



CORPS de Ballet International

Ballet Excellence in Higher Education

21st Annual Conference
July 9-12, 2019
Tallahassee, FL

*Identifying Inclusivity, Equality,
Equity and Privilege within
Ballet's Training and Culture*

Hosted by
Florida State University's
School of Dance

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CORPS de Ballet International

Council of Organized Researchers for Pedagogical Studies of Ballet

www.corps-de-ballet.org

Richard Sias – Founder, June 1998
Florida State University – Prof. Emeritus

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LIFETIME ACHIEVEMENT AWARDEES

Sally Bailey Blias	2018
Jean Pierre Bonnefoux	2017
Nini Theilade	2016
James Clouser	2015
Rochelle Zide-Booth	2014
Richard Sias	2013
Alonzo King	2012
Judith Chazin-Bennahum	2011
Gretchen Ward Warren	2010
Sandra Noll Hammond	2009
Anna Paskevaska (posth)	2008
Genze de Lappe	2007
Bené Arnold	2006
Grant Strate	2005
Miguel Terekhov	2004
Françoise Martinet	2003
George Zoritch	2002
Violette Verdy	2001
William F. Christensen	2000

Dear CORPS Members and Friends,

It is my pleasure to welcome CORPS de Ballet International to Florida State University's School of Dance for the 21st Annual conference – *Identifying Inclusivity, Equality, Equity and Privilege in Ballet's Training and Culture*. We are excited to have you with us and share in the activities, dialogues, and discussions. This conference is of special significance for the organization being that Florida State University is where CORPS de Ballet International was born 22 years ago under the direction of retired Professor Richard Sias.

Professor Sias began with an idea to unite ballet colleagues teaching in university, college, and conservatory institutions, providing support in their process to successfully move through the ranks of academia and higher education. He also maintained that the rigor of ballet, in teaching and performance, could and must retain the highest standards of technical, creative and artistic training within these institutions. At that inaugural meeting there were approximately 12 of us, and soon afterwards CORPS became a non-profit organization. Today our membership has reached over 100 in number with colleagues spread throughout 6 countries.

This return to FSU is timely as all of us have witnessed changes in ballet, dance, and the arts in general. Ballet educators and teachers are serving the field with the equaled commitment of our ancestors while navigating through reduced budgets and resources. In that we show ourselves as masters of the interdisciplinary and multi-disciplinary, traits that artists have always exemplified and valued as an ongoing practice. Entrepreneurs and improvisationalists by the very nature of our training and careers, I maintain that we are the artists, visionaries and innovators that others seek.

It is for this reason that I believe a conference of this nature to be appropriate. This year's theme, *Identifying Inclusivity, Equality, Equity and Privilege in Ballet's Training and Culture*, is intended to fortify us to meet the challenges ahead while nurturing the next generation of artists, teachers, administrators, artistic and executive directors, scholars, philanthropists, and more. We as leaders must engage in a reflective practice and use our voices to augment and cultivate progressive and enduring change. By doing so we honor the integrity of those who so diligently taught, coached and mentored us.

I invite you to join in the journey of this the 21st Annual CORPS de Ballet International conference.

Welcome home...

Anjali Austin, President

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IMPORTANT CONFERENCE LOCATION INFORMATION

Florida State University School of Dance

Montgomery Hall
130 Collegiate Loop
Tallahassee, FL 32306

Conference Hotel

Residence Inn by Marriott Universities at the Capitol
600 W. Gaines St.
Tallahassee, FL 32304
T: (850) 329-9080

University Center Club at FSU

Banquet Location
FSU Doak Campbell Stadium
University Center, Building B
Tallahassee, FL 32306
Ballroom East

STANDING COMMITTEES

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Archives and History/Conference Proceedings

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Spohn

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SPECIAL THANKS AND ACKNOWLEDGEMENTS

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Pre-Conference Facilitator

Tammy L. Bormann

Conference Guest Presenters

Tyrone Brooks, Joyce Fausone, Carla Peterson, Dr. Tom Welsh,
Dr. Elçin Haskollar,

The Tallahassee Ballet

Kathryn Karrh Cashin, Katy E. Cashin, MaryRebekah Wright, Janet Pichard

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College of Fine Arts

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Rachel Hunter, Production Manager

Greg Golden, Production Technician

Currie Leggoe, Costumer

Daniel Smith, Accompanist, Specialized Faculty

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CONFERENCE GUEST ARTISTS AND PRESENTERS

Conference Guest Artists

Tyrone Brooks, Artistic Director of The Tallahassee Ballet
Joyce Fausone, Retired Dance Faculty at Florida State University
Carla Peterson, Director of Maggie Allesee National Center for
Choreography (MANCC)
Dr. Tom Welsh, Dance Faculty at Florida State University
Dr. Elçin Haskollar, Program Director for the Global Citizen Certificate and
the Global Partner Certificate, FSU Center For Global Engagement

Lifetime Achievement Award Recipient
Virginia Johnson

Basil Thompson Scholarship Recipient
Ryan Hatch

Additional Guests
Daniel Smith
Kathryn Karrh Cashin
Katy E. Cashin

CORPS de Ballet International Member Presentations
Colleen Barnes, University of Utah
Dr. Tanya Berg, University of Toronto
Dr. Melonie B. Murray, University of Utah
Ilana Goldman, Florida State University
Kristin Marrs, University of Iowa
Dr. Kate Mattingly, University of Utah
Misa Oga, University of Utah
Keith Saunders, Texas Christian University
Jennifer Weber, The College at Brockport, SUNY

2019 LIFETIME ACHIEVEMENT AWARD RECIPIENT *Virginia Johnson*



Virginia Johnson, now Dance Theatre of Harlem Artistic Director, was a founding member and principal dancer with the company for more than twenty years. Born in Washington, DC, she graduated from the Academy of the Washington School of Ballet and briefly attended the School of the Arts at New York University as a University Scholar before joining DTH in 1969.

Universally recognized as one of the great ballerinas of her generation she is perhaps best known for her performances in the ballets *Giselle*, *A Streetcar Named Desire*, and *Fall River Legend*. During her years with the company, she performed most of the repertoire, with principal roles in *Concerto Barocco*, *Allegro Brillante*, *Agon*, *A Streetcar Named Desire*, *Fall River Legend*, *Swan Lake*, *Giselle*, *Voluntaries*, and *Les Biches*, among others, several of which were recorded for broadcast on PBS, network television and cable.

Her choreographic credits include the television film *Ancient Voices of Children*, and works for Goucher College, Dancers Responding to AIDS, the Second Annual Harlem Festival of the Arts, Thelma Hill Performing Arts Center, and Marymount Manhattan College, where she was an adjunct professor.

While still performing, her interest in journalism led her to Fordham University. After retiring from performing, she received an Independent Artist Grant from The Field that opened doors to arts producing. She attended the School of Visual Arts where she studied drawing, film making and television production before the opportunity to create *POINTE* magazine presented itself. She was founding editor-in-chief from 2000-2009.

