

出國報告(出國類別：國際會議)

參與美國衛斯康辛大學舉辦的國際學術研討會會議報告書

服務機關：國立臺灣體育大學(臺中)

姓名職稱：羅雅柔副教授

出國地區：Madison, Wisconsin U.S.A.

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一. 前言：會議解說與參加目的

受邀參與美國衛斯康辛大學舉辦的國際學術研討會(UW-Madison '08 Summer Intercontinental Dance Festival) 發表論文 “Example of Non-traditional Ballet Curriculum in Taiwan” 主辦單位第二次辦理此會議，該校成立於 1848 年，也可以稱之為最古老的領導學校，此會議是和世界舞蹈聯盟(World Dance Alliance) 合辦，其主要目的是要透過此研討會中教學、表演及發表討論各項議題促進舞蹈學術界作國際性之文化交流及藝術理念的交換；會議的成員有來自 20 國以上的老師、不同學校的學生甚至喜愛舞蹈的社會人士；而會議的內容則有各式課程及研討會、每晚邀請不同國家的展演共計三場，研討會的前一天是甄選日而研討會的最後一天晚上則是學員的呈現表演；而台灣有兩個單位參與：本人代表國立台灣體育大學(台中)，另一個單位是文化大學系主任伍曼麗主任領著四位老師及 15 位同學共通參與。我此次是參與發表論文而形式上則採取學科及術科交叉的發表來傳達這個理論與實務(教授芭蕾新方法)。 以下就本人於此研討會之參與過程，會議內容，課程，與參訪活動根據日期做一摘要報告。

二. 相關資料與附件

1. 邀請信

Prof. Ya-Jo Lo
National Taiwan Sports University
No.16, Sec.1
Shuan-Shih Rd.
Taichung, Taiwan, R.O.C

April 23, 2008

Dear Professor Lo:

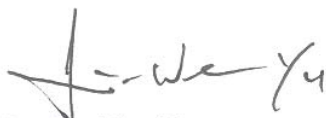
On behalf of the Dance Program of the University of Wisconsin-Madison, I would like to invite you to participate in and present your work at the **2008 Summer Intercontinental Dance Festival**, hosted by the UW-Madison. The dates of festival are June 28 – July 3, 2008.

We anticipate more than 400 presenters and participants from all over the world to join this event. This international dance festival is co-sponsored by Wisconsin Dance Council and network of Creation and Presentation of World Dance Alliance - Americas. The activities of the five-day festival include:

- Sixty master classes of ballet, modern dance, jazz dance, and other cultural dances;
- Seminars for dance faculty on teaching;
- Networking workshops for exchanging projects;
- Nine concerts.

I invite you to present your paper on non-traditional ballet curriculum in Taiwan. This work will offer an invaluable contribution to the festival's international consideration of dance. You are also invited to teach classes to students participating in the festival. I am more than happy to waive your festival registration fees. The UW-Madison and Madison communities were very impressed by the National Taiwan Sports University's contribution to the 2008 American College Dance Festival Association's North-Central conference this spring. We look forward to having a representative of NTSU here to share the school's intellectual strengths and artistic merit with many participants of the 2008 Summer Intercontinental Dance Festival. For more information about the festival, please visit <http://www.education.wisc.edu/dance>. Please do not hesitate to contact me if you have any questions.

Sincerely,



Dr. Jin-Wen Yu,
Professor and Chair

2. 目的與說明(採自大會手冊)

University of Wisconsin-Madison

Summer Intercontinental Dance Festival (6/28/08-7/2/08)

The University of Wisconsin-Madison Dance Program will host its second annual Intercontinental Dance Festival June 28 - July 2, 2008. The festival is co-sponsored by World Dance Alliance - Americas and promotes cultural and artistic interchange through instruction, presentation, and performance. The 2008 festival's theme—Concurrent Movements: Sharing, Collaborating, Creating—will emphasize on-site collaboration and frame the festival as a space for artistic interchange which facilitates the creative process.

The conference invites proposals for

1. performances 2. master classes 3. lecture/demonstrations and 4. panels.

Proposals need not be limited to or by the festival's theme! The UW-Madison Dance Program welcomes contributions that are prepared prior to the festival. It also encourages proposals for work to be created during the festival. The program seeks projects relating to any topic, technique, or focus that will contribute to the festival's per formative dialogue. It particularly encourages proposals that address issues of collaboration, cultural and artistic interchange, and the role of sharing in creation and presentation.

The revised deadline for all proposals is May 1, 2008.

All proposals should comprise an abstract of 50-200 words summarizing the concept, technique, and/or focus of the contribution. Master class proposals can be less than 50 words. The proposal should include a brief 150-word biography of the primary participant (choreographer, instructor, etc.). Projects with more than one primary participant or creator should include a biography for each.

Proposals for performance or lecture/demonstrations should include a DVD of representative work. The video footage need not be of the proposed piece or project. Panels are comprised of 3-5 presenters, and panel proposals should include biographies of each participant.

