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GUIDE TO DANCE

2024-2025 STUDY GUIDE

Learn about the art of dance and go behind-the-scenes with a professional dance company.

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BEHIND THE SCENES

Before the audience has an opportunity to see a ballet, many people are responsible for a large amount of work behind the scenes. The **Artistic Director** is in charge of making all of the artistic decisions for the company. They choose which dancers, choreographers, designers, etc. will be hired by the company, select which ballets will be performed and are actively involved in all aspects of the company's business. After the ballets are chosen, the repertoire is taught to the dancers by the **Choreographer** and **Rehearsal Director** of BalletMet. The process of teaching dance movements averages about 1 hour per minute of choreography, although it can take longer if the dance is particularly intricate. Once the steps are taught to the dancers, the real work of perfecting the movement begins. This process is never ending! No matter how many times a ballet is performed, there are always new things to learn or discover about the piece. A **dancer** trains for many years before seeking a job as a professional dancer. In fact, a dancer's training is similar to an athlete's practice regime. Dancers must show strength, muscular control, and flexibility in order to appear effortless while moving through space as well as possess a developed awareness of musicality and the ability to communicate stories and emotions without using words.

At BalletMet, the resident staff constructs costumes for the season's productions. **The Costume Shop Manager** is in charge of designing the costumes as well as keeping them clean, in good repair, and fitted to the different dancers in the company. The **Production Manager** is in charge of coordinating all of the technical aspects of the performance; including lights, scenery and sound. In the days leading up to the performance, the whole production team has to transform the bare walls of the theater. The **Lighting Designer** has a pivotal role in using their craft to draw the audience's attention to certain areas of the stage while designing a unifying look to all of the included theatrical elements. They might even be asked to create the feeling of a mood, a time of day, or a particular location. Once it comes time to coordinate all of these activities on stage, it is up to the **Stage Manager** to take control. They make sure that everyone is in their place, instruct the backstage crew when to execute their lighting and sound cues, and take responsibility should an emergency arise. It is definitely a high-pressure job.

Throughout the year, BalletMet performs an exciting repertoire of dance productions ranging from the classics to contemporary work. They perform for the Columbus community not only at their own performance space but also at the Ohio Theatre and the Davidson Theatre in the Verne Riffe Center. When show week comes around, the dancers have rehearsals on stage at the selected venue a few days before the performance. Having the opportunity to rehearse on stage allows the dancers to become familiar with dancing in a large open space surrounded by lights and often sets. On the day of the performance, most dancers arrive about 2 hours early to prepare. They not only have to put on their makeup and costumes but also need to take a warm up class to prepare the body. As with any athlete, nerves can change performance quality so mental preparation is very important.

It is time for the curtain to open! The audience takes their seats to enjoy the hard work of the many professionals involved in making the performance possible.

BRIEF HISTORY OF BALLETMET

BalletMet’s Mission: To create a foster world-class art and artists that inspire Columbus and beyond. To entertain, engage and educate through dance.

Since 1978, BalletMet has brought incredible dance to theaters, studios and classrooms in Central Ohio—and beyond. Located in the heart of downtown Columbus, BalletMet boasts a black box theatre performance space, seven dance studios, administrative offices, and costume and scene shops.

Every year, BalletMet reaches over 60,000 audience members through local performances, touring shows, academy classes and extensive outreach. BalletMet also operates a dance academy impacting more than 1,000 students each year. Classes offered include ballet, tap, modern and lyrical dance and are designed for all levels of experience, from the avid dance lover to the aspiring professional.

Remi Wörtmeyer was named BalletMet’s sixth Artistic Director in June 2024. Born in Adelaide, Australia, Mr. Wörtmeyer is a multi-award-winning choreographer, dancer, designer (of décor, costumes and fashion) and teacher who trained in classical dance at The Australian Ballet School.

PERFORMANCE ETIQUETTE & PREPARATION GUIDELINES

This study guide will help you to plan and prepare your students for an effective and inspiring learning experience during the performance. Here are some steps to follow to help make this experience successful and enjoyable for all.

1. Meet with other teachers in your school who are attending the *dance performance* and review performance etiquette, study guide materials, and other pertinent information.
2. Discuss which lessons and/or activities you will do with your class to make connections between classroom study and dance performance viewing. The *Study Guide* is filled with suggested activities as a starting point. If you have questions or need additional support, please contact BalletMet.
3. Follow up with classroom discussion and post performance activities after the performance. Remember that individual opinions about the performance can vary without being right or wrong, so please encourage dialogue and discussion in a supportive manner.

Additional Teacher Resources are available on the BalletMet website at www.balletmet.org under *Learn>Community>Free Resources*.

BEHAVIOR EXPECTATIONS---REVIEW WITH YOUR STUDENTS:

***We acknowledge that this is a new experience for students that may not have been to the theatre before. Expect a variety of reactions once you enter the space itself, and reactions shouldn't be suppressed unless they are especially distracting to others.**

In a live performance, the behavior of the audience can greatly affect the performance itself. The audience is an important part of the show, creating a partnership with the dancers. The dancers performing for you are real people. They may be wearing costumes that make them look like characters in a story, but they care very much about what they do and how people react to their performance, and they have worked incredibly hard to be able to perform for you. As an audience, we want to be respectful and give the dancers our full attention and focus, which means we shouldn't be talking to our neighbors or looking at our phones. Positive energy and attention from the audience helps dancers perform their best. Clapping is welcome! Dancers love to know that the audience is enjoying themselves, so it is quite exciting to hear the audience clapping during the performance, and especially at the finale! Most importantly ENJOY the experience!! Thank you for choosing BalletMet to be a part of your students' dance and live performance experience!

Anti-Racism and Equity Statement

BalletMet’s Commitment to Anti-Racism and Equity

We believe that art can inspire change. Our hope is that BalletMet will serve as a vehicle, a comfort and a celebration of our community and all humanity. As with many arts and cultural organizations around the country BalletMet stands in solidarity with those taking action against systemic racism.

BalletMet stands with the Black Community, People of Color, and other Marginalized Groups. As an organization and an art form, we recognize that there is much work to be done to not only understand where we have missed the mark but also to continue to learn and grow to forge a brighter path ahead, together. We are thoroughly examining our practices to best position ourselves to make direct and enduring progress combating racial inequality within our organization and community. We have designated a Senior Level position on our staff to prioritize and uphold ongoing institutional change. Further, we are working towards developing a comprehensive initiative addressing anti-racism and equity.

We have collectively identified the purpose of our initiative, who it impacts, and why it matters. These are inclusive of but not limited to:

- Represent our community through the art form of dance to elevate the human experience.
- Establish a Coalition consisting of community leaders, company dancers, staff, and organizational leadership to review and advise BalletMet on its initiatives addressing Anti-Racism and Equity.
- Evaluate all aspects of our organizational structure including governance, policies, programming, marketing and communications, education, and staff training to identify knowing or unknowing behaviors and biases that contribute to systemic racism practices.
- Develop, support, and implement ongoing Anti-Racism and Equity training and dialogue for the organization and its people.
- Continual organizational review of artistic programming, company collaborations, and educational programming, to ensure alignment with the Anti-Racism and Equity initiative.

