



CORPS de Ballet International

Ballet Excellence in Higher Education

24th Annual Conference

June 21-24, 2022

*Fairies, Queens, and Cavaliers: Ballet's
Production and Disruption of Gender*

Hosted by

Virginia Commonwealth University
Richmond, Virginia

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Dear Colleagues and Friends,

Welcome to CORPS de Ballet International's 24th annual conference, *Fairies, Queens, and Cavaliers: Ballet's Production and Disruption of Gender*, hosted at Virginia Commonwealth University in Richmond, VA June 21-24, 2022.

I am concluding the second, and final, year of my term as President, but I must note that this 3.5-day conference has been in-the-making for several years. As the 22nd and 23rd annual conferences were presented virtually in response to the COVID-19 pandemic, it is a particularly sweet moment for the organization that we can safely come together again—3-D bodies in motion, as dancers prefer to commune. Yet this conference also represents CORPS' first hybrid event, enabling conference participants the flexibility to join one another in "Zoom-Land" where professional development and collective engagement are still easily accessible. The Board and I are thrilled to welcome all of our conference attendees. We are literally located in many places and spaces, but I invite you to think of this as a metaphor for creating *place* and *space* for new curiosities and knowledge.

Last year's annual conference encouraged dialogue that centered around the "examination of our fragile, inflexible, and inhumane patriarchal institutional structures", while urging us to do the necessary work to dismantle systemic racism and social injustices within our classrooms, institutions, and communities. In continuation of this theme, this year's conference invites an examination specific to the social construct of gender within ballet as a profession, educational system, and performing art. Given this month is Pride Month, celebrated each year during the month of June to honor the 1969 Stonewall Uprising in Manhattan, it is an apropos time to consider the broader implications of positioning gendered subjects alongside ballet's history and practices.

The featured guest lineup represents a broad range of artists, educators, and professionals, who embody gender identity, representation, and performance in myriad ways. I am pleased to welcome DeHaven Mays (they/them) from Side by Side, a Richmond-based organization "dedicated to creating supportive communities where Virginia's LGBTQ+ youth can define themselves, belong, and flourish." Through Mays' workshop, they will promote a deeper understanding of LGBTQ+ identities and offer best practices for supporting LGBTQ+ individuals/students. Panel Facilitator, Michael J. Morris (they/them), will lead us in discussions with Roberto Vega Ortiz (he/him) and Theresa Knudson (she/her) in the presentation, "Expanding Ballet's Stage to Mxn and Queer-Identified Dancers: A Conversation with the Leadership and Artists of Ballet22" and with Katy Pyle (they/them) in their presentation, "Radically Re-Imagining the Ballet Canon: A Conversation with Katy Pyle, Founder and Artistic Director of Ballez". Elizabeth Yntema (she/her), the President and Founder of Dance Data Project, will join us for her presentation, "Researching and Promoting Gender Equity in the Dance Industry". Yntema will additionally facilitate a discussion with Stoner Winslett (she/her) entitled, "Embodying Female Leadership for Over Four Decades: A Conversation with Ms. Stoner Winslett, Founding Artistic Director of the Richmond Ballet". Finally, members will have the opportunity to take a masterclass with Judy Jacob (she/her), the Artistic Associate and Chairman of the Faculty of the Richmond Ballet.

The evening of June 22nd, we will honor our Lifetime Achievement Awards recipients, Amanda McKerron and John Gardner, at Can Can Brasserie in the lively Richmond neighborhood of Carytown. All conference attendees are invited to attend the event at no additional charge. At the LAA reception, we will also recognize a CORPS member for their Outstanding Service to the organization, as well as two student scholarship honorees: the Basil Thompson Memorial Scholarship awardee, Miles Ashe, and the Louis Johnson Memorial Scholarship awardee, SenSaSheri Maasera.

Always a conference highlight, conference participants can look forward to twelve adjudicated member presentations from your professional colleagues.

In closing, I have been honored to collaborate with an incredible team of people who deserve recognition for their insights and support in realizing this conference. Thank you to the President's Council (Anjali Austin and Jessica Zeller), the CORPS Board, the review panel for member presentations, and the Administrative and Tech team, Leah Bailey and Jennie Petuch. As the places and spaces are many for this conference, CORPS de Ballet International expresses gratitude to VCUarts, specifically Dean Carmenita Higginbotham, Associate Dean James Wiznerowicz, Lea Marshall, Christopher Dinkus Deane, and Leland Lew. We additionally thank Dr. James Frazier, Dean of the Florida State University College of Fine Arts for his sponsorship of our conference virtually.

Please enjoy Richmond, the VCU campus, and the conference events. I look forward to this time for deepened reflection and connection in community with you.

Warmest regards,



Courtney B. Harris
President, CORPS de Ballet International, Inc.

BOARD OF DIRECTORS AND CONTACT INFORMATION

Founder, Ex-Officio, Board Member

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Courtney Harris

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President-Elect

Jessica Zeller, Texas Christian University, TX

Treasurer

Lara Petrin, Western Illinois University, IL

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Diane Cahill Bedford, Texas A&M University, TX

Members at Large

Karen Dearborn, Muhlenberg College, PA
Lisa Fusillo, University of Georgia, GA
Melonie Buchanan Murray, University of Utah, UT
Thomas Vacanti, University of Massachusetts, MA
Jennifer Weber, Utah Tech University, UT

IMPORTANT CONFERENCE INFORMATION

To protect one another and our many communities, **the CORPS Board requires that conference attendees wear masks and socially distance during the conference.**

In consideration of accessibility concerns, conference presenters may remove their masks when presenting. Accordingly, we also ask attendees to refrain from sitting within close proximity of the podium in order to ensure safe social distancing.

Please do right by our members by notifying CORPS leadership if you discover you have contracted covid during or after the conference.

Notify us (corpsdeballetinternational@gmail.com) so that we can alert attendees and recommend testing if necessary.

CORPS de Ballet International

<http://www.corps-de-ballet.org/>

Conference Communication Platform (Slack)

CORPS de Ballet International Slack Workspace

corpsdeballet-itb7778.slack.com

Conference Slack Channels with Navigation Links

Main Channel:	#corps_de_ballet_intl
2022 Conference Channel:	#2022_corps_conference
Social Channel:	#2022_richmond_about-town

Slack is a channel-based communication tool.

Ahead of conference events, attendees will receive an invitation to join the CORPS “workspace”.

Consider Slack an additional resource to locate conference information, daily schedules, presentation resources, and communicate directly with fellow attendees.

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

STANDING COMMITTEES

President's Council

Courtney Harris, chair

Members: Anjali Austin – Past-President, Jessica Zeller – President Elect

Archives & History Committee

Molly Faulkner, chair

Members: Rose Flachs, Richard Ploch, Jamie Johnson, Cydney Spohn

Bylaws & Constitution Committee

Jennifer Weber, chair

Members: Elizabeth Gillaspy, Sharon Oberst

Membership & Outreach Committee

Tom Vacanti, chair

Members: General Hambrick, Christa St. John, Kerry Ring
Anne Van Gelder, Adelheid Strecklick

Nominations & Elections Committee

Lisa Fusillo, chair

Member: Madeline Harvey

Planning & Development Committee

Anjali Austin, chair

Members: David Curwen, Sharon Garber, Elizabeth Gillaspy
Catherine Horta-Hayden, Christine Knoblauch-O'Neal, Nola Nolen
Shani Robison, Paula Weber

Support & Mentoring Committee

Karen Dearborn, chair

Member: Ilana Goldman

Ad Hoc Undergraduate Student Engagement

Melonie Buchanan Murray, chair

Members: Kristin Marrs, Sharon Oberst, Christa St. John

SPECIAL THANKS AND ACKNOWLEDGMENTS

Board of Directors

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

Conference Guest Artists

Carlos Hopuy, Judy Jacob, Theresa Knudson, DeHaven Mays, Michael J. Morris,
Roberto Vega Ortiz, Katy Pyle, Jim Smithson, Stoner Winslett, Elizabeth Yntema

Participating Arts Organizations

Virginia Commonwealth University, School of the Arts

Dean Carmenita Higginbotham, Associate Dean James Wiznerowicz, Lea Marshall
Christopher Dinkus Deane, Leland Lew

Side by Side

Ballet22

Can Can Brassiere

Dance Data Project

Richmond Ballet

Ballez

Florida State University College of Fine Arts, School of Dance

Dean James Frazier

Conference Technical Support

Jennifer A. Petuch

CORPS Administrative Assistant

Leah Bailey

CONFERENCE GUEST ARTISTS AND PRESENTERS

Conference Guest Artists

DeHaven Mays, Director of Education & Advocacy, Side by Side
Roberto Vega Ortiz, Co-Founder/Artistic Director, Ballet22
Theresa Knudson, Co-Founder/Executive Director, Ballet22
Carlos Hopuy, Company Dancer, Ballet22
Michael J. Morris, Artist Educator/Facilitator
Elizabeth Yntema, President/Founder, Dance Data Project
Stoner Winslett, Founding Artistic Director, The Richmond Ballet
Judy Jacob, Director, School of The Richmond Ballet
Jim Smithson, Accompanist, The Richmond Ballet
Katy Pyle, Founder/Artistic Director, Ballez

Lifetime Achievement Award Recipients

Amanda McKerrow and John Gardner

Basil Thompson Scholarship Recipient

Miles Ashe

Louis Johnson Scholarship Recipient

SenSaSheri Maasera

CORPS de Ballet International Member Presentations

Judith Chazin-Bennahum, Distinguished Professor Emerita, University of New Mexico
George Berry, MFA Candidate, University of Alabama
Shayla Bott, Associate Professor, Brigham Young University
Ashley Parov, Assistant Professor, Brigham Young University
Brenda Critchfield, Director of Dance Medicine & Wellness Facility, Brigham Young University
Afreen Sen Chatterji, PhD student, University of California Santa Barbara
Steven Ha, Lecturer in Dance, Ohio State University
Madeline Jazz Harvey, Assistant Professor, Colorado State University
Meg Paul, Rehearsal Director & Academy Director, Complexions Contemporary Ballet
Christina Johnson, Adjunct Faculty, Dominican University
Jamie Johnson, Associate Professor, Utah Valley University
Christa St. John, Assistant Professor, Utah Valley University
Yvonne Racz Key, Artistic Director, Ballet Lubbock
Shani Robison, Associate Professor, Brigham Young University
Rain Ross, Associate Professor, Stockton University
Jennifer Weber, Assistant Professor, Dixie State University
Jessica Williamson, Adjunct Faculty, Pasco Hernando State College

2022 LIFETIME ACHIEVEMENT AWARD RECIPIENTS

Amanda McKerrow and John Gardner



AMANDA MCKERROW has enjoyed a career as one of America's acclaimed ballerinas. She 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 the recipient of numerous other awards, among them the Princess Grace Foundation Dance Fellowship and the New York Woman Award for Dance.

McKerrow was born in Albuquerque, New Mexico, and began her ballet training at the Twinbrook School of Ballet in Rockville, Maryland, where she completed the syllabus of the Royal Academy of Dance. She then spent two years at the Metropolitan Academy of Dance where she studied the Vaganova syllabus. She then attended the Washington School of Ballet under

the direction of Mary Day, where she trained and danced with the company for four years, ultimately touring extensively throughout the United States and Europe. McKerrow then joined American Ballet Theatre in 1982 under the direction of Mikhail Baryshnikov. She was appointed Soloist in 1983 and promoted to the rank of Principal Dancer in 1987. Her repertoire included the leading roles in all the major classics and she was also acclaimed for her performances in works by many of the major choreographers of the time including Antony Tudor, George Balanchine, Sir Frederick Ashton, Sir Kenneth MacMillan, Jerome Robbins and Juri Killian. She has also created roles in ballets by choreographers such as Agnes DeMille, Twyla Tharp, Mark Morris, Clark Tippet, Choo San Goh and James Kudelka. She has also appeared as a Guest Artist with ballet companies around the world. In 2000, after having worked closely with him during his lifetime, McKerrow began staging the works of Antony Tudor as a Repetiteur for the Antony Tudor Ballet Trust. She was appointed the Sole Trustee of his ballets in 2018. She also stages the ballets of Agnes DeMille, Clark Tippet and Benjamin Millepied, as well as the full-length classics such as Swan Lake, Giselle, The Sleeping Beauty and Don Quixote. After retiring from performing in 2006 she has devoted her time to teaching, coaching, and staging ballets for professional companies and educational institutions around the world. She is married to fellow dancer and repetiteur John Gardner, and together they have directed many workshops and intensives including "From Studio To Stage" at The Hartt School at the University of Hartford in 2016 and the Colorado Ballet Academy Summer Intensive from 2018 to 2021. She is currently a Guest Repetiteur for American Ballet Theatre.



JOHN GARDNER was born in Lafayette, Louisiana, where he began his ballet training with Gwen Ashton. He continued his training at the National Academy of Arts in Champaign, Illinois under the direction of Micheal Maule. He received a scholarship to the American Ballet Theatre School Summer Intensive in 1977 and was invited to join the second company thereafter. In 1978 Mr. Gardner joined the main company of American Ballet Theatre and was promoted to the rank of Soloist in 1984. His repertoire included many Soloist and Principal roles and represented a broad range of styles which afforded him the opportunity to work with many of the master choreographers of that generation which included Antony Tudor, George Balanchine, Jerome

Robbins, Sir Kenneth Macmillan, Agnes DeMille, Martha Graham, and Twyla Tharp. In 1991 Mr. Gardner was invited to dance with Mikhail Baryshnikov's White Oak Dance Project. He danced with the troupe for five years and worked closely with many acclaimed modern dance choreographers including Mark Morris, Merce Cunningham, Paul Taylor, Lar Lubovitch, and David Gordon. He was created upon in numerous roles during his time with White Oak Dance Project and toured extensively throughout the United States, Europe, Asia, South America, and Australia. He returned to American Ballet Theatre in 1996 and continued to perform with the company until 2002.

After retiring from the stage Mr. Gardner began to pursue a career as a teacher and coach. His initial job was teaching in the graded level program at Ballet Academy East in New York City for three years. During this time, he also taught at various studios around the city, including Broadway Dance, where he had the privilege of working as a substitute teacher for the Master Teacher David Howard upon his request. Mr. Gardner has enjoyed his development as teacher, coach and choreographer over the years and has worked extensively at both the professional and student levels. He is a sanctioned repetiteur for the Antony Tudor Ballet Trust and is the Director of the Antony Tudor Dance Studies. He also stages the ballets of Agnes DeMille, Benjamin Millepied and Clark Tippet as well as the full-length classics and has been invited to work in these many capacities for professional ballet companies and educational institutions around the world. Mr. Gardner is married to fellow dancer and repetiteur Amanda McKerrow and together have directed many workshops and summer intensives including "From Studio to Stage" at The Hartt School at the University of Hartford in 2016 and the Colorado Ballet Academy Summer Intensive from 2018 to 2021. He is currently a Guest Repetiteur for American Ballet Theatre.