In June 2007, the University of Wisconsin-Madison Dance Program hosted its

first annual Intercontinental Dance Festival co-sponsored by WDAA. The festival-- the culminating event of UW-Madison's Summer Dance Institute-- brought together dancers, instructors, and choreographers from Taiwan, Liberia, Germany, and Canada, as well as numerous locations within the United States. Through classes, performances, and lecture/demonstrations, participants experienced a broad variety of dance styles, traditions, and techniques: from modern dance and ballet to Flamenco, Chinese Opera dance, Appalachian Flat Footing, Mongolian dance, African dance, and Central-Asian dance. Many dancers performed in at least one of the four showcase concerts which included a rich variety of work choreographed prior to the festival as well as collaborative pieces developed during the festival. The 2008 festival hopes to build upon and expand the previous festival's strengths— the diversity of offerings, the potential for onsite collaboration and creation, and the rich opportunities for cultural and artistic interchange.

The Intercontinental Dance Festival is the culminating event of the UW-Madison's Summer Dance Institute which also includes Intensive Dance Workshops available for college credit (June 16 - June 28) and Dance Millennium Intensive for dance students age 14-20 (June 22- June 28). For more information about the Summer Dance Institute's complete offerings, please visit <http://www.dance.wisc.edu> .

The University of Wisconsin Madison was established in 1848 and is regarded today as one of the nation's leading post-secondary schools with over 60,000 faculty, researchers, staff, and students coming from all 50 states and 134 countries.

The UW Dance Program was founded in 1926 by Margaret H' Doubler and bears the proud distinction of being the first university in the United States to offer a degree in dance. The Dance Program focuses on training the thinking dancer, a dancer who acts globally in pursuit of a deep understanding of the physical, cultural, and artistic aspects of the body in motion.

All are encouraged to assist in the distribution of this call for proposals by sharing with colleagues and other potentially interested parties.

3. 本人參與之行程與個人簡介(採自大會手冊)

(1). 時間表:

University of Wisconsin-Madison
 Summer Intercontinental Dance Festival
 June 28 - July 2, 2008

The weeklong Festival, June 28 - July 2, features:

- Five showcase performances
- Over 25 master classes
- Opportunities to perform choreographic works created *during* the festival
- Endless dance networking opportunities
- Supportive environment for all

[Registration Form](#)

Current Schedule

(Please note that the following information is subject to change and will be updated as necessary.)

Saturday June 28

10:00	H' Doubler Performance Space	Dance Millennium/Intensive Workshops Showing
Noon	Virginia F. Harrison Parlor	Registration Opens
1:30 - 3:00	Lathrop Hall Studios	Master Classes
3:30 - 4:30	Studio 549	General Audition for Works Created/Set During the Festival*

*Registrants interested in participating in works created/set during the festival should attend the General Audition. Beth Soll, T. Lang, and Li Chiao-Ping among others will work and rehearse with registrants on works to be presented in the festival's final concert on July 2.

3:30 - 5:00	Virginia F. Harrison Parlor	Welcome Reception
5:00 - 7:00	H' Doubler Performance Space	Festival Concert

Sunday June 29

9:00 - 10:30	Lathrop Hall Studios	Master Classes
11:00 - 12:30	Lathrop Hall Studios	Master Classes & Workshops
1:30 - 3:00	Lathrop Hall Studios	Master Classes
3:30 - 5:00	Lathrop Hall Studios	Rehearsal for Festival
Works		
6:00 - 8:00	H' Doubler Performance Space	Festival Concert

Monday June 30

9:00 - 10:30	Lathrop Hall Studios	Master Classes
11:00 - 12:30	Lathrop Hall Studios	Master Classes
1:30 - 3:00	Lathrop Hall Studios	Master Classes
3:30 - 5:00	Lathrop Hall Studios	Rehearsal for Festival
Works		
6:00 - 8:00	H' Doubler Performance Space	Festival Concert

Tuesday July 1

9:00 - 10:30	Lathrop Hall Studios	Master Classes
11:00 - 12:30	Lathrop Hall Studios	Master Classes
1:30 - 3:00	Lathrop Hall Studios	Master Classes
3:30 - 5:00	Lathrop Hall Studios	Rehearsal for Festival
Works		
6:00 - 8:00	H' Doubler Performance Space	Festival Concert

Wednesday July 2

9:00 - 10:30	Lathrop Hall Studios	Master Classes
Noon - 1:00	H' Doubler Performance Space	Festival Concert

For additional information about the
 UW-Madison Summer Intercontinental Dance Festival,
 please contact:
 J. Ereck Jarvis
 jejarvis@wisc.edu
 608. 262. 1640

University of Wisconsin-Madison
Summer Intercontinental Dance Festival
June 28 - July 2, 2008

-Concurrent Movements: Sharing, Collaborating, Creating-

Festival Concerts

(Please note that we continue to work with performers to finalize the festival's schedule. The following information may change to accommodate participants' availability.)

