



DANCE ALIVE

NATIONAL BALLET

Presents

Artistic Director
Kim Tuttle

Director of Grants and Education
Judy Skinner

Choreography/SKY
Kim Tuttle

Choreography /SEA
Judy Skinner

Ballet Master
Andre Valladon

Composer / SKY & SEA
Stella Sung

Videographer/ SEA
Annie Crawley

Videographer/SKY
Dale Fakess

Education Consultants
Jean Reid/Judy Skinner

Photos: Todd Bedell, Ani Collier,
Dave Johnston, Monica Nielsen,
Colleen Rand

Dancers

Carla Amancio
Rosemary Deiorio
Jessie Dominguez
Aaron Gomez,
Alexsey Kuznetsov,
Ashley Brooke Lunn
Tenki Nomura
Beatriz Povoas
Jose Ramos
Rachel Ridley
Philippe Teixeira
Andre Valladon
Roberto Vega

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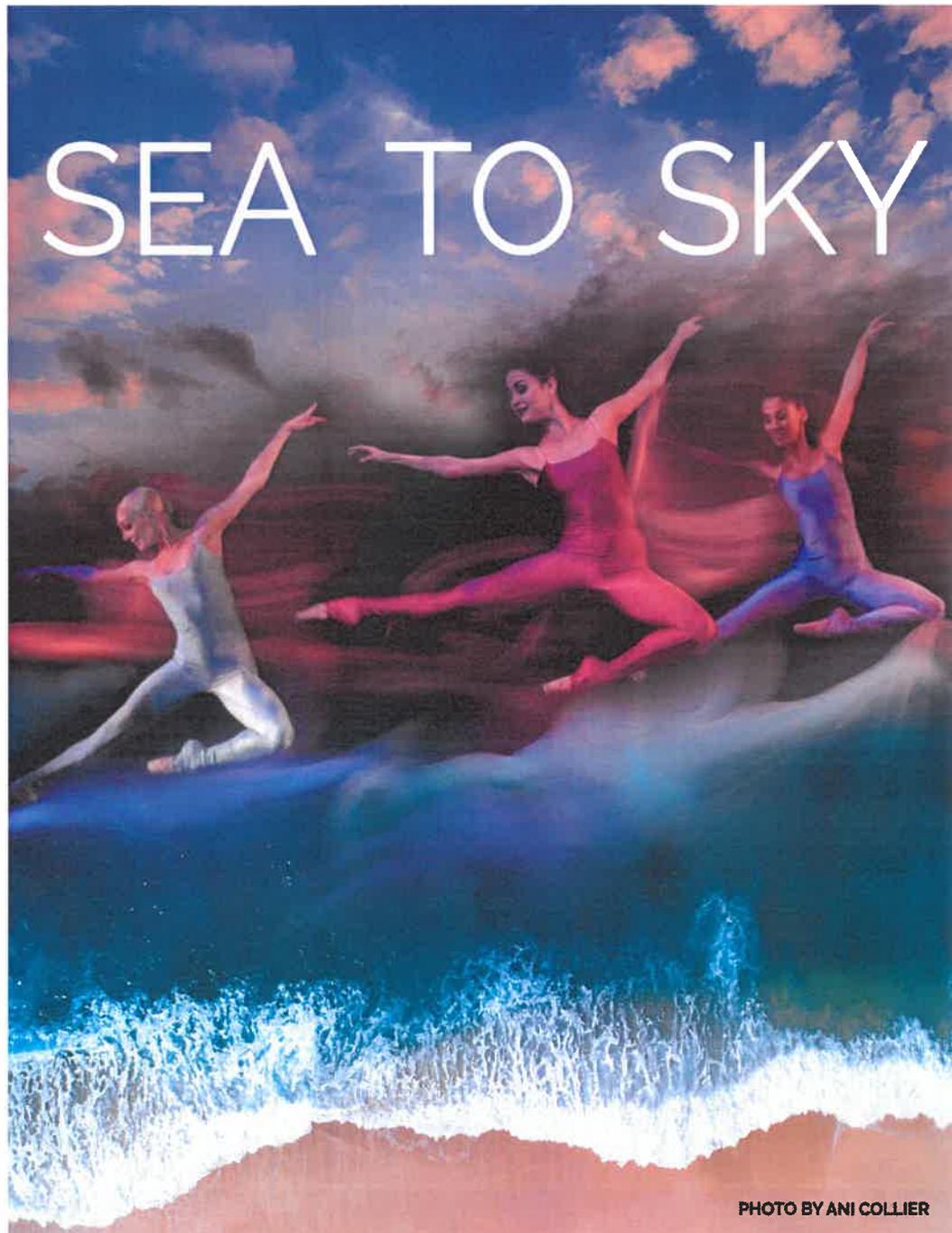


PHOTO BY ANI COLLIER

DANCE ALIVE NATIONAL BALLET

Presents SEA TO SKY

This teacher's guide is designed to be an interdisciplinary instructional resource for teachers. It includes activities provided to stimulate students' interest and heighten the value of their viewing.

