

**CORPS de Ballet International
11th Annual Teacher Conference
July 22-26, 2009**

Hosted by
The School for Classical & Contemporary Dance
Texas Christian University
Fort Worth, Texas

*Ballet Pedagogy as Embodied Practice:
The Art and Craft of Teaching*



Valse-Fantaisie, by George Balanchine ©The George Balanchine Trust. Dancer: Tess Bernard From *DanceTCU*
Spring Concert: *Effortless* (April 2008) Photography: Marty Sohl Photograph





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Hosted by:

The School for Classical & Contemporary Dance at TCU

Conference Guest Presenters

Kim Abel

Master Teacher

Jennifer Jackson

Lecturer, University of Surrey

Choreography teacher – Royal Ballet School Upper Division

Raymond Lukens

Artistic Associate, ABT/ NYU Masters Program
Jacqueline Kennedy Onassis School at ABT Faculty

Ben Stevenson, O.B.E.

Artistic Director, Texas Ballet Theater
Choreographer, Master Teacher

Lifetime Achievement Award (LAA) to Sandra Noll Hammond

Artist, Author, Pedagogue, Scholar

Other Presenters: Distinguished Members of CORPS de Ballet International

Sandra Allen, Brigham Young University

David Curwen, Western Michigan University

Molly Faulkner, Ph.D., Palomar College

Sharon Garber, Western Michigan University

Christine Knoblauch-O'Neal, Washington University St. Louis

Mishele Mennett, DeSales University

Sandra Noll Hammond, University of Hawaii (retired)

Anuschka Roes, Canada's National Ballet School

Conference Partners:

Texas Christian University

School for Classical & Contemporary Dance at TCU, Ellen Shelton, Director

TCU College of Fine Arts, Dr. Scott Sullivan, Dean

Fort Worth Convention and Visitors Bureau

The Dance Council

The Dance Shop

Texas Ballet Theater School, Kathy Warakomsky, Principal
American Repertory Ensemble, David Justin, Artistic Director

July 23, 2009

Dear CORPS de Ballet members, guests and friends,

It is a great thrill to welcome each of you to the 11th Annual CORPS de Ballet International Teacher Conference at Texas Christian University. Over a year in the planning, this conference offers an exciting line-up of classes, workshops, presentations and events that continue the CORPS tradition of world-class teacher conferences. In a year that has been even more challenging for the arts than usual, I am especially grateful to each of you for traveling from far and near to participate in experiences that I hope will be exciting and fulfilling.

I remember well my first CORPS conference at Western Michigan University when Sharon Garber was president – eight years ago. I truly felt as if I had ‘come home’. To find a group of individuals who have lived and breathed ballet for most of their lives and are dedicated to passing on its art, its craft, its heart and soul, is a moment for which I am truly, deeply grateful. Thank you again, Richard Sias, for your foresight, your energy and your determination in founding this organization.

This year’s conference acknowledges and celebrates that “lived and breathed” aspect of who we are and what we bring to our pedagogy, our research, and our scholarship. Our conference theme, *Ballet Pedagogy as Embodied Practice: The Art and Craft of Teaching*, embraces all those things that impact us as artist-educators and the ways in which we nurture students. From personal histories to cross-discipline research, from somatic practice to reflective investigation, CORPS members and distinguished guests bring forth vital information and powerful perspectives that nourish us all.

We begin this conference by celebrating a woman who has dedicated her life and energy to many aspects of the ballet world. As the 2009 CORPS Lifetime Achievement Award recipient, Sandra Noll Hammond will be honored for her numerous contributions to pedagogy, scholarship, research and creativity. Her books are found on many of our school shelves; her dedication to scholarship and research serves as a model of best practice, and her gentle elegance inspires all who know her.

This conference celebrates several *firsts*. It is the first conference of our second decade as an organization. It is the first CORPS conference in the south-central region of the United States. It is the first conference in which one of our guest presenters is based outside of North America: Jennifer Jackson who hails from the University of Surrey in England. It is the first conference for which we convened a peer review panel for a formal and blind adjudication of abstracts submitted by members. I encourage all members to take advantage of this very important new aspect of the organization, which lends weight and scholarly rigor to the presentation process.

