



# DANCE ALIVE

## NATIONAL BALLET

Artistic Director.....Kim Tuttle  
Director of Grants and Education  
.....Judy Skinner  
Choreography.....Kim Tuttle  
Choreography ..... Judy Skinner  
Technical Director ..... Todd Bedell  
Ballet Masters ..... Tak Kwan Chu  
and Andre Valladon  
Composer In Residence..... Stella  
Sung  
Trainer ..... Tim Heflin  
Education Consultants...Corie  
Maslinoff, Jean Reid, Elaine Taylor

**Dance Alive National Ballet is a professional ballet company touring the Southeastern United States and Latin America representing the State of Florida.**

**Dance Alive National Ballet lives up to its name. Movement is at the heart of everything it does. With an extraordinary group of dancers from all over the world, and dynamic leader and Artistic Director, Kim Tuttle, Dance Alive National Ballet has developed into one of the most distinguished and creative ballet companies in the Southeast.**

**Dance Alive National Ballet continues to develop innovative arts education programming and is involved in artist residencies, developing dance curriculum and outreach performances for public schools.**

*DANB is sponsored in part by a grant from the National Endowment for the Arts, which believes a great nation deserves great arts, by the Southern Arts Federation, The State of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council, the City of Gainesville, Department of Parks, Recreation and Cultural Affairs and the Alachua County Commission.*



## Dance Alive National Ballet Presents Discover Dance

This teacher's guide is designed to be an interdisciplinary instructional resource for teachers. It includes pre-performance and post-performance activities organized in a thematic and developmental order to stimulate students' interest and heighten the value of their experience at the performance.

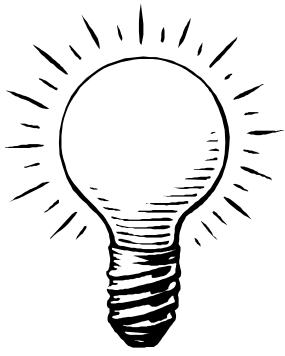
Activities may be integrated into existing courses of study, or the entire set of activities may be used as the basis for a unit study. Activities are designed for easy integration into school subjects and skill area so that classroom teachers may use the materials as a means to teach required concepts and skill and prepare their students to see a performance at the same time.

Pre-K through grade 5 activities include a statement of the instructional objective, a brief description of the activity and suggested extensions or variations. Each activity has been correlated with all subject areas of the Sunshine State Standards and includes a list of the related benchmark codes.

*Note: Material included has been developed for a variety of grade levels. Much of the material developed for primary or elementary grades can be adapted for upper grades, but specific materials have been keyed into for middle and high school students.*

*Permission is granted for material included in this Resource Guide to be copied for use in the classroom.*

Photo of Andre Valladon by Johnston Photography



## How To Use This Guide

This guide is organized into four major sections.

### **Section One: Preparation (Pre-performance activities)**

Activities in this section are designed to establish a foundation for active audience participation in the dance performance. The topics include dance and choreographic activities, the story, the music, and introduction to the dancers and audience etiquette. The activities are designed to be used before the actual performance.

### **Section Two: Reaction (Post performance Activities)**

Activities in this section are designed to guide students in responding to the dance presentation. The process will help students make sense of their initial reactions to the dance presentation and come to a deeper understanding of the dance. The topics include first impressions, an inventory of observations, interpretation and life applications. These activities are designed to be used as a follow up to attending the performance.

### **Section Three: Activities for Middle and High School Students**

A variety of activities appropriate for middle and high school students; including additional activities in many subject areas.. Appropriate for individual or group activity.

### **Section Four: Teacher Resources**

This section includes sources for material such as works presented, choreographers, the composers, ballets and the dancers.

We hope you found these materials of use. Let us hear from you at any time with suggestions as to how to improve them, requests for additional information or assistance—and any news of your experiences and those of your students as you enjoy a dance performance. Please do take the time to fill out appropriate survey materials found on our website. It is a great help with granting agencies!

Corie Maslinoff  
Jean Reid  
Judy Skinner  
Elaine Taylor



There are LOTS of materials in this guide!

Some GREAT ways to use this arts education field trip to enhance your curriculum. Please use our suggestions as springboards and ENJOY!

**FIRST** ..... Do the pre-performance activities with your students.

**SECOND** .... Use whatever format you'd like.

Focus on FCAT or SSS activities. NOTE: FCAT friendly words, "25 of the words students need to understand to be successful on the Science FCAT, are in bold.

**Third** .... Return appropriate survey materials so we can improve our curriculum materials!

#### FCAT Cognitive Level I:

1. If applicable, read the story your field trip performance is based on. **Summarize**
2. Name and describe the main character(s). **Describe, analyze, identify**
3. What was the difference in the works you saw performed? **Summarize, identify**
4. What different ways did the dancers? **Analyze, characteristics, describe, properties**
5. If applicable, identify the setting **Analyze, characteristics, describe, properties, identify**
6. List the story/ballet events in the order they happened. **Analyze, identify, summarize**
7. Contrast and compare the costumes in the ballet. **Analyze, conclude, determine, explain, support**
8. Explain the problem or conflict in the ballet/story. **Analyze, conclude, determine, explain, support**
9. Explain how the dancers used movement to tell the story or develop the characters. **Analyze, conclude, determine, explain, support**
10. Discuss how technical elements were used in the performance. **Analyze, describe, conclude**
11. Draw a picture of a character. **Describe, illustrate**
12. Illustrate or make a diorama of a scene from the ballet. **Describe, illustrate, identify**
13. Draw a poster to advertise the performance. **Illustrate, describe, analyze, determine, support**
14. Work with other students to act out a scene. **Describe, identify, illustrate, analyze**
15. Write a narrative story to summarize the plot of the ballet. **Describe, illustrate, conclude, explain**
16. Make a mobile showing events in the story. **Identify, illustrate, describe**

#### FCAT Cognitive Level II:

1. Would the main character make a good friend? Write an expository essay explaining why or why not. **Analyze, determine, explain, support**
2. Create a graph that records performance data such as: female characters and male characters. **Analyze, compare, explain, identify, illustrate**
3. Compare/contrast a character to someone you know or compare/contrast the setting to a different location or time. **Analyze, compare, conclude, determine, illustrate, support**
4. Imagine the story in a different time or place. Design sets or costumes for the new setting. **Analyze, determine, illustrate, conclude, compare, contrast**
5. As director, plan the performance or a scene in your classroom. Include cast, set, costumes, scenery, props, etc. **Analyze, determine, explain, illustrate**
6. Create a new ending to the story. **Analyze, conclude, determine, explain, illustrate**
7. Write a letter convincing a friend to go see this ballet. **Explain, support, describe, infer, illustrate**
8. Write a letter to Dance Alive National Ballet nominating a performer for "Best Dancer Award". Explain why. **Compare, contrast, describe, explain, support, determine, identify**
9. Rate the performance. Decide on criteria for judging—sets, costumes, dancing, lighting, etc. **Analyze, conclude, compare, contrast, explain, support**
10. Discuss the feelings of the various characters. **Analyze, describe, explain, infer, support**
11. How do the dancer characters differ from real life people? **Analyze, compare, contrast, explain, identify, illustrate, support**

## SECTION ONE: PRE-SHOW ACTIVITIES

### AUDIENCE MANNERS

#### SUNSHINE STATE STANDARDS

##### Grades PreK-2

- MU.E.2.1.2 Knows appropriate audience behavior in a given setting.  
**Evaluation:** Demonstrates behavior as defined by teacher.
- TH.A.1.1.1 Creates imagined characters, relationships, and environments, using basic acting skills.  
**Evaluation:** Students contrast appropriate and inappropriate behaviors through role-play
- VA.B.1.1.2 Understands that works of art can communicate an idea and elicit a variety of responses through the use of selected media, technique, and process.  
**Evaluation:** Students will create art work that expresses an idea.
- LA.B.2.1.2 Uses knowledge/experience to tell/write about experiences.  
**Evaluation:** Students discuss experiences at other events.
- LA.C.1.1.3 Carries on a conversation, seeking answers/explanations through questioning or answering.  
**Evaluation:** Students will discuss, compare, and contrast experiences.

