

## **A Pedagogy of Restaging: the Authenticity of Embodied Practice**

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As a professional ballet dancer, I had the honor of learning the ballets of Anthony Tudor, George Balanchine, and other major choreographers. When learning a new work or a restaging of a master work from either the choreographer or a rehearsal director, I seldom thought about the authenticity of the choreography. I also realized that I was experiencing the collaborative effort between the restager and the lighting, set, and costume designers, all of which are vital to the restaging process. And I further recognized that the ballet I was learning was important, something larger than my dancing and career, and perhaps vital to the classical repertoire. This was most obvious when the choreographer of the ballet was leading the rehearsals.

At times during a rehearsal process, I had fleeting dreams about being a part of ballet history, especially if I was performing in a world premiere of a new master work. But after the opening night, I rarely took the time to relish that I had just danced in the world premiere of a ballet choreographed by a world renowned choreographer. Nor did I consider how this master work would be preserved for future generations. Instead, I concentrated on the preservation of my role. I focused on improving my performance, on dancing better, and progressing through the riches of opportunities that were directed my way. I did not take the time or have the insight at that time to fully appreciate the varieties of choreographic challenges which, ultimately, formed my career.

I am now better able to view my career as a sequence of learning, dancing, and performing some of ballet's master works. I can now also appreciate that I have an embodied experience and, therefore, that I have an embodied epistemology of each of these ballet master works. My embodied epistemology represents *part* of each ballet's history. Granted, each ballet has a history which includes descriptions in literature, reviews, and the audiences' experiences. But more importantly, a ballet's history also includes the insider's point of view—that of the dancer who danced the ballet. The dancer's view, his or her epistemology, is from *inside* the choreography, an experiential eyewitnessing of the history of a ballet. It is only now, having slowed down long enough to review my career, that I am able to appreciate how important this insiders' knowledge of a master work is, how integral to and imperative for the future casts' success in learning the ballet. The sharing of the insider's experience and knowledge, the embodied epistemology, is part of ballet's long-held tradition of preserving the authenticity of its master works from one generation to another. Beyond the choreographer, the ultimate insider for a ballet is the restager.

The choreographer with whom I worked with who influenced my career the most is Antony Tudor. Mr. Tudor left England at the beginning of World War II to join American Ballet Theatre in New York City. Before departing his English home shores, Tudor had danced and choreographed for the Rambert Ballet, and had been anointed by English critics as the "Chekov" of the ballet (Chazin-Bennahum, 1994, 4). In the early 1970's, I joined American Ballet Theatre and worked with Tudor as he restaged two of his ballets, and as he created a new master work. Tudor cast me as Hagar in his restaging of *Pillar of Fire*<sup>1</sup> and as the vendor in his restaging of *The Tragedy of Romeo*

*and Juliet*<sup>2</sup>. I additionally experienced Tudor's creative process as one of the original cast members of his *Leaves are Fading*<sup>3</sup>. Consequently, I have a 'dancer-insider's view'; indeed, I have an embodied, experientially-based, eyewitness viewpoint of Tudor, both in his restaging process and in his choreographic process. Now, as an academic researcher interested in the preservation of ballets' master works, I have chosen to study the preservation of the Tudor ballets. I am involved with observing, analyzing, and understanding how Mr. Tudor's ballets are being restaged by the Antony Tudor Ballet Trust since Tudor's death in 1987.

I began my research of the restaging process with a series of questions, many regarding the issue of authenticity. The list of questions began with: How could a restaging of a Tudor ballet be authentic without Tudor himself? After all, I knew that the choreography I had danced under Tudor's tutelage was the original steps. He coached me. I watched, and listened as he coached other ABT dancers. But without Tudor, who could remember all of Tudor's original choreography for all of his characters, from all of his ballets? Where would the foundation for authenticity begin: how could anyone capture Tudor's unique choreographic essence through the restaging process?