Concert 1

Saturday June 28 5:00-7:00

A concert featuring professors, alumni, and students of the UW-Madison Dance Program and local artists whose work highlights the diversity of dance in the greater Madison area. The program includes Jin-Wen Yu Dance, Li Chiao-Ping Dance, Dmitri Peskov, Rosa Maria Cisneros-Kostic, Meenakshi Ganesan, Sadira, and choreography by Kathleen Hermesdorf performed by UW-Madison Summer Dance Institute participants.

Concert 2

Sunday June 29 Concert 2 6:00-8:00

A concert highlighting the strength of dance within the academy and on the international stage, the program includes dazzling work from Chinese Culture University, a haunting performance by Kent State University's Kent Dance Ensemble, and choreography by Chris Johnson of Beloit College.

Concert 3

Monday June 30 6:00-8:00

A rich array of American dance art and performance including works by Amy Ernst (University of Arizona), VADCO/Valerie Alpert Dance Company (Chicago), Susan Douglas Roberts (Texas Christian University), Yoav Kaddar (SUNY New Paltz), Monica Rodero & Dan Schuchart (Milwaukee), Innervation Dance Cooperative (Chicago), and Li Chiao-Ping working with festival participants.

Concert 4

Tuesday July 1 6:00-8:00

A provocative evening of performance focusing on interactive and improvisational performance. The program includes Kuei-Chuan Yang (National Taiwan University of Arts); Cindy Brandle Dance Company (Chicago); Georgia Corner & Hanah Jon Taylor (Madison); Tamin Totzke & Dustin Haug (Milwaukee); and Chicago-based Jason Roebke, Josh Berman, & Ayako Kato (Chicago). The concert will culminate in an improv jam, in which interested dancers and musicians are welcomed on stage to participate in a truly collaborative performance event.

Concert 5

Wednesday July 2 Noon-1:00 pm

A presentation of fresh work created and collaborated on during the festival, this showing will feature choreography by T. Lang, Li Chiao-Ping, Beth Soll, and additional festival participants.

For additional information about the UW-Madison Summer Intercontinental Dance Festival, please contact:
J. Ereck Jarvis
jejarvis@wisc.edu
608. 262. 1640

University of Wisconsin-Madison
Summer Intercontinental Dance Festival
June 28 - July 2, 2008

-Concurrent Movements: Sharing, Collaborating, Creating-

Master Class Schedule

(Please note that we continue to work with instructors to finalize the festival's schedule. The following information may change to accommodate participants' availability.)

Saturday June 28

1:30 - 3:00	Studio 549 Amy Ernst	Modern (Lewitzky Technique)
	Studio 349 Lance Westergard	Ballet
	Studio B101 Yoav Kaddar	Israeli Dance

Sunday June 29

9:00 - 10:30 Studio 549 Kim Karpanty Core Dynamics
Pilates Mat

 Studio 349 Lance Westergard Ballet
 Studio B101 Mica Trojacek Hip Hop

11:00 - 12:30 Studio 549 Amy Ernst Modern (Lewitzky
Technique)

 Studio 349 Rena Kornblum Violence Prevention through
Movement & Creativity

 Studio B101 Meenakshi Ganesan Bharatanatyam

1:30 - 3:00 Studio 549 Yoav Kaddar Partnering: Dancing
with a Prop

 Studio B101 Li Chiao-Ping Extreme Moves

Monday June 30

9:00 - 10:30 Studio 549 Michelle Stutesman Pilates
 Studio 349 Lance Westergard Ballet

11:00 - 12:30 Studio 549 Valerie Alpert Modern
 Studio 349 Yo-Jo Lo Non-Traditional Ballet
Curriculum in Taiwan

1:30 - 3:00 Studio 549 Kim Karpanty Modern

Tuesday July 1

9:00 - 10:30 Studio 549 Sarah Jacobs Somatics-Based
Modern

 Studio 349 Charmaine Ristow Classical Ballet

11:00 - 12:30 Studio 549 Cindy Brandle Advanced Modern
Technique

 Studio 510 Sarah Jacobs & Arts Integration
 Laura Grant

Studio 349 Mica Trojacek Improv

1:30 - 3:00 Studio 349 Grace Valentine Dance Therapy for the Dancer

Studio B101 Li Chiao-Ping Extreme Moves

Wednesday July 2

9:00 - 10:30 Studio 549 Tamin Totzke & Body in Space/Space in Body

Dustin Haug

Studio 510 Rosa Maria Cisneros-Kostic Flamenco

Studio 349 Dmitri Peskov Ballet

Instructor Bios

Valerie Alpert, founder and director of VADCO/Valerie Alpert Dance Company, is a native of Chicago and received her BFA in dance from the University of Illinois, Urbana-Champaign. Ten years later, she graduated with an MFA in Dance from The Ohio State University. In between her school years, Alpert performed, choreographed, and taught dance both nationally and internationally. As a former member of the Contemporary Dance/Fort Worth and Zenon/Jazz Dance Company, she worked with internationally known choreographers and performed assorted repertory across the US. Since founding VADCO in 1994, her choreography has drawn praise in festivals and cities across the United States. Alpert is on faculty at the College of Lake County in Grayslake, Illinois; and currently she is pursuing her Ph.D. in Dance at the Texas Woman's University. As a part of her research interest in digital dance performance, she will present her work at the World Alliance Global Summit in Brisbane this summer.

