



CORPS de Ballet International

Ballet Excellence in Higher Education

25th Annual Conference
June 14-16, 2023

*The State of the Institution(s):
CORPS de Ballet International
at 25*

*Hosted virtually by
University of Utah
Salt Lake City, UT*



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LAND ACKNOWLEDGMENT

CORPS de Ballet International, Inc. acknowledges that we are headquartered on the Florida State University Tallahassee campus, located on the ancestral and traditional homelands of the Apalachee and Mvskoke (Muscogee) Nations. This acknowledgment is the very first, most basic step toward offering recognition and respect to past, present, and future Indigenous stewards of this territory.

The following acknowledgment of what to keep in mind as we participate in this digital space is written by Adrienne Wong of SpiderWebShow Performance. You can find more about [her work here](#).

“Since our activities are shared digitally to the internet, let’s also take a moment to consider the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. We are using equipment and high-speed internet, not available in many indigenous communities. Even the technologies that are central to much of the art we make, leaves significant carbon footprints, contributing to changing climates that disproportionately affect indigenous people worldwide. I invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and allyship.”

To learn more about the land you inhabit, we encourage you to visit:

<https://native-land.ca>

For more meaningful, sustained involvement with Indigenous communities, please visit and take action to support the following:

[The American Indian College Fund](#)

The American Indian College Fund invests in Native students and tribal college education to transform lives and communities.

[Cultural Survival](#)

Cultural Survival is an Indigenous-led NGO and U.S. registered non-profit that advocates for Indigenous Peoples' rights and supports Indigenous communities' self-determination, cultures, and political resilience, since 1972. For 50 years, Cultural Survival has partnered with Indigenous communities to advance Indigenous Peoples' rights and cultures worldwide. We envision a future that respects and honors Indigenous Peoples' inherent rights and dynamic cultures, deeply and richly interwoven in lands, languages, spiritual traditions, and artistic expression, rooted in self-determination and self-governance.

[Native American Rights Fund](#)

The Native American Rights Fund (NARF) has provided legal assistance to Indian tribes, organizations, and individuals nationwide who might otherwise have gone without adequate representation.

BOARD OF DIRECTORS

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STANDING COMMITTEES

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**Last confirmed in May 2022*

SPECIAL THANKS AND ACKNOWLEDGMENTS

Board of Directors

Jessica Zeller, Courtney B. Harris, Melonie Buchanan Murray
Kristin Marrs, Diane Cahill Bedford, Karen Dearborn
Lisa Fusillo, Anne Van Gelder, Jennifer Weber

Conference Guests

Dr. Adesola Akinleye, Phil Chan, Dr. Kathrina Farrugia-Kriel, Jody Greene
Lauren Huynh, Adam W. McKinney, Theresa Ruth Howard, Jesse Stommel

Supporting Organizations and Individuals

Texas A & M University, School of Performance, Visualization, & Fine Arts
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CORPS Administrative Assistant
Leah Bailey

CONFERENCE GUEST ARTISTS AND PRESENTERS

Conference Guest Artists

Dr. Adesola Akinleye, Assistant Professor, Texas Woman's University
Phil Chan, Co-Founder, Final Bow for Yellowface
Dr. Kathrina Farrugia-Kriel, Dr. Kathrina Farrugia-Kriel, Head of Research,
Royal Academy of Dance
Jody Greene, Special Advisor to the Provost for Educational Equity and Student
Success, University of California Santa Cruz
Lauren Huynh, Company Artist, Collage Dance Collective
Adam W. McKinney, Artistic Director, Pittsburgh Ballet Theatre
Theresa Ruth Howard, Founder/Curator of MOBBallet (Memoirs of Blacks in Ballet) and
the Cultural Competence and Equity Coalition (C2EC)
Jesse Stommel, Writing Program Faculty, University of Denver

Basil Thompson Scholarship Recipient

Julian Cottrell

Louis Johnson Scholarship Recipient

Aria Walker

CORPS de Ballet International Member Presentations

Sabrina Delafield, Fulbright Scholar, University of Roehampton
Ilana Goldman, Associate Professor, Florida State University
Kristin Marrs, Associate Professor, University of Iowa
Rebekah Chappell, Lecturer, Texas State University
Bruce McCormick, Associate Professor, University of Southern California
Gabrielle McNeillie, Assistant Professor, Central Washington University
Deborah Norris, Postgraduate Programme Manager, Rambert School of Ballet and
Contemporary Dance
Stevie Oakes, Assistant Professor, College at Brockport, SUNY
Pablo Piantino, Assistant Professor, University of Utah
Allegra Romita, Adjunct Faculty, New York University Steinhardt
Nancy Romita, Lecturer, Towson University
Jennifer Petuch, Assistant Professor, Texas A&M University
Kara Roseborough, Graduate Fellow, University of Michigan
Tyler Schnese, Graduate Teaching Assistant, University of Utah
Maria Solera, Graduate Teaching Assistant, University of Oklahoma
Jennifer Weber, Assistant Professor, Dixie State University
Amanda Whitehead, PhD Candidate, Temple University

2023 BASIL THOMPSON SCHOLARSHIP RECIPIENT

Julian Cottrell



JULIAN COTTRELL is originally from Fort Worth, TX, where he began dancing at the age of seven with Margo Dean School of Ballet. He has danced at the Texas Ballet Theater Studio Training Company under the direction of Kathy Warakomsky-Li and graduated high school from Fort Worth Academy of Fine Arts. Cottrell has worked with Ben Stevenson of Texas Ballet Theater, Ryan Nye of Oklahoma City Ballet, Vincent Hardy, Ahmad Simmons, Robyn Mineko Williams, Jill Johnson, Yury Yanowsky and Penny Saunders. Cottrell is currently a sophomore at the University of Oklahoma where he is pursuing a degree in ballet performance with Michael Bearden, Boyko Dossev, Glenn Edgerton, and Mary Margaret Holt. He is also double majoring in pre-veterinary sciences.

Dear CORPS de Ballet International,

I am writing to say thank you for the generous \$1000 Basil Thompson Memorial Scholarship. I am honored to have been the dancer selected for this and would like to express my gratitude.

As an out of state junior who attends the University of Oklahoma for ballet performance and pre-veterinary sciences, I wish to one day dance with a professional ballet company following college. Afterwards, I will attend veterinary school to ultimately become a vet. Because of my double major, I often find so little time during the school year to earn money outside of my education due to the long hours I spend working on dance and my studies. However, because of your generous scholarship, I am one step closer to paying my tuition cost while being able to fully focus on my major academic commitments.

By awarding me the Basil Thompson Memorial Scholarship, my financial burden has been lightened for my upcoming junior year. Because of your support, I am reminded that there are people out there who care about dancers in higher education. One day, I too wish to be able to give back to artists who also value artistic and academic excellence, so that they too will be reassured in their pursuit to achieve their goals.

Respectfully,
Julian Cottrell



2023 LOUIS JOHNSON SCHOLARSHIP RECIPIENT

Aria Walker



My name is ARIA WALKER, and I am from Bartow, a small city in central Florida. Growing up here, I started dancing at the age of three. I danced recreationally until the age of eight when I switched studios. Starting at Highland School of Dance in Lakeland, Florida, I began my training in ballet and shortly after, modern. Here, I trained in the Cecchetti method of ballet up to grade 3. I have competed in YAGP, attended the MODAS, Sarasota Cuban Ballet, and LINES Ballet summer intensives. I have performed in numerous ballets with my home studio in the roles of Cinderella (Cinderella), Swanhilda (Coppelia), Lilac Fairy (Sleeping Beauty), Kitri (Don Quixote), among others. Currently, I am a first-year student at Florida State University earning my BFA in dance. As a student in the School of Dance, I have learned a great deal in the past year that will aid me on

my path to pursuing a successful career in the field of dance. I look forward to the rest of my time at Florida State and can't wait to see what the future holds.

Thank you!

And thank you many times over to CORPS de Ballet International and donors for making this award possible! I am grateful to have been selected as this year's Louis Johnson Memorial Scholarship awardee and it means the world to me to receive recognition for my hard work and passion. This scholarship will allow me to further my dance training and deepen my love for dance while attending Florida State University's wonderful School of Dance. I am humbled to do what I love every day, with people I cherish, and at a place that I love. Receiving this award gives me the courage to spread my love for dance and show other brown ballerinas what is possible with perseverance and passion. I hope to continue learning and growing, not only as a dancer, but as a person as well.