2022 BASIL THOMPSON SCHOLARSHIP RECIPIENT

Miles Ashe



MILES ASHE is a proud native of East St. Louis, IL. He began taking dance classes at the Center of Creative Arts (COCA) at the age of 10. Dance quickly became Miles' passion. After a year of taking classes, Miles was invited to join COCA's pre-professional modern and ballet dance companies. He has had the opportunity to study dance at several summer intensive programs, including with The Dance Theatre of Harlem, The Juilliard School, The School of American Ballet, and The American Ballet Theatre. In addition to performing with COCA's dance companies, Miles has also performed

with The St. Louis Ballet and The St. Louis Symphony Orchestra. In the Fall of 2022, Miles will begin his sophomore year at Juilliard as one of 24 dancers that were accepted into the class of 2025.

May 20, 2022

Dear CORPS de Ballet International,

I am writing to express my sincere gratitude for making the Basil Thompson Scholarship Award possible. I was beyond thrilled to learn of my selection for this honor and I am deeply appreciative of your support.

I am a Dance major at The Juilliard School in New York City. I am currently a sophomore and plan to graduate in the spring of 2025. Thanks to this award, I am one step closer to that goal.

By awarding me the Basil Thompson Scholarship Award, you have lightened my financial burden which allows me to focus more on the most important aspects of school; studying, exploring, and growing in dance. Your generosity has inspired me to help others and give back to the community. I hope one day I will be able to help students achieve their goals just as you have helped me.



Thank you again for your thoughtful and generous gift.

Sincerely,
Miles Ashe
Juilliard Class of '25

2022 LOUIS JOHNSON SCHOLARSHIP RECIPIENT

SenSaSheri Maasera



My name is SENSASHERI MAASERA, I'm 19 years old and I am from Saint Louis, Missouri. Growing up, I attended Center of Creative Arts (COCA), where I trained in ballet, modern, contemporary, jazz and more. This past semester I completed my first year in college at the Alonzo King LINES Contemporary Ballet BFA program!

Thank you so much for this award. With your donation, I will be able to continue to attend the Alonzo King Contemporary Ballet BFA program at Dominican University, and for that I am eternally grateful. Attending this school has and will continue to help me develop a sense of self and authenticity, which transforms my dancing and personal style into a way that suits me best. I benefit immensely from the rigorous training and philosophy that the Alonzo LINES program provides for me, and I would like to use this to become a professional dancer in a contemporary ballet or modern company once I graduate.

I am also passionate about becoming an advocate for dancers' physical and mental health which is a career I would like to be engaged in once I graduate as well. This scholarship made all of this possible and has positively impacted and improved the trajectory of my dance career. Once again, I am very thankful for your donation to further my dance education.

SenSaSheri Maasera



GUEST ARTIST BIOGRAPHIES

DEHAVEN MAYS, M.ED, M.S.

Director of Education & Advocacy, *Side by Side*, VA



DEHAVEN (they/them) is a non-binary educator who has lived in RVA for the past 11 years. They have graduate degrees in sociology and one in education specializing in human sexuality. The past five years, DeHaven has worked with LGBTQ-identified youth to find affirming, supportive spaces so they can be their full, authentic selves. DeHaven continues this mission by working with K-12 schools and community partners across Virginia to provide vibrant, authentic training experiences.

ROBERTO VEGA ORTIZ

Co-Founder, Artistic Director, and Artist of Ballet22



ROBERTO VEGA ORTIZ is a native of Vega Baja, Puerto Rico. He began his training in hip hop, jazz and ballet at Taller de Bailes LeDaph in Manatí, PR at age 14. He then continued his pre-professional ballet training with Marie Carmen Márquez, Ana María Castañón, Orlando Carreras and Victor Gilí, and also studied at Escuela de Ballets de San Juan, Conservatorio de Ballet Concierto de Puerto Rico and Escuela Especializada en Ballet Julián E. Blanco, where he graduated from Level 8. He attended summer courses at Joffrey Ballet School, The Washington School of Ballet, The School of Nashville Ballet and San Francisco Ballet School. After a season as an apprentice with Ballet Concierto de Puerto

Rico, Mr. Vega Ortiz decided to expand his studies at Miami City Ballet School in the fall of 2015 with teachers including Geta Constantinescu, María Torija and Olivier Pardina. In 2016 he joined the second company of Nashville Ballet where he danced leading roles with the main company. He later joined Les Ballets Trockadero de Monte Carlo in 2017, where he toured extensively in countries such as Japan, Italy, Portugal, France, Mexico, United Kingdom, Ireland, Serbia, Germany, and the US, performing female soloist and principal roles en pointe. Throughout his career, Mr. Vega Ortiz, has guested with different companies such as Brandon Ballet, Northeast Youth Ballet and Menlowe Ballet and was also a cast member of The Phantom of the Opera by Andrew Lloyd Webber in San Juan, PR. Mr. Vega Ortiz joined Diablo Ballet in 2019, where he had the opportunity to perform and originate various roles since joining the company. Mr. Vega Ortiz is the Co-Director of The School at BlackBox Studios as well as the Co-Founder Artistic Director and Artist of Ballet22.

THERESA KNUDSON

Co-Founder, Executive Director, and Ballet Mistress of Ballet22

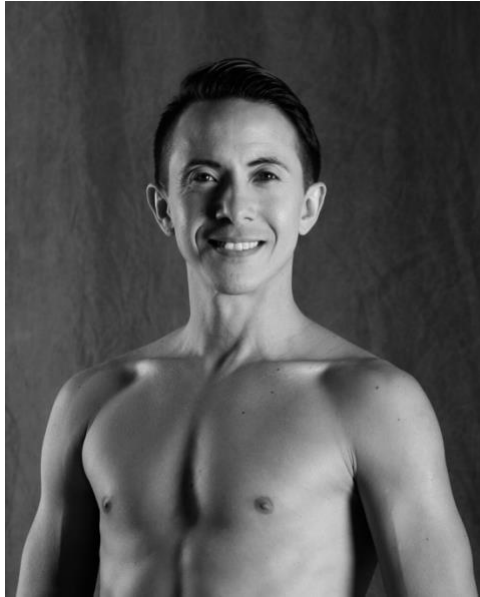


THERESA KNUDSON, from Orange County, CA, received her ballet training from Lois Ellyn and attended summer programs at American Ballet Theatre NYC, Boston Ballet, Jose Limon West, and Ballet Austin. She began her professional career with Nouveau Chamber Ballet where she performed principal roles in Lois Ellyn's *The Nutcracker*, *Appalachian Spring*, *Cigale*, among many others. Ms. Knudson has since performed with Wonderbound, Diablo Ballet, ARC Dance, Raiford Rogers Modern Ballet, Oakland Ballet, Menlowe Ballet, Mark Foehringer Dance Project, and Marika Brussel. She teaches at several schools in the Bay Area including Van der Zwaan Dance Studio, Moving Arts Studio, and American

Academy of Dance. She holds a Bachelor of Arts in Business Administration from California State University, Fullerton, and is the founder of Halcyon Dance Project. Ms. Knudson is the Co-Founder Executive Director and Ballet Mistress of Ballet22.

CARLOS HOPUY

Company Artist, Ballet22



CARLOS HOPUY is a trained ballet dancer from Havana, Cuba. He started to study ballet at 9 years old, at the School of the National Ballet of Cuba. In 1999 he started taking part in various international dance competitions all over the world. In Cuba he won the Gold Medal and *Best Talent* in 1999, 2000 and 2002. He also won the Gold Medal at the 2002 International Ballet Competition in Nayoga, Japan. Carlos graduated at the Cuban National Ballet School in 2002, and soon, at only 18 years old, he became Principal Dancer at the National Ballet of Cuba. In 2004 he moved to Costa Rica, where he danced as a Principal Dancer for 3 years for the National Contemporary Dance Company. In 2008 he won the award *Best Dancer of the Year* in Costa Rica. In 2009 he moved to the USA and was soon hired as a Principal Dancer at Ballet San Antonio in Texas. Since 2012 Carlos dances as Principal Dancer with the Les Ballets Trockadero de Monte Carlo. With them he's traveled all over the world getting inspired and dancing on beautiful important theaters in Italy, France, Spain, UK, Ireland, Israel, Sweden, Netherlands, Germany, Denmark, Serbia, Canada, Japan, and of course all over the US.

NEW YORK TIMES: "Carlos Hopuy, whose rendering of the pas de deux from *Le Corsaire* was... exemplary."

MICHAEL J. MORRIS

Artist, Educator, Facilitator



MICHAEL J. MORRIS is an artist, astrologer, tarot reader, writer, educator, and facilitator. They hold a PhD in Dance Studies from The Ohio State University, and they were a Visiting Assistant Professor at Denison University from 2015-2021 where they taught in Dance, Women's and Gender Studies, Queer Studies, and Environmental Studies. They were also visiting faculty at SNDO—the School for New Dance Development—at the Academy of Theatre and Dance in Amsterdam in 2020 and 2021, teaching the gender theory workshop for choreographers. Michael's choreographic and performance work has been presented at universities, galleries,

community spaces, theaters, bars and nightclubs, films, and domestic spaces. Their writing appears in *The Oxford Handbook of Dance and Theater*, *TDR: The Drama Review*, *Choreographic Practices*, *Dance Chronicle*, and the *European Journal of Ecopsychology*. They have been an adjudicator for the American College Dance Association in the Mid-Atlantic South Region (2018), the Northeast Region (2019), and the Baja Region (2020). In 2019, Michael founded Co Witchcraft Offerings through which they offer astrology and tarot readings, movement-based rituals, and workshops to support people in cultivating more meaningful living while pursuing personal and collective healing and liberation. Along with their consultation practice, they are currently a contributing artist with Livable Futures, a contributing writer for the CHANI App, and a teaching assistant with astrologer Kelly Surtees. Michael is based in Columbus, Ohio—the ancestral and contemporary territories of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples.

<https://michaeljmorris.weebly.com/>
<https://www.michaeljmorris.co/>

ELIZABETH YNTEMA

President & Founder of the [Dance Data Project®](#)



ELIZABETH YNTEMA is the President & Founder of the Dance Data Project®. She is a member of the Board of Trustees for WTTW/WFMT and the Board of Directors of the Chicago Shakespeare Theatre. Liza graduated from the University of Virginia in 1980 and is a 1984 graduate of the University of Michigan Law School, where she was awarded the Jane L. Mixer Memorial Award for Outstanding Contribution to Social Justice. Ms. Yntema is a past member of numerous organizations in the Chicagoland area, including the Joffrey Ballet, Hubbard Street Dance Company, Women's Bar Association, Trust for Public Land in Illinois, Winnetka Board of the Northwestern Settlement House, the Children's

Home and Aid Society, and the Junior League of Chicago, where she was named as Volunteer of the Year for her work advocating for homeless women and children. Named to the final full year training cohort of The Philanthropy Workshop (TPW) in 2018, Liza spent a year honing her skills as part of "the next generation of strategic philanthropists." TPW is a global network of over 450 selected philanthropists, from 26 countries.

Ms. Yntema has underwritten ballets for Sacramento and Pacific Northwest Ballets, the Joffrey Ballet, Hubbard Street Dance Company and BalletX, including world premieres by Annabelle Lopez Ochoa (*Mammatus*) and Stephanie Martinez (*Bliss!*). She has also supported works by Penny Saunders, Robyn Minenko Williams, Amy Seiwert and Eva Stone, as well as Nicolas Blanc and Christopher Wheeldon. Liza was Lead Sponsor of Crystal Pite's work *Solo Echo* as part of the celebration of the 40th Anniversary of Hubbard Street Dance Company.

Most recently, Ms. Yntema is personally supporting Aszure Barton's work for HSDC and her new work for Pittsburgh Ballet Theatre, Penny Saunders' new production with Ballet Idaho, the Eugene Ballet (in honor of Artistic Director Toni Pimble), Ballet Hispánico's presentation of Annabelle Lopez Ochoa's *Doña Perón* at the Auditorium Theater, Amy Seiwert's contemporary ballet company, Imagery, and Stephanie Martinez's work *All's Well that Ends Well* with the Chicago Shakespeare Theater.

In May 2018, American Ballet Theatre announced the launch of its ABT Women's Movement, a multiyear initiative supporting the creation of new works by female choreographers for the company. Ms. Yntema, along with the Virginia B. Toulmin Foundation and Rockefeller Brothers Fund, was an initial Principal Sponsor for this initiative and continues to support its development. Ms. Yntema recently joined the Boston Ballet's multi-year initiative *ChoreographHER* as a Lead Sponsor. Liza also

actively supports the Pacific Northwest Ballet's choreographic initiative for female students, New Voices.

Liza and Dance Data Project® have been featured in the book *Women and Leadership: Journey Toward Equity* by Lisa DeFrank-Cole, Professor and Director of Leadership Studies at West Virginia University and Sherylle J. Tan, Ph. D. a developmental psychologist and Director of Internships and KLI Research at the Kravis Leadership Institute at Claremont McKenna College. Ms. Yntema has also been awarded the inaugural Top Tier Feminist Giver Award by Philanthropy Women in March of 2021.

Ms. Yntema was recently selected for the first national cohort of Chief, a global network of women founders and C-Suite executives.

DDP's groundbreaking work is featured in the book *Turning Pointe: How A New Generation of Dancers is Saving Ballet from Itself*, published in May 2021.

STONER WINSLETT
Founding Artistic Director, **Richmond Ballet**



In December 2019, Richmond Ballet celebrated STONER WINSLETT's 40th anniversary as artistic director with the successful completion of a \$10 million capital campaign and a surprise fundraising effort in her honor called the Ruby Slipper Project. She was extremely touched and honored, and obviously felt at the time that the Ballet was beginning a new chapter of soaring success. That turned out to be true, but not in the way that anyone pictured at that moment.

Three months later the world closed down with the coronavirus pandemic and Richmond Ballet, under Ms. Winslett's leadership, resolved to keep fulfilling the mission of awakening and uplifting the human spirit for both dancers and audiences in any possible safe way during one of our planet's darkest hours.

