



*CORPS de Ballet International*

14th Annual Teacher Conference  
June 20-24, 2012  
Jacob's Pillow Dance Festival  
Becket, Massachusetts

*CORPS de Ballet at the Pillow*

Hosted by  
Jacob's Pillow Dance Festival  
and  
The School at Jacob's Pillow Ballet Program

Conference Guest Artists

Anna-Marie Holmes

Cynthia Harvey

Ramona Pansegrau

Connie Chin

Norton Owen

with

The School at Jacob's Pillow Artist Faculty  
and  
Jacob's Pillow Staff

Lifetime Achievement Award Recipient

Alonzo King

Artistic Director- Alonzo King LINES Ballet

Master Class Accompanist

Ramona Pansegrau, Kansas City Ballet

Other Presentations by  
Distinguished Members of CORPS de Ballet International

Anjali Austin, Florida State University

Richard Brodhead, Temple University

Teresa Cooper, University of North Texas

Joselli Deans

Sharon Garber, Western Michigan University

Laura Katz Rizzo, Temple University Christine

Knoblauch-O'Neal, Washington University Joellen A.

Meglin, Temple University

Delia Neal, University of North Carolina – Charlotte

Shawn Newman, York University- Canada

## Conference Guest Artists



photo by Louis Li

**Anna-Marie Holmes, artistic director, choreographer, master teacher, and celebrated ballerina,** is an internationally acclaimed dance luminary. Born in Canada, she trained with Heino Heiden, Lydia Karpova and Wynne Shaw; in London with Audrey de Vas and Errol Addison. In New York, she continued her ballet studies with Felia Doubrovskaya and trained in Leningrad with Natalia Dudinskaya, Alexander Pushkin and Alia Shelest of the Kirov Ballet. Holmes was the first North American invited to perform with the Kirov Ballet in Russia. She has also appeared with the London Festival Ballet, Royal Scottish Ballet, Berlin Staats Oper, Het Nationale Ballet of Holland, Les Grands Ballets Canadiens, Royal Winnipeg Ballet and others. Choreographers such as Brian MacDonald, Agnes de Mille, Ruth Page and Peter Darrell created works for her. She joined Boston Ballet in 1985 and was named

Artistic Director of the company in 1997 as well as Dean of Faculty for the Boston Ballet Center for Dance Education. During her tenure with Boston Ballet, Holmes created new stagings of many ballets, including *Giselle*, *Don Quixote*, *La Bayadere*, *Swan Lake* and *The Sleeping Beauty*. Her interpretations of the Russian classics are in the repertoires of leading ballet companies worldwide. She is a recipient of the prestigious Dance Magazine Award and an Emmy Award for her staging of *Le Corsaire* for American Ballet Theatre's PBS *Great Performances*. A guest artist at Jacob's Pillow in 1968 and 1969, this is Holmes' 12th season as Ballet Program Director.



Cynthia Harvey; The School at Jacob's Pillow Ballet  
Program Faculty

**Cynthia Harvey's** style marked her as one of ballet's most versatile and valued artists. Harvey danced virtually every ballerina role with American Ballet Theatre and had the distinction of being a principal of the Royal Ballet from 1986-1988. Harvey performed as guest artist with numerous companies before retiring in 1996. On video, Harvey appears as Kitri opposite Mikhail Baryshnikov in his production of *Don Quixote*, in Natalia Makarova's *The Ballerina*, the "Waltz" in *Les Sylphides*, in the documentary, *Tchaikovsky's Women* and is featured in Fred Wiseman's documentary on American Ballet Theatre. Co-author of *Physics of Dance & the pas de deux*, she is Guest Teacher for American Ballet Theatre, The Norwegian National Ballet, The Royal Ballet School, The Semperoper Ballett, Dresden, and is Principal Guest Teacher at the English National Ballet School in London.



