



CORPS de Ballet International

13th Annual Teacher Conference
June 22-26, 2011
Kansas City, Missouri

***Legacies of Ballet:
Examining Tradition and Innovation***

Hosted by
Conservatory of Music and Dance, University of Missouri – Kansas City
and
Kansas City Ballet and School

Conference Guests Artists
Hilary Cartwright

John Gardner

Jennifer Martin

Amanda McKerrow

Tudor Curriculum Committee

Sally Bliss

with

James Jordan, Hilary Harper-Wilcox,
Christine Knoblauch-O'Neal, Amanda McKerrow

Lifetime Achievement Award Recipient

Judith Chazin-Bennahum

Author, Artist, Scholar

Additional Guest

Deborah Green, Accompanist, American Dance Center

Other Presentations by
Distinguished Members of CORPS de Ballet International

Anjali Austin

Kalise Childs

Teresa Cooper

Joselli Deans

Julia Gleich

Sonia Jones

Fennella Kennedy

Christine Knoblauch-O'Neal

Lara Little

Delia Neal

Jessica Zeller



Antony Tudor in class at Metropolitan Opera House, NYC, 1961. Photo: Elizabeth Sawyer

“A true teacher doesn’t ‘teach’; he shows you how to learn.”

-Antony Tudor

2011 Lifetime Achievement Award Recipient: Judith Chazin-Bennahum



Judith Chazin-Bennahum, dancer, teacher, researcher, and choreographer was born in New York City. Bennahum attended the old Performing Arts on 46th street where she was a ballet major. She became Principal Soloist with the Metropolitan Opera Ballet Company when Antony Tudor was Director of Ballet. Ms. Bennahum was invited by George Balanchine to join the New York City Ballet on their first trip to Russia and danced in numerous modern dance companies in New York. She also danced in companies with Robert Joffrey, Agnes De Mille and The Santa Fe Opera Ballet with Thomas

Andrew and John Butler that toured Europe under the musical direction of Igor Stravinsky. She has worked with many choreographers including Antony Tudor, Pearl Lang, Alexandra Danilova, Todd Bolender, John Taras and studied with many teachers including Margaret Craske and Martha Graham.

Ms. Chazin-Bennahum received her Doctorate in Romance Languages at the University of New Mexico (1981), and is the author of many articles as well as five books, Dance in the Shadow of the Guillotine, (Southern Illinois University Press 1988) a book on late eighteenth century French ballet, The Ballets of Antony Tudor (Oxford University Press 1994) which was awarded the De la Torre Bueno Prize in 1995 for the best book on dance and The Lure of Perfection: Fashion and Ballet 1780-1830 which was published by Routledge in the fall 2004. She edited, The Living Dance: An Anthology of Essays on Movement and Culture that was published by Kendall/Hunt in September 2003. And she compiled a series of essays directed for graduate students, Teaching Dance Studies, with Routledge that was published in 2005. She served as President of the Society of Dance History Scholars and several terms as the SDHS Chairperson of the Editorial Board of Studies in Dance History. Bennahum has choreographed for the Santa Fe Opera, The Opera Academy in Rome, the South West Ballet Company, The University of New Mexico Opera Studio and annually for the UNM Dance Ensemble. She received the Bravo Award for Lifetime Excellence in Dance in 2002 from the Albuquerque Arts Alliance. She travels widely giving lectures on many aspects of dance and dance related studies. In the 1990s she served four years as Associate Dean of the College of Fine Arts and several years ago Bennahum completed a three-year term as Chair of the Department of Theatre and Dance at the University of New Mexico. Recently she was elected to the Board of Directors of the largest dance studies organization Congress on Research in Dance. She was appointed Distinguished Professor Emerita at UNM upon her retirement in 2006. In addition, A Friends of Dance scholarship is awarded in her name every year at the University of New Mexico.

Recently, though retired, she has taken on the co-presidency of the UNM Friends of Dance. In addition she was appointed to the Advisory Board of *Dance Chronicle*, the foremost journal of dance history. She continues to be active with Albuquerque's Global Dance organization and often participates in conferences for the Society of Dance History Scholars. She created a panel on Ivor Guest at the SDHS June conference in Paris at the Centre National de Danse and on Antony Tudor for the SDHS Skidmore conference in 2008. Her sixth book, a biography René Blum and the Ballets Russes: In Search of a Lost Life, will be published in June 2011 by Oxford University Press.

Conference Guest Artists



Sally Brayley Bliss, born in London, England, to Canadian parents, grew up in Canada and danced with the National Ballet of Canada from 1955 until moving to New York in 1962. She performed as a principal dancer with the Metropolitan Opera and New York City Opera and as a guest artist with American Ballet Theatre and the Joffrey Ballet. In 1969, she co-founded and subsequently served until 1986 as artistic director of The Joffrey II Dancers. Since 1969, she has also been a master teacher, guest lecturer, and adjudicator of dance festivals. In 1986, President Ronald Reagan appointed her for a six-year term to the National Council on the Arts.

Upon Anthony Tudor's death in 1987, Bliss was named Trustee of the

Anthony Tudor Ballet Trust, created to license the rights to his dances and to stage them in a manner that preserves their style and integrity. Under her leadership, the Tudor Trust has become known throughout the international dance community for its distinctive generosity in enabling not only large-scale, world-renowned ballet companies but smaller, regional companies and university dance programs to learn and perform Tudor's works. Sally Brayley Bliss became executive director emeritus of Dance St. Louis on June 30, 2006, after 11 years as executive director. She shaped Dance St. Louis' destiny for longer than any other executive director since the not-for-profit dance presenter was founded in 1966. Among her accomplishments since she became executive director in May 1995 were widely expanding Dance St. Louis' education and outreach programs, and establishing the organization's first in depth fundraising programs including an endowment, as well as maintaining an unbroken tradition of bringing extraordinary dance to St. Louis audiences.