Her honors include a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America, and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award, the 2009 Martha Hill Fund Mid-Career Award and an honorary doctorate from Cornish College of the Arts. In February 2016 she was honored by First Lady Michelle Obama at the White House for her contribution to the field of dance. In 2018 she held the Brackett Visiting Artist Chair at the University of Oklahoma and is the recipient of the 2019 CORPS de Ballet International Lifetime Achievement Award.

Accepting the Award on Behalf of Virginia Johnson *Francesca Harper*



Francesca Harper is an internationally acclaimed multi-faceted artist. After being named Presidential Scholar in the Arts and performing at the White House, Francesca attended Columbia University for a summer studying philosophy and computer programming, but could not deny a passion inside that moved her to pursue a professional career as a dancer. Francesca joined the Dance Theater of Harlem's Junior Company that same summer and joined the main Company the following year. Francesca performed soloist roles with the DTH, such as the Hostess in Bronislova Nijinska's *Les Biches* and soloist in *Swan Lake*. After Dance Theater of Harlem, she fell in love with the choreography of William Forsythe. She joined his company, Ballet Frankfurt, quickly started performing lead roles, and soon after was promoted to Principal. While a member of Ballet Frankfurt, Francesca was chosen to perform with designers Issey Miyake, and Gianni Versace, and to perform in a film, *Dancing Pleats*, a 30-year retrospective of Issey Miyake's design work in Japan. She performed Miyake's and Versace's fashion shows in Paris and Milan as well. She was also spotted signing on the Frankfurt stage and subsequently invited to record her first single, *Slow Groove*. *Slow Groove* was produced on a compilation album and distributed in the U.K. and throughout Europe. She self-produced her own album, *Modo Fusion*, currently available on iTunes. While still a member of Ballet Frankfurt, she first tested the waters choreographically by creating her first full evening of work, *Dark Violet Light Stone*, commissioned by The Holland Dance Festival.

The vastness of her artistry and hunger led Francesca back to New York City for Broadway productions including *Fosse*, *The Producers*, *All Shook Up*, *The Frogs*, and the Tony nominated treasure *The Color Purple*. As a member of *The Color Purple* she understudied the roles of Shug Avery and Squeak. This led Harper to booking her first Principal Broadway Roles as Helene in *Sweet Charity* and as Judith in *Sophisticated Ladies*. She also created her first play that appeared at the Cherry Lane Theater in New York, *50 minutes with Harriet and Phillis*, produced by Anna Deavere Smith, in creation with her aunt, Pulitzer Prize Winning writer Margo Jefferson and Paul Miller a.k.a DJ Spooky. Most recently she was invited to develop a new character for the interactive show *Sleep No More*, where she sings every week at The McKittrick Hotel in New York City as jazz vocalist, Cecilia Robertson, aka Ceci. Francesca was also newly appointed Artistic Director of the *Movement Invention Project® (MIP®)* of NYC,

where she continues to encourage young artists to explore beyond their extremities and enhance their creativity.

Harper has choreographed works for Alvin Ailey American Dance Theater, Ailey II, Tanz Graz, Hubbard Street II, Dallas Black Dance Theater, and her own company, The Francesca Harper Project, which was founded in 2005. Her TV appearances include Boardwalk Empire, David Letterman, and The Oprah Winfrey Show. Harper also served as ballet consultant for the feature film, *Black Swan*, by Darren Aronofsky, and starring Natalie Portman. Portman went on to win an Oscar for her performance in the film. Francesca was also a featured performer in *Zinnias – The Life of Clementine Hunter* directed by Robert Wilson, touring internationally with the production. She received a *Living History Award* in 2013 during Black history month from Long Island University, as well as the Innovation and Technology Award for her choreography for Fashion Week with designer Louis Vuitton.

Francesca's mother, Denise Jefferson, served as an inspiration and mentor for Francesca teaching work and giving back to the community. Her mother served as the director of The Alvin Ailey School for over 26 years.

Denise Jefferson created the Ailey/Fordham B.F.A program, which changed the landscape for young aspiring dance artists by providing dancers the opportunity to obtain college degrees while continuing to pursue careers as a professional artists. Francesca's mother was an example of courage and compassion for her daughter, and since her passing she remains a beacon of inspiration as Francesca continues to strive forward as a professional artist and teacher.

Harper enjoys her appointment as an adjunct professor at New York University, a former Associate Professor at Barnard College, and continues the vital role of teacher and choreographer for The Ailey School, Fordham University's BFA Program, and the Susan Batson Studio. SBS is led by Acting Guru and Obie award winner Susan Batson, who serves as Acting Coach for Nicole Kidman, Oprah Winfrey, Juliette Binoche, Tom Cruise, Liv Tyler, Usher, Lee Daniels, Sean Combs, and many more. Harper and Batson have started a film and television production company called "BetterMind Productions," and currently have two feature film projects in development. Batson also served as the directorial consultant for *The Look of Feeling*, Francesca's one woman show based on the life of her mother, Denise Jefferson. *The Look of Feeling* premiered Off Broadway in The Spring of 2014 and received critical acclaim as "a piece rich in truth and authenticity." – Broadway.com.

In July 2004, *The Look of Feeling* had its international debut at the Impulstanz Festival in Vienna, Austria. In 2016, the critically-acclaimed show made appearances around New York City with the debut of two new Chapters, featuring live music and the dancers of The Francesca Harper Project. The Francesca Harper Project has become the platform for Harper's own artistic vision: classical dance forms deconstructed and fused with cutting-edge text, music, film and video. The company has toured

nationally and internationally at various venues including the Holland Dance Festival, Venice Biennale, NJPAC, Impulstanz, The Metropolitan Museum of Art, and The Joyce Theater.

Francesca continues to create and perform meaningful works inspired by her mother and her own life experiences. She is committed to works rooted artistic expression, empowerment, and social awareness. She is grateful for the daily opportunity to do what she loves and is passionate about inspiring others to live their dreams.

2019 BASIL THOMPSON SCHOLARSHIP RECIPIENT *Ryan Hatch*



Ryan Hatch is from Lehi, Utah. He is a senior at Brigham Young University. Throughout his college career, he has been the male soloist in Gerald Arpino's Birthday Variations in 2017 and George Balanchine's Valse-Fantaisie in 2018. This year he had the opportunity to perform soloist roles in Martha Graham's Dark Meadows, Gerald Arpino's Reflections, and George Balanchine's Walpurgisnacht Ballet. He was also chosen to be in the Honors Class at Regional Dance America National Festival (2017) and Regional Dance America Pacific Festival (2018). He is currently a senior at Brigham Young University and just finished his 4th year with BYU Theatre Ballet. He has been serving as the Theatre Ballet President from 2016-Present.