BALLETMET ARTISTIC LEADERSHIP

Remi Wörtmeyer, Artistic Director



Born in Adelaide, Australia, Mr. Wörtmeyer is a multi-award-winning choreographer, dancer, designer (of décor, costumes and fashion) and teacher who trained in classical dance at The Australian Ballet School.

Formerly a principal with Dutch National Ballet, he also danced with The Australian Ballet and American Ballet Theatre and guested internationally, dancing on the world's greatest stages including Sydney Opera House, New York's Metropolitan Opera House, The London Coliseum and Sadler's Wells, St Petersburg's Alexandrinsky Theatre, New National Theatre Tokyo, the Grand Theatres of Shanghai and Hong Kong, National Centre for the Performing Arts Beijing, Palais de Congrès and Théâtre du Châtelet Paris.

Mr. Wörtmeyer's one-act and evening-length choreographic works include creations for Dutch National Ballet, Queensland Ballet, Royal Concertgebouw Orchestra, Benois de la Danse, and a bespoke pas de deux – Penumbra – for Roberto Bolle and Melissa Hamilton (Arena di Verona, 2022). Remi's ballet Significant Others (on the subject of artists Sonia and Robert Delauney) headlined Atlanta Ballet's spring season earlier this year.

Remi's fashion and sculptural works have been exhibited by galleries in Amsterdam, Sydney and Berlin. His collaboration with haute couturier Ronald van der Kamp saw him debut his own high-end handmade sculptural jewelry as part of RVDK's spring/summer 2023 collection at Paris Fashion Week.

Mr. Wörtmyer was named Artistic Director of BalletMet in June 2024 where he will continue to choreograph new works for companies both domestically and abroad.

COLLABORATING CHOREOGRAPHERS



Edwaard Liang

A former dancer with New York City Ballet and Nederlands Dans Theater, Liang has built an international reputation as a choreographer. Over the last decade, he has created work for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, Kirov Ballet, New York City Ballet, Pacific Northwest Ballet, San Francisco Ballet, Shanghai Ballet, Singapore Dance Theatre and Washington Ballet. Born in Taipei, Taiwan and raised in Marin County, California, Edwaard Liang began his early dance training at age 5 at Marin Ballet. After studying at the School of American Ballet he joined New York City Ballet in 1993, the same year he was a medal winner at the Prix de Lausanne International Ballet Competition and won the Mae L. Wien

Award. By 1998, he was promoted to Soloist. In 2001, Edwaard joined the Tony Award® winning Broadway cast of *Fosse*. His performance in *Fosse* was later televised nationally on PBS' *Great Performances* series – "Dance in America: From Broadway: Fosse," and subsequently released on DVD. By 2002, Liang was invited by Jiri Kylian to become a member of the acclaimed Nederlands Dans Theater 1. While dancing with NDT 1 Mr. Liang discovered his passion and love for choreography. Since establishing himself as a choreographer, his works have been performed by dance companies around the world, and he has won numerous awards for his choreography including the 2006 National Choreographic Competition.



Yin Yue

Yue Yin, Artistic Director and Choreographer, is an internationally recognized performer, choreographer and the founder and artistic director of YY Dance Company (YYDC). She began her training in China at the prestigious Shanghai Dance Academy and completed her artistic studies at NYU's Tisch School of the Arts where she received her MFA in 2008. In 2018, Yin founded YYDC, a non-profit dedicated to the teaching, production and performance of her original choreographic work. Yue's work embodies her signature FoCo Technique™, a dynamic fusion of Chinese dance, folk and contemporary movement language into YYDC's performances, choreographic commissions and educational endeavors.

Yue was the recipient of the 2021 Harkness Promise Award. This prestigious award recognizes her innovation in choreography and education. She was the winner of Hubbard Street Dance Chicago 2015 International Commissioning Project, winner of the 2015 BalletX Choreographic Fellowship, and winner of Northwest Dance Project's 5th Annual Pretty Creatives International Choreographic Competition in 2013. Yue's work has been commissioned from acclaimed companies as well as other companies and organizations such as Gibney Company, Martha Graham Dance Company, Boston Ballet, Philadelphia Ballet, Limon Dance Company, Alberta Ballet, Balletto Teatro di Torino, Peridance Contemporary Dance Company, USC Kaufman School of Dance, Tisch School of The Arts, Rutgers University, Point Park University, West Michigan University, Juilliard School for Dance and more.

PERFORMANCE PROGRAM

Approximately 1 hour

**Order of dances may be different in the performance

WHAT TO EXPECT!

Ballets are classified into two main categories. The first is a **full-length ballet** with intermissions, similar to a book with chapters. It usually tells a full story. An example would be *The Nutcracker* or *Cinderella*. The second is a **mixed-rep ballet** which is several unrelated shorter ballets with intermissions between them, similar to a collection of short stories.

The performance you are about to watch is a mixed-rep ballet. It is also considered a contemporary ballet in that there are no “rules” that it must follow. Costumes and footwear will vary and you could see dancers in sneakers, high-heels, dress shoes and even barefoot on stage.

Miroirs

Choreographer: Remi Wörtmeyer

Composer: Maurice Ravel

World Premiere: July 27, 2023

Miroirs (French for mirrors) is a non-narrative piece that explores honest relationships that we all may experience throughout our lives. Performed to the live piano music of Maurice Ravel, the audience will see inspirations of reflection, reflecting both literally in the metallic of the costumes and in the idea of seeing our world and our relationships in reflection.

Timeless Tide

Choreographer: Yin Yue

Composer: Michel Banabila

World Premiere: March 15, 2024 for BalletMet’s *Asian Voices* production

Yue Yin’s *Timeless Tide* brings swirling energy on stage. Set to the original score by Michael Banabila, the work reflects the current and the gravity of time and the countless interactions that guide the force into a continuous momentum.

Learn more: <https://www.balletmet.org/yue-yin-talks-creating-world-premiere-work/>

Seasons

Choreographer: Edwaard Liang

Music: “Four Seasons” by Max Richter, originally composed by Antonio Vivaldi

World Premiere: March 20, 2022 BalletMet

Experience the revival of *Seasons* by Edwaard Liang, inspired by Max Richter's reimagining of Vivaldi's *Four Seasons*. This captivating ballet, which premiered to acclaim in the 2021-2022 season, returns with renewed scenery and timeless choreography. Journey through the ever-changing landscapes of nature and emotion, as dancers gracefully depict the cycle of seasons with dynamic movement and evocative imagery.

LESSON I

ACTION VERBS=DANCE

Ohio Dance Standards Addressed:

Perceiving
Producing/Performing
Responding/Reflecting

Understandings:

The body is an integral tool in communication and storytelling. We use it to tell stories and as a way to recreate what we know and present it in a new way.