In recognition for her contribution to her profession, the Canadian Women's Club of New York City honored her as Woman of the Year in 1988. In May 1992, Bliss was honored by The Dance Notation Bureau of New York as the recipient of the Bureau's Tenth Annual Service Award. Bliss has served extensively on many Boards of Directors, including: The Board of the Joffrey Ballet; Chairman of the Board of Visitors of the North Carolina School of the Arts; Board of Trustees of New England College, Henniker, New Hampshire; Advisory Board of the Kathryn and Gilbert Miller Health Institute for Performing Artists; and The Paul Taylor Dance Company, among others. Sally Bliss also served as a member of the University of St. Louis Business School's Executive Leadership Council.

Bliss was married to the late Anthony Bliss, former General Manager of the Metropolitan Opera and has two grown sons, Mark and Timothy and two granddaughters McKenna and Parker. She also has six step-children, seven step-grandchildren and one great-grandchild. She currently lives in St. Louis, with her husband Jim Connett, where she avidly supports her beloved New York Rangers, St. Louis Cardinals and St. Louis Rams.



Hilary Cartwright comes from a long career as director, ballet teacher, coach and stager of ballets, following her time as a Soloist with the Royal Ballet, England. She has been teaching Yoga for Dancers for the past 20 years after opening White Cloud Studio in New York with Juliu Horvath.

Over the years she has developed a unique approach and presentation of the work and travels widely teaching both ballet and Yoga, as well as being a Master Trainer in Gyrotonic.®

She has brought Yoga for Dancers to International ballet companies (Scapino Ballet, Holland, Scottish Ballet, Aspen/Santa Fe Ballet, American Ballet Theatre and New York City Ballet among others) and was invited to present the work in St Petersburg at a Festival 2006, together with Master Classes in ballet. She currently teaches Yoga for Dancers at Juilliard, and ABT Summer Intensive New York, as well as

her own open classes in New York.

In addition to teaching a Yoga retreat in Puerto Rico, February she is also returning for the fourth time this summer to Italy, where she will be hosting and teaching a Yoga Intensive Course, housed in an old villa outside Florence. She will return to Tokyo, Japan 2010 to continue developing a Yoga program begun there in 2005.



John Gardner was born in Lafayette, Louisiana, and began his ballet training at age 12 with Gwen Ashton in Lafayette, and subsequently trained at the National Academy of Arts in Champagne, Illinois, under the direction of Michael Maule. He received a scholarship to the American Ballet Theatre (ABT) at the age of 16 and joined ABT's second company three months thereafter, in 1977. In 1978 he joined ABT's main company and was promoted to the rank of soloist in 1984. Mr. Gardner's diverse repertoire included many soloist and principal roles, representing an extensive range of styles and giving him the opportunity to work with some of the great ballet choreographers of the 20th century, including Antony Tudor, Jerome Robbins, Agnes DeMille, and George Balanchine.

In 1991, Mr. Gardner joined Mikhail Baryshnikov's White Oak Dance Project, affording him the opportunity to work closely with choreographers such as Merce Cunningham, Paul Taylor, Mark Morris, Lar Lubovitch, and Martha Graham. Mr. Gardner created numerous roles during his time with the White Oak Dance Project and toured extensively in Europe, the United

States, Asia, and South America. He returned to ABT in 1995, where he danced a wide variety of roles with the company until 2002. In 2000, Mr. Gardner, together with his wife Amanda McKerrow, began working for the Antony Tudor Ballet Trust, staging and coaching his superlative ballet, *The Leaves are Fading*, around the country.

During the course of his career, Mr. Gardner has achieved an excellent reputation as a master teacher and coach for ballet on both the professional and student levels, and has staged numerous ballets for professional companies and schools across the United States.



Jennifer Martin is Resident Movement Coach/Choreographer for the Heart of America Shakespeare Festival as well as Head of Movement Training in the Professional Actor Training Program at the University of Missouri - Kansas City where she is a Hall Family Foundation Professor of Theater. She holds a PhD in Theatre from the University of Michigan and an MFA in Dance from the University of North Carolina at Greensboro. A founding board member of the Association of Theatre Movement Educators, she has conducted master classes in France, Canada, New Zealand, Australia and across the United States in Non-Verbal Communication, Historical Styles of Movement and Dance and in Subtle Energy Resources for professional presenters and performing artists. As a choreographer her work has been seen at Masterworks Lab Theatre in New York, Ford's Theatre in Washington, D.C., Northlight Theatre in Chicago, Seattle Repertory Theatre, the Goodspeed Opera House in East Haddam, Connecticut and in Kansas City at Unicorn Theatre, Coterie Theatre, Theatre for Young America and Missouri (now Kansas City) Repertory

Theatre.



Amanda McKerrow, one of America's most acclaimed ballerinas, has the honor of being the first American to receive a gold medal at the International Ballet Competition in Moscow in 1981. Since then, she has been a recipient of numerous other awards, including the Princess Grace Foundation Dance Fellowship. Ms. McKerrow began her ballet training at the age of seven at the Twinbrook School of Ballet in Rockville, Maryland. She later studied with Mary Day at the Washington School of Ballet, where she danced with the company for two years and toured extensively throughout the U.S. and Europe. Ms. McKerrow joined the American Ballet Theatre under the direction of Mikhail Baryshnikov in 1982, was appointed a soloist in 1983, and became a principal dancer in 1987. Her repertoire includes the leading roles in *Cinderella*, *Giselle*, *Romeo and Juliet*, *Manon*, *La Bayadere*, *Coppelia*, *Don Quixote*, *The Sleeping Beauty*, *Swan Lake*, *La Sylphide*, and *The Nutcracker*.