Ryan is honored to receive the Basil Thompson Memorial Scholarship. This scholarship will help him to achieve his dreams of being a professional ballet dancer. After dancing professionally Ryan plans to receive his MFA in dance and eventually teach at a University. Ryan will use this funding to pay for dance tuition which will go towards off-campus performances and experiences.

GUEST ARTISTS BIOGRAPHIES

Tyrone Brooks, Artistic Director of The Tallahassee Ballet



Tyrone Brooks joined The Tallahassee Ballet as the Artistic Director in the 2013-2014 season. Brooks has a wide-range of professional experience including 18 years as a Principal Dancer at the Dance Theatre of Harlem, New York City (DTH). Brooks has been featured in a number of acclaimed performances including Alvin Ailey's *The River*, Eugen Loring's *Billy the Kid*, Jerome Robbins' *Fancy Free*, Michael Smuins' *A Song for Dead Warriors*, *Medea*, and John Butler's *Othello*. Brooks has also performed internationally in Austria, Brazil, France, Germany, Italy, Israel, Japan, Norway, Spain, Switzerland, Venezuela, South Africa, and Russia. Additionally, Brooks has been featured in performances by celebrated choreographers George Balanchine, Agnes DeMille, Geoffrey Holder, Garth Fagan, Jerome Robbins, Glen Tetley, Alonzo King, John Butler, John McFall, Robert North, John Taras, Billy Wilson, and DTH Founder and Artistic Director Arthur Mitchell.

In 1984, Brooks was nominated for the Dancers Choice Award in London for his performance as Alan Strange in *Equus*. Brooks' work has also been in a number of television features including the NBC presentation of Dance Theatre of Harlem's *Creole Giselle*, the closing ceremonies of the 1984 Olympics, the PBS series *Dance in America*, CBS 60 Minutes with Ed Bradley featuring DTH, the PBS presentation of *Live at the Kennedy Center The Making of Firebird*, and the 1993 Kennedy Center Honors. Brooks also choreographed *Black Explosion* for the 2004 televised production of the Trumpet Awards.

In addition to his experience as a Principal Dancer and performer, Brooks has accumulated extensive experience as a dance faculty member and administrator. For over 25 years, Brooks served as full-time Ballet Faculty at DTH. During that time he also served as the Associate Director of the DTH community outreach program, *Dancing Through Barriers Ensemble*. As Associate Director, Brooks represented DTH as a teaching artist in New York City Public Schools and commenced professional development workshops for teachers in curriculum development. He also conducted master classes and outreach programs in South Florida and for the Dance Theatre of Harlem-Kennedy Center Residency in Washington, D.C. and the Northern Virginia region. Mr. Brooks has also taught at the various institutions; Hofstra University, Mary Mount Manhattan College, Florida State University School of Dance, Alvin Ailey American Dance Theater,

New World School of the Arts, Thomas Armour Youth Ballet, Flint Institute of Music- Flint Youth Ballet, Interlochin Center for the Arts, Ballet Hispanico, Hampton University, Norfolk State University and New Orleans Ballet Theatre.

In 2004, Brooks joined the Virginia School of the Arts as the Director of Community Dance and was subsequently appointed as the Executive Director of the Virginia School of the Arts by the Board of Directors. During his tenure at the Virginia School of the Arts, Brooks became an active member of the Lynchburg community and developed community partnerships with Opera on the James, The Academy of Fine Arts, Lynchburg Symphony Orchestra and the E.C.C. Glass High School Theatre Department. Brooks' community engagement extended to his service on the advisory panel for the Virginia Commission for the Arts Tour and Performing Arts Directory, James River Diversity Council, and as a member of the Board of Directors of the James River Council for the Arts and Humanities and The Florida Division for the Individual Artist Fellowship panel.

Mr. Brooks has a Certificate in Advanced Business Administration from Lynchburg College and was a Visiting Artist for the Florida State University School of Dance. Mr. Brooks serves on the Florida State University Friends of Dance Board of Directors and was recently inducted into the (MOBB) Museum of Blacks in Ballet.

Joyce Fausone, Retired Dance Faculty at Florida State University



A graduate of the University of Georgia with a major in dance education, Joyce moved to Tallahassee, Florida in 1972 to attend Florida State University where she received her MFA in Dance under the direction of Dr. Nancy Smith Fichter. After graduating she spent 8 years in south Florida before returning to Tallahassee where she served as the Artistic/Administrative Director of the Tallahassee Ballet for over 20 years. Through her leadership the Company grew from a small regional ballet company to a major cultural institution in Tallahassee. During her tenure she enriched the company's stature, repertory and initiated several community outreach programs including DanceChance, the Ireland Cultural Exchange, and the Special School Performance Series. She choreographed over 35 original works and initiated the Company's annual concert An Evening of Music and Dance in collaboration with the FSU College of Music. She also produced the Company's full-length ballets including the Nutcracker, A Midsummer Night's Dream, Sleeping Beauty, Cinderella and Coppelia.

In 2004 Joyce received the Nancy Smith Award from the Florida Dance Association for Lifetime Achievement in the field of dance before joining the Florida State University dance faculty as the Coordinator of Special Events for the School of Dance and the Maggie Allesee National Center for Choreography. Over the years, her position shifted to special programs and events for the School of Dance including overseeing and mentoring the graduate students teaching in the General Studies Dance Program for non-majors, the annual Suzanne Farrell Young Dancer's Workshop, the Summer Intensive Dance Workshop and the FSU Study Abroad Program "Dance in Paris". One of her favorite aspects of her job was serving as the liaison to Friends of Dance.

Joyce retired from the FSU School of Dance in 2016 and continues to teach as needed both locally and at the FSU School of Dance as adjunct faculty. Besides traveling and visiting grandchildren, Joyce also serves on the Board of the Friends of Dance Council and is currently working on a Paris Adventure for retirees utilizing her resources from the Dance in Paris program.

Carla Peterson, Director of Maggie Allesee National Center for Choreography



Carla Peterson was appointed Director of Maggie Allesee National Center for Choreography at Florida State University's School of Dance in Tallahassee, Florida in May 2014 where she is charged with its overall artistic vision, strategic planning, fundraising, and the formulation of an annual residency season that supports a wide range of aesthetic practices by choreographers at all stages of their careers.

Prior to assuming this post, she was artistic director of New York Live Arts (2011–2014) and Dance Theater Workshop (2006–2011), serving as chief curator of annual seasons that featured diverse, intergenerational and global perspectives, and overseeing programs that supported emerging artists and ideas (Studio Series, Fresh Tracks) and international exchange (The Suitcase Fund). She was executive director of Movement Research in New York City, an internationally recognized laboratory for the investigation of new movement-based forms and the promotion of critical dialogue (2002–2006), managing director of the National Performance Network and director of The Suitcase Fund at Dance Theater Workshop (1993–1996), and assistant performing arts director at Wexner Center for the Arts, Columbus, Ohio (1988–1993).

She has worked widely as a freelance arts consultant with artists, and with not-for-profit arts organizations and private foundations, including National Performance Network, Doris Duke Charitable Foundation, and

SURDNA Foundation, among others. She continues to serve on national dance and performing arts panels.