To find answers to my questions, I contacted Sally Bliss, executor of the Tudor will and Trustee of the Tudor Trust, and thus began the interesting journey into the work of the Répétiteurs of the Antony Tudor Ballet Trust in restaging the Tudor ballets. In addition to gaining an insight through interviews of Sally Bliss, I interviewed Donald Mahler, senior Répétiteur and former Tudor dancer; Kirk Peterson, Répétiteur and former principal dancer with American Ballet Theatre and the National Ballet; Amanda McKerrow, former principal dancer with American Ballet Theatre and the last ballerina to

have worked with Tudor; and James Jordan, Répétiteur in-training and ballet master with the Kansas City Ballet. In preparation for my observations of rehearsals and interviews with Sally Bliss and the four other Répétiteurs of the Antony Tudor Ballet Trust, I also conducted research into the literature on restaging and authenticity in regards to master works of choreography, theatre, opera, and music.

### **Context for Defining Authenticity**

Ballets must be performed to be appreciated by dancers and audiences. They are not like paintings or sculptures which are accessible during museum hours and, therefore, are readily available over time by other painters, sculptors, or followers of great art. Ballets are much more like operas, musical compositions, or plays; the ballets gain life and only become real again in performance. However, unlike operas, musical compositions, and plays, which have a tangible document preserving their existence, the ballets, when not being performed, too often live only in the memories and the embodied knowledge of the dancers who have performed them. Thus, there are limitations to accessibility in that these dancers' embodied memories and/or embodied experiences act as a basis for guaranteeing authenticity for a new restaging of a ballet only for as long as those dancers remain with the company performing the ballet. When dancers retire, the memories and the experiences fade and retire with them. When dancers die, the memories and the ballets often die with them. Fortunately, some ballets have been preserved through dance notation systems: Benesch, Labanotation, or another movement notation system. Some ballets also have been filmed or photographed in order to preserve them in more tangible formats. Even though a "score" of a notated ballet, or a two-dimensional video, does capture the structure of a

work, and secures the general format of the ephemeral performance in a more permanent form, ultimately, the ballets must be performed to be experienced as the living art form that dances are.

In order to retain the aggregate ballet master work, an appropriate restaging of a ballet master work should address the original choreographic intent. It involves the preservation of the theatrical elements of the *lived* ballet through recreating the costume, set, and lighting designs. Jane Sherman, writing on what she terms the “Denishawn revivals,” advocates for accuracy because “revivals can become a vital part of dance history material for research scholars” while also establishing a certain “truth” in the subsequent production. These “truths” should not be affected by advances in dance technique (1983, 38). Sherman also voices her concerns for the “glaring misrepresentations . . . [of] the original intentions of mood, costume, and lighting in some present-day productions” which she finds unforgivable and a “cruelty not only to the memory of great artists but to present-day dance researchers who seek validity” (1983, 41). She cites dance critic Walter Terry’s rebuke of one production stating that, “[it] could be compared with a reconstructed Indian village in which the tepees were made of plastic and secured with aluminum poles instead of being built with the hides and boughs of real life” (1983, 41).

It must be conceded that some restagers grant a certain amount of flexibility in the authenticity of the collaborative elements of the works. Clare Lidbury, having researched what she terms the restagings of early twentieth-century choreographer Kurt Jooss’s works, writes that some of the changes in the costumes “reflect minor revisions in the concepts of the works.” And the lighting designs show “perhaps an awareness of

the developments in technology” (1997, 90). Lidbury also comments, “These changes to lighting and costume are relatively minor and may be seen to reflect a desire to keep the ballets alive without obvious alteration” (1997, 91). Jooss’s daughter, Anna Markard, who was interviewed by Lidbury for the article, also appears less worried about the theatrical elements and the minor revisions of her father’s works than how Jooss’s original choreography has been retained. Much like Tudor’s choreographic vocabulary, Jooss’s choreography reflected particular meanings and, according to Markard, “These aspects are essential in the performance of his ballet” (1997, 95).