It is my honor to serve this organization and to welcome you all to TCU and Fort Worth and to a conference that I hope gives you much to take with you.

Gratefully,

Elizabeth Gillaspy
President, CORPS de Ballet International

CORPS DE BALLET INTERNATIONAL BOARD MEMBERS

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IMPORTANT CONTACT INFORMATION

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TCU SCCDance main office: 817-257-7615 (Nancy Carter, Admin. Asst.)
TCU Police emergency number: 817-257-7777 or from any campus phone 7777
Residence Inn front desk: 817-870-1011
Spring Hill Suites front desk: 817-878-2554

SPECIAL THANKS AND ACKNOWLEDGEMENTS

Paula Weber and David Curwen
CORPS Board of Directors, Committee Chairs and Membership
Krista Jennings Langford, CORPS Conference Assistant
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Sean Gillaspy
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David Justin, Artistic Director, American Repertory Ensemble
Frank Abernathy, University of Texas - Austin
Dutch Rall and Jeff Peterson, KLRU (Austin PBS)

Featured Guests



Kim Abel was born in Gainesville, Florida where she began her early dance training. After graduating from high school, she moved to New York City to study ballet on scholarship at the American Ballet Center (Joffrey School). In 1972, she toured with *Disney on Parade* featured as Minnie Mouse. After a brief stint with the Radio City Music Hall corps de ballet, Kim joined Eglevsky Ballet in 1975 where she was featured in such ballets as *Tarantella*, *Donizetti Variations*, *Minkus Pas de Trois*, and *Coppelia*. In 1980, she became a rehearsal assistant and ballet mistress for Eglevsky Ballet and Edward Villella and Dancers. Kim also studied with renowned teacher, Maggie Black, for over 20 years. Upon retiring from the stage in 1984, Kim became a ballet mistress working for Ballet Oklahoma, North Carolina Dance Theater, and the Pennsylvania and Milwaukee Ballet. In 1989, she began teaching ballet in New York City, most notably at Steps on Broadway. Kim has been a guest teacher for the Metropolitan Opera Ballet, Ballet Hispanico, Twyla Tharp Dance, American Ballet Theatre, Alvin Ailey American Dance Theater, Matthew Bourne's Swan Lake on Broadway, Margo Dean's Ballet Concerto, Chamberlain Ballet, Dallas Ballet Center, and TITAS International Ballet Gala. At present, Kim teaches a private class for professional dancers in Fort Worth and is a part time faculty member at Booker T. Washington High School for the Performing and Visual Arts in Dallas as well as continuing to guest teach at Steps in New York City.



Raymond Lukens studied art at the High School of Music and Art, acting at the American Academy of Dramatic Arts, ballet with Richard Thomas and Barbara Fellis and was a scholarship student at the American Ballet Theatre School. He also studied jazz and acrobatics with Charles Kelley. His professional career started as a Trainee with Harkness Ballet, later joining the American Classical Ballet in Buffalo, New York, where he worked with Bronislava Nijinska, Alica Markova, and Hans Brenaa. As a dancer, Mr. Lukens toured extensively, and performed the works of choreographers such as Nijinska, Peter Van Dyk, Maurice Béjart, George Skibine, Serge Lifar, and the classics of Balanchine, Fokine, Petipa, and Bournonville. While dancing in Europe, he assisted Van Dyk in restaging his ballets.

Upon retiring from the stage, Mr. Lukens obtained the highest teaching qualifications as a pedagogue with the Cecchetti Society in the UK. Together with the JKO School Principal, Franco De Vita, he directed the Hamlyn School of Dance in Florence, Italy. Mr. Lukens returned to the United States upon Kirk Peterson's invitation to be the ballet master for Hartford Ballet, where he was part of the task force that revised School of Hartford Ballet's curriculum. Later he was ballet master for Cincinnati Ballet and Alberta Ballet. He has stage Peterson's and Stanton Welch's ballets for various companies in the United States.

