



River City Youth Ballet Ensemble
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River City Youth Ballet Ensemble

The River City Youth Ballet Ensemble, the Official Youth Ballet of WV, is a pre-professional performing company for dancers ages twelve to twenty-one. It was founded in 1995, in Charleston with the mission of giving talented dancers the opportunity to learn and grow in the performing arts. RCYBE prides itself on providing members a sound, quality dance education that includes valuable performance opportunities. It also gives dancers a forum to share their talent and education in the arts throughout the community by way of outreach and collaboration. After attending our program, students have been accepted to colleges and summer study throughout the United States and have won scholarships to programs such as North Carolina School for the Arts and Point Park University. RCYBE is a registered non-profit organization with the WV Secretary of State.



Audition and Class Information

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Located in Kanawha City



What is Dance/Ballet?

What is Dance/Ballet?

Bending, stretching, jumping, and turning are all activities dancers do. They work hard to transform these everyday movements into the language of dance, using each step as a word to compose first a phrase, then a sentence, a paragraph, and finally a story. Dance can also be a medium for expressing a feeling such as joy, sadness, anger, or love. Dance is one of the greatest forms of communication we have available to us. Through movement and facial expressions dancers learn to convey emotions, and sometimes even entire stories, without needing to speak. Because dance uses no spoken words, people around the world understand and respond to it. This is why dance is sometimes called a universal language. Movement to music is a natural response to our enjoyment of sounds. Even an infant begins bobbing its head to music it enjoys. There are many different types and variations of dancing: from tribal dances to swing dancing, and from hip-hop at a party to a classical ballet on an opera house stage. Dance is a wonderful way of expressing our joy of life. You might explore how to communicate an emotion through movement yourself. Notice how different music inspires unique motion, especially in children. All dance is a valid form of expression

Let's share the excitement of live theatre together! When young people attend a live theatrical performance for the first time they often do not realize how different it is from watching a movie or television show. Because the performers and audience are together in the same room, they are creating the event together. The performers can see and hear the audience just as the audience can see and hear them. A live presentation has not been prerecorded, or edited, which means it's riskier for the performers and more exciting for the audience. It also means the audience has a real contribution to make the overall experience enjoyable. Audience members affect those around them as well as the performers. The more the audience "gives" to the performers, the more the performers can give back to the audience. Remember, without the audience, there would be no show! Live theater is successful because of the efforts of many people working together: • The Audience • The Technical Crew • The Creative Production Team • The House Manager and Ushers • The Performers.



History of Ballet

What is ballet? Where does it come from? Ballet in essence is a formalized type of performance dance. Early ballet dancers were not as highly skilled as they are now. Ballet has since become a highly technical form of dance with its own vocabulary. It is a poised style of dance that incorporates the foundational techniques for many other dance styles. During the renaissance period entertainment was an important part of life. The ballet de court was performed by aristocrats from the royal courts of Europe. In the 1530's ballet was brought from Italy to France when Italian Catherine Medici married Henry II of France. In 1661, the first ballet school opened in France. It was begun by Louis XIV and called Académie de Royale Danse and the five basic foot positions were named. These positions are the basis for all classical ballet steps. At first, only men were allowed to dance. Women were allowed in 1681 but had to wear full length gowns. During the baroque period it was common to combine opera, ballet, and music into one performance to tell a story. During the classical period around the late 1700's ballet was full of expression and performance. The dancers did not rely on costumes and props but rather their character and emotion through their bodies and faces.

The early 1800's was the transition from the Classical era to the new extravagant Romantic era. The Pre-Romantic period is most noted as the origin of pointe work. The Italian dancer Marie Taglioni became very famous for dancing en pointe. Dancing en pointe means "on the tip" and is a part of classical ballet technique, practiced using specially reinforced shoes called pointe shoes or toe shoes. The technique developed from the desire for dancers to appear weightless and sylph-like (moving and bending with ease) and has evolved to enable dancers to dance on the tips of their toes for extended periods of time.

During the romantic era which continued through the 1800s, ballet became very pretty, elegant, and graceful. The female dancers stole the spotlight because of their increased skill in dancing on their toes.

Today ballet ranges from classical and contemporary. What is the difference between Contemporary ballet and Classical ballet? Classical ballet is the most formal of the ballet styles; it adheres to traditional ballet technique whereas contemporary ballet is a form of dance influenced by both classical ballet and modern dance. Contemporary ballet allows a greater range of movement outside of the strict body lines in classical ballet technique.