The two arguments offered by Anna Markard and Walter Terry reveal a substantial gap in the idea of and concern for the restaging of ballet master works. On one hand, Markard sees no problem in the minor changes of costume, lighting, and set materials. Voicing a differing opinion, Terry posits that the altering of the materials of the teepees of the Denishawn work made it fall dramatically short of representing the ballet in its most advantageous way. Terry is of the opinion that choreography is only part of the *gestalt* of a ballet master work: the whole of a ballet represents a collaborative intersection between a choreographer’s choreographic intention, choreography, lighting, sets, music, and costumes and/or other elements present onstage during the premiere performance.

Helen Thomas, theorist on dance and dance history, suggests that the restager or the reconstructor of a ballet master work will need to search for enough of a “usable’ past” for knowledge of ballet history to be enhanced (2004, 33-36). The *usable past* of a ballet master work exists not as a “foreign country,” an extension of the concept of *historical past* suggested by historian David Lowenthal (1985). That is, one does not

merely limit one's exposure to a ballet master work just as if one would visit a foreign country without trying to understand the intricate designs, sounds, foods, and elements of the culture. Instead, the "usable past" of the ballet master work incorporates an understandable, recognizable, and danceable part of ballet history experienced viscerally by dancers and audiences in live performances. Indeed, a ballet's existence is more than just an imagined past which "exists continuously in the minds of thinkers and men [and women] of imagination" (Highet quoted in Lowenthal 1985, 186). The ballet master work, ultimately through continued performances of authentic restagings, is instead a physical, re-enacted part of the living history.

Within this context of performed authenticity, ballet remains and continues as something of the past, present, and future. A ballet should continue to be known and appreciated by dancers and audiences as part of the past, experienced in the present, and sustained and preserved for its place in the future. This is the goal of the Antony Tudor Ballet Trust for all of the Tudor ballets—to bring the past alive in the present for future audiences to appreciate as their human histories.

### **Authenticity as defined by the Antony Tudor Ballet Trust**

The Antony Tudor Ballet Trust's responsibility and obligation is to keep alive the ballets of Antony Tudor through continuous performances of the most authentic restagings of his ballets. By continuous performances, I mean an adequate number of restagings so that each generation of dancers has had the opportunity to have danced or audience members to have seen a Tudor ballet in their lifetimes. To that end, the Tudor Trust oversees three areas of responsibility to insure the authenticity of each subsequent restaging: 1) creating a legal foundation from which to negotiate future

restagings of Tudor's ballets; 2) archiving all videos and films of previous and current restaged performances; and 3) the hand-selection of the Répétiteurs by the Tudor Trust, insuring that these professionals have had first-hand experience with the Tudor ballets and are capable of restaging a Tudor ballet.

By definition, in order to be authentic each restaging of a Tudor ballet by the Trust must conform as closely as possible to the structure, style, and quality of the original production (Gove, 2002, 146). My interviews with Sally Bliss and the Répétiteurs revealed that there are four essential Tudor elements which must be present in each restaging and production: Tudor's kinetic innovations, truthfulness of performance, unique musicality, and the felt presence of Tudor himself—a transcendental Tudor. Beyond these four elements, the restaging must also conform to the accepted Tudor detail and theatricality as defined by the Trust. This includes the infusion of costumes, sets, lighting design, and, when available, the appropriate live musical accompaniment. In particular with *Dark Elegies*<sup>3</sup>, this would be a vocalist onstage, dressed in a costume fitting the ballet, accompanied by a pianist, playing from offstage or a full orchestra playing from the pit

The authenticity of the restaging process is also supported through the Trust's research by the Répétiteurs on the cultural context of the ballet, the time and place of the original production, and the social and cultural influences that framed Tudor's process (Topaz, 1997, 98-99). This research not only informs the work of the Trust, but also informs the restaging process and the day-to-day presentation of the ballets to new cast members. For the Tudor Trust, the "'usable' past" (Thomas, 2004, 33-45) may contain some hidden "gems" about Tudor or his process, information that can aid the

Répétiteurs in their quest to understand Tudor and, therefore, their ability to restage the most authentic productions. The “gems,” therefore, are incorporated into the kinetic knowledge of each of the Répétiteurs: the new information becomes part of their collective embodied epistemology of the Tudor choreography.