##### Grades 3-5

- MU.E.2.2.2 Knows and applies appropriate audience behavior in various settings.  
**Evaluation:** Demonstrates behavior as defined by teacher
- TH.C.1.2.2 Understands how theatre (dance) is an interpretation of actual events in history and everyday life.  
**Evaluation:** Students contrast appropriate and inappropriate behaviors through role-play
- TH.E.1.2.3 Understands theatre is a social function and theatre etiquette as the function of the audience.  
**Evaluation:** Students identify the difference between behavior at various entertainment venues.
- VA.B.1.2.3 Knows how to identify the intensions of those creating works of art.  
**Evaluation:** Students will identify intensions of 5 works of art created by fellow students.
- LA.B.2.2.1 Writes notes, comments, observations that reflect comprehension of content/experiences.  
**Evaluation:** Students discuss or write about experiences at other events.
- LA.C.3.2.2 Asks questions, makes comments/observations to clarify understanding of content, processes, and experiences.  
**Evaluation:** Students will discuss, compare, and contrast experiences.

#### OBJECTIVE

Students will be able to recommend appropriate behavior for attending a dance performance.

#### ACTIVITY

1. Initiate a discussion with your students on the effects different kinds of audience behavior can have on people's enjoyment of a performance.
2. Make a list of short statements which express the ideas of your students on the chalkboard or a chart. Ask the students to offer ideas in the form of audience behavior they would recommend.
3. Ask each student to choose one statement, draw a picture to illustrate it, and write the statement at the bottom of the page. Make copies of the pages. Help your students collate and staple the pictures together to make books to share with each other and with other classes.

#### EXTENSIONS/VARIATIONS

1. Have the students color and display their pages on a bulletin board.
2. Have the students act out skits demonstrating different appropriate and inappropriate audience actions.

## DANCE IS EVERYWHERE

### SUNSHINE STATE STANDARDS

#### Grades PreK-2

- DA.A.2.1.2 Uses improvisation to explore/create movement ideas  
**Evaluation:** Student illustrates word or phrase.
- DA.B.1.1.1 Understands how gestures and movement communicate meaning.  
**Evaluation:** Student illustrates word or phrase
- DA.E.2.1.1 Knows how to express a visual image through movement.  
**Evaluation:** Given a visual image, student demonstrates.
- TH.A.1.1.2 Creates, individually and in groups, animate and inanimate objects through the movement of the human body.  
**Evaluation:** Given word or phrase, demonstrate through movement of the body.
- SC.A.1.1.1 Knows objects can be described, classified, and compared by their physical properties  
**Evaluation:** Students can describe, contrast and compare animate and inanimate objects.
- S.C.C.1.1.1 Understands that different things move at different speeds.  
**Evaluation:** Student will compare and contrast three dance characters that moved at different speeds.

#### Grades 3-5

- D.A.A.1.2.1 Uses underlying principles of body movement.  
**Evaluation:** Using activity, students can demonstrate movement elements.
- DA.D.1.2.1, Understands how individual solutions to movement are based on personal choices.  
**Evaluation:** Student will reach a prescribed goal using different methods of movement.
- SC.C.1.2 Student understands that types of motion may be described, measured, and predicted.  
**Evaluation:** Students will describe, measure, and graph 3 ways of moving.

### OBJECTIVE

The students identify and demonstrate movement elements common to dance.

### ACTIVITY

This is charades with an instructional purpose! In order to begin this activity, first create a space in the classroom that provides room for individual students to move freely and room for other students to observe.

1. Introduce the activity with a discussion of types of movements present in all areas of life. Encourage students to come up with examples from areas such as sports (ice skating, catching a fly ball), animals (hop like a bunny, run like a deer), occupations (policeman directing traffic, carpenter hammering a nail), everyday activities (sweeping the floor, driving a car), and recreation (catching a fish, riding a roller coaster).
2. Have each student take a small piece of paper, write on it a type of movement to be acted out, and drop it into a large container. NOTE: For younger students, teachers may want to make the charade cards for them.
3. The charades will be played in the order the teacher pulls the slips of paper from the container or let the children take turns. A timekeeper says, "Begin," and the student on the "stage" dramatizes the movement chosen. A charade should be guessed by the audience within a ten-second time.

Follow the charades with a summary discussion about some of the following movement elements:

- **non-locomotor movements** such as bend, twist, stretch and swing.
- **simple locomotor movements** such as walk, run, hop, jump.
- **compound locomotor movements** such as gallop, slide and leap.
- **kinesthetic awareness** such as high, middle and low movements in space.
- **tempo and rhythmic pattern of repetitive movements**
- **movement follows straight and curved pathways.**

Encourage students to identify and describe rhythmic movements in everyday situations.

### EXTENSIONS/VARIATIONS

1. One or more "movements" in the same space can "dance" together, representing their relationships (For example, a fox stalking a rabbit or a baseball catcher and pitcher).
2. Classify movements into categories such as high, middle or low, fast or slow, straight or curved and round or square/angular.
3. Students can play the game using movements which convey a particular emotion or feeling.

## DISCOVERING DANCE

### SUNSHINE STATE STANDARDS

#### Grades PreK-2

- DA.B.1.1.1 Understands how gestures and movement communicates meaning.  
**Evaluation:** Students act out a story without words.
- DA.E.2.1.1 Knows how to express a visual image through movement.  
**Evaluation:** Students, given a visual image, act out.
- MU.D.1.1.1 Knows how to respond to selected characteristics of music through movement.  
**Evaluation:** Students move to a variety of tempos, styles, qualities of movement or sound.
- MU.D.1.1.4 Understands how music can communicate ideas suggesting events, feelings, moods, or images.  
**Evaluation:** When 3 selections communicating "sad, happy, angry" are played, student can identify.
- TH.A.1.1.1 Creates imagined characters, relationships and environments, using basic acting skills.  
**Evaluation:** Students create their own "ballet" based on their own story.
- TH.A.1.1.2 Communicates with others ideas about characterization and plot development within dramatic-play.  
**Evaluation:** Students create their own "ballet" based on their own story.
- LA.C.1.1.4 Retells specific details of information heard, including sequence of events.  
**Evaluation:** Students relate sequence of student created or demonstrated works.
- LA.C.1.1.1 Determines main idea in a non-print communication.  
**Evaluation:** Students name main idea of student created or demonstrated work.
- LA.E.1.1.2 Identifies story elements: setting, plot, character, problem, solution/resolution.  
**Evaluation:** Students identify above in a student created or demonstrated work.

#### Grades 3-5

- DA.B.1.2.3 Creates a dance that communicates experiences/ideas of personal significance.  
**Evaluation:** Demonstrates such a dance.
- DA.D.1.2.1 Understands how individual solutions to movement are based on personal choices.  
**Evaluation:** After observing 2 different works, ask the creators why choices were made.
- TH.A.1.2.1 Creates imagined characters, relationships, and environments, using basic acting skills.  
**Evaluation:** Creates a "ballet" based on a created story.
- TH.B.1.2.1 Knows how improvised scenes are used to tell stories/create characters based on historical, literary and everyday situations.  
**Evaluation:** Student can describe what happens in a scene demonstrated by fellow students.
- LA.E.1.2.2. Identifies story elements: setting, plot, character, problem, solution/resolution.  
**Evaluation:** Student can chart the above after seeing a "ballet" created or demonstrated by fellow students.

#### **OBJECTIVE**

Students can demonstrate movement elements and choreographic principles, processes and structures.

#### **ACTIVITY**

1. Divide the students into small groups. Have each group choose a familiar children's song that tells a story and create a dance to tell the story. Some examples are THREE BLIND MICE, and PUFF THE MAGIC DRAGON. Encourage the students to use a variety of movements, high/low levels in space, floor patterns and groupings in telling their stories.
2. Have the groups perform their "ballets" for each other. Ask the "audience" to make observations about the presentation. In order to ensure a trusting atmosphere where the students are willing to take risks, all comments need to be kept to observations about the movements. For example, the comment, "I liked John's dance" might be restated as "I thought the jumps in John's dance really made him look like he was flying."

