

Christine Knoblauch-O'Neal
Director Graduate Studies - MFA in Dance
Director – Ballet Program
Professor of the Practice
Washington University in St. Louis
Performing Arts Department
Dance Program
ckoneal@wustl.edu
cknoblauchoneal@gmail.com
P.O. Box 410691
Creve Coeur, MO 63141

Education

Ph.D., Dance, Texas Woman's University, 2013
Concentrations: Restaging Master Dance Works, Authenticity in the Restaging of Master Dance Works, Preservation of Legacy of Master Ballet Choreographers within the Restaging Process, the Deconstruction of the Restaging Process as Skill Sets in Pedagogy, *Storying*, Eyewitnessing, Curating, and Experientially-based Embodied Knowledge
Dissertation: *Preserving a Legacy, Preserving Ballet History: Restaging the Ballets of Antony Tudor* ©

M.A.L.S., Wesleyan University, 1996
Concentrations: Ballet and Improvisation
Thesis: *As Is* a Classical Improvisation

A.B., Smith College, 1988
Concentrations: Theatre

A.A., Sinclair Community College, 1985

National Ballet Academy, 1967

Experience

Director of the MFA in Dance Program; Appointed by Mark Rollins, Chair of the PAD; Fall 2015

Professor of the Practice/ Director of the Ballet Program; 2010 - Present

Senior Lecturer / Director of Ballet Program; Performing Arts Department; 2003-2010

Senior Artist-in-Residence / Director of Ballet Program; Performing Arts Department, 2003

Artist-in-Residence / Director of Ballet Program; Performing Arts Department; 1991-2003

Washington University in St. Louis

Courses: All levels of classical ballet, pointe, variations, *Advanced Musical Theatre*, *Applied Anatomy for the Performing Artist* (created for the curriculum), and *Critical Thinking in Western Theatrical Dance: Questioning meets Creative Thinking and Collaboration* (created for the curriculum '12) *Problems in Contemporary Arts Practice Research: Storytelling by Other Means* (created for the graduate curriculum '16)

Invited Guest Instructor; National Taiwan University of Arts; Taipei, Taiwan; teaching advanced ballet to the undergraduate and MFA students and advising the MFA students on teaching methodologies; December 6-14, 2012

Director, *Washington University Dance Theater*; Edison Theater; St. Louis, Missouri; December 5-7, 2014

Co-Director, with student Emily Duggins; *Young Choreographers Showcase*; Performing Arts Department; Mertz Studio; St. Louis, Missouri; April 15-17, 2016

Publications

Book review:

“Irina Baronova: Ballerina, Star, Wife, and Mother”; *Irina Baronova and the Ballet Russes De Monte Carlo*; Dance Chronicle; 39/1; Special Issue: Dance and Literature – Part II; March 2016;

Article:

“A Pedagogy of Restaging: the Authenticity of Embodied Practice”; *Journal of Emerging Dance Scholars*, An International Publication of the World Dance Alliance; Volume 2, September 1, 2014 <http://www.jedsonline.net/sample-page/2014-jeds/theme-1-2014/>

Article:

“As Is” a Classical Improvisation; Dedicated to Richard Bull; *Contact Quarterly*, Summer/Fall; 2001

Conference Papers Delivered

Video of my choreography titled, *Lugeo*, was shown at the International Bioethics Retreat, Paris, July 6-9, 2016. The choreography was chosen by Dr. David Bennahaum because of the

subject matter. My work deals with grief, sorrow, and mourning following the death of a loved one.

“Critical and Creative Thinking in Choreographic Collaboration”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, Jacob’s Pillow, Becket, Massachusetts; June 20-24, ’12

“The Tellers of Stories: Répétiteurs Recreating the Ballets of Antony Tudor”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, University of Missouri-Kansas City, Kansas, City, Missouri; June 22-26, ’11

“The Mature Artist: An Embodied Story”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, Texas Christian University, Fort Worth, Texas; July 21-26, ’09. (Paper included my performance of *Courtesan*, choreography by Jennifer Medina)

“Arabesque: Form Following Function”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, Western Michigan University, Kalamazoo, Michigan; June 24-28, ’07

“Arabesque: Form Following Function”; National Dance Association Conference, Saratoga Spring, New York, New York; June 14-17, ’07

“Welcome to the World of Parallel: A Journey from Ballet to Ballroom”; Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii; ’07.