Other credits include teaching at international seminars throughout the world and in New York for American Ballet Theatre, ABT II, The Alvin Ailey American Dance Theater, The Ailey School, The Juilliard School, Peridance International, Marymount Manhattan College, Dance Theatre of Harlem, Dance Educators of America, and Youth America Grand Prix. He choreographed several works for the JKO School, for students in Italy, for Cecchetti Summer Schools in England, and for two UNICEF galas

telecast worldwide via Italian and Dutch television. He coached the Italian Olympic Skating team, translated into Italian Joan Lawson's book, *Ballet Class*, and has written articles for several dance publications. Before joining ABT, Mr. Lukens was director of Boston Ballet II and ballet master for Boston Ballet.

Mr. Lukens created the ballet syllabi for the ABT/ NYU MA Program. Together with Franco De Vita, he authored the ABT National Training Curriculum® and has been a faculty member of the JKO School at ABT since 2005.



Ben Stevenson, O.B.E., is in his sixth year as artistic director of Texas Ballet Theater. For twenty-seven years, he nurtured Houston Ballet from a small provincial ensemble to one of the nation's largest dance companies that has performed to critical acclaim throughout the world. For his contributions to the world of international dance, Mr. Stevenson was named an Officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II in the New Year's Honors List in December 1999. In April 2000, he was presented with the Dance Magazine Award, one of the most prestigious honors on the American dance scene. Certainly Mr. Stevenson is one of the most original figures in the development of regional ballet in America. Most recently, Mr. Stevenson became a recipient of the 2005 Texas Medal of Arts Award for dance. And though he is British, it is his achievement as teacher, choreographer, and company director that is rooted in American ballet.

Mr. Stevenson, a native of Portsmouth, England, received his dance training at the Arts Educational School in London. Upon his graduation, Mr. Stevenson was awarded the prestigious Adeline Genee Gold Medal, the highest award given to a dancer by the Royal Academy of Dancing. At the age of eighteen, Mr. Stevenson performed with Alicia Markova in *Where the Rainbow Ends* and soon after was invited to join the Sadler's Wells Royal Ballet by Dame Ninette de Valois, where he worked with Sir Frederick Ashton, Sir Kenneth MacMillan, and John Cranko. A few years later, Sir Anton Dolin invited him to dance with London Festival Ballet where, as a principal dancer, he performed leading roles in all the classics.

In 1976, Mr. Stevenson was appointed artistic director of Houston Ballet, and since that time, he has built Houston Ballet into one of America's leading ballet companies. During his tenure, he developed Houston Ballet's repertory by acquiring the works of the world's most respected choreographers, commissioning new works, staging the classics and choreographing original works. Mr. Stevenson's own choreography includes the full length works *Swan Lake*, *Romeo and Juliet*, *Cinderella*, *The Nutcracker*, *The Sleeping Beauty*, an original production of *Peer Gynt* (which opened Norway's Bergen Festival Gala in 1983), *Coppelia*, *Don Quixote*, and original productions of *Dracula*, *The Snow Maiden*, and *Cleopatra*. Mr. Stevenson has received numerous awards for his choreography, including three gold medals at the International Ballet Competitions of 1972, 1982, and 1986. In addition, he has staged his ballets for English National Ballet, American Ballet Theatre, the Paris Opera Ballet, the National Ballet of Canada, La Scala in Milan, the Munich State Opera Ballet, the Joffrey Ballet, London City Ballet, Ballet de Santiago, and for many companies in the United States.

In 1978, Mr. Stevenson traveled to China on behalf of the United States government as part of a cultural exchange program. At the invitation of the Chinese government, he has returned almost every year since to teach at the Beijing Dance Academy. To expose the Chinese students to Western dance forms, Mr. Stevenson has brought with him teachers of jazz and modern dance, including Gwen Verdon. In 1985, he

was instrumental in the creation of the Choreographic Department at the Beijing Dance Academy. He is the only foreigner to have been made Honorary Faculty Member of the Beijing Dance Academy and the Shenyang Conservatory of Music. Mr. Stevenson has also taught for the American Ballet Theatre, the Joffrey Ballet and English National Ballet. In July 2003, Mr. Stevenson became artistic director of Texas Ballet Theater.