Sally Bliss and the Répétiteurs also research the background of each version of the Tudor ballets which were filmed, remembering that Tudor not only worked with ballet companies in theatres, but also in film. As an example, the ballets restaged for film productions were often altered (at times due to moving from stage to film studio) either by Tudor or the director of the film in order to facilitate the frame of the camera. The ballets documented on film, even though authentic versions of the original, are not necessarily usable as a reference for another *staged* restaging. As a result, each film recording validates a part of the filmic history of that particular Tudor ballet. The film, indeed, only validates that there are authentic and different Tudor versions of the same Tudor ballet.

Additionally, as an overriding condition, Sally Bliss, as executive of the Tudor will and Trustee of the Tudor Trust and as a former Tudor dancer who had first-hand, one-on-one experience working with Tudor, has determined that the authenticity of the newest restagings begins with an embodied knowledge of the ballets. For her, there must be no doubt that each restaging is as close as possible to the original, that is, as authentic to one or more of the versions Tudor choreographed (as often there were more than one version), and, that as a whole, the restaging has at its core the essential Tudor elements.

## Embodied Practice

The experiential, embodied, performative history is fundamental to how the Tudor Trust creates an “authentic” restaging of the Tudor ballets because the Trust’s definition of authentic is steeped in dance as a living practice. For example, Répétiteur Amanda McKerrow’s performance in American Ballet Theatre’s video of *Leaves are Fading*<sup>4</sup> anchors her experiential, embodied, performative knowledge of Tudor, and also reinforces the Trust’s claim of authenticity within its restaging process. It also confirms her position as an eyewitness to the making of Tudor history. During our interviews, it became evident to me that their recounted hours of watching both rehearsals and performances of the Tudor ballets by Sally Bliss, Donald Mahler, Kirk Peterson, and Amanda McKerrow also re-affirm their position as *eyewitnesses* of Tudor history.

In addition, when considering the issue of authenticity, there are also the Répétiteurs’ eyewitness, and experiential, links to the first generation of Tudor dancers. In particular, the links are to Nora Kaye, known as Tudor’s first American muse, and Sallie Wilson, known as Tudor’s second American muse. Both women worked with Tudor in American Ballet Theatre. As an example, Donald Mahler saw Nora Kaye perform Tudor’s work. He also knew and saw Sallie Wilson perform, and later worked with her when she restaged the Tudor ballets. According to Donald Mahler, Sallie Wilson’s performance of Hagar in *Pillar of Fire*<sup>5</sup> was, to some degree, influenced by Nora Kaye’s interpretation, even though Sallie Wilson was her own artist and brought to the role of Hagar her own interpretation (12-05-11 p. 7)<sup>6</sup>. The influences from Nora Kaye’s performances were transferred through Sallie Wilson to Répétiteurs Donald Mahler then later to Kirk Peterson and to Amanda McKerrow, who were also coached

by Wilson. On a much different path, James Jordan worked with Ari Hynninen, Laban dance notator for many of the Tudor ballets and a former student of Tudor's at The Juilliard School. Jordan met her when she restaged *Gala Performance*<sup>7</sup> for the Kansas City Ballet. Jordan shared with me that he still has his notebooks from that experience (02-06-10 p. 3)<sup>8</sup>. Thus, the intersections of eye witnessed, experientially-based, embodied history with Tudor and/or his ballets represented by the Répétiteurs reinforce the Anthony Tudor Ballet Trust's claim of authenticity.