Thank you again and I wish the CORPS de Ballet International team and members all the best,

Aria Walker

GUEST ARTIST BIOGRAPHIES

JESSE STOMMEL

Writing Program Faculty, [University of Denver](#)



JESSE STOMMEL is currently a faculty member in the Writing Program at University of Denver. He is also co-founder of [Hybrid Pedagogy](#): the journal of critical digital pedagogy and [Digital Pedagogy Lab](#) (2015-2021). He has a PhD from University of Colorado Boulder. He is co-author of [An Urgency of Teachers: the Work of Critical Digital Pedagogy](#).

Jesse is a documentary filmmaker and teaches courses about pedagogy, film, digital studies, and composition. Jesse experiments relentlessly with learning interfaces, both digital and analog, and his research focuses on higher education pedagogy, critical digital pedagogy, and assessment.

Photo: Jesse Stommel

JODY GREENE

Special Advisor to the Provost for Educational Equity and Academic Success, [University of California Santa Cruz](#)



Associate Vice Provost for Teaching and Learning; Founding Director of CITL
JODY GREENE came to UC Santa Cruz in 1998 and has served as Professor of Literature, Feminist Studies, and the History of Consciousness. Their research interests include seventeenth- and eighteenth-century British literature; non-dualist Western philosophy, especially the work of Spivak, Derrida, and Nancy; human rights and international law; queer studies; and the history of literary discourse and literary institutions. Their forthcoming collection, co-edited with Sharif Youssef, is

The Hostile Takeover: Human Rights after Corporate Personhood. They are the recipient of the UCSC Humanities Division John Dizikes Teaching Award (2008), the Disability Resource Center Champion of Change Award (2018), and, twice, of the UCSC Academic Senate Excellence in Teaching Award (2001, 2014). In 2016, they were appointed the founding Director of the Center for Innovations in Teaching and Learning (CITL), and they now serve as UCSC's first Associate Vice Provost for Teaching and Learning. In 2021, they were appointed Special Advisor to the CP/EVC for Educational Equity and Academic Success.

Photo: Vernon Legakis

ADAM W. MCKINNEY

Artistic Director, [Pittsburgh Ballet Theatre](#)



ADAM W. MCKINNEY has a diverse and accomplished background in arts leadership across the globe, having served as an arts organization director, tenured professor, choreographer, dancer, educator and activist. McKinney was most recently an Associate Professor of Dance in Ballet with tenure in the School for Classical & Contemporary Dance at Texas Christian University. There he taught courses in classical ballet, modern dance and choreography. He was the Co-Director/ Co-Founder of DNAWORKS, an arts and

service organization committed to healing through the arts and dialogue. Previously, he was the inaugural Dance Department Chair at New Mexico School for the Arts in Santa Fe.

He has danced with some of the world's preeminent dance companies, including Alvin Ailey American Dance Theater, Alonzo King LINES Ballet, Béjart Ballet Lausanne (Switzerland), Cedar Lake Contemporary Ballet and Milwaukee Ballet Company.

McKinney has led dance work with diverse populations across the U.S. and North America, and in Africa, Asia, Europe and the Middle East. A leader who is committed to making ballet and dance accessible to all, he served as a U.S. Embassy Culture Connect Envoy to South Africa through the U.S. State Department. McKinney has created community social justice and awareness projects including the interactive Fort Worth Lynching Tour: Honoring the Memory of Mr. Fred Rouse and "The Borders Project" at the Mexico/U.S. and Palestine/Israel borders. He was also honored with the NYU President's Service Award for his dance work with populations who struggle with heroin addiction.

McKinney was named one of the most influential African Americans in Milwaukee by St. Vincent DePaul. He holds a BFA in Dance Performance with high honors with a focus on classical ballet from Butler University and an MA in Dance Studies with concentrations in Race and Trauma theories from the Gallatin School at New York University.

Photo: Timothy Brestowski

THERESA RUTH HOWARD

Founder/Curator of [MoBBallet](#) (Memoirs of Blacks in Ballet) and the Cultural Competence and Equity Coalition (C2EC)



THERESA RUTH HOWARD is the founder and curator of Memoirs of Blacks in Ballet ([MoBBallet.org](#)) a digital platform that preserves, presents, and promotes the Memoirs of Blacks in Ballet. The online archive and educational resource houses a Roll Call of over 600 professional Black Ballet Dancers, an animated Timeline and the Constellation Project which was created in partnership with Williams College and Princeton University. Howard has lectured at: Barnard, Boston Conservatory at Berkley and Williams and Spelman Colleges in addition to Princeton University. Since 2015 she has

become the leading voice in the work of Diversity, Equity, Anti-Racism and organizational culture in Ballet and the arts. She works as an international Diversity Strategist for Arts with organizations including: The Royal Ballet, Pacific Northwest Ballet, Dutch National Ballet, National Ballet of Canada, and San Francisco Ballet. Her innovative philosophy and approach to the arts has made her a sought after speaker, consultant and coach to artistic, executive, and school directors and Board members of Ballet, Opera, academic institutions and service organizations including: The Royal Opera, Seattle Opera, Opera America, National Association of Teachers of Singing and American Guild of Musical Artist.

Her background as a dancer (Dance Theater of Harlem and Armitage Gone! Dance) and dance educator make her uniquely qualified to target, address and facilitate much-needed cultural shifts in ballet leadership. In 2018, she was a member of the Design and Facilitation Team of The Equity Project: Increasing the Presence of Blacks in Ballet, a three year initiative which assembled a cohort of 21 North American Ballet companies. Recently she launched the Cultural Competence and Equity Coalition (C²EC) to expand on the work. C²EC provides organization-wide cohort learning and consultation for Ballet companies internationally.

In addition to curating MoBBallet, Howard collaborated with Peggy

Olislaeger in the curation of the Dutch National Ballet's (DNB) bi-annual conference Positioning Ballet (2017/2019), which convened over 40 European and international companies. In 2019 she was invited to curate their Black Achievement Month photo exhibition paying homage to the legacy of Black Ballet artists who have danced with the company since 1961. In 2019 she was tapped to curate The Royal Opera House's inaugural Young Talent Festival Symposium, "Exposure, Access and Opportunity: Exploring the Cultural Barriers to Ballet Training." Most recently she has been invited to curate a week of Ballet for the Kennedy Center's 2022 summer season.

As the curator for MoBBallet Howard has presented both in-person and virtual Symposiums. In 2019 the first MoBBallet Symposium was held in Philadelphia. The multi-generational personal development and educational intensive, convened an elite and diverse faculty of black ballet professionals, pre-professional ballet students, and dance educators. In August 2020 during the BLM uprisings, MoBBallet hosted a series of virtual symposiums which centered blackness and promoted education, communication and restoration and March 2021, the Ballet IS Woman symposium celebrated female artistic and executive directors in ballet. Ms. Howard also works as a journalist, having contributed to The Source, Pointe, Expressions (Italy), and Tanz (Germany), and Opera America Magazines. Currently she is a contributing writer for Dance Magazine. Former New York Times Lead Dance Critic Alastair Macaulay cites her as "One of the most valuable writers on dance today... Theresa Ruth Howard has written some of the most provocative pieces on ballet today".

Over the years she has been a mentor for many of the young men and women that she has taught over the years. Her life motto is: "The only way to make the world a better place, is to be better people in it!"

Photo: Eva Harris

PHIL CHAN

Co-Founder, *Final Bow for Yellowface*



PHIL CHAN is a co-founder of Final Bow for Yellowface, and author of *Final Bow for Yellowface: Dancing between Intention and Impact*, and the President of the *Gold Standard Arts Foundation*. He is a graduate of Carleton College and an alumnus of the Ailey School. He has held fellowships with NYU, the Manhattan School of Music, New York Public Library for the Performing Arts, and is currently a fellow at Harvard University, Drexel University, and the Institut National d'Histoire de l'Art in Paris. As a writer, he served as the Executive Editor for FLATT Magazine and contributed to Dance Europe

Magazine, Dance Magazine, Dance Business Weekly, and the Huffington Post, and currently serves on the Advisory Board of Dance Magazine. He served multiple years on the National Endowment for the Arts dance panel and the Jadin Wong Award panel presented by the Asian American Arts Alliance. His latest choreography project, the "Ballet des Porcelaines," premiered at the Metropolitan Museum of Art in December 2021 and will tour throughout 2022. He is a Benedict Distinguished Visiting Professor of Dance at Carleton College in Fall 2022, and was just named a Next 50 Arts Leader by the Kennedy Center.