Unlike most dance organizations, Richmond Ballet opened its School on July 6, 2020 and its professional company returned to work on August 17, 2020, all with the guidance of a superb medical task force. During that time the organization served young dancers with training and audiences with uplifting performances under extremely difficult circumstances to maintain safety. Ms. Winslett now believes that this is Richmond Ballet's highest achievement under her four decades of leadership, and she is eternally grateful for the other artists, the administrators, and the community supporters that made it possible.

During her first 40 years as artistic director, Winslett founded the professional company, led the company through five seasons in New York City, its international debut in London in 2012, and the company's Asian debut in China in May 2015. She also founded the Minds In Motion program in 1995 and was instrumental in moving the Ballet to 407 East Canal Street in 2000.

Ms. Winslett received her early training from Ann Brodie, Aldofina Suarez, and Michael Lland in Columbia, South Carolina, and later trained at the American Ballet Theatre School and the North Carolina School of the Arts on scholarship. After knee injuries curtailed her performing career, she pursued a course of independent study at Smith College, where she graduated summa cum laude and Phi Beta Kappa. In 2005, she was awarded the Smith Medal, which is the highest honor the College can confer on an alumna.

Ms. Winslett is one of the longest tenured artistic directors of a major ballet company and one of the few female artistic directors in the United States. She has received countless awards and recognitions at local, state, and national levels, and remains an

active leader in the country's performing arts community that includes serving as a former Vice Chair of Dance/USA, as the President of the John Butler Foundation, and a U.S. delegate to the 2014 U.S.-China Consultation on People-to-People Exchange in Beijing. Recognized as a decades-long leader in diversity and inclusion in the ballet field, in 2017 Ms. Winslett was part of a small group of artistic directors invited by Dance Theatre of Harlem to begin discussions addressing these issues throughout the field. This two-day exchange of ideas launched The Equity Project, a 3-year cohort led by Dance Theatre of Harlem International Association of Blacks in Dance, and Dance/USA and funded by the Andrew W. Mellon Foundation. The promotion of equitable representation throughout the ballet industry remains ever-present at the heart of Richmond Ballet. Despite her many awards and distinctions, Ms. Winslett has often stated that her highest honor has been the privilege to work with the talented professionals and dedicated community members who have made a real difference in the world by building Richmond Ballet. Never has that been more poignant than during the challenges of achieving the mission during the pandemic.

JUDY JACOB

Artistic Associate, Chairman of Faculty, **School of Richmond Ballet**



JUDY JACOB, Artistic Associate and Chairman of Faculty at the School of Richmond Ballet, is from Detroit, where she studied ballet with Evelyn Smith. She trained in London, England, with Anne Heaton, John Field, and Valerie Taylor, and at Butler University (B.A.) and Indiana University (M.S.) with George Verdak, William Glenn, Peggy Dorsey, Anton Dolin, and Kenneth Melville. After graduation, Ms. Jacob danced professionally with Memphis Ballet, performing principal roles such as the Sugar Plum Fairy (*The Nutcracker*), Swanhilda (*Coppélia*), and the title role in *Cinderella*. She also created roles in ballets by choreographers Ron Cunningham, Jill Eathorne Bahr, Norbert Vesak,

Robert Kelley, and Philip Jerry. Ms. Jacob was the Associate Artistic Director of Fort Wayne Ballet prior to joining Richmond Ballet in 1995. She was Assistant Ballet Master of the Richmond Ballet professional company for two years. Named Richmond Ballet Artistic Associate in 1998 and serving as School Director 1998-2021, Ms. Jacob now oversees ballet curriculum for the School, teaching, and directing the Richmond Ballet Trainee Program.

JIM SMITHSON
Accompanist, **Richmond Ballet**

JIM SMITHSON began his music career in 1972 as the New River Valley Symphony Orchestra's pianist and harpsichordist. Shortly thereafter, he received a B.S. in Mathematics with minors in Music and Physics and a B.A. in English Literature with a minor in French from Virginia Tech University. From 1977-1979, he attended Virginia Commonwealth University's graduate program in Statistics, supporting his career as a Banking Analyst and Vice President of Suntrust/Truist Bank for 40 years. During that time, Smithson continued to foster his love of music. For 25 years, he was the pianist for the chamber music group, "The Windsor Trio". Since the mid-70s, Smithson also fostered his talents and growing interests as a dance accompaniment. In the early years, he served as an accompanist for Virginia Ballet Theater, Dance Limited and occasionally at VCU. Since the mid-80s, he has been a longstanding accompanist for the Richmond Ballet and in more recent years, Smithson is the Staff Accompanist for the University of Richmond's Department of Theater and Dance.

KATY PYLE

Founder/Artistic Director, **Ballez**

Ballez Creator KATY PYLE is a genderqueer lesbian dancer and choreographer who began Ballez in 2011 to explore their complicated relationship to the cishetero patriarchal form of ballet, and to make space for their own, and their communities', presence within it.



Having studied ballet since age 3, Pyle became a professional apprentice at 13; left home at 14 to study full-time in the conservatory at North Carolina School of the Arts, and, at 16, was told by teachers “you would have had a great career if you had been born a boy...” Pyle was pushed out of the ballet program. Because of that rupture, Pyle began studying choreography for the first time. After graduating from NCSA’s high school program in ’99, Pyle attended Hollins University, became a Drag King, and studied myriad experimental and post-modern dance forms. Pyle

graduated summa cum laude in 2002 from Hollins University with a BA in Multimedia Performance Art.

Pyle then moved to New York City and danced in the works of Ivy Baldwin, Faye Driscoll, John Jasperse, Xavier Le Roy, Karinne Keithley Syers, Jennifer Monson, Stina Nyberg, Anna Sperber, Katie Workum, and Young Jean Lee, among many others. Simultaneously, Pyle created work alongside collaborators Eleanor Hullihan, Rebecca Brooks and Jules Skloot. Evening length works: “Salute to Ex-Best Friends,” asubtout (Pyle & Eleanor Hullihan), Galapagos, 2005; “The Lady Centaur Show,” asubtout, PS 122, 2007; “THE WAY: You Make Me Feel,” Danspace Project at St. Mark’s Church, 2010; and “COVERS,” The Bushwick Starr, 2012.

In 2011, Pyle founded the Ballez to insert the herstory and lineage of lesbian, queer, and transgender people into the ballet canon through the creation of large-scale story ballets, open classes, and public engagement. Major works include “The Firebird, a Ballez,” at Danspace Project in Spring (with a reprise that Fall) 2013, “Variations on Virtuosity, a Gala with the Stars of the Ballez” at American Realness at Abrons Arts Center in January 2015, and “Sleeping Beauty & the Beast,” at La Mama in Spring 2016, “Slavic Goddesses,” at the Kitchen, January 26-28, 2017- 6 solos for Ballez dancers, as a collaborative project with artist Paulina Olowska, and the recent “Giselle of Loneliness,” at The Joyce, June 10, 2021.

Ballez Class began at Brooklyn Arts Exchange in 2011, and Pyle has since brought the class to Gibney Dance, Slippery Rock University, Stolt Scenkonst and MDT (Stockholm), SCDT (Northampton), LGBTQ Center at BSP (Kingston), Princeton, Yale,

Movement Research, Allied Media Conference (Detroit), CounterPULSE (San Francisco), University Musical Society (Ann Arbor), Irreverent Dance (London), Beyond Tolerance Youth Conference (NYC), New York University, and Sarah Lawrence College. Pyle has set Ballez work on students through Guest Artist Residencies at Mason Gross, Marymount Manhattan, Bowdoin College, Whitman College, Eugene Lang, and Beloit College.

Pyle currently teaches undergraduate dancers at Eugene Lang College at The New School, Marymount Manhattan College, and professional dancers at Gibney Dance, 890 Broadway.

Pyle has garnered support for the company from the Hodder Fund, United Artists, Foundation for Contemporary Arts, the Jerome Foundation, Mertz Gilmore, Lower Manhattan Cultural Council, Brooklyn Arts Council, Brooklyn Arts Exchange, and over 1000 individual donors. Pyle was a 2013-2015 Artist in Residence at BAX, and has received residencies through Lower Manhattan Cultural Council, Mount Tremper Arts, Rockbridge Artist's Exchange, the Bushwick Starr, the Dragon's Egg, Abrons Arts Center, and La Mama, ETC.

<https://www.ballez.org/>
<https://www.ballez.org/donate>

DETAILED CONFERENCE SCHEDULE

CORPS de Ballet International 24th Annual Conference

Fairies, Queens, and Cavaliers: Ballet's Production and Disruption of Gender

Richmond, VA and presented virtually

June 21-24, 2022

Times reflect Eastern Time

TUESDAY, JUNE 21, 2022

Location: Full day at the **Grace Street Theatre**

9:00-9:25 AM **New Member and Non-Member Meet-and-Greet with the Board**

9:25-9:45 **Welcome and Introductions**
Courtney Harris, President
Lea Marshall, Faculty Liaison for Research at VCUarts

10:00-12:00 PM **Creating Affirming and Safer Places for LGBTQ+ Students and Colleagues**
DeHaven Mays, Director of Education & Advocacy
Side by Side

12:00-1:00 Lunch
[Click here](#) for local, walkable restaurants.

1:00-1:30 **Stuck in First Position: A historical examination of the ballet classroom**
Jennifer Weber, Assistant Professor
Dixie State University

1:35-2:05 **Deconstructing Masculinity in Ballet: Matthew Bourne's Swan Lake (1995)**
Afreen Sen Chatterji, PhD student
University of California Santa Barbara

2:15-2:45 **Gender, Muses, and the Virtuosa in Frederick Ashton's 'Rhapsody'**
Steven Ha, Lecturer in Dance
Ohio State University

2:50-3:35 **Choreographic Sharing #1**

Obscured
Shani Robison, Associate Professor
Brigham Young University

Swan Lake (restaged excerpts)
Jennifer McNamara, Assistant Professor
Mercyhurst University

Fractures
Christa St. John, Assistant Professor

Utah Valley University

Verge

Paige Cunningham-Caldarella, Associate Professor
Columbia College Chicago

3:45-5:15

*Expanding Ballet's Stage to Mxn and Queer-Identified Dancers: A
Conversation with the Leadership and Artists of Ballet22*

(presented virtually)

Roberto Vega Ortiz, Co-Founder/Artistic Director

Theresa Knudson, Co-Founder/Executive Director, Ballet Mistress

Carlos Hopuy, Company Artist

Ballet22

Michael J. Morris, Panel Facilitator

WEDNESDAY, JUNE 22, 2022

Morning Location: **Depot Annex Studio**

9:00-9:45 AM

*Ballet science: combining pedagogical tradition with modern
innovations to create injury resistant dancers*

(Applied Demonstration/Somatics)

Shayla Bott, Associate Professor

Brigham Young University

Ashley Parov, Assistant Professor

Brigham Young University

Brenda Critchfield, Director of Dance Medicine & Wellness Facility

Brigham Young University

10:00-11:30

Richmond Ballet Master Class

Judy Jacob, Artistic Associate and Chairman of the Faculty

11:30-12:30 PM

Lunch

[Click here](#) for local, walkable restaurants.

Afternoon Location: **Grace Street Theatre**

12:30-1:30

*Dance Data Project: Researching and Promoting Gender Equity in
the Dance Industry*

Elizabeth Yntema, Dance Data Project President and Founder

1:35-2:35

*Embodying Female Leadership for Over Four Decades:
A Conversation with Ms. Stoner Winslett, Founding Artistic
Director of the Richmond Ballet*

Facilitated by Dance Data Project President and Founder

Elizabeth Yntema with

Stoner Winslett, Artistic Director

Richmond Ballet

2:45-4:10

First Membership Meeting

Evening Location: **Can Can Brassiere**

5:45-7:00 **Lifetime Achievement Award Celebration:**
Honoring Amanda McKerrow and John Gardner

All attendees are invited to attend pre-dinner *hors d'oeuvres* event;
[click here for more information.](#)

THURSDAY, JUNE 23, 2022

Location: Full day at the **Grace Street Theatre**

- 9:00-9:45 AM ***NIQUE: Empowering freedom and upholding excellence***
(Movement Workshop/Class, presented virtually)
Madeline Jazz Harvey, Assistant Professor
Colorado State University
Meg Paul, Rehearsal Director & Academy Director
Complexions Contemporary Ballet
Christina Johnson, Adjunct Faculty
Dominican University
- 9:55-10:25 ***Dewd Drop*** (presented virtually)
Yvonne Racz Key, Artistic Director
Ballet Lubbock
- 10:30-11:00 ***Ida Rubinstein: Revolutionary Dancer, Actress, and Impresario***
Judith Bennahum, Distinguished Professor Emerita
University of New Mexico
- 11:10-11:40 ***Sylphs Supporting Sylphs: A Feminist Restaging of Les Sylphides***
Jamie Johnson, Associate Professor
Utah Valley University
Christa St. John, Assistant Professor
Utah Valley University
- 11:40-1:15 PM Lunch
[Click here](#) for local, walkable restaurants.
- 1:15-2:45 ***Second Membership Meeting***
- 2:55-3:25 ***Confronting Traditions: Analyzing the Consequences of Classical Ballet's Dependence on the Gender Binary*** (presenting virtually)
Jessica Williamson, Adjunct Faculty
Pasco Hernando State College, Instructional Performing Arts Center
- 3:30-4:30 ***Radically Re-Imagining the Ballet Canon: A Conversation with Katy Pyle, Founder and Artistic Director of Ballez*** (presented virtually)
Katy Pyle, Founder and Artistic Director
Ballez
Michael J. Morris, Facilitator

5:00-6:00 Cocktails on Roof of **Hotel Graduate, Byrdhouse**
Please feel free to join the CORPS Leadership for social time.

FRIDAY, JUNE 24, 2022

Location: Full day at the **Grace Street Theatre**

8:30-9:00 AM	<i>The Gendered Ballet Aesthetic</i> Rain Ross, Associate Professor Stockton University
9:05-9:35	<i>Where are all the Pageant Queens in Classical Ballet?</i> George Berry, MFA Candidate University of Alabama
9:45-10:15	<i>The Plight of the Ballerina: Past and Present</i> Shani Robison, Associate Professor Brigham Young University
10:20-11:05	<i>Choreographic Sharing #2</i> <i>Masquerade</i> Madeline Jazz Harvey, Assistant Professor Colorado State University <i>Weight of Stone</i> Kerry Ring, Clinical Associate Professor University of Buffalo <i>'Summer' from The Four Seasons</i> Sarah Olson, Assistant Professor University of Wisconsin-Stephens Point <i>Fledgling</i> Diane Bedford, Clinical Associate Professor Texas A&M University
11:05-11:20	<i>Conference Wrap-up and Leadership Transition</i>

Schedule is subject to change.

