



**CORPS de Ballet International**

Ballet Excellence in Higher Education

23<sup>rd</sup> Annual Conference  
July 6-9, 2021

Suspended in Grand Renversé:  
Embracing the “Big Upset” and Ballet’s  
Relationship to Liberatory Practices

Hosted virtually by  
Florida State University  
School of Dance

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Dear Colleagues and Friends,

It brings me great joy to welcome CORPS de Ballet International members, new participants, and conference guests to the 23rd annual conference, *Suspended in Grand Renversé: Embracing the "Big Upset" and Ballet's Relationship to Liberatory Practices*.

Emphasized in the call for proposals, the past 15 months have "been a catalyst for the examination of our fragile, inflexible, and inhumane patriarchal institutional structures." As we begin to slowly emerge from the global health crisis and commit (and then recommit ourselves again) to the active work of dismantling systemic racism and social injustices within our classrooms, institutions and communities, we have been collectively invited to reassess, realign, and recharge our purpose, as a living embodiment of our individual and communal values. Like the methodical execution of an adagio, we've been urged to listen to the micro-moments and the vast spaces between balance and free fall, to honor the discomfort and precipitating change that comes with the "big upset". And although we must connect through this virtual platform once again, the planned events and presentations promise to expand our thinking, and reset our aims and intentions. During this virtual conference, I invite you to find play, curiosity, and openness when we are challenged to move on-and-off center with our bodies and minds.

This year's featured guest lineup represents a balance between embodied and scholarly perspectives on ballet. Dwight Rhoden and Desmond Richardson, the co-Founders and co-Artistic Directors of Complexions Contemporary Ballet, will both teach contemporary ballet classes and will also be joined by founding member of Complexions, Christina Johnson, in a discussion about NIQUE, the official training methodology of Complexions Contemporary Ballet that combines the values of classical and modern Western traditions. I'm also thrilled to announce that dance writer and curator, Theresa Ruth Howard, will join us to discuss her notable archival project, MoBBallet: Curating the Memoirs of Blacks in Ballet. And finally, artist and educator, Scott Putman, will provide restorative body care by sharing his somatic methodology, the Elemental Body Alignment System (EBAS), a structural reeducation practice that beautifully translates to ballet training.

This year, CORPS posthumously recognizes Mr. Louis Johnson as our 2021 Lifetime Achievement Award Honoree. In preparation for the four-day conference, this event in particular has been an awe-inspiring experience and privilege to witness taking shape, as Mr. Johnson's legacy reflects his innumerable influences as a professional dancer, choreographer, director, educator, and mentor. I extend my gratitude to Past-President, Anjali Austin for her dedicated work to curate and suitably acknowledge Mr. Johnson's life, career and resounding impact within ballet and the arts. At the LAA event, we will also recognize a CORPS member for their Outstanding Service to the organization and Jarrett Crowthers, the Basil Thompson Memorial Scholarship awardee, who hails from the Department of Theatre and Dance at Ball State University.

And finally, I'm very much looking forward to the adjudicated member presentations, all of which exemplify the theme of this conference and underscore the Memberships' urgency and dedication to reckoning with ballet's necessary evolution. In closing, I have been honored to collaborate with an incredible team of people who deserve recognition for their insights and support in realizing this conference. Thank you to the President's Council (Anjali Austin and Jessica Zeller), the dedicated CORPS Board, the review panel for member presentations, and the tech/administrative trio that I affectionately call The Dream Team: Leah Bailey, Annali Clevenger, and Jennie Petuch. CORPS de Ballet International additionally thanks Dr. James Frazier, Dean of the Florida State University College of Fine Arts and Hans Meyer, the Assistant Director/Computing Research & Services Manager at FSU for their sponsorship of our conference.

Without further delay, please enjoy these next four days. I look forward to learning in community with you!

Warmest regards,



Courtney Harris  
President, CORPS de Ballet International, Inc.

# BOARD OF DIRECTORS AND CONTACT INFORMATION

## ***Founder, Ex-Officio, Board Member***

Richard Sias, Florida State University, Emeritus, FL

## ***President***

Courtney Harris, Virginia Commonwealth University, VA

## ***Past President***

Anjali Austin, Florida State University, FL

## ***President Elect***

Jessica Zeller, Texas Christian University, TX

## ***Treasurer***

Lara Petrin, Western Illinois University, IL

## ***Secretary***

Melonie Buchanan Murray, University of Utah, UT

## ***Members at Large***

Karen Dearborn, Muhlenberg College, PA  
Lisa Fusillo, University of Georgia, GA  
Thomas Vacanti, University of Massachusetts, MA  
Jennifer Weber, Dixie State University, UT

# IMPORTANT CONFERENCE INFORMATION

***CORPS de Ballet International***  
<http://www.corps-de-ballet.org/>

***Conference Communication Platform (Slack)***  
CORPS de Ballet International  
[corpsdeballet-itb7778.slack.com](https://corpsdeballet-itb7778.slack.com)

***Conference Channels with Navigation Links***  
Main Channel: [#corps\\_de\\_ballet\\_intl](#)  
2021 Conference Channel: [#2021\\_corps\\_conference](#)  
Tech Support/Questions Channel: [#questions](#)

## STANDING COMMITTEES

### ***President's Council***

Chair: Courtney Harris – President  
Members: Anjali Austin – Past-President  
Jessica Zeller – President Elect

### ***Archives & History Committee***

Molly Faulkner, chair  
Members: Rose Flachs, Richard Ploch, Jamie Johnson, Cydney Spohn

### ***Bylaws & Constitution Committee***

Jennifer Weber, chair  
Members: Elizabeth Gillaspy, Sharon Oberst

### ***Membership & Outreach Committee***

Diane Cahill Bedford & Tom Vacanti, co-chairs  
Members: Colleen Barnes, Teresa Cooper, David Curwen, Boyko Dossev  
Charles Flachs, General Hambrick, Mary Heller, Elizabeth Johnson  
Sonia Jones, Yvonne Racz-Key, Eric Rivera, Christa St. John, Pedro Szalay  
Anne Van Gelder

### ***Nominations & Elections Committee***

Lisa Fusillo, chair  
Members: Kate Mattingly, Madeline Harvey

### ***Planning & Development Committee***

Anjali Austin, chair  
Members: Judith Bennahum, David Curwen, Shari Garber  
Elizabeth Gillaspy, Catherine Horta Hayden, Shani Robison

***Support & Mentoring Committee***

Karen Dearborn, chair  
Member: Ilana Goldman

***Ad Hoc Journal Working Group***

Co-Chairs: Kate Mattingly & Jessica Zeller  
Members: Melissa Bobick, Molly Faulkner, Rubén Gerding, Caleb Mitchell  
Melonie Murray, Jessica Teague, Jennifer Weber

## SPECIAL THANKS AND ACKNOWLEDGMENTS

### ***Board of Directors***

Courtney B. Harris, Anjali Austin, Jessica Zeller, Lara Petrin, Melonie Buchanan Murray  
Karen Dearborn, Lisa Fusillo, Thomas Vacanti, Jennifer Weber

### ***Conference Guest Artists***

Theresa Ruth Howard, John Hopkins, Christina Johnson, Robbie Kinter  
Dwight Rhoden, Desmond Richardson, Scott Putman

### ***Participating Arts Organizations***

Complexions Contemporary Ballet

Dance Theatre of Harlem

Florida State University College of Fine Arts

Dr. James Frazier, Dean

School of Dance

Jennifer A. Petuch, Documentation and Technology Specialist

Leah Bailey, Conference Assistant

Annali Rose, Conference Assistant

Hans Meyer, Computing Research & Services Manager

New York Public Library for the Performing Arts, Jerome Robbins Dance Division

Sweet Honey in the Rock

The HistoryMakers

### ***Lifetime Achievement Award Contributors***

Kimberly Bears-Bailey, Virginia Johnson, Tanisha Jones, Tom Lisanti

Carol Maillard, Melony McGant, Gayle McKinney, David Robertson

Louise Robinson, Sheila Rohan, Dr. Glory Van Scott, Marcia Sells, Esq.

### ***Ad Hoc Code of Ethics Committee***

Julia Gleich, chair

Members: General Hambrick, Kristin Marrs



# CONFERENCE GUEST ARTISTS AND PRESENTERS

## ***Conference Guest Artists***

Theresa Ruth Howard, Founder/Curator, MoBBallet  
Christina Johnson, Adjunct Faculty, Dominican University  
Scott Putman, Associate Professor, Virginia Commonwealth University  
Dwight Rhoden, Co-Artistic Director, Complexions Contemporary Ballet  
Desmond Richardson, Co-Artistic Director, Complexions Contemporary Ballet

## ***Lifetime Achievement Award Recipient***

Louis Johnson

## ***Basil Thompson Scholarship Recipient***

Jarrett R. Crowthers

## ***Additional Guests***

John Hopkins  
Robbie Kinter

## ***CORPS de Ballet International Member Presentations***

Alyah Baker, MFA Candidate, Duke University  
Paige Cunningham Caldarella, Associate Professor, Columbia College  
Chicago  
Jennifer Conley, Associate Professor, Franklin & Marshall College  
Susie Crow, Oxford Dance Writers  
Molly Faulkner, Professor, Palomar College  
Julia Gleich, Artistic Director, Gleich Dances  
Elizabeth Johnson, Associate Professor, University of Florida  
Michael Landez, MFA Candidate, University of Iowa  
Courtney Liu, MFA Candidate, Duke University  
Kristin Marrs, Lecturer, University of Iowa  
Kate Mattingly, Assistant Professor, University of Utah  
Joellen Meglin, Professor Emerita, Temple University  
Allegra Romita, Dance Education Program Administrator, NYU Steinhardt  
Nancy Romita, Senior Lecturer, Towson University

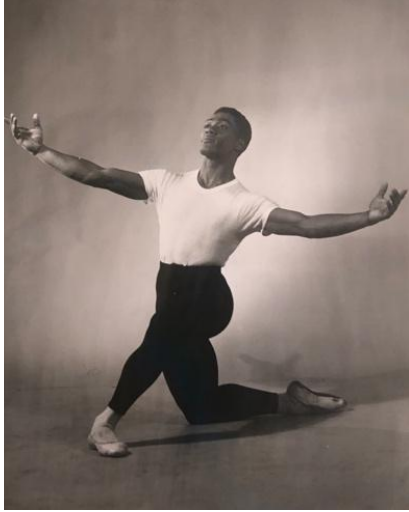
Monica Stephenson, Head of School, The Washington School of Ballet SE  
Campus

Emily Stein, Adjunct Professor, Columbia College Chicago

Amanda Whitehead, Doctoral Candidate, Temple University

Luc Vanier, School of Dance Director, University of Utah

## 2021 LIFETIME ACHIEVEMENT AWARD RECIPIENT *Louis Johnson*



Born to loving parents in Statesville, North Carolina on March 19, 1930, [LOUIS JOHNSON and] the family moved to Washington DC. After showing promise in gymnastics at the YMCA while at Dunbar High School in Washington, D.C., Louis Johnson began his dance career with Doris Jones and Claire Haywood of the Capitol Ballet (later named Jones & Hayward) in Washington, DC.

Jones and Haywood arranged for Louis Johnson and Chita Rivera to attend the School of American Ballet in New York City.

There he furthered his career with the New York City Ballet under George Balanchine and Jerome Robbins, who cast him as a guest dancer in "Ballade". He also studied extensively with the great Miss Katherine Dunham.

Mr. Johnson was dance director for the Negro Ensemble Company, co-director with Mike Malone of the DC Black Rep Theatre Dance Company, taught at Yale University and is credited with starting the formal dance department at Howard University in Washington, DC. Later Louis Johnson developed the Henry Street Settlement Dance Department in New York City which he led for twenty years, developing young talent. Mr. Stevie Wonder was so impressed that he invited Johnson's proteges to participate on his show in Atlantic City. Often known as "Louis' Kids", they were also honored by Marion Wright Edelman's "Children's Defense Fund" at the Kennedy Center.

Known as "Choreographer to the Stars, Louis Johnson choreographed for the Ed Sullivan Show, Radio City Music Hall, Peter Allen, Aretha Franklin, The Temptations, the O'Jays, and the Gerald and Eddie Lavert's "Father and Son Tour".

Mr. Johnson also choreographed the movies "Cotton Comes to Harlem" and "The Wiz" starring Diana Ross and Michael Jackson. Mr. Johnson's directing credits include "Miss Truth" by Dr. Glory Van Scott, which appeared at the Apollo Theater and the Kennedy Center, "Porgy and Bess", "Jazzbo Brown", "Ebony Game", and "Time in the Wind", by Gault McDermott.

Louis Johnson appeared in the Broadway productions of "Four Saints in Three Acts", "My Darlin' Aida", "House of Flowers", "Damn Yankees", and "Hallelujah Baby". He then choreographed his first ballet, "Lament", which brought much acclaim and led to him choreographing the critically acclaimed Broadway productions of "Black Nativity", "Lost in the Stars", "Treemonisha", and "Purlie", for which he received a Tony Award nomination.

In addition to having his own company that traveled world-wide, Louis Johnson created awe inspiring ballets for multiple companies including the Alvin Ailey American Dance Theatre, The Atlanta Ballet, The Cincinnati Ballet, The Dance Theatre of Harlem, The Joffrey, and Philadanco. The Metropolitan Opera commissioned Mr. Johnston to choreograph their hugely successful productions of "La Gioconda", starring Martina Arroyo, and "Aida", starring opera diva Leontyne Price.

Especially noteworthy is Mr. Johnson's iconic choreography for The Dance Theatre of Harlem's production "Forces of Rhythm", which has become one of the company's signature works.

Some of Louis Johnson's honors include: the Pioneer Award from the International Association of Blacks in Dance at the Kennedy Center in Washington, D.C.; The HISTORYMAKER award, an honor from the California chapter of the NAACP for his work with the original Negro Ensemble Company; a special night honoring him from Ashford and Simpson, an award from the historical evening at Carnegie Hall "Black Stars On the Great White Way" co-produced by Chapman Roberts and Norm Lewis; and the DC Black Repertory Theatre Alumni Association FOUNDERS AWARD.

2021 BASIL THOMPSON SCHOLARSHIP RECIPIENT  
*Jarrett R. Crowthers*



JARRETT R. CROWTHERS [they/them] is a third year BFA Musical Theatre major at Ball State University and hails from Cincinnati, OH. They could be seen most recently in Ball State University's production of *A Modern Dance* (Ensemble), *The Prozorovs* (Rod), and Muncie Symphony's Virtual Recording of *The Nutcracker* (Russian Soloist). In the summer of 2021, Jarrett is excited to be working with the Chicago-based company, Ballet 5:8, as a trainee in their summer intensives and showcase season. Outside of theatre and dance, Jarrett is active in the agriculture community, deaf community, is an activist for all voices, and loves all kinds of food. All their love goes out to their friends, their family, their mom, their mentors, and to God for making their dreams a reality. Always remember to "Shine bright, stay you, and do your thing."