#### **EXTENSIONS/VARIATIONS**

1. Teach the children the five basic ballet positions. Tell them that all ballet movements begin and end in one of these five basic positions. Have them use the basic positions at the beginning and ending of their dances.
2. Have the students bring in contemporary music selections that have story lines and create "ballets" to their selections.
3. Have the students work with "round" or "circular" movements in their presentations.
4. Have the students work with "square" or "sharp/angular" movements in their presentations.
5. Have the students work with movements that create rhythmic patterns such as ABA forms in poetry.
6. On a large piece of paper, trace students in various dance poses. Have the students fill in the tracings with crayons or paint and make a display of the poses

## MEET THE COMPANY

### SUNSHINE STATE STANDARDS

#### Grades PreK-2

- LA.A.2.1.5 Uses simple materials of the reference system to obtain information.  
**Evaluation:** Uses map and computer to determine where dancers performed.
- LA.B.1.1.1 Makes a plan for writing that includes a central idea and related ideas.  
**Evaluation:** Student selects a dancer and what he wants to know about him.
- LA.C.1.1.1 Listens for a variety of informational purposes.  
**Evaluation:** Student listens to information teacher and classmates provide.
- LA.C.1.1.4 Retells specific details of information heard, including sequence of events.  
**Evaluation:** Student is able to retell information about a dancer and locate where he comes from once the indicator is removed from the map/bulletin board.
- SS.B.1.1.2 Uses simple maps, globes, and other 3 dimensional models to identify and locate places.  
**Evaluation:** Student can locate a country where two of the dancers come from.
- MA.E.1.1 Displays solutions to problems by generating, collecting, organizing, and analyzing data using simple graphs and charts.  
**Evaluation:** Prepares and presents graph.

#### Grades 3-5

- LA.A.2.2.5 Reads and organizes information for a variety of purposes.  
**Evaluation:** Researches data on a dancer and reports to the class.
- LA.A.2.2.8 Selects and uses a variety of appropriate reference materials to gather information for research projects.  
**Evaluation:** Utilizes computer, map, and material from a library to prepare a report on a dancer.
- LA.B.2.2.1 Writes notes, comments, and observations that reflect comprehension.  
**Evaluation:** Takes notes from a classmates reports and compares to another.
- LA.C.1.2.5 Responds to speakers by asking questions, making contributions, and paraphrasing what is said.  
**Evaluation:** Teacher observation.
- LA.C.3.2.2 Asks questions and makes comments and observations to clarify understanding of content, processes, and experiences.  
**Evaluation:** Teacher observation.
- MA.E.1.2.1 Displays solutions to problems by generating, collecting, organizing, and analyzing data using simple graphs and charts.  
**Evaluation:** Prepares and presents graph

### OBJECTIVE

The students can locate, on a world map or globe, the geographical places where members of Dance Alive National Ballet have lived or performed.

### ACTIVITY

1. Using Dance Alive National Ballet biographical information pages [www.dancealive.org/#company](http://www.dancealive.org/#company) have the students locate the geographic places where members of the Company have lived or performed on a map of the world or a globe.
2. Display a bulletin-board sized map of the world. Print out and mount each biographical sketch separately. Optional, label the sketches according to their roles in the ballet. Place the sketches around the map and use colorful pieces of yarn or thin strips of construction paper to the geographical locations related to each member of Dance Alive National Ballet, or have the children take turns locating the geographical places on another map or globe.
3. Dance has been called a "universal language." Have the students discuss what they think this means. Also discuss the advantages and disadvantages of developing a company with such a variety of background

### EXTENSIONS/VARIATIONS

1. Write the names of Dance Alive National Ballet members on small slips of paper and place them in a container. With the students working alone or in teams, have them play a game of "20 Questions" using the biographical information to guess which name was drawn. Remind the students that they can only ask questions which can be answered "yes" or "no" and that they can only ask a total of twenty questions.
2. Research the training and daily lives of dancers or the "behind the scenes" work of a ballet production.
3. Have students select one of the geographic areas from a cast biography and research the area.
4. Graph dancers by countries. Determine the ratio of Russian dancers to Hispanic dancers. Hispanics to Americans.

## SECTION TWO: POST-SHOW ACTIVITIES FIRST IMPRESSIONS

### **SUNSHINE STATE STANDARDS**

#### **Grades PreK-2**

- DA.D.1.1.3 Understands that critical analysis of dance performances are based on personal opinion.  
**Evaluation:** Listens to classmates respectfully.
- MU.D.1.1.4 Understands how music communicates ideas, events, feelings, moods, images  
**Evaluation:** Can tell what feeling the music for communicated.
- TH.D 1.1.2 Gives reasons for personal preferences for formal/informal performances.  
**Evaluation:** Student can list two things they liked about the performance.
- VA.A.1.1.1 Uses 2 or 3 dimensional media to depict works of art derived from personal observation.  
**Evaluation:** Prepares illustration of one scene or one ballet.
- LA.B.2.1.2 Uses knowledge and experience to tell about experiences.  
**Evaluation:** Is able to explain/describe favorite scene and why.
- LA.C.2.1.1 Determines the main idea in a non-print communication  
**Evaluation:** Can tell main idea of one ballet.
- MA.E.1.1.1 Displays solutions to problems by generating, collecting, organizing, and analyzing data using simple graphs and charts.  
**Evaluation:** Prepares and presents graph

#### **Grades 3-5**

- DA.D.1.2.3 Knows possible aesthetic criteria for evaluating dance.  
**Evaluation:** Uses phrases such as "jumps high", "turns fast", "graceful".
- MU.E.1.2.2 Understands relationship between music and other subjects.  
**Evaluation:** Can describe how dance or dancer matched music.
- TH.D.1.2.1 Knows how theatre uses visual elements, sound and movement to communicate.  
**Evaluation:** Can describe how each are used in one of the dances they saw performed.
- VA.A.1.2.1 Uses 2/3 dimensional media to depict works of art derived from personal observation  
**Evaluation:** Prepares illustration of one scenes they saw performed.
- LAC.2.2.1 Determines main concept and supporting details in a non-print message.  
**Evaluation:** Can tell main idea of one of the works they saw performed.
- MA.E.1.2.1 Displays solutions to problems by generating, collecting, organizing, and analyzing data using simple graphs and charts.  
**Evaluation:** Prepares and presents graph

### **OBJECTIVE**

Students are able to express their reactions to the dance presentation.

### **ACTIVITY**

Provide a non-judgmental atmosphere where the students will feel confident to give their first reactions and where students' reactions will be accepted. Students must be made to feel that their unique contributions will be valued, that their opinions are valid, and that the opinions and perspectives of others are to be respected. This is a time to remind students that different people respond in different ways to the same dance presentation.

1. Prepare students by asking them to think about such things as:
  - a. What parts of the performance they liked the most, the least?
  - b. How particular parts of the dance made them feel?
  - c. Which was their favorite dancer/dancers?
  - d. Which costumes they liked the most, the least?
  - e. How the different parts of the music made them feel?
2. Ask students to draw a picture or write a reaction about their favorite scene from the performance.
3. Encourage the students to share their reactions with each other.
4. Chart or graph class reactions to "favorite character" or "favorite costume"
5. Choose one of the characters in the story and explain why they liked that character. (expository)

### **EXTENSIONS/VARIATIONS**

1. Create a bulletin board display of the students' work.
2. Create a mobile illustrating the main characters in in one of the works they saw performed.
3. Create marzipan figures from the ballet.