She has been acclaimed for performances of shorter works by George Balanchine, Antony Tudor, Sir Frederick Ashton, Jerome Robbins, and Juri Kilian. Ms. McKerrow has created roles in ballets by choreographers such as Twyla Tharp, Clark Tippet, James Kudelka, Agnes DeMille, Choo San Goh, and Mark Morris. She has also appeared as a guest artist throughout the world. In 2000, together with her husband John Gardner, Ms. McKerrow began working for the Antony Tudor Trust, staging and coaching his superlative *The Leaves are Falling* around the country. She has also staged numerous other ballets for professional companies and schools across the United States. Since her retirement from ABT in 2005, Ms. McKerrow has devoted the majority of her time to teaching and coaching this great art form that she loves so much.



Hilary Harper-Wilcoxon is an Assistant Professor of Dance at Principia College where she directs, choreographs, teaches dance and theatre movement and chairs the Theatre and Dance Department. She danced professionally with a variety of ballet companies and modern choreographers in New York City and elsewhere. She guest teaches both ballet and movement studies during the summer in Paris at L'Academie Americaine de Dance de Paris. Hilary serves on the Antony Tudor Ballet Trust Curriculum Committee under Sally Bliss, sole trustee of the Tudor Trust. She received her MFA in Dance from the University of Wisconsin- Milwaukee and her B.A. in Political Science from Columbia University.



James Jordan, Master Ballet for the Kansas City Ballet and Tudor Repetiteur, hails from Staunton, Virginia. Mr. Jordan's early years revolved around music and theatre before beginning his formal dance training at the Richmond Ballet during his freshmen year at Virginia Commonwealth University's theatre department. Offered scholarships to North Carolina School of the Arts, James studied there three years before being recruited by Todd Bolender, in 1981, for his first company of dancers in Kansas City. During and after those next seven years as principal dancer with the Kansas City Ballet, he also performed with The Santa Fe Opera and several companies in the New York area. His career then led him to press relations for public television in New York, prior to his return to Kansas City in 1991 as ballet master where he is currently based. In 1993, James began his work with the Antony Tudor Ballet Trust, working with Airi Hynninen and Sally Bliss on Tudor's *Gala Performance*. He then began learning *Offenbach in the Underworld*, *Dark Elegies*, *Echoing of Trumpets* and *Lilac Garden* from Donald Mahler as he staged the ballets across the nation.

As repetiteur for the Tudor Trust, James has staged works for The San Francisco Ballet, Tulsa Ballet Theatre and Kansas City Ballet. Under the guidance of Ms. Bliss, he most recently staged *Offenbach in the Underworld* on Milwaukee Ballet and *Dark Elegies* on the students of Washington University in St. Louis and at the University of Missouri – Kansas City. In 2000, he received his B.F.A. in dance from the UMKC Conservatory. James serves on the curatorial committee for Kansas City's Charlotte Street Foundation - Urban Culture Project, teaches in the Kansas City Ballet School and stages the ballets of Mr. Bolender.



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. 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 the solo *Courtesan*. 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. Christine performed Jennifer Medina's solo choreography, *Courtesan*, during the Dance St. Louis *Spring to Dance* Concerts in 2008. The same year Ms. O'Neal began her studies for a Doctor of Philosophy in Dance through Texas Woman's University

CORPS de Ballet International, Inc.

13th Annual Conference
University of Missouri – Kansas City and the Kansas City Ballet
June 22-26, 2011
Kansas City, Missouri

Legacies of Ballet: Examining Tradition and Innovation **Conference Schedule** (Subject to Change)

Wednesday, June 22

UMKC

8:00-3:00 Board of Directors Meeting (Board Members only) University of Missouri -
Miller Nichols Library, room 303

Song, Stage and Screen VI **Musical Theatre/Musicology Conference** ~presentations open to all CORPS Conference attendees~ **2:30-4:00**

Mary Jo Lodge, Director of Musical Theater, Lafayette College, Easton, PA *Dance Breaks, Dream Ballets and Other Perils of the Musical: An Examination of Transitional Moments involving Dance in Musicals*, Kiva Room, Diastole location.

Judy Sebesta, Chair of Theatre, Lamar University, Beaumont, TX, *Dance Evolution: Modern and Postmodern Innovation in Contemporary Musical Theatre Dance*, Kiva Room, Diastole location.

Sabine Wilden, University of New Mexico, Albuquerque, NM, *From Ear to Foot: How Do Choreographers Hear Music?*, Kiva Room, Diastole location.