## GUEST ARTIST BIOGRAPHIES

### SCOTT PUTMAN

Associate Professor, Virginia Commonwealth University



SCOTT PUTMAN (Choreographer/Educator/Healer) is an Associate Professor in dance and choreography at Virginia Commonwealth University in Richmond, VA. He is the founder and Artistic Director of the project based dance company Amaranth Arts as well as the creator of the Elemental Body Alignment System© (EBAS). EBAS has over 70 certified teachers worldwide sharing the work in the USA, Australia, Canada, Italy and Romania. In the fall of 2013 Mr. Putman was honored by the U.S. State Department and Public Affairs Section of the U.S. Embassy in Beijing allowing travel to China where he taught masterclasses in EBAS and Contemporary Modern Technique at Beijing Normal University, Daqing University as well as for the Beijing's premier modern company, LDTX.

Scott continues to receive numerous accolades and awards for his work including the distinguished Theresa Pollack Excellence in the Arts Award for his work with his company Amaranth Arts and the National Choreography Plan Award for exceptional choreography from RDA, Pacific. Most recently Scott has collaborated with Dr. Keith Bell to create "Conscious Happy Hour" which gathers folks together to explore themes of wellness and well-being through conscious movement and creativity. He has danced for Mordine and Company Dance Theatre, Demetrius Klein Dance Company, Minnesota Ballet, Ballet Theatre of Chicago, Donald McKayle, David Alan, Douglas Becker, and Geri Houlihan. Scott received his B.A. from Columbia College, Chicago, and M.F.A. from the University of California at Irvine, where he was a Chancellors Fellow and William Gillespie Scholar.

## DWIGHT RHODEN

Co-Artistic Director, COMPLEXIONS Contemporary Ballet



DWIGHT RHODEN (Founding Artistic Director/Principal Choreographer) of Complexions Contemporary Ballet, now celebrating its 26th Anniversary has established a remarkably wide-ranging career, earning distinction from The New York Times as “one of the most sought out choreographers of the day.”

A native of Dayton, Ohio, Rhoden began dancing at age 17. Rhoden has performed with Dayton Contemporary Dance Company, Les Ballet Jazz De Montreal, and

as a principal dancer with the Alvin Ailey American Dance Theater In 1994, Rhoden and Desmond Richardson founded COMPLEXIONS Contemporary Ballet. They have brought their unique brand of contemporary dance to the world for over two decades. Under Rhoden & Richardson’s direction, COMPLEXIONS has become a dance institution high in demand, as a center for innovation and cutting edge programming. Rhoden’s choreography has been the lynchpin of the development of COMPLEXIONS repertory. “Musicality, innovation, purpose, consistency, a brilliant use of stage space and the ability to tell a story—all these qualities make [Rhoden] one of today’s elite choreographers” (Los Angeles Times). Since 1994, Rhoden has created over 90 ballets for COMPLEXIONS, as well as for numerous other companies, including the Alvin Ailey American Dance Theater, New York City Ballet, San Francisco Ballet, Miami City Ballet Arizona Ballet, Aspen Santa Fe Ballet, BalletMet, Dance Theater of Harlem, Colorado Ballet, Dayton Contemporary Dance Company, Joffrey Ballet, North Carolina Dance Theater, Pennsylvania Ballet, PHILADANCO!, Mariinsky Ballet, Minneapolis Dance Theater, Phoenix Dance Company, Sacramento Ballet, Oakland Ballet, Pittsburgh Ballet Theater, The Washington Ballet, and Zenon Dance Company, among others.

Rhoden has also directed and choreographed performances for shows across a range of media, including So You Think You Can Dance, E! Entertainment’s Tribute to Style, Amici( Italy) and Cirque Du Soleil’s Zumanity, and he appeared in the feature film One Last Dance( Patrick Swayze / Lisa Niemi) He has collaborated with a number of celebrated artists, including Prince, Lenny Kravitz, Kelly Clarkson, ELEW, David Rozenblatt, Nicholas Payton, The Drifters, Paul Simon, Billy Strayhorn, Nina Simone, Marvin Gaye, U2, The Turtle Creek Chorus, and Patrick Swayze.

Rhoden is a recipient of various honors and awards including The New York Foundation for the Arts Award, The Choo San Goh Award for Choreography, and The Ailey School’s Apex Award. Rhoden received an

honorary doctorate degree from the Boston Conservatory in recognition of his extensive contributions to the field of dance. In the spring of 2018, Rhoden premiered a new work with San Francisco Ballet for Unbound: A Festival of New Works. 2019/2020 marks Complexions 27th anniversary season and is currently working on a new creation for San Francisco Ballet, Ballet X and COMPLEXIONS.

Rhoden is a master teacher and continues to give back through countless Master Workshops nationally and internationally and is a member of SDC.

### JOHN HOPKINS

Staff Musician, Texas Christian University



JOHN F. HOPKINS was appointed as Staff Musician for the TCU School of Classical & Contemporary Dance in August 2018. For 15 years prior to that he was accompanist for the school, with additional duties of assisting in other classes for dance pedagogy, career preparation and music for dancers. He also has composed or performed many pieces for choreography concerts, including works of students, faculty and guest artists. He produced an album of dance class music for Susan Douglas Roberts entitled "Tunes for Guatemala," using live performance of computer-generated instruments. Prior to that, he spent 3 semesters in the department of physics, working on research in quantum statistical physics, taking classes and teaching astronomy laboratory sessions. Since 1974, he has tutored in mathematical subjects, particularly statistics, calculus and physics.

Since 1982, John has contributed to the musical experience of the congregation of Trinity Lutheran Church Fort Worth, by serving as interim and substitute choir director and organist/pianist, playing in an directing the hand bell choir and the Zimbabwe marimba bands, and performing solos with voice, marimba, violin, banjo and mandolin. This also involved creating many compositions and arrangements and teaching many lessons to students age 6 to adult.

He has also participated in several jazz projects, including the Ipanema Jazz Ensemble, played many events for Contemporary Dance Fort Worth in both concert and community outreach programs, and played violin and piano in the Fort Worth Civic Orchestra. For Justin Warren, an independent film producer, he created the musical soundtrack for the short film "Pain is Beauty." With Dr. Paul Warren and Dr. Juan Hernandez, he performed in and helped produce the albums "Sweet Deliverance" and "Juan Hernandez," respectively.



On the technical side again, he was a senior systems engineer on the Joint Strike Fighter program at Lockheed Martin, he did Macintosh platform software development for 10 years with The SU5 Group, Inc. in Fort Worth, and spent three years as technical analyst in F-16 structural engineering for General Dynamics, where he met his wife, Darlene.

In 1982, he graduated magna cum laude from TCU with a bachelor of science in mathematics, with related studies in computer science and Russian language. As a continuation of his senior research paper on digital signal processing and music printing, he designed and implemented the Stavewriter music printing system for the Fairlight Computer Musical Instrument, which included two years abroad in Sydney, New South Wales, Australia. He was valedictorian of Southwest High School in 1974.

### DESMOND RICHARDSON

Co-Artistic Director, COMPLEXIONS Contemporary Ballet



A member of SDC, Desmond Richardson was raised in Laurelton, Queens NY. Richardson began his formal dance training at the High School of the Performing Arts, known now as LaGuardia High School of Art and the Performing Arts, the Alvin Ailey School, and the Sommer Academie des tanz Köln in Germany. He was the first African American principal dancer of American Ballet Theatre and is Co-Artistic Director with master choreographer Dwight Rhoden of the internationally acclaimed Complexions Contemporary Ballet, now celebrating its 27th season. He received a Tony Award nomination for his role in the Broadway original cast of *Fosse*, played the principal character of Tony in Twyla

Tharp's Broadway production *Movin' Out*, worked in productions at Center Center Encores, made his Broadway singing debut in the Burt Bacharach/Hal David-Ann Reinking/Scott Ellis production *The Look Of Love* in collaboration with Manhattan Theater Club, and was a standout in recent Tony Award winning *After Midnight* on Broadway.

With his technical virtuosity and statuesque expressive demeanor, the New York Times has hailed Desmond Richardson as among the greatest dancers of his time. Lara Hartley poetically described him on Ballet Magazine website as "*Moving sculpture, a body that is art, passing through time and space with power and grace - all parts connected, never stopping but heart stopping in beauty.*" Richardson has graced the covers of Dance Magazine, Dance Spirit and Dance Teacher Magazine.

Richardson has been a principal dancer and an invited guest with many of the most prestigious companies in the world such as Alvin Ailey American Dance Theater, Martha Graham, José Limón, The Frankfurt Ballet, The Bolshoi Ballet, The Royal Swedish Opera Ballet, Mariinsky Theatre, Teatro al la Scala. The Washington Ballet, San Francisco Ballet and more. He has performed on the most important stages in the world such as The Metropolitan Opera, The Kennedy Center, Dorothy Chandler Music Center, Teatro al la Scala, Paris Opera, The Bolshoi Theatre, Mariinsky Theatre St. Petersburg, Teatro Massimo and the Kremlin Theatre.

Richardson is the recipient of numerous awards for excellence in dance such as The Dance Magazine Award, Capezio Award, Ailey Apex Award, LA Ovation Award, Bessie Award, The YoungArts Alumni Award, and a 1986 YoungArts Finalist & Presidential Scholar in the Arts. He was invited to Israel to dance with Israeli dance icon Ido Tadmor, pianist Daniel Gortler and vocalist Adi Cohen for the 61st Israeli Presidential Conference in Jerusalem.

He has appeared as a celebrity guest performer and choreographer on hit TV shows, films, videos and stage productions such as *The American Music Awards*, *The Oscars*, Italy's *AMICI Maria De Filippi*, America, Australia and Israel's *So You Think You Can Dance*, original cast member in Debbie Allen's musical *Soul Possessed*, Julie Taymor's opera *Grendel* as principal character Beowulf, Teatro al la Scala production of *Moise e Pharoné* with Roberto Bolle and conductor Maestro Riccardo Muti, as well as with Michael Jackson, Prince, Madonna, Elton John, Aretha Franklin and many others. Richardson has appeared in films such as the Oscar winning *Chicago*, Julie Taymor's *Across The Universe*, Patrick Swayze/Lisa Niemi's *One Last Dance*, Charles Randolph Wright's (Tony Award Nominee /director *MOTOWN*) *Preaching to the Choir* and *Fall To Rise*. Richardson was a featured performer on the PBS special *Jazz* and the Philharmonic with a noted impromptu improv with vocal master Mr. Bobby McFerrin.

He choreographed and was co-creative director on the Sybille Szaggers Redford & Robert Redford production of *Way of the Rain* at the Sundance Film Festival with notable musicians Will Calhoun, Chuck Palmer, Dave Eggar and the group OAR.

Richardson continues to give back and enjoys teaching and encouraging the next generation of dancers both as a Master Teacher nationally and abroad as well as an Artist In Residence at his company Complexions Contemporary Ballet. Teaching at Complexions Academy and many top universities including the USC Gloria Kaufman International School for Dance, Julliard, SMU, MaryMount, Skidmore, Harvard, Booker T Washington, UT Dallas, Princeton, UC Irvine, and UC Chapman has helped Richardson to continue to give back and nurture the next generation of young artists. Desmond Richardson is a sought after teacher in Europe in such countries as Italy, Russia, Paris, Sweden, Germany and many others.

Through the critically acclaimed technique he and collaborative partner Dwight Rhoden developed titled "NIQUE", Richardson continues to share their expertise boldly. With the All Stars Project NY, YoungArts Miami, Jacobs Pillow, United Way, Dance Conventions -NYCDA, ASH and Nex-Us educational organizations, Richardson continues to pay it forward.

Recently, Mr. Richardson was invited to dance and speak for TEDTALKS IN PALO ALTO and is featured as the character Sammy in the featured film sequel by Michael & Janeen Damian "HighStrungFreeDance". Richardson is the recipient of the US Presidential Honors Roosevelt "Rosey" Thompson Award and recipient of an Honorary Doctorate from The University of North Carolina School Of The Arts for Excellence in Fine Arts. He recently worked in collaboration with LA based choreographer Jacob Jonas, Grammy winning Saxophonist Dave Koz, composer Steve Hackman, and director Andre Bato on Edging Normal @Films.dance.

Richardson is currently working on the choreography for the Broadway-bound *Mozart* with Dwight Rhoden and Ferly Prado producer Tegan Summer.

Representation: *McDonald/Selznick Associates NY/LA*

### CHRISTINA JOHNSON

Faculty, Dominican University, LINES/Dominican BFA in Dance Program



CHRISTINA JOHNSON trained at Boston School of Ballet, School of American Ballet and Dance Theatre of Harlem. She began her professional career at age seventeen with Boston Ballet, before joining Dance Theatre of Harlem, where she became a principal dancer within four years. In her 13-year tenure with DTH, she worked with legends Frederic Franklin, Ulysses Dove, Glen Tetley, Suzanne Farrell, Geoffrey Holder, Allegra Kent, Alonzo King, Jerome Robbins, Carmen De Lavallade, and Sir Anthony Dowell to name a few. She danced leading roles in much of the company's repertoire including Giselle, Swan Lake, Serenade, Concerto Barocco, Firebird, Prodigal Son and Fancy Free. She was a member of

the Swiss companies, Le Ballet du Grand Theatre de Geneve and Ballett Basel, where her repertoire expanded to include works by William Forsythe, Jiri Kylian, James Kudelka, Twyla Tharp, Ohad Naharin, Jean-Christophe Maillot, Amanda Miller and David Parsons. Christina is an original member of Complexions Contemporary Ballet and has been a featured guest artist with various companies worldwide, including the Royal Ballet of London, where she and her dance partner, Ronald Perry,

were the first African American couple in history to perform with the company.

After her performance career Christina has been sought after as a teacher and coach and has worked with companies and schools such as Pacific Northwest Ballet, Washington Ballet, Pittsburgh Ballet Theatre, Joffrey Ballet, Alvin Ailey American Dance Theater, Pennsylvania Ballet, Gotesborg Ballett, Cornish College of the Arts and University of Washington among others. Christina held the position of Rehearsal Director for Cedar Lake Contemporary Ballet, Armitage Gone! Dance, Trey McIntyre Project, and Complexions Contemporary Ballet. Christina most recently was full time faculty at Marin Ballet in San Rafael, CA and is currently Adjunct Faculty at Dominican University in the LINES/Dominican BFA in Dance Program.

Christina holds an MFA in Dance from Hollins University in collaboration with the American Dance Festival, The Forsythe Company and Frankfurt University of Music and Performing Arts in Germany.