Panels

“Career in the Arts: Dance”; Invited Guest Panelist; Jim Connett, Moderator; Radio Arts Foundation; Centene Auditorium in Clayton; Clayton, Missouri; June 5, 2016

“Cinderella” History and Analysis of Present Production – post-performance panel; Invited Guest Panelist; National Taiwan University of Arts; Taipei, Taiwan; December 8, ’12.

“New Bridges: University Ballet and the Professional World”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, Aspen, Colorado; July 16-20, ’08

“From Russia with Love: Balanchine and Stravinsky in America”; Southeast Missouri State College, Miami City Ballet Residency; Cape Girardeau, Missouri; April 7-11, ’02

“Musical Theater as Liberal Inquiry: A Pathway to Craft”; Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii, ’07

“Teaching Choreography in Academe”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, Pacific Northwest Ballet, Seattle, Washington; ’01

“Training Strategies for Ballet Dancers with Regard to Physical Fitness Issues”; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference, University of Utah, Salt Lake City, Utah; ’00

Lectures

Restaging History: The Work of the Répétiteurs of the Antony Tudor Ballet Trust; Colloquium Series, Performing Arts Department, Washington University in St. Louis; September 12, 2014

“Anatomy for Dancers”; Center of Creative Arts; St. Louis, Missouri; 2005

“Dance Injury Prevention through Sound Teaching Strategies”; Missouri Dance Education Organization; William Woods College; Fulton, Missouri; 2004

“Gesture in Classical Ballet”

The Troop; Dance St. Louis; St. Louis, Missouri

The Women’s Society; Washington University in St. Louis; St. Louis, Missouri

The Women’s Club of St. Louis; St. Louis, Missouri

The Guild; The State Ballet of Missouri; Kansas City, Missouri; 1998-1999

Responsible for the Lecture section of the Dayton Ballet’s Lecture/Demonstration; 1980-1983

“Career Choices in Dance”; Guest Lecturer; University of New Hampshire; Durham, New Hampshire; 1979

Awards

The Council of Organized Researchers of Ballet, International Service Award; 2009

ArtSci Council Faculty Award, Washington University; 2003

Scholarship, Smith College, Ada Comstock Scholar Program; 1986

United States State Department Medal; Given in recognition of my success at the International Ballet Competition, Varna, Bulgaria; Washington, D.C.; 1972

Bronze Medal, International Ballet Competition, Varna, Bulgaria; 1972

Scholarship, National Ballet Academy, Washington, D. C.; 1966

Consulting Services

Promotion and tenure evaluation for Clara Cravey Stanley; University of Oklahoma; Norman, Oklahoma; Spring '2015

Curriculum Committee; Performing Arts Department; Washington University in St. Louis; January 2015

Colloquium Series Committee; Performing Arts Department; Washington University in St. Louis; September 2014

Antony Tudor Ballet Trust Dance Studies Curriculum Committee; Invitation of Sally Bliss, executor of the Tudor will and Trustee of the Tudor Trust; June, 2010 - Presently

Projects and Special Planning Committee; Performing Arts Department; Washington University in St. Louis; May 1999 – Spring 2014

The Village Residential College *BLOC* Mentor; Washington University in St. Louis; 2011-2012

Faculty Associate; Danforth House; Washington University in St. Louis; 2003-2004

Committee for External Review of the Department of Ballet, University of Utah; Salt Lake City, Utah; 2003

Committee for tenure for Charles Flachs and Rose Flachs, Mount Holyoke; 2000

Committee for tenure for Joyce Yagerline, Kansas State University; 2000

Consultant for COCA, the Center of Contemporary Arts, in their pre-professional dance program. I created the documentation for the program's brochure, documented their dance curriculum, and advised students chosen for the program on their current academic studies

along with advising them on their dance choices after their studies at COCA; St. Louis, Missouri; 1999-2001

Washington University in St. Louis Reunion classes, swing class; May 15, 1999

Community Work

A Blissful Affair, Gala Performance for Sally Bliss, Organized Volunteers; Touhill Performing Arts Center; St. Louis, Missouri; March 13, 2006

The National Society of Arts and Letters, St. Louis Chapter master class; Center of Creative Arts; St. Louis, Missouri; May 5, 2002