Photo: Eli Schmidt

LAUREN HUYNH

Company Artist, *Collage Dance Collective*



LAUREN HUYNH, born and raised in Plano, Texas, trained at the Hathaway Academy of Ballet. She later attended Texas Christian University under the Nordan Fine Arts Scholarship to pursue a BFA in Ballet and Modern Dance and a minor in General Business, graduating Magna Cum Laude. At TCU, she performed works by August Bournonville, Darrell Grand Moultrie, Francesca Harper, Jennifer Archibald, among others. Additionally, Lauren was selected to travel to Kigali, Rwanda to further TCU's relationship with the SEVOTA Peace Institute, an institute geared towards

strengthening restorative justice through dance. To supplement her training, she was awarded full scholarship to attend programs at Alonzo King LINES Ballet and Dance Theatre of Harlem as well as attended summers at BalletX, Oregon Ballet Theatre, and The Joffrey Ballet. Additionally, she joined Bruce Wood Dance while in her senior year at TCU. Lauren has performed at the Kennedy Center, Jacob's Pillow International Inside/Out Dance Festival, and St. Louis' Spring to Dance Festival. Lauren is currently in her second season as company artist with Collage Dance Collective where she has performed works by George Balanchine, Nacho Duato, Ulysses Dove, Amy Hall Garner, Christopher Huggins, Kevin Iga Jeff, Geoffrey Holder, Joshua Manculich, and Kevin Thomas.

Photo: Raphael Baker

DR. ADESOLA AKINLEYE

Assistant Professor, [Texas Woman's University](#)



ADESOLA AKINLEYE, PhD, is a choreographer and artist-scholar. She is an Assistant Professor at Texas Woman's University. She has been an Affiliate Researcher and Visiting Artists, MIT, and a Theatrum Mundi Fellow. She began her career with Dance Theatre of Harlem Workshop Ensemble (USA) later working in UK Companies such as Green Candle and Carol Straker Dance Company. She creates dance works ranging from live performance to dance films, installations, and texts (including monographs and edited anthologies).

Photo: Foteini Christofilopoulou

DR. KATHRINA FARRUGIA-KRIEL

Head of Research, *Royal Academy of Dance*



KATHRINA FARRUGIA-KRIEL is Head of Research at the Royal Academy of Dance in London. Her writing on dance has been published in the South African Dance Journal, Treasures of Malta, the Oxford Handbook of Shakespeare and Dance (2019), and the Oxford Handbook of Contemporary Ballet (2021). Her books include Princess Poutiatine and the Art of Ballet in Malta (2020), the first book on ballet histories in Malta, and the Oxford Handbook of Contemporary Ballet (2021). Kathrina has organised conferences in London, Paris and New York. For the RAD, she has steered

conferences in Australia (Sydney, Brisbane, Melbourne), curates the Guest Lectures Series, and is Editor of Focus on Education. She is author of two webinar series on ballet as choreography across the 20th and 21st Centuries, and a webinar series on ballet pedagogy in Pioneers of the Royal Academy of Dance (2020). She is currently working on a new anthology on ballet pedagogy with Adesola Akinleye (author of British Black Dance, 2019; and Reclaiming Ballet, 2021).

Photo: Lisa Attard

DETAILED CONFERENCE SCHEDULE

25th Annual CORPS de Ballet International Inc. Conference

The State of the Institution(s): CORPS de Ballet International at 25

Virtual Conference

June 14-16, 2023

All times are listed in the Pacific time zone

WEDNESDAY JUNE 14, 2023

- | | |
|---------------|--|
| 8:00-8:15 AM | Welcome
Jessica Zeller, CORPS President |
| 8:20-8:40 | <i>Women-Made: Educating a Future Generation of Women Ballet Choreographers</i>
Deborah Norris, Postgraduate Programme Manager
Rambert School of Ballet and Contemporary Dance |
| 8:45-9:05 | <i>The Future of Teaching Ballet Partnering: A Focus on Gender</i>
Bruce McCormick, Associate Professor
University of Southern California |
| 9:05-9:20 | Q&A for Norris and McCormick |
| 9:30-9:50 | <i>Dancing Across the Curriculum: Re-imagining Ballet Class in the Liberal Arts</i>
Kristin Marrs, Associate Professor
University of Iowa
Rebekah Chappell, Lecturer
Texas State University |
| 9:55-10:15 | <i>The Archive, the Repertoire, and the Academy: Giovanni-Léopold-Adice's 1859 Grammaire and the Ballet Manual as a Marker of Institutional Legitimacy</i>
Amanda Whitehead, PhD Candidate
Temple University |
| 10:15-10:30 | Q&A for Marrs, Chappell, and Whitehead |
| 11:30-1:00 PM | Membership Meeting #1 |
| 1:20-2:05 | <i>Contemporary Ballet Teaching Methodology</i>
Ilana Goldman, Associate Professor
Florida State University |

- 2:15-3:15 *In Conversation: The State of Higher Education*
 Jesse Stommel, Writing Program Faculty
 University of Denver
 Jody Greene, Special Advisor to the Provost for Educational
 Equity and Student Success
 University of California Santa Cruz
 Jessica Zeller, Panel Facilitator
- 3:25-3:55 25th Anniversary Celebration: Act I
 A conversation with Jessica Zeller, CORPS President, and
 Adam W. McKinney, Artistic Director of Pittsburgh Ballet
 Theatre, followed by reflections on CORPS' 25th anniversary
 by Honorary Members and Lifetime Achievement Award
 recipients.

THURSDAY JUNE 15, 2023

- 8:00-8:30 AM *How a Digital Native Navigates and Integrates
 Choreographic Influences from the Digital World*
 Jennifer Petuch, Assistant Professor
 Texas A&M University
- 8:35-9:20 *Ballet Activism*
 Kara Roseborough, Graduate Fellow
 University of Michigan
- 9:30-10:40 *In Conversation: The State of the Ballet Profession*
 Theresa Ruth Howard, Founder/Curator of MOBBallet
 (Memoirs of Blacks in Ballet) and the Cultural Competence
 and Equity Coalition (C2EC)
 Phil Chan, Co-Founder, Final Bow for Yellowface
 Lauren Huynh, Company Artist, Collage Dance Collective
 Jessica Zeller, Panel Facilitator
- 11:40-12:20 PM Lightning Round Member Presentations
Expanding American Ballet Throughout the Continent
 Maria Solera, Graduate Teaching Assistant
 University of Oklahoma
- The Deconstruction of the Ballet Trained Body: Finding
 Access for Contemporary Dance*
 Pablo Piantino, Assistant Professor
 University of Utah

What Makes it Contemporary? Teaching Contemporary Ballet Means Tackling Contemporary Issues
Stevie Oakes, Assistant Professor
College at Brockport, SUNY

A Queer Reimagining of Afternoon of a Faun
Tyler Schnese, Graduate Teaching Assistant
University of Utah

12:20-12:35 Q&A for Solera, Piantino, Oakes, and Schnese

12:45-1:45 Choreographic Sharing #1

Edges
Caroline Rocher Barnes, Assistant Professor
Towson University

powHERful
Diane Bedford, Clinical Associate Professor
Texas A&M University

Dust to Divine
Hilary Wolfley, Assistant Professor
Brigham Young University

2:00-3:30 **25th Anniversary Celebration: Act II**
Please join us for a special panel of CORPS Past Presidents reflecting on the meaning of CORPS at 25, as well as the awarding of the Basil Thompson and Louis Johnson Scholarships and the CORPS Outstanding Service Award. Don't miss a surprise announcement at the end of the evening!

3:30-4:00 **CORPS Social**

FRIDAY JUNE 16, 2023

8:00-8:30 AM *Equity-informed Alignment Cueing for External Rotation & Pelvic Neutral to Support the Ballet Aesthetic through Functional Awareness®*
Nancy Romita, Lecturer
Towson University
Allegra Romita, Adjunct Faculty
New York University Steinhardt

- 8:35-9:35 AM *In Conversation: The State of Ballet Research and Publishing*
 Dr. Adesola Akinleye, Assistant Professor
 Texas Woman's University
 Dr. Kathrina Farrugia-Kriel, Head of Research
 Royal Academy of Dance
 Jessica Zeller, Panel Facilitator
- 9:45-10:15 *Learning-Centered Teaching in the Face of a Vastly Changing Future*
 Jennifer Weber, Assistant Professor
 Utah Tech University
- 11:15-12:45 PM Membership Meeting #2
- 1:00-1:20 *COVID-19 and (Re)ritualizing Ballet Class: Ballet Dancers' Pandemic Experience from Communal Embodiment to Digital Heterotopia Transformation*
 Sabrina Delafield, Fulbright Scholar
 University of Roehampton
- 1:25-1:45 *Planning for Parental Leave: Telling Dance Educators' Stories*
 Gabrielle McNeillie, Assistant Professor
 Central Washington University
- 1:45-2:00 Q&A for Delafield and McNeillie
- 2:10-3:10 Choreographic Sharing #2
- Sehnsucht*
 Boyko Dossev, Assistant Professor
 University of Oklahoma
- Prism*
 Kerry Ring, Clinical Associate Professor
 University of Buffalo
- Metropolis*
 Madeline Jazz Harvey, Assistant Professor
 Colorado State University
- 5
 Yvonne Racz-Key, Artistic Director
 Ballet Lubbock

3:15-4:00

25th Anniversary Celebration: Act III

Please join the CORPS President's Council (Jessica Zeller, Courtney Harris, and Melonie Buchanan Murray) to discuss what's next for CORPS. Where do we go from here?