### ROBBIE KINTER

Department of Dance & Choreography Music Director, Virginia Commonwealth University



ROBBIE KINTER is the music director for the Department of Dance & Choreography at VCU. He also teaches drumming, theater, and sound design at Brilliant Summer at St. Catherine's School. He has held both positions for over 25 years. Robbie discovered his love of dance and music while earning his BFA in Sculpture at VCU. Robbie has created over 50 scores for dance including works for Amaranth Contemporary Dance, Robert Battle, Clancy Works, and Starr Foster Dance. Robbie's love of contact improvisation can be seen in the many dances he's choreographed over the past three decades. Two of his collaborations; Deconstructed Dialogues, with Martha Curtis, and Them, with Frances Wessells, have been selected for the Choreographers Showcase at the Clarice Smith Performing Arts Center, University of Maryland. His video dance *tantrum* was selected for the 18th Annual International Screendance Festival. With collaborator Ryan Jones, Robbie created original music and sound design for Cadence Theatre Company on their productions of Equus and John. He has done sound design for 5 plays since, and each has earned him a nomination for best sound design through the Richmond Theatre Critics Circle. Robbie is the co-founder and drummer of music ensemble Rattlemouth. They've been making music since 1989 and are currently working on their 8th release.

**THERESA RUTH HOWARD**  
Founder/Curator, Memoirs of Blacks in Ballet



THERESA RUTH HOWARD is the founder and curator of Memoirs of Blacks in Ballet (MoBBallet.org) a digital platform that preserves, presents, and promotes the Memoirs of Blacks in Ballet. She is a respected advocate and leader in the conversations surrounding diversity and culture in Ballet and the arts as an internationally sought-after diversity strategist, speaker, consultant and coach to artistic, executive, and school directors and Board members of Ballet and Opera. Her background as a dancer (Dance Theater of Harlem and Armitage Gone! Dance) and dance educator make her uniquely qualified to target, address and facilitate much-needed cultural shifts in ballet leadership. In 2018, she was a member of the Design and Facilitation Team of The Equity Project: Increasing the Presence of Blacks in Ballet, a three-year initiative funded by the Andrew W. Mellon Foundation, which assembled a cohort of 21 North American Ballet companies.

As a curator, Howard has presented at both in-person and virtual Symposiums. In October 2019, they held their first MoBBallet Symposium (MBBS), a multi-generational personal development and educational intensive, which convened an elite and diverse faculty of black ballet professionals and pre-professional ballet students. In August 2020 during the BLM uprisings, MoBBallet hosted a 3 weekend virtual symposium that centered blackness and promoted education, communication and restoration and in March 2021, the Ballet IS Woman symposium celebrated female artistic and executive directors in ballet.

Howard has been member of the design team for the Dutch National Ballet's (DNB) bi-annual conference, Positioning Ballet, a convening of over 40 European and international companies, and curated their 2019 Black Achievement Month photo exhibition paying homage to all of the Black Ballet artists who have danced with the company since 1961. In 2019 Ms. Howard curated The Royal Opera House's inaugural Young Talent Festival 2019 Symposium, "Exposure, Access and Opportunity: Exploring the Cultural Barriers to Ballet Training." Most recently she has been tapped to curate a week of Ballet for the Kennedy Center's 2022 summer season. In addition Ms. Howard is a dance journalist, having contributed to The Source, Pointe, Expressions (Italy), and Tanz (Germany), and Opera America Magazines. Currently she is a contributing writer for Dance Magazine. Alastair Macaulay cites her as "One of the most valuable writers

on dance today... Theresa Ruth Howard has written some of the most provocative pieces on ballet today".

Over the years she has been a mentor for many of the young men and women that she has taught over the years. Her life motto is: "The only way to make the world a better place, is to be better people in it!"

# DETAILED CONFERENCE SCHEDULE

CORPS de Ballet International 23<sup>rd</sup> Annual Conference  
*Suspended in Grand Renversé: Embracing the “Big Upset” and Ballet’s  
Relationship to Liberatory Practices*

July 6-9, 2021

\*Times reflect Eastern Daylight Time\*

## Tuesday, July 6, 2021

- |                |  |
|----------------|--|
| 12:00-12:25 PM | <i>Meet-and-Greet with the CORPS Board</i><br><i>(new members and non-member attendees)</i>  |
| 12:30-12:50    | <i>Welcome and Introductions</i><br>Courtney Harris, President   |
| 1:00-2:30      | <i>Somatic Practice, Day 1: Elemental Body<br/>Alignment System</i><br>Scott Putman, Associate Professor<br>Virginia Commonwealth University   |
| 3:00-3:30      | <i>Research into Practice: Teaching Ballet Under<br/>Lockdown</i><br>Susie Crow, Founder<br>Ballet in Small Spaces   |
| 3:30-4:00      | <i>Style, Aesthetic, and Credibility of the Black Ballet<br/>Teacher</i><br>Monica Stephenson, Head of School<br>The Washington School of Ballet SE Campus   |
| 4:10-4:55      | <i>Trauma, Development, and Functionality:<br/>Prosocial Strategies for Humane Teaching in the<br/>Ballet Class (Applied Demonstration)</i><br>Luc Vanier, School of Dance Director<br>University of Utah<br>Elizabeth Johnson, Assistant Professor<br>University of Florida |

- 4:55-5:25      *Gestures of Hierarchy in Ballet*  
Michael Landez, MFA Candidate  
University of Iowa
- 7:00-9:00 PM      *Lifetime Achievement Award Celebration:*  
Honoring the Life and Career of Mr. Louis Johnson

Wednesday, July 7, 2021

- 11-12:30 PM      *Somatic Practice Day 2: Elemental Body Alignment System*  
Scott Putman, Associate Professor  
Virginia Commonwealth University
- 12:40-1:25      *BarreLAB: Embodying Change (Movement Session)*  
Paige Cunningham Caldarella, Associate Professor  
Columbia College Chicago  
Emily Stein, Adjunct Professor  
Columbia College Chicago
- 1:40-3:05      *Membership Meeting #1*  
Feel free to join us with your lunch!
- 3:15-3:45      *Ruth Page's Modernist Turn in Ballet Choreography, 1928-1933*  
Joellen Meglin, Professor Emerita  
Temple University  
Jennifer Conley, Associate Professor  
Franklin & Marshall College
- 3:45-4:15      *A Framework for Discouraging Self-Objectification and Encouraging Embodied Flow States in the Ballet Class*  
Courtney Liu, MFA Candidate  
Duke University



- 4:25-4:55      *Preservationist Pedagogy: "Visibilizing" Culturally-Specific Language in Ballet Curricula*  
Amanda Whitehead, Doctoral Candidate  
Temple University
- 5:00-5:45      *Choreographic Sharing #1*  
*Vivaldi: Rise*  
Rubén Gerding, Assistant Professor  
Southeast Missouri State University
- Ajar* (excerpts)  
Madeline Harvey, Assistant Professor  
Colorado State University
- Y Que Mas?*  
Jeffrey Rockland, Associate Professor  
Kent State University
- P-73 #1*  
Julia Gleich, Artistic Director  
Gleich Dances

Thursday, July 8, 2021

- 11:00-11:45 AM      *Supporting the Ballet Dancer from the Ground Up: Ankle and Foot Stability through Functional Awareness® (Workshop)*  
Nancy Romita, Senior Lecturer  
Towson University  
Allegra Romita, Dance Education Program Administrator  
NYU Steinhardt
- 12:00-1:30 PM      *Ballet Master Class with Dwight Rhoden*  
*Complexions Contemporary Ballet*  
John Hopkins, Musician  
Texas Christian University

2:30-3:30

*NIQUE: Training on and off-center*

Facilitated by Christina Johnson *with*  
Dwight Rhoden, Co-Artistic Director  
Desmond Richardson, Co-Artistic Director  
*Complexions Contemporary Ballet*

3:40-4:10

*Quare Dance: Fashioning a Queer, Black,  
Fem(me)inist Aesthetic in Ballet*

Alyah Baker, MFA Candidate  
Duke University

4:10-4:40

*Ballet and Writing as Incantatory Practices: a  
Collaborative Pedagogical Project*

Kate Mattingly, Assistant Professor  
University of Utah  
Kristin Marrs, Lecturer  
University of Iowa

4:50-5:35

*Choreographic Sharing #2*

*Who?*

Delia Neil, Associate Professor  
University of North Carolina at Charlotte

*Teem*

Kerry Ring, Clinical Associate Professor  
University of Buffalo

*Inside/Out*

Molly Lynch, Professor & Dept Chair of Dance  
University of California, Irvine

*Bizet's The Pearl Fishers Reimagined* (excerpt)

Christa St. John, Adjunct Professor  
Western Kentucky University

Friday, July 9, 2021

- |              |   |
|--------------|---|
| 11-12:30 PM  | <p><i>Somatic Practice, Day 3: Elemental Body Alignment System</i><br/>Scott Putman, Associate Professor<br/>Virginia Commonwealth University<br/>Robbie Kinter<br/>Dept of Dance &amp; Choreography Music Director<br/>Virginia Commonwealth University</p>  |
| 12:40-2:10   | <p><i>Ballet Master Class with Desmond Richardson</i><br/><i>Complexions Contemporary Ballet</i><br/>John Hopkins, Staff Musician<br/>Texas Christian University</p>  |
| 2:35-3:55    | <p><i>Membership Meeting #2</i><br/>Feel free to join us with your lunch!</p>   |
| 4:05-4:50    | <p><i>What a Difference a Year Makes: Making a Case for Examining Subtext as a Basis of Liberatory Practice in Ballet; Or, Sometimes a Tendu isn't Just a Tendu (Workshop)</i><br/>Molly Faulkner, Professor of Dance<br/>Palomar College<br/>Julia Gleich, Artistic Director<br/>Gleich Dances</p> |
| 5:00-6:00    | <p><i>The Constellation Project: Mapping the Dark Stars-A Teaching Dance History Through Intersectionality</i><br/>Theresa Ruth Howard, Founder/Curator<br/><i>MoBBallet</i></p>  |
| 6:05-7:15 PM | <p><i>CORPS Social / Cocktail Hour</i></p>  |

***Schedule is subject to change.***

## PRESENTATION ABSTRACTS

### *Research into Practice: Teaching Ballet Under Lockdown*

Susie Crow, Founder, Ballet in Small Spaces

#### ABSTRACT:

The ballet class shapes not just the dancing but the attitudes and perceptions of dancers throughout their careers. Through observation, teacher interviews, documentation and analysis of current and historic examples, my doctoral research questioned the role of the class in developing dancers as creative artists, and the relationship of artistry and technique within it. It examined ballet's venerable mechanisms of oral transmission and situated learning and discussed the evolving relationship of class content to performance repertoire. It proposed that rather than simply deliver a centralised curriculum ballet teachers should model in their classes the enquiring attitudes and personal interpretations that they would wish to foster in the aspiring artists learning with them.

This auto-ethnographic paper reflects on problems and discoveries experienced translating such ideas into practice as a teacher and choreographer in the time of Covid19. The restrictions of successive lockdowns on ballet's practice and study pose grave challenges; but also open new possibilities. Limitations of physical space render impossible the embodied experience of much existing repertoire; but can impose a constructive change of dancing focus. Moving beyond a narrow immediate concern with maintaining physical fitness, increased digital access to alternative teaching can bring wider cultural and historic perspective, encouraging deeper engagement and critique of ballet's primary learning environment. Needing to adapt requires the development of strategies for autonomous learning and creative practice. Most radically the situation has witnessed development of new digital forms and more democratic modes of dissemination, making ballet's knowledge more widely accessible, and raising questions of ownership.

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#### BIOGRAPHY:

Susie Crow danced with Royal and Sadler's Wells Royal Ballet; now based in Oxford she choreographs and devises projects for Ballet in Small Spaces (BiSS), and teaches adult learners, students, professionals and teachers. Twice a finalist in the Madrid Choreographic Competition, her works include ballets for SWRB, Dance Advance, National Youth Dance and Ballet companies, and *Black Maria* for Green Box Productions. BiSS projects have included the Solos Project in Oxford 2008 and 2009, works inspired by Dante for Cambridge and Oxford 2009-10, *Inside Out* and *Commedia* in 2011 and *Two old instruments* with viola da gamba player Jonathan Rees in 2014. Projects with Jennifer Jackson have included Ballet Independents' Group choreographic courses and the BIG Discussion Forum at London's South Bank Centre, writing, and choreographic research including participation in *Late Work* and *inflect, unravel*, both shown at GOlive. Collaborations with composers, visual artists and other dancer improvisers in Oxford have included Drawing Dance and membership of Avid for Ovid. As well as teaching ballet classes, she has lectured and mentored teachers on Diploma courses for British Ballet Organization and Imperial Society of Teachers of Dancing, and was Tutor and Course Leader for a Post Graduate Certificate of Performing Arts Education at the University of London's Institute of Education. She holds an MA in Dance Studies, a Certificate of Teaching and Learning in Higher and Professional Education, and a PhD from University of Roehampton. She also runs the blog Oxford Dance Writers.

## *Style, Aesthetic, and Credibility of the Black Ballet Teacher*

Monica Stephenson, Head of School, The Washington School of Ballet SE Campus

### ABSTRACT:

The paper presentation entitled *Style, Aesthetic, and Credibility of the Black Ballet Teacher*, examines the existing scholarship primarily across the domain of education on black teaching style, black artistic aesthetic, and discourses on the ways in which expertise is determined. The scholarship that is investigated for this presentation seeks to uncover the stylistic characteristics of black teaching, the defining characteristics of black artistic aesthetic, and how expertise in a subject area is constructed. From research done on the perception of black educators in predominantly white schools and universities, one can draw parallels to the challenges and experiences of black classical ballet teachers whom most often instruct in predominantly white spaces. There is a direct correlation to these areas of inquiry as black ballet teachers may differ in both teaching style and artistic aesthetic from their white peers.

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#### BIOGRAPHY:

Monica Stephenson is originally from Fayetteville, North Carolina. She is a graduate of the University of North Carolina School of the Arts and the Professional Training Program at the Houston Ballet Academy. She then performed professionally with The Washington Ballet, Dance Theatre of Harlem Ensemble, and Los Angeles Ballet companies. In 2016, Monica completed her Master of Arts in Dance Education from New York University with a concentration in American Ballet Theatre Ballet Pedagogy. She is currently a doctoral student in the low residency PhD Program in Dance at Texas Woman's University. Since 2016, she has been on The Washington School of Ballet faculty and is currently the Head of School for The Washington School of Ballet SE Campus, a satellite school in Ward 8 of Washington, DC at the forefront of providing accessible and equitable ballet training to a diverse community of dancers.