PRESENTATION ABSTRACTS

Stuck in First Position: A historical examination of the ballet classroom

Jennifer Weber

ABSTRACT

In this paper, through historical contextualization of training manuals and resulting methods of teaching ballet, I trace how the progression of ballet pedagogy intertwines with ballet's desire to uphold tradition. Born out of hegemonic narratives, ballet pedagogy is sustained through exclusive measures and reinforced by employing a large percentage of female identifying instructors. These instructors have emerged from the ranks of ballet, expected to obey and to never question authority. While progressive approaches and instructors exist, the field will not fully advance unless there is acknowledgement of the fact that these instructors are working within a system that continues to avoid change.

By tracing key advancements in ballet pedagogy, I was able to draw parallels to current practices. This process revealed that the institution has, since its inception, been effective in establishing hierarchical ranks that determine who can enter and how long they remain. This pattern is particularly evident given that more worth is given to an instructor's professional performing career over their pedagogical skills when it comes to securing employment as an educator. Additionally, men continue to hold the majority of power as company directors, school directors, and choreographers, requiring women who often are at the forefront of progressive pedagogical approaches to challenge the status quo. By more deeply understanding the development of ballet pedagogy, we can more clearly understand what is at stake, how preserving these norms is harmful, and critical actions we can take to break tradition and forward the field.

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BIOGRAPHY

Jennifer Weber holds an M.F.A. 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. She has been on faculty at the College at Brockport SUNY, University of Utah, the University of Iowa, the University of Iowa Youth Ballet, and Brooklyn Ballet Theater as the

Intermediate Director. She currently is Assistant Professor of Dance at Dixie State University. She danced professionally with Omaha Theater Company, Ballet Quad Cities, and Ballet Nebraska. Ms. Weber's choreographic work has been presented internationally and nationally, spanning full length narratives, such as *The Nutcracker* to abstract contemporary works. She has presented her scholastic work at conferences including CORPS de Ballet International, NDEO, World Dance Alliance Americas, Royal Academy of Dance, and the Evans Somatic Conference. 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, and anti-racist practices.

Deconstructing Masculinity in Ballet: Matthew Bourne's Swan Lake (1995)

Afreen Sen Chatterji

ABSTRACT

For my paper I propose to look at Matthew Bourne's *Swan Lake* (1995) in which he reversed the traditional gender roles by employing not only a male Swan but also an entirely male corps-de-ballet. Through this I would like to look at both the construction of masculinity in ballet, the subversion of it as well as the challenges it poses to spectatorship.

Neither female nor effeminate, Bourne's swans are sexually charged, individualised and characterised, providing a stark contrast to the faceless homogeneity of the traditionally female corps de ballet and 'points out that swans are not necessarily light beings of grace, and in so doing, draws viewers' attentions to the bio-political control required to produce popular ballet aesthetics' (Hickey-Moody, 2013:90). Bringing to the forefront that which has been 'closeted' in ballet for years, Bourne not only transmutes the relationship that exists between the dancers but also the relationship shared by the audience and the dancers. It is the Prince's pas-de-deux with the Swan that has been described by Kent Drummond (2003:248) as the first 'moment of crisis' for the audience, arguing that by creating and sustaining the male gaze on another man. The unease surrounding this sensuous representation and the refusal of critical coverage in both Britain and the United States of America to accept the homoerotic nature of the ballet illuminates how little sexuality, let alone homosexuality, is explored in within ballet even today.

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BIOGRAPHY

Afreen Sen Chatterji (she/her/hers) is a first year PhD student and a Regents' Fellow in the Department of Theater, Dance and Performance Studies at UCSB. She completed her Bachelor's in English (Honours) at Delhi University, India (2014-17), followed by a Master's in Theatre and Performance Studies at King's College London, United Kingdom (2017-18).

In her MA thesis, "The 'Exotic' East in Western Ballet: Examining the Disjunction between La Bayadère and India's Bayadère(s)/Temple-Dancers", Afreen had begun with an exploration of the gender and imperial politics of classical ballet and its interface with generic constructions. But the examination of the Orientalizing project led her to also see the limitations of this critical framework and a realization of the structures of oppressions that predated imperialism in India, particularly those of caste and gender, that still wield hegemonic power in this modern, decolonized nation despite rising Dalit and feminist assertions. She now seeks to explore further – beyond the rather static binary of colonizer and colonized – realms of cultural narratives and the play of power that sanctions norms and forms by looking at nineteenth century ballets dramatizing exoticized 'eastern' worlds.

Gender, Muses, and the Virtuosa in Frederick Ashton's 'Rhapsody'

Steven Ha

ABSTRACT

In this paper I examine Frederick Ashton's *Rhapsody* (1980), a ballet choreographed in celebration of Queen Elizabeth the Queen Mother's 80th birthday and the guest appearances with the Royal Ballet by Mikhail Baryshnikov, one of the most iconic male dancers of the Cold War era. Ashton chose the ballerina Lesley Collier—an exemplary interpreter of the choreographer's style—to partner with Baryshnikov which brought into focus a juxtaposition of Russian and English ballet training. Set to the music of Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini*, Op.43, Ashton's *Rhapsody* is a plotless ballet that gestures toward the Paganini myth (a Faustian bargain with the devil exchanging the soul for prodigious talent), but instead takes for its central subject the notion of balletic virtuosity. As a result, *Rhapsody* is a glittering whirlwind of fast footwork and athleticism; most interpretations of *Rhapsody* tend to associate the Baryshnikov role with Paganini and bestow the label of virtuoso to him, while the Collier role is likened to a muse. However, choreographic analysis and critical attention to the writing about the ballet reveal a slightly different narrative, one which raises questions about the gendered assumptions of the terms virtuoso and muse. Accordingly, I argue that *Rhapsody* disrupts conventions of gender by embodying notions of the male muse and female virtuosa. In addition, I consider the bejeweled appearance of the male dancers' costumes and theorize the "opulent male body" as subversive to the heroicized male body of classicism.

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BIOGRAPHY

Steven Ha is a lecturer in dance at The Ohio State University, where he received his Ph.D. in 2021. His dissertation, "Classicism and Romanticism in Three Ballets by Frederick Ashton," examines the varied ways in which the choreographer subscribes to the aesthetic theories of classicism and romanticism, and how the respective tenets of these artistic movements lead Ashton to respond to various historical and sociopolitical contexts. Extracts of this research have been presented and published for the German Shakespeare Society (Deutsche Shakespeare-Gesellschaft). Additionally, his research interests include attending to representations of gender and sexuality on the ballet stage in ways that challenge classical convention and illuminate queer histories.

Ballet science: combining pedagogical tradition with modern innovations to create injury resistant dancers

Shayla Bott, Ashley Parov, and Brenda Critchfield

ABSTRACT

Purpose

Our motivation for conducting this research was to further understand the postural and muscular deficiencies present in pre-professional ballet dancers and to utilize science-based training solutions to address these issues and mitigate injury.

Methods

This study was approved by an institutional review board and conducted with consent of participants. By conducting a postural analysis and Functional Movement Screen (FMS) on each dancer six times annually, we recorded postural and muscular deficiencies, and applied correctives for common faults. These treatment plans have been overseen by our dance medicine practitioner and given during ballet technique and Pilates mat class.

Results and Discussion

We have found a correlation between the weak posterior gluteus medius and low FMS scores. Additionally, upon improving this weakness through targeted treatment, we have seen improvement in overall postural and muscular strength. The movement session will demonstrate a full FMS and Postural Analysis. Participants will physically move through ballet technique and Pilates mat correctives with a fascial focus. These exercises target common balletic postural imbalances and muscular weaknesses.

Conclusion and Mission Relevance

In addition to seeing an increase in FMS scores and more neutral joints in dancers, anecdotally we see an improvement in technique, and the overall ballet aesthetic. We continue to develop and adjust training modalities by infusing the ballet technique exercises with Pilates and fascial components. By furthering this line of inquiry, we are developing universal training modalities which will assist in the development, exploration, and advancement of strong, injury resistant ballet dancers in higher education.

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BIOGRAPHIES

Shayla Bott is currently an Associate Professor of Ballet at Brigham Young University (BYU). Her current assignments include the Artistic Direction of BYU Theatre Ballet, Ballet Area Coordinator and Associate Chair of the Department of Dance. From the University of Utah, Shayla holds a BFA in ballet performance and an MFA in ballet with a focus on music, choreography, and pedagogy. After retiring from a professional career with Utah Metropolitan Ballet, she has continued to choreograph and teach in professional and academic venues. Her creative work has received multiple awards. Shayla is certified in Progressing Ballet Technique, and STOTT Pilates Matwork and Reformer. She is working on a comprehensive STOTT Pilates certification which includes a rehabilitation-based focus to work with special populations. Current assignments include teaching Kinesiology for Dancers and conducting research to create safer training protocols for ballet dancers by fusing Pilates-based correctives with a strong focus in fascial connectivity and health into ballet technique courses. She has also successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 7 of the ABT® National Training Curriculum.

Ashley Ivory Parov began her early ballet training under the tutelage of Richard Cammack and Zola Dishong at the Contra Costa Ballet Centre in Walnut Creek, California. Ms. Parov spent her youth training under some of the country's most notable teachers and subsequently joined the San Francisco Ballet as an apprentice at the age of 17. After three years at SFB, Ms. Parov came to Brigham Young University to pursue her BA in Dance. Upon graduation, she returned to the San Francisco Bay Area to join Company C Contemporary Ballet. While at Company C, Ms. Parov danced lead roles in works by Twyla Tharp, David Parsons, Charles Anderson, Val Caniparoli, Michael Smuin, Amy Seiwart, and Lar Lubovich. Ms. Parov is a certified Pilates instructor. Ms. Parov's current teaching assignments include BYU's Theatre Ballet, pas de deux, and pilates Mat and reformer classes. Ms. Parov has a comprehensive Pilates certification through Balanced Body and has also successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 7 of the ABT® National Training Curriculum.

Brenda Critchfield, MS, ATC, CSCS, LAT is the Director of Dance Medicine and Wellness Facility for the BYU Department of Dance. She is a certified athletic trainer, a national strength and conditioning specialist and has earned certifications in kinesiotaping and Graston technique. She has worked in a wide variety of athletic training settings including NCAA Division I and III athletics, semi-professional hockey, ESPN X-Games, and the U.S. military. She started working with performing artists in 2007 while obtaining a Master of Science from University of New Mexico. Brenda received her BS in athletic training from Brigham Young University. She has worked with professional dancers from New York City Ballet Company, American Ballet Company, the Martha Graham Company, and with actors on Broadway to prevent dehydration in *Shrek*. Critchfield published two position statements for the International Association of Dance Medicine & Science. She has also written a chapter in the book *Dancer Wellness*. Her interests lie in the prevention and treatment of injuries in dancers and global body healing. As Director of Dance Medicine and Wellness Facility, Critchfield utilizes manual therapy techniques, myofascial release techniques, and soft tissue work to help dancers recover from injuries.

NIQUE: Empowering freedom and upholding excellence
Madeline Jazz Harvey, Meg Paul, and Christina Johnson

ABSTRACT

As shared during the 2021 CORPS conference, Complexions Contemporary Ballet's co-founders Dwight Rhoden and Desmond Richardson have begun codifying their own training system. NIQUE is committed to helping dance teachers and students become more fluid, versatile, and culturally interconnected. Drawing from over twenty-seven years of internationally revered repertoire, NIQUE uses sound anatomical principles and cutting-edge choreography to propel student growth and excellence. The proposed lecture demonstration with heavy emphasis on movement exploration, seeks to unpack five key principles of this emerging technique: coordination, physical ignition, precision, efficiency, and clarity of form. Integrated discussions will highlight specific teaching methods and practices that help redefine gender norms and promote equity, diversity, and inclusion within the ballet classroom. Examples include non-binary spoken and curated movement languages and obtaining on-going consent for tactile feedback and touch. From an aesthetic perspective, we will examine how the exposing of effort, directing of gaze, removal of gendered expectations, and offering of choices, help liberate and empower ballet students. Among Complexions Contemporary Ballet's foremost innovations is the notion that dance should be about removing boundaries, not reinforcing them. NIQUE bridges the divide between classical and contemporary movement languages, activates keen memorization skills allowing students to quickly interpret complex movement sequences, increases the body's availability and fluency, and helps dancers to unlock their expressive potential. As part of the creative team helping support the development of the NIQUE teacher training manual, co-presenters are honored to share the work and vision of two prolific artists who have reshaped ballet.

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Madeline Jazz Harvey is a dance educator, choreographer, and performer specializing in classical and contemporary ballet. She began her performance career at age fourteen as an apprentice with Charlotte Ballet. In 2010, Madeline joined Hernan Justo's Carolina Ballet Theatre where she served as a principal dancer, resident choreographer, and outreach coordinator. She was honored to become a member of IMPACT Dance Company in May 2020. Madeline has been teaching and choreographing since 2006 in a variety of studio and collegiate settings. In 2007, she was the youngest recipient of the New York Choreographic Institute Fellowship Award. Her choreography has been featured in concerts and festivals across the nation including Universities of North and South Carolina, Davidson College, Converse College, Furman University, Tampa University, and as part of the Regional Ballet and American College Dance Associations. She was appointed Instructor of Ballet at the University of South Carolina in 2015 and became Assistant Professor of Dance at Colorado State University in August 2017. Madeline holds a BA and Professional Training Certificate in Dance from the University of North Carolina at Charlotte, and an MFA in Choreography from Jacksonville University. Human connection and vulnerability drive her choreographic process. Recent projects explore the artistry of parenting through dance. She is currently working in collaboration with psychologist Zeynep Biringen to test the efficacy of dance intervention for enhanced emotional availability during pregnancy. Her creative research investigates play as a paradigm for choreographic process and is centered on community engagement.

Meg Paul brings a wealth of experience in classical and contemporary ballet, Broadway performance, choreography, and teaching artistry. Her career spans four decades and encompasses a wide range of national and international experience in performance, choreography, directing, teaching, program development, community engagement, and arts management. Paul has worked with dance pioneers in the field and has performed master works from the repertoire and artistic direction of Gerald Arpino, Robert Joffrey, Twyla Tharp and Dwight Rhoden, to works by Petipa, Ashton, Nijinsky, Massine, Balanchine, Forsythe, and Alonzo King. She was a principal dancer with The Joffrey Ballet/NYC and has extensive national and international touring credits. Paul performed both leading roles and served on the creative team and as dance captain for Twyla Tharp's Tony award-winning Broadway musical, *Movin' Out*. Her awards include The Princess Grace Award, winner of The International Dance Competition of the Americas, Detroit Renaissance Hero Award, Sue Nine Endowment for Faculty Achievement Award, Wayne State University's College of Fine, Performing, and Communication Arts Teaching Award, and the Copperfoot Award. Paul is Director of Dance for the Maggie Allesee Department of Theatre and Dance and serves as BFA advisor and coordinator of dance recruitment and ballet curriculum. Since her full-time appointment in 2010, Paul has curated and directed the Complexions Detroit Summer Intensive at Wayne State University. Concurrently, Paul serves as rehearsal director and Academy Director at Complexions Contemporary Ballet and teaches masterclasses worldwide. Paul is certified in Vinyasa Yoga, Progressing Ballet Technique, and Youth Protection Advocates in Dance.