photoby Kencoit

**Ramona Pansegrau**, celebrating her 30th year in the field of ballet, is Music Director and Conductor for the Kansas City Ballet. Prior to this, she was principal pianist/solo pianist for Boston Ballet and music director/solo pianist/conductor for Tulsa Ballet. Since 1992, she has also been Music Director and pianist for the USA International Ballet Competition in Jackson, MS. As pianist for ballet class, Robert Jaffrey said, "The perfect music for every combination." As piano soloist, the *Boston Phoenix* wrote, "the music...brought to sublime heights by pianist Ramona Pansegrau, allow[ed] you to experience the music anew each time." As conductor, *The Kansas City Star* wrote that Pansegrau conducted Mahler's *Symphony No. 5* with, "heartrending sensitivity." This season, among other engagements, she conducted for the

opening gala of Kansas City's \$428 million dollar Kauffman Center for the Performing Arts, and the world premiere of *Tom Sawyer*, with a commissioned score by Tony award winner Maury Yeston. Her ballet arrangements are in the repertory of the Western Australia Ballet, Charleston Ballet Theater, Tulsa Ballet, Louisville Ballet, Washington Ballet, San Carlo Opera House, and Ballet West.





Cynthia Harvey, The School at Jacobs Pillow Ballet Program Faculty

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## CORPS de Ballet International Conference 2012 CORPS de Ballet Members' Presentations

Listed in order of appearance

### "*The Sleeping Beauty* Wakes Up in Philadelphia: Classical Ballet in the Modern American City" By

Laura Katz Rizzo

Thursday, June 21, 2012

(Hampton Inn Conference Room, 9:30-10:00)

Princess Aurora, the charming protagonist of the classic *19<sup>th</sup>* century fairy tale and 19<sup>th</sup> century classical ballet awoke to find herself in the gritty and poverty-stricken industrial city of Philadelphia during the Great Depression. In 1936, Philadelphians witnessed the premiere of the first full-length American production of *The Sleeping Beauty*, a performance choreographed and performed by the Philadelphia Ballet Company, under the leadership of American ballet pioneer, Catherine Littlefield. Using a cultural studies methodology, I examine the historical artifacts remaining from this performance, including newspaper reviews, the playbill and still photographs. Reading for discursive trends in these documents, I discover themes that emerge from the critical discussion around the ballet. Analyzing the journalistic writing about performance, I conclude that in her staging of *The Sleeping Beauty*, as well as her establishment of a professional ballet company in Philadelphia, Catherine Littlefield struggled with tensions that perpetually surround classical ballet: tradition and innovation.

Because of *Beauty's* strong place in the classical canon of the genre, Littlefield's staging of the ballet allowed her to claim legitimacy for her company as an authentically classical company. America in the 1930s lacked a classical ballet tradition, and the Philadelphians who attended performances of the work were a largely untrained audience. Therefore, while Littlefield worked to establish the Philadelphia Ballet Company as an elite institution with the cultural capital associated with European training, she also struggled to make the company and its performances accessible and interesting for her modern American audiences. In doing so, Littlefield was part of a larger trend of growth and emergence of indigenous American concert dance during the 1930s. During the time period in which Jacob's Pillow was established as a haven for the nurturing and encouragement of American dance artists, Littlefield also worked to establish her Philadelphia Ballet Company as an important force in American dance.

Dr. Laura Katz Rizzo holds a Ph.D. in dance and a graduate certificate in women's studies from Temple University. She also holds an Ed. M. from Temple University and a B.A. in History and English from the University of New Mexico. She has trained in archive and oral history work through the Legacy Oral History Project, received certification in the Vaganova method of classical ballet pedagogy, and has published several articles for dance publications and institutions such as Dance Chronicle, Playbill Magazine, The National Museum of Women in the Arts, WRTI Radio, and The Brooklyn Academy of Music. She began her training under Hortensia Fonseca at the Maryland Youth Ballet, later studying at the Chicago City Ballet, San Francisco Ballet and Houston Ballet Schools. As a student, Rizzo performed with the Joffrey