Grand Street Café

Life Time Achievement Awards Banquet

5:15-6:00 Gather at Grand Street Café – Meet and Greet
6:00-7:00 Welcome / Dinner
7:00-7:15 Greeting / Invited Speaker
7:15-8:15 Award Presentations – Lifetime Achievement Award: Judith Chazin-Bennahum
8:15 Photos

Thursday, June 23

UMKC

7:30-8:30 Meet and Greet/Registration – PAC 126
8:30-9:15 CORPS Members Meeting – PAC 128

- 9:30-11:00 Invited Guest, Jennifer K. Martin, PhD: *The Way We Think Matters: The Body/Mind Connection in Class, Rehearsal and Daily Life*, (lecture presentation), PAC 103
- 11:15-12:45 Ballet Class – Invited Guest, Amanda McKerrow, PAC 103
- 12:45-1:30 Lunch - provided
- 1:30-2:45 Tudor Workshop: Launching of the Tudor Curriculum – Invited Guest, Sally Bliss, Amanda McKerrow, James Jordan, Christine Knoblauch-O’Neal and Hilary Harper-Wilcoxon (presentation), PAC 128

~Travel~

Kansas City Ballet

- 3:15-4:30 Tudor Workshop: observe KCBS Tudor Repertory Class with the Level D advanced summer intensive class, Studio 3
- 4:45-5:30 CORPS Presentations – Kalise Child, Maria Newton Ph.D, Andrea Stark: *Understanding the Relationship of Psychological Skill Usage to Motivation, Enjoyment and Commitment in Dancers*, (panel), Studio 4
- 5:30-7:00 Dinner – on your own
- 7:00-8:30 Video Showing, PAC 128 – Schedule TBA

Friday, June 24

UMKC

- 8:30-9:15 Computer Session: Learning the CORPS Forum – David Curwen, Royall Hall (UMKC) Room 314
- 9:30-11:00 Ballet Class – Invited Guest, John Gardner, PAC 103
- 11:15-12:45 Tudor Workshop: Sally Bliss with Amanda McKerrow, John Gardner and James Jordan teaching Tudor movement phrases, PAC 103
- 12:45-1:30 Lunch - provided
- 1:30-2:15 CORPS Presentations – Christine Knoblauch-O’Neal: *The Tellers of Stories: Repetiteurs Recreating the Ballets of Antony Tudor*, (paper presentation), PAC 128

~Travel~

Kansas City Ballet

- 2:45-4:30 Tudor Workshop: observe KCBS Tudor Repertory Class with the Level D advanced summer intensive class, Studio 3
- 4:45-6:15 CORPS Presentations – Joselli Deans and Anjali Austin: *Where are the Black Ballet Dancers in America?*, (panel), Studio 4

Have a nice evening...

Saturday, June 25

UMKC

- 8:30-9:30 CORPS Members Meeting – PAC 128
- 9:45-10:45 Yoga – Invited Guest, Hilary Cartwright, PAC 103, ***Bring your own mat!

- 11:00-12:30 Ballet Class with Hilary Cartwright, PAC 103
- 12:30-1:15 Lunch provided /Committee Meeting
- 1:15-2:00 CORPS Presentation - Jessica Zeller, Playing "Telephone" with Technique: Issues of Ballet's Pedagogical Lineage and Legacy, (paper presentation), PAC 128
- 2:15-4:15 Tudor Workshop: Lecture Demonstration with Level D advanced summer intensive class from KCBS and a performance of *Dark Elegies* by UMKC dancers, and discussion with Q&A following demonstration, PAC, White Recital Hall
- 4:30-6:00 CORPS Presentations – Teresa Cooper: Enrico Cecchetti Innovative in Tradition, (workshop), PAC 103

Night to have fun, R&R, see the town.....

Sunday, June 26

UMKC

- 9:00-9:45 CORPS Presentation Sonia Jones & Lara Little: Factors Including Dance Majors' Choice of BFA Versus a BA Degree, (paper presentation), PAC 128
- 10:00-11:30 Yoga – Invited Guest, Hilary Cartwright, PAC 103, ***Bring your own mat!
- 11:30-12:00 Snack/Lunch - provided
- 12:00-1:30 CORPS Presentation – Delia Neil: Gabriella Taub-Darvash: Her Innovative Method of Teaching Classical Ballet, (lecture demonstration), PAC 103
- 1:45-3:00 CORPS Presentation – Julia Gleich with contributions by Fenella Kennedy: Innovation in Ballet Using Vectors, (workshop), PAC 103
- 3:00-3:15 Closing

CORPS de Ballet Members' Presentations

Listed in order of appearance

"Understanding the Relationship of Psychological Skill Usage to Motivation, Enjoyment and Commitment in Dancers" (Thursday 4:45-5:30, KCB)

Traditional methods of classical ballet include: Vaganova, Cecchetti, Bournonville, or Balanchine. These traditional methods focus on training the physical body. Qualifying for the professional level includes more than physical training. In order to optimize the quality of dance performance psychological skills must be used. Our panel will explore the influence of psychological skills in dancing. Discussion will focus on the efficacy of incorporating psychological skills in dance pedagogy.

In order to develop necessary resilience and determination to succeed and achieve optimal performance, ballet dancers need mental and physical training. Our panel is researching mental training, motivation and performance among dancers. Use of mental skills (e.g., mental imagery) in rehearsal and performance settings along with indicators of optimal performance will be assessed through questionnaires. Relationships between psychological skills and performance will be examined statistically. Findings will contribute to improving dance pedagogy.

Kalise Child received her early training in Salt Lake City from Tatiana Baksheava and Gilles Maidon. She then attended the North Carolina School of the Arts, where she was chosen to train and perform in Budapest, Hungary. Kalise received her BFA in Ballet Performance with a Minor in Nutrition, and her MFA in Teaching and Choreography from the University of Utah. Kalise has had the opportunity to work with numerous choreographers and directors from around the world including; Giaconda Barbuto, Lucas Crandall, Thaddeus Davis, Alonzo King, Robert Moses, Summer Rhatigan, Cayetano Soto, etc. She has performed with the Lines Professional Workshop, Northwest Professional Dance Project, Mormon Tabernacle Choir Christmas Concert, Utah Contemporary Ballet, Utah Opera (Aida), Utah Ballet, and toured in Seoul, Korea. She currently is a faculty member at Brigham Young University in the Dance Department. She teaches ballet technique, pointe, composition, and is the Artistic Director for the Ballet Showcase Company.