Schedule is subject to change.

PRESENTATION ABSTRACTS

Women-Made: Educating a Future Generation of Women Ballet Choreographers Deborah Norris

ABSTRACT

Dance historian Lynn Garafola's paper 'Where are Ballet's Women Choreographers?' was presented in 1996 at the Institute for Research on Women and Gender conference at the University of Michigan. Nearly three decades on the question is still relevant and unresolved. To explore this issue further a practice led research project was established with students from Rambert School and the Royal Conservatoire of Scotland to examine the potential gaps in their education frameworks that potentially impact on their decisions to pursue choreographic careers in ballet. This project culminated for a week-long residency entitled 'Women-Made – the future women choreographers are here!' at St Hilda's College, Oxford. Kate Flatt, Jennifer Jackson, Suzie Crow and Julia Gleich lectured in choreographic methods and concepts, whilst debating the issues surrounding the historical gender bias within ballet's choreographic culture. This paper will examine the educational needs of women to support them as choreographers in today's creative ballet world. Examining the workshops and reflections collected from the participants within the project offers an opportunity to understand educational approaches for choreographing ballet, student observations surrounding the gender imbalance for women ballet-makers, and the potential changes needed within institutions to address this. Referencing key artists Cathy Marston, and Helen Pickett's work as current leaders in the field of narrative ballet, the paper aims to identify their roles as significant women ballet-makers in order to demonstrate how their gendered leadership is influencing a new generation of women choreographers across the wider dance field.

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- Garafola, L. (2005) *Where are Ballet's Women Choreographers? Legacies of Twentieth-Century Dance* Middletown, CT: Wesleyan University Press, 2005 pp. 215-228.
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The Future of Teaching Ballet Partnering: A Focus on Gender

Bruce McCormick

ABSTRACT

Several events and shifts over the past few years have catapulted ballet into a new era: the #MeToo movement, revelations of harassment and abuse in ballet companies, a forced pause and separation due to the pandemic, an ongoing racial reckoning that has brought the field's systemic issues to the forefront, the appointments of several women as artistic directors, and dancers within ballet company ranks and training institutions challenging the gender binary and historical norms. As a ballet professor with a professional background, I am asking several questions while preparing my ballet partnering classes, particularly around gender: How can we welcome a variety of gender identities in a form that is based on a binary? How can challenging learned gendered behaviors shift ballet's culture of abusive men and silenced women? How can the institution be inclusive of different interpretations of masculinity and femininity, as well as a spectrum of gender expression? The methodology and content of a ballet partnering class can support the holistic learning of the university student through providing a rigorous experience for all bodies in the room and teaching to those bodies, rather than just teaching the form. Grounded in a literary review, both scholarly to access the theoretical and journalistic to connect with professional trends, this presentation provides a practical, evolving model of a ballet partnering classroom in a university setting that aims to include students of a variety of gender identities and prepare them for the professional world, while challenging the institution in the process.

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Dancing Across the Curriculum: Re-imagining ballet class in the liberal arts

Kristen Marrs and Rebekah Chappell

ABSTRACT

In this paper, we share our re-imaginings of ballet class in a liberal arts educational setting as an ideal place to pursue a holistic educational model in which “technique” includes: the mental, physical, emotional, and spiritual aspects of dancing; critical thinking and self-reflection in discussion, writing, and movement; and historically-informed and experiential understanding of the genre. In this practice, students are encouraged to acknowledge how internal and external factors inform their embodiment and dance experience. Our approach promotes individual agency, choice-making, and exploration while centering an intentional, relational community of support. We take cues from Writing Across the Curriculum philosophies, as well as musician and Alexander Technique teacher Pedro de Alcantara, who defines technique as an intersection of perception, intention, and gesture.

We will share teaching strategies, classroom exercises, and sample assignments, demonstrating practical application of theoretical and conceptual frameworks. While ballet in higher education has often been framed as “fitting a round peg into a square hole,” we celebrate the liberal arts educational framework for enabling us to effectively and experimentally teach outside traditional ballet pedagogical norms. We also identify our challenges of teaching ballet in higher education, and offer our strategies for navigating through institutional bureaucracy and norms.

Our process explicitly names collective and individual “ballet baggage:” we acknowledge the harmful impact of systemic white supremacy, patriarchy, the politics of appearance, ableism, and fatphobia at the start of the semester and dismantle these by cultivating structures that support communal healing, individual growth, and improvement of a comprehensively defined ballet technique.

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*The Archive, the Repertoire, and the Academy: Giovanni-Léopold-Adice's 1859
Grammaire and the Ballet Manual as a Marker of Institutional Legitimacy*
Amanda Whitehead

ABSTRACT

In 1859, veteran Paris Opéra performer and school instructor Giovanni-Léopold Adice publishes an impassioned volume declaring that French ballet is at a turning point. Foreign-born stars dominate the Opéra stage and the standard of training at the associated Conservatory is falling. Adice attributes this to the fact that “[d]ance does not yet have a positive basis, established principles, theoretical documents” (Adice 1859, 6-7). The solution, he proposes, is to identify and record the principles and mechanisms of professional dance training in written form. In this approach, Adice places a systematically recorded training curriculum within what performance studies scholar Diana Taylor (2003) calls “the archive of supposedly enduring materials (i.e., texts, documents, buildings, bones)” (Taylor 2003, 19). With this positioning come all of the archive’s attendant myths of stability and objectivity. In true Western European logocentric fashion, Adice also place his written materials in a hierarchical position superior to those of the “repertoire” (Taylor 2003) of performative acts that have primarily transmitted ballet training until his writing, because he feels that these acts have failed his institutions: “To guide the pupils, the teachers have only speech, and for inspiration only tradition” (Adice 1859, 6). I will use Taylor’s concept of the archive and the repertoire to consider how written ballet curricula, from their very emergence, were more than simply a record of embodied training practices. They were documents that aspired to special status within ballet institutions via positive associations with the written word and ideas of regularization, containment, and power.

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Contemporary Ballet Teaching Methodology

Ilana Goldman

ABSTRACT

As a former professional ballet dancer who specialized in contemporary ballet, I am often asked to teach classes in that form. Having very little experience taking contemporary ballet classes as a student, I was at a loss as to how to approach it pedagogically. I discovered that many of my colleagues also found themselves in similar predicaments and set out to develop a contemporary ballet teaching methodology, which started with contemporary ballet classes and eventually extended into week-long workshops for professional ballet company trainee programs and second companies. Guiding all my pedagogical choices was the question: What skills do ballet dancers need to work successfully with contemporary ballet choreographers? To answer this question, I drew from my training in Graham, Limon, and Taylor techniques and composition at The Juilliard School; my participation in Doug Varone's DEVICES and Anne Green Gilbert's Creative Dance workshops; and my work as a dancer with contemporary ballet choreographers Trey McIntyre, Alonzo King, Amy Seiwert, Sidra Bell, Helen Pickett, and Dwight Rhoden (who, along with Desmond Richardson, has developed his own contemporary ballet teaching method 'NIQUE). In this lecture/demonstration, I share the basic principles around which my methodology is based, sample exercises, and my contemporary ballet workshop format, which develops not only physical skills, but collaborative dancemaking techniques. I explain why I include each element and discuss its source. My aim is to give ballet educators tools to create their own contemporary ballet classes and inspire them to investigate their own approaches to teaching contemporary ballet.

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How a Digital Native Navigates and Integrates Choreographic Influences from the Digital World
Jennifer Petuch

ABSTRACT

The ever-growing field of digital technology has had an increasing presence in dance productions. I see interactive performance technology incorporated into choreographic works as a prime site of access for younger dance audiences. Multimedia theater pieces and Screendance taps into the rapidly changing times, keep abreast with new developments, and are an integral part of dance helping to maintain its cultural relevance. Through digital technology, dance thrives.

