important cues the teacher can give that may help create clear signals about touch and allow touch to be used as the powerful, positive teaching tool it can be. This paper explores the practical applications of teaching ballet with touch in an effort to offer tools for ethical success through phenomenological research methodology supported by research around the psychology of touch.

BIOGRAPHY:

Formerly a principal dancer with Birmingham Royal Ballet, a soloist with San Francisco Ballet and beginning his career with Boston Ballet, David Justin is a choreographer, ballet master, and a Professor at the University of Missouri – Kansas City Conservatory, BFA in Performance and Choreography. He has toured the globe extensively and has a broad repertoire that includes principle roles in the classical repertoire and choreographers including Ashton, Balanchine, Bintley, Caniparoli, de Mille, Forsythe, Kylian, MacMillan, Morris, Taylor, Tharp, Tudor, Robbins, Welsh, and York. David’s dancing was described as “alluring and mercurial,” “polished,” “brilliant,” and “fearless.” David’s own critically acclaimed choreography has been supported by the National Endowment for the Arts, National Choreographic Institute (NYCB), Dance Gallery NYC, Ballet Builders, American College Dance Association, International Choreographer’s Showcase, National Choreographer’s Initiative, and universities and performing arts schools. Presented with international acclaim, reviews of his choreography describe it as “surprising,” “poetic,” “athletic,” “inventive,” and “intelligent.” David also coaches at the Kansas City Ballet School and travels regularly as a guest choreographer, director, and teacher.

“Bridging the Gap: Incorporating Somatic Principles into Ballet Pedagogy”

Presenters: Kristin Marrs, Lecturer University of Iowa;
Peggy Mead-Finizio, Assistant Professor Saginaw Valley State
University

ABSTRACT:

Many ballet instructors are experimenting with and implementing somatic principles in their teaching practices. Often working independently and at times with resistance from colleagues committed to traditional methods, these teachers could benefit from resources modeling somatically-based ballet pedagogy.

Our presentation documents a research project dedicated to developing a teaching curriculum integrating somatic principles and ballet technique. Building on the work of ballet professionals studying Alexander Technique, Feldenkrais, Laban Movement Analysis, and Bartenieff Fundamentals, we are creating a somatically-based ballet teaching resource that can be used in conjunction with existing syllabi. We are mining somatic genres for shared values, and synthesizing our findings to develop a lingua franca that can be adopted by teachers of varied backgrounds. Our discussion will include practical applications to specific movements, methods of assessment and feedback implementation, and attention to dancers’ mental and emotional well-being.

Based on our experience teaching ballet to diverse populations—children, adults, professionals, and university students—we will demonstrate how somatics can be effectively included in professional and recreational settings. We are particularly interested in strategies that help young dancers bridge the gap between creative movement and elementary ballet. Our ultimate goal is preventing physical, mental, and emotional injuries that often occur during ballet training.

Our resources include somatic studies in ballet and contemporary dance, traditional ballet training methodologies (in which somatic elements are

frequently overlooked), and well-established somatic methods. We will analyze how our students have assessed their experiences in simultaneously learning ballet and somatic principles, and conclude with plans for further research.

BIOGRAPHIES:

Kristin MARRS

Kristin MARRS (MFA, M.AmSAT) is a Lecturer in Ballet at the University of Iowa, where she teaches ballet and pointe technique, Alexander Technique, kinesiology and dance studies courses.

MARRS' choreography explores the evolution of ballet technique and narrative form, and she has presented her work at concert and site-specific venues. Recent works include "When Trees Say Nothing" created in collaboration with paper and fiber artist Mary Merkl-Hess, and "HBHH", performed with oboist Dr. Courtney Miller. MARRS, Miller, and Peggy Mead-Finizio are co-founders of Con Moto, a multi-disciplinary performance ensemble. In summer 2020, MARRS and Miller are presenting a new dance film created with filmmaker and dance artist Alex Bush.

MARRS is a certified Alexander Technique teacher with the American Society for the Alexander Technique, and runs a private studio in addition to teaching Alexander Technique to students throughout Iowa's Division of Performing Arts. She is a founding member of Alexander Technique Iowa (www.alexandertechniqueiowa.com), an online community of AmSAT teachers and students in the Hawkeye State. MARRS' research and teaching interests include the integration of somatic practices with ballet pedagogy.