Enduring Understandings:

Action words are verbs. Choreographers use action words (verbs) as a way to make dances. Dances have a beginning, middle and end. We can create dances using action words.

Essential Questions:

How can we use action words to create a dance? What is the role of an audience and a performer?

Lesson Objectives:

The learner will:

- Create a list of action words
- Create a movement study with a beginning, middle and end.
- Discuss the role of the audience, choreographer and performer.
- Perform a movement study with accurate timing.

Materials:

Paper, pencils, markers, chart paper, music with a strong beat.

Vocabulary:

Action words, choreographer, beat, shape, ballet, timing, audience, performer

Assessment: (Summative)

Student rubric for movement study that includes action words, correct timing, starting and ending shapes.

**Teacher Note:* With any movement activity it is important to review expectations of behavior such as no running, staying in one’s personal or self-space, no talking during movement activities, raising your hand if you have a question, being respectful of others, etc. It is also helpful to have a class attention signal such as a clapping pattern, drum beat or something else, which requires students to stop what they are doing and respond to you.

Activity 1: Video Clip of Actions

Clear some open space in the room. Show a short 2-minute video clip from a dance video to the class. See BalletMet’s website for suggestions or visit the library. After viewing the video, ask the students to close their eyes and see if they can picture some of the movements from the dance. Have the students open their eyes and brainstorm a list of action (verb) words that they remember from the video example. Write these words on the board or chart. Ask the class to help select 4-8 words (depending on age of students).

Please note that this lesson may be developed for older students by adding more action words, varying timing and dividing students into smaller groups.

Activity 2: Warm-up

Have students find their own personal space and call out the action words selected. Students should demonstrate the action words. Repeat 2-3 times to warm-up the body.

Put action words in order. Demonstrate each movement for 8 beats or counts in sequence. Ask the class to repeat the movements with you and demonstrate the order again. Call out the movements as you go to help cue. Play music with a steady beat in the background to help with counting and timing.

**Teacher Note:* Students in wheelchairs can roll or be pushed around the room in shape patterns. Students with limited mobility can call their movements out with the teacher and use objects (like a puppet or stuffed toy) to demonstrate movements through manipulation.

Activity 3: Writing our Dance

It is time to create a dance. Ask students to create their own beginning shape for the dance—either at low, middle or high level. Review the levels—(Low-knees bent or lower to the ground with part of the body on the floor, Middle-feet flat on the floor, High-heels off the floor). Have students demonstrate their starting pose. Add the action words from Activity 2—each taking 8 counts and then an ending shape for the dance. Write the order of the dance on the chart or board.

Starting Shape: Hold 4 counts

Verb 1: 8 counts

Verb 2: 8 counts

Verb 3: 8 counts

Verb 4: 8 Counts

Ending Shape: Hold 4 counts

Activity 4: Performance

Brainstorm with the class about the roles of the audience and performer. List these roles on chart paper or the board for the class to see. Divide the class in half and have the students perform their Action Word Dance for one another, taking turns being the audience and the performer. Discuss some things that students might have noticed about some of the actions or the starting or ending shapes chosen by their classmates. **IMPORTANT: DO NOT** designate “good” or “bad” labels. Ask students to describe what they see. Give an example first such as describing how you are dressed today.

Optional Follow Up Activity:

Have students write the dance sequence in their notebooks or draw pictures of the sequence as homework. Students can also build a sequence with play dough or 3-D computer modeling.

Extension:

Develop the dance by adding a Feeling to each Action word as it is performed. Have students write down their feeling words and action words and create a poem incorporating both.

Lesson Sample Checklist
 Learning Assessment
 Action Verbs = Dance

Statement of Performance

Create, demonstrate and perform an Action Word Dance using an action word list.

<u>Criteria</u>	Yes	No
Creating/ Perceptual Skills		
1. Demonstrated 4 action words	_____	_____
2. Created an action word list	_____	_____
3. Created a beginning and ending shape	_____	_____
4. Dance had a beginning, middle and end	_____	_____
Creating/ Perceptual Skills Total	_____	
Performing/ Technical and Expressive Skills		
1. Accurately performed movement sequences	_____	_____
2. Performed sequences with correct timing	_____	_____
3. Movement flowed easily from one transition to the other	_____	_____
4. Retained focus throughout the performance	_____	_____
Performing/ Technical and Expressive Skills Total	_____	
Responding/ Intellectual and Reflective Skills		
1. Can discuss choices	_____	_____
2. Made informed critical observations of own work	_____	_____
3. Made informed critical observations of the work of others	_____	_____
4. Noticed and discussed the similarities and differences between groups	_____	_____
Responding/ Intellectual and Reflective Skills Total	_____	
Total Yes (12 possible) _____		

Criteria Rating Scale: (based on how many Yes answers)

12-9 = Excellent listening and moving. Keep it up!

8-6 = A commendable effort. Solid work.

5-1 = minimal effort towards listening and moving. Unacceptable performance level

Teacher's Notes:

LESSON II

EMOTION AS MOVEMENT

Ohio Dance Standards Addressed:

Perceiving/Knowing
Producing/Performing
Responding/Reflecting

Ohio Social Emotional Learning Competencies Addressed:

Self-Awareness
Self-Management
Social Awareness

Understandings:

People communicate in many different ways. Our bodies are capable of expressing emotions without the reliance on verbal communication. We can use the body to recreate what we know and present it in a new way.

Essential Questions:

How can dance express different emotions? What is the role of audience and performer?

Lesson Objectives:

The learner will:

- Explore various ways to express emotion non-verbally
- Describe how different emotions are displayed through movement
- Observe, interpret, and copy another person's movements
- Create a movement study
- Define the roles of audience, choreographer, and performer

Materials:

Paper, pencils, markers, chart paper, music

Vocabulary:

Choreographer, performer, audience, emotion, non-verbal, mirroring

Assessment (Summative)

Student rubric for movement study that includes emotion words, correct timing, starting and ending shapes

Teacher Note: With any movement activity it is important to review expectations of behavior such as no running, staying in one's personal or self-space, no talking during movement activities, raising your hand if you have a question, being respectful of others, etc. It is also helpful to have a class attention signal such as a clapping pattern, drum beat or something else, which requires students to stop what they are doing and respond to you.

Activity 1: Emotion Exploration

Clear some open space in the room. Ask the students to describe how they are feeling in that moment and write their answers on the board or chart. Ask the students how they would feel in different situations:

- How would you feel if you spilled your drink during lunch?
- How would you feel if your class got extra recess?
- How would you feel if one of your friends was absent from school?

*Feel free to add or exchange situations based on the age of the students and what you know of their life experiences. Remind the students that there are no “good” or “bad” answers and that different people may feel different emotions for the same situation.