This in turn generates research questions asking how I can integrate these digital effects within a choreographed piece where they hold equal importance as the movement onstage. How can I generate movement invention appropriate for the digital effects and illusions at hand supporting the overall concept of the piece for both stage and film? Furthermore, ideas presented will support a clearer understanding of how to create a balanced, interdependent relationship between dance and new technologies.

This presentation will describe Jennifer Akalina Petuch's research and choreographic journey as a Digital Native. Influenced by video games, movies, and motion tracking softwares, where Petuch will discuss the integration of her technology works into professional Dance companies, university teaching, and multidisciplinary research with Computer Scientists and animators. Powerpoint and Videos will be provided as well as additional time allotted for Q&A.

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Ballet Activism

Kara Roseborough

ABSTRACT

"Ballet Activism" is a lecture demonstration that investigates how ballet technique, performance, education, and culture can take actionable social and racial justice steps that decentralize discriminatory and white supremacist practices. Specifically, the lecture will explore actionable steps of racial and cultural inclusivity at the artistic and institutional levels and empowering BIPOC students within predominantly white institutions; touching on culturally relevant teaching, BIPOC representation in leadership, and active community engagement. The talk will consider how academic pedagogical theory can be implemented into daily practice within and outside of academia and will explore the translation of these theories into the concert dance world in particular. The lecture will engage with Bell Hook's "Teaching to Transgress" and Nyama McCarthy-Brown's "Dance Pedagogy for a Diverse World." "Ballet Activism" is inspired by the speaker's experience with the dancer-lead, grass-roots DEI organization Dancers Amplified and their personal experience as a BIPOC ballet dancer. It will devise ways in which the integrity of ballet-focused programs and ballet-dominant companies can be maintained while dismantling antiquated, anti-BIPOC practices. The presentation will include a video and a PowerPoint presentation and can take place in conference room or auditorium setting. The lecturer hopes to offer a dual perspective as a BIPOC student and academic leader while inspiring continued action and accountability as the CORPS de Ballet Conference celebrates its 25th anniversary and looks ahead at the many years to come.

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Expanding American Ballet Throughout the Continent

Maria Solera

ABSTRACT

The great events that marked the history of ballet in America took place at the beginning of the 20th century. In 1913 the famous Diaghilev's Ballet Russes performed in Argentina, Uruguay, and Brazil and later in the United States in 1916. However, ballet would change the United States with the arrival of George Balanchine, a Russian choreographer and dancer. Balanchine's arrival led to the creation of the School of American Ballet in 1934, and the development of the Balanchine technique. This ballet evolution is fascinating, however, as a dancer born in a Central American country, one wonders why this technique or style called American is so foreign to the rest of the countries of the continent. American ballet schools and teachers of the American style are not found outside of the United States. It is also difficult for companies to access the repertoire of American choreographers due to the selection process being difficult and cost-prohibitive. These restrictions make it difficult for the rest of the continent to feel interested in learning about this technique. Russian teachers did manage to expand to more countries in Central and South America, so why did not the same thing happen with American teachers? In this presentation. What can the community of dancers do to begin to expand the American school in America? These questions are the ones I intend to answer at this conference.

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The Deconstruction of the Ballet Trained Body: Finding Access for Contemporary Dance
Pablo Piantino

ABSTRACT

Ever since I started dancing, ballet was the only physical training I ever had and it quickly became a pinnacle of aesthetic beauty and physical prowess. In my young mind, ballet was the foundation necessary for all good dancing. These ideals were ingrained in me by many of my teachers and also assumed within the institutional culture where I danced. I am a re-stager of contemporary dance and a ballet and contemporary dance educator. I have a great understanding and respect for the ballet form. However, my own professional artistic journey has been a process of deconstruction of implicit assumptions ingrained in my ballet-trained body. Classical Ballet is inherently presentational, and the type of contemporary dances that I re-stage, are quite the opposite, much more introspective and intuitive. The point in these works is not to present a context for the overt display of virtuosity, but to let movement and the interactions between dancers unfold in an emergent way, allowing the choreography to speak for itself. This paper is written from my research and teaching experiences, as I offer new perspectives from which to look at ballet training and performance, both in academia and the professional ballet world. The deconstruction and liberation of the ballet trained body is an important aspect that needs to be addressed, not only to find access for contemporary dance, but also to diversify and bring new knowledge in the evolution of ballet.

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What Makes it Contemporary? Teaching Contemporary Ballet Means Tackling Contemporary Issues
Stevie Oakes

ABSTRACT

While contemporary ballet conjures implications of exaggerated lines and subverted phrasing formulas, building and expanding on balletic vocabulary seems like only a part of the responsibility in teaching a course entitled "Contemporary Ballet." Designing a new (to me) syllabus meant continuing to center studio practice imbued with a biopsychosocial attention to the content: holistic awareness of the student to create physiological safety with ample, evidence-based conditioning and injury prevention protocols; to address psychological space for challenging antiquated attitudes and promoting bodily autonomy; and to co-create an environment that reorganizes balletic practice around feminist and liberationist pedagogical principles. But contemporary ballet goes beyond technical exploration. We are doing more than building on a balletic tradition. Contemporary – belonging to the present – implies a direct attention to the current issues and cultural themes. How, then, does the combination of course work elements - studio training, reading and viewing assignments, reflection in writing and discussion – translate off of the syllabus page and in to ballet d’ACTION? I use my course preparation and execution from the Fall 2022 semester as a case study in the enacting of this ‘contemporariness.’ Employing an Action Research model - following the cycle of action and reflection in PRAXIS – I hope to unpack planning and experience in modules of study that range from ‘Arriving to the Dance,’ ‘Stabilizing to Mobilize,’ and ‘Contemporary Stories.’ To approach stability, for example, we examine regional anatomy alongside mindfulness and principles of community resilience. I look forward to discussing results grounded in theoretical frames from literature review, embodied approaches in movement, and student reflection.

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A Queer Reimagining of Afternoon of a Faun

Tyler Schnese

ABSTRACT

Institutions of higher education provide unique opportunities for dance artists to engage with scholars in other fields. In "A Queer Reimagining of Afternoon of a Faun" I document my graduate thesis project threading queer theory, postmodernism, and affect theory with the creative process of choreography. The work of theorist José Esteban Muñoz, particularly his concepts of queer futurity and homonormativity, provides theoretical framework within the creative process. The power of queerness (and queer stories) is that it reveals norms, often through painful experiences of difference, while pointing to a future which has yet to come.

The title of my work "Afternoon of a Fag" reappropriates the word "fag," inspired by scholars reclaiming the word "queer" through queer theory. In queering a canonical work, I aim to tell a story rooted in queer experience, attentive to the past and critiquing a present, that will innately speak to queer viewers. While the original 1912 ballet was radical in portraying a sexual awakening, my reimagining of the ballet portrays a radical act of self-acceptance, liberating discourse on shame and queering ballet's tendency to center a romantic relationship as the narrative focus.

As postmodern and queer theoretical tools are already in use by choreographers and creators across multiple fields, the paper examines the work of Sara K. Whitfield and Vida L. Midgelow, writers who have both critiqued musical theater and dance productions through the lens of postmodern and queer theory. Additionally, a brief overview is taken of the queer ballet field of today.

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Equity-informed alignment cueing for external rotation & pelvic neutral to support the ballet aesthetic through Functional Awareness®

Allegra Romita and Nancy Romita

ABSTRACT

Dance educators are poised to lead the field toward equity-informed cueing and movement coaching that honor and lift up all gender identification. Some traditional alignment cueing is unwittingly laced with implicit gender bias. The presenters are challenging historical perspectives in anatomy that perpetuate the male/female dichotomy. This presentation provides cueing strategies through anatomical visualizations as a method to support student agency and honor all bodies as they embrace the joys of the ballet form. The focus of this interactive presentation examines the structural differences in the pelvis and hip joint and provides strategies to enhance turnout and discover integrity of pelvic neutral for greater efficacy in the ballet aesthetic. Additionally, the presentation examines how unconscious daily actions can support or compromise a student's agency to accept the body they live in. Specifically, the presentation incorporates the Functional Awareness® pedagogical philosophy that embraces diversity and inclusion during embodied movement practice and utilizes specific verbal cueing to support body autonomy in dance training. The participants will learn cueing that moves away from Eurocentric binary imagery and moves toward inclusive approaches in coaching dynamic alignment and movement skills. The Functional Awareness 4Rs reflective practice is introduced as an approach to self-agency that nurtures nonjudgment, acceptance, and mental and physical balance. The participants will walk away with specific strategies to be utilized in classroom training to improve dance skills and body autonomy.