RAVEN and The Women's Shelter, *Dance Close-Up* Benefit Performance, co-chair and performer; Mertz Studio, Washington University in St. Louis; St. Louis, Missouri; 1998

Board of Directors Young Audiences of St. Louis; 1994 – 2000

Junior League of St. Louis, Arts Partners Committee; 1990 – 1994

Professional Affiliations

The Council of Organized Researchers of Pedagogical Studies of Ballet International, Inc. (CORPS)

Strategic and Long Range Planning Committee; Presently Composed of Past Presidents and adviser/member Judith Chazin-Bennahum

Past President; 2006-2008

President; 2004-2006

President Elect; 2002-2004

Chairperson – Strategic Planning Committee; 2000-2002

Nominations Committee

Founding Member and Board Member; 1998

National Society of Schools of Dance – Member; 2017

National Dance Education Organization; 2015-2017

Teaching

WASHINGTON UNIVERSITY 1991-2016

Fundamentals of Classical Ballet, 221

Fundamentals of Classical Ballet, 222
Classical Ballet I, 321
Classical Ballet II, 3221
High Intermediate I, 415
High Intermediate II, 416
Classical Ballet III, 4281
Classical Ballet IV, 4291
Variations in Ballet, 418
Pointe Technique, 423
Pointe Technique, 424
Topics in American Musical Theater, Drama, 321
Applied Anatomy for the Performing Artist, U31 430; developed for the curriculum
Critical Thinking in Western Theatrical Dance: Questioning meets Creative Thinking and
Collaboration; accepted Fall 2011; developed for the curriculum
Problems in Contemporary Arts Practice Research: Storytelling by Other Means;
accepted 2014; developed for the graduate curriculum)

Guest Teacher; St. Louis Ballet Company; company class; presently; Director Gen Horiuchi
Guest Teacher; The Big Muddy Dance Company; company class; Director Brian Enos
Guest Teacher; warm-up classes for the professional dancers performing in the *Spring to Dance*
concerts; Dance St. Louis; May 2013, 2014, 2015, 2016, 2017

Professional Employment in Professional Ballet Companies

Cincinnati Ballet; Ballerina; 1983-1984

Selected Roles: First Soloist in *Serenade* (Balanchine); Lead in *Yes, Virginia! Another Piano Ballet* (Anastos); Sugar Plum Fairy in *Nutcracker* (Petipa-McClean); Lead in *Raymonda Variations* (Franklin).

Dayton Ballet; Ballerina; 1980-1983

Handled Rehearsals for our Stuart Sebastian, Director of the company, and taught company class.

Responsible for the lecture part of the company's Lecture/Demonstrations.

Staged *Les Sylphides* for Dayton Ballet II, the junior, non-professional group, besides teaching company class and handling rehearsals.

Selected Roles: Aurora in *Sleeping Beauty* (Sebastian); Tatiana in *Stage Struck* (Sebastian); Grande Dame in *Ballet a la Carte* (Sebastian); *Undine Solo* (Sebastian); *Pas Eglatant* (Sebastian); Romantic Couple in *Fast Company* (Sebastian); Lead in *Romance* (Sebastian); Mother/Sweetheart in *Billy the Kid* (Loring); Lead in *Concertina* (Koner); Cowgirl in *Country Quick* (Walker)

International Company, New York; 1979-1980

Performed the role of Christine in *A Chorus Line*

Dancers, New York; Ballerina; 1976-1979

Under the direction of Joanne Woodward and Dennis Wayne.

Performed at the Spoleto Festival, Spoleto, Italy.

Selected Roles: Lead in *Still Point* (Bolender); *Pavanne for Solo Dancer* (Walker); *Canto Indio* (McDonald); *Ramifications* (Van Danzik); *The Entertainers* (Anderson); *Of Us Two* (Keuter); *Afternoon of a Faun* (Biagi)

American Ballet Theater, New York; Corps de Ballet; 1973-1976

Join ABT under the guidance of Anthony Tudor, Associate Director.

Worked with Erik Bruhn in *La Sylphide*.

Danced in *Las Hermanas* with guest artist, Marcia Haydee.

Selected Roles: *The Leaves Are Fading* (Tudor); Hagar in *Pillar of Fire* (Tudor); Vendor in *The Tragedy of Romeo and Juliet* (Tudor); Lead in *Brahms Quintet* (Nahat)

National Ballet, Washington D.C.; Ballerina; 1971-1973

Returned to this company as a soloist under the guidance of Directors Frederic Franklin and Ben Stevenson.