Once you have a list of emotions, ask the students to pick 4-6 emotions. With this new list, ask the students to demonstrate in their spots (personal space) how we would show each emotion without words. Please note that this lesson can be adapted to older students by adding more emotions, differentiating between synonyms for emotions (example: sad/depressed/bitter/somber/pessimistic/heartbroken), and dividing students into smaller groups.

Activity 2: Mirroring

Have students pair up and find their own space in the room. Ask the students to select a leader and a follower. Select one of the emotion words on the board; explain that the leader will demonstrate a non-verbal expression of that emotion and the follower will mimic it as best they can. Encourage students to consider how their whole bodies can show the emotion beyond just their facial expressions. Set a timer for 30 seconds; when the time is up, pick a different word and ask students to switch roles. After everyone has had a turn leading and following, ask students to find a different partner in the room and repeat the activity. When your class has explored all the emotion words, have them take a seat and discuss how they felt showing different emotions and how they felt mimicking someone else’s emotions. To adapt this for older students, challenge the leader to choose any emotion without saying it; the followers have to interpret the emotion the leader chose to portray.

Teacher Note: Students with limited mobility can call their movements out with the teacher and use objects (like a puppet or stuffed toy) to demonstrate movements through manipulation.

Activity 3: Creating a sequence

It’s time to create a dance. Review the different emotions and movements that the class embodied in the last activity. With the students, create an order for the emotions and pick a movement to demonstrate each emotion. Ask students to pick a starting pose that will let others know the dance is about to begin and an ending pose that will let others know the dance has ended. Write the order of the dance on the chart or board.

Starting Pose: Hold 4 counts

Emotion 1: 8 counts

Emotion 2: 8 counts

Emotion 3: 8 counts

Emotion 4: 8 counts

Ending Pose Hold 4 counts

Teacher note: This activity can be done as a whole class for younger students; older students can work in small groups and each group can perform for the rest of the class.

Activity 4: Performance

Brainstorm with the class about the roles of the audience and performer. List these roles on chart paper or the board for the class to see. Divide the class in half and have the students perform their dance for one another, taking turns being the audience and the performer. Discuss some things that students might have noticed about the emotions portrayed by their classmates. **IMPORTANT: DO NOT** designate “good” or “bad” labels. Ask students to describe what they see. Give an example first such as describing how you are dressed today.

Optional Follow-Up Activity:

Have students write the dance sequence in their notebooks or draw pictures of the sequence as homework. Students can also build a sequence with play dough or 3-D computer modeling.

Extension:

Develop the dance by brainstorming a story that could accompany the emotions. What situation could be happening to cause the shift of emotions in the performers? What movements could be added to the dance to tell the story without words? Older students can work in small groups to write a story and then demonstrate it to the class; audience members can deduce what they believe the plot points are.

Lesson Sample Checklist

Learning Assessment

Emotions as Movement

Statement of Performance

Create, demonstrate and perform an Emotion Dance using an emotion word list.

<u>Criteria</u>	Yes	No
Creating/ Perceptual Skills		
1. Demonstrated 4 emotion words	_____	_____
2. Created an emotion word list	_____	_____
3. Created a beginning and ending shape	_____	_____
4. Dance had a beginning, middle and end	_____	_____
Creating/ Perceptual Skills Total	_____	
Performing/ Technical and Expressive Skills		
1. Accurately performed movement sequences	_____	_____
2. Performed sequences with correct timing	_____	_____
3. Movement flowed easily from one transition to the other	_____	_____
4. Retained focus throughout the performance	_____	_____
Performing/ Technical and Expressive Skills Total	_____	
Responding/ Intellectual and Reflective Skills		
1. Can discuss choices	_____	_____
2. Made informed critical observations of own work	_____	_____
3. Made informed critical observations of the work of others	_____	_____
4. Noticed and discussed the similarities and differences between groups	_____	_____
Responding/ Intellectual and Reflective Skills Total	_____	
Total Yes (12 possible) _____		

Criteria Rating Scale: (based on how many Yes answers)

12-9 = Excellent listening and moving. Keep it up!

8-6 = A commendable effort. Solid work.

5-1 = minimal effort towards listening and moving. Unacceptable performance level

Teacher's Notes:

ELEMENTS OF DANCE

Space

PERSONAL SPACE – Stays in place

GENERAL SPACE – Moves all over the place

Directions

FORWARD – belly button leads you

BACKWARD – back leads you

SIDE (RIGHT) – right side leads you

SIDE (LEFT) – left side leads you

Levels

HIGH – Rising up on balls of feet

MIDDLE – standing flat on feet

LOW – knees bent or low to the ground

Time

Also known as *Tempo* or *Speed*

TEMPO

FAST

MODERATE

SLOW

DURATION

LONG

SHORT

FREEZE-Be Still!

Effort or Energy

SWING – to move in an arc

SUSPEND – a pause in movement, usually followed by a collapse

COLLAPSE – to fall

SUSTAINED – equal, continuous motion of a gesture

PERCUSSIVE – sharp, forceful movements

VIBRATORY – to shake

HEAVY/LIGHT-use of the dancer's weight and effort

DIRECT/INDIRECT-relates to pathways, focus and relationship

BALLETMET LECTURE DEMONSTRATION WORKSHEET

A performance can be broken up into six categories: MOVEMENT, SPACE, MUSIC, STORY, COSTUME, and RELATIONSHIP.

What are the first three words that pop into your head about the performance you just saw?
(Examples: tense, dramatic, happy; fun, light, energetic)

Think about your favorite picture or snapshot from the performance. Draw that moment from your memory.

What did the COSTUMES look like? What did they remind you of?

How would you describe the MUSIC? How did it make you feel?

Did you see the dance as a STORY? What was the STORY you saw?

What kinds of RELATIONSHIPS did you see in the dance?

Dance MOVEMENT can be broken up into a few basic elements: *TIME*, *SPACE*, *ENERGY*, and *SHAPE*. You can think about each Element with a few words like--

- *TIME*: fast or slow, long or short
- *SPACE*: shape, size and level
- *ENERGY/EFFORT* calm or energetic, tense or soft



The combinations of all of these are endless and make up what you see as MOVEMENT on stage.

What are some elements of the MOVEMENT that you saw on stage?

What else did you like or notice about the show? What was your favorite part?

What did you not like as much? Why wasn't it your favorite?

WHO, WHAT, WHEN, WHERE, WHY and HOW WE DANCE

WHAT is dance?

We might call dance “any movement pattern that is repeated in a rhythmic way or an action that uses the body in space with time and energy.” From the beginning of time, all living beings have danced. Humans have always included rhythmic movements and sounds in their social gatherings and ceremonies. In fact, even the stars and planets perform a perpetual “dance” around the sun and across the universe.

WHERE did dance come from?

Dance has been a part of every culture since human life began on earth. Picture an ancient tribal dance being performed in a small village in Ghana to the accompaniment of drums and bells and then imagine a group of teens in Columbus dancing to the rhythms of hip hop music. Like us, dance is constantly evolving.

WHO created dance?