By privileging the past collaborations and efforts of their peers in striving for the most authentic restagings of the Tudor ballets, the Répétiteurs give substance to that past. Their view is not value-free, however. That said, as I learned through the interview process, their experiences with Tudor and/or their experiences learning, dancing, and performing his ballets were more than could be defined by any one statement. Their face-to-face experiences with Tudor, in particular, were complex ventures into the workings of Tudor. As I can also attest, the rehearsals were teeming with in-depth issues of learning, artistry, theater, performing, technique, honesty, being real in the face of tremendously difficult choreography, finding oneself through the Tudor process of character analysis, and surviving Tudor's wicked humor, to name only a few. So, although rich with detail, no one experience or eyewitness account could communicate the whole story. The experience of working with Tudor was as complex, detailed, intricate, and unique as were the stories of his ballets.

Every Répétiteur who has had the privilege of working with Tudor draws on his or her story of working with him as part of their restaging process. Their stories and the stories of other Tudor dancers combine as an amalgamation of narratives. The

collection of narratives gives context to the restaging process. Hence, the newest Tudor dancers are given an “insider’s understanding” of how and why the ballets were created. These unique stories often assist the next generation of Tudor dancers to also understand the struggles one must endure in order to embody Tudor’s unique kinetic innovations.

The authenticity of the restagings of the Tudor ballets also rests in the pedagogical skills of the Répétiteurs. The pedagogical authenticity of the restagings comes from the balanced, multi-layered, transactional methodology developed through each Répétiteur’s unique relationship to Tudor and/or his ballets, and his or her individual development as a teacher. Collectively, their approach replicates their interpretation of Tudor’s rehearsal environment of exploration and discovery. Their approach begins with each Répétiteur’s preparation prior to arriving at the place of the restaging. This includes a review of every aspect of the ballet being restaged and a determination of how best to present those aspects, along with any supporting or supplementary information: storyline, character analysis, a discussion of sets or costumes, and/or Tudor’s unique preferences for movement.

The Répétiteurs’ restaging process of sharing knowledge of the Tudor ballets as well as demonstrating and explaining the choreography proceeds through more than just trial-and-error. It is actually a re-fashioning of the dancers’ abilities. It’s a process reliant on a transactional relationship—a give and receive—between Répétiteur and dancers in order to achieve the scheduled goals of the rehearsal. The telling of the Tudor narrative is benefited, on one hand, by the dancers improved awareness of *why* and *how* to move in a Tudor narrative and, on the other hand, by the dancers

performing at a high level of embodied understanding of the Tudor choreography having evolved into better dancers, having transformed through the experience of dancing a Tudor ballet..

In order to achieve *being-in-the-world* of Tudor, drawing from Merleau-Ponty's concept of experiencing oneself through interactions with one's world (Hollidge and Tompkins, 2003, 68-88), the Répétiteurs foster a rehearsal praxis that is corporeal, embodied, and experiential affecting the psychomotor cognition of the dancers' performance. Dewey, as quoted in Mullis, reports:

The motor coordinations that are ready because of prior experience at once render [the] perception of the situation more acute and intense and incorporate into it meanings that give it depth, while they also cause what is seen to fall into fitting rhythms. (2006, 107)

To achieve the appropriate psychomotor cognition, the Répétiteurs pursue a process that allows for multiple starting points of learning and understanding. The process is not exclusive of demonstration and explanation, but includes even more aural, verbal, and visual cueing which supports the dancers' various learning processes. Specifically, the Répétiteurs' process addresses what Howard Gardner, psychologist and neuroscientist, refers to as "multiple intelligences" (Smith, 2012) and the variant paths of learning suggested by each (Gibbons, 2007). So, the dancer who is less familiar with dancing through phrases of music rather than counting is allowed to count the music. The dancer who is less aural and more visual is shown a wealth of demonstrations of the exact movements by the Répétiteurs. By contrast, however, the Répétiteurs are also

always challenging the dancers to expand their individual comfort zones of learning by exploring alternatives to their natural inclinations.