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Learning-Centered Teaching in the Face of a Vastly Changing Future

Jennifer Weber

ABSTRACT

The global pandemic tore across the world disrupting life as we knew it and in its wake revealed truths that had been brewing. The dance world did not escape this reality or scrutiny. Inequities in dance education demanded attention and divides around access deepened as the world struggled to enter a post-pandemic world. While we are still living in a pandemic, now is the time to evaluate approaches in dance education. There is now an opportunity to imagine a different future. Learning-centered teaching, as defined by Maryellen Weimer, a distinguished educator and scholar, focuses attention on what the student is learning, how the student is learning, the conditions under which the student is learning, whether the student is retaining and applying the learning, and how current learning positions the student for future learning. Learning-centered teaching is not a new concept in education and while parallel strategies can be found in dance education there is very little scholarship on learning-centered teaching in ballet education. This proposed workshop offers an opportunity to explore these concepts within the framework of ballet and one's personal pedagogy. Research demonstrates that learning-centered teaching is an inclusive, evidence-based approach ending with lifelong learners, motivated to be responsible for their learning. This is an approach that can challenge and support institutional systems. In the workshop, there will be space and activities that explore the effectiveness and practicality of learning-centered teaching for each participant to decide if it could be a tool to both dream and meet responsibilities.

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COVID-19 and (Re)ritualizing Ballet Class: Ballet Dancers' pandemic experience from communal embodiment to digital heterotopia transformation
Sabrina Delafield

ABSTRACT

Professional ballet dancers' lives follow repetitive patterns moving from class, to rehearsals, to performances. Within this regimented existence, the morning ballet class provides the essential ritual on which dancers and the artform depend: transforming them over decades and providing the daily practice that supports their performance of superhuman feats and deep emotional offerings onstage. Yet, with the first COVID-19 lockdowns, professional ballet dancers' routines of practice and performance abruptly stopped. How did ballet dancers navigate the collapse of boundaries and digitization of ballet class as an institution? Did the digital transformation of class challenge historical politics, hierarchies, and practices of ballet class? How did dancer's recreate community in online spaces? This research offers a cross-disciplinary theoretical approach to investigate these questions interweaving Foucault's 'Cloud' Heterotopia with theories of ritual and community to argue that ballet dancers' reimagining of ballet class during the pandemic reveals class' position as an essential institution for ballet dancers. Supported by in-depth ethnographic interviews with dancers from the Deutsche Ballett am Rhein, Royal Ballet, Royal Danish Ballet, and Wiener Staatsopera this paper connects professional dancers' experiences of the communal aspect of embodied class to major theories of ritual juxtaposed with the digital practice necessitated by the pandemic. This transformation highlights how ballet dancers utilized physical, audio and digital tools to re-create and transform class with new found digital agency fostering independence and transnational connections in 'Cloud' Heterotopias.

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Planning for Parental Leave: Telling Dance Educators' Stories

Gabrielle McNeillie

ABSTRACT

With no federally mandated paid parental leave and only 9 states and D.C. that have established paid leave programs, institutions of higher education and other employer organizations have patchwork systems for granting leave. Therefore, Dance Educators must often cull together a combination of paid and unpaid benefits to create a reasonable amount of time off. This fractured system of family leave policies and support renders families unable to appropriately protect themselves during a particularly sensitive time of physical, mental, and psychosocial needs.

There is little data on this particular subset of educators regarding pregnancy, childbirth, and return to work experiences and this paper aims to provide insights into their experiences navigating family planning and parental leave policies unique to their positions. By leveraging an interdisciplinary team of experts in dance education, family sciences, and health policy, we seek to discover the gaps in leave benefits for the various populations (K-12, Private sector, and Higher Education). By sharing the resulting data with organizations across the country, we hope to increase awareness and urge administrators to create policies that are more supportive of Dance Educators and their families. Additionally, this data could also shed light on the obstacles Dance Educators and their partners face when choosing to have children. Creating equitable spaces in our institutions that honor and support Parents and Families is essential to continued growth as well as recruitment and retention of Women and other marginalized populations in all sectors of Dance Education.

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CHOREOGRAPHIC SHARING PROGRAMS

PROGRAM A

Thursday, June 15, 2023

Edges

Choreographer: Caroline Rocher Barnes
Dancers: Bethany Armistead, Sarah Buonocore, Erica Caruso, Najah Fabio
Rowan Greenawalt, Grace Philiposian, Hannah Saunders, Natalia Smith
Timothy Strickler, Baylee Wong
Music: Max Richter
Lighting Design: Hector Quintero Alvarado

powHERful

Choreographer: Diane Bedford
Dancers: Madison Calvez, Abby Dang, Sterling Layer, Madi Magnuson
Abi McKinney, Kella Powers, Rachel Wilde
Music: "Open Me Slowly" by Rena Jones
Lighting: Brooke Griffin
Costumes: Carisa Armstrong

Dust to Divine

Choreographer: Hilary Wolfley
Dancers: Addy Boll, Brooklyn Brown, Kallie Hatch, Maile Johnson, Mira Larsen
Alex Hatch, Maia McBride, Isabella Mudrick, Callie Nahle, Karina Olson
Lizzie Pouwer, Colette Radstone, Elayna Smith, Olivia Smith, Sam Smout
Summer Wudel
Music: Anton Arensky
Lighting Design: Taylor Tew Nelson
Costumes: Marianne Thompson & Kiana Andrews

Q&A with Choreographers to follow

PROGRAM B

Friday, June 16, 2023

Sehnsucht

Choreographer: Boyko Dossev
Dancers: Olga Malinovskaya, Artyom Masakov
Music: Philip Glass

Prism

Choreographer: Kerry Ring
Dancers: Sidney Bowers, Sarah Gualano, Amanda Healey, Olivia Lopez
Delia Mandik, Katie Stanley, Brennah Woollis
Music: Giovanni Mossi
Lighting: Devon Hard
Costumes: Delia Mandik

Metropolis

Choreographer: Madeline Jazz Harvey
Dancers: Abbey Mann (Damsel), Quentin Golden (Villain)
Tamia Fair (Henchperson), Sierra La Rue (Henchperson)
Hector Gandara (Super), Kristianne Johnson (Bolt)
Madelyn Caviness (Spider), Molly Strader (Bat)
Music: Michael Daugherty
Lighting: Gabby Reichardt
Costumes: Jaden Scott
Projections: Price Johnston
Narration: Peter Base

5

Choreographer: Yvonne Racz-Key
Dancers: Jemma Gaines, Evelyn Fisher, Alexandra Flores, Christian Osby
Music: Amy Faris
Lighting: Rin Norvel

Q&A with Choreographers to follow

CORPS Membership Meeting I

Wednesday, June 14, 2023
11:30 AM-1:00 PM (Pacific Time)

Agenda

Drafted May 1, 2023

Members and non-members are invited to attend.

- I. Procedural Items
 - a. Call to Order
 - b. Approval of the Agenda
 - c. Approval of the 2022 Membership Meeting Minutes I & II
- II. Introductions and Brief Announcements
 - a. CORPS Board of Directors
 - b. Welcome New Member/Non-Member Participants
 - c. Membership announcements (sharing via the chat)
- III. Old Business
 - a. Treasurer's Report (Kristin Marrs)
- IV. New Business
 - a. Policies, Procedures, Process, and Updates on Voting
 - i. Voting process and content
 - ii. Timeline
 - b. Committee Chairs Introductions & Reports
 - i. Archives & History (Richard Allan Ploch)
 - ii. Bylaws & Constitution (Jennifer Weber)
 - iii. Membership & Outreach (Tom Vacanti)
 - iv. Nominations & Elections (Lisa Fusillo)
 - v. Planning & Development (Courtney Harris)
 - vi. Support & Mentoring (Karen Dearborn and Ilana Goldman)
 - vii. President's Council (Jessica Zeller, Courtney Harris, Melonie Buchanan Murray)
Note: Chairs briefly introduce their members, committee charge, and report from the year.
 - c. State of the CORPS Address: Jessica Zeller, President
- V. Other Business
- VI. Adjourn

CORPS Membership Meeting II

Friday, June 16, 2023
11:15-12:45 PM (Pacific Time)

Agenda

Drafted May 1, 2023

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
 - a. Archives & History (Richard Allan Ploch)
 - b. Bylaws & Constitution (Jennifer Weber)
 - c. Membership & Outreach (Tom Vacanti)
 - d. Nominations & Elections (Lisa Fusillo)
 - e. Planning & Development (Courtney Harris)
 - f. Support and Mentoring (Karen Dearborn and Ilana Goldman)
- III. 2024 Conference
- IV. Results of the Elections
- V. Other Business
- VI. Adjourn



CORPS de Ballet International

MINUTES

Membership Meeting I

Wednesday, June 22, 2022

Grace Street Theatre in Richmond, VA and virtual

2:45-4:10PM (EST)

Members and non-members are invited to attend.