Dance is a natural part of our social and spiritual lives. At high school dances in the 1950’s, boys and girls jitterbugged the night away. In the streets of the South, the rhythms of a tap dancer come from a local jazz club. In a temple in Tibet, orange robed Buddhist monks sit chanting, rocking and bowing in unison. In a church in Columbus, worshippers alternately sit, stand, kneel, sing and pray together. On a reservation in Arizona, Indigenous peoples re-enact a sun service handed down by their ancestors from a time before our country was known as America. We are all able to create our own dances!

WHEN did people begin to dance?

No one knows exactly when people began organizing dances into remembered patterns. When someone next to you begins to move in a regular rhythm, it is a natural reaction to join them and repeat their movement. When we enjoy a certain piece of music, we may sing and dance to it. Movement patterns that we find fun may get repeated over and over again. Movement brings us together as a way of communicating without words.

WHY do we dance?

We dance to express ourselves. Dance touches us in a way that cannot be expressed in language. Watching others dance gives us a sense of joy, inspiration and freedom from the everyday world!

HOW did dance become a performing art?

Dancing began as a social and spiritual practice and since has evolved into a performing art. Humans began to organize dance performances for special occasions such as births, weddings, deaths, harvests or festivals. Gradually, dance evolved into an art form. People began to teach their dances to one another and train in many dance techniques, eventually bringing about the introduction of the professional dancer, one whose job it is to perform dances for others’ enjoyment and entertainment.

ADDITIONAL ACTIVITIES FOR PERFORMANCE PREPARATION AND FOLLOW-UP

BalletMet has provided sample lessons for teachers to use listed above. Please note that there are many possibilities to prepare students for seeing *BalletMet’s Lecture Demonstration* and for reflecting about the experience after the performance. We encourage teachers to use these suggestions below as starting points for additional activities.

Pre-Performance Activities

1. Collect pictures of dancers from newspapers, magazines, and the Internet to make a collage, poster or mobile.
2. Read some stories about dance specifically written for children. See the appendix for suggestions.
3. ODE’s elementary Social Studies curriculum focuses on Heritage as one of its themes. “Heritage ideas and events from the past have shaped the world as it is today. The actions of individuals and groups have made a difference in the lives of others”. (ODE Social Studies Standards pg. 8.) “Heritage is reflected through the arts, customs, traditions, family celebrations and language”. (ODE Social Studies Kindergarten Standards). As appropriate for the students, discuss how World War II affected the American people and the world. Some themes to explore are: women in the workforce, the Holocaust, music, movies, Japanese American camps, Pearl Harbor, recycling and rationing, the family unit, and the Allies.

Post Performance Activities

1. *Assign students to write a review of the *dance performance*. Their review should include the basics of “**who, what, where, when, and how**” information. Younger students can draw a picture about the performance or the teacher can guide the class through writing a class narrative about the performance. Post these reviews around the room or share in your school newspaper.

Send some of your reviews to BalletMet!

2. Costumes are fun and stimulate the imagination. They also help to represent characters. As you discuss the *dance performance* have the students describe the costumes that they saw the dancers wearing. What color, shapes, or textures did the costumes have? Did the dancers have anything on their feet or heads? Ask students to design their own costumes for their own dance. Send some of the pictures to BalletMet to post on our website or post on the bulletin board in your school.

***Notes for Review Writing:** A review is written after an event has taken place. Discuss the use of the 5 W’s and H (where, when, who, what, why and how) and background information when writing a review. Unlike a preview of an event, a review may give an opinion of an event (like or dislike, strengths and/or weaknesses). A detailed description of the event is given so readers who may not have seen the event can have a general idea. A review may also focus on only one or two things about the production. It may be a dancer, costumes, choreography or whatever else! What can make writing a review fun and also challenging is that the Critic may have to write the full review in one night. That means they have to work fast!

INFORMATION ABOUT LIGHTING DESIGN

By Jamie Gross, Director of Production, BalletMet

Lighting Designer	The Lighting Designer works with the Choreographer, Director and Artists to enhance and create the setting in which a performance takes place. They create the mood of the performance, direct the audiences' attention and illustrate the plot of a piece. The lighting designer is a qualified professional with a Masters of Fine Arts degree. Most Lighting Designers are freelance artists. Their job requires them to travel while balancing their schedule in order to make a decent salary. Lighting Designers get hired on a per show basis.
Assistant Lighting Designer	The Assistant Light Designer (ALD) assists the Lighting Designer and often is responsible for updating design paperwork during tech rehearsal, taking notes for the Lighting Designer and being in charge of the Spot design. ALD's aspire to become professional Lighting Designers.
Lighting Supervisor	The Lighting Supervisor oversees the entire Lighting Department. They work with the Lighting Designer, translating their design into workable documents. This job exists in larger companies. Companies that do not have this position give these responsibilities to their Master Electrician.
Master Electrician	The Master Electrician runs the light crew and often acts as the Light Board Operator. They must be an expert in fixing theatrical electrical issues (note that this is different than an electrician that would work in your home).
Electrician	The Electrician installs and focuses the lights based on the light plot directed by the Master Electrician. An Electrician must have a working knowledge of electricity.
Light Board Operator	The Lighting Board Operator is an expert at programming static lights and operating the lighting boards during the show.
Moving Light Programmer	The Moving Light Programmer operates the moving lights section of the design. They must be an expert on the particular lighting board used by their company.
Follow Spot Operator	The Follow Spot Operator runs the spotlight during the show.
Deck Electrician	The Deck Electrician operates gel changes, rover moves, cabling, fog, haze, dry ice, and other troubleshooting during a performance.
Stagehand	Stagehands can really be responsible for any production crew position above except the design positions. Most Stagehands do not have a fixed schedule, requiring them to work 2-20 hours a day. As a Stagehand, they need to take work whenever they can as it is not always guaranteed. However, some dance companies have hired Stagehands. As a hired Stagehand, they have guaranteed weeks of work.

While reviewing the job descriptions above, it is important to recognize the production elements of a performance. Production crew members are required to be a "quick study." Before opening night, crew members get anywhere from 2 weeks to 8 hours to perfect the design and flow of a performance. They must think ahead, anticipate problems, learn from their mistakes and adapt to changes. Overall, the jobs require hard work, dedication and a passion for the performing arts.

BRIEF HISTORY OF BALLET

During the Middle Ages, the church in Europe claimed that dancing was sinful, but when the Renaissance began in the 1400s, dancing became popular once again. It is due to the European courts of the 16th and 17th centuries that the true origins of ballet were discovered.

Why are so many ballet terms in French?

Although ballet began in the Italian courts, the French were among the first to write down ballet steps. Many ballet terms are everyday French words. For example, 'Plier' is French for 'bend.'

Is the word 'ballet' French as well?

The word 'ballet' is French but it actually comes from the Italian word 'ballare' from which we also get the word 'ballroom.'