Selected Roles: Aurora in *Sleeping Beauty* (Petipa-Stevenson); Swanhilda in *Coppelia* (Franklin); Cinderella in *Cinderella* (Stevenson); Prelude and Waltz in *Les Sylphides* (Fokine); Effie in *La Sylphide* (Bournonville); Lead and Solo in *Serenade* (Balanchine); Third pas de deux in *Four Temperments* (Balanchine);

Harlequinad pas de deux (Stevenson); Lead and soloist in *Raymonda* (Franklin); Sugar Plum Fairy in *Nutcracker* (Stevenson); First Student in *Graduation Ball* (Lichine); Bluebird pas de deux in *Sleeping Beauty* (Stevenson); *Shakers* (Humphrey); *Water Study* (Humphrey); *Danse Brillante* pas de trois (Franklin); Peasant pas de deux in *Giselle* (Franklin); The Sleepwalker in *La Sonnabula* (Balanchine)

Harkness Ballet, New York; Corps de Ballet; 1970-1971

Continued work with Ben Stevenson.

Selected Roles: *Time Out of Mind* (McDonald); *Bartok* (Stevenson); *Souvenirs* (Bolender)

National Ballet Company, Washington D.C., Corps de Ballet; 1967-1970.

Chosen by the Director, Frederic Franklin from the graduation class of the National Ballet Academy that I attended during my senior year of High School. Ben Stevenson selected me from the corps de ballet for the role of the Winter Fairy in his *Cinderella* that began our long, creative relationship.

St. Louis Municipal Opera, St. Louis, MO; 1965 and 1967

Performed in various Broadway shows and worked with top Broadway choreographers like Tommy Tune, Larry Fuller, and Buddy Schwab.

Guest Performances

University of Missouri-St. Louis, Dance Department concert; Danced *Courtesan*, (solo work), choreography Jennifer Medina; May 1-2, 2014

Spring to Dance, Dance St. Louis; Touhill Center for the Performing Arts on the campus of the University of Missouri-St. Louis; Danced *Courtesan*, (solo work), choreography by Jennifer Medina; 2008

Slaughter Project, COCA, St. Louis, Missouri; Danced *Courtesan*, (solo work), choreography by Jennifer Medina; 2007

University of Missouri-Kansas, Kansas City, Missouri; Danced *Courtesan*, (solo work), choreography by Jennifer Medina; 2006

Dance St. Louis, Touhill Performing Arts Center, University of Missouri-St. Louis campus, St. Louis, Missouri; Danced *Black, Pearls and Harry*, choreography by Christine O'Neal; 2004

St. Louis Dance Festival, Edison Theatre, St. Louis, MO; Danced *Time Alone*, (solo work), choreography by Christine O'Neal; 2002

Choreographer's Showcase, New York, New York; Danced *The Entertainers*, Partner David Anderson, choreography by David Anderson; 1997

Chicago Ballet, Chicago, Illinois; Danced *Sleeping Beauty* pas de deux and the *Harliquinad* pas de deux, choreography by Ben Stevenson, Partner Kirk Peterson; 1975

Special Gala, Houston, Texas; Danced Bluebird pas de deux from *Sleeping Beauty* and the *Harliquinad* pas de deux, choreography by Ben Stevenson, Partner Kevin McKenzie; 1974

Birmingham Ballet, Birmingham, Alabama; Danced Swanhilda in *Coppelia*, choreography by Frederic Franklin, Partner Kirk Peterson; 1972

DANCE CLOSE-UP, WASHINGTON UNIVERSITY DANCE PROGRAM; 1995-2014

Miss Lily, restaged solo, choreography by Christine O'Neal,

Celestial Witness, solo, choreography by Jennifer Medina

Me to Them, and Back Again, solo, choreography by Christine O'Neal

Tranquil Entrapment, solo, choreography by Beckah Voigt

Courtesan, solo, choreography by Jennifer Medina
Black, Pearls and Harry, solo, choreography by Christine O'Neal
Miss Lily, solo, choreography by Christine O'Neal
Yes, Virginia! Another Piano Ballet, solo, choreography by Peter Anastos
Time Alone, solo, choreography by Christine O'Neal
Unforgettable, duet, choreography by Christine O'Neal
Trilogy: Summer '93 Summer '97 Summer '95, solo, choreography by Christine O'Neal
Metamorphosis, solo, choreography by Christine O'Neal
Arco Iris, solo, choreography by Christine O'Neal
Skirting the Issue, solo, choreography by Gary Hubler
Waltz Project, trio, choreography by Suzanne Grace and Jan Feager