Cindy Brandle is the Artistic Director of the Cindy Brandle Dance Company, formed in September 2004. From April 1995 to August 2004 Cindy danced for the Chicago Moving Company and served as its Co-Artistic Director. Since moving to Chicago in 1994, Cindy has been awarded two scholarships from the Dance Center of Columbia College as both a performer and choreographer. In 1999 and 2006 Cindy received a fellowship for choreography from the Illinois Arts Council as a finalist. Cindy's work has been produced for many years in several Chicago festivals. She continues to teach advanced modern technique

and community workshops at Hamlin Park and has led successful performance workshops in Chicago and Telluride, Colorado. Since the inception of CBDC in 2004 Cindy has produced 3 evening-length concerts to critical acclaim. Cindy is also the proud mother of Akasha, wife of the lovely Ashay, loving owner of two foolish dogs and on occasion can be heard playing her guitar and singing at the Uncommon Ground open mic!

Amy Ernst began her professional career touring internationally for ten years with the *Lewitzky Dance Company* as a featured dancer and master teacher. She then earned her MFA at the University of Washington, where she performed in the works of Bill Evans, William Whitener, Clay Taliaferro, Wade Madsen, Zvi Gotheiner, Paul Taylor, José Limón, and Anna Sokolow. She joined the University of Arizona School of Dance in 1995 and has since received several awards for her teaching excellence. She has been invited to present her research on dance injury prevention at several international dance science conferences. Ms. Ernst is an award-winning choreographer with pieces in the repertoire of professional ballet companies, including *Thodos Dance Chicago*, *Dallas Repertoire Ballet*, and *Fusion Dance* (San Diego). She has been invited as a choreographer and teacher to numerous festivals, including the 2006 *Hong Kong Dance Festival* and the 1997 *International Theaterschool Festival* in Amsterdam. Ms. Ernest is also the Professional Category winner of the 2001, 2002, and 2006 *Arizona Choreography Competition*.

Meenakshi Ganesan, founder and artistic director of Kalaanjali Dance Company in Madison, WI, has won numerous awards and gold medals for her performances in competitions in India. She has also performed in the UK. In 1996, she was conferred the prestigious titled of Nritya Mayuri (“Dancing Peacock”) by the Ministry of Education. She also has a solid foundation in the Natyashastras (Dance Theory), which she continues to study. She also obtained the highly acclaimed Vishaarad Degree and has completed the first-year exam for Master in Bharatanatyam. Besides her individual and group performances, Meenakshi has performed at various prestigious evens such as the US Mayor’ s Conference and has collaborated with Madison dance companies such as Kanopy Dance to bring the art of Indian dance in unity with Western and contemporary forms of movement. She currently trains more than two dozen students in the Indian classical dance form of Bharatanatyam.

Laura Grant is the Fine Arts Coordinator at Ramsey International Fine Arts

Center, a public K-8 arts magnet school in Minneapolis. At Ramsey, she organizes arts residencies for all grades, pairing artists from the community with classroom teachers and facilitating their collaboration on arts-integrated projects. She also choreographs the 4th grade opera, produces the middle school musical, arranges arts field trips, publishes the school's literary journal, chairs the Fine Arts Committee, administers Ramsey's Arts for Academic Achievement grant, helps teachers develop arts integration curriculum, and teaches dance and movement classes for Ramsey students. Laura heads a team of Ramsey teachers training in dance education through a 2-year professional development grant from the Perpich Center for Arts Education. In addition, Laura dances professionally in the Twin Cities with numerous local choreographers. She has a background in theater, music, and visual arts and holds a degree in International Relations from Carleton College.

Dustin Haug grew up in Southern MN and graduated from St. Olaf College, Northfield, MN in May 2000 with a BA in Visual Art. He moved to Seattle, WA in October 2000 and began working with KT Niehoff's Lingo dancetheater in May 2002. Dustin performed with Lingo in four evening-length works: *Attracted to Accidents*, *Speak to Me*, *Relatively Real*, and *Inhabit: a social art feast*. He also co-created *Stenophobia: the fear of narrow spaces*, a multimedia dance/music/live-video performance with Paige Barnes, Stephan Gruber, and Jeff Huston. After moving back to Minnesota in August 2007, Dustin began teaching contact improvisation technique at Zenon Dance School with his partner, Tamin Totzke. Their recent work, *And This Too Shall Pass*, has been presented by Bryant Lake Bowl, Exercise/Exorcise, and the Ritz Theater. Dustin has a Master In Teaching degree from The Evergreen State College, Olympia, WA. When he's not dancing, Dustin substitute teaches, landscapes, and plays with his dog, Kain.