I. Procedural Items

- a. Call to Order occurred at 2:52 pm EST
- b. Approval of the Agenda
 - i. Zeller moved; Vacanti seconded
 - ii. No discussion occurred
 - iii. Unanimous approval
- c. Approval of the 2021 Membership Meetings I
 - i. Oberst moved; Weber seconded
 - ii. No discussion occurred
 - iii. All in favor – 24 members, opposed – 0, abstain – 3; Motion passed
- d. Approval of the 2021 Membership Meetings II
 - i. Weber moved, Oberst second
 - ii. No discussion occurred
 - iii. Unanimous approval

II. Introductions and Brief Announcements

- a. CORPS Board of Directors
 - i. Each board member present in the room introduced themselves to the membership including Diane Bedford, Karen Dearborn, Courtney Harris, Lara Petrin, Tom Vacanti, Jennifer Weber, Jessica Zeller.
 - ii. Anjali Austin introduced herself over zoom and explained she was quarantined due to COVID.
- b. New Member/Non-Member Participants
 - i. Steven Ha – PhD from Ohio State University. Presented on ballets by Ashton
 - ii. Afreen – finished first year of Grad school
 - iii. George Barry – University of Alabama 3rd year master's program student
 - iv.
- c. Membership announcements
 - i. Announcements were made both in person and via the chat window on Zoom.
 - ii. Joellen Meglin announced her new book about Ruth Page has been published after 10 years of research. It includes color plates of historical costumes. She turned 71 this year and encourages everyone to take care of their lives outside of academia. CORPS members can receive a 30% discount by using the code AAFLYG6.
 - iii. Christa St. John from Utah Valley university – finished first season working in this new position.
 - iv. Tom Vacanti has been promoted to full professor.
 - v. Melanie Murray has been appointed as Director of the School of Dance at University of Utah.

- vi. Colleen Barnes received a tenure track and area Chair of University of Akron.
- vii. Steven Ha published his first paper in the Dance Chronicle regarding Balanchine and looking at queer influences in his work.
- viii. Jessica Zeller has been contracted to write a book “Critical Ballet Pedagogy” by Rutledge.
- ix. Lara Petrin shared that she has retired from academia and is looking for other ways to be impactful to teaching youth.
- x. Courtney Harris announced that she has resigned from Virginia Commonwealth University to move to Texas and take care of her mother. She feels happy and blessed to care for her family and has relocated to Dallas Ft. Worth. She will continue to fulfill her past presidency duties. She wanted to thank all Chairs for their invisible and meaningful labor in academia, and hoped Stoner’s presentation would help highlight the issues of working in academia.
- xi. Anjali Austin completed the FSU Dance NASD recertification in dance. She has also returned to performing including a work by Dan Wagoner and setting work of her own.
- xii. Diane Bedford shared about the growth of Texas A&M into a new school of the arts and the need for more faculty in the coming years.
- xiii. Courtney Harris was noting that the membership has been much smaller in attendance this summer due to many personal issues of members. She also shared a personal story of burn-out and the difficulty of holding a conference in person.
- xiv. A rainstorm set into Richmond and knocked out those in attendance at Zoom.

III. Old Business

a. Treasurer's Report

- i. Petrin noted 47 people registered in this conference and 18 virtual. 11 people who are virtual are one-day attendees only. In discussing membership in general, the numbers do continue to rise. From the end of last year’s conference to this conference there are 18 new members. Many graduate students have joined the organization as well.
- ii. Petrin reviewed the spreadsheet showing the balances from September 1. With the addition of the new/expanded scholarships, the increase in our account balance was very apparent. She showed the account status as of June 16, 2022. She explained outstanding costs, and the fact that we have further income. The account amounts are similar from year-end-totals. In total we are down roughly \$151 however, we will have a huge member renewal that will boost the account totals.
- iii. Generally, membership numbers and budget are both in a good, strong place.
- iv. This year, newer costs that were never incurred previously included the Administrative Assistant position and the need for running an extensive technical side of having an online and in-person conference.
- v. Harris discussed that the board intentionally raised the conference fee to help those fees pay for the conference. Over time, this change will allow the conference fees to build up for more expensive, possibly international conferences. The big jump in price seems much larger as compared to the last couple of years when fees dropped significantly since our conferences were only online.

IV. New Business

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

- i. Harris reviewed the fact that the voting is taking place online so that every member can participate in voting, whether or not they are in attendance at the conference. This year, because the Nominations and Elections Committee were not present to facilitate the process, the President’s Council agreed it would be best to have an impartial person conduct the vote through Google Forms and then report the results of the elections and vote. As such, the administrative assistant, Leah Bailey, will assist in the process.

- ii. Harris noted we are also voting on by-laws changes during this process.

b. Committee Chairs Introductions & Reports

- i. Archives & History (Molly Faulkner) was presented by Bedford in Faulkner's absence. Bedford shared the update of the Archives and History committee report and members and the on-going collection of archival materials for the archive at Florida State University.
- ii. Bylaws & Constitution (Jennifer Weber) shared the updated committee report for Bylaws and Constitution and the work that was done to shift the by-laws that will be voted upon at this Conference.
- iii. Membership & Outreach (Tom Vacanti) shared the updated committee report for Membership and Outreach and shared that the Group is working on efficiency and subcommittees and is looking for new ideas for communication.
- iv. Nominations & Elections (Lisa Fusillo) was presented by Harris in Fusillo's absence. Harris shared Fusillo's committee work for Nominations and Elections. Fusillo helped to clean up the board member timeline.
- v. Planning & Development (Anjali Austin) spoke on the Planning and Development committee which is made of Past Presidents to support the President of CORPS on special projects and guidance. She spoke about establishing the Administrative Position with a stipend of \$5,000 annually. The idea of reducing the President's term and the new structure proposed. LAA and Scholarship duties could be transferred to this committee. The committee offered to serve on ad hoc committees for special projects, helping with fundraising and grant writing. Committees feedback on the Undergraduate Participation included the possibility of a faculty sponsored presentation, concerns, and suggestions about how to implement undergraduate research presentations into the conference. Committee recommended legal counsel for the organization. They also volunteered to help with sorting items to be submitted into the CORPS archive.
- vi. Support and Mentoring (Karen Dearborn) shared that the Support and Mentoring committee has completed two reviews from last year's choreographic showing. They have completed two double-blind reviews during the year, and will be completing four more reviews after this conference's choreographic showings.
- vii. The Undergraduate Student Engagement ad hoc committee report was shared by Melanie Murray who thanked her members of the Undergraduate Participation and that the report was very thorough. Harris shared that the board would be making more concrete decisions regarding Undergraduate Participation. Harris thanked the committee for their thorough collection of data and thoughtful report.

c. Building sustainable models for the organization

- i. Harris shared that we are working on making the fully volunteer board positions sustainable for members to continue to participate. This included the transition of President from six years of service to four.

V. Other Business

- a. Travel buddies to the LAA reception were discussed.
- b. No other new business was presented.