The Répétiteurs' process also takes into consideration the dancers' previous ballet training and performance experience as a base for their corrections, comments, and/or cueing. Their comments are specific and detailed. They often contain both narrative and biographical contexts which both enrich and expand the dancers' knowledge of the ballet and how to dance the ballet. "This process of creating a context for action also shows how the performer can solve the difficulty of creating a believable role—one that is 'truthful' and yet avoid the restrictions imposed by daily technique" (Mullis, 2006, 113). The Répétiteurs' balanced, multi-layered approach to teaching the choreography is considerate of all learning strategies through a transactional relationship with the dancers.

By further de-constructing the Répétiteurs' balanced, multi-layered, transactional, pedagogical approach, I discovered another layer to the Répétiteurs' restaging process which affords the students an opportunity for transforming their own process as artists. The Répétiteurs' approach is shaped both by the formality of teaching the de-constructed parts and sections of the Tudor choreography and, alternatively, the informality of negotiating with the needs of the dancers learning the choreography while giving these dancers space and time to question. Then the process proceeds from the first de-constructed steps of the ballet and progresses through a sequential, developmentally structured progression. The de-constructed complexities of the Tudor choreography are presented to the dancers by the Répétiteurs while maintaining a high level of expectation for the outcome of the dancers' process.

The Répétiteurs' balanced approach also addresses both the technical and the artistic requirements of the Tudor ballets. The Répétiteurs teach the integration of the technique and artistry whereby the technical aspects actually service the development of character. Within the balanced approach lies the harmony between technique and artistry within each individual's performances, that is, the correct balance of technical acuity with the *gestalt* of Tudor's character. Accordingly, the collective harmony of individual performances conjoined within the Tudor narrative unifies the production.

This pedagogical approach also speaks to the Répétiteurs' daily emphasis on integrating the dancers' knowledge of moving with Tudor's understanding of how to move as a ballet dancer. For the dancers, the shift in cognitive awareness by dancing the Tudor ballets becomes an integration of pure classical training and Tudor's unique creative innovations. The transformative process contextualizes the characters' unique movement motifs within the complexities of the Tudor narrative. As a result, the dancers learn not only to explore the technical components of moving, but also to explore the motivations driving the movement.

Ultimately, the Répétiteurs' balanced, transformative approach to restaging the Tudor ballets is analogous to educator Eliot Eisner's pedagogical praxis, a praxis aiming to be both implicit and explicit within the dimensions of schooling (1998, 72-81). For my research, the schooling takes place in the rehearsal space during the restaging process. The aims of the restaging process, therefore, implicitly support the dancer's journey through the exploration and discovery of the Tudor choreography. Explicitly, the restaging process encourages the vital negotiating and questioning between the

Répétiteurs and the dancers in order to encourage the dancers' participation in the process.

The Répétiteurs' process also aligns with Dewey's progressive education schema (1950, 5-6) in that the overall educational experience of the dancers is one of quality. The elements of the Répétiteurs pedagogical process unite the deep understanding of Tudor's process, and ensure a quality experience for the dancers. Although the process of learning, dancing, and performing the Tudor choreography can be arduous, at times trying, and often off-putting, the quality of the experience guarantees that the dancers will have the best opportunity to achieve an understanding of the work. This quality of experience may also ensure that the dancers will want to continue to use the skills they have learned through the restaging process. Dewey reminds us of the potential disconnect between experiences and the carrying forward of experiences as a "central problem for education based upon experience" (1950, 17). The Répétiteurs' restaging process ensures Dewey's idea that quality experiences "live fruitfully and creatively in subsequent experiences" (1950, 17). However, the overall aim of the restaging process is to encourage the dancers' abilities to connect the form of the Tudor choreography as being integral to and shaped by the subtleties of the Tudor characters, a pedagogical *gestalt*.

In the end, the entire restaging process underlying the final production fulfills the goals of both the Tudor Trust and the institution producing the restaging. Furthermore, the outcome of the Répétiteurs' restaging process is the creation of *better* dancers who have gained an understanding the Tudor aesthetic and the four essential elements of the Tudor ballets. Better also because the dancers think about the choreography they

are learning; they are more aware of *why* they move, and *how* they move. The transformation, therefore, is not just in one performance of one ballet, but rather in the dancers' approaches to dancing, which even goes beyond their Tudor experience. Naturally, the Répétiteurs' vision is directed toward the restagings of the Tudor ballets; however, after interviewing them, I found that their vision encompasses the potential to influence ballet dancers to become more empowered artists as well. In addition, the Répétiteurs envision dancers as life-long learners who continue to be interested in their craft and who are also interesting collaborators.