Jennifer Jackson is a Lecturer at Surrey University (UK) where she teaches Ballet, Choreography, History, and Analysis. She also teaches Choreography for the upper division at the Royal Ballet School. Along with Susie Crow, she runs Ballet Independents Group (BIG), which designs activities that include choreographic courses, research and the BIG Discussion Forum. She danced with the Royal Ballet as Soloist, London City Ballet as Principal, Aterballetto (Italy) as Soloist, and with Sadler's Wells Royal Ballet as Senior Soloist and Commissioned Choreographer. Her choreography includes commissioned work for ballet companies, fringe theatre, and vocational students. Her research into new ballet choreography draws on her on-going practical study in Roger Tully's studio. Recent performance as research includes

choreography - *The time taken* (2008), *In the Reveal* (2007), *Retrieving the Sylph* (2005) and dancing - *Raft of Reasons* (2004/05) with From Here to Maturity Dance Company.

Invited Speaker – July 22, 2009 – Awards Banquet

Dr. Linda James, “It’s Time for Access, Mentoring and Inclusion”



Dr. James’ efforts to advance dance include her work as a dance educator, lecturer, editor, archivist and community volunteer. She joined the Booker T. Washington High School for the Performing and Visual Arts Dance Faculty in Dallas, Texas in 1982. Previously, she served as Assistant Director of the Virginia Dance Theatre during her tenure at James Madison University in Harrisonburg, Virginia. Among her awards, the Commission on Presidential Scholars/National Foundation for Advancement in the Arts has recognized Dr. James three times as a Distinguished Teacher and the National Endowment of the Arts has named her an Arts in Journalism Fellow. She has lectured before the National Dance Association, the Society of American Archivists and the Congress on Research in Dance (CORD). Dr. James served as archivist for the *Juana de Laban Dance Collection* housed at the Dallas Public Library, newsletter editor for CORD and secretary for the Texas Coalition for Quality Arts Education. As an officer for the North Texas dance service organization—the Dance Council—she has served as editor of *Dance*, co-planner for the *Dance for the Planet* festival, and co-planner of two state-wide dance conferences in conjunction with Dance Umbrella/Austin and the San Antonio Dance Umbrella.

Lifetime Achievement Award: Sandra Noll Hammond



Sandra Noll Hammond's career in dance has embraced ballet, modern dance and baroque dance performance; teaching, choreographing, and administration in university dance programs; and research, lectures, and publications on ballet technique and history.

All this had its genesis in the Keller Dance Studio in Fayetteville, Arkansas, her hometown. Her professional training was primarily with Antony Tudor, Margaret Craske, Thalia Mara, and Arthur Mahoney, with a major influence from Martha Hill at Juilliard.

Sandra has performed with Ballet Repertory Dancers in New York, Connecticut Opera, Pacific Ballet in San Francisco, and the Arizona Dance Theatre. As a baroque dance specialist, she has performed nationally with early music ensembles.

At the University of Arizona and the University of Hawaii, Sandra taught ballet technique, dance history, historical dance forms, and she was Director of Dance at both institutions.

Her publications include two college textbooks, *Ballet Basics* (now in its 5th edition and with recent editions in Korea and Finland) and *Ballet: Beyond the Basics*. Her research into the history of ballet technique has appeared in articles for *Dance Chronicle*, *Dance Research Journal*, *Dance Research* (London), *Journal of Social History*, *International Encyclopedia of Dance*, *Dictionnaire de la Danse*, and numerous chapters in edited books on ballet.

A brief list of the venues where Sandra, as guest artist and lecturer, has presented her work include UCLA, UCSB, California State University at Long Beach, York University, Indiana University, Mills College, Jacksonville University, Towson University, Boston College, Boston Conservatory, and internationally in Copenhagen, Paris, London, Ghent, Leuven, Sydney, Turku, Helsinki, Mexico City, and Mérida, Yucatan.

Sandra has served on the Board of Directors and on the Editorial Board of the Society of Dance History Scholars. She is the recipient of research grants from the University of Arizona, University of Hawaii, and the National Endowment for the Humanities. She received the President's Citation for Meritorious Teaching from the University of Hawaii, and she is an Honorary Member of CORPS de Ballet.