American College Dance Festival, Wichita State University, Wichita, Kansas;
Representing the Performing Arts Department, Informal Showing, *Time Alone*,
choreography by Christine O'Neal; 1998

American College Dance Festival, University of Iowa, Iowa City, Iowa; Representing the
Performing Arts Department, Informal Showing, *Metamorphosis*, choreography by
Christine O'Neal; 1997

Film

Turning Point, directed by Herbert Ross; New York, New York; 1976

Television

High Education Center of ST. Louis, HEC-TV, *Is This Art?* 1996

Dayton Ballet Special, documentary of the company, Dayton, Ohio; 1982

United Way Special with Joanne Woodward and Dancers, New York, New York; 1978

Live from Lincoln Center, American Ballet Theater, New York, New York; 1976

Choreography

WASHINGTON UNIVERSITY

Washington University Dance Theater

Two, and Only Two, 2016

Into the Light; 2015

Lugeo; 2014

Collage: Recycled and Reconsidered; 2013

Agita; 2012

Scarlatti Sonatas; 2011
The Edge; 2010
The Seasons; 2007
Women's Voices; 2006
What's the Pointe? 2005
A Stolen Didactic Coup in a Novel Manner on Tracing Paper, Primarily a Cry for Help, from the Contrition Period; 2004
Joplin's Ragtime Rolls; 2003
As Is - restaged; 2002
Journey – restaged; 2001
La Valse Elegante; 2001
Ruminations – restaging of The Glass Company; 2000
Arco Iris – restaged; 1999
Mood...and Another Mood – restaged; 1998
The Glass Company; 1998
Take Five – restaged; 1997
Untitled; 1997
Journey – restaged; 1996
Downstage Right; 1995
Journey; 1995
Starlight Roof; 1994
Arco Iris – restaged; 1994
Arco Iris; 1993
Papillons; 1993
Roses of Picardy; 1991

Performing Arts Department Productions in the Hotchner Theater and the Edison Theater – choreographer and/or movement adviser.

Company, 2015
"If I were You." And other Elvis Presley Songs; 2013
Cabaret; 2012
As You Like It; 2012
Three Penny Opera; 2010
She Stoops to Conquer, dance sequence; 2008
1940's Radio Hour; 2007
Kokoschka: A Love Story; 2007
Highness; 2007
Fiddler on the Roof; 2006
Violet; 2006

Much Ado About Nothing; 2006
Into the Woods; 2005
Hair; 2005
The Awakening; 2004
The Good Man from Szechwan; 2004
All's Well That Ends Well; 2003
Shooting Magda; 2002
How to Succeed in Business Without Really Trying; 2001
Man of La Mancha; 2000
Pirates of Penzance; 1999
Alice in Wonderland; 1999
Company; 1998
Machinal; dance sequence; 1998
Cabaret; 1997
The Fantasticks; 1997
Café Universe – bull fight scene; 1997
Beggar's Opera; 1994
A Little Night Music; 1993
As You Like It; 1992
Tartuffe; 1991

OTHER

HotCity Theatre's Greenhouse Series, St. Louis, Missouri; *Demons... and Other Blunt Objects*, Movement Consultant, directed by Anna Pileggi; 2007

Union Avenue Opera Theater, St. Louis, Missouri; *Dido and Aeneas*, choreographer; directed by Scott Schoonover; 2004

Kirkwood Theatre Guild, St. Louis, Missouri; *You're a Good Man Charlie Brown*, choreographer; directed by Jerry McAdams; January 9-11, 15-17, 2004

Washington University in St. Louis, Music Department, *The Most Happy Fella*, choreographer; directed by Jolly Stewart; 2003

Missouri Governor's Mansion Fundraising evening Holiday Gala – “Christmas in Vienna”; Re-choreographed the waltz from the Vienna Festival, for two couples including dance majors Jayson Johnson, Katie Rutterer, and Ami Rojan and ballet minor, Christopher Dillard. The students performed for Governor and Mrs. Carnahan and several hundred guests during dessert on the third floor of the residence. Arrangements were made through Sue Taylor in the Music Department; Jefferson City, Missouri; 1999