TERMS

Just as sports, math, construction, and many other activities have their own vocabulary, so too does ballet. Because much of ballet's early development occurred in France, many of the words are French and have been handed down since the 16th century. Here are some common terms and their applications

Ballet – A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.

Technique – The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

Tempo – The speed of music or a dance.

Pantomime – The art of telling a story, expressing a mood or an emotion, or describing an action without words.

Ballerina – A female ballet dancer of the highest ranking.

Danseur (dahn-sooehr)-A male dancer in a ballet company.

Divertissement (dee-vehr-tees-MAHN)-A short entertaining dance.

Pas de deux (pah de duh)-A dance for two people, usually a man and a woman. Deux in French means "two."

Pointe (pwent)-The tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called pointe shoes.

Premier danseur (pruh-MYAY dahn-SUHR)-A male ballet star or leading dancer of the ballet company. He is the male version of the Prima Ballerina.

Barre – The place where a dancer goes to begin his/her class work. The barre is a long pole that gives the dancer support. After the dancer has done barre work to warm up, he/she will move to the center the classroom or studio to practice increasingly complex steps.

Corps de ballet – A group of dancers who work together as an ensemble. They form the background for the ballerina and her partner and are the backbone of any ballet company.

Libretto – The text on which a ballet is choreographed; the story of a ballet.

Pantomime – The art of telling a story, expressing a mood or an emotion, or describing an action without words.

Plie (plee-AY)-A bending of the knees. An exercise to render the joints and muscles soft and pliable and to develop a sense of balance. The legs must be well turned out from the hips, the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor. All jumps and leaps start and end in plie.

Releve (ruh-luh-VAY)-To raise. A rise to the ball of the feet or up onto pointes.

Port de Bras (POR duh BRAH)-Carriage of the arms. Movement or series of movements of the arms through various positions. Used to strengthen and beautify arm movements. Elbows should be slightly bent, but soft.

Tendu (than-DUE)-To stretch. Toes remain on the floor as the foot of working leg extends to maximum point.

Degage (day-gah-JAY)-Tendu that extends slightly off the floor.

Cou-de-pied (koo duh pee-AY)-A position in which one foot is placed in front or in back of the other ankle.

Developpe' (Dave-low-PAY)-"To Unfold" An unfolding movement of the working leg, foot drawn up to the knee, slowly extended into an open position in the air

Fondu (fon-DUE)A-One legged knee bend.

Soutenu (soo-tuh-NUE)-Held. Sustained.

Adagio (ah-DAH-joe)-A slow tempo. Meaning at ease or leisure. A succession of slow and graceful movements which develop a sustaining power, sense of line, balance and beautiful poise.

Arabesque (ah-rah-BESK)-Balanced on one leg, the other extended behind with straight knee and the body forming a graceful curve.

Attitude (ah-tee-TUDE)-A pose on one leg with the other leg lifted either backward or forward and bent at the knee

Promenade (pro-muh-NAJ)-Dancer turns slowly on one foot by moving the heel while holding a pose.

Pique (pee-KAY)-To step on half toe with other leg in the air. Pique Tour: Add a turn.

Allegro (ah-lay-GRO)-Strong. A fast tempo.

Changement (shanj-MAHN)- "Changing the Feet" A jump from fifth to fifth position in which the feet switch places in midair.

Chasse (shah-SAY)-"To Chase" The galloping step. One foot literally chases the other out of its place. Done in a series.

Glissade (glee-SAHN)-The gliding step, crab-like. Working foot glides from 5th position in required direction and other foot closes to it.

Jete' (juh-TAY)-To throw. A leap transferring weight from one foot on to the other. Grand Jete: A forward leap with a split.

Pas de Chat (PAH duh SHAH)-Cat-like movement. Light spring into air and descent into 5th position. Feet pass in air, knees high.

Spotting-The movement of the head in pirouettes and other particular ways of turning

Turnout-The way the feet and legs should be turned out from the hip joints to give the freedom of movement necessary to perform the steps of classical ballet

Tutu-Ballet skirt, usually made of net or tulle. Tutus may be of varying lengths. While the style and mood of the ballet help to determine the preferred tutu length, the dancer's technique is most clearly visible when she wears a short tutu.

Most Importantly!!