Maria Newton is an Associate Professor in the Department of Exercise and Sport Science at the University of Utah. Her area of specialty is sport and exercise motivation. She received her undergraduate degree from the University of California at Davis in exercise and sport science and art history. She went on to California State University, Chico to earn her Master's degree and completed her doctoral studies at Purdue University. She has over 25 articles published in peer reviewed journals. Dr. Newton's research focuses on trying to maximize motivation in performance settings by understanding the influence of the psychological climate.

Andrea Stark is a Graduate Student in the Department of Exercise and Sport Science at the University of Utah. Her area of emphasis is the psychosocial aspects of sport. In addition to undergraduate degrees from the University of Utah in both exercise and sport science and psychology she has spent the past twelve years teaching dance at a local Utah studio. Her current thesis research involves a study of the relationship between the social and psychological climate in dance settings and psychological well-being in adolescent dancers.

"The Tellers of Stories: Repetiteurs Recreating the Ballets of Anthony Tudor" (Friday 1:30-2:15, UMKC)

When the curtain rises on a production of an Antony Tudor ballet the audience witnesses the work of a group of professionals who are responsible for the preservation and recreation of the Tudor ballets. These professionals are the repetiteurs, former Tudor dancers handpicked by Sally Bliss executor of the Tudor will and Trustee of the Antony Tudor Trust. The repetiteurs believe in the importance of sustaining the Tudor legacy through the continued production of his ballets. They are the guardians of the qualities of the choreography, the qualities that make the ballet a "Tudor" ballet. They are the conduit through which the choreography is manifested in the rehearsals and in the performances. The protocols of a ballet rehearsal dictate a hierarchical, yet inter-dependent relationship between the repetiteur and the dancers that paradoxically fosters an environment of exploration and discovery.

Christine Knoblauch-O'Neal, Professor of Practice in the Performing Arts Department, Washington University in St. Louis, 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*, toured with Dancers to Italy's Spoleto Festival, performed at the White House with the Harkness Youth Dancers, and won a bronze medal at the International Ballet Competition in Varna, Bulgaria. Ms. O'Neal has performed in the faculty concert, *Dance Close-Up*, and also choreographs for the Washington University Dance Theater. Ms. O'Neal attended Smith College as an Ada Comstock Scholar graduating with a BA in theater. Her MA 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 was President of CORPS de Ballet International, 2005-2006, an organization dedicated to the development, exploration, and advancement of ballet in higher education. As President, Ms. O'Neal organized two conferences: '05 hosted by the San Francisco Ballet in San Francisco and '06 hosted by York University and Canada's National Ballet School in Toronto, Canada. She received the CORPS Service Award at the 2009 conference at Texas Christian University. Additionally, during that same conference, Ms. O'Neal performed Jennifer Medina's solo *Courtesan* in conjunction with her presentation, with Ms. Medina, of *The Mature Artist: An Embodied Story*, the first time a presenter was asked to perform at a CORPS conference. Christine is a candidate for the degree of Doctor of Philosophy in dance at Texas Woman's University.

"Where are the Black Ballet Dancers in America?" (Friday 4:45-6:15, KCB)

As CORPS celebrates the traditions and innovations of the American Ballet World less known aspects 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? Specifically, where are the principal black ballerinas outside of those who have performed with Dance Theatre of Harlem. 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 panel discussion will present research on the training and experiences of black ballet dancers, the companies in which they performed, issues concerning anatomical determinism, and cultural perceptions both in the African Diaspora and European and European American communities which both contributed and impeded the success of black dancers' careers in ballet. Research suggesting that European dance notables, including Anthony Tudor, were and

are more receptive to training, employing and embracing black ballet dancers will also be introduced.

Joselli Audain Deans is an Associate Professor of Dance and the Associate Director of the Dance Program at Eastern University. Her dance training includes eight year 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, and Bryn Mawr College. Her interests include ballet technique, dance history and culture, choreography, dance education, dance 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', 'Dougla', '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.

"Playing 'Telephone' with Technique: Issues of Ballet's Pedagogical Lineage and Legacy" (Saturday 1:15-2:00, UMKC)

The development of pedagogical lineage is widely acknowledged as inherent to ballet's oral tradition: we learn ballet from our teachers, who learned from their teachers, and so forth. Unlike the Modern Dance tradition, where movement vocabularies and pedagogical approaches are ascribed to individuals, ballet is often viewed monolithically, as though it is incapable of absorbing the imprint of the individual on its technique or pedagogy. It is my contention, however, that teachers do in fact leave their personal pedagogical inscriptions on the technique, thereby enabling ballet to evolve. Particularly in countries like the United States where there is no centralized ballet academy, teachers develop personalized methodologies as they reconcile the various, often conflicting, approaches of their own instructors. In determining what works best for them as dancers, they concurrently develop their own systems of training that are then carried forward by their students and folded into the ballet tradition.

Jessica Zeller is a post-candidacy doctoral candidate in Dance Studies at The Ohio State University, where she teaches ballet in the dance majors program. She holds an M.F.A. in Dance from OSU, a B.S. in Dance/Arts Administration from Butler University, and she is a student of Maggie Black, Rochelle Zide-Booth, and Jan Hanniford Goetz. Her research explores the development and genealogy of twentieth century ballet pedagogy, as well as the use of Progressive pedagogies in the ballet class.