Christina Johnson trained at Boston School of Ballet, School of American Ballet and Dance Theatre of Harlem. She began her professional career with Boston Ballet, before joining Dance Theatre of Harlem, where she became a principal dancer. In her tenure with DTH, she worked with legends Frederic Franklin, Ulysses Dove, Glen Tetley, Suzanne Farrell, Geoffrey Holder, Allegra Kent, Alonzo King, Jerome Robbins, Carmen De Lavallade, and Sir Anthony Dowell. She danced leading roles including Giselle, Swan Lake, Serenade, Concerto Barocco, Firebird, Prodigal Son and Fancy Free. She was a member of Le Ballet du Grand Theatre de Geneve and Ballett Basel, where her repertoire expanded to include works by William Forsythe, Jiri Kylian, James Kudelka, Twyla Tharp, Ohad Naharin, Jean-Christophe Maillot, Amanda Miller and David Parsons. Christina is an original member of Complexions Contemporary Ballet and has been a featured guest artist with various companies worldwide, including the Royal Ballet of London, where she and her dance partner, Ronald Perry, were the first African-American couple in history to perform with the company. Christina has been sought after as a teacher and coach working with companies and schools such as Pacific Northwest Ballet, Washington Ballet, Pittsburgh Ballet Theatre, Joffrey Ballet, Alvin Ailey American Dance Theater, Pennsylvania Ballet, Gotesborg Ballett, Cornish College of the Arts, University of Washington among others. Christina holds an MFA in Dance from Hollins University in collaboration with the American Dance Festival, The Forsythe Company and Frankfurt University of Music and Performing Arts in Germany.

Dewd Drop

Yvonne Racz Key

ABSTRACT

Classical story ballets are of the most gender-codified productions in the performing arts. Although both male and female dancers share ballet steps in class and most story ballet choreography, historic tradition relegates roles described as "gallant, strong, courageous" to male dancers. However, several innovative versions of story ballets alter the traditions, such as Matthew Bourne's Swan Lake, Akram Kahn's re-telling of Giselle, or the productions of the all-male comedic ballet company Les Ballets de Trockadero de Monte Carlo. Professional companies have the resources to create productions with amended and diversified stories and cast. For directors in pre-professional dance schools, how does one integrate progressive choices in casting and choreography? How far can the pre-professional academic dance world adventure in dance education while maintaining peace among the parental tribes of dance families? Unintentionally, I addressed those as mentioned above by casting a male dancer in the traditional role of the Dew Drop Fairy in The Nutcracker. The investigation provided discoveries emanating throughout from the initial casting through the rehearsals and culminating in a performance. From a scholarly perspective, the unknown local Nutcracker production in West Texas was a small vehicle educating students and the community of ballet's impact on youth's perspectives on an evolving art form. Traditional ballet vocabulary can tell all stories for everyone as it is a personal experience for the audience. At its base layer, ballet language, the movement, pointe, flat shoes, or bare feet tells the story, not the gender.

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BIOGRAPHY

Yvonne Racz Key is the artistic director of Ballet Lubbock, a pre-professional ballet school with a performing company and a developed Community Outreach Program. She received her MFA in Theatre Performance and Pedagogy from Texas Tech University and is on the Dance faculty of Texas Tech School of Theatre and Dance. After graduating from the University of Utah, Yvonne danced professionally with Maryland Ballet, Desrosiers Dance Theatre (Canada), Catanach Ballet Theatre (N.Y.), Ballet Hispanico of N.Y, Washington D.C.'s Arena Stage, and Cirque Du Soleil. She has appeared in publications, VOGUE, TIME, and Dance Magazine. Her international guest teaching includes NOW Dance, Mexico, and Budapest Dance Theatre. She has choreographed musicals for Moonlight Musicals and the Texas Tech School of Music. Performance collaborations include Lubbock Symphony the Texas Tech School of Music and various composers and musicians in the community. Ms. Racz has given a TEDx talk on the positive effects of ballet training on young people. Her awards include The Arts Alliance Dynamic Force ACE award, YWCA's Woman of Excellence in Culture, the Louise Hopkins Underwood Arts Center's "Performing Arts Award". Yvonne is a 2021-2022 School of American Ballet Visiting Fellow.

Ida Rubinstein: Revolutionary Dancer, Actress, and Impresario
Judith Bennahum

ABSTRACT

This paper explores the life of the brilliant Jewish Russian actress and dancer, Ida Rubinstein (1883-1960), whose name appeared in the newspapers and gossip columns in Paris for nearly half a century from 1909 to 1949. She was born into a wealthy family in Kharkov, and lost her parents to an epidemic, then raised by her Aunt Horwitz in St. Petersburg. She was discovered by Serge Diaghilev in St. Petersburg and spent her performing career in Paris and Europe. What intrigued me about her were her performing personas as both sexually seductive women and men, her full and expressive gestural interpretations of major acting roles as well as her strong and original dance, or rather pantomimic movements. She was also one of the most distinguished impresarios of the time.

Sadly, she has faded into oblivion, barely remembered by dance and theater scholars. She was a fascinating and remarkable woman performer whose deep intellectual qualities and formidable ability to recognize great talents kept her in the limelight throughout the first half of the 20th century. A glittering personality on stage she lived to perform, imbuing her roles with sublime gestures and movements uncommon to actresses at the time. Her roles in the 1909 and 1910 Ballets Russes productions as Cleopatra and Zobeide in *Sheherazade* signaled her brilliance and a lifelong career on stage. Like her mentor Sarah Bernhardt, she often played male characters, beginning with her shocking and fully realized impression of d'Annunzio's Saint Sebastian in 1911. She went on to star in plays as Orpheus, David and Amphion, poetic dramas and ballets that surprised and pleased her dedicated audiences.

In her early private life in Paris she fell in love with the American artist Romaine Brooks who introduced her to the Sapphic group among whom were Winnetta Singer, Natalie Barney and Radcliffe Hall. She was unafraid to reveal her beautiful body on stage or in many of the portraits by different artists, including Romaine Brooks.

My study of Ida Rubinstein attempts to unmask and celebrate her lost achievements at a time when women artists, especially Jewish women, were painted in scandal and ignominy.

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Judith Chazin-Bennahum, UNM Distinguished Professor Emerita, researcher, and choreographer. She was Principal Soloist with the Metropolitan Opera Ballet Company when Antony Tudor was Director of Ballet.

She danced with Robert Joffrey, Agnes de Mille and John Butler among many others. She received her doctorate in Romance Languages at the University of New Mexico and is the author of numerous articles as well as eight books: *Dance in the Shadow of the Guillotine*, *The Ballets of Antony Tudor* which received the De la Torre Bueno prize in 1995, *The Lure of Perfection: Fashion and Ballet 1780-1830* published by Routledge, She edited the book *The Living Dance: An Anthology of Essays on Movement and Culture*, now in its third edition; She compiled a series of essays on *Teaching Dance Studies*, 2005; *Rene Blum and the Ballets Russes: In Search of a Lost Life*, in 2011. And recently a book on a friend, *Malka's Journey: From the Holocaust to a Life Beyond* in 2015 and *Ida Rubinstein: Revolutionary Dancer, Actress and Impresario* in 2022 by SUNY Press. She received a lifetime achievement award from the Corps de Ballet in 2011 and a Distinction in Dance from the Society of Dance History Scholars in 2016.

Sylphs Supporting Sylphs: A Feminist Restaging of Les Sylphides

Jamie Johnson and Christa St. John

ABSTRACT

The ballet *Les Sylphides* (Chopiniana), by Michel Fokine, was created in the hyper-cisgendered world of the early 20th century. The historical gendering of this dance d'ecole brings up pedagogical considerations when restaging the work within the context of 21st century higher education. Informed by our embodied history of the work and feminist theory, we restaged and reimagined excerpts of *Les Sylphides* with an all female-identifying cast for a university performing ensemble. As Linda Caruso Haviland eloquently states, "There are no reconstructions of the past in the present that are ideology-free and all reconstructions construct a picture of the past that equally reflects what was and who we, as reconstructors and recontexters, are"(4). During the act of restaging, we questioned the following: How does an all female-identifying cast alter the meaning of the work? Which performative masculine actions, such as port de bras, partnering, and allegro, to include? What value does this serve the students and ballet in higher education? Diving into feminist theory, surveying the students about their experience, and wrestling with challenges of reconstruction, we posit the sustaining pedagogical value of restaging canonical works, but advocate for a fresh perspective and a sensitivity to past and present cultural values.

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Jamie Johnson is an Associate Professor of Dance at Utah Valley University, where she instructs all levels of ballet technique, pointe, and ballet pedagogy as well as a classes from the core curriculum. Since 2015, she has served as the co-Artistic Director of Repertory Ballet Ensemble, a student ensemble of dance majors, who perform classical and contemporary works. Johnson's teaching is informed by her professional performing experience. After graduating cum laude from the University of Utah with degrees in Ballet and English, she went on to perform nationally and internationally with companies such as—Sacramento Ballet, Ballet Pacifica, Ohio Dance Theatre, and Boulder Ballet, reaching the status of principal dancer. Later with MOMIX, she served as Dance Captain and performed upon world-renowned stages, such as the Kennedy Center in Washington, D.C., the Joyce Theater in New York, and Teatro Municipal in Rio de Janeiro. Jamie is a prolific choreographer and dance scholar. Her choreography has been performed by St. Paul Ballet, Utah Metropolitan Ballet, Boulder Ballet II, and the University of Wyoming. As a dance scholar, Johnson explores dance and diversity. Her research has been presented at the National Dance Education Organization, the World Dance Alliance, and the American College Dance Association conferences. Her article, "Culturally Inclusive Dance: Working with Chinese English Language Learners in the Dance Technique Classroom" has been published in the Journal of Dance Education. Ms. Johnson holds a MFA in Dance from the University of Washington with additional certifications in Autism Movement Therapy and Yoga.

Christa St. John is an Assistant Professor of Ballet and Co-Artistic Director of Repertory Ballet Ensemble at Utah Valley University. Christa spent her professional career dancing with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet. Throughout her career, she had the opportunity to work with renowned national and international artists and to perform diverse contemporary and classical repertoire.

Prior to joining the faculty at UVU, Christa was the Elementary Division Director for the Northwest Florida Ballet Academy, was on faculty as Artist-in-Residence at Western Kentucky University and was a Graduate Teaching Fellow at the University of Oklahoma. Christa served as Ballet Master for Oklahoma Festival Ballet and Ballet Master and Choreographer for OU Opera Theatre.

Throughout her choreographic career, she premiered numerous works for professional and university dancers and frequently collaborated with professional and university orchestras.

Christa was the 2020 recipient of the University of Oklahoma Provost's Graduate Teaching Award for Excellence in Teaching in the Arts and Humanities. She is also a Dance for Parkinson's Disease instructor with teacher training through the Mark Morris Dance Group in Brooklyn, NY. Christa holds a BA in Dance from Western Kentucky University and an MFA in Dance from the University of Oklahoma.

Confronting Traditions: Analyzing the Consequences of Classical Ballet's Dependence on the Gender Binary

Jessica Williamson

ABSTRACT

This paper examines classical ballet's dependence on the gender binary and its consequences by analyzing pedagogy, traditions, ideologies, and methodologies that perpetuate unduly gender norms. This paper will also study the unique contributions of select dance practitioners who intentionally dismantle gender binaries through their teaching, choreography, restaging, partnering, and costuming, initiating

many long-awaited changes in the dance field.

In ballet, women's bodies become exposed as an aesthetic object, as their fragile and limber movements, thin figures, and delicate features are demarcated predominately by men and patriarchal structures (Markula & Clark, 2018). The gendered difference in choreography, casting, and expression between the man and the woman implies a vacuous requirement—the weak, feeble, and inferior woman needs a man's strength and romance without considering the impact of the social construct of gender. These realities produce submissive and docile bodies, as they reinforce gender norms and hierarchy, authoritarian teaching methods, body objectification, and disordered eating (Vandekerkhove, 2018).

There is an unethical pressure to conform to dominant norms of gender and sexuality and a blatant lack of representation for the LGBTQ+ community in ballet. Dancers who do not identify with these gender binaries and norms cannot fully express themselves through ballet's overwhelmingly heterosexual depictions of romance and implicit yet fundamental elements of idyllic "feminine" and "masculine" movement and aesthetics (Weems, 2008).

While these ballet traditions still hold strong, influential dance practitioners are pushing for evolution in the field. The current generation of dancers, choreographers, and leaders can and should serve as the bridge between old traditions and new standards.

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BIOGRAPHY

Jessica Williamson is a dance educator and choreographer based in the Tampa Bay area. Williamson began her pre-professional training with The Tallahassee Ballet, and trained under Richard Sias, Janet Pichard, Joyce Straub Fausone, Kathryn Cashin, and Balanchine's muse, Suzanne Farrell. She has danced, and trained with Pacific Northwest Ballet, Joffrey Ballet, Atlanta Ballet, Orlando Ballet, North Carolina Dance Theatre, Nevada Ballet, and The Tallahassee Ballet. Williamson earned her BS in Human Sciences from Florida State University with an emphasis in Professional Education. After a 7-year performing

career, including collaborative performances with the world-renowned Cirque du Soleil, Jessica went on to pursue her MFA in Choreography from Jacksonville University. There, she studied how traditional ballet maintains philosophies, ideologies, and methodologies that inadvertently create docile and submissive bodies.

Williamson enjoys choreographing and restaging ballets that dismantle notions of patriarchy, hierarchy, racism, gender norms and binaries, and unhealthy perfectionism and body image issues. She appreciates collaborating with other artists to produce dynamic performances. Recently, Williamson has collaborated with internationally recognized visual artist, Kenneth Huff, who designed a program that interacts with dancers, creating a unique and innovative performance. Williamson has acquired 16-years of experience as a passionate and impactful dance educator and choreographer, who strives to empower a rising generation of dancers. As a pedagogue, she seeks to deliver dance education through techniques that resonate with the context and social movements of a twenty-first century.