Reverance (ruh-vuh-RAHNS)-A reverent "stretch and bow" done at the end of a ballet class, to show respect for the teacher and the rehearsal pianist.



Behind the Scenes

The Artistic Director is the person at a ballet company who is in charge of choosing ballets to perform, hiring dancers, rehearsing the company for performances, and other artistic decisions. Not all artistic directors choreograph but they are responsible for envisioning the look and feel for the entire ballet.

The choreographer (core-ee-og-rah-fer) is the one who chooses the music that he or she feels is appropriate for a new ballet and creates the movements to go with it. The Nutcracker ballet uses music created by the composer, Peter Tchaikovsky. Like other artists, such as musicians, sculptors, and painters, a choreographer uses some basic tools to create a dance. Just as paint is the medium or material a painter uses to create a painting, the choreographer takes the dancer's body, the medium of the dance, and has it make different kinds of shapes (e.g., bent, curved, angular) as it moves through space (e.g., size, direction, level) at a certain tempo (e.g. fast, slow) and rhythm (e.g. a complicated or simple pattern of sound or movement), and with a certain amount of energy (e.g., smooth, sharp, light, heavy).

Dancers are the people who execute the choreography.

Set Designers think up ideas for scenery and props (short for properties) and develop drawings and models depicting how the scenery and props will look.

Lighting Designers develop a lighting scheme that will both create the overall mood envisioned by the artistic director and compliment or highlight the dancers' movements.

Electricians, Carpenters and Stagehands build and set up the scenery and lighting.

Costume Designers draw ideas for costumes.

The seamstress and wardrobe team sew the costumes so they look like the drawings and keep them in good condition.

The conductor directs and leads the orchestra.

The orchestra plays the music

The composer writes the music.

Theater Etiquette

As a teacher bringing your students to a performance, please keep in mind that you are responsible for the behavior of your students.

Being an audience member is essential to the ballet performance as the dancers themselves. Discuss proper audience etiquette with students before the performance. Arrive approximately half an hour before show time to get settled in to enjoy the show.

Listening, laughing, and applauding in the appropriate places is welcomed and greatly appreciated by the performers. They are the signs of a good audience. Talking during a performance is distracting. Ushers are instructed to ask anyone creating a distraction to leave the auditorium. Hats and chewing gum must be removed upon entering the lobbies. Trips to the bathroom should be taken before and after the performance. A chaperone from your school must accompany the students. Students need to listen to the ushers carefully when being seated and when leaving the theater. Silence all cell phones, pagers or anything that beeps. Live theater is a unique and fun-filled experience that is made even better when everyone works together and shows off their best theater manners.

AUDIENCE ROLE ACTIVITY AND CHECKLIST

Children should be encouraged to:

- Watch the dancers and be quiet and respectful in order to help create the magic of live performance.
- Watch in a quiet concentrated way. This support the dancers so they can do their best work on stage.
- Enjoy the music; look at the decor and costumes.
- Laugh when the dancers do something funny.
- Consider that constructive criticism is always appreciated more than purely negative criticism.
- Clap at the end of a dance (when there is a pause in the music) if you feel like showing appreciation.
- Check around your seat for everything that you brought into the theatre when you leave.



PRE SHOW ACTIVITIES

- Read different versions of the story of Cinderella. Discuss the similarities and differences between the tales. Compare Cinderella with other popular tales that have been retold in many ways. Discuss the ways the various presentations of these stories are faithful to the original versions and the new dimensions they add.
- Compare and contrast the characters and events in ballet with characters and events found in other traditional fairy tales such as Snow White, Puss in Boots, The Little Mermaid, and Beauty and the Beast.
- Write your own version of the Cinderella story that begins in your neighborhood in the year 2012 (or any other time and place you choose).
- Write a friendly letter to one of the characters or dancers from the ballet. Use sensory details to describe what they liked best about the character they chose.
- Write an original “fractured fairytale” of Cinderella.
- Discuss the differences between fairy tales and myths, fables, and legends.
- Select one part of speech for students to act out every time it occurs in a read-aloud version of Cinderella. (i.e. nouns, or verbs, or adjectives, or adverbs.) Nouns and an introduction to adjectives are particularly good for Grade 2. Verbs and an introduction to adjectives and adverbs are useful for Grade 3. Nouns, verbs, adjectives and adverbs are all excellent for Grade 4.
- Study the customs, architecture, economic structure, attire, modes of transportation, etc. used during the time period (Romantic Period, late 19th c.) in which the ballet is set.
- Students can do basic arithmetic computations by moving a body part or doing a simple locomotor movement such as running, walking, hopping, skipping, jumping, etc. on a particular beat. For example, pose a question such as, “If we move every two counts, and we are counting up to 16 counts, what beats are we moving on?” (2, 4, 6, 8, 10, 12, 14, 16—multiples of two!)
- Create and solve word problems based on ballet. (For example, “Since there is only one glass slipper for Cinderella and her step-sisters to try on, how many more shoes would you need to get 4 pairs of shoes?”)