#### ***Trauma, Development, and Functionality: Prosocial Strategies for Humane Teaching in the Ballet Class***

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

#### ABSTRACT:

Developmental psychologist Dr. Phillipe Rochat asserts the fundamental human need is to be seen and valued by others as fully human: "the recognition and acknowledgment of self by others," "being affiliated," and "feeling safe" from being rejected. In this presentation, we consider traditional and current Ballet teaching practices alongside this important question: What is humane teaching?

In many typical ballet classes, there is a degrading capacity for even "trained" bodies to skillfully adapt to environment and culture. Student sensitivities to stress and trauma can be inevitable characteristics of ballet class yet the historical format provides clear opportunity to witness mind/body behaviors that interfere with meaningful learning. Frequent affects are students' excessive muscular tension and anxious hyper-vigilance.

In describing his term neuroception, author Dr. Stephen W. Porges asserts "the detection of a person as safe or dangerous triggers neurobiologically determined prosocial or defensive behaviors." When students unconsciously perceive the environment, teacher, or fellow students as threats, two possible neurobiological paths are present. One readies the student for fight, flight, or freeze strategies, while the other navigates social cues and awareness of bodily sensations to connect and adapt to the environment instead of fleeing it.

We link neuroception to Alexander Technique principles of Inhibition (non-reactivity) and Faulty Sensory Awareness (mis-calibrated proprioception/coordination). Applying examples of these somatic concepts to familiar ballet class "moments," we aim to provide teachers tools that address student stress responses and support a class community that can counterbalance the habits of trauma.

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#### BIOGRAPHY: ELIZABETH JOHNSON

Elizabeth Johnson (BFA, MFA) is a performer, choreographer, educator, Laban Movement Analyst, (GL-CMA), Certified Teacher of the Alexander Technique (M.AmSAT), Registered Yoga Teacher (RYT200), and Registered Somatic Movement Educator/Registered Somatic Movement Therapist (RSME/RSMT). An embodied academic, her research seeks to integrate somatic, developmental, and feminist perspectives into her dance pedagogies and creative work. Much of her published research centers how the development of the whole person is expressed through observable movement and how disruptions in learning and wellbeing are also manifest through physicality. Her interest in the perpetuation of trauma through dance training (and seeking recovery from such trauma) is spurred by her experience at the University of North Carolina School of the Arts where she studied under Balanchine ballerina Melissa Hayden and former Ballet Russe de Monte Carlo and American Ballet Theatre dancers. Her company, Your Mother Dances, has featured her choreography and produced national and regional guest artists; her choreography has been seen in New York City, Washington D.C., Chicago, Minneapolis, Milwaukee and selected multiple times for Gala performance at American College Dance Association regional festivals. As a professional performer, Johnson 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 as a perennial student in Dr. Martha Eddy's Dynamic Embodiment-Somatic Movement Therapy Training. She is an Assistant Professor in the School of Theatre and Dance at the University of Florida.

## BIOGRAPHY: LUC VANIER

Luc Vanier (MFA, MAMSAT) received his MFA from the University of Illinois Champaign-Urbana and certified as an Alexander technique teacher in 2001 and later 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 in 2011. He founded the Integral Movement Lab, which combines the Alexander Technique and developmental ideas within product and curriculum designs. Last year, he co-authored a chapter, The Subtle Dance of Developmental Self-Awareness with New Media Technologies, published with the Presse University du Quebec (PUQ) and this Spring, a new book chapter, Ballet aesthetics of trauma, development and functionality, is about to be published in the book (Re)Claiming Ballet with Intellect Press. Luc is convinced of his responsibility to interrogate our physical practices in order to not habitually duplicate racist/sexist perspectives. 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.

## *Gestures of Hierarchy in Ballet*

Michael Landez, MFA Candidate, University of Iowa

## ABSTRACT:

Most of the research I have encountered on decolonizing ballet class in the 21st century is focused on large-scale, systemic changes to the structure of curricula, syllabi, schools, and other dance organizations that place diversity, equity, and inclusion (DEI) at the core of the work. While this work is important and deserves praise in a contained form, I question the greater implications of invitational spaces created by instructors, facilitators, choreographers, and/or directors. My interest, therefore, is not in how the bodies relate in a gross-movement and linguistic scale, but rather in the acute gestural codes and cues that the instructor/facilitator/choreographer enacts daily. Often, these gestures are unknowingly employed in order to establish a sense of sovereignty over the students/dancers and have been passed down for generations in the name of tradition. Analysis of these gestural codes will illuminate some of the ways in which instructors may be unconsciously participating in an embodied form of non-inclusive and unjust practices in the dance studio. I speculate on the gestures that are enacted in ballet classrooms, apart from

the prescribed movements of ballet technique itself, that reify the instructor's body as superior and the student as inferior. The goal of this manuscript is to enliven discussion on the format of ballet class as a democratic exchange of ideas to produce meaningful embodied knowledge in contrast to an autocratic placement of predetermined motion on a docile body.

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Michael Landez is originally from San Antonio, Texas, where he began his training in ballet and tap. Landez was a dancer with American Repertory Ballet under the direction of Douglas Martin, where he was privileged to train with and perform works by Kirk Peterson, Maria Youskevitch, Jose Limon, and Mary Barton. He enjoys performing, making, and teaching about dance through active participation with those that want the experience. He holds a BS in Biology from Texas A&M- San Antonio and has certifications through the ABT National Teacher Training Curriculum (Pre-Primary-Partnering) and Progressing Ballet Technique. He is also completing a 200-HR Yoga Teacher Certification through Yoga Connection. Landez is currently an MFA candidate in Dance at the University of Iowa on the Performance Track, where his research centers on performance of identity and identifications in dialogue with gender and race theory. He is

a founding member of the Dance Farm Collective and Ballet Master for the Alamo City Performing Arts Association.

**BarreLab: embodying change**

Paige Cunningham Caldarella, Associate Professor, Columbia College  
Chicago

Emily Stein, Adjunct Professor, Columbia College Chicago

**ABSTRACT:**

How do we develop new relationships to the ballet tradition, and to each other in the ballet classroom? This class offers an experimental approach to ballet barre, using a collaborative 'relay' format. Classic barre exercises will serve as a laboratory for how we might physically embody a new relationship to the ballet tradition, and to ourselves as teachers and dancers of it. Presenters will co-teach, integrating deep knowledge of ballet technique with practices of compositional improvisation and devising in the moment. Their approach stretches and challenges the ritual of ballet class, shifting the locus of control from the traditionally "omnipotent" teacher to the possibilities of connection, collaboration, and improvisation within its frame. A brief conversation will follow.

The presenters are dedicated to nourishing the rigor of ballet training, while interrogating the rigidity of the power system in which that occurs. They have engaged in a decade-long dialog on the evolution of ballet training in higher education, in the context of an institution which has a long-term commitment to anti-racism and equity. Their work re-envision the skills palette of the ballet teacher, as well as that of the dancer, exploring how dancers can push off from the touchstones of traditional ballet technique to make it relevant, equitable, flexible and joyful. At the juncture of the new world of remote education, the urgency of racial reckoning, and the developing science around attention, teaching, and learning, they offer this experimental barre experience as a chance to practice embodying change.

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#### BIOGRAPHY: PAIGE CUNNINGHAM CALDARELLA

Paige Cunningham Caldarella is an Associate Professor in Dance at Columbia College Chicago where she teaches all levels of modern, ballet, and dance pedagogy. She performed with the Merce Cunningham Dance Company, The Seldoms, Colleen Halloran Performance Group, Linda Lehovec, Darrell Jones, Sara Hook, Cynthia Oliver, Timothy Buckley and Onye Ozuzu among others. Her commitment to innovative and inclusive ballet and contemporary dance pedagogy was acknowledged and rewarded with a 2015 Teaching Excellence award. Paige's collaborations with Chicago based filmmaker/dramaturg, Jessica King explore how cultural norms against female anger, created by sexism and amplified by race, affect female bodies, challenging traditional notions of gender, body type, and identity often found in the dance world, specifically ballet. For the last eight years, she has worked with colleague Emily Stein on BalletLab Chicago, a repository for their ongoing research around contemporary ballet practice and the ballet training experience. She holds a B.F.A. from The Juilliard School and an M.F.A. from the University of Illinois, Urbana-Champaign.

#### BIOGRAPHY: EMILY STEIN

Emily Stein is a veteran of the Chicago dance scene, performing, choreographing, and teaching throughout the area and nationally. She teaches ballet to students and professionals at the Dance Center of Columbia College, Dovetail Studios, Visceral Dance Center, and Northwest Ballet Academy. Her choreographic work has been presented throughout the United States. Her ongoing series, Secret Experiments in Ballet, begun in 2012, collides classical training with experimental dance, playing in the

intersection of improvisation and ballet tradition. Emily met Paige Caldarella at Columbia College Chicago, and they created BalletLab Chicago as a container to share their ongoing research and dialog about the evolution of ballet training. Their conversations, classes, and workshops address such issues as equity, rigor, creativity, and longevity in the ballet realm. Emily is also a Guild Certified Feldenkrais Practitioner®, maintaining a private practice teaching individuals and groups. She creates Feldenkrais workshops for dancers, to improve performance, prevent injury, and develop artistry. From 1993 - 2011, she was Associate Artistic Director of Zephyr Dance, performing and choreographing for the company. In her performance career, she has worked with many independent choreographers, including Deborah Hay, performing Hay's 2002 solo Beauty. She holds an MFA in Performance and Choreography from Smith College, and a BA in Dance from the University of Iowa.

### **Ruth Page's "Modernist Turn" in Ballet Choreography, 1928–1933**

Joellen Meglin, Professor Emerita, Temple University  
Jennifer Conley, Associate Professor, Franklin & Marshall College

#### **ABSTRACT:**

New York dance critic Lucille Marsh extolled Ruth Page's Ballet Scaffolding (1928) as "a perfect conception of the relation of the modern style of movement to the classic ballet" and "both a modern version of ballet and a ballet version of modernism. The balance was so perfectly preserved between the two that it ought once and for all to win the balletites over to the moderns and the moderns to the balletites." The Chicago ballerina and choreographer was a boundary-crosser, if ever there was one. In this presentation, we focus on Page's incorporation of modernist techniques, including the use of masks, objects, and sack-like costumes to extend the body in space, to disrupt conventional body contours, and to map out new movement possibilities. The centerpiece of our lecture-demonstration is our 2017 re-creation of Page's Expanding Universe (1932), performed in a "sack" reconstructed after Isamu Noguchi's original design. We also reveal archival evidence (photographs, films, costume designs) to demonstrate Page's modernist turn.

In this REVISIONIST HISTORY, we propose that, during the years 1928–1933, Page pioneered the process of incorporating modernist techniques into ballet choreography in the United States. Though trained by Anna Pavlova and Adolph Bolm, Page eagerly sought new influences, partnering with Austrian modern dancer Harald Kreutzberg and collaborating with visual artists who nudged her toward international modernism. Page's brand of ballet modernism rejected neo-classicism and embraced ballet as dance theatre, showcasing relations between the

dancing body and material design, and reinforcing ballet's legacy as an intermedial art form.

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#### BIOGRAPHY: JOELLEN MEGLIN

Dr. Joellen Meglin is emerita faculty at Temple University, where she coordinated the doctoral program in dance and created innovative curricula to her heart's content, and former editor-in-chief of Dance Chronicle: Studies in Dance and the Related Arts. With fellowships from



the New York Public Library and the Newberry Library in Chicago, Dr. Meglin has written numerous essays on Ruth Page, including articles published in *Dance Research* (2011) and *Dance Research Journal* (2009) and chapters in the volumes *Rethinking Dance History* (2017) and *Perspectives on American Dance* (2017). Dr. Meglin's book-length study of Page and her choreographies, *Ruth Page: The Woman in the Work* (2021), is currently "in press" at Oxford University Press. In 2017, Dr. Meglin re-created Ruth Page's choreography for *Expanding Universe* (1932) in a solo performed by Jennifer Conley at the 92nd-Street Y, Manhattan. Originally a studio teacher, Dr. Meglin studied ballet, modern dance, and jazz, and like Page, incorporates diverse forms in her choreography. She reads Labanotation and Feuillet notation, and espouses the idea that score reading can help to develop choreographers, just as it does composers. Recently, Dr. Meglin returned to her research on the 19th-century French ballet, writing "From Sublime to Grotesque: Native Americans in Transnational Discourse" for the book *America in the French Imaginary*, edited by musicologists Diana Hallman and César Leal; and "Gothic Rituals of Nuns: Ballet of the Nuns From Diderot to Degas" for a collection to be edited by a European group of dance scholars and published in *AIRDanza*.

#### BIOGRAPHY: JENNIFER CONLEY

Jennifer Conley, Ph.D., MFA, is a dance artist, scholar, and educator with a twenty-year performance career devoted to reconstructing iconic works of the early twentieth century. The *New York Times* described her as "bringing to life the artistic foundation upon which generations of choreographers have built." Her performances have been archived at the Library of Congress, Jacob's Pillow, and New York Public Library for Performing Arts in Lincoln Center. Her interest in the interface of ballet and modernism led to her most recent participation in the reconstruction of Ruth Page's *Expanding Universe* (1932), under the direction of Dr. Joellen Meglin. It is with gratitude and joy that she extends her expertise beyond the stage to direct the next generation of performers and scholars through her pedagogical work as an associate professor of dance at Franklin & Marshall College, where she teaches a specialized course called *Re/constructing Dance*. Jennifer is also a *régisseur* with the Martha Graham Center (where she has directed over a dozen productions) and the estates of two of her former mentors, Pearl Lang and Ethel Winter. She has been a featured soloist and guest artist with numerous dance companies and has led master classes and workshops in historical repertory across the country and abroad.

***Pedagogical Responses to Ballet's Infamous Problem: A Framework for Discouraging Self-Objectification and Encouraging Embodied Flow States in the Ballet Classroom***

Courtney Liu, MFA Candidate, Duke University

**ABSTRACT:**

This paper brings progressive pedagogical advances in ballet in conversation with eating and body image disturbances under the framework of objectification theory (Fredrickson & Roberts 1997) and proposes flow state facilitation as a buffer against body image and eating disturbances. Objectification theory (Fredrickson & Roberts 1997) posits that women are trained to view themselves as visual objects for consumption. The related term, self-objectification, describes the altered psychological state where any individual begins to view themselves as a body or sum of body parts. Ballet dancers exhibit higher levels of self-objectification (Tiggeman et al. 2001) and eating disorders (Arcelus et al. 2014) than the general public while high levels of self-objectification are correlated to eating and body image disturbances (Tiggeman et al. 2012). Recently, Kathryn Morgan and fellow Miami City Ballet dancers created a social media upset by sharing their stories with body image and eating disturbances publicly. The timing of this uprising during a global pandemic and widespread social unrest may not be coincidental as thin preference is intimately connected to racism, heterosexism, ableism, and other forms of identity inequities (Taylor, 2018). Using objectification theory as a lens and drawing upon literature in psychology and ballet pedagogy, this paper develops a framework and toolkit for discouraging self-objectification in the ballet classroom and proposes the facilitation of embodied flow states as an important step toward addressing one of ballet's most infamous problems. To illustrate, I describe methods implemented in my classes and share end-of-semester reflections from collegiate-level dancers (IRB-Approved).