Conference Daily Schedules

Wednesday, July 22, 2009

Time	Event	Location
8:00-3:00	Board of Directors Meeting with working lunch	Dance Building 005
	<u>TBT Observations:</u> Members who arrive during the day are invited to observe classes for the Texas Ballet Theater's Summer Dance Workshop hosted in our building. Two of our studios have observation balconies.	Dance Building A, B, C
5:00-6:00	Cocktail Reception – Meet and Greet	TCU Kelly Alumni Center, Lobby
6:00-9:00	Award Banquet – Lifetime Achievement Award: Sandra Noll Hammond	TCU Kelly Alumni Center, Cox C

Thursday, July 23, 2009

Time	Event	Location
7:45-8:30	Registration/Check In	Palko Building lobby
8:30-9:45	Membership meeting	Palko Building 130
10:00-11:00	Guest Presenter: Jennifer Jackson – introduction to <i>En place: choreographic investigations of the dancer's somatic knowledge of ballet principle and form</i>	Palko Building 130
11:15-12:00	Member Adjudicated Presentation: <i>The Academic Arena: Goliath and the Professional Dancer</i> – Molly Faulkner, Ph.D., Palomar College	Palko Building 130
12:00-1:00	Lunch	
1:15-3:00	Guest Presenter: <i>Ballet Master Class and Teacher Discussion with Kim Abel</i>	Dance Building Studio C
3:15-5:15	Jennifer Jackson – Studio Workshop Part I (move or observe) - <i>En place: choreographic investigations of the dancer's somatic knowledge of ballet principle and form</i>	Dance Building Studio C
5:30-7:00	Dinner	
7:00-9:00	Fourth Annual Video Sharing	Palko Building 130

Friday, July 24, 2009

Time	Event	Location
8:00-9:30	Board of Director's meeting #2	Dance Building 005
10:00-11:00	Member Adjudicated Presentation: <i>ChoreoTech: Technology Experiments in Choreographic Pedagogy</i> – David Curwen, Western Michigan University	Palko Building 130
11:15-11:45	Member Adjudicated Presentation: <i>Dancing La Sylphide in 1832: Something Old or Something New?</i> ; Sandra Noll Hammond, CORPS de Ballet 2009 Lifetime Achievement Award Recipient; University of Hawaii, retired.	Palko Building 130
12:00-1:00	Lunch with committee time	
1:15-2:45	Member Adjudicated Presentation: <i>Restructuring the Familiar: The next step in designing a ballet class for university students using Howard Gardner's Theory of Multiple Intelligences</i> ; Sharon Garber, Western Michigan University (move or observe)	Dance Building Studio C
3:00-5:00	Guest Presenter: Jennifer Jackson – Studio Workshop Part II (move or observe) - <i>En place: choreographic investigations of the dancer's somatic knowledge of ballet principle and form</i>	Dance Building Studio C
5:00-6:30	Dinner	
6:45-7:30	Member Adjudicated Presentation: <i>The Mature Artist: An Embodied Story</i> ; Christine Knoblauch-O'Neal, Washington University St. Louis, with Jennifer Medina, Independent Choreographer (performance lec/dem)	Dance Building Studio B
8:00-	TBA	

Saturday, July 25, 2009

Time	Event	Location
8:15-9:45	Member Meeting/Committee Meetings	Dance Building Studio B
10:15-12:00	Guest Presenter: <i>Ballet Master Class and Teacher Discussion with Ben Stevenson, O.B.E.</i> (move or observe)	Dance Building Studio B
12:00-1:00	Lunch	
1:15-2:45	Member Adjudicated Presentation: <i>The Kneeland Method</i> – Sandra Allen, Brigham Young University; Mishele Menett, DeSales University (move or observe)	Dance Building Studio B
3:00-4:00	Member Share: <i>Irene Dowd Sequences</i> – Anuschka Roes, Canada's National Ballet School (lecture and participation)	Dance Building Studio B
4:15-5:15	Guest Presenter: Jennifer Jackson – Discussion/Wrap up - <i>En place: choreographic investigations of the dancer's somatic knowledge of ballet principle and form</i>	Dance Building Studio B
7:00-?	Evening in Downtown Fort Worth - Ferré Italian Chophouse- Sundance Square; 215 E. 4th Street, Fort Worth – SIGN UP ON THURS	