The Gendered Ballet Aesthetic

Rain Ross

ABSTRACT

What makes a ballet good? Is it an objective concept or something taught? If something taught, who holds the keys to these values? Who is prioritized; who is left out?

When looking at ballet choreographers, the gender imbalance is striking. According to the Dance Data Project, in 2019-2020, only 19% of the works presented in ballet companies were choreographed by women (up from the previous year's 17%). Does the aesthetic of ballet perpetuate this choreographic gender imbalance?

Looking at ballets receiving good reviews, we gain a sense of prioritized aesthetics, including objectification of the female body, traditional gender roles and narratives, and an emphasis on hyper-femininity which includes an idea of "weakness" for women.

For a female ballet choreographer to "make-it" in this aesthetic world, she either needs to choreograph works that continue the objectification and oppression of women, putting herself in a sticky situation of perpetuating misogyny and making it difficult to create art from her own lived experience, or she can push against these aesthetic norms, making it harder to get commissions and sustain a choreographic career, and also making it less likely that audiences see a work contrary to these gendered aesthetic priorities.

Looking at examples of the various ways ballet aesthetics are gendered, this paper asks us to open our eyes to the way our trained aesthetics discourage women in ballet choreography, and challenges us to push against this norm, creating space for more voices and more visions.

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BIOGRAPHY

Rain Ross is a choreographer, dancer, and educator. She has worked with a diverse range of choreographers including Meredith Rainey, Toni Pimble, Wade Madsen, Deanna Carter, David Dorfman, Catherine Cabeen, and Hannah Wiley, and has performed with The Playhouse Dance Company in South Africa, and Arc Dance in Seattle.

Her choreography has been presented in New York, Philadelphia, Seattle, Santa Barbara, Beirut, and other places. Since its inception and for the ten years of its running, Rain participated as a choreographer, teacher, and performer at the International Dance Day Festival in Lebanon, for which she was also the Guest Artist Coordinator. Rain has also presented papers at Congress on Research in Dance and The Association of American Geographers. She trained at the Cornish College of the Arts, Preparatory Division and earned her B.A. from Mount Holyoke College, and her M.F.A. from the University of Iowa. Currently, she serves as Associate Professor of Dance at Stockton University in New Jersey.

Where are all the Pageant Queens in Classical Ballet?

George Berry

ABSTRACT

Before drag television programs, drag queens were separated into two categories: pageant and comedy. In the Miss Continental drag pageant, Brooke Lynn Heights performed a Swan Lake inspired number, infusing her classical ballet technique while performing en pointe. She is a former member of Les Ballets Trockadero de Monte Carlo, which infuses classical ballet with comedy to produce parody. Societal ideas of gender performance have shifted since this company's founding in 1974, but the representation of drag queens and transgender dancers has barely changed in fifty years. Other companies have also created farcical classical ballet with men en pointe and drag ballet has relegated itself to smaller traveling companies. While more traditional ballet companies have drag roles in ballets such as the Stepsisters in *Cinderella* and Old Madge in *La Sylphide*, these characters are meant to be camp or grotesque, and their stylized drag reflects a comedy queen aesthetic. Where are the pageant ballet queens represented in today's ballet? Why can't men perform en pointe without relying on gay minstrelsy? We can now define our identities as genderqueer, non-binary, and transgender, so why can't we make a place for gender non-conforming dancers in classical ballet? Laughing at a man's ability to fail at cisnormativity worked last century, but transgender women are no longer the butt of the joke. It's time for ballet's ideas of gender to change. Transgender and non-binary individuals need a place to call home in between the *échappé en pointe* and the *double tour en l'air* to the knee.

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(Re:) Claiming Ballet A. Akinleye
Arresting Dress C. Sears
Rethinking the Travesty Dancer F. Kennedy
Bike Boys, Drag Queens, & Superstars J. Suárez

BIOGRAPHY

George Berry is a second year MFA candidate at the University of Alabama originally from Atlanta, GA. He began his training at Atlanta Ballet in the Pre-Professional program and performed in their Nutcracker at the Fox Theatre. While at the University of Alabama for undergrad, George starred as Don Quixote in Don Quixote, Lucien in Paquita, Hilarion in Giselle, and the Knight in Rita Snyder's El Dorado, under the direction of Cornelius Carter in addition to many contemporary and modern works by faculty and guest artists. After graduating in 2016, he became a company member of the Proia Dance Project in Atlanta, GA. He was then invited to join Roxey Ballet in Lambertville, NJ where he danced for two seasons. He has performed as a guest artist for the Nutcracker as Snow King, Spanish, and Arabian at the Southeast Alabama Dance Company and at the Bama Theatre. His choreographic works have been featured at the Young Choreographer's Festival in New York City, Broadway Dance Center's Professional Showcase, Benjamin Briones's the Round Table, and the Alabama Dance Festival for multiple years. Last year, George had the chance to share his research on the Importance of Dance Performance at Walt Disney World at the Southwestern Popular American Culture Association Conference. Recently, his film in collaboration with Brandon Hall, Fragile, was featured in the Final Night Gala of the American College Dance Association's Screendance Festival. His film work was also a part of the MFA Makers in Film Festival at UNC Greensboro.

The Plight of the Ballerina: Past and Present

Shani Robison

ABSTRACT

As a traditional classical ballet unfolds on stage, one is enthralled by its exquisiteness, symbolically inspired, and emotionally stirred. It is an artistic representation of beauty, etherealness, and other-worldliness. However, behind the fantasy, ballet has always been more than tutus and pointe shoes; it has been utilized as a veneer behind which the female gender has been pushed into compromising political, social, economic, and personal positions for hundreds of years.

Since its official inception and codification during the reign of Louis XIV, ballet became a veritable smoke screen masking created and imposed political, social, personal, and economic strategies. Ballet has aided in pushing political leaders toward dominance, used for social class acceptance and elevation, served as an economic draw, and created opportunities for personal arrangements of wealth and power at the expense of female dancers. Throughout its history and within each of these contexts, ballet has had great power and influence in determining and reinforcing gender roles in practice and performance, thereby reflecting past and present social values, despite efforts to the contrary.

To serve or reinforce these external purposes, a disembodiment and fracturing of ballet as an art form resulted, causing a continuous recycling of issues that haunt those within the ballet profession today. Ballet has been utilized and manipulated as a tool within and between contexts that are far beyond pure artistic and unaffected human expression, thereby creating a vehicle by which women have been politically minimized, socially defeated, economically strapped, and personally conquered past and present.

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BIOGRAPHY

Shani Robison is an Associate Professor of Dance at Brigham Young University in Provo, Utah, USA. She teaches all levels of ballet technique, pointe, variations, Dance History, and Introduction to Dance courses. Shani served as the ballet area administrator for 9 years and was the artistic director of both university ballet performing companies; BYU Theatre Ballet for 9 years and BYU Ballet Showcase for 6 years.

Shani has presented ballet pedagogical research and choreography at professional conferences in Greece, Toronto, Canada, Florida, Ohio, Texas, Colorado, Massachusetts, and New York (Athens Institute for Education and Research's International Conference on Visual and Performing Arts, International Association of Dance Medicine and Science Conference, National Dance Education Organization Conferences, America College Dance Association, and CORPS de Ballet International Conferences).

Throughout her career thus far, Shani has choreographed contemporary and classical ballet works for university and professional companies. At BYU she has also created original full-length ballets, re-staged full-length classical ballets, and choreographed full-length operas and musicals.

Shani is a professional member of the Utah Dance Education Organization, and currently serves on the National Dance Education Organization's advocacy committee. She has been a member of CORPS de Ballet International since 2001, serving on various committees and in the elected board officer positions of Treasurer, President Elect, President, and Past President.

CHOREOGRAPHIC SHARING PROGRAMS

PROGRAM A

Tuesday, June 21, 2022

Obscured

Choreographer: Shani Robison

Music: Ezio Bosso

Dancers: Brenna Bartholomew, Emma Rae Kruitbosch, Devin Larsen
Morgan Morley, Sicily Redd, Natalie Schott, Brooklyn Burbidge Smith Allison
Vernon, Lauren Wattenburg

Swan Lake

(excerpts; restaged from traditional with gender-fluid roles)

Choreographer: Jennifer McNamara

Music: Pyotr Ilyich Tchaikovsky; Mercyhurst Civic Orchestra conducted by Jonathan R. Moser

Dancers: Mercyhurst University Dance Department, with guest artist
Sergio Alvarez: Sydney Gondringer, Emmaline Devore, Jenna Fritts Maya
Richards, Ramani Rosa, Erin Leach, Katherine Kilbourn
Anna Menarchek, Hannah Dragan Elizabeth Meade
Madison Scheidemantle, Mary Joy White, Jakquelyn Gauker
Maia Cieply, Alyson Szewczyk, Katelyn Turner-Leftwich
Olivia Turner-Leftwich, Drew Bauerle, Sophie Satoh, Kaitlyn Bazala Rebecca
Jones, Meggie Peterson, Mia Semieraro, Megan Wade
Grace Mullins, Grace Sinke, Jillian Pohl, Maeve Bishop, Katie Lowell Gabrielle
Harris

Costumes: Claudia Potocki and Cassandra Katherine

Headpieces: Jennifer McNamara

Lighting: Bob Steineck

Staging: Jennifer McNamara and Matthew Christensen

Fractures

Choreographer: Christa St. John

Music: Arvo Part – “Fratres”

Dancers: Utah Valley University - Repertory Ballet Ensemble: Laura Danneman Brynn
Bowman, Maren Wood, Hannah Roberts, Stephani Barnes
Olivia Perry, Taysia Kessler

Costumes: Carla Summers

Visual Design: Amber Tutwiler

Lighting: William Petersen

Choreographer's Note:

“Fractures” is a collaborative work between Utah Valley University professors Christa St. John (Dance) and Amber Tutwiler (Art & Design), featuring dancers from UVU’s Repertory Ballet Ensemble and set to Arvo Pärt’s frenetic composition “Fratres”. The work explores themes of anxiety, and loneliness that can arise from prolonged isolation.

Verge

Choreographer: Paige Cunningham-Caldarella

Music: Michael Herrero and Michael Cole

Dancer: Damon Green

Costumes: Jeff Hancock

PROGRAM B

Friday, June 24, 2022

Masquerade

Choreographer: Madeline Jazz Harvey

Music: Serenade for Strings in E Major, Op. 22, B. 52: II. Tempo di valse by Antonin Dvorak, Heures Séculaires Et Instantanées: I. Obstacles Venimeux; La Belle Excentrique: III. Cancan Grand-Mondain; Gymnopédie No. 1 by Erik Satie, Ballet Suite No. 4 (arr. L. Atovmyan): II. Waltz; Jazz Suite No. 2: VI. Waltz 2 by Dmitri Shostakovich

Dancers: Macala Bartucci, Madelyn Caviness, Katie Christensen, Kailee Davis Elise Gusinde-Duffy, Quentin Golden, Anna-Noel Imbriaco, Kristianna Johnson, Maddy Kling, Amandine Kuebler, Sierra LaRue Abbey Mann, Camryn Martin, Kaela Reed, Binyamin Salzano, Ellie Schroeder, Julia Stwalley; understudy: Layla McRae

Costumes: Erin Carignan

Lighting: Gabby Reichardt

Projection Design: Price Johnston

Choreographer's Note:

Masquerade features six scenes from a modern-day soirée. Sections 1-3 and part of 5 are included in the 2022 Corps Choreographic Sharing (not shown: quartet of jesters following soloist and upbeat finale). Paying homage to the elegance and whimsy of past ballets while challenging gendered partnering conventions, *Masquerade* explores music visualization, kaleidoscopic floor patterns, and symmetrical designs.

Weight of Stone

Choreographer: Kerry Ring

Music: Time for Three

Dancers: Sidney Bowers, Rachel Emerling, Sophia Fino, Lyssie Hartzog, Kiara Stuart, Kelsey Sullivan, Kelsey Wegman, Brennah Woollis

Costumes: Rachel Emerling

Lighting: Nicholas J. Taboni

"Summer" from The Four Seasons

Choreographer: Sarah Olson

Music: Max Richter after Vivaldi

Dancers: Maya Dorangrichia, Mandy Mathews, Elizabeth Pischel with Jordan Busse, Jax Emmel, Paige Hoover, Hanna Kiel, Alissa Krueger Emily Meyer, Bruno Salgado

Costumes: Alexis Flaten

Lighting: Gary Olsen

Fledgling

Choreographer: Diane Bedford

Music: Nocturne in a Minor by Chad Lawson

Dancers: Lauren Lee, Paige Lytle, Breeann Patek, Annie Shupak, Alexis Weier

Costumes: Carisa Armstrong

Lighting: Brooke Griffin and Diane Bedford

2022 LIFETIME ACHIEVEMENT AWARD

EVENT INFORMATION

The 2022 Lifetime Achievement Award recipients are Amanda McKerrow and John Gardner. In celebration of their many achievements and contributions to the field, CORPS will host a pre-dinner *hors d'oeuvres* event at [Can Can Brassiere](#) on Wednesday, June 22nd from 5:45-7pm. All conference attendees are invited to attend. For those who will be joining us virtually, a link will be provided for participants to tune into the awards ceremony around 6pm. Feel free to have your celebratory cocktail ready to cheer our honorees!

For attendees joining the conference in-person, the restaurant is located in the [Carytown neighborhood](#) of Richmond, VA. Sadly, the Graduate Hotel does not provide shuttle transport, thus members will need to share Lyfts/Ubers/taxis, which is roughly a 7-9 minute drive both to and from the location. The CORPS leadership will help facilitate and organize small groups to leave from the Graduate Hotel lobby around 5:30pm, so that no one is left behind. (Participants are also encouraged to leave earlier to enjoy the many shops, bars, coffee houses, etc. in the neighborhood prior to the LAA event.) Please be aware that the costs of the transportation will be shared with those in your group. The individual in your group who arranges ridesharing transportation will need to be reimbursed, so it's wise to have cash on hand. Additionally, participants are encouraged to remain in the Carytown neighborhood after the LAA celebrations to enjoy dinner with fellow attendees. There are a number of [restaurants](#) in the area to enjoy. And in support of LGBTQ businesses in Richmond, [Babes of Carytown](#) is near Can Can and a fun, accepting place to have a drink and get your dance moves on! If you're lucky, you'll catch beach volleyball on the back patio.

CORPS Membership Meeting I
Wednesday, June 22, 2022
Grace Street Theatre in Richmond, VA and virtual
2:45-4:10PM (EST)

Agenda
Drafted May 17, 2022

Members and non-members are invited to attend.