## RECALLING THE DANCE

### SUNSHINE STATE STANDARDS

#### Grades PreK-2

- DA.B.1.1.1 Understands how gestures and movement communicate meaning.  
**Evaluation:** Student describes how a dancer communicated and emotion..
- MU.D.1.1.4 Understands how music communicates ideas, events, feelings, moods, images  
**Evaluation:** Student is able to describe how music communicated the behavior of the dancer/characters.
- TH.D.1.1.4 Understands how theatre communicates events of everyday life.  
**Evaluation:** Student is able to sequentially describe events that happened in the ballet.
- TH.E.1.1.2 Understands similarities/differences of how emotions are expressed in theatre, music, dance.  
**Evaluation:** compare the music and dance for two different ballets/dances.
- LA.B.1.1.1 Makes a plan for writing that includes a central idea and related idea.  
**Evaluation:** Contributes to a word tree.
- L.A.E.1.1.2 Identifies the story elements of setting, plot, character, problem, and solution/resolution.  
**Evaluation:** With illustrations (or oral descriptions) from classmates, places in order.
- MA.D.1.1.2 Recognizes, extends, generalizes, and creates a wide variety of patterns and relationships using symbols and objects.  
**Evaluation:** Describes patterns that the dancers moved on the stage.
- SC.C.1.1.1 Understand that different things move at different speeds.  
**Evaluation:** Student can describe the difference in movement between one dancer and another.
- SC.C.1.1.2 Knows that there is a relationship between force and motion.  
**Evaluation:** Students can describe the force a dancer uses to get up in the air.

#### Grades 3-5

- D.A.D.1.2.3 Knows possible aesthetic criteria for evaluating dance.  
**Evaluation:** Students uses words like "graceful", "fast", "strong", "hard", "shows emotion".
- MU.D.1.2.3 Uses perceptual skills/appropriate terminology to describe aural examples of diverse music.  
**Evaluation:** Describes music in terms of appropriateness, tempo, quality, instrumentation, etc.
- TH.A. 3.2.1 Understands relationships among scenery/props/lighting/sound/costumes/makeup  
**Evaluation:** Student describes how costumes and sets impact the ballet and how the characters use props meaningfully.
- TH.D.1.2.1 Knows how theatre uses visual elements, sound, and movement to communicate.  
**Evaluation:** Student describes an element of each in Nutcracker that was used to communicate.
- LA.B.1.2.1 Prepares for writing by recording thoughts, focusing on central idea, grouping related ideas, and identifying the purpose for writing.  
**Evaluation:** Student will create a Diamante poem.
- LA.C.1.2.1 Listens and responds to a variety of oral presentations, such as stories, poems, etc.  
**Evaluation:** Student listens to classmates read above poems.
- LA.D.1.2.1 Understands that there are patterns and rules in the syntactic structure, symbols, sounds, and meanings conveyed through the English language.  
**Evaluation:** Student creates a Diamante poem.
- SC.C.2.2.1 Knows that an object may move in a straight line at a constant speed, speed up, slow down, or change direction dependent on net force acting on the object.  
**Evaluation:** Student can describe the impact of force on the dancers on one of the works they saw performed.

#### OBJECTIVE

The students will be able to state a variety of objective observations of what they heard and saw at the dance presentation.

#### ACTIVITY

1. Use a long strip of butcher paper or a spacious chalkboard for recording students' observations.
2. Use a separate paper or chalkboard area for each act or unit of the performance.
3. Ask the students to list as many words as they can about something they saw or heard during that time.
4. Encourage the students to stick to auditory and visual observations rather than interpretative words. Ask them to think about the dance movements, the sets and the props, the lighting, the costumes and the music.

5. Keep students stretching into new areas by suggesting examples and categories of ideas if they get bogged down. Such examples might include:
  - a. A description of the movements; for example, strong, high leaps, fast turns, slinking movements on the floor.
  - b. The relationship of the dancers; for example, solos, duets, trios, a group of three dancers, with a fourth moving in, a pinwheel.
  - c. The way the space on the stage was used; for example, the dancers moved in a circle, on a diagonal, in a small space, in a large space, had round body shapes or angular body shapes.
  - d. The dynamics or qualities of the movements; for example, lyrical movements, fast and sharp movements, collapsing or suspended movements.
  - e. The entrances and exits of the dancers.
  - f. Description of the sound score; for example, loud, soft, high, low, fast, slow, waltz, march, ethnic rhythms, different instruments used.
  - g. Description of costumes, props, sets, lighting and special effects; for example, colors, intensity, design, texture, historical or ethnic qualities.
6. Using the list of words that were recorded, ask students (alone or in groups) to create a word tree, or webs of related words.

### EXTENSIONS/VARIATIONS

1. Have the students copy their webs/trees onto different colors of construction paper. Create a class book or bulletin board with the students' pages.
2. Use the word webs/trees to form Diamante poetry

A Diamante poem is shaped like a diamond, following a pattern of parts of speech like this

noun  
 adjective adjective  
 participle participle participle  
 noun noun noun  
 participle participle participle  
 adjective adjective  
 noun

tree  
 beautiful bright  
 sparkling stretching growing  
 tinsel branches ribbons candles  
 twinkling dancing reaching  
 higher taller  
 star

- **To learn about the Company:** [www.dancealive.org/#about](http://www.dancealive.org/#about)
- **To find out about a ballet:** [www.dancealive.org/#repertory](http://www.dancealive.org/#repertory). Ballets selected for school shows vary. To find out more specifics, please email us at [dalive@bellsouth.net](mailto:dalive@bellsouth.net) or call us at 352-371-2986. We will be happy to mail you information on choreographers, composers, dancers and ballets!
- **Bios about:** Kim Tuttle/Artistic Director & Choreographer  
[www.dancealive.org/#staff](http://www.dancealive.org/#staff)  
 Judy Skinner/Director Education/Choreographer  
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- **A GREAT resource for vocabulary:** [www.abt.org/education/director/index.html](http://www.abt.org/education/director/index.html)

The following sites are really good for famous current dancers, ballets, composers and choreographers.

- [http://en.wikipedia.org/wiki/American\\_Ballet\\_Theatre](http://en.wikipedia.org/wiki/American_Ballet_Theatre)
- [http://en.wikipedia.org/wiki/New\\_York\\_City\\_Ballet](http://en.wikipedia.org/wiki/New_York_City_Ballet)

## CRITIC'S CHOICE

### SUNSHINE STATE STANDARDS

#### Grades PreK-2

- DA.B.1.1.1 Understands how gestures and movement communicate meaning.  
**Evaluation:** Student can describe two ways in which a dancer communicated meaning by gestures and movement.
- DA.D.1.1.3 Understands that critical analysis of dance performances are based on personal opinion.  
**Evaluation:** Students discuss their evaluation of the performance and tell why they made their decision.
- MU.D.2.1.1 Identifies simple criteria for the evaluation of performances and compositions.  
**Evaluation:** Students make list of ways they evaluated the performance as relates to the music.
- TH.D.1.1.2 Gives reasons for personal preferences for formal/informal performances.  
**Evaluation:** Students make list of ways they evaluated the performance.
- TH.D.1.1.4 Understands how theatre communicates events of everyday life.  
**Evaluation:** Student relates event from life that may mirror an event they saw depicted in a performance..
- LA.B.1.1.3 Produces final simple documents that have been edited.  
**Evaluation:** Generates "thank you" letter.
- LA.B.2.1.2 Uses knowledge and experience to tell about experiences or to write for familiar occasions.  
**Evaluation:** Generates "thank you" letter.

#### Grades 3-5

- DA.D.1.2.3 Knows possible aesthetic criteria for evaluating dance.  
**Evaluation:** Uses phrases such as "jumps high", "turns fast", "graceful".
- MU.D.2.2.1 Knows how to devise simple criteria to evaluate performances/compositions.  
**Evaluation:** Students make list of ways they evaluated the performance as relates to the music
- TH.A.3.2.1 Understands relationships among scenery/properties/lighting/sound/costumes/makeup.  
**Evaluation:** Students can explain how each element is critical to the performance of a ballet.
- TH.D.1.2.2 Understands similarities/differences between real life and theatre's representation of life.  
**Evaluation:** Student relates event from life that may mirror an event in one of the characters portrayed in a ballet that they saw performed.
- LA.B.1.2.3 Produces final documents that have been edited and corrected.  
**Evaluation:** Generates "thank you" letter.
- LA.B.2.2.3 Writes for a variety of occasions, audiences, and purposes.  
**Evaluation:** Generates "thank you" letter.