She received a 2005 “Bessie” (New York Dance and Performance Award) in recognition of her leadership at Movement Research and service to the dance community. In 2012, she was made a Chevalier de L’Ordre Des Arts Et Des Lettres by the French government, with a fall 2015 ceremony. She currently serves on the board of Mount Tremper Arts, and on the steering committee for the New York Dance and Performance Awards (aka Bessies), under the auspices of DanceNYC.

Dr. Tom Welsh, Dance Faculty at Florida State University



Tom Welsh is a member of the Dance faculty at Florida State University where he teaches dance anatomy & kinesiology, dance conditioning, Pilates for dancers, dancer coaching, and the science of dance training. Over the past 25 years, Dr. Welsh and his colleagues have been building a dancer wellness program that includes a purpose-built conditioning studio for dancers. He conducts and publishes empirical research on healthy approaches to training for a career in dance. He wrote *Conditioning for Dancers* to help young dancers learn how to take greater responsibility for managing their own development as dance professionals. In 2016, Tom was named Dance Educator of the Year by the International Association for Dance Medicine & Science (IADMS).

Dr. Elçin Haskollar, Program Director for the Global Citizenship Certificate and the Global Partner Certificate, Florida State University’s Center for Global Engagement



Dr. Elçin Haskollar is the Program Director for the Global Citizenship Certificate and the Global Partner Certificate at Florida State University’s Center for Global Engagement. Both programs are designed to help participants improve their cross-cultural skills and increase their global competencies. As faculty, a researcher and a cross-cultural trainer, Dr. Haskollar works with undergraduate and graduate students, post-doctoral scholars, and FSU faculty members. She conducts cross-cultural training workshops for student groups, centers and departments at FSU, in the greater Tallahassee community and in the state of Florida. She is an affiliated scholar at the Rutgers University Center for the Study of Genocide and Human Rights. Dr. Haskollar earned both her Ph.D. and M.S. in Global Affairs from Rutgers, The State University of New Jersey. She received her

M.A. in International Peace and Conflict Resolution from Arcadia University, and her B.A. in Political Science from Loyola University Chicago. Dr. Haskollar has presented at numerous professional presentations and workshops in the United States, Canada, Argentina, China and Turkey. She lived in five different countries and learned six different languages.

ADDITIONAL GUEST ARTISTS AND COLLABORATORS

Kathryn Karrh Cashin, Resident Choreographer, The Tallahassee Ballet



Kathryn Karrh Cashin has choreographed for The Tallahassee Ballet for over 30 years including The Nutcracker and numerous chamber works, most notably Bolero. Her full-length ballets include Beauty and the Beast, A Midsummer Night's Dream, Coppélia, Cinderella and The Sleeping Beauty. She has also choreographed several children's ballets. She has served as choreographer for over twenty Florida State Opera works, most recently The Mikado, Eugene Onegin, Orpheus in the Underworld and Romeo and Juliet.

Dr. Cashin holds a BA in Russian/Business Administration, MA in Slavic and East European Studies and a PhD in Humanities. She is on the faculty of FSU's Program in Interdisciplinary Humanities, supervises the multicultural film course, and frequently teaches in Europe during the summer.

Dr. Cashin, a former president of the Junior League of Tallahassee and graduate of Leadership Tallahassee, serves on the Leadership Council of FSU's College of Arts and Sciences, and is a former curriculum and steering chair for Youth Leadership Tallahassee. She is a trustee for the Florida House on Capitol Hill and serves as vice-president of scholarships and grants for Alpha Delta Pi Sorority National Foundation.

Katy E. Cashin, Guest Choreographer, The Tallahassee Ballet



Katy E. Cashin received her BFA in dance performance and BA in history from Southern Methodist University. Cashin is a freelance choreographer in New York City creating works most notably for White Horse Theater Company (WHTC). Cashin's WHTC productions include Tennessee William's *A Perfect Analysis Given by a Parrot*, Sam Shepard's *Eyes for Consuela* and WHTC Artistic Director Cyndy Marion's world premiere, *You Are Perfect*. WHTC's *You Are Perfect* was selected for the 2017 Toronto Fringe Festival under the direction of Rhys McClelland and performed at the Theatre Passe Muraille in Los Angeles, CA in 2018. Cashin is fortunate to create original works for The Tallahassee Ballet including *Mainframe*, *Rebonds B*, *There & Not*, and *Trio for Six*. She has created works for "First Look" presented by Brooklyn Ballet and South Georgia Ballet. Cashin performed soloist roles in master works by George Balanchine, Maurice Béjart, Arthur Mitchell, and Gerald Arpino. She began her ballet training with The Tallahassee Ballet (TTB) under the direction of Joyce Fausone and trained under Christina Paolucci of New York Theatre Ballet, Sheila Humphreys of the Royal Ballet, and Richard Sias of National Ballet of Canada. At TTB, Cashin performed several principal and soloist roles in full-length ballets such as *The Nutcracker*, *Coppélia*, *Cinderella*, *A Midsummer Night's Dream*, and *Beauty and the Beast*. This summer, Cashin received her masters of public administration from Columbia University's School of International and Public Affairs in New York City.

MaryRebekah Wright, Assistant to the Artistic Director, Community Outreach Director, The Tallahassee Ballet



MaryRebekah Wright started dancing at the age of five under the direction of Crystal Draper and Melissa June. She has danced with the Atlanta Festival Ballet, and the Cincinnati Ballet during summers and spent a month studying ballet and modern dance in Paris, France. She was a member of the Civic Ballet of Volusia County for ten years, performing lead roles in their annual *Nutcracker*. She then moved to Tallahassee to study with the Florida State University School of Dance and pursued arts administration and outreach education in addition to dance.

In May 2016 MaryRebekah graduated from FSU with a BFA in Dance and a minor in Communications. She joined The Tallahassee Ballet in July 2016,

when she started as the Community Outreach Coordinator. In July 2017, she attended the National Dance Institute's Teaching Artist Training intensive in New York City. MaryRebekah was appointed to the role of Assistant to the Artistic Director in August 2017.

Janet Pichard, Chief Executive Officer of The Tallahassee Ballet



Janet Pichard has been the Chief Executive Officer of The Tallahassee Ballet since January 2007. Combining a lifelong passion for dance with professional experience in ballet instruction and administration, business marketing, and advertising, she is uniquely qualified to balance the many opportunities of a growing semi-professional ballet company and school with the fine art of dance.

As CEO of The Tallahassee Ballet, Janet works closely with the Board of Directors, artistic faculty and staff. She actively works to strengthen the presence of the Company in the Tallahassee community and has nurtured the support of The Tallahassee Ballet's many supporters and sponsors.