- I. Procedural Items
 - a. Call to Order
 - b. Approval of the Agenda
 - c. Approval of the 2021 Membership Meetings I & II
- II. Introductions and Brief Announcements
 - a. CORPS Board of Directors
 - b. New Member/Non-Member Participants
 - c. Membership announcements (sharing via the chat window on Zoom)
- III. Old Business
 - a. Treasurer's Report
- IV. New Business
 - a. Policies, Procedures, Process, and Updates on Voting
 - i. Voting process and content
 - ii. Timeline
 - b. Committee Chairs Introductions & Reports
Note: Chairs briefly introduce their members, committee charge, and report from the year.
 - i. Archives & History (Molly Faulkner)
 - ii. Bylaws & Constitution (Jennifer Weber)
 - iii. Membership & Outreach (Tom Vacanti)
 - iv. Nominations & Elections (Lisa Fusillo)
 - v. Planning & Development (Anjali Austin)
 - vi. Support and Mentoring (Karen Dearborn)
 - c. Undergraduate Student Engagement ad hoc committee report
 - d. Building sustainable models for the organization
- V. Other Business
- VI. Adjourn

CORPS Membership Meeting II
Thursday June 23, 2022
Grace Street Theatre in Richmond, VA and virtual
1:15-2:45 PM (EST)

Agenda
Drafted May 17, 2022

Members and non-members are invited to attend.

- I. Procedural Items
 - a. Call to Order
 - b. Agenda Approval
- II. Time for Committee Groups to convene
 - i. Archives & History (Molly Faulkner)
 - ii. Bylaws & Constitution (Jennifer Weber)
 - iii. Membership & Outreach (Tom Vacanti)
 - iv. Nominations & Elections (Lisa Fusillo) – committee not in attendance
 - v. Planning & Development (Anjali Austin)
 - vi. Support and Mentoring (Karen Dearborn)
- III. 2023 Conference
- IV. Results of the Elections
- V. Other Business
- VI. Adjourn



CORPS de Ballet International

MINUTES

Membership Meeting I Wednesday, July 7,
2021 1:40-3:05PM (EST)

- I. Procedural Items
 - a. Call to Order
 - i. President Courtney Harris called the meeting to order
 - ii. Harris asked that, given the nature of meeting via Zoom, members state their name when making a motion or seconding. Votes will be taken visually via hands raised.
 - iii. Harris noted that an updated meeting agenda was emailed to the membership this morning.
 - b. Agenda Approval
 - i. Harris opened the floor for discussion; there was none.
 - ii. Jessica Zeller moved to approve; Molly Faulkner seconded. The membership voted to approve the agenda.
 - c. Minutes Approval of the 2020 Membership Meetings I & II
 - i. Harris opened the floor for discussion. Lisa Fusillo thanked Secretary Melonie Murray for her thorough minutes and Harris concurred.
 - ii. Diane Bedford moved to approve; Lisa Fusillo seconded. The membership voted to approve the minutes.
- II. Introductions and Brief Announcements
 - a. CORPS Board of Directors
 - i. President – Courtney Harris
 - ii. President-Elect – Jessica Zeller
 - iii. Past – President – Anjali Austin
 - iv. Treasurer – Lara Petrin
 - v. Secretary – Melonie Murray
 - vi. Board Members-at-Large – Karen Dearborn, Tom Vacanti, and Jennifer Weber
 - b. New Member/Non-Member Participants
 - i. New members were invited to introduce themselves.
 - c. Membership announcements
 - i. Julia Gleich and Molly Faulkner shared that they have two chapters in recently published books, *(re) Claiming Ballet* and *The Oxford Handbook of Contemporary Ballet*.
 - ii. Melonie Murray shared that she also has a chapter in *(re) Claiming Ballet* which grew out of the very first presentation she gave at a CORPS de Ballet International conference in 2015.
 - iii. Kristin Marrs was recently promoted to Associate Professor of Instructor at the University of Iowa.
 - iv. Rita Snyder was promoted to Professor at the University of Alabama and is happy to serve as an external evaluator as needed. Her book, *Anatomy and Kinesiology for Dance*, was published in May 2019 and a revised/updated version will be released soon.
 - v. Krista St. John recently graduated with her MFA in Dance from the University of Oklahoma. This Fall, she will be joining Utah Valley University as an Assistant Professor.
 - vi. Jamie Johnson (Utah Valley University) was promoted to Associate Professor, received her university's

- faculty excellence award, and had her first baby.
- vii. Jennifer Jackson is leaving her position at London Studio Center after 6 years. She has also recently published a book, *Ballet: the Essential Guide to Technique and Practice*, which is a UK-focused book for young (teen and college-age) dancers.
 - viii. Mary Heller is teaching at Yavapai College and is continuing her research in technology and holograms.
 - ix. Yvonne Racz-Key completed her MFA in December and thanked CORPS de Ballet International members for inspiring her to pursue the degree. In January, Ballet Lubbock moved into a new state-of-the-art performing arts facility and has create a diversity, equity, and inclusion project that has become a model across Texas. She will be hiring an assistant director soon.
 - x. Lisa Fusillo published an article recently, *A Ballet on the Balcony of Europe*, in the European market. The article was published in Spanish, but an English translation is in the works.

III. Old Business

a. Treasurer's Report

The report below was shared during the meeting.

Balance 10.1.20

Checking	\$13,338.33	
Savings	\$3,681.55	
Basil	\$9,951.77	
Paypal	\$1,151.42	
Total	\$28,123.07	\$18,171.30 without Basil dollars

Balance as of 7.1.21

Checking	\$13,200.14	
Savings	\$3,681.85	
Basil	\$10,102.57	
Paypal	\$15,521.92	
Total	\$42,506.48	\$32,403.91 without Basil dollars

Outstanding Conference Costs	\$8,250.00
Income since 7.1.21	\$2,188.11

Expected balance post conference

\$26,342.02 \$14,232.61 growth

Year end totals

Year end totals	Growth	
2018	\$8,978.88	
2019	\$14,576.09	\$5,597.21
2020	\$17,469.79	\$2,893.70 (conference fee was \$30)
Post conference 2021	\$25,976.77	\$8,506.98 (this is not year end)

- i. Discussion: Treasurer Petrin opened the floor for questions. There were none. Harris thanked Petrin for her stewardship of the finances.

IV. New Business

a. Policies, Procedures, Process, and Updates on Voting

- i. Harris reminded the membership about last year's changes to membership levels. This change was voted favorably by the membership and went into place after last year's conference. All members now have voting rights. Given some technological difficulties, these changes were not immediately reflected

on the website, but they have been corrected now. For any members who registered as an “associate member” (which no longer exists), they are still full regular members with full voting rights. Harris apologized for the delay in the website and PayPay updates, reminded members that the organization is run by volunteers, and thanked the membership for their patience.

- ii. Lisa Fusillo, Chair of the Nominations & Elections Committee, explained the deadline for membership renewal and how it impacts elections. Voting will be held again this year via SurveyMonkey. Madeline Harvey, a member on the Nominations & Elections Committee, will run this year’s election process since Fusillo is on the ballot. If any members do not receive a ballot, they should contact Treasurer Lara Petrin.
- iii. Timeline: Ballots will be emailed soon. Elections open 3pm tomorrow and closes at 3pm Friday. Election results will be announced in Friday’s Membership Meeting II.
- b. Committee Chairs Introductions & Reports
Each committee chair briefly introduced their committee, committee charge, and report from the year.
 - i. Archives & History (Molly Faulkner)
 1. Discussion: Faulkner reported that CORPS is moving forward with having FSU house our archives. For any members who are holding materials that should be archived, Faulkner will be reaching out. All physical and digital archives through 2016 will be collected for the archive. Reimbursement for shipping will be in discussion with the FSU library.
 - ii. Bylaws & Constitution (Jennifer Weber)
 - iii. Membership & Outreach (Diane Cahill Bedford & Tom Vacanti)
 1. Discussion: Bedford shared that she worked on the newsletter this past year and is working on the next newsletter now. She thanked those who volunteered for the NDEO table and to those who helped with the membership drive. Vacanti shared that he is still dealing with various website glitches. He also requested that there should be sub- committees for the larger committee, which is how the committee was originally envisioned.
 - iv. Nominations & Elections (Lisa Fusillo)
 1. Discussion: Fusillo thanked her committee members. The committee is continuing to track the timeline for elections and will be reaching out to recruit board members and officers.
 - v. Planning & Development (Anjali Austin)
 1. Discussion: Austin shared that this group has been discussing ways to support the presidents as the needs of the organization grow, investigating the possibility of staff support and external funding mechanisms. Austin also shared that there is a new Louis Johnson Memorial Scholarship, and more details will be coming soon. Harris shared that the donation portal on the organization’s website is open now.
 - vi. Support and Mentoring (Karen Dearborn)
 1. Discussion: Dearborn reminded the membership that CORPS now offers a formal feedback mechanism for members who shows their choreography, upon request. If anyone is interested in serving as an external reviewer or offering choreographic feedback, they can reach out to Dearborn.
- c. Ad hoc committees
 - i. Journal for Ballet Pedagogy Working Group (Kate Mattingly & Jessica Zeller)
 1. Zeller & Mattingly reported they are currently researching publishers that might host an independently run journal.
 - ii. Code of Ethics (Julia Gleich, Kristin Marrs, and General Hambrick)
 1. Gleich reported that this committee’s charge to make recommendations to the Board was completed in January. The Board reviewed the recommendations, made some minor edits, and updated the Code of Ethics on the website and organizational documents. Gleich shared that the committee worked to keep the statements succinct and indicate the

CORPS is not a guarantor. Harris thanked the group for their work.

- d. CORPS membership + inclusivity
 - i. Harris recapped past discussions concerning diversity, equity, and inclusivity. She spoke about the value of us stating our values and also reflecting those values in the organization. Harris acknowledged how much Austin contributed to these discussions during her presidency. There have been ongoing discussions about membership levels and how to create a more inclusive experience. One example of the organization's commitment to these efforts is last year's membership level changes.
 - ii. Part of these past discussions has included the possibility of engaging with undergraduate students, particularly given the increasing research occurring in some ballet programs across the country.
 - iii. Before opening the floor for discussion, Harris paused to highlight the organization's mission, particularly noting the following objectives (listed on the website): 1) To serve and support the community of university and college teachers of ballet; 2) To advocate for diversity, inclusion and access across all aspects of the ballet field including training, education, and scholarship; and 3) To sponsor and initiate activities and research related to these goals.
 - iv. There are several questions that have arisen regarding undergraduate engagement: How would the students engage? Might there be an opportunity that is specifically curated for undergraduate students? Might there be an adjudicated opportunity for students? Might undergraduate students become members or only participate in the conferences? What would be lost if undergraduates were included?
 - v. Comments from the membership included:
 - 1. Some members (faculty) would likely be more guarded if undergraduate students were present. Will this limit the value of our discussions?
 - 2. The number of undergraduate students who would want to participate would be small, and those who are interested might be valuable participants in timely conversations
 - 3. Could be a great opportunity to help validate ballet research since many undergraduate research opportunities exist in other disciplines
 - 4. Possibility of one member presentation slot allotted for undergraduate student
 - 5. Perhaps separate forum for undergraduate students, limited participation rather than full participation
 - 6. Can we ensure that including undergraduates will not limit the opportunities for faculty presenters?
 - 7. How can we hold onto the values of our small organization and also uphold our mission for equity and access?
 - vi. Harris agreed to charge an ad hoc committee to discuss the opportunities for undergraduate engagement and to bring recommendations to the Board.
- e. If time, discuss the increasing need for administrative support
 - i. Given time constraints, Harris proposed that this item be moved to Membership Meeting II.

V. Other Business

VI. Adjourn

- a. Lisa Fusillo moved to adjourn; Christine Knoblauch-O'Neal seconded. The membership approved.

Minutes were taken by Secretary Melonie B. Murray.
Minutes were approved by the membership on XXX, 2022.



CORPS de Ballet International

MINUTES

Membership Meeting II Friday, July 9, 2021
2:35-3:55 PM (EST)

- I. Procedural Items
 - a. Call to Order
 - i. President Harris called the meeting to order.
 - b. Agenda Approval
 - i. Tom Vacanti moved to approve; Sharon Oberst seconded. The membership voted to approve the agenda.
- II. Committee Meetings
 - a. Zoom breakout rooms were created and each committee met for 30 minutes. Once everyone rejoined the main meeting, the committees shared the following.
 - i. Archives & History Committee (Chair: Molly Faulkner)
 - 1. CORPS Archives at FSU - Jessica Zeller shared that Anjali Austin has finalized the deed of gift with the Florida State University library to house the organization's archives in special collections. Items submitted will be publicly accessible by request. Austin pointed out that Florida has a "Sunshine Law" which states that anything submitted will be publicly available, thus it is not feasible to ask the library to keep some documents confidential. Because of this, the Board has determined that only items that are not financially revealing will be submitted. For now, we are withholding Secretary and Treasurer documents. Those are available to membership, but will not be submitted to the archive yet. Currently, Molly Faulkner is in the process of collecting archives from past officers dating up to 2016. Once those items have been collected, the organization will move to the next phase of collecting items from 2017 and later.
Storage of non-archived documents – President Harris asked that the Archives & History Committee make recommendations for how to best store the various documents that will not go into the archive. Some suggestions included using Dropbox or Google Drive, and this would mean that we also need to digitize some older documents. Some members suggested seeking grants to digitize the existing documents, utilizing paid graduate student labor, and using phone apps (such as Genius Scan) that easily digitizes documents from photo to PDF. There are still lingering questions about where the hard copies of these items will live, but the Board hopes to consolidate the collection.
 - ii. Bylaws & Constitution Committee (Chair: Jennifer Weber)
 - 1. Jennifer Weber was unable to attend today's meeting, so there was no report.
 - iii. Membership & Outreach Committee (Co-Chairs: Diane Cahill Bedford & Tom Vacanti)
 - 1. Tom Vacanti shared that the discussion was primarily about how we can more effectively reach out to new members.
 - 2. Email - Leah Bailey shared that during Anjali Austin's presidency, they created a comprehensive contact list of dance programs, pre- professional companies, and companies. This list will be shared with Diane Bedford, and she will create an email list in MailChimp to send out membership information.
 - 3. Tabling – This year's NDEO table was not as successful as in the past given the virtual format. There may be an option to offer material at ACDA (FSU is hosting this year). Dancing Through College and Beyond and Regional Dance America are other entities that might be good places