- List some facts about mice. What is their typical habitat? What do they eat?
- Study the science involved in stagecraft. For example, how does the electricity in the stage lights work? How does the pulley system for scenery work?
- Study the concepts of physics involved in ballet dancing and partnering. (e.g., learn how gravity affects ballet dancers' jumps or how a dancer can effectively balance en pointe.)
- Every step in ballet is based on one of seven dance movements: plier (to bend), glisser (to glide), tourner (to turn), etendre (to stretch), sauter (to jump), relever (to rise), elancer (to dart). List different sports activities that use these basic movements and then perform sport movements that use these same basic ballet movements.
- Explore how a ballet dancer must develop the various components of fitness such as cardiovascular endurance, speed, strength, and flexibility.
- Discuss the many athletes who have performed in ballets (i.e., Herschel Walker, Willie Gault, and Lynn Swann). Many coaches require their football players to take ballet classes. What benefits might ballet training have for athletes in different sports? Explain.
- Study orchestral instruments and listen for them in a recording of Prokofiev's score. Discuss the ways that the different instruments help to characterize the different moods of each scene.
- Discuss the ways that the different instruments help to characterize the various characters such as the step sisters, Cinderella, etc.
- Study different rhythms used in the music for Cinderella, such as the waltz and the march. Identify these sections in a recording of the music—listen and clap along!
- Study Tchaikovsky's biography and his role in music history. Learn which other composers influenced him, and how he became an important ballet composer. Listen to music from his other ballets, *The Sleeping Beauty* and *Swan Lake*, as well as his concert music. Compare and contrast these works to *The Nutcracker*.
- Compare and contrast various storybook illustrations of Cinderella with the actual sets used in the ballet. Which do you think are more effective and why?
- Imagine you could create your own production of the ballet that would take place in any time period you choose—past, present, or future. What type of scenery and costumes

would you use for your production of the ballet? Draw pictures or create dioramas and paper dolls of your designs.

□ Imagine you are a designer: draw or paint your own costumes and scenery for any section of the ballet you choose.

Questions You Can Ask

1. What is a ballet?

It is dancing to music on stage using the classical ballet vocabulary in front of an audience.

2. How do ballet dancers make up the steps they do?

They don't make up the steps. Dancers learn the basic ballet steps in ballet class. Ballet steps are like words. Just as you combine words to form a sentence and then a paragraph, choreographers combine hundreds of steps to express a feeling or idea or to tell a story.

3. What do dancers do when they aren't on stage?

They practice exercises in daily ballet class to stay in shape and improve their skills, and they spend a lot of time learning and practicing dances taught by a choreographer. A ballet dancer's day is similar to a professional athlete's. Can you imagine what would happen if the 49ers or the Warriors did not have training camp or daily practices?

4. How long does it take to become a ballet dancer?

It takes about eight to ten years of training to become a professional ballet dancer. Training ideally begins when a student is between the ages of eight and 10. Beginners go to ballet class once or twice a week; by the time a student is 15 years of age, he or she will be taking 10-15 lessons a week. While ballet classes can provide exercise, discipline, and enjoyment for all, the hope of a professional career is limited to very few people. Those who will enter professional ballet companies have worked long and hard to develop their superior skills and are dedicated to their art.

5. Why does it take so long to become a ballet dancer?

Part of a ballet dancer's job is to make the difficult look easy. Ballet dancers must spin around many times without getting dizzy, lift their legs above their ears, and jump high in the air. It takes a lot of training to do things like that.

6. Can children dance on stage?

Children who take ballet classes are sometimes invited to dance with professional ballet companies.

7. Is ballet just for girls?

No. Every year more and more boys are taking ballet lessons. Ballet is hard work and requires great coordination, strength, and athletic ability. Boys have to learn to jump high, turn very fast without getting dizzy, lift girls, and make it all look easy?

