

## **Abstract**

### **(Dis) Cover the Dancer's Self: Eclectic Choreography and its Demands on Today's Ballet Dancer.**

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How can aspiring ballet dancers develop a movement identity that is viable for the 21<sup>st</sup> century's eclectic choreographies and diverse artistic methodologies? Choreographers of today are employing progressive artistic methodologies and fusing diverse dance styles in order to create innovative movement vocabulary. Consequently putting further demands on the classically trained dancer, thus reshaping them into a versatile dancing body. This thesis explores the genesis of eclectic choreography from historical innovators such as Serge Diaghilev and his *Ballets Russes*, George Balanchine and Isadora Duncan. It investigates Genevieve Stebbins' 19<sup>th</sup> century publication *Delsarte System of Dramatic Expression*, and redefines the use of dance vocabulary, physical efforts and notions of movement inspired by Anna Paskevskaja's publication *Ballet Beyond Tradition*. The interrelationships are explored between modern dance concepts and ballet and how these notions can potentially vitalize the student's deeper sensory and physical awareness while optimising their ability to (dis) cover their dancer's-self.

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