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#### BIOGRAPHY:

Courtney Liu is currently pursuing an MFA (Exp. Spring 2021) and teaching courses at Duke University and workshops at Elon University. She has taught dance nationally and internationally for the past 15 years (university, private studio, and community settings) and her pedagogical research has been presented at the Embodied Learning Summit and at the National Dance Educators Organization.

Courtney has choreographed a variety of performances and films and her work was recently commissioned by the American Dance Festival and the Nasher Museum as a part of Carrie Mae Weems' RESIST COVID / TAKE 6! exhibit.

Performance credits include Matthew Bourne's *Swan Lake*, the Broadway cast of the *Phantom of the Opera*, the *Radio City Christmas Spectacular*, the *Broadway Dance Lab* (Camille A. Brown, Marcelo Gomes, Andy Blankenbuehler, Karen Sieber, Geoffrey Goldberg), *Queen of the Night*, *Peridance Contemporary Dance Company*, and the *Cincinnati Ballet*. She has served as the Assistant Dance Captain at the *Phantom of the Opera* and as Assistant Director for *Norwegian Cruise Lines*. Courtney is an RYT-200 certified yoga instructor and an ABT® Certified Teacher in levels Pre-Primary through Level 3.

## *Preservationist Pedagogy: "Visibilizing" Culturally-Specific Language in Ballet Curricula.*

Amanda Whitehead, Doctoral Candidate, Temple University

### ABSTRACT:

In *The African Aesthetic* (1994), Kariamu Welsh-Asante shows how two close synonyms – the words “stance” and “posture” – are actually respectively descriptive of two very contrasting aesthetic lineages. The dynamic, primed “stance” describes a body in readiness for the improvisation, and change that are emblematic of many African-derived art forms. Linear, vertical “posture,” on the other hand, describes a European-influenced body, one that stands in deference to the hierarchy and conservatism that underlie a great deal European art. This is, of course, a simplification of several hundred years of artistic and historical change, but I believe the assertion at the heart of it holds true: some of the broad truths held within any cultural tradition are revealed in the words that tradition uses to describe the human body in action.

I propose to dive into the vocabulary that acts in stewardship of Europeanist dance traditions by unpacking some of the key terms used in major ballet curricula of the twentieth and twenty-first centuries. I will examine the deployment of words like “posture” and “aplomb,” seeking to illuminate their very specific relationship to European aesthetic and spiritual traditions. I will also examine the universalizing language in these curricula that works to obscure their own cultural specificity: words like “natural” and “clean”. It is my great hope that a fully historicized understanding of the language ballet teachers use will help them make informed choices about both the preservation of ballet’s cultural heritage and its enrichment with other aesthetic and pedagogical approaches.

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Amanda Whitehead is a doctoral student at Temple University, and she recently completed her masters degree in Dance Education at New York University. She grew up in The Washington School of Ballet and received her bachelor's degree in Romance Languages and Literatures (Spanish) at Princeton University. Before entering graduate school, she performed and taught modern dance and ballet in the San Francisco Bay Area.

### ***Supporting the Ballet Dancer from the Ground Up: Ankle & Foot Stability through Functional Awareness®***

Nancy Romita, Senior Lecturer, Towson University  
 Allegra Romita, Dance Education Program Administrator, NYU Steinhardt

#### ABSTRACT:

This presentation/workshop advocates a position that ballet educators are poised to foster dancer wellness practices while providing strategies to enhance ankle/foot stability to improve performance. Fifty percent of overuse injuries in dancers are to the ankle and foot (Leiderbach 2018). This presentation examines current research on ankle/foot injuries in ballet dancers, demonstrates how unconscious daily habits can support or compromise ankle/foot stability, and provides specific strategies to be utilized in classroom training to improve both expressivity and stability of foot to support the ballet aesthetic.

The presenter's methodology translates/transforms/integrates research in functional anatomy and motor learning into practical embodied practices to support efficacy in dance training using Functional Awareness®. Functional Awareness® is a practical somatic approach to embodied anatomy to enhance understanding of movement function, facilitate ease in body action and improve dynamic alignment. The presenter's

pedagogical philosophy embraces honoring diversity and inclusion during embodied movement practice and demonstrates specific verbal cueing to support empathy and student agency while enhancing skills. The cueing and communication strategies disseminated and practiced during the session are influenced by the work of Dermott McDermott, in active listening and peer feedback skills, Mary Whitehouse's authentic movement® practices, and current research on student agency and growth mindset by the Harvard research team of Ronald Ferguson et al. (2015) and Zeynep, Barlas & Obhi (2013).

This session can be successfully presented as an in-person lesson or as a synchronous learning experience in the virtual classroom.

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#### BIOGRAPHY: ALLEGRA ROMITA

Allegra Romita (MA, CMA, RYT) is co-author of *Functional Awareness: Anatomy in Action for Dancers*. Allegra is on faculty and is the Program Administrator at NYU Steinhardt in the Dance Education Program. She attained an EdM in motor learning and control from Teachers College, Columbia University. 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. Allegra is also a certified teacher in Vinyasa Yoga.

#### BIOGRAPHY: NANCY ROMITA

Nancy Wanich-Romita (MFA, RSME, M.AmSAT) is a keynote speaker, dance educator, somatic practitioner, and co-author of *Functional Awareness: Anatomy in Action for Dancers* published by Oxford University Press. Ms Romita is Senior Lecturer at Towson University (<http://www.towson.edu/dance/fac-wanich-romita.asp>), director of Alexander Technique Midatlantic Teacher Training & co-founder of Functional Awareness® ([www.functionalawareness.org](http://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, NDEO, CORPS de Ballet International, AmSAT ACGMs, & Alexander Technique International Congress. Her second book co-authored with Allegra Romita, entitled *Functional Awareness and Yoga: An anatomical Guide to the Body in Reflective Practice*, was released by Oxford University Press in January 2019.

## *Quare Dance: Fashioning a Queer, Black, Fem(me)inist Aesthetic in Ballet*

Alyah Baker, MFA Candidate, Duke University

### ABSTRACT:

What can an intersectional lens that considers race, gender, and sexuality offer ballet in the 21st century? Historically, Black and Queer stories have been relegated to the margins of ballet history in service of eurocentric, heteronormative ideals. This paper investigates the ways Black Queer Ballerinas disrupt dominant discourses on dance and identity by moving against, through, and around oppressive structures. Grounded in the present moment and framed by a close reading of Black and Queer presences in the archive, this paper details how Kiara Felder, Audrey Malek, Cortney Taylor Key, and Alyah Baker imagine and enact new possibilities for ballet's future—possibilities that have both aesthetic and pedagogical implications. Situating these performances of Black Queer Fem(me)inity in relationship to critical race theory, Black feminist studies, Queer theory, and dance and performance studies, I argue that Black Queer Ballerinas embody a fresh perspective on what ballet (and the ballerina) is, and can be.

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### BIOGRAPHY:

Alyah Baker is a multi-genre dance artist, scholar, and choreographer working at the intersection of art, social justice, and embodied activism. She is particularly interested in exploring these concepts as they relate to western concert dance. Alyah was drawn to movement at an early age and has trained and performed with Pittsburgh Ballet Theatre, Joffrey Ballet of New York, Oakland Ballet, Richmond Ballet, and Carolina Ballet. She has been featured in works by Balanchine, Antony Tudor, Laura Dean, José Limón, and Alonzo King, and in 2003 she received a B.A. in Sociology with a Dance Minor from Duke University.

Post-graduation, she spent 16 years as a freelance performer based in California, performing classical, contemporary, and commercial works throughout the US. In 2017, Alyah founded Ballet for Black and Brown Bodies, where she advocates for BIPOC dancers of all abilities and orientations and engages dancers in reimagined and culturally relevant ballet training. In 2019 Alyah returned to Duke to pursue an MFA in Dance: Embodied Interdisciplinary Praxis as part of their inaugural graduate class (Spr '21). She was awarded the '20-'21 Graduate Arts Fellow in Social

Choreography and Performance by Duke's Kenan Institute of Ethics to support her pedagogical and choreographic work.

In her research, Alyah is committed to foregrounding the body as she examines power, the politics of place, and identity. Through praxis and performance, she explores how tapping into subjugated corporeal knowledge(s) might move our society towards a space of liberation and possibility, particularly for BIPOC and LGBTQIA communities.

***Ballet and Writing as incantatory practices: a collaborative pedagogical project***

Kate Mattingly, Assistant Professor, University of Utah  
Kristin Marrs, Lecturer, University of Iowa

**ABSTRACT:**

We began our research with a shared belief in ludic and multimodal practices as essential to our teaching, in both ballet and writing pedagogies, and a desire to confront practices that rely on intimidation and policing. Both we and our students have experienced systems that rely on notions of an idealized dancer, essay, or class, and we turn, instead, to prompts and practices that honor individuality, value differences, and cultivate agency. In this paper, we analyze how our teaching of ballet and writing classes encourages collaboration and peer-to-peer feedback in order to dismantle authoritarian methods that position a teacher as the sole expert. By making space for discussions around feeling "not quite good enough," we foreground the ubiquity of self-doubt, and the importance of developing self-knowledge through interdependent learning spaces. We use a multimodal pedagogical approach that engages both writers and dancers in writing and kinesthetic practices, emphasizing discursive analysis in ballet class and embodiment in our writing practices. Taking a cue from Dr. Jessica Zeller, we too are "[t]ired of pedagogies that disregard the humanity and autonomy of young dancers [and] glorify the teacher as the center of the universe and as beyond reproach." Ultimately, we define both dancing and writing as incantatory—capable of shifting perceptions of self and others—and uniquely equipped to dismantle the inhumane patriarchal structures found in ballet settings, and to emphasize our investment in both ballet and writing as liberatory, activist, and joyful practices.

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#### BIOGRAPHY: KATE MATTINGLY

Kate Mattingly teaches courses in dance histories, dance studies, and dance criticism. Her undergraduate degree is in Architecture: History and Theory, and from Princeton University, and her MFA in Dance is from New York University's Tisch School of the Arts, and her doctoral degree is in Performance Studies with a Designated Emphasis in New Media, and from University of California, Berkeley. Her writing has been published in the *New York Times*, *Convergence*, *Performance Research*, *Mapping Meaning*,

Dance Chronicle, International Journal of Screendance, and Dance Research Journal. She continues to write dance criticism for Utah Arts Review. In 2019, Dr. Mattingly organized and was awarded funding to host "Dancing Around Race: Whiteness in Higher Education" with colleagues Gerald Casel (UCSC), Rebecca Chaleff (UCSD), Kimani Fowlin (Drew University), and Tria Blu Wakpa (UCLA). In 2020 she was selected for a Faculty Fellow Award, which provided a semester of leave from teaching to focus on research for her book, *Set in Motion: Dance Criticism and the Choreographic Apparatus*. Her teaching and research are invested in interrogating obstacles to inclusion and dismantling barriers to access in dance education and professional settings.

#### BIOGRAPHY: KRISTIN MARRS

Kristin Marrs, MFA, M.AmSAT is a Lecturer in Ballet at the University of Iowa, where she teaches ballet, pointe, Alexander Technique, functional anatomy, dance kinesiology, and dance studies courses. Inspired by the philosophies underlying embodied learning and writing across the curriculum, Marrs integrates self-reflective writing practices, somatic inquiry, and personal exploration into diverse academic and studio classes. Marrs is a certified Alexander Technique teacher with the American Society for the Alexander Technique, and runs a private studio in addition to teaching the Technique to students throughout Iowa's Division of Performing Arts. She is a founding member of Alexander Technique Iowa ([www.alexandertechniqueiowa.com](http://www.alexandertechniqueiowa.com)). As a choreographer, Marrs explores the evolution of ballet as a movement technique, narrative form, and collaborative process. Works include "When Trees Say Nothing" created with paper and fiber artist Mary Merkl-Hess, and "Intersecting Lines: Bach BWV 1013," a film developed with oboist Courtney Miller and dance artist Alex Bush. Marrs and Miller are also founders of Con Moto, a multi-disciplinary performance ensemble. Prior to finding her home teaching and choreographing as a liberal arts educator, Marrs performed with Columbus Dance Theatre, Ballet Quad Cities, Arova Contemporary Ballet, Paradise Ballet Theatre, Opera Columbus, and Images (London). Favorite roles include the Milkmaid in Ashton's "Façade", the Snowy Egret Queen in Alun Jones' "Nutcracker Key West," and dancing as a soloist in Kennet Oberly's "Goldberg Variations."

*What a Difference a Year Makes: Making a Case for Examining Subtext as a Basis of Liberatory Practice in Ballet; Or, Sometimes a Tendu isn't Just a Tendu*

Molly Faulkner, Professor of Dance, Palomar College  
Julia Gleich, Artistic Director, Gleich Dances

ABSTRACT:

When teaching ballet, what else are you teaching? What should you be teaching? How can the implicit be shaped into liberation and agency for the students? And how has this year shaped our subtexts as teachers?

Foucault defines liberation as the practice of freedom and freedom as, "The care for the self" (in Viriasova 74), Marshall goes on to say there is "no escape from power into freedom" (in Baker 3) and "to exercise freedom it must not be in tutelage" (Ibid. 269).

hooks, states, "To teach in a manner that respects and cares for the souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin..." (hooks, 1994).

Love calls for abolitionist teaching, focussing on intersectionality and mattering. "Mattering is essential in that you must matter enough to yourself, to your students, and to your students' community to fight" (Love 45).

Three seemingly disparate theorists highlight the need for the examination of subtext in teaching, forcing us to consider the role of tutelage in liberatory practices.

Using Foucault, hooks and Love as theoretical underpinnings, this idea-generating workshop allows participants to examine and engage their own subtexts. The hope is to consider this year of change, its short and long-term impacts on ballet pedagogy, and begin to create new liberatory frameworks.

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#### BIOGRAPHY: JULIA GLEICH

Julia K. Gleich is a Brooklyn-based contemporary ballet choreographer and teacher with over 25 years experience in Higher Education Dance starting 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 for Collaborative Projects in the Arts in Brooklyn, now in its 9th 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 Center. 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. Julia is a partner with Jason Andrew, in Artist Estate Studio, LLC, managing inventories, archives, and promotion for artists and estates.