8. When do girls learn to dance on their toes?

Girls usually begin to wear pointe shoes when they are 11 or 12 years old. They have to wait until their bones are hard enough and their muscles in their feet and legs are strong enough to support their full weight en pointe.

9. Don't dancers get dizzy when they turn?

No, they don't get dizzy because they are taught a trick called "spotting." Before they begin turning, they pick something to look at—a clock, a door, a light. Then they try and keep looking at it as they go around and around. Go ahead and try it.

10. Do dancers sometimes fall and hurt themselves?

Just as athletes are vulnerable to certain injuries, so are dancers. Ballet is very demanding on a dancer's body; it has even been said that "ballet is a contact sport." Dancers hurt their backs and shoulders, necks and knees. They pull muscles, sprain ankles, twist joints, and break bones in their feet and legs. Ballet dancers take many steps to prevent injuries including taking class every day to keep their muscles strong, loose, and warm, performing warm up exercises before they dance, and putting a special powder on their shoes, called rosin, to prevent them from slipping. Even so, there is always the chance that a dancer will get hurt.

11. Do dancers get nervous before a performance?

Even though professional dancers perform before thousands of people, every time they perform they still get a little nervous. But when they begin to dance, the nerves subside and they just perform the best they can.

12. When do dancers have to stop dancing?

Dancing is a very hard life. Dancers work from almost the moment they get up in the morning until the time they go to bed at night. As a result, most dancers stop dancing when they are between 35-40 years old—about the time many professional athletes have to retire.

13. Do professional ballet dancers get paid a lot of money?

A very few famous ballet dancers make a lot of money. Most professional ballet dancers, however, are not rich at all.

14. If dancers have to train so long, and work so hard, and make so little money, and are prone to injury, why do they do it?

Ballet dancers dance because they love dancing and because it brings them great joy.

15. Why does ballet use French instead of English words to refer to different movements?

In the 1600's, the French King Louis XIV founded the world's first ballet school, the Royal Academy of Dance, where many ballet steps were first introduced.

16. What are the basic five positions and where do they come from?

Five hundred years ago, fencing was a popular sport performed for kings and queens. Many people think fencers look like they're dancing because they're so graceful. A fencer's movements inspired the five ballet positions. Students can view a short video to learn more about the 5 positions:

<http://video.about.com/dance/The-Five-Ballet-Positions.htm>

17. Why do you think dancers, both men and women, wear tights as part of their costumes?

What activities do you do that require tights or leggings? Ballet attire is close-fitting so the lines and shapes a dancer's body makes can easily be seen by the teacher as well as the audience. Girls usually wear a leotard and pink tights in order to allow for plenty of freedom of movement. Boys wear black tights with white socks and a white T shirt.



Post Show

Post-show discussion:

- Summarize the story of the ballet.

- Talk about your first impressions of the ballet.

- What part of the show was your favorite?

- How were the various parts of the performance different? How were they the same?

- Describe the movements and choreography you saw; describe the music; describe the set and costumes.

- Discuss the relationship between choreography and dance, music, lighting, costume, set and props. How did the dancers tell the story without any words? How did their movements and dancing express a story?

- Did the dancers express different emotions during the ballet? What emotions did you see? What emotions did you feel when watching the ballet?

- Dancers play different characters in the ballet. How did the dancer's movements let you know which character they were playing?

- Which character was your favorite, why?

- Describe the movement of the dancer in words and by trying to move like that character. What type of movement was used (Low, high, sustained, light, heavy, fast slow, jump, pirouette, plié, etc.) Refer to sections "Ballet Positions" and "Ballet Terms" in this guide, introduce ballet technique to your student's pre-show, and ask them to look for and identify the movements they see in the show.

- How did the music affect or influence the dance?

- What is it that makes a piece of music sound sad or happy, frightening or triumphant?

- Do certain instruments create certain moods?

- When the music is loud, how did you feel?

- How can you describe the relationship between the conductor and the musicians?

- Why do you think this ballet has become such a classic that it still resonates with audiences today? Compare and contrast classic ballets with classic novels or pieces of music. Why did they stand the test of time?

- What similarities and differences does ballet have with other dance forms, such as modern, break dance, jazz dance, folk dance, Latin dance?

- Compare the qualities of professional dancers with professional athletes. What are their similarities and differences?