- for tabling.
4. Brochures – There was a suggestion for a digital brochure with a QR code rather than spending funds on printed brochures. One suggestion was that the printed conference postcards include QR codes for the conference and for membership.
 5. Social Media – Diane Bedford asked that members send social media handles to her so that we can promote members’ events. There was also a question about who is responsible for curating the social media platforms. President Harris agreed to follow-up with Vacanti and Bedford on this issue.
- iv. Nominations & Elections Committee (Chair : Lisa Fusillo)
1. Problems with Survey Monkey – Lisa Fusillo reported there are some recurring problems with using Survey Monkey for elections, so we will be looking for a new platform for next year.
 2. Recruiting New Board Members – Fusillo reported that new members often feel like they don’t know enough about the organization to join the Board, so all are encouraged to join committee work as a step toward Board work.
- v. Planning & Development Committee (Chair: Anjali Austin)
1. Supporting the President - Past-president Shani Robison shared that this group discussed how they might better support the president so that the role of planning two conferences and overseeing the organization does not feel so overwhelming. There was discussion about the need to hire staff support given the growth of the organization. Other items if discussion included how the Board might support more in conference planning and the possibility of a conference planning committee.
 2. Restructuring the Presidency – Given the reluctance of many members to make the 6-year commitment that is expected of an incoming president-elect, there was some discussion about how a restructuring might work (co-presidents, shorter terms, etc.) How might this role be more attractive and less daunting?
 3. Future Conferences – The group discussed the pros and cons of continuing to offer virtual conference opportunities. Keeping a virtual component expands opportunities and improves access, yet the group is committed to trying to continue in-person experiences, as well. How do we avoid virtual presenters who only join for their presentation but do not engage in the organization? How do we ensure that there is not a hierarchy between virtual and live presentations?
 4. Fiscal Stability – The group also discussed some ideas for helping to build the organization’s reserves so that we are not surviving conference to conference, but have funds in place sustainably. How might we look for external funding or sponsorship?
 5. The committee acknowledged that the organization is at a precipice. How do we maintain the meaningful aspects of the organization and conferences, while simultaneously upholding out values and mission in terms of access?
- vi. Support and Mentoring Committee (Chair: Karen Dearborn)
1. Choreographic Showings – There was discussion about the option of creating an adjudicated showing rather than the current first come, first served model. An adjudicated model would need to be set up similar to the peer-review process currently in place for member presentations, creating additional service work, so there would need to be thoughtful planning. While there was consideration of additional labor, perspectives were also shared about the increased value of an adjudicated process for the member presenting, and the review panel could also receive service credit. Some shared that they “love the free-for-all”, and suggested there could be a lottery. There were questions, too, about offering a choreographic review process outside of the conference. There was also discussion about the possibility of an award, such as a “viewer’s choice” award.

2. Reviews of Teaching – There was a question about the possibility of offering reviews of teaching observations, particularly for members who offer teaching/workshops during the conference
- vii. Journal for Ballet Pedagogy Working Group (Co-Chairs: Kate Mattingly & Jessica Zeller)
 1. Jessica Zeller shared that the group is currently in an exploratory phase. They are looking at publication options and will also likely be reaching out to the membership to assess interest in publishing, the types of publishing members are interested in, and in assessing interest in service commitments to support the journal in terms of reviewing, editing, and organizing.
 2. For members who may be less experienced, but interested, in publishing, perhaps there is an opportunity for the Support & Mentoring Committee to offer writing/publishing mentorship.

III. 2022 Conference

- a. President Harris shared that the 2022 conference will be in-person (with some to-be-determined virtual elements) and hosted by Virginia Commonwealth University in Richmond, Virginia. The theme is *Fairies, Queens, and Cavaliers: Ballet's Production and Disruption of Gender*. Timing will be as is typical, likely early July. Harris is working on lining up guests now and will share more information soon.
- b. Jessica Zeller congratulated Harris on this year's conference. Harris acknowledged the support of Austin and her tech team.

IV. Results of the Elections

- a. Madeline Harvey, member of the Nominations & Elections Committee, reported the election results. Diane Bedford was elected Secretary; Melonie Murray was elected as a board member-at-large; Lisa Fusillo was re-elected as a board member-at-large.
- b. President Harris welcomed the new board members.
- c. Lisa Fusillo announced that next year there will be four open positions: Treasurer and three members-at-large positions. Fusillo encouraged members to reach out with questions or consider putting their names forward when the call for nominations goes out. Treasurer Lara Petrin encouraged any members interested in, or with questions about, the treasurer role to reach out to her.

V. Other Business

- a. President Harris shared that the membership will be receiving a survey to collect data from members on how the organization will move forward.
- b. Harris also thanked Secretary Melonie Murray for her ongoing service to the organization over the years in her role as Secretary. Murray will be receiving a restaurant gift card as a thank you for her service in this role.
- c. The donation portal for the new Louis Johnson Memorial Scholarship fund is open on the website. Treasurer Petrin also pointed out that PayPal takes 2% of those donations, so members are welcome to mail checks, too.

VI. Adjourn

- a. Jessica Zeller moved to adjourn; Diane Bedford seconded; the membership voted to adjourn.

TIPS FOR SUCCESSFUL VIRTUAL PARTICIPATION

Establish a strong internet connection

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

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

ZOOM BEST PRACTICES

Set up microphone, headphones, and/or bluetooth connection

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

Establish video environment

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

Establish audio environment

To minimize disruptions during conference events, use the 'mute' button at the bottom left of your Zoom window to stop transmitting sound. You can also mute email notifications on your device: if email is open in your internet browser, right click the browser tab and select the 'Mute Site' option.

Connection adjustments

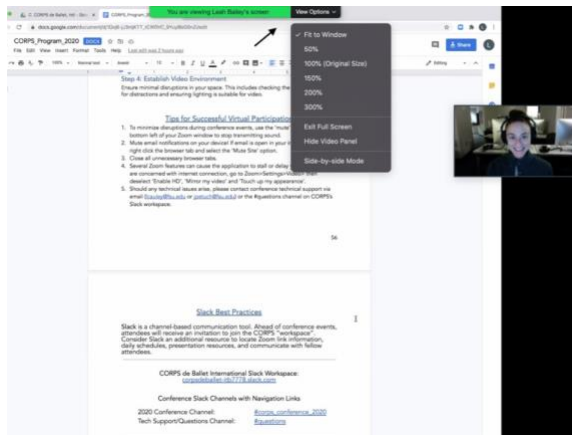
Several Zoom features can cause the application to stall or delay your video. If you are concerned with internet connection, go to Zoom>Settings>Video> then deselect 'Enable HD', 'Mirror my video' and 'Touch up my appearance'.

Should any technical issues arise, please contact conference technical support via email (lcauley@fsu.edu or jpetuch@fsu.edu) or the main channel on the CORPS Slack workspace.

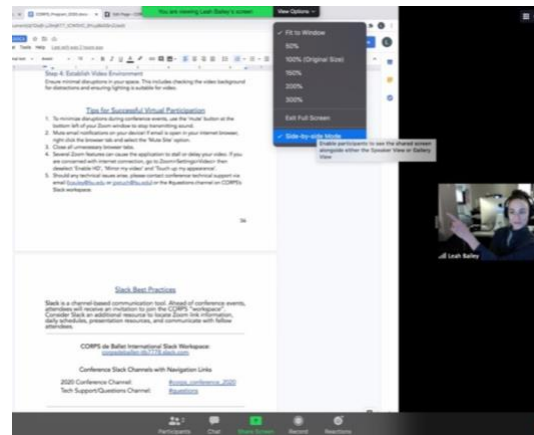
Adjust viewing experience

To adjust your viewing experience while a presenter is screen sharing:

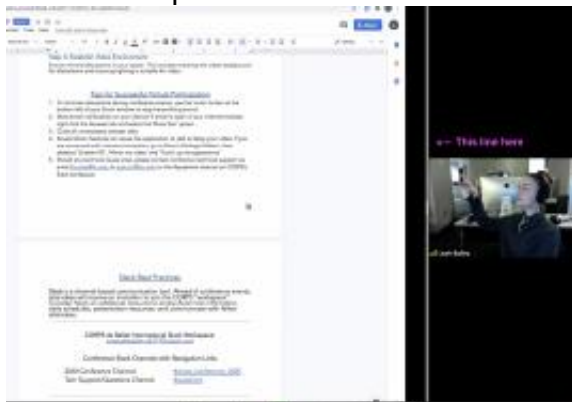
a. Click “View Options” at the top:



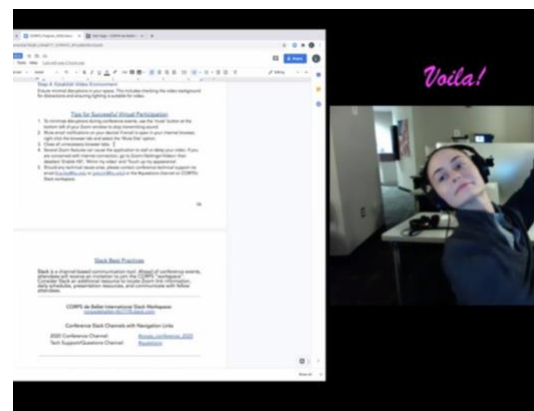
b. Scroll down to “Side-by-side Mode”:



c. Move mouse to line dividing the shared screen & presenter video.



d. Adjust as desired!



ADDITIONAL RESOURCES

Yale University Usability and Web Accessibility: Best Practices in Zoom

Equal Access: Universal Design of Your Presentation by Sheryl Bugstahler, Ph.D.

HOTEL INFORMATION

The Graduate Hotel

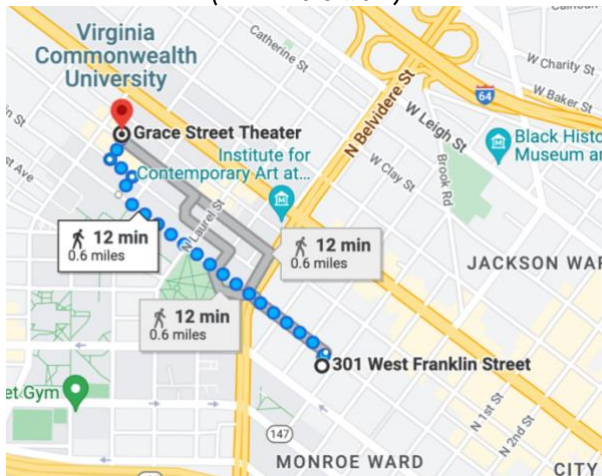
301 W. Franklin Street
Richmond, VA 23220
804.644.9871

Contact: Jack Stinnett
JStinnett@graduaterichmond.com
[Website](#)

The Graduate Hotel is within safe walking distance of the VCU campus and conference locations. (Bring your walking shoes!) Sadly, the hotel does not provide an in-town shuttle service. If you have physical challenges in which you require transportation, please contact the President, Courtney Harris, at couhar@gmail.com by Monday, June 20th. To gauge the distance, maps have been provided below.

Walking Maps

The Graduate Hotel to Grace Street Theater (12-minute walk)



The Graduate Hotel to the Depot Annex Studio (11-minute walk)



NEARBY RESTAURANTS AND LUNCH OPTIONS

Near The Graduate Hotel

Lemaire
(in historic Jefferson Hotel)
101 W Franklin St.

The Patio Thai Restaurant
103 E Cary St.

Tarrant's Cafe
1 W Broad St.

Perly's
111 E Grace St.

Stella's Grocery
(sandwiches, wine, beer, to-go items)
109 E Grace Street

Max's on Broad
305 Brook Rd

Triple Crossing Brewery
113 S. Foushee St.

Quirk Hotel
(lobby restaurant/bar + rooftop bar)
201 W Broad St.

La Grotta Ristorante
529 E Broad St.

Pupatella Neapolitan Pizza
1 N Morris St.

Near LAA Celebration

Can Can Brassiere
3120 W Cary St.

The Daily Kitchen and Bar
(veggie + vegan options)
2934 W. Cary St.

Ginger Thai
3145 W Cary St.

Mom's Siam - Thai
2811 West Cary St.

Momotaro Sushi
2803 W Cary St

Sen Organic Small Plate
(Vietnamese)
2901 W Cary St.

Tulsi Indian Cuisine
3131 W. Cary St.

Black-owned Restaurants

Croaker's Spot
1020 Hull St.

Lillie Pearl
416 E Grace St.

Mama J's Kitchen
415 N 1st St.

Soul Taco
321 N 2nd St.

Southern Kitchen
541 N. 2nd St.

NEARBY RESTAURANTS AND LUNCH OPTIONS

CONTINUED

Near Conference Locations Grace Street Theater and Depot Annex Studio

Thai Top Ten 911 ½ W Grace St.	Edo's Squid <i>(Italian)</i> 411 N Harrison St.
Ipanema Café <i>(vegan/vegetarian)</i> 917 W Grace St.	Au Bon Pain 944 West Grace St.
Spoon Asian Food 903 W Grace St	Panera Bread 810 West Grace St., Suite 2
Roots Natural Kitchen 939 West Grace St.	CAVA 810 West Grace St.
The Village Café <i>(greasy diner food)</i> 1001 W Grace St.	Chipotle Mexican Grill 810 West Grace St.
Christian's Pizza 404 N Harrison St.	Five Guys 931 W Broad St.
Harrison Street Cafe <i>(vegan/vegetarian + coffee/tea)</i> 402 N Harrison St.	Afghan Cuisine 1335 W Broad St.
	Got Dumplings 309 N Laurel St.
Cobra Cabana 901 W Marshall St.	
Additionally recommended restaurants, if you call Uber/Lyft or have a car:	
Stella's Greek 1012 Lafayette St.	
Kuba Kuba <i>(Cuban cuisine)</i> 1601 Park Ave.	
Rappahannock Oyster Co. <i>(seafood)</i> 320 E Grace St.	

THINGS TO DO IN RICHMOND, VA

Museums

Virginia Museum of Fine Art (VMFA) and their Sculpture Garden, which includes Kehinde Wiley's statue "Rumors of War" in response to the confederate soldier statues, now removed.

The Institute for Contemporary Art at VCUarts (ICA)

Poe Museum

Black History Museum and Cultural Center

Science Museum of Virginia

Virginia Holocaust Museum

Maggie L. Walker National Historical Site

American Civil War Museum

Virginia Museum of History and Culture

The Valentine

Tredegar Ironworks

Other Recommended Sites

The James River

Maymont Park

Byrd Park

Belle Isle

Hollywood Cemetery

Neighborhoods with Shops/Restaurants/Bars/Breweries

Carytown

Shockoe Bottom

Scott's Addition

Fun Locations

Hotel Greene

(Indoor adult putt-putt with cocktails!)

LGBTQ Bars and Clubs

Babes of Carytown

Barcode

Godfrey's

Fallout