Janet has held multiple professional positions in business marketing and advertising, including co-owner of P&G Marketing Group, advertising manager of The Tallahassee Ballet, and advertising representative for Rowland Publishing. She was also a member of the Greater Tallahassee Chamber of Commerce Leadership Tallahassee Class 26 that worked to raise support for Tallahassee's Cascades Park.

With more than three decades of experience in teaching ballet and managing studios, Janet is the former owner of the Dancer's Image Studio, and has previously worked with the Sharon Davis School of Dance and served as a member of The Tallahassee Ballet Board of Directors.

Janet holds a Bachelor's Degree and a Master's Degree from the College of Education at the Florida State University.

Daniel Smith, Specialized Faculty at Florida State University



Daniel Smith is an American composer, pianist, sound designer and conductor best known for his collaborations with preeminent dance companies and choreographers, he has worked with Martha Graham

Dance Company, Suzanne Farrell Ballet, Urban Bush Women, The Tallahassee Ballet, Gwen Welliver, Ilana Goldman, and Tim Glenn, among others. His most recent work, *Roses in December*, was at The Kennedy Center in May 2019. He was the topic of a 2015 documentary directed by Dana Terres entitled *The Music that Makes Them Dance*. Smith's work for the concert stage as well as electro-acoustic mediums are also performed widely, as highlighted by *Metamorphoses 1-3*, which was premiered at the 2011 Ringling International Arts Festival as well as *Darkness* (2013), which was commissioned by renowned pianist and multimedia artist Julian Toha for his world tour, *Immersion*. As a pianist, Smith performs a wide range of solo, chamber, and orchestral repertoire and is a strong proponent of new music. He has performed premieres by the likes of Nico Muhly, Chris Brubeck, and Dorothy Hindman, and has been featured alongside numerous Grammy and Tony award-winning musicians, including Kristin Chenoweth, Mary Wilson of The Supremes, and Chris Mann. He has been the Principal Pianist for Sinfonia Gulf Coast since 2007. At the Florida State University School of Dance, Smith composes, performs, accompanies technique classes, and teaches courses pertaining to the intersection of music and dance.

DETAILED CONFERENCE SCHEDULE

21st Annual CORPS de Ballet International Inc. Conference
*Identifying Inclusivity, Equality, Equity and Privilege within Ballet's Training
and Culture*
July 8-12, 2019
School of Dance, Florida State University
Tallahassee, Florida
Conference Schedule

July 8, 2019 (Monday)

6:00-9:30 PM

CORPS Lifetime Achievement
Award Dinner
*Celebrating the Life and Career of
Virginia Johnson*
Former Ballerina and Current Artistic
Director of Dance Theatre of Harlem

University Center Club at FSU
FSU Doak Campbell Stadium
University Center, Building B
Tallahassee, FL 32306

July 9, 2019 (Tuesday)

Note: All Conference activities held at the FSU School of Dance, located in
Montgomery Hall
130 Collegiate Loop
Tallahassee, FL 32306

Unless otherwise noted, all member presentations will be held in the
Nancy Smith Fichter Theatre in Montgomery Hall.

8:00-9:00 AM

Registration
School of Dance Foyer

9:00-9:30

Welcome and Introduction to FSU
School of Dance
Review of conference activities

9:30-9:45

CORPS President's Address
Anjali Austin, Professor and Interim
Chairperson

Florida State University

10:00-10:45

Brown, White, Black: The Truth About the Unseen Ballerinas

Jennifer Weber, Assistant Professor
The College at Brockport, SUNY

10:50-11:35

Othering in America's Ballet Advertisements: The Troubling Representation of Race and Gender in Ballet Advertising

Melonie Buchanan Murray, Associate Dean
The University of Utah

11:40-12:10

Tour of Montgomery Hall
led by Joyce Fausone
(Meeting in School of Dance Foyer)

12:10-1:10 PM

Lunch and Membership Meeting #1
Studio 301
(Lunch Provided by Friends of Dance)

1:15-2:00

Humanizing Ballet Training Through Inclusive Pedagogical Strategies

Tanya Berg, Sessional Lecturer
University of Toronto

2:05-2:50

Choreographic Showing #1

Elizabeth Gillaspay, Professor
Texas Christian University

Delia Neil, Associate Professor
University of North Carolina at Charlotte

Diane Bedford, Assistant Professor
Texas A&M University

Christine Knoblauch-O'Neal, Professor
Washington University

3:00-4:30

Meet the Maggie Allesee National Center for Choreography (MANCC)

Carla Peterson, MANCC Executive Director
Florida State University

Developing Programs: Study Abroad, Summer Programs, and Friends of Dance

Joyce Fausone, Retired School of Dance
Faculty
Florida State University

4:45 Tour of Montgomery Hall
led by Joyce Fausone
(Meeting in School of Dance Foyer)

July 10, 2019 (Wednesday)

8:30-9:00 AM Registration
School of Dance Foyer

9:00-9:45 *"The Other": Histories of Orientalism
Behind La Bayadère*
Colleen Barnes, MFA Candidate
University of Utah

9:50-10:35 *Arthur Mitchell & Dance Theatre of
Harlem: Ballet, Inclusivity and Social
Change Through the Arts*
Keith Saunders, Assistant Professor
Texas Christian University

10:45-11:45 *Meet CORPS' Founders*
Facilitated by Sharon Oberst
Panelists include Professors Shari
Garber, David Curwen, Joan Buttram,
and Christine Knoblauch-O'Neal

12:00-1:10 PM Lunch/New Member and first-time attendee
meeting
Studio 301
(Lunch Provided by Friends of Dance)

1:15-2:00 *Interrupting Ballet Class – Developing
Students' Voices*
Ilana Goldman, Associate Professor
Dan Smith, Pianist
Florida State University
Studio 217
(Movement Session)

2:05-2:50 Choreographic Showing #2

Shani Robison, Associate Professor
Brigham Young University

Robyn Pasternack, Professor
University of Central Oklahoma

Marlene Skog, Assistant Professor
University of Wisconsin-Madison

David Curwen, Professor
Western Michigan University

3:00-5:00

Membership Meeting #2

July 11, 2019 (Thursday)

8:30-9:00 AM

Registration
School of Dance Foyer

9:00-9:45

*Incorporating Questions of Equity and
Access into University Coursework*
Kate Mattingly, Assistant Professor
University of Utah

9:50-10:35

*Draft, Workshop, Revise: Process for an
Inclusive Ballet Pedagogy in Higher Education*
Kristin Marrs, Lecturer in Ballet
University of Iowa

10:45-11:30

*Vaganova's Vision of Neoclassicism,
Inclusivity, and Dancer Empowerment*
Misa Oga, MFA Candidate
University of Utah

11:30-1:10 PM

Lunch

1:15-2:45

Guest Presentation: *Cross Training for
Dancers*
Dr. Tom Welsh, Professor; Tyressa
Judge, PT; Gabriel William, MFA, CPT;
and colleagues
Florida State University
Conditioning Studio, Montgomery 107
(Movement Session)

3:00-5:00

Guest Presentation: *Contextualizing
Cultural Identities*
Dr. Elçin Haskollar, Program Director
Global Citizen Certificate, FSU Center
For Global Engagement

7:30

In Performance with The Tallahassee Ballet
Director's Speak: Next Moves
Tyrone Brooks, Artistic Director of The
Tallahassee Ballet

July 12, 2019 (Friday)

9:30-11:00 AM

CORPS de Ballet International:
Advocating for Integrity in Ballet's
Education, Performance, Research, and
Profession
Closing Discussion and Remarks
Studio 301

Schedule is subject to change.