- What kinds of dancing have you done before? Have you ever made up a dance? When do you dance and why? Do you ever dance in a group?

- What is ballet? What makes it different from other kinds of dancing? How did ballet begin? "Ballet is a way of telling a story using dance and music instead of words. It consists of patterns of movement that have developed over the centuries. The movements of the dancers tell you a story or show you a mood." (Usborne, 1992, p. 2) (Students could do research to explore the differences between ballet and other dance styles.)

- Have you ever expressed something to someone without using words? Discuss how people frequently use gestures, facial expressions, and movement to express themselves without words (waving hello or goodbye, nodding yes and no, stamping in anger, jumping for joy); these actions are related to the mime and acting they will see on stage.

- When does everyday movement become dance? Some ideas include: when music is added, when movement expresses moods or feelings, when it is arranged in sequence for performance, or when it communicates a story or an idea.

- What are some different ways dancers can move and use the space of the stage? 1. Energy: Movements can be smooth, sharp, fluid, or syncopated. 2. Body Shapes: Dancers can make round or angular shapes and poses with their bodies. 3. Levels: Dancers can move low to the ground and other times they can jump or be lifted high in the air. 4. Patterns: Dancers can make patterns individually by moving in different directions around the stage (think of the way you can trace ice skaters' movement patterns by the lines their skates leave on the ice) and they can make patterns with each other when dancing in groups (circles; diamonds; pinwheels; straight lines). 5. Tempo: Dancers can move quickly, very slowly, or at a speed in-between. 6. Rhythm: Dancers can move to certain patterns of sound such as a waltz (in three's) or a march (in two's).

□ How is a ballet created? Who is involved in creating a ballet? Have students list the various jobs they think would be essential to putting on a ballet performance, and then specifically discuss the various roles listed in the section entitled "Creating a Ballet." Select a scene from The Nutcracker ballet and have the students design the scenery and props. Have students design costumes for the various characters.

About the Theater:

□ How is a theater that is used for live performances similar to and different from a movie theater? A sports stadium? Discuss whether each venue has seating all the way around the performance space or just on one side; whether there's a front curtain; whether there's a backstage or behind-the-scenes area; whether there's an orchestra pit; and what the seats are like.

□ How do you think people act at a ballet as opposed to a movie or a sports game?



FUN FACTS

The Pointe Shoe. Pointe shoes are hand sewn. They are not made of wood, plaster or cardboard, but of canvas, satin, and lots of glue. For professional dancers, they typically last 1 performance. • Pointe shoes cost \$90 per pair. Dancers must sew on their own ribbons. Most ballerinas wear out 2-3 pairs of pointe shoes per week when rehearsing.

Why do you think ballerinas wear pointe shoes?

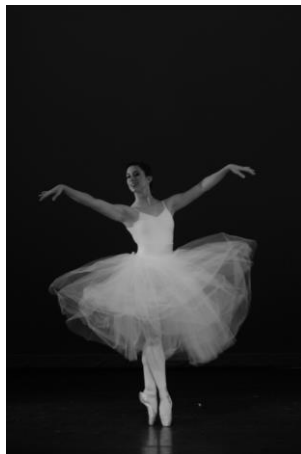
If a pointe shoe cost \$90 per pair and a dancer wears out 3 pairs per week, how much does a dancer spend on pointe shoes in a month?

How do you think a dancer prepares their body to dance on pointe safely?

Tutus. One tutu can cost up to \$5,000 to make. The same tutu requires 60-90 hours of labor and over 100 yards of ruffle. A full-time costume director waits just off the stage during every performance, ready to quickly repair torn material or loose threads.

Why do you think ballerinas wear tutus? If a tutu costs \$3,000 and the amount of labor put into a tutu is on average 75 hours, how much does a tutu cost to make per hour?

Dancers are Athletes. A male ballet dancer lifts over 1-1/2 tons worth of ballerinas during performances. Moderate dancing burns 250-300 calories per hour. Ballet dancers get just as hurt and suffer just as serious injuries as contact sports. The level of precision required is comparable to that of an Olympic gymnast. The amount of energy needed to perform a ballet is about the same as playing two full soccer matches or running 18 miles.