MARRS performed with Columbus Dance Theatre, Ballet Quad Cities, Arova Contemporary Ballet, Paradise Ballet Theatre, Opera Columbus, and Images (London). Her performance repertoire includes works by Balanchine, Ashton, Kenneth Oberly, Maria Glimcher, Alun Jones, Kim Robards, and Tim Veach. Favorite roles include the Milkmaid in Ashton's "Façade", the Snowy Egret Queen in Jones' "Nutcracker Key West", and dancing as a soloist in Oberly's "Goldberg Variations".

Peggy Mead-Finizio

Peggy is a dance instructor at the Flint School of Performing Arts (Flint, MI) and teaches dance and technical theatre as an Assistant Professor at Saginaw Valley State University (Saginaw, MI). She holds a Bachelor of Fine Arts in Dance from Florida State University, a Master of Fine Arts in Choreography, and a Master of Fine Arts in Theatre Arts with a focus in Lighting Design from the University of Iowa. She is a certified teacher Primary - Level 3 of the ABT® National Training Curriculum. Her early dance training includes instruction from the Flint School of Performing Arts, Blue Lake Fine Arts Camp, Regional Dance America's Craft of Choreography Conferences and the Martha Graham School of Contemporary Dance. She has taught ballet, modern, and creative movement classes for the Flint School of Performing Arts (Flint, MI), Saginaw Valley State University (Saginaw, MI), the University of Iowa Youth Ballet (Iowa City, IA), The Washington Ballet @THEARC (Washington DC), Florida Arts and Dance Company (Stuart, FL), the City Center School of the Arts (Rock Island, IL), the University of Michigan-Flint (Flint, MI), and others. She served as the founding Director of the Dance Program for the Bethel College Academy of Performing Arts (BCAPA) in Newton, Kansas. As Director, she created the curriculum, developed the program and taught many classes. Peggy is also an active lighting designer and has recently worked for the Midland Center for the Arts (Midland, MI), Hollins University (Roanoke, VA), and Saginaw State University (Saginaw, MI).

"A Dance Historian's Primer in Research Ethics"

Presenter: Joellen Meglin; editor-in-chief, Dance Chronicle: Studies in Dance and the Related Arts

ABSTRACT:

While submitting a research protocol to an Institutional Review Board in academe can seem like a formidable task and/or cumbersome red tape for dance researchers, graduate students, and dissertation/thesis advisers, using the lens of research ethics to think through the issues can also present an opportunity for reflection and discernment regarding the integrity of the proposed research.

I argue that research ethics are integral to the quality of the research

produced. Focusing on ballet history research, especially the methods of oral history and ethnographic study (classic participant-observation), I discuss common pitfalls or oversights of dance researchers striving to attain publication of their research. These include intentional and unintentional plagiarism, mining of sources cited in footnotes, misquotation, misrepresentation, failure to obtain proper permissions from interview subjects and/or rights-holders, failure to protect the identities of research subjects, and libel.

I bring forward a number of (anonymous) case studies encountered, along with examples of best practices evolved in my career as editor of an international dance journal, practicing ballet historian, and dissertation advisor, to illustrate how the principles of research ethics may be applied.

I explore how knowledge and application of ethical principles can help the researcher to interrogate her or his work and to meet the highest standards, particularly with regard to bringing diverse informants' voices into dialogue with the author's own voice and larger academic discourses. I end with a number of thumb rules I have found useful in guiding dance scholars as they prepare their research for publication.

BIOGRAPHY:

Joellen A. Meglin is currently editor-in-chief of *Dance Chronicle: Studies in Dance and the Related Arts*, where she has served as an editor for the past twelve years, spearheading special issues such as "Ballet Is Woman": But Where Are All the Women Choreographers? An emerita professor at Temple University, Meglin brought thirteen doctoral students to dissertation completion, created new curricula to her heart's content, and, among other adventures, collaborated on an original ballet, *Crystallina*, with her husband, composer Richard C. Brodhead.

Meglin has written extensively on Chicago ballerina and choreographer Ruth Page, including articles published in *Dance Research* and *Dance Research Journal*, and chapters contributed to *Rethinking Dance History: Issues and Methodologies*, 2nd ed. (Routledge, 2018) and *Perspectives on American Dance: The Twentieth Century* (University Press of Florida, 2018). Her book *Ruth Page: The Woman in the Work* is forthcoming from Oxford University Press in 2020.

Recently, Meglin has turned to reconstruction of Page's solo choreography, setting *Expanding Universe* on Jennifer Conley, who performed the work at the 92nd Street Y and the Isamu Noguchi Museum in New York.