Sunday, July 26, 2009

Time	Event	Location
9:00-1:00	Guest Presenter: <i>Raymond Lukens, Artistic Associate, ABT/NYU Masters Program; Jacqueline Kennedy Onassis School at ABT Faculty</i> □ <i><u>Presentation: Introductory Workshop in the ABT National Training Curriculum®</u></i> Ballet class at 9:00 (move or observe)	Dance Building Studio B
1:00-1:30	Wrap up and closing	
	Afternoon for sightseeing in Fort Worth or travel home See the link for Fort Worth Convention and Visitor's Bureau for area attractions	Dance Building Studio B

Dorm Check out: 1:30-3:00 p.m. at the Tom Brown/Pete Wright Complex Office

CORPS de Ballet International
Fourth Annual Video Sharing
Program for Thursday, July 23rd at 7:00pm

The Fourth Annual CORPS Choreographic Sharing
(a video/DVD event)
Thursday, July 23, 2009

Frizzante

Choreographer: C. Noelle Partusch

Music/Composer: Karl Jenkins

Epilogue

Choreographer: Sharon Garber, Western Michigan University

Music/Composer: "Epilogue" by Claudia Howard Queen (a commissioned Score)

Concealed

Choreographer: Shani Robison, Brigham Young University

Music/Composer: Karl Jenkins

Under the Glass Ceiling: If He Were She

Choreographer: Nola Nolen Holland

Music/Composer: Andrew Hasenpflug

shattered

Choreographer: David Curwen, Western Michigan University

Music/Composer: David Lang: Are You Experienced?, Little Eye, Anvil Chorus, Sweet Air, Tempest

Souls Intertwined

Choreographer: Paula Weber, University of Missouri – Kansas City

Muisc/Composer: Brahms, Violin Concerto second movement

CONFERENCE PRESENTATIONS – Abstracts/Descriptions/Member Bios

**** Please note that this document contains information for only some of the conference schedule items. Not all events or presentations are listed below. See daily schedules for times and locations.**

Thursday, July 23, 2009

10:00-11:00 – Guest Presenter, Jennifer Jackson (see bio on guest artist page)

Formal paper: practical demonstration and dvd illustration

En place: choreographic investigations of the dancer's somatic knowledge of ballet principle and form.

This paper outlines the thinking and practical approaches behind my investigation of the development of compositional methodologies that are linked to the principles of ballet form. I consider the concept of 'my own dance', the attentive ballet body and the relationship between personal and disciplinary histories and knowledges in developing the individual dancer's 'voice'.

11:15-12:00 – Member Adjudicated Presentation, Molly Faulkner, Ph.D

The Academic Arena: Goliath and the Professional Dancer

Abstract: In an era that touts "No Child Left Behind" and "College for Everyone" returning professional dancers are finding the gates of higher learning decidedly difficult to open. There is a crisis of curriculum in that dancers who used to have to choose between a career and college are now choosing a career THEN college. Returning professionals are not looking to become performers, they are looking to transition into the dance field as teachers, choreographers, directors, studio owners, critics, and host of other dance related fields. How do college dance programs balance the needs of traditional students and returning professional dancers?

Bio: Molly Faulkner, associate professor of dance at Palomar College in San Marcos, California, danced professionally with Ballet Arizona, Arizona Dance Theatre, Tokyo Disneyland and Sesame Street Live (Grover). She has a BFA in dance from the University of Arizona, MFA in choreography from University of Iowa, and a PhD in Dance from Texas Woman's University. During the summers she coaches young choreographers at Burklyn Ballet in Vermont.

1:15-3:00 – Guest Presenter, Kim Abel (see bio on guest artist page)

Master Class

I will address a number of areas in my class for CORPS de Ballet International beginning with alignment and the belief that alignment is central to ballet technique and artistry as espoused by Maggie Black with whom I studied for 20 years. (**Dance Chronicle**, Volume 32, Issue 1, January 2009, pages 57-88, **Teaching through Time: Tracing Ballet's Pedagogical Lineage in the Work of Maggie Black** by Jessica Zeller.) Additional areas demonstrated and discussed will include the importance of class structure, the pros and cons of individualized verbal corrections during class, the awareness and application of different learning styles, the relevance of academic, classical ballet training in high school/college dance programs, and the reality of expectations of the college dance major in ballet class.