### OBJECTIVE

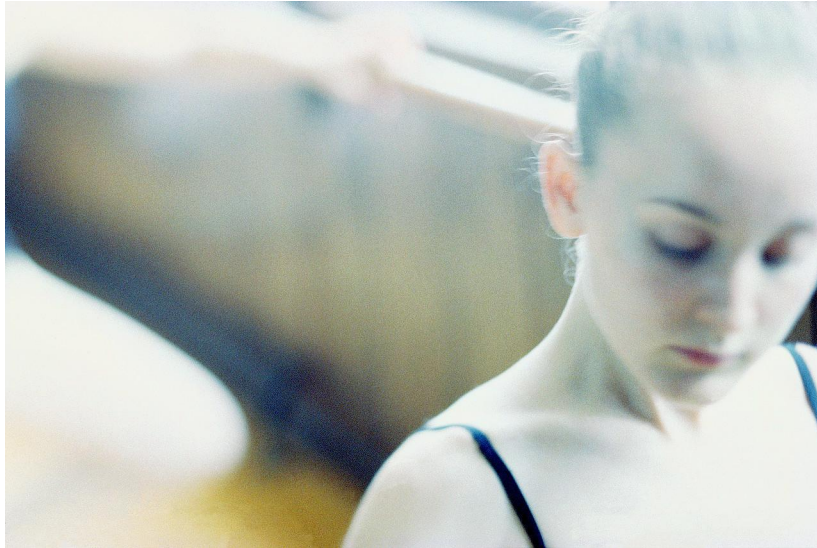
Students are able to evaluate the performance that they saw.

### ACTIVITY

1. Ask students to imagine that they have been asked to write a review of the ballet for their local paper or television/radio station. Younger students can write a letter to a friend who has not seen the production, or prepare a review to read on the radio, similar to those produced and aired on public radio.
2. Discuss the purpose of a review and what information could be included. Brainstorm a list and record it on the blackboard. The list might include ideas such as
  - a. The story of the dance (or a story it made them imagine).
  - b. The ideas and feelings expressed by the dance.
  - c. A description of the set, costumes, props, special effects and how they contributed to the presentation.
  - d. How sound or music was used and whether it suited the dance.
  - e. Whether the dance was visually interesting.
  - f. Comments about the cast of dancers and whether they were capable in their performance of the dance.
  - g. The thoughts or feelings of the reviewer (student) about the work (what did the dance mean to them).
  - h. Whether the dance worked as a whole.
- 3.. Show examples of reviews of other performances or movies found in newspapers or magazines. Have the students analyze the reviews to see if they included the ideas they listed on the blackboard. Were there ideas the students did not include?
4. Ask students to write their reviews using some of the ideas they have listed.
5. Make a display of the students' reviews or have them share their reviews with the class.

## EXTENSIONS/VARIATIONS

1. Make a videotape recording of the students giving their reviews. Let the students share their reviews live or on tape with other classes that did not attend the performance
2. Have the students write "thank you" letters to individual members in the company. Encourage them to think of "behind the scenes" people like the choreographer, set designer, technical director, lighting director and costume designer as well as some of the individual dancers.



## Resources

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- [http://en.wikipedia.org/wiki/New\\_York\\_City\\_Ballet](http://en.wikipedia.org/wiki/New_York_City_Ballet)
- A good source for learning about who is who in a large ballet company—and a list of major companies in the world: [http://en.wikipedia.org/wiki/Ballet\\_company](http://en.wikipedia.org/wiki/Ballet_company)
- Your public library has a large selection of books about dance. Some even have DVD's or videos!
- See if you have a professional or semi-professional ballet company in your community that you can use as a resource. If you are in a town that has a community college or university with a dance department, call and see if they can be of help. Chances are they have students who would be happy to come and give a talk or mini-performance!

### SECTION THREE: ADDITIONAL ACTIVITIES FOR OLDER STUDENTS

#### **Arts-Dance**

- Research the impact of the computer on dance.
- Dance and mime excerpts from the ballet. Or: Create another act for the ballet.

#### Dance exercises:

Define a space with chalk or desks and have the students create movement that touches every corner or all sides.

Working in partners, ask students to create movement without touching. Now ask them to do the same thing WITHOUT losing contact with each other.

Working in partners, ask students to face each other and take turns mirroring each other's movements.

In partners, have students "dance" a conversation using large gestures and movements. Encourage them to incorporate emotions such as: anger, amazement, disbelief, boredom or surprise.

- Have the class teach dance steps to a class of younger students.
- Have students present dance creations to a class of younger students.
- Compare and contrast two different styles of dance.
- Find another version of a ballet or story on video and encourage the students to compare this to the Dance Alive National Ballet production.

#### **Arts-Music**

- Research the impact of the computer on music.
- Explore how different music or different musical instruments "inspire" different moods and styles of dance.

#### **Arts-Theater**

- Research the impact of the computer on theater.
- Compare and contrast musical and non-musical versions of the same story.
- Act out a scene from the ballet, with a script or improvised dialogue.

#### **Arts-Visual Arts**

- Research the impact of the computer on the visual arts.
- Design and make a poster advertising a ballet or concert.
- Make a diorama of a scene from the ballet.
- Design and make a costume for a dance presentation

#### **Foreign Language**

- Learn the French words used for simple ballet movements. Follow and give ballet directions in French.
- Depending on the ballet, have students figure out how to encode their names in the Russian alphabet, or act out a scene from the ballet using American Sign as well as dance movement

#### **Health Education**

- Research how healthy living practices such as proper nutrition, adequate sleep and daily exercise contribute to enhanced movement and abilities.
- Research the care and prevention of injuries and diseases common to dancers.
- Have the students create dances about healthy/unhealthy and safe/unsafe behaviors

#### **Mathematics**

- Define specific geometric shapes with chalk and have students create a dance which utilizes that specific shape.
- Have students create different two or three dimensional geometrical shapes with their bodies, alone or with other students.
- Obtain a full casting list, make a graph of the number of costumes needed for each dance. Calculate how many costumes the wardrobe mistress must keep in order

### **Language Arts**

- Imagine what a world without dance would be like and write a story about it.
- For a story ballet:
  - Do a "talk show" with students acting the roles of ballet characters.
  - Write a story for a sequel to the ballet.
  - Create a word search puzzle using character names and words associated with this story. Share with the class.
  - Write a story about a modern day version of these characters' adventures.
  - Use the computer to find information on topics related to dance or to this particular story

### **Physical Education**

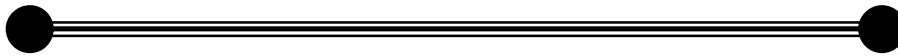
- Compare and contrast the training and lifestyles of professional athletes and professional dancers.
- Compare and contrast respiration and pulse rates during different physical activities including different types of dance.
- Research the use of dance therapy for people with illnesses and disabilities

### **Science**

- Have students dance the three states of matter (solid, liquid, gas).
- Explore the concept of gravity, force and energy in jumps, turns and aerial movements.
- Have the students create "dances" to illustrate different weather patterns.
- Have students "dance" the life cycle of a plant.
- Research the use of different surfaces for dance performances.
- Explore all of the ways science contributes to a dance performance.

### **Social Studies**

- Have students create dances about different periods in history.
- Have an international dance festival and explore music and dance from around the world.
- Have students write letters to the city commissioners in support of funding dance performances for the community.



### **Cooperative Learning Topics**

Directions: Choose a topic to learn about with a partner or group. Present your information. If possible, use visual aids or demonstration.