Meglin has also written on the 18th-and 19th-century French ballet, authoring, for example, the three-part series "Behind the Veil of Translucence: An Intertextual Reading of the Ballet *Fantastique* in France, 1831–1841" (*Dance Chronicle*, 2004–2005) and the chapter "Galanterie and Gloire: Women's Will and the Eighteenth-Century World View in *Les Indes Galantes*" (*Studies in Dance History* anthology, *Women's Work: Making Dance in Europe before 1800*, University of Wisconsin Press, 2008).

"Expressivity and Anatomical Integrity of Port De Bras through Functional Awareness®"

Presenters: Nancy Romita, Senior Lecturer Towson University;
Allegra Romita, Adjunct Faculty NYU Steinhardt

ABSTRACT:

This session presents the relationship between spinal integrity and expressivity of the arm in port de bras. Honoring and understanding body structure leads to personal agency and integrity of action. Dancers often address rounded shoulders or inaccurate proprioception of arm lines by examining the shoulder, elbow, or arm. This presentation contends the necessity to examine the integrity of the axial skeleton (skull, spine,) in relationship to the many functions of shoulder and scapula.

Participants learn applications to improve expressivity in port de bras through tactile and verbal cueing strategies that ballet educators can employ during technique class. Research in functional anatomy and motor learning support the movement strategies provided.

The methodology used in the presentation is a somatic practice in embodied anatomy through reflective practice called Functional Awareness. The session introduces anatomical visualizations for dynamic

alignment of the axial skeleton and methods to discern actions of the arm to enhance port de bras. Participants will also be guided through cueing and communication strategies influenced by the research on growth mindset by the Harvard research team of Ronald Ferguson et al. (2015) and Zeynep, Barlas & Obhi (2013). The values of the Functional Awareness method are to promote acceptance, honor individual difference, and develop integrity of spirit using educational prompts that develop growth mindset and personal agency through dance training.

BIOGRAPHIES:

Nancy Romita

Nancy Wanich Romita (MFA, RSME, M.AmSAT) is a dance educator and author. She is co-author of *Functional Awareness: Anatomy in Action for Dancers* published by Oxford University Press, and she provides continuing education workshops for both dance educators and professional dancers to enhance training and performing skills. Ms Romita is Senior Lecturer at Towson University (<http://www.towson.edu/dance/fac-wanich-romita.asp>) and director of Alexander Technique Midatlantic Teacher Training. She was served on the faculty at SUNY Purchase, American Dance Festival, and the 92nd St. YMWHA in NYC. Ms Romita is co-founder of Functional Awareness® (www.functionalawareness.org) She is former Artistic Director of The Moving Company from 1993-2001. Her research has been presented at the International Association for Dance Medicine and Science, National Dance Education Organization, CORPS de Ballet International, Alexander Technique International Congress and keynote addresses at MDEA, NYSDEA, and the BETI Somatics and Dance Conference. Her second book co-authored with Allegra Romita and published by Oxford University Press released in January 2019.

Allegra Romita

Allegra Romita (MA, CMA, RYT) is Co-author of *Functional Awareness Anatomy in Action for Dancers*. Allegra is on faculty at NYU Steinhardt in the Dance Education Program. She is currently pursuing a second graduate degree in motor learning and control at Teachers College, Columbia University, NYC. Since 2011, she has been performing with Sydnie L. Mosley Dances in NYC and currently is the Artistic Visioning Partner with the company. Allegra's passion for somatic investigation led

her to certification in Laban Movement Analysis through the Laban/Bartenieff Institute of Movement Studies. Her research has been presented at the International Association for Dance Medicine and Science, NDEO, CORPS de Ballet International, and keynote addresses at NYSDEA and the BETI Somatics and Dance Conference. Her second book co-authored with Nancy Romita, entitled *Functional Awareness and Yoga: An anatomical Guide to the Body in Reflective Practice* released by Oxford University Press in January 2019.

“Challenging the pedagogical myth of the neutral pelvis”

Presenters: Luc Vanier, School of Dance Director University of Utah;
Elizabeth Johnson, Assistant Professor University of Florida

ABSTRACT:

Perhaps due to the dance field’s adoption of physical therapy and athletic training language, many teachers ask students to strive for a “neutral” pelvis. This is often encouraged in postural training. Over years of teaching dance through somatic and developmental lenses (Alexander Technique and Laban Movement Analysis) our pedagogy has become diametrically opposed to the idea of neutrality. Our Framework for Integration joins patterned activity with intent; for the spine to be integrated, an active pelvis must constantly support the intent of the head—nearly always in antagonistic response. This is especially relevant to understanding épaulement. Rather than static models, dancers need ones that allow for the dynamic range the pelvis experiences in activity. As somatic practitioners we believe that integrated, whole body involvement is healthier and more functional than a compartmentalized one.