The First Ballet:

During the 16th century, the French and Italian royals competed to have the most splendid court. The monarchs would search for the best poets, musicians and artists. At this time, dancing became increasingly theatrical. This form of entertainment was called the *ballet de cour* (court ballet). It featured elaborate scenery and lavish costumes plus a series of processions, poetic speeches, music and dancing. The first known ballet *Le Ballet Comique de la Reine* choreographed by Balthasar de Beaujoyeulx was performed in 1581 at the request of Catherine d'Medici, the Queen of France. She was originally from Italy and was an avid supporter of the arts.

The First Professional Dancers:

Ballets were first performed at the Royal Court, but in 1669, King Louis XIV opened the first opera house in Paris. Ballet was originally performed in the theater as part of the opera. The first opera featuring ballet, entitled *Pomone*, included dances created by Beauchamp. Women participated in ballets in the court but were not seen in the theater until 1681. As the number of performances increased, courtiers who danced for a hobby began to pursue more intense dance training. The physical movements of the first professional dancers were severely hindered by their lavish and weighty costumes and headpieces. They wore dancing shoes with tiny heels which made it rather difficult to dance *en pointe* (with pointed toes). The first non-heeled pointe shoes were not introduced until the mid 18th century.

Eventually, ballet companies were established in France to train dancers for the opera performances. The first official ballet company was based at the Paris Opera and opened in 1713. Many of the roles in historical ballets are defined through a binary character portrayal of men and women.

Establishing Dance in North America:

Most contemporary ballet choreographers and dancers are influenced by the Russian Ballet company *Les Ballets Russes*. This company, under the direction of Sergei Diaghilev, first visited North America in 1916-1917 stimulating an uproar of interest in ballet. Over time, a former dancer for Ballet Russes, George Balanchine, came to the United States and founded

the New York City Ballet (originally the American Ballet). The United States provided a fertile ground for the development of Modern dance. Isadora Duncan, Martha Graham, Doris Humphrey, Charles Wiedman, Katherine Dunham and Pearl Primus, were pioneers in this field. Their work has had a major impact on the world of dance.

It is important to note that ballet is historically a White, Eurocentric art form, and there have been many racial issues within the ballet world throughout history. However, we celebrate the work of many BIPOC artists today. Marion Cuyjet was a pioneer in dance education in Black communities in Philadelphia, PA in the 1930s. In the 1950s, Janet Collins was the first African American dancer to perform at the Metropolitan Opera. Arthur Mitchell is another notable African American dancer and choreographer who founded the Dance Theatre of Harlem in 1969 as a reaction to Martin Luther King Jr.'s assassination. Today, the dance field is working to recognize and put forward BIPOC choreographers and dancers from all over the world.

The Differences between Classical and Contemporary Ballet:

Classical ballet requires certain rules for it to be considered a classical ballet production. On the other hand, contemporary ballet does not require strict criteria. It permits the choreographers, dancers, and production crews to explore their imagination. Sometimes, a contemporary ballet might not have music, costumes, scenery or footwear. Conversely, a classical ballet has five specific ingredients that *must* be included:

1. It must tell a story – often a fairy tale involving a boy/girl plot with a problem to be resolved by the end of the ballet.
2. It must have costumes and scenery.
3. It must have music. The music is used as an element of storytelling in classical ballet.
4. It must have a “folk” or “character” dance.
5. The female dancers must wear pointe shoes and tutus.
6. There is a Corps de Ballet to frame the dancing onstage.

IMPORTANT POINTE SHOE FACTS



The Evolution of Pointe Shoes

Pointe shoes were first introduced in the early 19th century during an artistic movement known as “Romanticism.” At this time, the supernatural, man vs. nature and other romantic themes were used as an escape from reality. As time passed, the role of the ballerina changed greatly. Female dancers wore calf-length, white bell-shaped tulle skirts instead of ankle-length gowns and heavy wigs. Prima ballerinas were presented as light and elusive. To add to the dancer’s ethereal effect, the pointe shoe was introduced to enable women to dance on the tips of their toes. The early pointe shoes were soft slippers darned on the sides and under (though not directly under) the toes. The ballerina could only pose for a short time gracefully on both pointes and do a few poses. Prima ballerina Marie Taglioni was the first to make dancing *en pointe* famous. In the 1832 production of *La Sylphide* choreographed by her father, she immortalized the romantic ballet dancer in her frothy white ankle-length skirt and pointe shoes. When Taglioni went to Russia in 1837, she electrified her audiences. After one performance, some of her fans bought a pair of her used slippers for 200 rubles and made “toe shoe” broth!



The Modern Pointe Shoe

Contrary to popular belief, pointe shoes do not contain steel, wood or concrete. They are made of soft leather covered with pink, black or white satin with a drawstring allowing the dancer to adjust their shoes without the need for a buckle. After a dancer has pulled the two ends of the drawstring to their desired tightness, they tie two or three knots and cut the “left over” strings. This is an important professional touch for two reasons. First, a dancer can trip on strings that are not cut. Second, it is not attractive to see long strings hanging over the ballerina’s toes.

Pointe shoes are made by hand and are very expensive. Depending on the type of shoe and where it is purchased, pointe shoes can range from about \$40 to \$100. On average, pointe shoes will last a professional dancer one or two weeks.

Pointe Shoe Construction

The hard toe of the shoe, the box, is made from several layers of cloth that have been stiffened with special glue. Professional dancers special order their shoes, specifying the fit and form of the shoe that best suits their feet. The vamp, or front part of the box, can be made longer if the dancer has a high instep or shorter if the dancer has a low instep. In addition, some dancers prefer a square, flat tip on the boxes of their shoes while others may prefer a rounded narrow one. The sole of the pointe shoe is made of leather on the outside with a special inner sole of strong leather called the shank for additional foot support.

Pointe Shoe Preparation

It is the dancer’s responsibility to sew the ribbons and elastics on their pointe shoe. The correct place for attaching the ribbons is found by pressing down the backs of the shoe. The ribbons are sewn where the sides bend. It is crucial that the ribbons be sewn securely to the shoe to prevent the dancer from tripping or falling. Most dancers add a three-quarter inch strip of elastic for greater support and insurance against loose ribbons. Pointe shoes must also be “broken in” before they are worn on stage.

IMPORTANT TUTU FACTS

What is a Tutu?

The word 'tutu' is an alteration of the word 'cucu' which is baby talk for the French word 'cul' meaning 'backside or bottom.' A tutu is a skirt that may be worn as a costume during a dance performance. Tutus may have a single layer or multiple layers of fabric or tulle. Sometimes a bodice may be attached to the tutu.

Types of Ballet Tutus:

Romantic Tutu: A Romantic Tutu is a three quarter length bell-shaped skirt made of tulle. This type of tutu has an attached fitted bodice and sometimes sleeves. The romantic tutu is *free flowing* to emphasize the lightness and ethereal qualities presented in romantic ballets. The drawing at the right depicts four Romantic ballerinas dressed in the Romantic Tutu.