PRESENTATION ABSTRACTS

"Brown, White, Black: The Truth About the Unseen Ballerinas"
Presenter: Jennifer Weber; Assistant Professor, The College at Brockport,
SUNY

ABSTRACT:

The discipline of ballet has an acknowledged race problem. Predominantly stemming from white, Euro - centric cultures, the field of ballet continues to be scrutinized for its lack of diversity and lack of relevance to the larger cultures within which it is situated. Steeped in tradition, the field of ballet continues to bring reproductions and new works to the stage. Yet, by adhering to this way of existing, what perspectives are missing? This project responds to this criticism of ballet's lack of diversity by utilizing a theoretical and creative perspective to investigate ways in which the form can incorporate often missing voices in its narrative.

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BIOGRAPHY:

Jennifer Weber, MFA, is on faculty at The College at Brockport State University of New York, as an Assistant Professor in the Department of Dance. Her research engages critical approaches to existing codified dance techniques to reimagine the ways in which the various training methods, practices, and genres of dance can be in conversation. The direct areas of application she investigates are dance pedagogy, creative process, and the individual artist. She has presented her research in Sydney, Australia; Florence, Italy; Provo, Utah; Salt Lake City, Utah; Geneva, New York; and Brockport, New York. Ms. Weber has been on faculty at the University of Utah, the University of Iowa, and many private schools across the United States. She specializes in ballet, contemporary technique, improvisation, creative process, teaching methods, and wellness practices.

Ms. Weber holds an MFA from the University of Iowa where she was an Iowa Arts Fellow and was a recipient of the Caroline H. Newhouse Scholarship. She has a Bachelor of Arts in Mathematics from the University of Nebraska at Omaha, graduating summa cum laude with honors. Ms. Weber has danced with the professional companies of Ballet Quad Cities, Omaha Theater Company, and Ballet Nebraska.

"Othering in America's Ballet Advertisements: The Troubling Representation of Race and Gender in Ballet Advertising"

Presenter: Dr. Melonie B. Murray, Associate Professor, University of Utah

ABSTRACT:

Given the various ways the ballet community is grappling with the contemporary repercussions of its gendered and racist history, the representation of race and gender within ballet advertisements is

troubling. This presentation investigates how race and gender are represented in advertising campaigns created for ballet consumers. Using visual culture methodologies, I analyze how race and gender are represented in ballet advertisements, highlighting the significance of how images represent the culture of ballet. I argue that some advertisements are actually perpetuating Othering and inadvertently contradict the notion that ballet is progressing beyond its gendered and racist roots.

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BIOGRAPHY:

Melonie is currently an Associate Dean within the College of Fine Arts at the University of Utah. Her research interests lie in exploring the continual evolution of ballet training methods and performances and, while

honoring the past, investigating ballet through a critical theory lens. Topics of recent research have included analyzing the commoditization of dancers in the advertising campaigns of American ballet companies, exploring notions of ballet as a form of cultural identity, examining how gender is performed in early ballet training, and exploring ballet as a degree focus in American higher education.

Holding a BFA in Ballet from Friends University, MFA in Dance from the University of California, Irvine, and a PhD in Dance from Texas Woman's University, Melonie believes that there is a place for all dance forms within the academy, and her commitment to dance as a scholarly endeavor is paramount. She was instrumental in building the dance program at Colorado Mesa University and later served as the Ballet Program Coordinator. Melonie was also the author of a newly-revised MFA in Ballet Program at the University of Utah and served as its inaugural Director of Graduate Studies. Her academic writing has been published in peer-reviewed journals, and she continues to defend the arts, dance, and ballet as legitimate scholarly pursuits.

Melonie is certified in American Ballet Theatre's national training curriculum and has experience teaching multiple genres of studio and academic courses at several universities. Professional affiliations include CORPS de Ballet International, Dance Studies Association, and the World Dance Alliance -Americas. She has also serves regularly as an adjudicator for the American College Dance Association.

"Humanizing Ballet Training Through Inclusive Pedagogical Strategies"
Presenter: Dr. Tanya Berg, Sessional Lecturer, University of Toronto

ABSTRACT:

This presentation discusses pedagogical strategies that allow students to achieve technical proficiency in ballet without feeling that their bodies are not suited to a perpetuated classical ideal. Ballet pedagogy should foster equity and diversity by creating inclusive studio environments and humanizing a dance form that has in the past been elitist and Eurocentric. Recent scholarship is used to address how teachers can allow ballet to be, and feel, accessible to dancers of all body types through imagery, safe alignment, and anatomical understanding, while fostering a joy of movement that has arguably been reserved for dance forms perceived as more progressive and accepting.

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BIOGRAPHY:

Tanya Berg holds a PhD in Dance Studies from York University and is a graduate of Canada's National Ballet School Teacher Training Program. In addition to teaching in private studios, Tanya has taught at the University of Toronto in the Faculty of Kinesiology and Physical Education since 2003. She has presented papers on topics such as panopticism in dance education, innovation in ballet pedagogy, and conditioning for ballet dancers. Tanya's publications can be found in journals including *Research in Dance Education* and *Journal of Dance Education*, as well as the forthcoming anthology *Case Studies in Dance Education: Ethical Dimension of Humanizing Dance Pedagogy*.

"Racialized Visions of 'the Other': Histories of Orientalism Behind *La Bayadère*"

Presenter: Colleen Barnes, MFA Candidate, University of Utah

ABSTRACT:

This paper superimposes three modalities: India's colonial history, the history of *La Bayadère* in its many forms, and an Orientalist lens. Pierre Gardel's 1810 opera *Les Bayadères*, Filippo Taglioni's 1830 opera-ballet *Les Dieux et la Bayadères*, and Marius Petipa's 1877 ballet *La Bayadère* each have significant premiere dates in juxtaposition to India's colonial

relationship with Europe. Reference to postcolonial theory further illuminates each production's complicity with western patriarchal domination. This research takes a critical look into the misrepresentation and racism present in the productions of *La Bayadère*, and how this antiquated stereotyping is at play in today's ballet community.

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BIOGRAPHY:

Colleen Barnes is expected to earn her MFA in Ballet from the University of Utah in April 2019. She seeks to encourage ballet's much-needed shift to inclusivity through her research and teaching. Colleen has worked for the Joffrey Ballet School in various teaching and administrative roles since 2009, with which she has taught across the United States and abroad. She

is the Artistic Director of Joffrey South, Joffrey Colorado Springs, and Joffrey Heartland summer intensives. Colleen danced professionally with the Dayton Ballet, Ballet Pensacola, and Dance Now! Miami.