3:15-5:15 – Guest Presenter, Jennifer Jackson – Workshop Part I

Practical exploration and choreographic tasks:

Workshop one: *En croix*

This workshop draws focuses on the internal dynamics of ballet posture and shape. We will consider the spatial geometries that underpin the ‘architecture’ of shape as a dynamic space and framework for exploring and creating movement. We reflect on the ‘musical’ and aesthetic implications of such approaches.

Friday, July 24, 2009

10:00-11:00 – Member Adjudicated Presentation, David Curwen

ChoreoTech: Technology Experiments in Choreographic Pedagogy

Abstract: This presentation will document over five years of research in choreographic teaching methods employing the use of digital technology as an active part of the choreographic process. This presentation will verbally and visually document a large number of the projects that have been created within this second year group choreography class. The objective of this presentation is to shed light on the similarities of choreography and certain technologies as well as demonstrating the benefits of these hybrid experiments.

Bio: David Curwen, founding member and past president of CORPS, is Associate Professor in the Department of Dance at Western Michigan University. Mr. Curwen danced professionally in five ballet companies with principal roles in ballets by Balanchine, Petipa, Ashton, de Mille, Tudor, Flindt, Goh and Uthoff. Mr. Curwen’s choreography has been cited for excellence by RDA, the Michigan Dance Council and ACDFA. In 2006, his work, *The End*, was performed at ACDFA’s national festival at the Kennedy Center. David was a co-director of a creative team, which received a \$290,000 award to explore digital media and performance.

11:15-11:45 – Member Adjudicated Presentation, Sandra Noll Hammond

Dancing La Sylphide in 1832: Something Old or Something New

Abstract: How do we teach dancers to dance a canonic ballet such as La Sylphide? What can we teach them about dancing in the era of La Sylphide that can be relevant to their understanding of ballet technique today? In this discussion, I will offer analysis of some of the pictorial renderings of La Sylphide and refer to writings by dancers who were also dance instructors in the period prior to, during, and shortly after La Sylphide’s premier, with the hope of bringing us closer to an understanding of ballet in 1832 and its relevance to today’s ballet. The presentation will include video excerpts, and some demonstration.

Bio: Sandra Noll Hammond, author of *Ballet Basics and Ballet: Beyond the Basics*, also has written many articles on the history of ballet technique and training; the most recent publication was in *The Cambridge Companion to Ballet*. She has been director of dance at both the University of Arizona and the University of Hawaii. Since her retirement, she continues to teach master classes and workshops in eighteenth and nineteenth-century ballet technique. She is the CORPS de Ballet International 2009 Lifetime Award Recipient.

1:15-2:45 – Member Adjudicated Presentation, Sharon Garber

Restructuring the Familiar: The next step in designing a ballet class for university students using Howard Gardner’s Theory of Multiple Intelligences

Abstract: This ballet class will be a continuation of research presented at the 2008 CORPS de Ballet

conference: incorporating multiple intelligences into ballet pedagogy. Tailored to use a variety of communication styles, the class will also include methods of adding (or removing!) dependence on specific intelligences to create altered experiences. The specifically designed combinations will be supported by a myriad of different teaching strategies and non-traditional approaches intended to highlight each of the learning styles and enhance discovery.

Bio: Sharon Garber, Associate Professor at Western Michigan University, is a founding member and past president of CORPS de Ballet International. She danced professionally before earning her MFA degree at Texas Christian University. She has written articles and presented her research at conferences.

3:15-5:15 – Guest Presenter, Jennifer Jackson – Workshop Part II

Practical exploration and choreographic tasks:

Workshop two: En dehors and en dedans

This workshop focuses on interrelationships between internal and external geometries of the body and the stage space as structures for discovering movement and dance. We will consider movement in and out, breath and the concept of ‘my own dance’. We will reflect on choreographic meaning and the poetics of ballet form.