#### BIOGRAPHY: 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. Ms. Faulkner and collaborator Julia Gleich's

articles on "Dancing into the Margins: Karole Armitage and Bronislava Nijinska" for Oxford Handbook for Contemporary Ballet and "Should There Be A Female Ballet Canon: Seven Radical Acts of Inclusion" for Intellect Books entitled (Re)Claiming Ballet will be published Spring 2021. They are currently working on a series of essays gently dismantling the hierarchy of ballet education.

# VIDEO CHOREOGRAPHIC SHARING PROGRAMS

## PROGRAM A

Wednesday, July 7, 2021

Title: *Vivaldi: Rise*

Choreographer: Rubén Gerding

Music/composer: Vivaldi Concerto for two Cellos in G minor by Antonio Vivaldi

Dancers/performers: Parker Jacques, Alice Anders, Olivia Barnard  
Bailey Bremer, Cheridan Couty, Kayley Anna Dohmen, Dani Dorn  
J’Nae Howard, Nathan Krueger

Title: *Ajar* (excerpts)

Choreographer: Madeline Harvey

Music/composer: Automne, La leçon, Valse pour Maman, New York  
Berceuse by Alexandra Stréliski

Dancers/performers: Gracie Cooper, Brakelle Dobbs  
Molly Dowell-Weaver, Abbey Mann, Morgan Militare, Mia Wilborne

Title: *Y Que Mas?*

Choreographer: Jeffrey Rockland

Music/composer: Sequoia Records Sample Track (Unknown)

Dancers/performers: Nicole Crowl, ShouHan (Sarah) Feng, Kelsey Lanese  
Bridget Langguth, Carlyn Michelbacher, Camryn Nease, Taylor Parker  
Victoria Smith, Sydney Weiss, Serena Truong, Talia Rockland (understudy)

Title: *P-73 #1*

Choreographer: Julia Gleich

Music/composer: “Impulse” by Joseph Koykkar performed by  
Todd Welbourne, piano

Dancer/performer: Maxfield Haynes



PROGRAM B  
Thursday, July 8, 2021

Title: *Who?*

Choreographer: Delia Neil

Music/composer: Selections from the "Home Fires" soundtrack by Samuel Sim

Dancers/performers: Leah Adams, Maria Borrowman, Neha Kissler  
Nia Mills, Allie Shultz

Title: *Teem*

Choreographer: Kerry Ring

Music/composer: Kurtis Sprung

Dancers/performers: Kyle Kershner, Emma Colligan, Homeria Lubin  
Sam Tilley; Taylor Rose Williamson, Maya Calvo, Gianna Militello  
Kelsey Wegman; Mandy McLenigan, Haley Sanders, Juliana Guifrida  
Ally Mersereau

Title: *Inside/Out*

Choreographer: Molly Lynch

Music/composer: Original composition by Daniel Manoiu

Dancers/performers: University of California, Irvine – dance majors

Title: *Bizet's The Pearl Fishers Reimagined* (excerpt)

Choreographer: Christa St. John

Music/composer: "Act II Finale" (Storm Scene) *The Pearl Fishers* by  
Georges Bizet, performed by David Mach (Piano), Claire Marie Robinson  
(Vocals), David Soto Zambrana (Vocals)

Dancers/performers: Allison Ansinn, Alison Cervantes, Blaise Dagnen  
Abigail Gorham, Jessica Lynn, Annie Medich, Kendell Oelschlaeger  
Kiley Price, Ana Vega, Aldrin Vendt, Alayna Wong

## **CORPS Membership Meeting I**

Wednesday, July 7, 2021

1:40-3:05PM (EST)

### **Agenda**

*(Drafted June 1, 2021)*

Members and non-members are invited to attend. Feel free to bring your lunch.

- I. Procedural Items
  - a. Call to Order
  - b. Agenda Approval
  - c. Minutes Approval of the 2020 Membership Meetings I & II
- II. Introductions and Brief Announcements
  - a. CORPS Board of Directors
  - b. New Member/Non-Member Participants
  - c. Membership announcements (+Membership sharing via the chat window)
- III. Old Business
  - a. Treasurer's Report
- IV. New Business
  - a. Policies, Procedures, Process, and Updates on Voting
    - i. Explanation of SurveyMonkey ballot process
    - ii. Explanation of timeline
  - b. Committee Chairs Introductions & Reports

Note: Chairs briefly introduce their members, committee charge, and report from the year.

    - i. Archives & History (Molly Faulkner)
    - ii. Bylaws & Constitution (Jennifer Weber)
    - iii. Membership & Outreach (Diane Cahill Bedford & Tom Vacanti)
    - iv. Nominations & Elections (Lisa Fusillo)
    - v. Planning & Development (Anjali Austin)
    - vi. Support and Mentoring (Karen Dearborn)
  - c. Ad hoc committees
    - i. Journal for Ballet Pedagogy Working Group (Kate Mattingly & Jessica Zeller)
    - ii. Code of Ethics (Julia Gleich, Kristin Marrs, and General Hambrick)
  - d. CORPS membership + inclusivity
- V. Other Business
- VI. Adjourn

## **CORPS Membership Meeting II**

Friday, July 9, 2021

2:35-3:55 PM (EST)

### **Agenda**

*(Drafted June 1, 2021)*

Members and non-members are invited to attend. Feel free to bring your lunch.

- I. Procedural Items
  - a. Call to Order
  - b. Agenda Approval
- II. Time for Committee Groups to convene in separate rooms
  - a. Committees and Ad Hoc Working Group
    - i. Archives & History (Molly Faulkner)
    - ii. Bylaws & Constitution (Jennifer Weber)
    - iii. Membership & Outreach (Diane Cahill Bedford & Tom Vacanti)
    - iv. Nominations & Elections (Lisa Fusillo)
    - v. Planning & Development (Anjali Austin)
    - vi. Support and Mentoring (Karen Dearborn)
    - vii. Journal for Ballet Pedagogy Working Group (Kate Mattingly & Jessica Zeller)
- III. 2022 Conference
- IV. Results of the Elections
- V. Other Business
- VI. Adjourn



## ***CORPS de Ballet International***

### **MINUTES**

#### **Membership Meeting I (teleconference)**

Tuesday, July 7, 2020

1:50 – 3:30 P.M. (EST)

*\*Note: This meeting was held via Zoom.\**

- I. Procedural Items
  - a. Call to Order
    - i. In President Anjali Austin's absence, Past-President Shani Robison served as proxy and called the meeting to order.
  - b. Agenda Approval
    - i. Richard Ploch moved to approve; Sharon Oberst seconded; the membership voted to approve the agenda.
  - c. 2019 Membership Meetings Minutes Approval
    - i. Lara Petrin moved to approve; David Curwen seconded; the membership voted to approve the minutes.
- II. Introductions
  - a. CORPS Board of Directors

Each present member of the Board of Directors introduced themselves: Past-President Shani Robison, President-Elect Courtney Harris, Treasurer Lara Petrin, Secretary Melonie Murray, and Board Members-at-Large Karen Dearborn, Lisa Fusillo, Tom Vacanti, and Jessica Zeller.
  - b. Membership sharing via Google doc
    - a. Harris shared that typically we use this time for all of the members to introduce themselves and share news. However, given the amount of business that needs to occur during our limited time, this year we will be sharing via a Google doc. Harris placed a link to the Google doc in the Zoom 'chat' feature, and the membership was encouraged to comment there with any news or updates.
    - b. Harris pointed out the "Coffee with CORPS" event and encouraged new members to join.
    - c. Harris also noted the last session of the conference will be an open discussion and social gathering and encouraged everyone to attend.
- III. Old Business
  - a. Treasurer's Report
    - i. Participant Email List: At the end of the conference, each conference participant will receive an excel document via email with a full list of conference participants including emails. Conference participants should have received an email requesting permission and should reply if they do not want their email included or if they would like the email

- changed/edited.
- ii. Conference registration: 94 total; 27 new members
  - iii. Total Current Membership: 143
  - iv. Basil Thompson Fund: Last year, three Past-Presidents – Sharon Garber, Elizabeth Gillaspie, and David Curwen – announced a donation challenge. Fourteen other donors responded, and this challenge raised enough money to push the fund over \$10,000.
  - v. Budget Summary (screen-shared with the membership during the meeting):

**Balance 10.1.19**

Checking	\$8,047.47
Savings	\$3,681.01
Basil	\$5,863.42
Paypal	\$1,815.33
<b>Total</b>	<b>\$19,407.23</b>

**Balance as of 7.1.20**

Checking	\$6,336.16
Savings	\$3,681.49
Basil	\$9,951.81
Paypal	\$13,680.57
<b>Total</b>	<b>\$33,650.03</b>

**Outstanding Conference Costs**

\$3,500.00

**Expected balance post conference**

\$30,150.03

**Noted accomplishments**

Promo Videos	\$1,600.00
Website	\$1,865.00
Photos	\$300.00
Pre-conference	\$3,500.00
Basil	\$4,100.00
No hard copy Program	200-800
Tax Exempt	\$250.00

- vi. History of Conference Costs (screen-shared with the membership during the meeting):
- vii. Accomplishments:
  - 1. Promotional Videos: approximately \$1600 has been spent on promotional videos for use on the website and social media.
  - 2. Website: new website cost approximately \$2000
  - 3. Photos: approximately \$300 was spent on professional photos for

use on the website and social media.

4. Pre-Conference Workshops: successful events with Tammy Borman (2019 and 2020).

viii. Cost-Cutting Initiatives:

1. Digital programs rather than hard copies (2019 and 2020). This is a savings of \$200 - \$800.
2. Working toward tax exempt status.
3. Suspending the Early Bird Award for this year.

- ix. Robison commended Petrin on her work as Treasurer, acknowledging the complexity of the job and thanking her for her service.

IV. New Business

- a. Policies, Procedures, Process, and Updates on Voting: Fusillo, in her role as Chair of the Nominations & Elections Committee reviewed the following information.

- i. SurveyMonkey: Given the virtual nature of the conference, all voting will occur through SurveyMonkey. The survey/ballot has been populated with those members who have voting rights, and those members will receive an email notification with a link to the survey/ballot.

Timeline: The Survey Monkey ballot for the Bylaws & Constitution changes will open immediately following this meeting and close at 9 A.M Thursday morning. The Survey Monkey ballot for Board of Directors elections will open immediately following Thursday's meeting and close at 9 A.M. on Friday.

- ii. Constitution & Bylaws Changes: There are two changes being proposed: one is in the Bylaws and adds a short statement regarding the organization's commitment to equity, diversity, and inclusion; the other is a change to membership definitions and voting rights as outlined in the constitution. The membership has been emailed all of the proposed changes twice in the past 5 weeks.

- iii. Board of Directors Elections: The slate of nominees was emailed to the membership prior to the conference. This year's slate includes: Jessica Zeller for President-Elect; Lara Petrin for Treasurer (for re-election); Board-Members-at-Large Karen Dearborn (for re-election), Tom Vacanti (for re-election), and Jennifer Weber.

- iv. Harris commended the Bylaws & Elections Committee (Elizabeth Gillaspay, Sharon Oberst, and Jennifer Weber) for their work on the proposed changes and all of the work they have accomplished this year.

b. Proposed Bylaws & Constitution Changes

- i. Constitution Proposal (voting rights): Robison directed the membership to review the proposed language available in the conference program and opened the floor for any questions or discussion regarding this topic.
- ii. Bylaws Proposal (equity, diversity, & inclusion): Robison directed the membership to review the proposed language available in the conference program and opened the floor for any questions or discussion regarding this topic. There were no questions or discussion.

- iii. Code of Ethics Task Force: The Bylaws & Constitution Committee has recommended that the Board assign a task force to create a proposal for updating the organization's Code of Ethics. Harris will be reaching out to the membership to call for volunteers. Members are also invited to reach out to Harris if they would like to volunteer.
- c. Lifetime Achievement Award Event
  - i. Robison shared that Mary Margaret Holt is this year's awardee. Normally this event is a banquet, and this year will be a virtual event. The University of Oklahoma's School of Dance is hosting a live event that we will join via Zoom.
  - ii. The Outstanding Service Award and the Basil Thompson Scholarship will also be announced this evening.

## V. Other Business

- a. Ballet Pedagogy Journal
  - i. Kate Mattingly came to the Board with the idea for CORPS to serve as the parent organization for an online peer-reviewed journal focusing on ballet pedagogy. Mattingly noted this is a topic missing from the current publication options. She suggested creating a working group to explore options.
  - ii. Discussion:
    - 1. Zeller noted that there would need to be volunteer support from the membership in terms of reviewers, editors, lay-out/design work, grant-writing, etc. This endeavor would require membership support to be successful
    - 2. Joellen Meglin, editor-in-chief of *Dance Chronicle* (a peer-reviewed journal published by Taylor & Francis), noted the timeliness of this idea and spoke about her experience in this role for the past 13 years. *Dance Chronicle* is not currently affiliated with a professional organization, but Meglin is interested in exploring shifting into this direction. Such a partnership could benefit the organization, the membership, and the journal. Taylor & Francis can offer much support in terms of copy-editing and awards. Perhaps members would get discounted subscription. Meglin noted that several CORPS members have published in *Dance Chronicle* and noted that "there is a lot of untapped potential" among the CORPS membership.
    - 3. Some asked if *Dance Chronicle*'s thrust was primarily historical, as the interest in this project is primarily about contemporary thought on ballet pedagogy. Meglin said that scope of the journal's content goes beyond the historical, and felt a pedagogy trajectory would mean an expansion of *Dance Chronicle*'s scope, but noted that one of the values of CORPS is the connection of practitioners and scholars.
    - 4. Zeller asked that anyone interested in joining a working group to explore this project email her.

5. Molly Faulkner noted the difficulty of getting the conference proceedings project off the ground, and expressed concern about this type of project without the backing of an entity such as *Dance Chronicle*.
6. Diane Bedford voiced interest in the idea of a ballet-focused scholarly journal. She was part of an online journal project for another organization and noted the difficulty of finding reviewers. Bedford also indicated interest in a mentoring situation of up-and-coming scholars who have 'imposter syndrome'.
7. Pat Cohen noted that NDEO has two journals (through Taylor & Francis) – one is peer-reviewed and the other is mentored. She would like to see more ballet pedagogy research published but voiced concerns that another pedagogy journal might fracture the dance education community, which is already compartmentalized. Cohen asked that this group consider NDEO's ongoing projects as resources and to connect with them as the discussion continues.
8. Zeller noted that, given the broad scope of research occurring in dance education, situating CORPS with *Dance Chronicle* might create a meaningful distinction. Madeline Harvey shared that as an early-career "scholar-want-to-be" she is interested in mentorship for scholarly and writing projects. She would welcome an opportunity to receive feedback without waiting until a writing project is complete. Harvey expressed gratitude for the conversation.
9. Murray suggested the Support & Mentoring Committee consider arranging some type of writing mentoring.

b. Continued Introductions

- i. Since time permitted, Harris asked Past-Presidents and past board members to introduce themselves (David Curwen & Sharon Garber, Molly Faulkner, Sharon Oberst, and Teresa Cooper). Harris expressed gratitude to all of these individuals for their service to the organization.
- ii. Harris then invited new members to introduce themselves. After each introduced themselves, Harris welcomed them and then encouraged continuing members to join the introductions.

c. Acknowledgements

- i. Harris acknowledged Austin as our president who was unable to join us. Harris noted Austin's vision and presence and also thanked the conference IT team for their work.
- ii. Robison asked that everyone enjoy the conference and reach out with questions.