Sarah Jacobs, originally from Madison, is a teacher, choreographer, and dancer currently based in Minneapolis. She has taught in public and private schools as both a full classroom teacher and artist-in-residence and in numerous studio and community settings with ages 3 through adult. As a Perpich Center for Arts Education ACE Dance Instructor, Sarah trains K-12 teachers to integrate movement into their classrooms and develop original arts-integrated curriculum. Sarah's primary influences include Body Mind Centering, Global Somatics, Action Theater, Contact Improvisation and teachers Jane Shockley and Suzanne River. Her classes emphasize anatomical alignment and moving fully

through space. Sarah's notably humorous choreography has been presented throughout the Twin Cities including at the Walker Art Center, Guthrie Dowling studio, Ritz Theater, Red Eye Theater, and Bryant Lake Bowl. She is a founding member of the improvisational and choreographic collective *The Activity Team* and holds a B.A. in Dance from Carleton College.

Yoav Kaddar - Born and raised in Israel, Yoav began his dance career as a folk dancer. He received his BFA from *the Julliard School* where he was awarded the Martha Hill Award for Outstanding Achievement and Leadership in Dance. He holds an MFA degree in *Dance in Higher Education* from the *University of Washington, Seattle*. Yoav has been a member of the *Jose Limon Dance Company*, *Jacob's Pillow's Men Dancers* and *Peter Pucci Plus Dancers*. He has also performed and toured with numerous dance companies among them the *Paul Taylor Dance Company*, *Pilobolus Dance Theatre* and the *Perks Dance/Music Theatre*, as well as working with various independent choreographers in NYC. With Paul Taylor dancer Maureen Mansfield, Yoav co-founded *DoubleDance*, a performance and educational duet company performing solos and duets. The company has performed and held workshops throughout Israel, Germany and the US. Yoav is a regular guest artist at colleges and dance festivals in the US and abroad.

Kimberley Karpanty is an Associate Professor of Dance at Kent State University and Artistic Director of the pre-professional Kent Dance Ensemble. She holds an M.F.A. in Choreography/Dance Technology from Arizona State University and an M.A. in Dance/Dance Education from New York University in New York City where she taught and performed professionally for over ten years. She has choreographed over 40 dances in the modern and jazz dance genres and has been an invited guest artist at numerous universities and dance festivals. She was twice chosen as an international finalist in the Jazz Dance World Congress Choreography competitions in Monterrey, Mexico and San Jose, Costa Rica. Karpanty tours nationally and internationally with Travesty Dance Group (www.travestydancegroup.org), of which she is a co-founder. She is also a fully certified instructor of Core Dynamics Pilates.

Rena Kornblum, MCAT, ADTR, DTRL, brings thirty years of professional experience as a dance/movement therapist to her work. She has been on the staff at the University of Wisconsin-Madison since 1983 where she currently is a Senior Lecturer. She developed the children and family program at Hancock Center for Dance/Movement Therapy, where she is the Executive Director. Rena authored the *Disarming the Playground*, book set (published by Wood 'N' Barnes)

and training DVDs, which illustrate a comprehensive movement-based research-supported violence-prevention curriculum. Rena does trainings on her work around the country and internationally. She is published in several books and did outcome research on her curriculum published in the spring 2006 volume of "The Arts in Psychotherapy" Journal. She received the 2002 Wisconsin Dance Council Research and Journalism Award, and the 2005 Distinguished Service Award by the Wisconsin Alliance for Arts Education.

Li Chiao-Ping, named by *Dance Magazine* as one of the 25 to watch, formed LI CHIAO-PING DANCE in 1990. She is equally well-known for her solo work, her works made for camera, and her multimedia, intergenerational productions. Her work has been shown throughout the world, from NY to Paris, and at festivals such as Jacob's Pillow, Bates Dance Festival, The Yard, and the American Dance Festival. Ms. Li has received several grants from the NEA and choreographic fellowships from the Wisconsin Arts Board and Scripps/ADF Humphrey-Weidman-Limon. Professor Li is a faculty member in the UW-Madison Dance Program. She recently received the Wisconsin Dance Council Award in Choreography and Performance.

Ya-Jo Lo received her Masters of Fine Art from U of Iowa in 1993 and holds an Ed.D. from La Sierra University in 2006. Ms. Lo is an Associate Professor at National Taiwan Sport University where she teaches Ballet technique, history of Dance, curriculum, Dance relating to personality and the Graduate Program in Dance Education from 1996-now. In 2000-2001, she participated the National Dance Creativity Contest, where her work of "Dream Body" and "The Youth" won the Golden and Silver prizes each. She was selected as the best graduating student and got the "Most Distinguished Graduate in Dance Award 2006" from National Taiwan Art University. In 2003, her excellence in performance was awarded the prestigious "Fei-Feng Award" honoring her contribution to the dance world in Taiwan.