"Enrico Cecchetti Innovative in Tradition" (Saturday 4:30-6:00, UMKC)

Enrico Cecchetti, Innovative in Tradition is an 80-minute workshop exploring the innovations Maestro Cecchetti brought to the basic ballet class of the late 19th century and early 20th century. Similarities in his work with the emerging "Modern dance" of the early 20th century will be explored, with a final comparison of these innovations with choreography in one of Anthony Tudor's ballets.

Teresa Cooper, Senior Lecturer, MA Dance, Theatre, and Rehabilitation, and Cecchetti VI (Intermediate Professional) certification has taught at the University of North Texas since 1985. She developed the ballet program at A Time To Dance Studio where she is a faculty member. She is current Vice-Chairman and former Chairman of the Cecchetti Southwest Committee, and on the board of Corps de Ballet International. She has choreographed, performed, and presented at International, Regional, and Local venues, including several collaborations with Christopher Deane of the UNT music faculty. Her love for ballet fostered by her first ballet teacher, George Skibine is wed with her deep respect and love for Modern Dance, first discovered with her mentor, Sandi Combest.

"Factors influencing dance majors' choice of BFA versus a BA degree" (Sunday 9:00-9:45, UMKC)

Many people have spoken of Antony Tudor's legendary influence on ballet over his lifetime as dancer, choreographer and teacher. His emphasis as a teacher on developing the mind as well as the body encouraged students to extend beyond their comfort zones and limited expectations of themselves. It is said Tudor would challenge his students to exercise their brains as well as their bodies so as to bring them to another level of excellence. In addition to his impact on the professional ballet world, Tudor touched the world of higher education periodically as an artist in residence. While the professional ballet world and dance in higher education have only recently begun to merge, there has been a struggle to clarify and balance this emphasis on artistry versus scholarship throughout the development of dance as an academic discipline.

Degree programs and concentrations have historically developed to define tracks of study so students can choose institutions and programs based on their career goals. Highly qualified professionals graduate from both BA and BFA degree options. Many factors have been shown to affect the college choice process such as students' interest in their major, job characteristics, employment opportunities, location, cost and, specifically to performance arts majors, teachers as role models and mentors. Dance students' satisfaction with their choice of degree program and the factors which influenced their decision is an area of research that is practically untouched. Dance educators need to know if dance majors are entering with unrealistic expectations of how their degree program will guide and help them along their career path. Ultimately, are dance majors graduating with degrees that help them along their career path?

Sonia K. Jones is an MA Candidate at NYU Steinhardt, concentrating in American Ballet Theatre Pedagogy. Through this program she is an ABT® Certified Teacher who has successfully completed teacher training in Primary – Level 5 of the National Training Curriculum® and her teaching apprenticeship in the program has received excellent evaluations. A Pennsylvanian, Sonia danced, choreographed and taught ballet in Lancaster, PA, while earning a B.S. in Biology from Millersville University. She is a Qualified Associate Teacher of Grades I –V of the Cecchetti Method of Classical Ballet and has received her Professional Intermediate Student Certificate from the Cecchetti Council of America. She danced with Franklin and Marshall College Dance Company, danced and choreographed for Ballet Theater of Lancaster and assisted directing its *Nutcracker* annually in conjunction with the Donetsk Ballet of the Republic of Ukraine. She is a member of the Cecchetti Council of America, CORPS de Ballet International and the National Dance Education Organization. Sonia has attended professional development intensives and workshops through American Ballet Theatre, Cecchetti Council of America, CORPS de Ballet International, Mark Morris Dance Group, NYSDEA and the Harkness Dance Center, among others. Currently she is the Education/Physical Therapy Intern at ABT and is co-leading a research project at NYU studying the factors influencing dance students' choice of a BA vs. a BFA degree.

Ms. Jones is a MA Candidate at NYU concentrating in American Ballet Theatre Pedagogy. Through this program she is an ABT® Certified Teacher who has successfully completed teacher training in Primary – Level 7 of the National Training Curriculum® and her work in the program has received excellent evaluations. A Pennsylvanian, Sonia danced, choreographed and taught ballet in Lancaster, PA, while earning a B.S. in Biology from Millersville University. She is a Qualified Associate Teacher of Grades I –V of the Cecchetti Method of Classical Ballet. Sonia danced with F&M College, danced and choreographed for Ballet Theater of Lancaster and assisted directing its *Nutcracker* annually in conjunction with the Donetsk Ballet of Ukraine. She is a member of CCA, CORPS de Ballet and NDEO and has attended intensives through ABT, CCA, CORPS de Ballet, Mark Morris, NYSDEA and Project Dance. Currently she teaches at various studios and outreach organizations in NYC.

Lara Little was raised in the New England area, where she trained and danced with the Greater Milford Ballet Company, under the direction of Laura Young, former principal dancer of the Boston Ballet. After graduating from Dean College in Franklin, MA with a BA in Dance, she was the owner and Artistic Director of CityDance in Manchester, NH for eight years. Her students have been accepted to Alvin Ailey, Philadanco II, Boston Conservatory and Pointe Park among others. As well as recently becoming a faculty member at Dean College, Lara is currently a graduate student at NYU/Steinhardt majoring in Dance Education with a concentration in Ballet Pedagogy from ABT. Upon graduation she hopes to continue teaching dance in higher education with a focus in Ballet Pedagogy and teacher preparation.