Veiled Prophet Ballet, Adam's Mark Hotel Ballroom, St. Louis, Missouri; I was hired by the Contemporary Group to select all the dancers and to direct and choreograph the processional. The dancers included students from Julliard, North Carolina School of the Arts, COCADance, Webster University, SIUE, MADCO, Asha Prem's company and Washington University. Included in the processional of '99 were various jugglers, acrobats, animal handlers and fire eaters. The '01 processional was a "blacklight" scene depicting the underworld subjects of the Veiled Prophet; 1999, 2001

COCA – St. Louis, Missouri
Ballet Eclectic

Little Dancer - Sleigh Ride section; 2007

Little Dancer – Tango section; 2006

COCADANCE

A Stolen Didactic Coup in a Novel Manner on Tracing Paper, primarily a Cry for Help, from the Contrition Period; restaged 2013

Time Alone; extended version; 2003

Upper West Side; 1999

Classical Mood; 1997

...and Another Mood; 1996

Mood; 1995

Take Five; 1994

Agita, (restaged); Common Thread Dance Company, Director – Jennifer Medina; St. Louis, Missouri; Spring 2015

Classical Symphony: No Ratty Sneakers Please!, Choreography Project, St. Louis Dance Festival, St. Louis, Missouri; 1991

Pas de Quatre, restaged, ALEXANDRA BALLET; St. Louis, Missouri; 1991

If You Knew Susie, ADA Jennifer Levitz, Smith College, Honors Project, Choreographer; Northampton, Massachusetts; 1988

Vivaldi Concerto, Webster University Dance Theater; St. Louis, Missouri; 1980

Special Projects

Dance Masters of America, Inc.; Scholarship Teacher/Adjudicator; St. Louis Chapter; February

17, 2017

Antony Tudor Ballet Trust, Répétiteur-in-training; Fall 2014

Ballet Memphis, Memphis, Tennessee; Rehearsal Director for the Children's Chorus for Ballet Memphis's *Wizard of Oz*; through Dance St. Louis; Touhill Performing Arts Center on the campus of the University of Missouri-St. Louis; St. Louis, Missouri; 2014

Presentation of the Antony Tudor Dance Studies Curriculum; Member of the Antony Tudor Curriculum Development Committee for the Tudor Trust; The Council of Organized Researchers of Pedagogical Studies of Ballet, International Conference; University of Missouri-Kansas City, Kansas, City, Missouri; June 22-26, '11

Joffrey Ballet, New York; Rehearsal Director for the Children's Chorus for the Joffrey Ballet's *Nutcracker*; through Dance St. Louis; Fox Theater; St. Louis, Missouri; 2007, 2009, 2010

Dance St. Louis *Spring to Dance* Concert; 2009 - 2014; Invited by Michael Uthoff, Executive and Artistic Director of Dance St. Louis to teach the pre-performance ballet class for visiting performers

Assistant to Sally Bliss, Executor of the Tudor Trust, for *Dark Elegies* Auditions at Webster University, St. Louis, Missouri; November 11, 2010

Rehearsal Assistant to Paula Weber, Guest Choreographer for Washington University Dance Theatre, for *Souls Intertwined*; production, Edison Theatre, St. Louis, Missouri; December 4-6, 2009

Rehearsal Assistant to James Jordan, Ballet Master of Kansas City Ballet, for *Dark Elegies*, Washington University Dance Theater production, Edison Theater, St. Louis, Missouri; 2008

Rehearsal Assistant to Carlo Fittante, choreographer with Kingsbury Ensemble; *Fete Galante: Love and Nature*; Holmes Lounge, Washington University in St. Louis; Edison Theatre; November 9, 2003

Choreographer, Hannah's Shawl, director by Professor Henry Schvey; Brith Sholom Kneseth Israel; St. Louis, Missouri; April, 13, 1999

OTHER

Opera Theater of St. Louis; Summer Session, Movement for Opera Students; 2004-2007