Dmitri Peskov serves on the dance faculty of Beloit College, will teach ballet at UW-Madison starting in fall 2008, and is a guest artist with Tatiana Timofeeva Dance Centre in Moscow, Russia. Having previously performed with *Chicago Ballet*, *Chicago Festival Ballet*, *Salt Creek Ballet*, *DanceLoop Chicago* (which he also co-directed for 5 years), he now works as a principal dancer with renowned choreographer Paul Sanasardo under the auspices of *Joel Hall and Dancers*. His choreography has been set on *Cerqua Rivera Dance Theatre*, *DanceLoop Chicago*, *Norhtern Dance Theatre*, and *Nash Dance Theatre* in Moscow

where he also assisted American director Paul Kindlon in setting the first English language production of John Guarre's "The House of Blue Leaves." He recently choreographed a new work for *Madison Ballet*.

Charmaine Ristow, Master Teacher, has an extensive performance background coupled with worldwide experience in founding, performing, directing and choreographing for dozens of dance companies. She is also a certified Pilates instructor and personal trainer. Ms. Ristow started dancing at the age of three and continued her education by studying ballet, choreography, modern, lyrical jazz, and musical theatre with such notable teachers as David Howard, Xenia Chlistowa and Edward Villella. She earned her BS degree from the University of Wisconsin-Madison and recently received the Wisconsin Dance Council's Certificate of Distinction. She has taught at the Wisconsin, Milwaukee, and Madison Civic Ballets, as well as the University of Wisconsin-Madison Major Dance Program, Stockholm Academie and Dance Masters of America. Ms. Ristow gained invaluable knowledge while rehearsing and performing with Rudolf Nureyev in "Les Sylphides" in addition to studying and performing with the internationally acclaimed Jean-Paul Comelin's Milwaukee Ballet, touring throughout Europe with Tockholm's Cullbergballetten as well as dancing in the Edinburgh Festival. She co-founded, performed and choreographed for the Wisconsin Dance Ensemble, Choreographer's Consortium, Kanopy Dance Theater, Madison Civic Ballet, and MetroDance, Inc. Charmaine's students can be seen performing with companies such as the Pacific Northwest Ballet and American Ballet Theatre.

Tamin Totzke began her training at the University of Minnesota, before landing in Seattle via Cornish College in '98. While in Seattle, Tamin had the honor of working with many spectacular movers such as Kristen Tsiatsios, Alia Swersky, Dead Bird Movement and The Three Yells. She had been a seven-year company member/collaborator with the Maureen Whiting Company. Tamin has taught modern/improvisation technique at Seattle University and as a guest artist for Alaskan Dance Theater and Luther College. In August 2007, Tamin moved back to Minneapolis where she co-creates with her partner, Dustin Haug. Together they teach contact improvisation at Zenon Dance School and are presently unfolding their newest work, "And This Too Shall Pass" .

(4) 學生的分享與回饋

The class review from the participate students

Dear Dr. Yu,

I did attend the master class presented by Dr. Lo on Monday, June 29. I found her to be a very charming, caring and thoughtful teacher. She seemed to be truly concerned for the students in attendance by helping us to understand the importance of the principals she was conveying. She was also the only instructor who took the time to give us all handouts explaining her philosophy and application with regards to non-traditional ballet training.

Most importantly, I came away from her class with tools I need to become a better teacher! She helped us consider practical approaches to teaching that I never thought of such as becoming more vocal with each student, explaining in detail what they should be doing during each exercise, also becoming more physical, helping the student feel just what they should be feeling in each exercise, what part of their body is working. I also appreciated the fact that she moves/dances with the student as they move instead of walking around the room observing from a distance.

As students, we applied these principals on each other in class and they worked!

Though she strayed away from the course syllabus, "dancers creating and performing movement phrases that reflect personal experiences and familiar stories" this may have been because she saw we needed quite literally, more hands on training. This approach certainly would be beneficial for teachers to consider.

I plan on keeping in contact with Dr. Lo with the intent of learning more about her approach to non traditional ballet and how she applies it to dancers of all levels.

I do hope she will be able to return next year.

Sincerely,
Deborah Choszczyk,

Lake Superior State University

Hi,

I am writing about Ya-Jo Lo's class during the festival. I loved her class and her approach to ballet. She had great ideas about how to teach ballet so that each person in the class is learning about an aspect they are genuinely interested in. She would have the people who want to dance professionally do the combinations while the people who wanted to be teachers would go around and correct them and help them through the exercises. Then in the center she had people who were interested in choreography arrange the combination and the dancers. This way each person is able to practice teaching and choreographing if they do not have the technique or facility to be a professional ballet dancer. I think this a much more useful practice as they are applying the skills immediately not just learning ballet technique and then going to teach without ever having practiced or experienced it.