By de-constructing the Répétiteurs' restaging process, I observed that it is a creative, theatrical experience. Indeed, all of the collaborative elements are made to align with the performed work (the costumes, the lighting, the sets, and the music), but each collaboration is adapted to fit the needs of the particular setting or residency. The process is physically and mentally demanding as well. The Répétiteurs' restaging process pulls together all the expectations of the producing company and the Trust while remaining mindful of the schedule: the time it takes for dancers to really *understand* the Tudor choreography, and the need for the ballet to be performance ready by opening night. All of the forces of production, collaboration, and choreography do not cohere when the curtain rises without the constant readjustments and carefully, calibrated decision-making skills of the Répétiteurs. From my observations, the Répétiteurs never presume to be like Tudor during the restaging process. They do, however, remain professional, friendly, calm. And, from my experience as a former Tudor dancer, they remain Tudoresque in their concern for detail, specificity, and musicality. They lend their great knowledge of Tudor and their skills as teachers to the

restaging process because of their love of his ballets and their devotion to ensure the ballets remain vital for the continued authenticity of each new restaging.

### Summary

The Antony Tudor Ballet Trust's claim of authenticity for each of its newest restagings of the Tudor ballets is supported by Sally Bliss's efforts to retain the essential elements of the Tudor ballets through an embodied epistemology. That embodied epistemology is shared through the lived experience, the embodied practice, of performing his ballets. Accordingly, Ms. Bliss must *feel* and *see* that the essential elements are present in each restaging before giving her official "nod" to the production (Bliss 12-13-11 p. 6-7)<sup>9</sup>. In effect, Sally Bliss is therefore the *common denominator* (Jordan 04-01-12 p. 4)<sup>10</sup> of the restaging process, shouldering the final responsibility of accepting the newest production of a Tudor ballet as authentic. Consequently, to restage the Tudor ballets, Ms. Bliss hand-selected a group of professionals all of whom have worked with Tudor and/or who have danced in his ballets. These like-minded individuals also believe that the lived experience of dancing the Tudor ballets is paramount for understanding the essential elements choreographed within each ballet. The Répétiteurs' pedagogy of restaging as an embodied practice, based on their often one-on-one eyewitness experience with Tudor and/or his ballets, supports the Antony Tudor Ballet Trust's claims of authenticity of each new restaging of the Antony Tudor ballets.

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## Notes

<sup>1</sup>*Pillar of Fire*; 1942 premiere with American Ballet Theatre, New York, New York, United States of America.

<sup>2</sup>*The Tragedy of Romeo and Juliet*; 1943 premiere with American Ballet Theatre, New York, New York, United States of America.

<sup>3</sup>*Dark Elegies*; 1937 premiere with Ballet Rambert, London, England.

<sup>4</sup>*Leaves are Fading*; 1975 premiere with American Ballet Theatre, New York New York, United States of America.

<sup>5</sup>refers to 1

<sup>6</sup> Mahler, Donald (senior Répétiteur of the Antony Tudor Ballet Trust and former Tudor dancer), in interview with author, December '11.

<sup>7</sup> *Gala Performance*, 1938 premiere with London Ballet, London, England.

<sup>8</sup> Jordan, James (ballet master with Kansas City Ballet and Répétiteur in training of the Antony Tudor Ballet Trust), in interview with author, February '10.

<sup>9</sup> Bliss, Sally (executor of the Tudor will and Trustee of the Tudor Trust), in interview with author, December '11.

<sup>10</sup> Jordan, James (ballet master with Kansas City Ballet and Répétiteur in training of the Antony Tudor Ballet Trust), in interview with author, April '12.