"Gabriella Taub-Darvash: Her Innovative Method of Teaching Classical Ballet" (Sunday 12:00-1:30, UMKC)

This lecture-demonstration is based on the presenter's seven years of study with Darvash and the teaching of her method in the university academy for twenty-four years. The premise of the

"Darvash method" is grounded in the "how" of executing classical ballet technique using anatomical principles of the body and the laws of physics. Her innovative method is based in the Vaganova system which she learned during her studies in Russia in the late 1940's and 1950's. However, the Darvash method steers away from some of the basic tenets of the Vaganova technique. The lecture-demonstration portion will focus on five points of the method: 1) shifting the weight of the body and how that impacts the execution of classical ballet movement, 2) the use of the plie, 3) the principles of turning, 4) the axis of the body and the utilization of oppositional forces for balance, and 5) how to approach the teaching of jumps that use a brushing leg. For the demonstration, the presenter will guide a current university student through specific ballet exercises to demonstrate the five points, outlined above, of the method. The presentation will follow this format: 1) a brief biography of Darvash, 2) an explanation of the basic tenets of the method, 3) a demonstration of five points of the method by a university dancer, and 4) questions and answers about the method.

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 and Master Teacher of Ballet 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. At Randolph College in Lynchburg Virginia, Ms. Neil is a faculty member of the Visiting Artist program. 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.

"Innovation in Ballet Using Vectors" (Sunday 1:45-3:00, UMKC)

Looking at innovation in ballet, this workshop will include hands-on exploration of working with vectors as guiding movement principle and combining with ballet form.

Julia Gleich, MA MFA, Currently resides in the UK where she is on faculty at LABAN and is Head of Choreography at London Studio Centre. She is choreographer and director of Gleich Dances New York/London and her company enjoyed 2 seasons at NYC's JoyceSoHo with recent performances in Brooklyn, including a Skyped rehearsal process in November 2010. She is President of Norte Maar for Collaborative Projects in the Arts in New York for which she regularly creates new commissioned works and collaborates with other artists from all disciplines, and is a regular master teacher for Brooklyn Ballet Theatre in Vermont, teaching workshops in contemporary ballet practice and generating new works in contemporary ballet. Recently she presented her practice-based research on vectors and dance at the Laban International Conference in London. That research has now been published in *The Dynamic Body in Space* (2010). Her performance work has been seen throughout the United States and in the UK. Her early training includes the School of American Ballet and with Melissa Hayden, Robert Denvers, David Howard, and later, Peff Modelski. She also studied at the Limón Institute and Cunningham Studio. She has been on faculties of the University of Utah Ballet Department and Manhattanville College and Molloy College in New York. In addition to self-produced work, she has created commissioned work for Island Moving Company, Rhode Island, University of California, Irvine, and University of Northern Colorado Greeley. In 2002 she was a ballet busker on the Royal Mile. Ms. Gleich moved to the UK in 2003. She has been a member of CORPS de Ballet International since 2001.

Fenella Kennedy is a dancer, as well as a dance notator and historian. She obtained a first-class honours degree in Dance Theatre from Laban, and during her studies there she also qualified as a Labanotator through the Dance Notation Bureau. She has performed in work by various artists, including Nik Haffner, Rosemary Butcher and Simon Vincenzi, as well as devising work for The Wellcome Collection, Shunt and The Secret Cinema.

Ms. Kennedy has directed well-received reconstructions of work by Anna Sokolow, Liz Aggiss and Ray Cook, and is currently engaged in the preservation of Chinese folk dance and the cataloguing of the Laban archive's notation collection. She has both performed and assisted in the reconstruction of work by Martha Graham, and has worked with both The Dance Notation Bureau and Trio Dance Collective in New York. She has been working with Julia Gleich since 2008, both as a dancer and collaborator. This is their first paper together.

2011 Choreographic Sharing
CORPS de Ballet International, Inc.
13th Annual Conference

Legacies of Ballet: Examining Tradition and Innovation

Thursday, June 23, 7 p.m.
University of Missouri – Kansas City
Performing Arts Center, Room 128

Question and answer sessions will follow each presentation and will last 10 minutes.

Program

The Edge

Christine Knoblauch-O'Neal, Washington University, St. Louis, MO
Music: Khachaturian

WaterCycle: The Dance

Sandra Perez, Towson University, Towson, MD
Music: F. Groffe

Vivaldi in G

Joan Buttram, University of Georgia, Athens, GA
Music: Antonio Vivaldi

The Pleiades

David Curwen, Western Michigan University, Kalamazoo, MI
Music: Ludwig Van Beethoven

Hong

Tong Wang, Butler University, Indianapolis, IN
Music: Mongolian Folk Music

Time Chant

Jennifer Jackson, Honorary Member, University of Surrey, Guildford, Surrey, U.K.
Music: Wolfgang Rihm
Dancers: English National Ballet

Conference Locations

University of Missouri – Kansas City (June 22 BOD meeting only)

Miller Nichols Library

Room 303

800 East 51st Street

Kansas City, MO 64110

816.235.1671

Grand Street Café (Banquet Location)

4740 Grand Avenue

Suite 110

Kansas City, MO 64112

816.561.8000

University of Missouri – Kansas City

Conservatory of Music and Dance

Performing Arts Center – first floor

4949 Cherry Street

Kansas City, MO 64110

Dance Division Chair number: 816.235.5216

*Dance Studio 103

*Lecture Room 128

*Registration/ Displays – Room 126

~Located about 5/6 blocks from the hotels, south and east of the Plaza. Rides will be available!