Hope this helps. She is an amazing person!

Carlyn Pitterle

Prof. Yu,

Ya- Jo Lo's non-traditional technique class was great for me because hands-on correction was applied to me throughout class and in varying fashions. It helped me put the desired technique on my body, and helped me understand the concepts of the underlying technique in a purely physical sense. It was also great because I got to apply correction to others which was a brand new avenue to absorb technique. We were encouraged to use vocal cues for each other to reinforce the technique, which I then later could tell myself in my own mind. She had a positive, encouraging attitude the entire class. All these things made the class encompass multiple ways to make technique work for the individual.

Mychelyn McConley mmcconley@wisc.edu

Prof. Yu -

Sorry it's taken me a few days to get back to you, I've been making my way to North Dakota for a wedding this afternoon!

About the class.... Ya-Jo Lo's syllabus seems incredibly planned out to cater to all of her students' needs. At first, it was difficult for me to grasp the concept of a personalized ballet class, but the more she explained it, the better I liked it. Given the opportunity to teach each other, I felt like I could benefit from receiving another student's corrections as well as giving my own. It was interesting to put together so many opinions of what I was doing because as a student, you get used to only the teacher's corrections. I think I would really enjoy a class curriculum like this because I'm not sure what area I'd like to go into. Something of this nature would help me get a taste of each path of dance instead of jumping headfirst later in life.

Plus, she was the sweetest lady ever and had really good hands-on corrections of our alignment and different ideas to give us to push us harder. Can we bring her back? She was awesome :)

Liza Brink

Prof. Yu,

Attending exercises-Jo Lo's class was a very fun and interesting experience. Her ideas about forming a non-traditional curriculum were very new to me, but they really made me think about how ballet can be taught in several different ways. In the class, she divided us into groups so that some of us were "teachers" and others were "dancers". She then gave us teaching exercises to help the dancers. These exercises really helped me to better understand a lot of the ballet technique concepts and to think about ways that I could teach others these concepts. Professor Lo's cheery and fun-loving attitude also made attending this class very beneficial. While she was teaching class, she always maintained a positive attitude.

Thanks!

Natalie Machado

三. 發表摘要(英文)

Ya-Jo Lo

Abstract

Example of Non-Traditional Ballet Curriculum in Taiwan

Students in today Ballet classes are as varied as the dance performances. They come interested in becoming professional dancers, prepared to take the stage, choreographers becoming teachers of dance in Elementary through graduate, running dance schools, and even other professional careers with dance as a hobby or just love in the arts. In order to grow outside of dance, Ballet classes must offer other choices with a less rigorous track. This non-traditional lesson plan would require additional resources to help students learn more about what their individually needs are. With this in mind, Ballet education must consider who their students are and what their desire is in using their dance instruction in the future career and life. This kind of thinking forces a reform in the curriculum and its development.

Students will learn that Ballet education is not only for the purpose of being a dancer in the future. Their education should be more than the movements; they need to know the art of “ballet” . For example, if the student wants to become a choreographer they should broaden their understanding of how a ballet evolves from its conception, idea or story into a full production for an audience. They must also become familiar with repertory pieces professional-by-professional Ballet companies that demonstrate that process.

三. 發表摘要(中文)

芭蕾舞課程的新模式

高等教育是推動改革最困難的一個區塊，其複雜的校委會審核制度、根深蒂固的政策、佔著終身職的教授等均使重大的改革窒礙難行。有古諺說道：「如果還能用，就不必更換。」用於形容傳統藝術或古老藝術再合適不過了。芭蕾舞幾世紀來的豐富傳承不也來自於這些接受傳統舞蹈教育而且才華出眾的舞蹈家的回饋嗎？既然如此，自然有人會問，何必改變這延用已久的制度？

答案是，課程改變的需求事關學生的學習，而非芭蕾舞藝術的本質。

因為時空的差異而有不同的學習方式、不同的教育目的、不同的詮釋；因此產生了種種對不同的教學方式的需求。

四、活動內容圖片紀錄

REPORT ON 2008 SUMMER INTERCONTINENTAL DANCE FESTIVAL IN MADISON, WISCONSIN, USA

From June 28 to July 2, 2008, the University of Wisconsin-Madison Dance Program hosted its second Intercontinental Summer Dance Festival which was again co-sponsored by WDAA and organized by WDAA board member Jin-Wen Yu. The festival, building on the success of the previous year, brought together over 150 participating dance artists. Organizers were delighted to welcome back a group of students and instructors from Chinese Culture University and to include a new constituency from Kent State University in Ohio. The festival benefited from a marked increase in participation from dance artists from around the United States, with representatives from New York City, Chicago, Minneapolis, Milwaukee, Arizona, Michigan, and Texas. The rich array of master classes incorporated Israeli folk dance, Flamenco, Arts Integration (utilizing dance in academic and social-skill elementary education), Bharatanatyam, "Violence Prevention through Movement and Creativity," and numerous approaches to contemporary, modern, improvisational and balletic dance, including "Non-Traditional Ballet Curriculum in Taiwan" by Ya-Lo Jo of National Taiwan Arts University.