The Framework vocabulary provides a common anatomical and movement patterning ground through which conscious change is achievable. From our observations and positive feedback from students and teachers, we have evolved this work through collaborative conference presentations, published articles, and a co-authored book. The research initially involved working with wheelchair athletes from a VA Spinal Cord Injury Clinic to help them avoid overworking the spine. We now use a physioball to demonstrate how movers interfere with their spine/pelvis relationship.

We refer to the memory of the experience of working with the physioball for students to apply the concepts. A frequent question in class would be, "Where is the ball going?"

BIOGRAPHIES:

Elizabeth Johnson

Elizabeth Johnson, BFA (George Mason University), MFA (University of Illinois, Urbana-Champaign) is a performer, choreographer, educator, Laban Movement Analyst, Certified Teacher of the Alexander Technique (M.AmSAT), and Registered Yoga Teacher (RYT200). As an embodied academic, her research seeks to integrate somatic, developmental, and feminist perspectives into her dance teaching/pedagogies and creative work. Her written research is often spurred by her intense experience at the University of North Carolina School of the Arts where she trained in classical ballet with Balanchine ballerina Melissa Hayden as well as former Ballet Russe de Monte Carlo and American Ballet Theatre dancers. Her contemporary dance company, Your Mother Dances, has featured her choreography as well as produced national and regional guest artists; her choreography has been seen in New York City, Washington D.C., Chicago, Minneapolis, Milwaukee and beyond. Also as a professional performer, she has danced with David Parker and The Bang Group (NYC), Sara Hook Dances (NYC), and Molly Rabinowitz Liquid Grip (NYC). Johnson teaches and presents workshops nationally and internationally and continues to invest in her ongoing studies, currently in Dr. Martha Eddy's Dynamic Embodiment-Somatic Movement Therapy Training. She has served on Dance faculties at the University of Illinois, the University of Wisconsin-Madison, the University North Carolina-Greensboro, the University of Wisconsin-Milwaukee, and Texas Tech University. She is an Assistant Professor in the School of Theatre and Dance at the University of Florida.

Luc Vanier

Luc Vanier (MFA, MAMSAT) is the Founding Director of the School of Dance at the University of Utah. He received his MFA from the University of Illinois and certified as an Alexander technique teacher in 2001 and became a training course Director in 2011. A Principal Dancer and company choreographer with Ohio Ballet, he danced pivotal roles in the

works of company founder Heinz Poll, Balanchine, Paul Taylor, Kurt Jooss, Lynne Taylor-Corbett and Laura Dean among others. His choreography has been produced at the Joyce Theater in New York City and toured nationally. Vanier has lectured and presented his research extensively nationally and internationally and his co-authored book "Dance and the Alexander Technique" was published by University of Illinois Press. He founded the Integral Movement Lab, which combines the Alexander Technique within product and curriculum designs and his collaborative research with neuroscientist and physical therapist Dr. Wendy Huddleston was recognized with a two-year \$50,000 multidisciplinary grant. He co-created Framework for Integration, a movement analysis system anchored in the way babies and animals move that helps all movers make new, healthier movement decisions and encourages more coordinated and integrated bodily use.

"Identifying Intersections of Identity as a Tool to Understand the Complexity of the Dancing Body"

Presenter: Jennifer Weber; Assistant Professor, Dixie State University

ABSTRACT:

Modern cultural contextualization has often normalized the dancing body or exoticized it, which means we, as educators, must acknowledge the construction and complexity of identity in order to advance theory and practice within the dance field. Only through an intersectional lens can we begin to challenge systems of domination.

Individuals almost never fall neatly into binaries, due to the intersectional nature of identity. It is in this overlapping space where construction of identity sits. It would not be possible to consider intersectionality in dance without the seminal work of scholars Ann Cooper Albright (1997), Judith Butler (1990), and Susan Leigh Foster (1996) who laid much of the groundwork for identity studies within dance and beyond. Expanding upon their work, how can we more accurately look at the intersections of identity in the dancing body? It behooves us to take a multifaceted view of dance in both the performance and educational spheres; otherwise, the hegemonic nature of the prevailing culture will continue to perpetuate

ideals of the normalized dancing body. Even spaces that seem accepting of marginalized bodies, have no chance to withstand the dominant system of verbal language and documented histories that work to eradicate divergent strands of identity.