- |                                    |   |
|------------------------------------|---|
| 1. Contemporary Ballet             | How is it different from traditional classical ballet?  |
| 2. Composer/Choreographer          | What kind of training would a composer or choreographer or pianist need?  |
| 3. Classical vs. Contemporary      | Discuss differences either in the area of music or dance. You might look at expectations, training, presentation or acceptance. |
| 4. Costumes                        | How do costumes impact dance? How did costumes from the Romantic Era differ from costumes dancers wear today?                   |
| 5. Bach, Stravinsky or Tchaikovsky | How did he impact music of his age? How did he impact dance?  |
| 6. Electronic music                | How has the computer era impacted music during this century?  |
| 7. Computer                        | How has the computer impacted dance during this century?  |
| 8. Louis XIV                       | His influence on dance.   |
| 9. Training                        | Compare Russian dance training to that of the United States.  |
| 10. Change                         | Research and describe what happened to ballet after Isadora Duncan.   |
| 11. Turnout                        | What is it and why is it important to ballet and contemporary dance?  |
| 12. Life                           | Research and describe "what it takes" to be a professional ballet dancer.   |
| 13. Choreographers                 | Research and describe the work of a major choreographer such as Balanchine, Robbins, Fokine, Tharp, Petipa                      |

### More Cooperative Learning Topics

- |               |   |
|---------------|---|
| 15. Ballerina | Compare two famous ballerinas—or research and describe the work of just one.  |
| 16. Danseur   | Compare two famous danseurs—or research and describe the work of just one.  |
| 17. Companies | Compare two major ballet companies—or describe one. Every company has a special look. What give the company you selected that look? |
| 18. Finance   | How do ballet companies (and dancers) support themselves?   |
| 19. TV/movies | How have both television and the movies impacted the world of dance? Describe.  |

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### Vocabulary Matching

Directions: Number from 1 to 10 on your paper and write the letter of the correct definition.

- |                    |  |
|--------------------|--|
| 1. Ballet          | A. Chorus or ensemble of a ballet company    |
| 2. Composer        | B. Rotation of the legs from the hip outward |
| 3. Choreographer   | C. Person who creates music for a ballet     |
| 4. 5 positions     | D. From Italian work “ballare”               |
| 5. Corps de Ballet | E. Ballets with no story to tell             |
| 6. Ballerina       | F. Lead female dancer in a company           |
| 7. Abstract Ballet | G. Male ballet dancer                        |
| 8. Danseur         | H. Person who creates the steps in a ballet  |
| 9. Dramatic Ballet | I. Ballets with a plot and characters        |
| 10. Turnout        | J. Basic positions of feet                   |

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### Reaction Paper

Write your reaction to one aspect of a ballet that you saw today. At the end of your paper, try to summarize your thoughts. Your paper might include, but need not be limited to the following:

1. Your change of attitude toward ballet.
2. Your reaction to the music used.
3. Your reaction to the contemporary dance.
4. Your reaction to the musical presentation.
5. Your reaction to the dance presentation.
6. The difference between “flat” and “pointe” shoes.
7. The difference between classical, neo-classical and contemporary ballet.

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### Special Projects

- Research the evolution of the pointe shoe.
- Research the evolution of the tutu.

## Suggestions for Creative Projects

1. Design and make a poster advertising a ballet or concert.
2. Interview a person who has performed in a ballet. Present the information to the class.
3. Observe a professional class or rehearsal. Describe to the class what you observed.
4. Observe a beginning and advanced ballet class. Describe how they are alike and different.
5. Demonstrate some of the basic ballet steps. Include steps done on the barre and in center.
6. Make some puppets and put on a ballet.
7. Make a poster illustrating costumes of a ballet.
8. Design and make a costume.
9. Write a story for your own ballet.
10. Using contemporary music, create your own "ballet". Explain why you selected the music.
11. Design costumes for a ballet set in today's world.
12. Research the time when Tchaikovsky wrote "Nutcracker" or Stravinsky wrote the music for "Apollo". Report what you found.
13. Explore the dance section of your public library. Report to the class what they have available in both dance and theatre materials.
14. Interview a classical or contemporary musician. Present the information to your class.
15. Construct a mobile about a dance you have seen.
16. Form a group and carry on a discussion with one person acting out the role of a choreographer and the other the role of the composer. How would they interact? How did Stravinsky interact with Balanchine?
17. Design a set for a ballet.
18. "Create" music for a contemporary ballet using a tape recorder and sound from nature.
19. Using voice only as your score, act or dance a short section.
20. Explore your reaction to dance or music with one of the following senses impaired: Sight Sound

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## Other Famous Ballets

Directions: Select one of these famous ballets and find out, by interviewing someone or by doing library research, what the story/plot is. Make notes and use them to tell the story to the class.

### Composer/Choreographer

Stravinsky/Balanchine  
Minkus/Petipa  
Copeland/Loring  
Stravinsky/Robbins  
Delibes/Saint-Leon  
Minkus/Petipa  
Banfield/Dollar  
Tchaikovsky/Cranko  
Gould/deMille  
Bernstein/Robbins  
Herold/Ashton  
Offenbach/Massine  
Strauss/Lichine  
Cohen/Jooss  
Chausson/Tudor  
Rangstron/Cullberg  
Purcell/Limon  
Schoenberg/Tudor  
Copeland/deMille  
Stravinsky/Nijinsky  
Tchaikovsky/Petipa  
Tchaikovsky/Ivanov & Petipa  
Schneitzhoeffer/Taglioni

### Title

Apollo  
La Bayadere  
Billy the Kid  
The Cage  
Coppelia  
Don Quixote  
The Duel  
Eugene Onegin  
Fall River Legend  
Fancy Free  
La Fille Mal Gardee  
Gaité Parisienne  
Graduation Ball  
The Green Table  
Lilac Garden  
Miss Julie  
The Moor's Pavane  
Pillar of Fire  
Rodeo  
Le Sacre du Printemps  
The Sleeping Beauty  
Swan Lake  
La Sylphide

### Creative Writing Topics/ Discussion Questions

1. Write a script for a one act play that places Tchaikovsky in the 21st Century.
2. Imagine how the people of the 1700's would respond to music and dance of today. Write a descriptive paper relating to your ideas.
3. Analyze the similarities and differences between classical and neo-classical ballet.
4. Research the impact of the computer on dance.
5. Research the impact of the computer on music.
6. Relate Marcel Duchamp's "Nude Descending A Staircase" to neo-classical ballet.
7. Explore Serge Diaghilev's influence on music, art and dance.
8. Research the "equally-tempered scale".
9. It has been said that "Bach is at the head of the Western musical tradition as the figure who raised the art of Polyphony to its highest level". Explain
10. Discuss the influence of Arnold Schoenberg on contemporary music. How did his serial system function?
11. Explore Alexander Calder's role as a sculptor.
12. Research the music of John Cage and his argument that "music should reflect the random chaos of the world around us and so does not seek to impose the order on it."
13. Research the work of John Cage, Merce Cunningham and Robert Rauschenberg. Explore why these three artists entered into collaboration.
14. Explain "happening" as it relates to Cage, Cunningham and Rauschenberg.
15. Research and react to the influence of Isadora Duncan or Martha Graham on contemporary dance.
16. Compare the collaborations of Cunningham, Cage and Rauschenberg with the collaborations of Nijinsky, Picasso and Stravinsky at Diaghilev's Ballet Russe.
17. Look up Bach's theory of composition.
18. What connections are there between mathematics and serial composition.
19. Why is electronic music a natural development in the evolution of Western Music?
20. Listen to the entire ballet and then explain why Stravinsky's "Rite of Spring" caused so much controversy in Paris in 1913. Consider other music of that period. How and in what ways was the Stravinsky piece different? Look up the company and ballet stars that premiered the work. How did the performers contribute to the controversy?
21. Imagine yourself in a Paris salon with Chopin, List, George Sand and Alexander Dumas. What kinds of conversations would you enter into?
22. Compare and contrast the training and lifestyles of professional athletes and dancers.
23. Research how healthy living practices such as proper nutrition, sleep and daily exercise contribute to enhance movement and performance requirements.
24. Dancers rely on the assistance of many people in the health care profession. Explore the role of one of the following as it relates to dance.  
Physical Therapist    Massage Therapist    Nutritionist    Acupuncturist    Orthopedic Specialist



### Special Projects

1. The genius George Balanchine choreographed hundreds of ballets. Select two of his most famous and compare them. Report to the class.
2. Use the internet to research Bill T. Jones and the projects he has been working on for many years.
3. Research the lives of one of the following famous choreographers and present your information to the class.