VI. Adjourn

- a. Robison moved to adjourn; Curwen seconded; all approved; the meeting was adjourned.

*\*\*Meeting minutes were taken by Secretary Melonie B. Murray.\*\**





# **CORPS de Ballet International**

## **MINUTES**

### **Membership Meeting II (teleconference)**

Thursday, July 9, 2020

1:35 – 3:00 PM (EST)

*\*Note: This meeting was held via Zoom\**

- I. Procedural
  - Items
  - a. Call to Order
    - a. In President Anjali Austin's absence, President-Elect Courtney Harris served as proxy and called the meeting to order.
    - b. Agenda Approval
      - a. Sharon Oberst moved to approve; Jessica Zeller seconded; the agenda was unanimously approved by the membership.
- II. Voting
  - a. Recap of voting timeline
    - i. Chair of the Nominations & Elections Committee Lisa Fusillo announced that the voting for the Constitution & Bylaws changes had closed.
    - ii. The voting for Board of Directors elections opens immediately following today's meeting and will close in 24 hours.
  - b. Proposed Constitution & Bylaws Changes
    - i. Bylaws changes were unanimously approved with 63 votes in the affirmative.
    - ii. Constitution changes were unanimously approved with 63 votes in the affirmative.
    - iii. As a result of the voting rights change, all members are now eligible to vote in the Board of Directors election.
    - iv. The Board reminded members that if they did not receive the ballot via email, they should email Lisa Fusillo.
- III. Committees
  - a. Committee Restructuring:

Secretary Melonie Murray reminded about last year's approval of committee restructuring and described the new committee structure.(Murray screen-shared the document attached at the end of these minutes.)

    - i. Discussion:
      - 1. Davin Curwen noted that, with the way three committees were restructured to create one Membership & Outreach

Committee, there did not seem to be a committee dedicated to the website. He inquired if social media should be included in this committee's charge.

2. Tom Vacanti, co-chair of the Membership & Outreach Committee responded that he had some thoughts to share about that when he delivers the committee report.
3. Murray noted that this was an evolving discussion and remembers that last year many believed that there should be one person in charge of the website, in close consultation with the President's Council. So far, this seems to have worked well.
4. Murray also noted that the committee descriptions/charges can easily be updated by the Board at any time as needed.
5. Jessica Zeller mentioned that last year the Board members were given access as administrators to the Facebook page since we do not currently have a sub-committee for social media.

b. Committee Chairs Introductions & Reports

- i. Murray asked each of the committee chairs to introduce themselves, share about their committee's charge(s), and give a brief report of their annual activities. Members were asked to express committee membership interest in the Zoom 'chat' feature. If those members currently serving on committees are interesting in continuing, they should also make that clear in the 'chat'. Murray will capture the 'chat' at the end of the meeting to share back with the committee chairs.
- ii. Archives & History (Co-Chairs: Molly Faulkner & Jessica Zeller)
  1. Zeller reported that, for the past several years, this committee has been documenting the archival information of the organization. Currently the archives are scattered across the country and in various forms (paper, photographs, video, and flash-drives). Florida State University has agreed to house the archives, but the pandemic has caused a delay in the signed deed of gift. However, we still plan to move forward.
  2. As Zeller is likely shifting into the President-Elect (the only person on the ballot), she noted that she will no longer be serving in her co-chair capacity for this committee.
  3. Faulkner said there is currently nothing to share concerning conference proceedings. She expressed that the organization has not come to an agreement on what these proceedings should look like but is eager to move forward and asked for feedback and advice.
  4. Faulkner also agreed to step in as chair of the committee if needed.

- iii. Bylaws & Constitution (Co-Chairs: Elizabeth Gillaspay & Jennifer Weber)
  - 1. Weber shared that the committee worked this year on the language for the proposed changes to the bylaws and constitution pertaining to voting rights and equity, diversity, and inclusion.
  - 2. This year, the committee also updated all of the bylaws and constitution language to ensure it is gender-neutral.
  - 3. This committee also recommended that the Board create a task force to update the Code of Ethics.
  - 4. Murray noted that this is a good committee for those who are detail oriented.
- iv. Membership & Outreach (Co-Chairs: Elizabeth Turner & Tom Vacanti)
  - 1. This year Turner focused on outreach and recruitment while Vacanti focused on the website and social media.
  - 2. Turner led the charge for organizing tabling at NDEO and thought this was a successful event.
  - 3. Turner noted that there were many members on this committee, but thinks it needs further sub-committees to “divide and conquer” tasks and run more efficiently.
  - 4. Website: Vacanti reported that much of focus this year was on reorganization and putting systems in place that will support the organization moving forward. He shared that the website has “growing pains” and asked for patience. Vacanti also expressed gratitude to Leah Bailey for her work on the website, too. Vacanti noted that the website can collect now data that will help streamline the work of the Treasurer.
  - 5. Ideas for the Future: Vacanti called for testimonials for the website and encouraged new members to send theirs. Vacanti also noted that we need photos and encouraged developing a member forum page so that members can easily share information. He also mentioned that we might be able to do a “member spotlight” periodically on the website. These are all ideas to pursue with the committee.
  - 6. Social Media: Vacanti started an Instagram account in October, but because of the preoccupation with the website, he has not had the time to focus on it. He asked who started the Facebook account, and Julia Gleich said she did and will connect with him after the meeting. Moving forward, Vacanti would like the committee to create a timeline and plan for social media conference promotion. Vacanti believes we now need a Twitter account.
  - 7. Listserv: The organization’s listserv is now through MailChimp and might look different than what the membership is used to. Vacanti warned folks to check

spam/junk mail folders. Members can no longer use the listserv to communicate; only the Board has access. Thus, it is important for the committee to find a way for membership communication (perhaps the website forum or Facebook members only page). For now, if anyone would like to send something out to the membership, they can send it to the Board, and the Board will share.

8. Vacanti expressed that the committee needs volunteers who can work in WordPress for website maintenance, members who are “good information gatherers”, and social media savvy.

9. Vacanti asked that the organization create a shared drive to house archives so that information is easily accessible. Vacanti has created a Google drive and recommended using that as a repository. As this connects to the Archives & History Committee’s work, Zeller suggested that the Board connect to discuss this.

v. Nominations & Elections (Chair: Lisa Fusillo)

1. Fusillo shared that this committee oversees the nominations and elections of board members, keeping track of terms and limits.

2. This year the committee updated the spreadsheet that tracks the history of the board members, prepared the slate for elections, and ran the elections virtually for the first time in history.

3. Fusillo indicated a need to ensure that all emails are accurate in the MailChimp listserv.

vi. Planning & Development (Chair: Shani Robison)

1. Robison noted that this committee was fairly quiet this year as the pandemic hit.

2. One of Austin’s students has created a template for fundraising efforts and Austin will step in as chair of this committee after the conference.

vii. Support and Mentoring (Chair: Karen Dearborn)

1. Dearborn explained that this committee is primarily concerned with supporting members through tenure and promotion processes by maintaining a list of members who are available to serve as external reviewers. They can also provide choreographic reviews.

IV. 2021 Conference

a. Harris acknowledged that at the end of this conference, she will be stepping in to the role of president and is responsible for planning the next two conferences.

Harris read the following prepared letter:

*Dear CORPS Friends and Colleagues,*

*I suspect that we can all agree, this is an extraordinary time. Even five months ago, none of us imagined that we would be coming together like this. Although we may feel gratitude to lay eyes on our friends and to welcome new members into our growing community, it's also hard to deny that as dancers, our bodies, just want to be physically together.*

*On Friday at the finish of this conference, I will be your new President. Yet, I never imagined I would be stepping into this role during a global pandemic. It's daunting. It's frightening. And it's unsettling.*

*The long list of uncertainties are vast: job insecurity through pay reductions, furloughs, and layoffs; university budgets that cannot withstand lower student enrollments or state and federal subsidy reductions; 20% or higher departmental budget cuts; gutted research funding and grant support; increased teaching loads; travel restrictions; hiring freezes; inconsistent and erratic messaging from university leaders; student housing and food insecurity; continuous health and safety concerns with rising outbreaks across the country; heightened pressures on the health industries; theaters closing and seasons canceled or indefinitely postponed; and the list goes on. The ecosystem of these once reliable infrastructures are fragile. That many of us will be conducting our curriculum within taped-off classrooms that box-in our students is painful and heartbreaking, especially as we know our students only desire to be free.*

*The precariousness of this time urges us to pause, not to carry-on with business-as-usual. Nothing is "usual," and I feel pretending or "willing it to be so" is both tone-deaf and naïve. I'd like to lean into the wisdom of Elizabeth Johnson and Luc Vanier's presentation when they emphasized that we need to move into our "not knowing place", so that we may find the mini-recuperations in order to "reset." We are trying to know and trying to predict but the reality is, we don't know. We don't know how long this pandemic will last. We have no idea if we're in the middle of the pandemic, at the beginning with many months and years to endure, or if vaccines will be available in the near future. We have no idea of the longer implications on education, dance, and the field. In many ways, this time is inviting us to embrace the "not knowing place." And we must meet this moment with thoughtful consideration and care.*

*Yet even as we stand in so much uncertainty, this time doesn't leave us stranded without a course.*

*The last two years, our visionary leader, Anjali Austin, pointed us toward a path that cannot be forgotten or dismissed. My vision for the organization cannot and will not negate the important work and conversations that she has started for this organization. We know that a commitment to antiracism isn't "parachuting" into the work when convenient for us, but an intentional practice that necessitates sitting with the discomfort, continual self-reflection, accountability to one another and ourselves, and the humility to be wrong and do better. In Anjali's welcoming remarks for the conference, she wrote the following: "These curated conference events are to encourage our continued investments in Ballet and the Arts, guide us in re-evaluating traditions, pedagogy, physicality, performance, and our humanity. It is meant to inspire us to show up and provide information alongside under-represented perspectives. This I offer as a call to action -*

*- as my FSU students continue to hold me accountable, I challenge each of us to press forward and do the work.”*

*Anjali’s call to action is loud, despite her absence in our shared virtual world this week.*

*As I pause and reset, three primary goals and guiding principles anchor my thinking: conference planning and any organizational business must prioritize **health, safety and equity**. Thus, the 2021 CORPS conference will be reframed from these values. I use the word “reframe” because the conference I have been planning these past 2 years will need to adapt. And I will be frank and transparent that planning for an in-person conference while hanging in the ambiguity and insecurity of this time puts undue stress on the leadership of CORPS.*

*Rest assured, CORPS de Ballet International continues to be dedicated to the mission of our organization. The experiences we offer will be valuable, robust, and most importantly CORPS will support your health (in all aspects) and your safety, with equity at the heart of our work.*

*Thus, with the board’s support, I have made the difficult decision to move the 2021 conference to a virtual space again next year. Member presentations and guest offerings will continue, and we can plan to come together again, like this, in July of next year. But during the coming year, we will also plan to uphold Anjali’s charge to “do the work” by offering more workshops and holding ourselves accountable. And, we will find creative solutions to foster community, potentially through zoom gatherings where CORPS members can come together to check-in, problem-solve complex challenges together, and receive joy from seeing one another, rather than having to wait an entire year. As I was brainstorming with the ever-brilliant Jessica Zeller, she referred to this communal time as “Quarterly Cocktails with CORPS.” Dates and details for all planning are forthcoming but in the meantime, I thank you for your patience.*

*I also feel clear that none of this work can be done in a vacuum and if I’ve learned anything from my students, this time calls for people in leadership positions to reach out to the village. What do you need, as an educator, artist, scholar, dancer, parent, wife, husband, partner, daughter, neighbor, community-member, activist, and champion for “good in the world”? How can CORPS support those needs through our mission, and how might we do this holistically rather than only through the yearly conference? We invite your feedback and plan to send a Survey Monkey after this conference to collect your thoughts and ideas, so that we can co-lead and co- author a new script together.*

*In closing, dance and ballet are central to our worldview, our ethics for living, and our embodiment of care for self and others. May we together cultivate the curiosity and courage to learn, teach, dance, and grow in ways we could not previously have imagined.*

- b. Harris then opened the floor for questions and comments.
  - i. Discussion:
    - 1. Faulkner expressed her gratitude to Harris for her thoughtful care to this decision and voiced her appreciation for CORPS.
    - 2. Joellen Meglin acknowledged this “courageous choice” and appreciated Harris’s sensitivity to the status quo.
    - 3. David Curwen thanked Harris, acknowledging that the “ballet way” has always been to push through and keep going; however; recent events have demonstrated the value of pausing to re-evaluate and to “re-wire”. Again, Curwen acknowledged Harris’s sensitivity and commended the vision that has already resulted in a more accessible and inclusive organization. Curwen also noted that “we feel the weight on your shoulders and are here to support you as you support us.”
    - 4. Lara Petrin spoke to how this type of conference supports equity as it is less financially restrictive. The online platform can be just as generative, perhaps in different ways. She also expressed appreciation for the notion of connecting periodically throughout the year rather than only meeting once per year.
    - 5. Diane Bedford echoed the thanks and “awareness of the difficulty of this decision.” She voiced thanks to the Board for their work throughout the year to support the organization. Bedford also noted that she supported the idea of opportunities to connect throughout the year.
    - 6. Turner noted the importance of connecting, especially during this difficult time. She wondered if perhaps we need a “social committee” as part of the Membership & Outreach Committee’s charge.
    - 7. Zeller spoke about the value of Harris’s “concrete” decision in a time of such upheaval. While we may need to get creative about how to plan how CORPS will continue to serve its members, there is comfort in knowing how we are planning for the next conference.
    - 8. Harris expressed her gratitude to the Board and membership, “who are truly the heart of this organization.” She noted that she prefers to “lead from behind” and is interested in “co- authoring the future” with the CORPS community.

V. Other Business

- a. Member Sharing via Google doc: Harris reminded everyone that we want to hear any news or updates and asked that members add their announcements to the Google doc. The link was shared in the Zoom ‘chat’.
- b. Participant Email List: Petrin will be sharing the list at the end of the

day. Please email her now if you would like your information removed or edited.