Ballet and New York City Ballet. She has also performed with several classical ballet companies, including Ballet South, the Russian Ballet Theatre of Delaware, the Santa Fe Opera Company, and the Ballet Theatre of New Mexico, and several contemporary and baroque dance companies, including Dance Theatre X, Opus I Contemporary and Sprezzatura Dance Ensemble. Her repertoire includes principal roles in *The Sleeping Beauty*, *The Nutcracker*, *Les Patineurs*, *Firebird*, *Swan Lake*, *Cinderella*, *Dark Elegies*, *Raymonda*, *Paquita*, and many other classical and contemporary ballets. Dr. Rizzo also has presented papers at several conferences including: the Society of Dance History Scholars, The American Association of University Women, the Eyes on the Mosaic Conference at the University of Chicago, and the Schulkykill Graduate Student Conference in Philadelphia. In addition to her faculty position at Temple University, Dr. Rizzo has taught at Mount Holyoke College, Bryn Mawr College, Drexel University, the Pennsylvania Academy of Ballet, the Dance Theatre of the Southwest, Ballet Theater of New Mexico, among other institutions. Dr. Rizzo is an ABT certified teacher who has successfully completed the ABT Teacher Training Intensive in levels Primary through 7 of the American Ballet Theater National Training Curriculum.

"Critical Thinking meets Creative Thinking in Choreographic Collaboration"

By Christine Knoblauch-O'Neal  
Thursday, June 21, 2012  
(Hampton Inn Conference Room, 10:15-10:45)

Too often in faculty discussions I've heard sentiments that our students should become critical thinkers, or student should be better critical thinkers, or students should amass skills in critical thinking. To my way of thinking, the concept of critical thinking has been set aside in some pre-eminent position as most coveted over experience, analysis, or self-reflection. Furthermore, faculty members are often reluctant to voice support of the creative thinking dancer as if the students' critical thinking abilities are silent factors in their success as dancers. This leaves the ballet dancer whose learning is often based on experience, analysis, and self-reflection, unable to compare or evaluate their knowledge gathering skills against that of the critical thinker.

This paper highlights the intersections and interplay between critical thinking and creative thinking as experienced in choreographic collaborations. My paper queries the concept of bifurcated critical and creative thinking and argues that the choreographic process is the amalgamation of critical and creative thinking in praxis. In addition, I argue for this inter-related, inter-connected *thinking* as problem-solving, a key requisite of the twenty-first century *Thinker* in dance, dance history, dance studies, choreography, and dance criticism.

Christine Knoblauch-O'Neal, Professor of Practice in the Performing Arts Department at Washington University in St. Louis, MO, performed for twenty years with such companies as American Ballet Theater, the National Ballet, Dancers, and the-Cincinnati Ballet. Ms. O'Neal danced in the film *Turning Point*, performed as Kristine in *A Chorus Line*, and toured with *Dancers* to Italy's Spoleto Festival. Most recently, she was asked to perform Jennifer Medina's *Courtesan* during the *Spring to Dance Festival* at the Touhill Center for the Performing Arts through Dance St. Louis in 2008.

Ms. O'Neal has choreographed over fifteen works for Washington University Dance Theatre. Also, she has choreographed and performed in eight of her own works and the works of five international and regional choreographers in the faculty concerts, Dance Close-Up. Furthermore, she has choreographed for the department's musicals and theater productions

including: *Three Penny Opera*; 2010 *Fiddler on the Roof*; 2006, *Violet*; 2006, *Much Ado About Nothing*; 2006, *Into the Woods*; 2006, *Hair*, 2005, *The Awakening*; 2004, *The Good Man from Szechwan*; 2004, *All's Well That Ends Well*; 200, *Shooting Magda*; 2002, and *How to Succeed in Business Without Really Trying*; 2001. She was one of fourteen choreographers featured in Dance St. Louis' *Contemporary Moves* concert, May, 2004 premiering her work *Black, Pearls, and Harry*.

Ms. O'Neal attended Smith College as an Ada Comstock Scholar graduating with an AB in theater. Her M.A.L.S. thesis from Wesleyan University in Middletown, CT, culminating with performances of *As Is*, a classical ballet, structured improvisation with the Webster Dance Theater at Webster University, St. Louis, MO, was featured in the Summer/Fall 2001 edition of *Contact Quarterly*. Ms. O'Neal participated in the panel discussion *Musical Theater as Liberal Inquiry: The Pathway to Craft* with colleagues Anna Pileggi and Lisa Campbell along with presenting her own research, *Welcome to the World of Parallel: A Journey from Ballet to Ballroom* at the Hawaii International Conference on Arts & Humanities in Honolulu, Hawaii, January '07.