Kansas City Ballet and School

1616 Broadway Boulevard

Kansas City, MO 64108

816.931.2232

~Located in downtown Kansas City. Rides will be available!

University of Missouri – Kansas City (CORPS Forum Presentation only)

Royall Hall

Room 314

800 East 52nd Street

Kansas City, MO 64110

Diastole

Kiva Room

2501 Holmes Road

Kansas City, MO 64108

Hotels

Holiday Inn at the Plaza

One East 45th St.
Kansas City, MO. 64111
816-753-7400

Homestead Studio Suites

4535 Main Street
Kansas City, MO 64111
816-531-2212

Marriott Courtyard

4600 JC Nichols Parkway
Kansas City, MO. 64112
816-285-9755

The Raphael

325 Ward Parkway
Kansas City, MO 64112
816-756-3800

Airport Transportation

Super Shuttle of Kansas City – call 1-800-258-3826 for reservations

Directions

Directions to the Grand Street Café from the Holiday Inn and the Homestead Suite

Travel south on Main Street to 47th Street (Emanuel Cleaver Boulevard) and turn left (east). Take the second immediate right on the other side of Winstead's onto Grand or the driveway to the parking lot. The Café is on the right.

Directions to the Grand Street Café from the Marriott Courtyard

Travel South on JC Nichols Parkway (Broadway) to 47th Street (Emanuel Cleaver Boulevard), go about one block and turn left (East). Go through the light at Main Street and 47th (Emanuel Cleaver Boulevard). Take the second immediate right on the other side of Winstead's onto Grand or the driveway to the parking lot. The Grand Street Café is on the right.

Directions to the Grand Street Café from the Raphael

Travel East on Ward Parkway and at the first light turn left onto JC Nichols Parkway (Broadway). Turn right onto 47th Street (Emanuel Cleaver Boulevard) just past the tennis courts. Go through the light at Main Street and 47th (Emanuel Cleaver Boulevard). Take the second immediate right on the other side of Winstead's onto Grand or the driveway to the parking lot. The Café is on the right.

Directions to the Conservatory PAC from the Holiday Inn and the Homestead Suite

Travel south on Main Street to 47th Street (Emanuel Cleaver Boulevard) and turn left (east). Drive two blocks or two stop lights to Rockhill Road, turn right onto Rockhill. Travel south to the corners of Rockhill, Volker and Cherry Street just over Brush Creek. The PAC is in front of you. You may park on Cherry Street (free - Cherry is one way) or in the Conservatory Parking lot with a parking pass (TBA as needed). To get to the Conservatory parking lot, take a gentle right at the corner of Rockhill, Volker, and Cherry staying on Rockhill. Turn right at the first opportunity into the parking area. You may park anywhere to the right or left of the driveway with a pass. The PAC is to your right.

Directions to the Conservatory PAC from the Marriott Courtyard

Travel South on JC Nichols Parkway (Broadway) to 47th Street (Emanuel Cleaver Boulevard) it is about one block and turn left (East). Drive two and a half blocks or three stop lights to Rockhill Road, turn right onto Rockhill. Travel south to the corners of Rockhill, Volker and Cherry Street just over Brush Creek. The PAC is in front of you. You may park on Cherry Street (free - Cherry is one way) or in the Conservatory Parking lot with a parking pass (TBA as needed). To get to the Conservatory parking lot, take a gentle right at the corner of Rockhill, Volker, and Cherry staying on Rockhill. Turn right at the first opportunity into the parking area. You may park anywhere to the right or left of the driveway with a pass. The PAC is to your right.

Directions to the Conservatory PAC from the Raphael

Travel East on Ward Parkway this changes into Volker. At the corner of Volker, Rockhill Road, and Cherry Street there is a traffic light, you will see the PAC diagonally up to the right. You may park on Cherry Street (free - Cherry is one way) by making a sharp right turn or in the Conservatory Parking lot with a parking pass (TBA as needed). To get to the Conservatory parking lot, take a gentle right at the corner of Rockhill, Volker, and Cherry onto Rockhill. Turn right at the first opportunity into the parking area. You may park anywhere to the right or left of the driveway with a pass. The PAC is to your right.

Directions to Kansas City Ballet from the Conservatory PAC

Out of the Conservatory parking area turn left onto Rockhill Road and stay in the left of the two lanes. Make a gentle left onto Volker (you will have an arrow). Go one block to Oak Street and make a right onto Oak. At the next light, make a left onto 47th Street – Emanuel Cleaver Boulevard. Go through the light at Main Street passing the big beautiful fountain to make an immediate right onto JC Nichols Parkway which is Broadway (you will pass the Courtyard Marriott). Stay on Broadway until you see the beautiful Kauffman PAC as a reference. Kansas City Ballet is across the street from the Kauffman PAC. Turn left into the driveway – don't pass the KCB building, the driveway is right on the south of the building. Park is located in the rear parking lot behind the building. Auxiliary parking is available to the left of the KCB fenced in lot.

Parking – the parking lot is located adjacent to the Conservatory's Performing Arts Center. All UMKC locations are within walking distance from the Performing Arts Center. Parking passes will be provided.

Directions to Diastole from hotels – for the Musical Theatre Conference

Follow the directions from the hotels to Rockhill Road. Instead of turning right onto Rockhill, turn left onto Rockhill. At the first stop sign, turn right onto Gillham Road – when turning right you do not have to stop. Stay on Gillham, it will wind around, about 3 miles. Turn right onto East 27th Street. Turn left onto Holmes Road. Diastole is on the right – 2501 Holmes Road.