"Arthur Mitchell & Dance Theatre of Harlem: Ballet, Inclusivity and Social Change Through the Arts"

Presenter: Keith Saunders ; Assistant Professor of Professional Practice, Texas Christian University

ABSTRACT:

The diversity issue in ballet has been around at least since 1933 when Lincoln Kirstein described his vision for ballet in America, a vision including the equal participation of black and white practitioners. In 1969, the establishment and success of Dance Theatre of Harlem positioned Arthur Mitchell and Karel Shookas powerful agents of inclusivity and empowerment through the arts. They changed perceptions about who could do ballet, and showed how it could change communities and change lives. I will examine that accomplishment and legacy and offer reasons and context for the rapid, unequivocal success of DTH from its inception.

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BIOGRAPHY:

Over a 44-year professional career, Keith Saunders has practiced the art and science of ballet as a performing artist, teacher, ballet master, stager, coach, company director, director of education programs, lecturer, adjudicator, and consultant. A long-time dancer and ballet master with

Dance Theatre of Harlem (DTH) under the direction of Arthur Mitchell (1975-2010) and Virginia Johnson (2010 -2018), he has taught all levels of ballet while serving on the faculties of the DTH School, the Ballet Met Dance Academy, the New Ballet School (Ballet Tech), Steps NYC, the 92nd St. Y, the University of Wyoming (Guest Artist-in-Residence), and the Snowy Range Dance Festival. He has choreographed works at the student, university, and professional levels, and taught in numerable workshops and master classes in studios, schools, colleges, and universities across the United States and abroad. In 2017, Saunders earned an MFA in Dance from Hollins University of Roanoke, VA. He joined the faculty of the School for Classical & Contemporary Dance at Texas Christian University in 2018.

“Interrupting Ballet Class – Developing Students’ Voices”
Presenter: Ilana Goldman, Associate Professor, Florida State University

ABSTRACT:

Over the last eight years I have been designing a student-centered ballet class that employs unconventional strategies and “interruptions” of the traditional ballet class culture and format to promote students’ unique voices (both literally and figuratively). This workshop consists of a very abbreviated ballet class (no jumping!) for all abilities where I will share these methods. I will start with an explanation of my influences, many of which come from the contemporary dance realm, and will discuss each strategy after the participants engage with each exercise. Physical participation is not required. Observers are welcome.

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BIOGRAPHY:

Ilana Goldman is an Assistant Professor of Dance at Florida State University and has taught and choreographed for schools and companies across the country. She currently serves as Washington D.C.-based Bowen McCauley Dance Company's Choreographer in Residence. Her three short dance films, *Convergence*, *Fledgling*, and *InterState* have screened at numerous international film festivals.

She received her early training at the Maryland Youth Ballet and earned a Bachelor of Fine Arts from The Juilliard School, where she was awarded the John Erskine Prize for Artistic and Academic Excellence. She earned her Master of Fine Arts from the University of Washington.

Ilana danced professionally with Oakland Ballet, Sacramento Ballet, Cedar Lake Contemporary Ballet, and Trey McIntyre Project, and as a guest artist with Alonzo King's *LINES* Ballet.

"Incorporating Questions of Equity and Access into University Coursework"

Presenter: Dr. Kate Mattingly, Assistant Professor, University of Utah

ABSTRACT:

As educators we have integral roles to play in what our students learn, and I have discovered that our ballet undergraduates are invested in conversations about equity and access, and deeply committed to changing systems of exclusion. Rather than separate their coursework from events outside their classrooms, their curricula honors ballet as a site of critical inquiry that opens ways of understanding embodied knowledge and social change. In this paper I disclose how curricula can foster critical thinking in technique and theory courses and foreground the importance of analytical approaches in both modalities.

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BIOGRAPHY:

Kate Mattingly is an Assistant Professor in the School of Dance at the University of Utah. Her research focuses on dance criticism and the transfer of experiences that are felt, embodied, and kinesthetic into formats that are written, spoken, and recorded. Her articles have been published in the *New York Times*, the *Village Voice*, *Dance Research Journal*, *Dance magazine*, *Pointe magazine*, *The Washington Post*, and many other journals and publications. She received her undergraduate degree in Architecture: History and Theory from Princeton University in 1993 and graduated with high honors. Her Master's of Fine Arts degree is from New York University's Tisch School of the Arts where she worked closely with Professor Deborah Jowitz and performed choreographic works by William Forsythe and Amanda Miller. Her doctoral degree from the University of California, Berkeley is in Performance Studies with a Designated Emphasis in NewMedia.

"Draft, Workshop, Revise: Processes for an Inclusive Ballet Pedagogy in Higher Education"

Presenter: Kristin Marrs, Lecturer, University of Iowa

ABSTRACT:

This paper is based on my ongoing research into how ballet class content and modes of assessment promote inclusivity within a diverse student population in higher education. I explain my qualitative research methods, non-authoritarian pedagogical tactics, and integration of Alexander Technique principles. Creative writing process pedagogical strategies such as workshopping, peer-to-peer feedback, drafting, and revising are beneficial models for developmental progress in my ballet classes. I engage in a structured collaboration with a focus group of students who analyze how such techniques meet their individual and collective needs, while grounding their experiences in the time-honored grammar of ballet technique.

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BIOGRAPHY:

Kristin Marrs, MFA is a Lecturer in Ballet at the University of Iowa, where she teaches ballet and pointe technique, Alexander Technique, choreography, and dance studies courses. After studying at SUNY Purchase and London Studio Centre, she danced professionally with Columbus Dance Theatre, Arova Contemporary Ballet, and Ballet Quad Cities, and continues to perform as an independent artist. Marrs's research interests include the integration of somatic principles with ballet pedagogy. Her recent ballet *When Trees Say Nothing* was created in collaboration with fiber artist Mary Merkl-Hess and selected for performance at the 2019 ACDA Central Conference.

"Vaganova's Vision for Neoclassicism, Inclusivity, and Dancer Empowerment"

Presenter: Misa Oga ; MFA Candidate, University of Utah

ABSTRACT:

This paper uses historical evidence to demonstrate how Agrippina Vaganova advocated for progressive pedagogical methodologies. Ultimately, I argue that, while ballet has a distinct discipline, rigor, and integrity, its pedagogy is continuously evolving.

Historians primarily focus on Vaganova's refinement of classical ballet technique, and little is written about her broader vision for ballet. Vaganova advocated for dancers to approach their work with confidence and agency, regardless of age, gender, physique, and ability. I reveal how Vaganova encouraged neoclassicism, the modernization of ballet, and advocated for individuality from each dancer.

