

certification program...



Ballet 4 Adults was created to give teachers the knowledge and insight necessary for teaching a ballet syllabus geared specifically toward the adult body.

Launched by Kat Wildish in March 2013, this teaching certification focuses on class structure, adult anatomy and alignment, injury prevention and assessment, class fundamentals, history, performance techniques, curriculum, teaching practicums, and more. Students accepted into the program must complete and pass testing for all levels to achieve full certification.

Each level requires a one-month commitment in New York City. Schedules are flexible and include technique classes with Kat, seminars with field experts, class observations, discussion groups, and testing. Levels of study must be completed in order.

This program is perfect for current teachers wishing to expand their knowledge, studio owners wanting to incorporate an adult program into their schedule, fitness professionals looking to expand group fitness classes to include ballet, performers wishing to make a transition into teaching, and dance scholars hoping to learn more about how the study of ballet for adults differs from a program designed for K-12.

Acceptance into the program is through application only.

For more information, please email kat@katwildish.com

about kat...



Kat Wildish grew up in Tampa, Florida, but she shot from the beach to the balletic big time at the age of 15, when she toured the southern United States as a member of Ballet Gala, on stage with such superstars as Rudolf Nureyev, Margot Fonteyn, Cynthia Gregory, and Fernando Bujones. She received further training—on a two-year full scholarship from the Ford Foundation—at the nation’s premier dance academy, the School of American

Ballet.

Kat is one of those rare ballerinas who has appeared with both New York City Ballet and American Ballet Theatre. She performed with NYCB in 1981, dancing works by legendary choreographer/founder George Balanchine, who hand-picked her to perform in one of his last works, *Adagio Lamentoso*. In ABT (1986), then under artistic director Mikhail Baryshnikov, she performed in more traditional ballets like *The Sleeping Beauty* (in his version for ABT, Sir Kenneth MacMillan created the role of the “knitting lady” for Kat; Julie Kent was one of her assistants!). Kat has also been a guest artist with such companies as Zurich Ballet, Metropolitan Opera Ballet, The Eglevsky Ballet (then directed by Edward Villella), Bernhard Ballet, Connecticut Ballet, Fokine Ballet, the American Dance Machine, Dances Patrelle, and Louisville Ballet. Until she retired from the stage in 2007 she danced the Sugar Plum Fairy in annual *Nutcrackers* in the New York area.

Kat is unusual in that she didn’t take up teaching after retirement but began giving classes while a student herself: Her first was at age 15, and in her class was future Joffrey ballerina and Tony-winning dancer Elizabeth Parkinson of Twyla Tharp’s *Movin’ Out*. Thus, she

combines years of practical in-studio experience with decades of systematic training. She was schooled in all of ballet's great pedagogical traditions: Vaganova technique at Milan's La Scala under the direction of Rudolf Nureyev, and studies with her personal coach, former Kirov ballerina Kaleria Fedicheva; and Cecchetti tutelage from her mentor and friend Dick Andros. Throughout her career Kat worked closely with such dance-world luminaries as SAB's Alexandra Danilova, Suki Schorer, Stanley Williams, and Andrei Kramarevsky; choreographers Sir Kenneth MacMillan and Glen Tetley; and Ballet Russe de Monte Carlo veterans Nicholas Orloff and Anna Youskevitch, wife of danseur Igor Youskevitch. And with a repertoire ranging from Petitpa to Bournonville to modern masters like Balanchine and Cranko, she is conversant with a whole spectrum of choreographic styles.

More recently, Kat participated in American Ballet Theatre's project of establishing uniform country-wide standards of instruction, and she is now an ABT® Certified Teacher of Primary through Level 7 (the highest) of the ABT® National Training Curriculum. She has also trained and mentored other teachers, notably for the Dance Educators of America and as a member of the U.S. Faculty of Education of the United Kingdom's Royal Academy of Dance.

Kat is a radiant and popular presence on the New York City studio scene: She was scholarship director and manager at Steps, a longtime teacher at the Broadway Dance Center, and currently serves on the faculty of the Alvin Ailey Extension Program, one of the country's top dance-education centers. Her approach to teaching is both witty and rigorous, creating a noncompetitive, nonjudgmental atmosphere that is encouraging to beginners and professionals alike. At the barre Kat pays special attention to placement, injury prevention—important for adult students—and careful, anatomically sound work. Yet her classes are also eminently “danceable,” emphasizing musicality, harmony, line, and stage presence.