VI. Adjourn

- a. Ploch moved to adjourn the meeting
- b. Murray seconded the motion
- c. Unanimous vote to adjourn the meeting at 4:13 pm EST

These minutes were recorded by Secretary Diane Bedford



CORPS de Ballet International

MINUTES

Membership Meeting II

Thursday June 23, 2022

Grace Street Theatre in Richmond, VA and virtual

1:15-2:45 PM (EST)

I. Procedural Items

- a. Call to Order – 1:19pm
- b. Agenda Approval
 - i. Murray moved; Weber seconded
 - ii. No discussion
 - iii. Unanimous approval
 - a. 19 members present in person
 - b. 4 members present on Zoom

II. Time for Committee Groups to convene

- a. Opportunity for members to speak to the committee chairs to either join the committee(s) of their choice or learn more about the committees. Review of the purpose of the committees was reviewed in the first membership meeting.
 - i. Archives & History (Molly Faulkner, Chair)
 - a. Harris and Zeller will meet with this committee to go over details of their chair as Faulkner will be stepping down as the Chair of this committee.
 - b. Richard Ploch has volunteered to take over the role of Chair.
 - c. Harris is hopeful that the Administrative Assistant will be able to help the committee divide the materials that go into the archive at the FSU Library. The major work of this committee in the coming year will be helping to decide on the division of the materials.
 - d. Ploch has expressed a deep interest in interviewing the founding members of CORPS as well as the Past-Presidents to help document the history of the organization for the archive. This will be a new charge of the committee going forward.
 - ii. Bylaws & Constitution (Jennifer Weber, Chair)
 - a. Committee members will be updating the By-Laws and Constitution going forward. Changes will reflect the outcome of the board elections today and new ideas coming forward from the new President regarding streamlining of board roles and requirements.
 - iii. Membership & Outreach (Tom Vacanti, Chair)
 - a. Colleen Barnes and Krista St. John will be running the Facebook correspondence Group to become the communal area for members to correspond to one another. This will be a closed group available for the membership only to post and communicate to one another outside of the official CORPS page. Each year the membership list will be updated with new members and dropped members. This page will be different from the regular Facebook group because only admins can post to the regular

- Facebook group, and this creates workload issues by placing the responsibility for all member correspondence on the few admins of the regular page.
- b. There will be a sub-committee of George Barry and Sarah Olsen who will help recruit for CORPS. They plan to help create new initiatives in addition to setting up an information table at other conferences to gain new members.
- c. Colleen Barnes and Tom Vacanti will be taking charge of the Newsletter.
- d. Harris applauds the sub-committee breakouts with new energy to tackle the many facets of the committee's work.
- iv. Nominations & Elections (Lisa Fusillo, Chair)
 - a. This committee's membership is sufficient to run these duties and does not need new members.
- v. Planning & Development (Anjali Austin, Chair)
 - a. Harris will be moving into this committee to help support Jessica Zeller as she moves into the role of President.
- vi. Support and Mentoring (Karen Dearborn, Chair)
 - a. This committee keeps the list of members who are eligible to review choreographic showings as well as serve as support and mentoring to other members who are seeking promotion and tenure. This list is only shared with CORPS members. Dearborn requests that anyone who is willing and able/eligible to be a reviewer email her their contact information. Eligibility is based on the rank of the reviewer to the rank of the person being reviewed in that they must be of equal or higher rank if the review is to be used for promotion and tenure purposes.

III. 2023 Conference Information

- a. Zeller shared some of her ideas regarding the next year's upcoming conference regarding looking back upon the growth of the organization and the state of ballet in higher education today.
- b. Dates for the conference will be June 13-16, 2023, and it will be a celebration of our 25th annual conference.
- c. The fluctuation of conferences between fully online, in person, and hybrid leaves Zeller with many questions as to how she will hold the conference. If we are in person, we will be present on the campus of Texas Christian University.
- d. The working title of the conference is tentatively called "The State of the Institutions: CORPS de Ballet at 25"
 - i. This theme will generally focus on aspirations and responsibilities to both Ballet and Higher Education, and how issues of hegemony and hierarchy pervade the transection of these two areas.
 - ii. There will be heavy discussion on finding new and sustainable ways to continue going forward with the conference.
 - iii. Zeller expressed her desire to learn from other board members who have also held leadership positions within their own institutions as she has not held a leadership role.
 - iv. Zeller wants to know what members value about conferences and the organization. Some of the ideas that were shared by the members at the meeting included:

1. Connection, community, time together, sharing research and learning from one another and feedback were immediate themes.
2. Learning specifically about ballet and ballet subjects.
3. Progressive pedagogical values. The way we all are able to learn from one another in terms of updating and reinventing pedagogical and choreographic/rehearsal processes.
4. Learning about the locations where conferences take place, and what challenges the community in the place where the conference is held.
5. Learning about a new resource or organization to take back to one's own institution. Learning other ways of sourcing information.
6. The generosity of sharing information among members.

IV. Results of the Elections

- a. The number of votes were low and seemingly were concentrated of people involved in person at the conference this year.
- b. By-Laws change #1 – passed.
- c. By-Laws change #2 – passed.
- d. Melonie Buchanan Murray – voted as President-Elect.
 - i. Information and duties will be transferred accordingly to her, and she will be added to the information roster of Board Members.
- e. Kristin Marrs – voted as Treasurer.
 - i. Banking information and access will need to be transferred to her.
 - ii. Petrin will mentor her and help transition the information and duties smoothly to avoid disruption of the monetary activities of CORPS.
- f. Board Members at large:
 - i. Jennifer Weber was elected and therefore renews her position.
 - ii. Ann Van Gelder was elected and will replace Tom Vacanti who is stepping down from the CORPS Board

V. Other Business

- a. Bedford spoke on behalf of the organization stating our deep appreciation for Harris's work to put the conference together.
- b. Harris spoke in remembrance of Elizabeth Gillespie creating a loving, kind entry into the organization. We all feel strongly that this is the environment we want to continue in the organization.

VI. Adjourn

- a. Richard Ploch motioned
- b. Colleen Barnes seconded
- c. Unanimous consent
- d. Adjourned at 2:37 pm EST

Meeting Minutes were taken by Secretary Diane Bedford

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'.

Enable closed captions

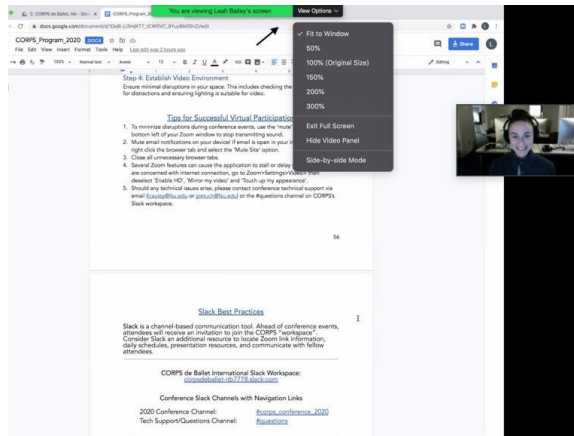
- a. In the meeting controls toolbar, click the Show Captions icon .
- b. If the Show Captions icon is not visible in the toolbar, click the More icon. 'Show Captions' should be available here.
- c. To move their position, click-and-drag the captions in the meeting window.

Should any technical issues arise, please contact conference technical support via email (leahfbaily@gmail.com or japetuch@gmail.com).

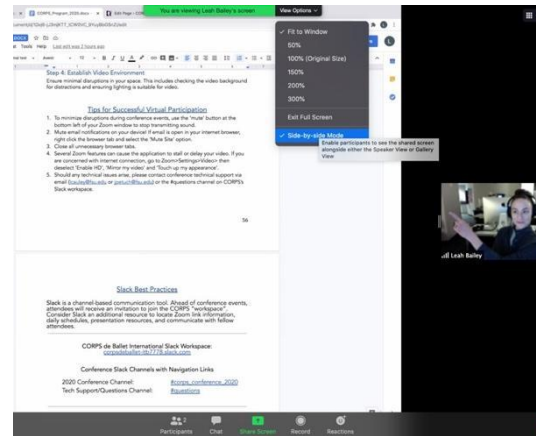
Adjust viewing experience

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

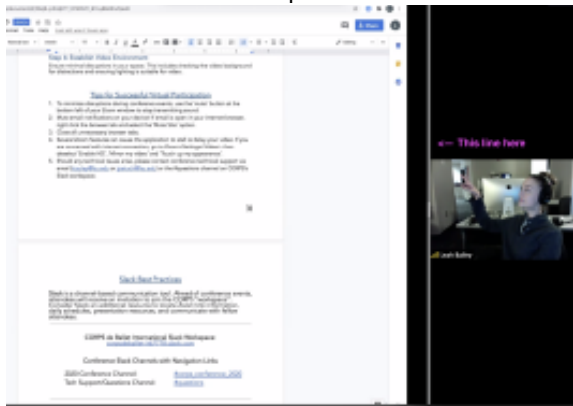
a. Click “View Options” at the top:



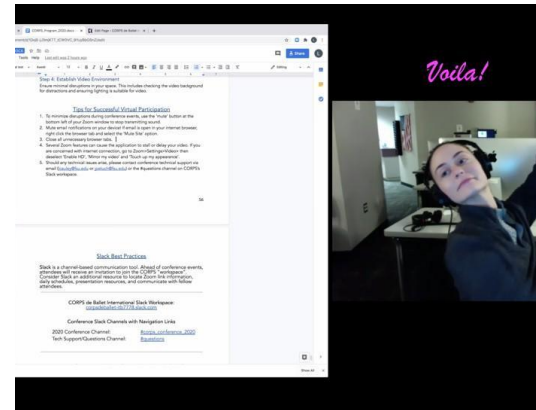
b. Scroll down to “Side-by-side Mode”:



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.