She co-presented with Jennifer Medina *The Mature Artist: An Embodied Story* at the CORPS de Ballet, International Conference, July '09 in which she performed Ms. Medina's solo *Courtesan*. For the 2011 CORPS de Ballet conference, Ms. O'Neal presented her research on the work of the Repetiteurs of the Tudor Trust in restaging the ballets of Antony Tudor. Furthermore, and as part of the Antony Tudor Dance Studies Curriculum Development Committee created by Sally Bliss, Executor of the Tudor will and Trustee of the Tudor Trusts, she joined fellow committee members in presenting the newly designed curriculum during the 2011 CORPS de Ballet conference.

Her awards include a bronze medal from the International Ballet Competition in Varna, Bulgaria, a State Department medal in recognition of her accomplishment in Varna, the Washington University in St. Louis' ArtSci Faculty award, and, most recently, the 2009 CORPS de Ballet International Service Award. In 2008, Ms. O'Neal began her studies for a Doctor of Philosophy in Dance through Texas Woman's University.

### "Utilization of American Ballet Theatre's National Training Curriculum in Higher Education"

By Delia Neil Friday,  
June 22, 2012 (Jacob's  
Pillow, 11:30-1:00)

This lecture/demonstration will address how the presenter has incorporated American Ballet Theatre's National Training Curriculum in ballet technique classes and in ballet pedagogy classes at the university level in non-conservatory BA degree classes. The presenter is an ABT Certified Teacher in Primary through Level Seven. ABT's National Training Curriculum was developed to train young dancers from the age of 5 to the age of 14+ in seven levels of technical training in classical ballet technique. Designated by the United States 2006 Congress as "America's National Ballet Company", ABT has taken a leadership role in the training and the education of America's dancers. By utilizing the most up-to-date research in child development, and dancer health, in tandem with quality artistic training in classical ballet, the Curriculum provides a guideline for ballet teachers, no matter their training, to develop dancers of the highest quality for the nation's ballet companies or whatever field in dance a student may want to



pursue. The most unique aspect of the Curriculum, which differs from other training methods, is its' focus on working with young dancers appropriately, both physically, and mentally. This lecture/demonstration will be divided into two sections. Section One will focus on how to use the Curriculum to train and re-train dancers in ballet technique using principles found in the early levels of the Curriculum. Section Two will demonstrate how to use the fundamental elements of the Curriculum to help students to understand guiding pedagogical principles in developing ballet classes for young students.

Delia Neil is an Associate Professor at UNC Charlotte and serves as the Director of Undergraduate Studies for the Department of Dance. She has a BA degree in Dance from Butler University and a MFA in Dance from UNC Greensboro. Ms. Neil is a Professional Choreographer, ABT Certified Teacher, and a certified Pilates Mat Instructor. She was a Finalist for the Bank of America Award for Teaching Excellence at UNC Charlotte in 2003. Her choreography includes works for the concert stage, musical theatre and dramatic theatre productions, collaborative works with visual artists as well as settings of classical ballet repertoire. Ms. Neil's choreography has been supported through grants by The North Carolina Arts Council and by the Faculty Research Grant Program of UNC Charlotte. In 1996, Ms. Neil was awarded a Choreographic Fellowship by the North Carolina Arts Council. Ms. Neil's work on "movement for the dramatic text" has been presented at national theatre conferences as well as conferences on Shakespeare. In New York City, Ms. Neil trained with the acclaimed ballet-teacher, Gabriella Taub-Darvash as well as David Howard at Harkness House. She taught at Ballet Hispanico and Hunter College. As a professional dancer, Ms. Neil danced with the Baltimore Ballet and Cincinnati Ballet and toured nationally as a freelance artist.

### "Classic Robbins"

By Teresa Cooper Friday,  
June 22, 2012 (Jacob's  
Pillow, 1:30-2:15)

"Robbins remarkable body of work forever redefined dance and musical theater for a contemporary audience."<sup>1</sup> His "contemporary" movement, which seemed so fresh and new in his day, had the basis of classical ballet technique. Mr. Robbins took this movement and changed port de bras and form to create a look that spoke to the essence of his characters and their stories. Even though Jerome Robbins is known for being new and contemporary at his time, it can be seen that embedded within his work were classical elements.