Word Search

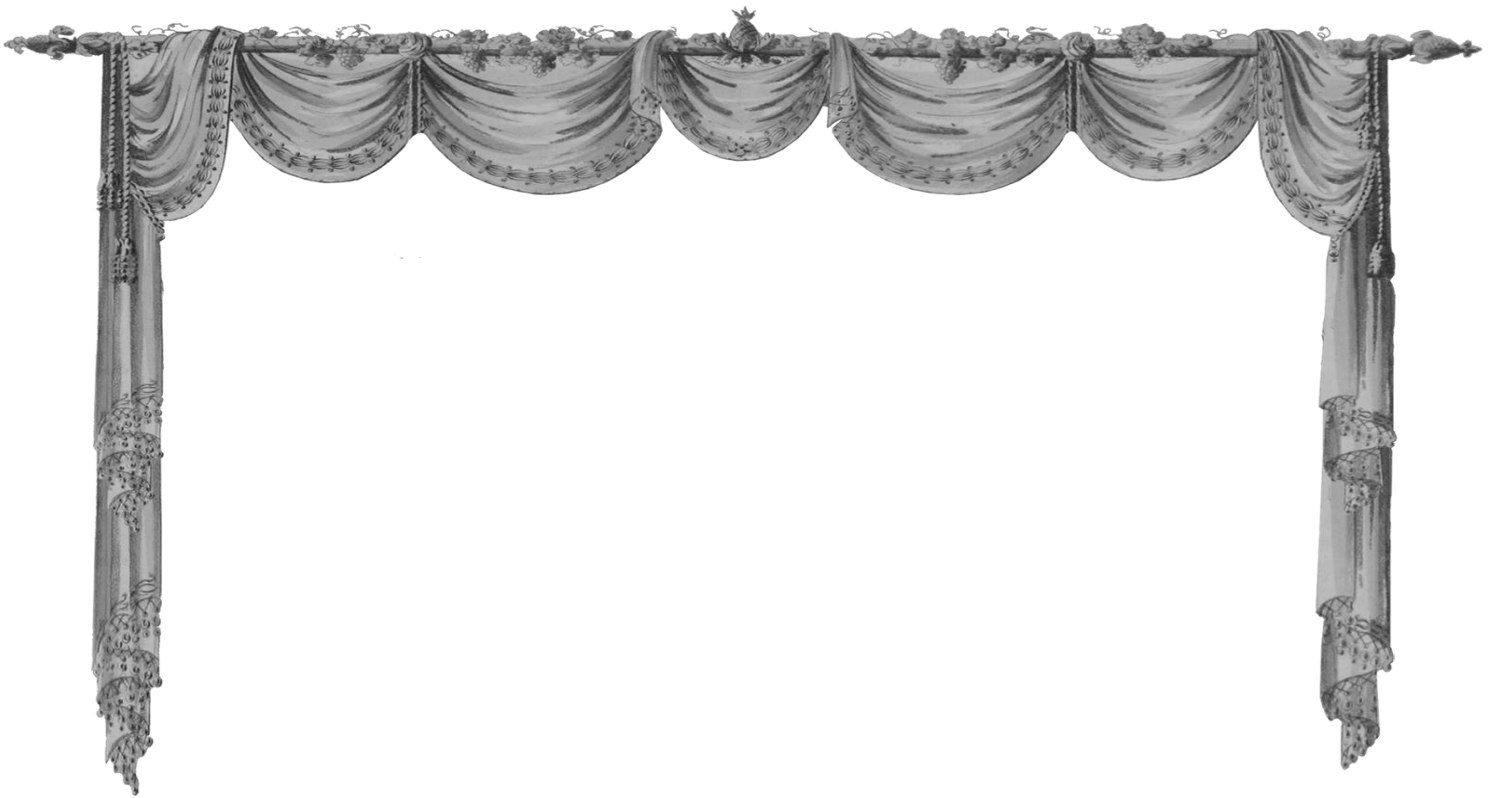
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ADAGIO
ALLEGRO
ARABESQUE
ARTISTIC
BALLERINA
BALLET
BARRE
CHOREOGRAPHER
CORPS
DANSEUR
DEUX
DIRECTOR
DIVERTISSEMENT
JETE
PAS
PIROUETTE
PLIE
POINTE



Set the Stage

In any story ballet one of the most important elements is the set. Scenery and backdrops provide the atmosphere which tells the audience what kind of story to expect. In the space below, create your own design.



Adaptation of 1819 Regency Curtain Swag from Ackermann's Repository - Courtesy of EK.Duncan.blogspot.com 2011

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