Balanchine    Petipa    Cranko    Robbins    Tudor    de Mille    Tharp    Graham

## Section Four: Resources

### What is Ballet?

#### Background

The word “ballet” is derived from the Italian word “ballare”, meaning “to dance”. The original French names for steps and jumps are still used. Music, dance and mime combine in ballet to tell a story. In ballet, each step and movement is planned in advance. This is called choreography. Performing ballet is very hard work and requires hours and years of daily practice. Most ballet dancers begin training at an early age. Just as in athletics, dancers must take very good care of their bodies. Women must work even harder than men because they have to learn to a special technique called “pointe”. Pointe dancers wear special shoes which allow them to dance on the tips of their toes.

Dance in ballet is based on the five classical positions of the feet and must be performed by dancers trained in classical technique. All ballet movements begin and end with one of the five positions. They were created in the 18th century to provide balance and to make the feet and hands look graceful. The five positions are based on the foundation which underlies ballet dance—the turnout. The “turnout” is the ability of the dancer to rotate the legs outward much further than is normal or natural in everyday life. “Turnout” must come from the hip if injury is to be avoided.

#### History

Ballet began as entertainment for the royal families of Europe more than 300 years ago. It has a long and rich history growing out of noble and courtly manners and behaviors. Ladies and gentleman of the court were the performers. The first “ballet” was presented at the court of Catherine De Medici in 1581. Soon these “ballets” became so popular in France and Italy that, if you were a member of the nobility, you had to have dance training. By the time of France’s Louis XIV there were hundreds of “dance” teachers in Paris alone. The king, an accomplished dancer himself, decided to put ballet in the hands of the professionals. He created a school—the Academie Royale de la Danse. Classical ballet style has developed gradually since then. In the 19th century “romantic” ballet became popular. Dancers in floating white dresses performed “La Sylphide” and “Giselle”.

The Ballet Russe was one of the largest and greatest ballet companies of the world. Great choreographers such as Fokine, Massine, Balanchine and Nijinski created dances for the Ballet Russe. Diaghilev’ used great artists and composers of that period to have his choreographers create new works. The world of ballet exploded. For a time ballet companies were able to tour in even the smaller cities. During the time of Anna Pavlova and Isadora Duncan, ballet became “the thing” for people to see and talk about. Gradually it became too expensive for companies to tour and ballet became less in favor.

Neo-classical and contemporary ballet are two twentieth century variations on classical ballet. Both styles have their origins in traditional European or classical ballet.

Neo-classical (new classical) ballet is a style of dance developed by choreographer George Balanchine who was trained in classical Russian ballet technique at the Kirov Ballet School in St. Petersburg, Russia, in the early twentieth century. From his classical training, Balanchine kept the line, the elegance, the precision and the presence, but eliminated the ponderous style—the obvious preparation, the slowness of movement and the amount of time between step sequences. Without any loss of elegance or precision, Balanchine increased the speed at which steps were danced, shortened the time between step sequences and choreographed preparation for the next sequence as part of the end of the sequence being danced.

In choreography too, Balanchine chose carefully. He did not completely eliminate storytelling.. Instead, he reduced the plot and character to a minimum and drew on his audiences’ cultural knowledge through use of gestures, costumes and properties to convey his story. Nor did he eliminate mime—just the steps and postures which were stereotypical –retaining both classical and folk steps and poses which reflected humanity generously.

While Balanchine was eliminating those aspects of classical ballet which did not fit his vision, he was exploring the movement of other dance styles ... neo-romantic ballet from Russia, modern dance from Europe, folk and Western dance from US, the visual forms of modern art (cubism, surrealism) and the new harmonies and rhythms created by Stravinsky.

It was from this combination of training and discovery that Balanchine developed Neo-classical ballet. His early work "Apollo", created in 1928, tells a mythical story from an unusual view—the young god's introduction to the arts by three of the Muses. Using only four dancers, minimal costumes alluding to the Greeks by their drape and whiteness, simple props to indicate each character's essence, and music by Stravinsky, Balanchine combined classical ballet, modern dance and steps, serial movement, asymmetrical placement and a minimal amount of miming to make the dance.

Contemporary ballet is a much more inclusive style of dance than either classical or neo-classical. It is the creation of many choreographers and dancers who were taught in many combination of ballet and dance styles. So the range of style and movement is much greater. A contemporary ballet choreographer can call on the whole range of dance styles and can incorporate jazz, the various styles of modern, African, South American and Pacific Island ethnic forms as well as the many versions of romantic and classical ballet styles. Contemporary ballet may be danced "en pointe" or "flat".

Ballet is once again enjoying a period of great popularity. It is an art form that must be seen to be enjoyed. With television, video and internet technology, everyone can now see ballet. The great American male dancer Edward Villella and the two great Russian male dancers, Rudolph Nureyev and Mikhail Baryshnikov did much to change the American perception of ballet and to influence the "acceptance" of ballet.

The range of ballet, just as with music, is limitless. There are several basic types of ballets.

- Abstract ballet or "pure" ballet has no story to tell. It has no specific characters. Meaning, as with a symphony, is in the form or structure...in the relationship of one body to another. Such ballets are Balanchine's "Symphony in C or Concerto Barocco", Tetley's "Voluntaries", Tharp's "Deuce Coupe" and Robbins "Dances At a Gathering".
- Plot less ballets project emotions or moods and give visual form to the music. Balanchine's "Serenade" and "Jewels" are examples as are Joffrey's "Astarte", Feld's "Harbinger" and Arpino's "Trinity".
- Dramatic ballets are those with both plot and characters. They tell a story—sometimes with pantomime, although contemporary ballets often do away with pantomime. The dancer is required to act as well as dance the role. "Don Quixote" is a story or dramatic ballet and draws heavily on both acting and pantomime. Most "traditional" ballets are dramatic ballets.

The thing to remember with ballet is that, like any art form, the more you know about it the more you enjoy it! And, as in listening to a symphony, the more carefully you pay attention or watch—the more you will learn and come to appreciate one of our greatest art forms.



### Reaction Paper

After seeing the performance by Dance Alive National Ballet, analyze the works you saw.  
Define them as to classical, neo-classical or contemporary.  
Were the works plot less, abstract, or dramatic.  
Defend your position.

## Who Is Who?

**STUDENT:** A person who is learning. It takes at least ten years for a person to become a professional ballet dancer. A student who wants to become professional works everyday; taking at least two classes each day.

**BALLET MASTER/MISTRESS:** The person in a company who teaches the professional dancers everyday. Professional dancers take class everyday. Often, the ballet mistress or master may “set” or “rehearse” a ballet depending upon the size of the company.

**CHOREOGRAPHER:** This is the person who created the ballet of dance; who makes the steps come together. The choreographer is to dance what the composer is to music.

**ARTISTIC DIRECTOR:** This is the person responsible for “the look” of the company. The artistic director selects the dancers, choreographer or choreography, costumes, scenery and program. They often have to raise money for the company.

**CORPS DE BALLET:** The chorus or ensemble of a ballet company.

**CORYPHEE:** The rank between corps de ballet and soloist. These dancers may have a few special phrases to dance, but not a full solo.

**SUJET:** A dancer who has some solos.

**BALLERINA:** Leading female dancer in a ballet company.

**DANSEUR NOBLE:** A classical male dancer; soloist and partner to the ballerina.

**PRIMA BALLERINA:** if a company has several ballerinas; the principal ballerina receives “top billing” and is given the label of “Prima”.

