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### ***Dance, Song, Music and Sociability 1750-1832 Paper Proposal***

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The brief Regency period (1811-1832) preceded the more well-researched Romantic Ballet of the Victorian era. The Regency Period saw a surge of prominent cross-pollination of fashion, social and theatrical dance that has not yet been sufficiently examined. During this time, short enough to encompass the average life span, ballet and dances of the ballroom provided fertile ground for fashion, communication and the optimal environment for the transference of social ciphers and norms via the choreography and dancing bodies. National dances of the stage inspired those in the ballroom and vice versa. As audiences watched these dances, they saw within themselves the ability to perform these theatricalized dances and the non-verbal signifiers of the dancers, and subsequently, polite society's appetite increased for performing these forms of dances in the ballroom. This enthusiasm seeped into the costumes and attire of the times, especially for the ladies in the 1800s-1830s. This paper examines the areas of allogamy of ballet and ballroom dance through a clothing connection and how clothes literally shaped the dances and the bodies. As performers of social dances from the Regency and Victorian (Romantic Ballet) eras, trained ballet dancers, teachers and reconstructors of dances from Labanotation, our physical experiences and embodiment of the movement inform our research.

The following questions are proposed within this paper: How is the performativity of ballroom and ballet dances influenced by clothing? What is the role of National or character dance seen in ballet performances of the time? How does the look and movement capabilities of the dancing bodies as

seen in clothing and costumes change from the Regency to the Victorian era? How does attire and movement affect dancing and social relationships between binary male and female partnering? What does it reveal and conceal? This presentation offers how we can consider the body, as it performs in the ballroom or onstage, as a character or an aspect of one's self that embodies the larger historical, sociability worldview. As part of this paper, participants will have the opportunity to view and experience a short movement phrase from the late Regency era reconstructed from word notes transcribed into Labanotation that Dr. Valarie Williams and I taught in her Movement Analysis Class at The Ohio State University.

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## Presenter Biographies

Ambre Emory-Maier, a native of Allentown, PA, is the Director of Education for BalletMet and Associate Director of BalletMet 2. She was the former Director of Education and Outreach for North Carolina Dance Theatre (NCDT) now Charlotte Ballet. Ms. Emory-Maier also worked as an artistic associate for NCDT 2, the apprentice company of NCDT. Ms. Emory-Maier completed her MFA in Choreography and Performance at The Ohio State University, an MA in Dance Reconstruction and Directing from City University of New York and holds a BA in Communications from SUNY Geneseo. Previously, she was a faculty member and Assistant Chairperson in the University of Hartford/Hartford Ballet's Dance Division. During her 14 years in Connecticut, Ms. Emory-Maier worked closely with The Connecticut Opera as a choreographer and dancer.

Ms. Emory-Maier's dance training and performance experience have been unique including pedagogical study in the Vaganova method, modern dance study in the Limon and Humphrey/Weidman styles and certification by The Dance Notation Bureau to teach Labanotation. In addition, Ambre trained with noted ballet masters, Truman Finney, Wang Shao Pen and Michael Uthoff and toured the U.S. as principal dancer with Polite Society, a vintage ballroom dance company.

Ms. Emory-Maier has reconstructed dozens of dances from Labanotation scores including working with foundations and choreographers such as Donald McKayle, best known for creating socially conscious concert works during the 1950s and '60s; Patricia McBride, former ballerina and soloist for New York City Ballet; Paul Boos, former company member of New York City Ballet and *Repetiteur* of ©The George Balanchine Trust; and is a transmitter of internationally-recognized choreographer and BalletMet artistic director Edwaard Liang.

Ms. Emory-Maier has presented internationally and nationally at many conferences such as NDEO, Dance Studies Association (DSA), and International Council for Kinetography Laban (ICKL). Ambre holds ERYT-500-hour yoga teacher certification by The Yoga Alliance®.

Professor Valarie Williams, a 1987 Presidential Scholars in the Arts honorable mention recipient in ballet, holds a BFA from The Juilliard School, a MFA and PhD from Texas Woman's University, and is a certified professional notator and teacher of Labanotation. She studied at the Paris Opera Summer Study in Evian les Bains, France; toured with Lincoln Center Institute Touring Programs for four years serving as dance captain; and performed with the Dallas Opera and Sharir Dance in Austin, Texas.

Williams has taught and set works on the national dance companies of Peru and Ecuador, Repertory Dance Theater, Nanjing University of the Arts in China, and the Jakarta International School in Indonesia, as well as Booker T. Washington High School for the Performing and Visual Arts, Emory University, and University of Texas at Austin. She has notated works by William Forsythe, Beverly Blossom, Yvonne Rainer, Bebe Miller, and traditional dances of the Hunan Province in China. Williams has directed works from Labanotation scores by Taylor, Humphrey, Momix, Sokolow, Morris, and Petipa; and has received grants from National Endowment for the Arts to restage, notate, and design content for multi-media documentation

projects. She has received project and operating support from the Ohio Arts Council and Greater Columbus Arts Council, along with donor and sponsorship support from such organizations as the Schottenstein Group, Steuben Glass, the Skylark Foundation, Taikang Life Insurance, among others.

She served as the inaugural associate dean for Outreach and Engagement for the College of Arts and Sciences (2017-2018) and collaborated with faculty and staff to serve the college in creating and supporting a vision and strategic plan for engagement in developing an outreach presence that highlights engaged scholarship. She served as the former associate dean for Arts (2006-2009), Arts and Humanities (2009-2017), and executive director of Arts Initiative (2012-2017) where she led The Ohio State University's award-winning Urban Arts Space. She held leadership roles in The Ohio State University/Royal Shakespeare Company Partnership and the Town and Gown Advisory Committee that resulted in partnerships that highlighted faculty and student scholarship throughout the city.

She serves on the boards of Dance Notation Bureau in New York, New York; as Vice – Chair of the International Council of Kinetography Laban/Labanotation, Paris, France; and OperaColumbus, Columbus, Ohio. She recently served on the boards of the Columbus Cultural Leadership Consortium (2015-2017), Columbus, Ohio and the Alliance for the Arts in Research Universities (A2RU) at the University of Michigan (2012-2018), Ann Arbor, Michigan.