- c. Petrin shared that Judith Bennahum had intended to attend this conference but was unable to attend due to an illness in the family.
- d. Petrin spoke with Austin this morning and shared that Austin's vision is strong and the conference is moving along beautifully. Austin seems in good spirits and sends her love.
- e. Petrin also expressed gratitude to the incredible IT team who is working non- stop behind the scenes.
- f. Robison shared that Richard Sias reached out and was sorry that he could not be present. He asked that Robison share that he is with us in spirit.
- g. Mary Heller shared that she has been working on a new virtual platform that is effective for dancers and movers (sharinggroundinternational.com). She will share with Harris after the meeting.
- h. Fusillo announced the results of the elction:
  - i. President-Elect: Jessica Zeller
  - ii. Treasurer: Lara Petrin (re-election)
  - iii. Board Members-at-Large:
    - 1. Karen Dearborn (re-election)
    - 2. Tom Vacanti (re-election)
    - 3. Jennifer Weber
- i. Harris read the following note from Austin:

*"Life offstage has sometimes been a wilderness of unpredictables in an unchargeographed world." (Quote by Dame Margo Fonteyn). Let's remember to plié, relevé, sauté, and improvise (as needed).*

#### VI. Adjourn

- a. Diane Bedford moved to adjourn; Pat Cohen second; all approved.
- b. Harris announced the meeting adjourned.

*\*These minutes were approved by the membership on \_\_\_\_\_\**

**ATTACHMENT ON NEXT PAGE**



CURRENT COMMITTEE STRUCTURE			PROPOSED COMMITTEE STRUCTURE		
Committee	Membership	Description/Charge	Committee	Membership	Description/Charge
<b>President's Planning Council</b>	President (chair), Past-President, President Elect	Oversees and coordinates all aspects of the organization, committees, and annual conferences.	<b>President's Council</b>	President, Past-President, President Elect	Supervises and coordinates all aspects of the organization, committees, and annual conferences. <i>Oversees the nomination, selection, and awarding of all organizational awards and scholarships.</i>
<b>Awards Committee</b>	President, Past-President (chair), President- Elect	Oversees the nomination, selection, and awarding of the Lifetime Achievement Award and the Service Award. Coordinates all aspects of the Lifetime Achievement Award Banquet.			
<b>Scholarship Committee</b>	President, Past-President (chair), President- Elect	Coordinates the selection and awarding of the Early Bird Award, Conference Presenter Scholarship, and Basil Thompson Memorial Scholarship.			
<b>Strategic &amp; Long Range Planning Committee</b>	All Past-Presidents  Most recent Past-President (chair)  <i>See note above about exceptions</i>	Analyzes current trends in relation to organizational history as they relate to the mission of the organization. Makes recommendations to the board in support of long range and strategic planning.	<b>Planning &amp; Development Committee</b>	All Past-Presidents,  Most recent Past-President (chair),  Additional members may be invited by the Board	Analyzes current trends in relation to organizational history as they relate to the mission of the organization. Makes recommendations to the board in support of long range and strategic planning. <i>Designs, coordinates, and implements development efforts.</i>
<b>Bylaws &amp; Constitution Committee</b>	Volunteers from general membership	Fields inquiries about the CORPS bylaws and constitution, ensures the	<b>Bylaws &amp; Constitution Committee</b>	Volunteers from general membership	Fields inquiries about the organization's bylaws and constitution, ensures the organization's

		organization's adherence to the bylaws and constitution, and prepares board and member approved amendments. Alerts the board of any discrepancies between the bylaws and constitution and maintains the accuracy of the documents.			adherence to the bylaws and constitution, and prepares board and member approved amendments. Alerts the board of any discrepancies between the bylaws and constitution and maintains the accuracy of the documents.
<b>Archives &amp; History/Conference Proceedings Committee</b>	Volunteers from general membership	Documents the organization's history through the archival of photographs, videos, letters, press releases, agendas, and minutes. Coordinates the organization and physical or digital archiving of these documents.	<b>Archives &amp; History Committee</b>	Volunteers from general membership	Documents the organization's history through the archival of photographs, videos, letters, press releases, agendas, minutes, and conference proceedings. Coordinates the organization and physical or digital archiving of these documents.
<b>Nominations &amp; Elections Committee</b>	Volunteers from general membership	Oversees nominations of officers and board members and conducts the elections/voting at annual conferences.	<b>Nominations &amp; Elections Committee</b>	Volunteers from general membership	Oversees nominations of officers and board members and conducts the elections/voting at annual conferences.
<b>Support &amp; Mentoring Committee</b>	Volunteers from general membership	Aids members with support towards retention, tenure, promotions, and professional equivalency (when needed) including external evaluations.	<b>Support &amp; Mentoring Committee</b>	Volunteers from general membership	Aids members with support towards retention, tenure, promotion, and professional equivalency (when needed) including external evaluations.
<b>Membership &amp; Recruitment Committee</b>	Volunteers from general membership	Recruits and retains members; manages membership and retention lists, reaches out to new members and connects them to existing members, creates a yearly newsletter.	<b>Membership &amp; Outreach Committee</b>	Volunteers from general membership	Oversees membership, outreach, and external relations. Subcommittees include Membership & Recruitment and External Relations. These subcommittees work closely on initiatives so that all efforts are coordinated.

					<p>The Membership &amp; Recruitment subcommittee:</p> <ul style="list-style-type: none"> <li>• maintains membership rosters</li> <li>• oversees recruitment and retention efforts</li> <li>• creates a yearly newsletter</li> </ul> <p>The External Relations subcommittee:</p> <ul style="list-style-type: none"> <li>• supports connections with other dance organizations</li> <li>• oversees the organization's social media presence</li> <li>• makes recommendations to the President's Council on website updates</li> </ul>
<b>External Relations &amp; Outreach Committee</b>	Volunteers from general membership	Creates links and deepens connections with other dance organizations.			
<b>Website &amp; Technology Committee</b>	Volunteers from general membership	Assesses and responds to CORPS technology needs; updates website and social media pages.			

Prepared and submitted by Melonie B. Murray, February 8, 2019.

# ZOOM BEST PRACTICES

## Step 1: Download the Zoom Computer App

Download the Zoom computer application instead of using the browser version.

NOTE: Computers are the preferred main device for best processing speeds.

## Step 2: Establish a strong internet connection

The highest quality and fastest internet connection is highly recommended. An example is the business ethernet connection accessed on a work or school campus.

*Unlink* or *turn off* all devices that are not in use for your presentation that are connected to your WiFi. This includes Roku, computers, phones and tablets; any streaming device will compete for internet connection.

## Step 3: Set up Microphone, Headphones, and/or Bluetooth Connection

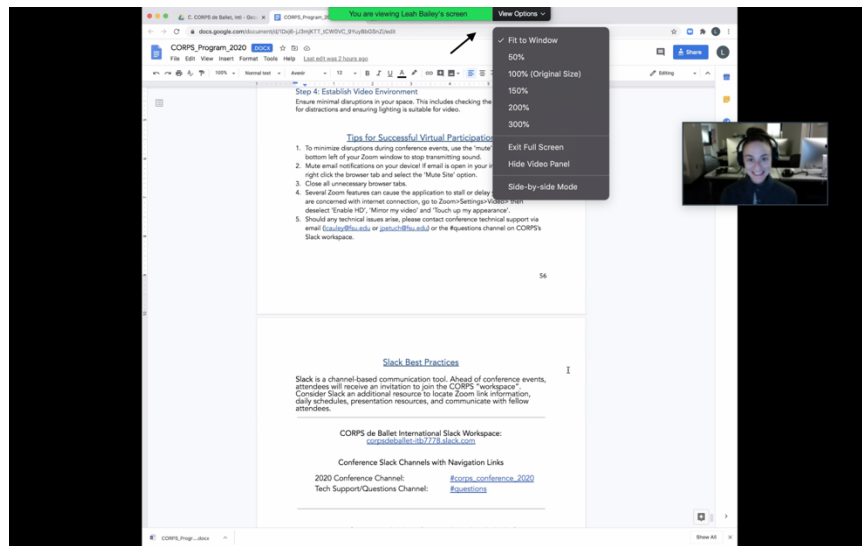
Make sure headphones and/or microphone are connected to your device. Then, check Zoom application audio settings. Go to Zoom>Settings>Audio>Test Speaker & Test Mic to ensure that everything is working properly.

## Step 4: Establish Video Environment

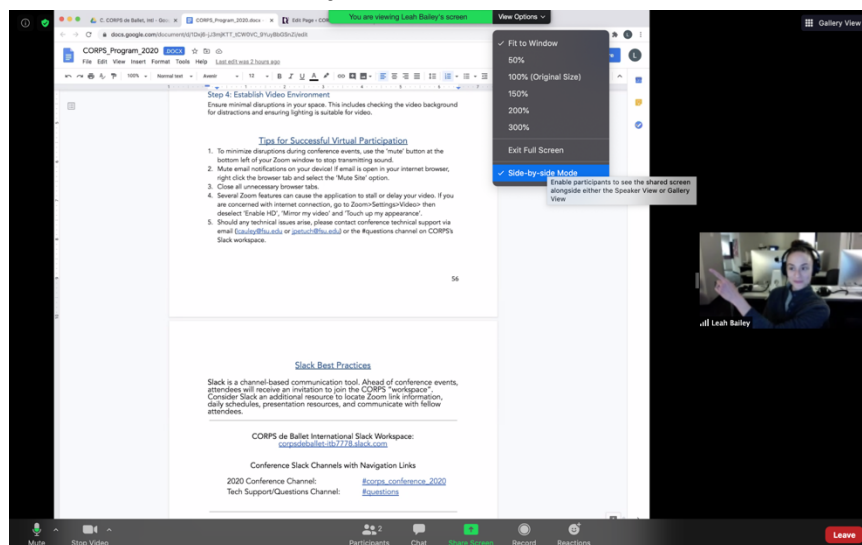
Ensure minimal disruptions in your space. This includes checking the video background for distractions and ensuring lighting is suitable for video.

# TIPS FOR SUCCESSFUL VIRTUAL PARTICIPATION

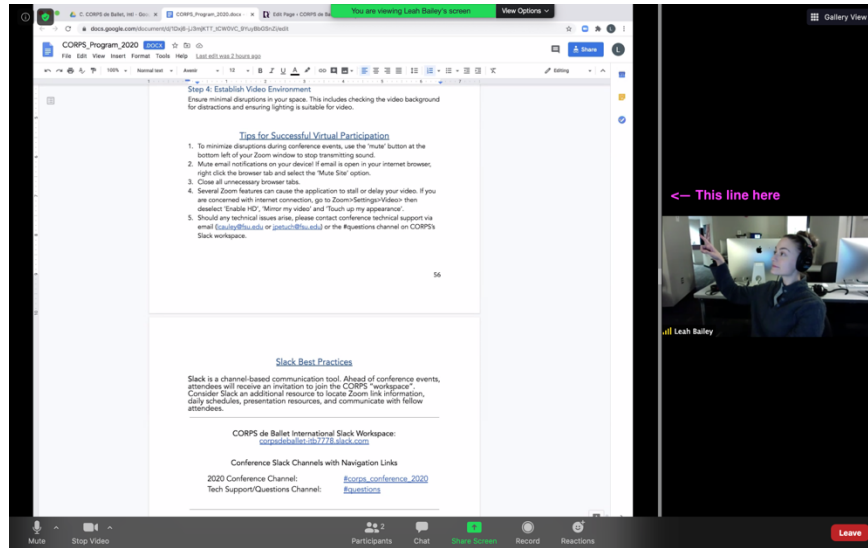
1. To minimize disruptions during conference events, use the 'mute' button at the bottom left of your Zoom window to stop transmitting sound.
2. Mute email notifications on your device! If email is open in your internet browser, right click the browser tab and select the 'Mute Site' option.
3. Close all unnecessary browser tabs.
4. To adjust your viewing experience while a presenter is screen sharing:
  - a. Click "View Options" at the top



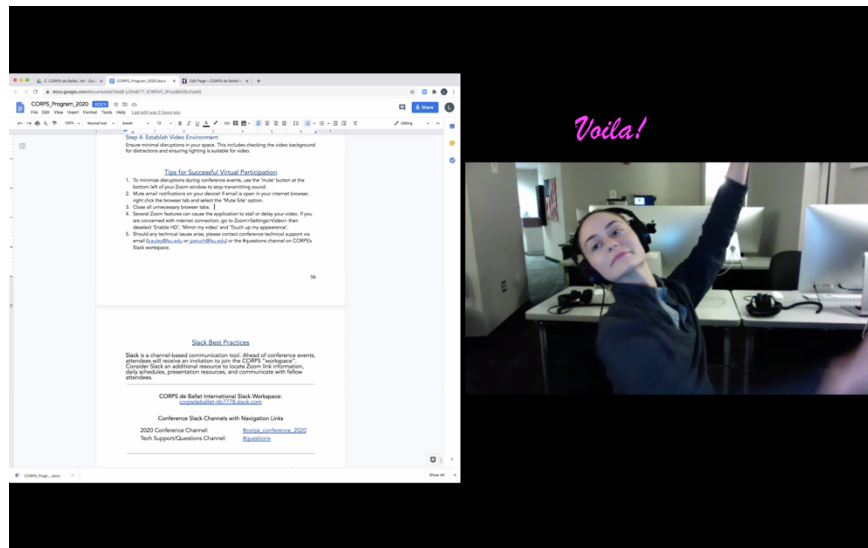
- b. Scroll down to "Side-by-side Mode"



- c. Then move your mouse to the line dividing the shared screen and video of the presenter.



- d. Adjust as desired.



- Several Zoom features can cause the application to stall or delay your video. If you are concerned with internet connection, go to Zoom>Settings>Video> then deselect 'Enable HD', 'Mirror my video' and 'Touch up my appearance'.
- Should any technical issues arise, please contact conference technical support via email ([lcauley@fsu.edu](mailto:lcauley@fsu.edu) or [jpetuch@fsu.edu](mailto:jpetuch@fsu.edu)) or the #questions channel on CORPS's Slack workspace.

## SLACK BEST PRACTICES

Slack is a channel-based communication tool. Ahead of conference events, attendees will receive an invitation to join the CORPS “workspace”. Consider Slack an additional resource to locate Zoom link information, daily schedules, presentation resources, and communicate with fellow attendees.

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CORPS de Ballet International Slack Workspace:  
[corpsdeballet-itb7778.slack.com](https://corpsdeballet-itb7778.slack.com)

### Conference Slack Channels with Navigation Links

Main Channel:	<a href="#">#corps_de_ballet_intl</a>
2021 Conference Channel:	<a href="#">#2021_corps_conference</a>
Tech Support/Questions Channel:	<a href="#">#questions</a>

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For more information, [click here for a guide to the Slack platform](#).