Research methodologies will include a brief overview of the classical influence seen in Jerome Robbins' work, with particular attention paid to the bridging of contemporary movement with classical movement. Research material will include written biographies and a TV documentary highlighting the process of his work, excerpts from personal journals, archived performance footage and interviews with many of his colleagues. Additional materials from other multimedia sources will also be considered for this paper.

<sup>1</sup> Susan Lacy, Creator and Executive Producer of WNET's American Masters

Teresa Cooper has taught at the University of North Texas since 1985. She also teaches at A Time To Dance Studio in Corinth, and is chairman of the Cecchetti Southwest Committee (Ballet

organization). She has choreographed and performed at international, regional, and local venues on theatrical stages, conference stages, and in churches. She collaborated with Christopher Deane of the UNT music faculty on Three Dance Sketches, presented at the Percussive Arts Society International Convention in Louisville, Kentucky, Fall 2003. In the spring of 2006, she took six UNT students to perform her composition *Can You Hear Me Now?* at Project Dance on New York City's Times Square, where she also performed a solo, *Be Still*. In the summer of 2006, she performed a lecture-demonstration, *Beyond Words*, at the Two Tasks Conference in Washington, DC, a bi-annual gathering of 400 Christian professors and graduate students from around the world.

*''Where are Black Ballet Dancers in America?' Continuing the Discussion''*

By Dr. Joselli Deans and Anjali Austin

Saturday, June 23, 2012

(Hampton Inn Conference Room, 10:00-11:30)

As CORPS de Ballet celebrates at Jacob's Pillow the wonderful legacy of dances' lesser known aspects of its history need to be investigated if ballet is to maintain its relevance, vitality and inclusivity in the world's global village. Where are Black ballet dancers in America? Research conducted using historical and oral history methodologies will explore specific reasons why black ballet dancers are still marginally represented in the American ballet world.

The venue of Jacob's Pillow for this presentation will give insight into the history of Black classical ballet artists. Untapped sources of information, historical connections in dance, and (re)discovery and exposure to the significant contributions of professional ballet dancers of color to the discipline of ballet, will be the focus and main ingredient of the dialogue.

The panel discussion will present research on the training and experiences of black ballet dancers; including issues concerning anatomical determinism and cultural perceptions which both contributed and impeded the success of black dancers' careers in ballet. Despite the continued accomplishments and recognition of achievements by African Americans and other minorities in the United States of America, perceptions attached to racial stereotyping still primarily explain the continued marginalization of black ballet dancers. This panel topic is aimed to begin and continue the long overdue discussion on Black classical ballet artist's contributions to Dance History and World History. The panel will present the research in a manner to encourage critical thinking and open dialogue; a tool to promote change.

Dr. Joselli Deans' dance training includes eight years at the Dance Theatre of Harlem School and Pilates training with Kathy Grant. During her career with the Dance Theatre of Harlem (DTH) from 1979-1990 she toured five continents, performed eight New York Seasons and performed at the Metropolitan Opera House in 1985. Some of the noted choreographers Deans had the opportunity to work with include Arthur Mitchell, Louis Johnson, Valerie Bettis and Agnes de Mille. Deans also worked with Frederic Franklin, Alexandra Danilova, Terri Orr, Victoria Simon, John Taras, and Irina Nijinska as they set noted historical works for DTH.

Dr. Deans has been on the faculty of institutions such as Charles Moore Center for Ethnic Studies, Franciscan University of Steubenville, the Institute for Black Catholic Studies at Xavier University of New Orleans, the New Freedom Theatre, the Philadelphia Dance Company (Philadanco), Temple University, Eastern University and Bryn Mawr College. Her interests

include ballet technique, dance history and culture, choreography, dance education and curriculum, African American studies, and dance ministry.

Dr. Deans earned a Bachelor's degree in Theology from the Franciscan University of Steubenville. She earned her Master's Degree in Dance Education and also received a Future Faculty Fellowship to complete her doctoral studies at Temple University. Dr. Deans was awarded the Temple University Alumni Fellow Award in 2008.