**PRIMA BALLERINA ASSOLUTA:** The highest rank, given to the greatest female dancer of a nation and of an era. The Czar of Russia presented the last such award to Kchessinskaya.

**REGISSEUR:** The person in the company who rehearses the ballets if this is not done by the artistic director, choreographer or ballet mistress/master.

HOWEVER.....

The above is used primarily in traditional large ballet companies. In a small company such as Dance Alive National Ballet the majority of dancers are called “PRINIPALS” - as in principal dancers. All of them dance major roles; performing solo roles as well as “PAS DE DEUX” or dances for two.

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## Project

1. Who is the Ballet Master for Dance Alive National Ballet?
2. Who is the Artistic Director for Dance Alive National Ballet?
3. Who is the Composer In Residence for Dance Alive National Ballet?
4. Who are two choreographers for Dance Alive National Ballet?

## GLOSSARY/VOCABULARY

Theatre and dance have developed a vocabulary of their own over the years. The terms listed below are common with all dance people.

**APRON**—The part of the stage in front of the curtain.

**ARABESQUE**—A dance position taken with the dancer standing on one leg with the other leg extended behind.

**ARTISTIC DIRECTOR**—Person responsible for the total production of a ballet; responsible for the “look” of a ballet company

**BACKDROP**—Canvas or velour hanging at the back of the set which depicts a scene or mood.

**BACKSTAGE**—Area behind the stage.

**BALANCHINE**—Famous choreographer

**BALLERINA**—Female ballet dancer.

**BALLET**—Form of classical theatrical dance based on the five positions and turnout of the legs from the hips.

**BALLET MASTER/MISTRESS**—Person in a company who teaches the professional dancers each day.

**BALLON**—The ability to get up or the quality of getting up in the air.

**BARRE**—Section of wood or metal that dancers hold onto when joining “barre” - that part of a ballet class that prepares the ballet dancer’s body for more difficult work.

**BARYSHNIKOV**—Famous male ballet dancer seen in the moving “Turning Point”.

**BLACKOUT**—A sudden elimination of all stage lights to indicate the end of something.

**BOX OFFICE**—Where a person purchases tickets.

**CALL**—Announcement of the time at which dancers or actors should be in the theatre.

**CASTING**—The selection of dancers or actors for a role.

**CHARACTER ROLES**—Roles based on specific physical qualities.

**CHOREOGRAPHER**—The person who creates the ballet.

**COMPANY**—The group that creates the performances.

**COMPOSER**—The person who creates the music.

**CORPS DE BALLET**—The chorus or ensemble of a ballet company.

**CHORYPHEE**—Rank between corps de ballet and soloist.

**COSTUME DESIGNER**—Person who procures or designs and builds the costumes.

**CURTAIN CALL**—The raising of the curtain so that the performers may acknowledge the applause of the audience.

**DANSEUR**—Male ballet dancer.

**DANSEUR NOBLE**—A classical male dancer; soloist and partner to the ballerina.

**DIMMER**—An electrical device to control the intensity of light.

**DIVERTISSEMENT**—A series of dances set into a classical ballet or group of dances put together for the purpose of presenting several individual dancers in a series of separate numbers.

**DOWNSTAGE**—The area closest to the audience.

**DRESS REHEARSAL**—The final rehearsal of a ballet in which the dancers and the stage are dressed as if for a performance with an audience.

**ENTRANCE**—The act of coming onto the stage.

**EPAULEMENT**—The use of shoulders in presenting a step to the audience.

**EXIT**—The act of leaving the stage.

**EXTENSION**—The stretching of the leg.

**FLAT**—A wooden frame, covered with canvas and painted to represent walls, trees, etc. Used as scenery.

**FLOOR PLAN**—A scaled line drawing of the stage.

**FOOTLIGHTS**—A row of low-wattage lamps placed along the curtain line; used mainly in musical comedy.

**FORESHADOWING**—A suggestion of some action or event that will occur later in the story.

**HOUSE**—All parts of the theatre in front of the stage. Also refers to the audience members.

**HOUSE MANAGER**—Person responsible for the off-stage.

**LEFT OR RIGHT STAGE**—The dancer’s left or right as he faces the audience.

**LEOTARD**—Item of clothing that male and female dancers wear on their bodies.

**LIGHT MAN**—Person responsible for designing the light plot and operating the light board.

**PANTOMIME**—Acting out without words.

**PAS DE DEUX**—A dance for two; usually a dance for a man and a woman.

**PIROUETTE**—To turn; a specific kind of turn done in classical ballet.

POINTE—Dancing usually done only by female ballet dancers. Such dance is done “en pointe” with specifically constructed shoes called pointe shoes.

PRIMA BALLERINA—If a company has several ballerinas, the principal ballerina receives “top billing” and is given the label of “Prima” or first.

PRIMA BALLERINA ASSOLUTA--The highest rank, given to the greatest female dancer of a nation and of an era. The Czar of Russia presented the last such award to Kchessinskaya.

PRODUCER— The owner of a production.

PROJECT—An instruction to the dancer or actor to intensify his communication to the audience.

PROPERTIES—Props, pieces of furniture and all objects used on stage.

PROPERTY MAN—Person responsible for all props.

REGISSEUR—Person responsible for rehearsing ballet.

ROYALTY—The fee paid to a choreographer or company who owns the “rights” to a ballet. The fee paid to the composer or publishing company for permission to use music for a ballet or play.

SCENE— A division of an act.

SET DESIGNER—The person who designs and builds or supervises the building of a set.

SOUND MAN—Person responsible for creating all sound effects and making sure they all work.

STAGE MANAGER—Person responsible for all stage activities during the production.

STAGECRAFT—All the arts and crafts of stage production.

STUDENT—A person who is learning ballet.

SYMBOLISM—The use of one thing to represent another.

THEME—The central statement of a ballet—what the ballet is all about.

TIGHTS—Item of clothing that make and female dancers wear on their legs.

TURNOUT—The rotation of the legs outward from the hips.

TUTU—Standard ballet skirt worn by female ballet dancers.

UNDERSTUDY—A dancer who rehearses a role so that he or she can be ready to perform in an emergency.

USHERS—People responsible for the distribution of programs and for service to members of the audience.

WINGS—The off stage area to the left and right of the actual stage, usually masked by flats in the production.

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### More Resources!

- To learn about the Company: [www.dancealive.org/#about](http://www.dancealive.org/#about)
- To find out about a ballet: [www.dancealive.org/#repertory](http://www.dancealive.org/#repertory). Ballets selected for school shows vary. To find out more specifics, please email us at [dalive@bellsouth.net](mailto:dalive@bellsouth.net) or call us at 352-371-2986. We will be happy to mail you information on choreographers, composers, dancers and ballets!
- Bios about: Kim Tuttle/Artistic Director & Choreographer  
[www.dancealive.org/#staff](http://www.dancealive.org/#staff)  
Judy Skinner/Director Education/Choreographer  
[www.dancealive.org/#staff](http://www.dancealive.org/#staff)
- Bios about the dancers: [www.dancealive.org/#company](http://www.dancealive.org/#company)
- A GREAT resource for vocabulary: [www.abt.org/education/director/index.html](http://www.abt.org/education/director/index.html)

The following sites are really good for famous current dancers, ballets, composers and choreographers.

- [http://en.wikipedia.org/wiki/American\\_Ballet\\_Theatre](http://en.wikipedia.org/wiki/American_Ballet_Theatre)
- [http://en.wikipedia.org/wiki/New\\_York\\_City\\_Ballet](http://en.wikipedia.org/wiki/New_York_City_Ballet)
- A good source for learning about who is who in a large ballet company—and a list of major companies in the world: [http://en.wikipedia.org/wiki/Ballet\\_company](http://en.wikipedia.org/wiki/Ballet_company)
- Your public library has a large selection of books about dance. Some even have DVD's or videos!
- See if you have a professional or semi-professional ballet company in your community that you can use as a resource. If you are in a town that has a community college or university with a dance department, call and see if they can be of help. Chances are they have students who would be happy to come and give a talk or mini-performance!