6:45-7:30 – Member Adjudicated Presentation – Christine Knoblauch-O’Neal with Jennifer Medina

The Mature Artist: An Embodied Story

Abstract: This live performance/lecture is the culmination of my collaborative research with choreographer Jennifer Medina. Jennifer and I worked over several months to re-stage her work, *Courtesan* for my faculty concert. The process included the issue of working as a mature artist; and as a choreographer working with a mature artist. We are using as a backdrop the work of mature artists in the field of dance plus the choreographer’s own experience of working with other mature modern dance artists.

Bios: Christine Knoblauch-O’Neal, former CORPS president, performed with ABT, the National Ballet, Dancers, and the Cincinnati Ballet. She danced in “*Turning Point*,” “*A Chorus Line*,” *Live from Lincoln Center* featuring ABT’s “*Swan Lake*,” at Italy’s Spoleto Festival, and won a bronze medal at the IBC in Varna. She is a Senior Lecturer in the Performing Arts Department at Washington University in St. Louis. Ms. O’Neal earned a BA in theater from Smith College, and she is pursuing a Doctor of Philosophy in Dance through Texas Woman’s University.

Jennifer Medina, a New York based freelance choreographer and teacher and Artistic Director of Common Thread Dance Theater has taught and choreographed throughout the US for organizations such as RDA, Kansas City Ballet, and Virginia School of the Arts, to name a few. Jennifer holds an MFA in Dance from the University of Iowa, and has been on the dance faculty at Webster University and the University of Missouri-Kansas City. In the fall she will be working as a permanent guest choreographer with the newly formed, Missouri Ballet Theater.

Saturday, July 25, 2009

10:15-noon – Master Class with TBT Artistic Director, Ben Stevenson, O.B.E. (see bio on guest artist page)

Full ballet class with opportunities for discussion and questions.

1:15-2:45 – Member Adjudicated Presentation – Sandra Allen and Mishele Menett

The Kneeland Method

Abstract: Many ballet teachers today are unaware that the scientific knowledge base of human dynamics in ballet can, in great part, be attributed to JoAnna Kneeland and her pioneering work beginning in the 1950s. This presentation, which includes a Method ballet class, seeks to answer these questions: Who was this visionary and enigmatic woman? Why did she rebel against standard ballet training? What exactly did she teach? What were the results?

Bios: Mishele Menett trained from age 6 to 18 with JoAnna and Ted Kneeland, Marie Hale, and Ruth Petrinovic, and also at Ailey on scholarship. She toured with ballet, modern, and show companies before earning her MFA in Dance from Florida State University. She is a Licensed Massage Therapist, a Certified Pilates Trainer, and a C.L.M.A. She is Assistant Professor in the Performing Arts Department of DeSales University.

Sandra B. Allen, Associate Professor of Dance at Brigham Young University, has served on the ballet faculty since 1968. She earned her BFA and MFA from the U of U and was a charter member of Utah Civic Ballet predecessor to Ballet West) where she performed demi and solo roles. She has researched many methods of teaching ballet and has attended two Kneeland Method Seminars, one of which, JoAnna Kneeland was instructing personally.

3:00-4:00 – Member Share – Anuschka Roes*

Irene Dowd Sequences

Abstract: Irene Dowd's movement sequences can be used as a basis for designing and implementing supplemental training material for dancers at all ages and stages of training. DVD will be shown of students currently in training at a recreational level, a pre-professional level, and at the post secondary level training for teaching. Students will demonstrate what they do as part of their regular class work to increase stability and strength in the torso in preparation for dance. Some material will be taught to participants, which could be adapted for their own teaching situations.

Bio: Trained in the United States and Canada, Anuschka Roes teaches classical ballet, national/character dance, Benesh notation and pedagogy. She has been a guest teacher across Canada, the United States, Europe, South America, Asia and Australia. She was a consultant for the RAD Dictionary of Classical Ballet Terminology and other RAD publications, and has been on the executive committee for the RAD. An examiner for both the RAD and the AISTD, she was appointed manager of the NBS Teacher Training Program in 1996.

*2009 CORPS Conference Scholarship Recipient

Sunday, July 26, 2009

9:00am -1:00pm – Raymond Lukens (see bio on guest artist pages)

Introduction and workshop in the ABT National Training Curriculum©

Ballet Class (9:00-10:45 – approx.), film, lecture, and discussion