Anjali Austin joined the ballet faculty in the School of Dance at Florida State University in 1995. A former member of Dance Theatre of Harlem for thirteen years, Anjali has worked with noted teachers and choreographers such as Agnes de Mille, Louis Johnson, Alexandra Danilova, Glen Tetley, Valerie Bettis, Geoffrey Holder, and Frederick Franklin. Some of the ballets she has performed are *Billy the Kid*, *Swan Lake (Act II)*, *Serenade*, *Flower Festival*, *Doug/a*, *Concerto Barocco*, *Prince Igor*, *Paquita* and *Frankie and Johnny*; in which she had a vocal role. Also to her credits are PBS television specials *Fall River Legend*, *A Streetcar Named Desire* and *Creole Giselle*.

During Ms. Austin's professional dance career she enhanced her performing and technical skills with intensive Gyrotonic and Pilates training. Anjali trained extensively in the Pilates method with the widely respected teacher Kathleen S. Grant. For close to a decade Anjali was under Mrs. Grant's tutelage and it was Mrs. Grant who first introduced her to the importance of cross training and body maintenance.

Ms. Austin has over 25 years of training and experience in the GYROTONIC EXPANSION SYSTEM®. She has worked with many of the legendary GYROTONIC® teachers including Hilary Cartwright, Juergon Bamberger, Leda Franklin and Rita Renha. As Anjali began to set her sights on teaching the system she began working with Gyrotonic creator and founder Juliu Horvath, and trained under him to become a teacher of the system. Anjali began teaching the system in the New York City studios in 1993. In 2002 Ms. Austin achieved Gyrotonic Master Trainer status and continues to train in and remain updated in the system. She is also a certified GYROKINESIS® and Leg Extension Unit Master Trainer, as well as a certified GYROTONER® instructor.

As a member of the Dance faculty at Florida State University Ms. Austin introduced Gyrotonic methodology to students and faculty and received administrative support for the purchase of two Pulley Tower machines. Currently students now have the opportunity to train on the equipment as a course of study and receive academic credit for their work.

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### "Crystal/ina: Ballet as Collaborative Art and Education"

By Joellen A. Meglin and Richard C. Brodhead

Saturday, June 23, 2012

(Hampton Inn Conference Room, 12:15-1:15)

In an August 8, 2010, *New York Times* feature article, Alastair Macaulay noted the number of story ballets reverting to old, timeworn formulas: "How well equipped is this genre to speak to, or of the world we know?" and "What future does the ballet have as an art of modern

"Ballet and Post-Secondary Training: The Pedagogy of Evaluation"

By Shawn Newman

Sunday, June 24, 2012

(Hampton Inn Conference Room, 11:00-11:30)

This paper will share with attendees information on new post-secondary evaluation guidelines mandated to all university programs in Ontario, Canada by the Ontario College of Academic Vice Presidents. As faculties across the province work to hone these expectations to suit their individual disciplines, special concerns arise for dance professionals. This transition toward a more unified undergraduate experience across all programs and institutions demands more articulate language and clearly defined parameters for the study of ballet. The process has forced ballet instructors (and teachers of all dance forms) to address issues in the following:

- 1) pedagogy and methodologies for instruction;
- 2) resources for students;
- 3) the ability to satisfy university protocol while demanding a high level of artistic achievement.

Furthermore, this has created special questions pertinent to the growth of ballet that this paper explores:

- 1) How do we define artistic achievement?
- 2) How is effort evaluated? Artistry? Interpretation? Musicality? Expression? Technique?
- 3) Is it appropriate to grade men and women differently because of their physical differences in areas such as jumping, turning, and partnering? How do we continue to justify gender-based instruction at an institution of higher learning?

By offering up this framework for discussion, the presentation will engage conference participants in the future of ballet instruction in post-secondary institutions. It will suggest ways to reformulate the instruction of ballet to suit the changing dynamics of university level education.

Shawn Newman is described as "... [one] of Toronto's finest dancers" (Paula Citron, *Toronto Life*), and has performed for some of Canada's leading choreographic minds including Matjash Mrozewski and Heidi Strauss. He is a part-time faculty member at York University and a Toronto-based dancer and choreographer and has worked in both the artistic and commercial realms. He is Artistic Director of *Tart Dances* who premiered their first work in Shanghai, China in 2006. He holds an MA from York University and a BFA from Ryerson University. He is pursuing PhD studies to start in the fall of 2012.