Pas de Quatre: 1845
http://en.wikipedia.org/wiki/Pas_de_Quatre

Classical Tutu (pancake): A Classical Pancake Tutu is a short, stiff skirt made with layers of netting that extend outwards (from the hips) and fitted bodice. The *pancake* style has a wire hoop holding layers of net flat and in place. The Classical Pancake Tutu is typically made with 10 thick layers of gathered tulle. The photo to the right is an example of this style.

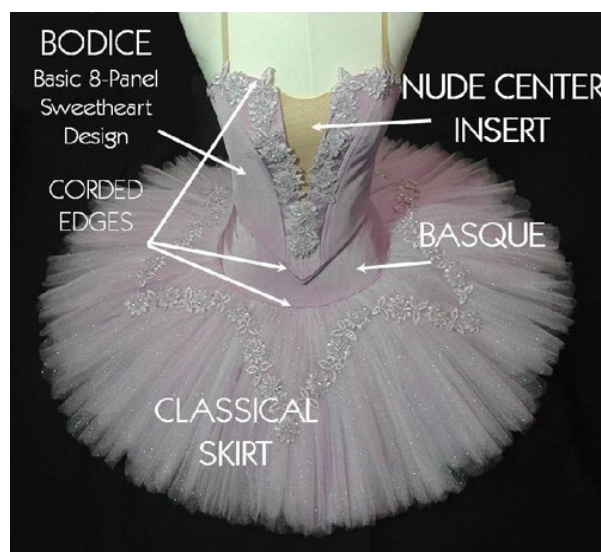


Photo: www.classacttutu.com/images/TutuAnatomy800.jpg

Classical Tutu (bell): A Classical Bell Tutu is a short, stiff skirt made with layers of netting with a slight bell shape and fitted bodice. It extends outwards from the hips and does not use a wire hoop. The Classical Bell Tutu is typically made of 6 layers of gathered tulle. It is usually longer than a 'pancake' classical tutu.

Constructing a tutu requires time and expertise. Almost all tutus are comprised of three parts: the bodice, the basque and the skirt. The majority of romantic tutus have skirts comprised of three layers of heavily gathered tulle. BalletMet creates a number of tutus for performances every year. One of the most time-consuming projects is the construction of the Sugar Plum Fairy costume. Three different sized costumes must be made and each one takes at least 75 hours to build. That means it takes about 225 hours to create these three tutus! Each year, costumers have to mend tutus, alter their sizes to fit new dancers, and recreate pieces if requested by the director.

Tutu information taken from: www.en.wikipedia.org/wiki/Ballet_tutu and http://www.ringsurf.com/online/2183-tutus_today.html

GLOSSARY OF DANCE TERMS

Abstract: (adjective) a dance that does not tell a story (adjective) not representing something literal or specific.

Asymmetrical: (adjective) not symmetrical shape or form, not identical on both sides.

Ballet: (noun) dancing in which conventional poses and steps are combined with flowing movements. It consists of patterns of movement that have developed over the centuries from a White, Eurocentric viewpoint. The word *classical* describes the style.

Canon: (verb) a process where all dancers do the same choreography with each dancer coming in sequentially at a different time.

Characterization: (noun) the delineation of character or creation of characters in a story, play, etc. especially by imitating or describing actions or gestures.

Choreographer: (noun) a person who creates and arranges the movements of a dance.

Choreography: (noun) the noun for choreographer. The arrangement or written notation of the movements in a dance; the art of devising dances.

Collapse: (verb) energy – to fall.

Corps de Ballet: (noun) a group of dancers that serve as the background to soloists and principal dancers.

Dance: (verb) to perform a rhythmic and patterned succession of bodily movements usually to music.

Danseur: (noun) French term for a male dancer.

Elements of Dance: (noun) Time (speed/duration) Space (shape/levels/pathways) and Energy (dynamics/flow) used by the body. Parts of the Body and the spine.

Energy: (noun) dynamics or qualities in movement classified into six categories; swing, suspend, collapse, sustained, percussive, and vibratory.

Exaggerate: (verb) to make something bigger than normal, often used in comedy.

Gait: (noun) manner of walking or running.

Genre: (noun) defined as sort or kind: the school or style of dancing featured by the use of such subject matter.

Gesture: (noun) a movement of the body or a body part, not used as a support for the body. May symbolize or convey an emotion or idea.

Improvise: (noun) to compose, recite, or sing on the spur of the moment.

Literal Gesture: (noun) a gesture that occurs in everyday life and has a specific meaning.

Metaphor: (noun) use of a word meaning one kind of object or idea in place of another to suggest a likeness between them.

Motivation: (noun) something (as a need or desire) that causes a person to act. Motive implies an emotion or desire operating on the will and causing it to act.

Narrative: (noun) a dance that tells a story.

Opposition: (noun) an element often used in dance between two people or two groups that is characterized by doing contrasting movements.

Pantomime: (verb) a form of conveying emotions, actions and gestures without the use of spoken word.

Pathway: (noun) a route or specific direction of movement performed on the floor or in the air.

Pas de Deux: (noun) a French classical ballet term meaning “dance for two.”

Percussive: (adjective) energy – sharp, forceful movements.

Phrase: (noun) part of an entire dance.

Relationships: (noun) a connection to someone or something in time, space, energy, etc.

Repetition: (noun) saying or doing again.

Sequence: (noun) the order of steps in a phrase or dance.

Set: (noun) scenery and/or items on stage that give the viewer an indication of the place and time that the action or dancing is taking place. Sets can be literal or abstract in nature.

Social Dance: (noun) dances popular during a certain period that was often performed in social settings as a way to get to know and relate to others.

Solo: (noun) a phrase or dance performed by one person.

Spatial: (adjective) describing one’s surroundings or use of space.

Suspend: (verb) energy – a pause in movement-usually followed by a collapse.

Sustain: (verb) energy – equal, continuous motion of a gesture.

Swing: (verb) energy – to move in an arc. Also a dance term (verb) to link arms or elbows with partners and circle around each other.

Symmetrical: (adjective) a form or shape that can be divided into similar parts by a plane passing through the center.

Theme: (noun) the underlying idea, perception, perspective or feeling in a work of art that gives it unity and meaning. A work of art both embodies and expands upon its theme. The theme is not quite the same as the subject; it is the artistic message concerning the subject. The theme is not quite the same as the content; it is the essence or heart of the content.

Unison: (noun) performing the same movements at the same time.

Vibrate: (verb) energy – to shake.

Weight: (noun) mass or use of mass in an active or passive manner.

BALLET TERMINOLOGY

These words are in French.