Through examination of existing literature, current practices, and my own interactions in the classroom with students from a generation that is more comfortable with complex identities, this paper seeks to investigate methodologies that identify, analyze, articulate, and extrapolate intersectionality in order to decolonize the dancing body on stage and in the classroom.

BIOGRAPHY:

Jennifer Weber is an Assistant Professor of Dance at Dixie State University in the Department of Theater, Dance, and Film. She holds an M.F.A. from the University of Iowa where she was an Iowa Arts Fellow and was a recipient of the Caroline H. Newhouse Scholarship. She has a Bachelor of Arts in Mathematics from the University of Nebraska at Omaha. She has been on faculty at the College at Brockport SUNY, University of Utah, the University of Iowa, the University of Iowa Youth Ballet, and Brooklyn Ballet Theater as the Intermediate Director. She danced professionally with Omaha Theater Company, Ballet Quad Cities, and Ballet Nebraska. Ms. Weber's choreographic work has been presented internationally and nationally, spanning full length narratives, such as *The Nutcracker* to abstract contemporary works. She has presented her scholastic work at conferences including CORPS de Ballet International, World Dance Alliance Americas, Royal Academy of Dance, and the Evans Somatic Conference. Her research engages critical approaches to existing codified dance techniques to reimagine the ways in which the various training methods, practices, and genres of dance can be in conversation. The direct areas of application she investigates are dance pedagogy, creative process, and the individual artist.

"Grading Dancing: Fitting the Square Peg of Ballet into the Round Hole of University Assessment"

Presenter: Jessica Zeller; Associate Professor, Texas Christian University

ABSTRACT:

This study addresses theoretical and practical concerns around grading in studio-based ballet courses in higher education. The university's baseline requirement that studio-based courses be assessed quantitatively and with supposed objectivity through letter grades is in fundamental disunity with the qualitative, embodied, subjective nature of ballet as an art form. To reconcile this discord, this research examines the effects of "going gradeless" on the university ballet class. Courses working with a "gradeless" model reject traditional top-down grading practices in favor of student-led and faculty-supported assessment through ongoing dialogue and relationship-building. At its core, this research asks how university dance educators might bring greater integrity to this incongruous assessment process, in an effort to support student learning and performance outcomes in ballet while satisfying the university requirement for an end-of-term letter-based assessment.

Data for this IRB-approved study is derived from student course evaluations and self-evaluations from courses in Ballet Technique and Dance History that used a "gradeless" approach. This research addresses questions of rigor, the role of meta-cognition, the student-teacher relationship, and the structure of the feedback loop. It offers strategies and resources for those interested in incorporating a gradeless approach into their own pedagogic practice. In keeping with the CORPS de Ballet, International, 2020 conference theme, this study demonstrates that changing the function of letter grades preserves the integrity (as in, reliability) of high-quality ballet training, the integrity (as in, cohesion) of educators' individual pedagogies, and the integrity (as in, fairness) of assessment in the learning process.

BIOGRAPHY:

Jessica Zeller is an Associate Professor of Dance in the TCU School for Classical & Contemporary Dance. She holds a Ph.D. in Dance Studies and an MFA in Dance from The Ohio State University. Zeller is the author of *Shapes of American Ballet: Teachers and Training before Balanchine* (Oxford University Press, 2016), which unearths the work of several ballet

pedagogues in the early twentieth century U.S. In 2019, Zeller was Scholar-in-Residence in the Dance Department at Temple University. Her research has been published in *Dance Chronicle*, the *Journal of Dance Education*, the SDHS publication *Conversations Across the Field of Dance Studies*, and in the Oxford University Press anthology, *Dance on Its Own Terms: Histories and, among others*. Zeller's current research brings Dance Studies into conversation with progressive pedagogies.

A New York native and student of Maggie Black and Rochelle Zide-Booth, Zeller has danced the roles of Giselle, the Sugar Plum Fairy, Cygnets, and the Swan Lake Act I Pas de Trois. She has danced in Bebe Miller's work, as a guest artist with the Indianapolis Opera, with project-based companies in New York, and in collaboration with singers, actors, dramaturges, and musicians at American Cabaret Theatre. Zeller was on faculty at the BalletMet Dance Academy in Columbus, Ohio, before joining the TCU faculty. A current board member for CORPS de Ballet, International, Zeller is a reviewer for Oxford University Press and the *Journal of Dance Education*; she was previously on the advisory board for *Dance Chronicle*.