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BIOGRAPHY:

Misa Oga is a graduate student in the MFA ballet program at the University of Utah, where she teaches ballet technique courses and is a graduate teaching assistant for ballet history courses. She is the artistic director and owner of MOGA Conservatory of Dance. Misa's research interests lie in exploring the evolution of ballet, particularly of progressive pedagogical methodologies. Misa is the recipient of the "Outstanding Teacher" award at the 2018 Youth America Grand Prix. Misa is an ABT Certified Teacher of the ABT National Training Curriculum, and was the teacher for the Pre-Primary through Level 3 demonstration classes for the ABT NTC Training in Salt Lake City.

IN PERFORMANCE WITH THE TALLAHASSEE BALLET

"Celestial Dance"

Choreography: Kathryn Karrh Cashin
Composer: Ellen Taaffe Zwilich

Hope Eltomi, Ben Howard
Abigail Centers, Katerina De Lawyer, Julia Doering

"Retour"

Choreography: Katy E. Cashin
Composer: Lili Boulanger

Jorge Arceo, Carri Britt, Abigail Centers, Paige Centers, Katerina De
Lawyer, Julia Doering, Naomi Lebhar, Chris Miller

Commemorating the 100th anniversary of Boulanger's death, Katy E. Cashin's piece "Retour" is inspired by Boulanger's use of classical themes and tales such as Homer's *Odyssey*. Boulanger was the first woman to win the prestigious first prize of the Prix de Rome in 1913.

Director's Speak: Next Moves

Tyrone Brooks, Artistic Director of The Tallahassee Ballet

VIDEO CHOREOGRAPHIC SHARING PROGRAM

Tuesday, July 9, 2019

Title: In a breath

Choreographer: Elizabeth Gillaspy

Music/composer: L. v. Beethoven

Dancers/performers: Liam Evans, Lauren Huynh, Joe LaLuzerne, Jaclyn LeVasseur

Title: Las Mujeres Fuertes

Choreographer: Delia Neil

Music/composer: Piazzola

Dancers/performers: Laura Dearman, Julia Foster, Tiffany Mako, Rose Wuertz

Title: Panthera

Choreographer: Diane Cahill Bedford

Music/composer: *Derezzed (remixed by The Glitch Mob)* by Daft Punk and The Glitch Mob

Dancers/performers: Lauren Copping, Lauren Dowdy, Abbey Menard, Kali Taft, Ashlyn Thompson

Any additional credits: Costumes by Carisa Armstrong

Title: Quartet

Choreographer: Christine Knoblauch-O'Neal

Music/composer: George Anitein

Dancers/performers: Rachel Brough, Lauren Bush, Kelsey Donovan, India Shelley

Wednesday, July 10, 2019

Title: Closing In

Choreographer: Shani Robison

Music/composer: Philip Glass

Dancers/performers: Dancers from BYU Ballet Showcase Company

Title: "Another Story"

Choreographer: Robyn Pasternack

Music/composer: Frédéric Chopin, Mazurka in C-sharp Minor, Op. 50, No. 3

Dancers/performers: Dancers Alexis Hendrix and Yukina Sato/ Pianist Dr. David Forbat

Any additional credits: Performance for the Oklahoma Music Association Conference

Title: Exit

Choreographer: Marlene Skog

Music/composer: Arvo Part

Dancers/performers: James Hibbard, Kristen Hammer, Abigail Stachnik, Lauren Reed

Any additional credits: Lighting by Claude Heintz

Title: Fantoccio: Alberto's Demise

Choreographer: David Curwen

Music/composer: Caroline Shaw

Dancers/performers: 9 dancers, plus one dummy

Any additional credits: Costumes by Jocelyn Glanzman

NEARBY RESTAURANTS

Maple Street Biscuit Company \$
1600 W Call St.

Backwoods Crossing \$\$
6725 Mahan Drive

Chi Chi's Café \$
460 W Tennessee St.

The Bark \$
507 All Saints St.

Paisley Café \$\$
1123 Thomasville Rd

Midtown Caboose \$\$
1406 N Meridian Rd

Kool Beans Café \$\$
921 Thomasville Rd

Moku Poke
1525 W Tennessee St.

Sweet Pea Café \$
832 W Tharpe St.

Liberty \$\$
1307 N Monroe St.

Table 23 \$\$
1215 Thomasville Rd

Vale Food Co. \$
815 W Madison St.

Bella Bella \$\$
123 5th Ave
Bird's Aphrodisiac Oyster Shack \$
325 N Bronough St.

Canopy Road Café \$

1913 N Monroe St.

Sakura Sushi & Grill \$\$
1319 N Monroe St.

El Cocinero \$\$
402 E Tennessee St.

Gaines Street Pies \$\$
603 W Gaines St.

Siam Sushi \$\$
1700 N Monroe St.

4 Rivers Smokehouse \$\$
1817 Thomasville Rd

Centrale Pizza Parm & Bar \$\$
815 W Madison St.

The Edison \$\$
470 Suwannee St.

Bento Asian Kitchen + Sushi \$
1660 W Tennessee St.

The Wine Loft \$\$
1240 Thomasville Rd

Izzy Pub & Sushi \$\$
1123-3 Thomasville Rd

Au Pêché Mignon \$
220 N Duval St.

ONSITE LUNCH OPTIONS

Suwannee Room

Located across Landis Green, Suwannee's newly innovative structures include Chef's Table, which features a different specialty dish every day. Everyday options range from pizza, pasta, sandwiches, burgers, salads, and more. Suwannee also offers vegan, vegetarian, and gluten free options.

Chick-fil-A

Also located across from Landis Green, Chick-fil-A offers chicken sandwiches, strips, and nuggets along with salads and sides.

4 Rivers Smokehouse (FSU)

4 Rivers Smokehouse specializes in slow-smoke barbeque, home-style sides, and fresh bakery items in a family-friendly casual dining environment.

The Sweet Shop

The Sweet Shop offers brewed coffee, tea, sandwiches, wraps, and a variety of smoothies and other lunch options. The Sweet Shop is located on Jefferson St. and is about a 7-10 minute walk from the School of Dance.

Tuscan Eatery

Tuscan Eatery offers a unique setting for anyone looking for classic Italian fare. Diners can enjoy a variety of rustic pizza, pasta, paninis, and salads.

Spear It

Spear It is a casual tavern offering hearty servings of American eats, including burgers and pizza.

Einstein Bros. Bagels

Einstein is counter-service chain that offers egg sandwiches, soups, salads, baked goods and a variety of bagels and coffee.

STORES AND HEALTH PROVIDERS

CVS
822 W Pensacola St.

Lucky's Market
1964 W Tennessee St.

GreenWise Market on Gaines
625 W Gaines St.

Publix Super Market at Ocala
800 Ocala Rd

Whole Foods Market
1817 Thomasville Rd

Trader Joe's
3425 Thomasville Rd

Health and Wellness Center
960 Learning Way

Tallahassee Memorial Hospital
1300 Miccosukee Rd

Patients First
1660 W Tennessee St.

MAP