The festival presented five concerts to a consistently packed audience. *a knot in time*, by WDAA member Susan Douglas Roberts, integrated elegant movement, traditional Andalusian poetry, and text by Lorca. Valerie Alpert, who also participated in the 2008 WDA Global Assembly in Brisbane, presented the sweltering and spectacular *Tango for Three*. One concert was programmed to focus on improvisation: it included provocative work

REPORTE SOBRE EL FESTIVAL DE DANZA INTERCONTINENTAL DE VERANO EN MADISON, WISCONSIN (2008)

Del 28 de junio al 2 de julio de 2008, el Programa de Danza de la Universidad de Madison- Wisconsin fue anfitrión del segundo Festival de Danza Intercontinental de verano el cual fue de nuevo co-auspiciado por WDAA y organizado por Jin- Wen, miembro del Consejo de dirección de dicha organización. Apoyándose en el éxito del Festival del año anterior, esta ocasión contó con la participación de 150 artistas. Los organizadores estuvieron encantados de poder dar la bienvenida a un grupo de estudiantes e instructores de la Universidad de Cultura de China e incluir a una nueva representación de la Universidad Estatal de Kent en Ohio. El Festival se benefició con el notable incremento en la participación de artistas de la danza de los Estados Unidos, con representantes de Nueva York, Chicago, Minneapolis, Milwaukee, Arizona, Michigan y Texas. La rica selección de clases magistrales incluyó danza folclórica israelita, flamenco, integración de artes (con la utilización de la danza en la educación académica y en la adquisición de habilidades sociales en la enseñanza primaria), Bharatanatyam, la "Prevención de la violencia mediante el movimiento y la creatividad", y numerosos acercamientos a la danza y el ballet contemporáneo moderno y de improvisación, incluyendo "Curriculum de Ballet No-Tradicional en Taiwán", por Ya-Lo Jo de la Universidad Nacional de Artes de Taiwán.

En el festival se presentaron cinco conciertos ante un compacto auditorio. *a knot in time* (un nudo en el tiempo), de la miembro de WDAA Susan Douglas Roberts, integró movimientos elegantes, poesía tradicional andaluza, y un texto de Federico García Lorca. Valerie Alpert, quien también participó en la Asamblea Global de WDA en Brisbane en 2008, presentó esta vez el tórrido y espectacular *Tango para tres*. Otro concierto se enfocó en la improvisación: éste incluyó un provocador trabajo del bajista Jason Roebke, radicado en Chicago, el trompetista Josh Berman, y la bailarina Ayako Kato, cuya *Everything and Nothing* (Todo y nada) explora los componentes kinestéticos del jazz en vivo así como las

Ya-Jo Lo directs a master class on non-traditional ballet curriculum in Taiwan. • Ya-Jo Lo imparte una clase magistral para un curriculum de ballet no tradicional en Taiwán. • Photo/foto: Ereck Jarvis



五. 結語與建議

參與此次國際性且具文化色彩濃厚的舞蹈研習會議；在層次上跳脫了大專院校的限制，突破交流的對象因此受益良多。尤其更深刻感受到不僅在傳達個人的理念更吸收到更寬廣的思維。而有別於美國全美大學舞蹈節活動，少了一些良性的競爭但多了更多的交流，期盼將多種的思考模式及創意傳達至國內供舞蹈界做參考:有下列兩點主要發現與感想。

1. UW-Madison '08 Summer Intercontinental Dance Festival 是一個提供世界各地舞蹈學術界發揮創意及交流的學術研討,該會議本身提供了學習、拓展視野與文化交流的機會，本次最大的特色是會議前一天提供所有想要編舞老師來甄選舞者；並且運用這短短的幾天創作並在最後一天舞台呈現；而最後呈現充滿創意,我看到台灣去的團體文化大學舞蹈系學生展現出非常別於傳統式的表達方式；感受到本國老師在教授方式及內容應有極大幅度的改善空間，原來我們國內學生們其實可以突破並呈現的如此精采；希望能將看到的優點帶到本國的學術活動中以提升舞蹈教育及推廣的成效。
2. 身為一位高等教育的芭蕾舞老師應多加重視其未來多元性的發展；在課堂上運用多種方式來教授課程，雖然要教授技巧，但是切勿以傳統的教學法，此次發表得到很大的回饋；期盼未來看到國內舞蹈系的學生能透過我傳達的技巧，突破芭蕾舞課程現況達到最高的效益。