Center of Creative Arts (COCA), St. Louis, Missouri; Summer and Fall programs; Ballet Intensive-Pointe, Ballet 4/5, Advanced Ballet, Variations; 1988-1991, 2000, 2002-2005
Ballet West, St. Louis, Missouri; Summer session; Intermediate Ballet; 2005
St. Louis Ballet Company; Summer program; Company Class; 2003
Stephens College, Columbia Missouri; Summer program; 2001
Webster University / Dance St. Louis, Missouri; Summer Institute; 1999-2000
State Ballet of Missouri, Kansas City, Missouri; Summer Program; 1998
North Virginia School of the Arts, Herndon, Virginia; Summer Program; 1993, 1996-1998
Performing Arts Academy, St. Charles, Missouri; Summer Program; 1998
Dance Center, Kirkwood, Missouri; 1988-1991
Alexandra Ballet, Chesterfield, Missouri; 1988-1991
St. Louis University High; St. Louis, Missouri; 1988-1991
National High School Institute, Northwestern University; Evanston, Illinois; Summer Program; 1988-1991.

Professional Training

Florida State University Center for the Performing Arts on The John and Mable Ringling Museum of Art campus, Sarasota, Florida; CORPS de Ballet International conference; June 14-17, 2016
Class with Ramona de Sâa, Director of the National Ballet of Cuba

Towson University, Towson, Maryland; CORPS de Ballet International conference; June 23-27, 2015
Class with Septime Webre, director of The Washington Ballet
Observed class with Virginia Johnson, director of the Dance Theatre of Harlem
Class with Dana Tai Soon Burgess, artistic director of the Dana Tai Soon Burgess Dance Company

Pittsburgh Ballet Theatre, Pittsburgh, Pennsylvania; CORPS de Ballet International conference; June 16-21, 2014
Class with Rochelle Zide-Booth, former ballerina with Ballet Russe
Class with Alexandre Münz, former principal dancer with the Paris Opera

Centre National de la Danse, Paris, France; CORPS de Ballet, International conference; June 19-23, 2013
Class with Alexandre Münz de la Caffinière, former principal dancer with the Paris Opera

Jacob's Pillow, Becket, MA; CORPS de Ballet, International conference; June '12

Class with Anne-Marie Holmes, Director of the Ballet Program

University of Missouri-Kansas City, Kansas City, MO; CORPS de Ballet, International conference; June '11

Class with Amanda McKerrow and John Gardner, former principle dancers with ABT, Antony Tudor Ballet Trust Répétiteurs

Texas Christian University, Fort Worth, Texas; CORPS de Ballet, International conference; July '09

Class with: Ben Stevenson, Director of Texas Ballet Theatre
Raymond Lukens, American Ballet Theatre National Training Curriculum
Kim Abel, Master Teacher
Jennifer Jackson, Master Teacher in choreography

Western Michigan University, Kalamazoo, Michigan; CORPS de Ballet, International conference; June '07

Class with Nadia Potts, former ballerina with the National Ballet of Canada
and author of *Betty Oliphant: The Artistry of Teaching*
Advanced ballet class with Igal Perry

Webster University, St. Louis, Missouri; *Injury Prevention for the Performing Artist*, April 8, 2006

York University, Toronto, Canada; CORPS de Ballet, International Conference; guest presenters; Summer 2006

Catherine Turocy, Director of the New York Baroque Dance Company, class and repertoire 18th century ballet
Sandra Noll Hammond, lecturer, teacher and author, Ballet Basics, class and repertoire, 19th century ballet
Donald Himes, Dalcroze Eurythmics class

San Francisco Ballet School, CORPS de Ballet, International Conference, guest presenters; Summer 2005

Dr. Richard Gibbs "Rehabbing Injury through Ballet Class"
Suzanne Martin "Nutrition for Optimum Performance"
Mark Baird "Academic Equivalence for Professional Experience for Dancers"

Columbia College, Columbia, South Carolina; CORPS de Ballet, International Conference; Choreography Workshop with Alonzo King; Summer '04

New York, New York; CORPS de Ballet, International Conference
Class with David Howard; Summer '03

Western Michigan University, Kalamazoo, Michigan; Corps de Ballet, International Conference
Class with Finis Yung; Summer '02

Pacific Northwest Pacific Teacher's Seminar; Seattle, Washington; Summer '01

National Ballet School of Canada, Toronto, Canada; Teacher's Summer Intensive; Summer '99,
'00

Luigi Intensive, Center of Contemporary Arts, St. Louis, Missouri; '99