À Terre – on the ground	En Dehors – outward
Adagio – at ease or leisure, slow and graceful movements	Effacé – shaded.
Allégro – brisk, lively	En l’air – in the air
Arabesque – with the leg behind	Épaulement – movement of the shoulders
Assemblé - to assemble	Ferme – closed
Attitude – a dance pose based on the statue of Mercury	Grand – big, large
Barre – a horizontal bar that dancers hold onto for support during exercises	Grand Battement – large kick
Battement – beating. A beating action of the extended or bent leg	Glissade – to glide
Battement Dégagé – to disengage	Jeté – to throw
Battement Frappé – to strike	Ouvert – open
Battement Tendu – to stretch	Pas de bourée – step of the bouree
Chaînés – linked. A chain of turns	Pas de Deux – a dance for two
Changement – to change, literally changing the feet in the air	Petite - little, small
Chassé – to chase	Piqué – to prick. Stepping onto the demi-pointe of the foot
Corps de Ballet – a group of dancers that serve as background to soloists and principal dancers	Pirouette – whirl or spin
Cou-de-pied – the neck of the foot, or ankle	Plié – bent, bending. A bending of the knee or knees.
Coupé – to cut	Port de bras – movement of the arms
Croisé – crossed or closed to the audience	Relevé – to rise, can be done in any position
Demi – half	Reverence – bow, curtsy
Derrière – behind or back	Rond de jambe – circle of the leg
Devant – to the front	Sauté – jumped, jumping
Développé – to develop	Sous-sous – over, under
En Croix – in the shape of the cross	Soutenu – sustained
En Dedans – inward	Spotting – the movement of the head during pirouettes
	Temps levé – time raised. A hop on one foot
	Temps lié – connecting steps

In general, most ballet classes follow a particular order. Some instructors may give time for students to warm-up during the class while other instructors may ask students to take the time to warm-up before class. Class begins with a series of exercises done at the Barre. Each exercise works on a particular skill. These exercises help the dancer to not only warm up their body but also to work on the elements or details they will have to use in combinations without the Barre. After Barre work, many classes will move to an Adagio (slow, balancing movements) in the center of the room as well as other exercises such as turns. Students then move to lines at the back or side of the room to work on Petit Allégro (small jumping movements), Grand Allégro (large jumping movements) and other traveling exercises across the floor. Towards the end of class the teacher will often give students a fast paced coda and then finish with a short Reverence.

WHAT DOES BALLETMET OFFER TO THE COMMUNITY?

The BalletMet Dance Academy ranks among the largest U.S. dance training centers affiliated with a professional company. By offering a variety of classes to students ages 3 to 93 years old, BalletMet provides the community with the opportunity to train in more than just ballet technique.

For early **childhood students**, BalletMet offers:

- Creative Movement
- Pre-Ballet
- Pre-Tap



For **Youth and Adults**, BalletMet offers:

- Ballet
- Boys'/Men's Class
- Character
- Creative Dance
- Performance Ensemble
- Modern
- Jazz
- Tap
- Pilates Mat Work

BalletMet also offers numerous educational opportunities to the community through their Dance-in-Schools and Morning at the Ballet programs. **DanceReach** programs touch over 30,000 individuals annually, many of whom are young people from underserved populations.

DanceReach programs include:

- **The Wiggle Jig-** Early childhood Program for children ages 3-5.
- **Moving into Literacy-** Program for students grades 1-5.
- **Yoga, Mindfulness and Meditation-** Programs for students grades 7-12.
- **BalletMet 2 Lecture Demonstrations-** Performances for schools and the community
- **Morning at the Ballet-** Performances that introduces students to dance as a theatre art.



Please visit our website at www.balletmet.org for more information about classes and performances or contact BalletMet's Education Department at 614.586.8629 or education@balletmet.org for more information about our educational opportunities.

GENERAL DANCE RESOURCES

General Dance Books for Children	<i>Dance.</i> Jones, Bill T. Hyperion Books, 1988.
	This book introduces the use of the body and the basic elements of dance through text and photographs.
	<i>Dance, Kayla.</i> Walton, Darwin McBeth. Albert Whitman & Company, 1998.
	Kayla uses dance as a way to help her deal with the death of her grandmother and often absent father who is a dancer.
	<i>Leap and Twirl.</i> Anderson, Steven. 2012.
	This is a great children’s book that introduces and teaches boys and girls about friendship, creativity, self-expression and the joy of exercise through dance. <i>Written specifically for and about BalletMet!</i>
	<i>Let’s Dance!</i> Ancona, George. Morrow Junior Books, 1998.
	Easy text for readers with photos showing dances from different cultures.
Ballet Resources for All Ages	<i>Boys Dance! American Ballet Theatre.</i> Allman, John Robert. 2020.
	A lively and encouraging picture book celebrating boys who love to dance, from the renowned American Ballet Theatre.
	<i>I Will Dance.</i> Flood, Nancy Bo. Atheneum, 2020.
	This poetic and uplifting picture book illustrated by the #1 <i>New York Times</i> bestselling illustrator of <i>We Are the Gardeners</i> by Joanna Gaines follows a young girl born with cerebral palsy as she pursues her dream of becoming a dancer.
	<i>Bunheads.</i> Copeland, Misty. Putnam, 2020.
	Instant <i>New York Times</i> bestselling series opener inspired by prima ballerina and author Misty Copeland’s own early experiences in ballet.
	<i>Welcome to Ballet School.</i> Boudier, Ashley. Frances Lincoln, 2020.
	Welcome to your first day at ballet school! Put on your ballet shoes and let’s master your basics with author and New York City Ballet principal Ashley Boudier. Learn five basic lessons, then visit the costume room, before putting on your very own show of <i>Sleeping Beauty</i> at the end.
<i>An Usborne Guide to Ballet.</i> Thomas, Annabel and Davies, Helen.	
This book is an illustrated introductory guide into the world of ballet.	
<i>Dance Magazine.</i> MacFadden Performing Arts Media. - www.dancemagazine.com	
Dance magazine is an awesome resource for all forms of information about dance itself and the dance community such as students, teachers, and other dance professionals.	
<i>Oxford Dictionary of Dance.</i> Crane & Mackrell.	
This dictionary covers the explosion of new dance languages and choreography, showing the growing appreciation of dance forms from around the world as well as classical ballet and modern dance.	

<p>General Arts and Arts Education Resources for Various Ages</p> <p>*Some of these sites also include video content</p>	<p>JFK Center for the Performing Arts - www.kennedy-center.org The Kennedy Center works towards “presenting the greatest performers and performances from across America and around the world, nurturing new works and young artists, and serving the nation as a leader in arts education.</p>
	<p>New York Public Library for the Performing Arts - www.nypl.org/research/lpa/lpa.html The New York Public Library for the Performing Arts offers numerous collections, exhibitions, public programs, services and research materials to the community.</p>
	<p>OhioDance - www.ohiodance.org “OhioDance is a statewide organization that inclusively supports the diverse and vibrant practice of dance.” OhioDance offers broad spectrums of information for all ages.</p>
	<p>PBS - www.pbs.org PBS is dedicated to providing education in diverse topics to all ages.</p>
	<p>The Kennedy Center – VSA - https://www.kennedy-center.org/education/networks-conferences-and-research/research-and-resources/vsa-research-and-resources/ VSA is the International Organization for arts and disability.</p>