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

A large section presents activities/topics/projects that incorporate, but are not focused on SEA OR SKY. There is a strong focus on activities that relate to STEAM. Another section is specific to SEA TO SKY.



SECTION ONE: Designed to establish a foundation for active audience participation. Learn about the Company, the works, the choreographers and composer.

SECTION TWO: Activities specific to SEA TO SKY.

SECTION THREE: A variety of activities appropriate for middle to high school students. Activities and projects key to many subject areas.

SECTION FOUR: Teacher resources.

We hope you find these materials of use. Let us hear from you at any time with suggestions as to how to improve them, requests for additional information or assistance—and any news of your experiences and those of your students as you enjoy a dance performance. Do fill out survey materials found at:

- TEACHERS: <https://dancealive.org/wp-content/uploads/2021/05/DANB-Teacher-survey.pdf>
- STUDENTS: <https://dancealive.org/wp-content/uploads/2021/05/DANB-Student-survey3.pdf>

It is a great help with granting agencies!

If you would like to set up a Zoom meeting with choreographer or composer, contact us at info@dancealive.org.

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





ABOUT DANCE ALIVE NATIONAL BALLET

Based in Gainesville, Florida, DANB toured for Florida's touring program for 40 years, the Midwest through Allied Concert Services, performed and taught in Costa Rica at the invitation of the Minister of Culture and set works on the National Ballet of Bulgaria at the invitation of their Minister of Culture. In 2013 DANB performed in Russia and Brazil at the invitation of both countries; performances and all expenses paid by each sponsoring country. DANB was invited to perform at the International Ballet Festival of Havana fall 2018; performed 6 works and were invited back for the 2020 Festival.

The Company produces full-length works and repertory programs which are performed at home and on tour. Programs include works from the classical and contemporary repertory, Balanchine, the work of its resident choreographers who have received 7 individual fellowships from the State of Florida as well as guest choreographers. Educational programs and residencies have been conducted at home and on the road since 1976. Outreach programs reach elderly, underserved, and at-risk populations. The current Company includes award winning dancers from Cuba, Ukraine, Russia, Brazil, Japan and the United States.

DANB has toured 17 states, 46 Florida counties and performed in Costa Rica, Russia, Cuba and Brazil.

<https://dancealive.org/history/>

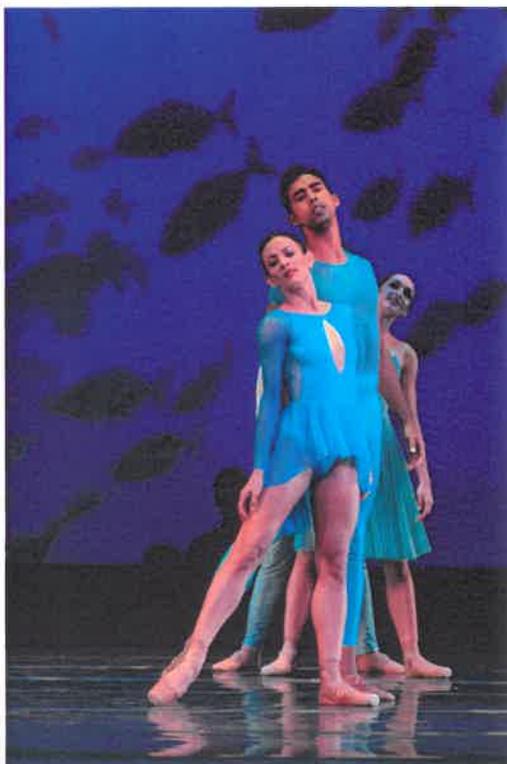
THE PROJECT: SEA TO SKY

Dance Alive National Ballet (DANB) has been producing educational programming since 1986, primarily designed for K– grade 6. In 2020 DANB began looking at developing a program for middle to high school students that could be presented virtually and address STEAM.

In 2021 Composer Stella Sung spoke to us of a project she worked on with videographer Annie Crawley. It addressed ocean pollution. She showed us the video and we were in—we would build a ballet around the work, *Oceana*. The work was almost 14 minutes long. What could we combine with *Oceana*?

In 2008 we collaborated again with Dr. Sung. She had worked on a project, *Constellations*, that was inspired by images from the Hubble telescope. Perfect! It made sense in so many ways.

We could present SEA TO SKY; two works that we could present in live performances or virtually. STEAM could be addressed in study guides and Zoom talks could be arranged.

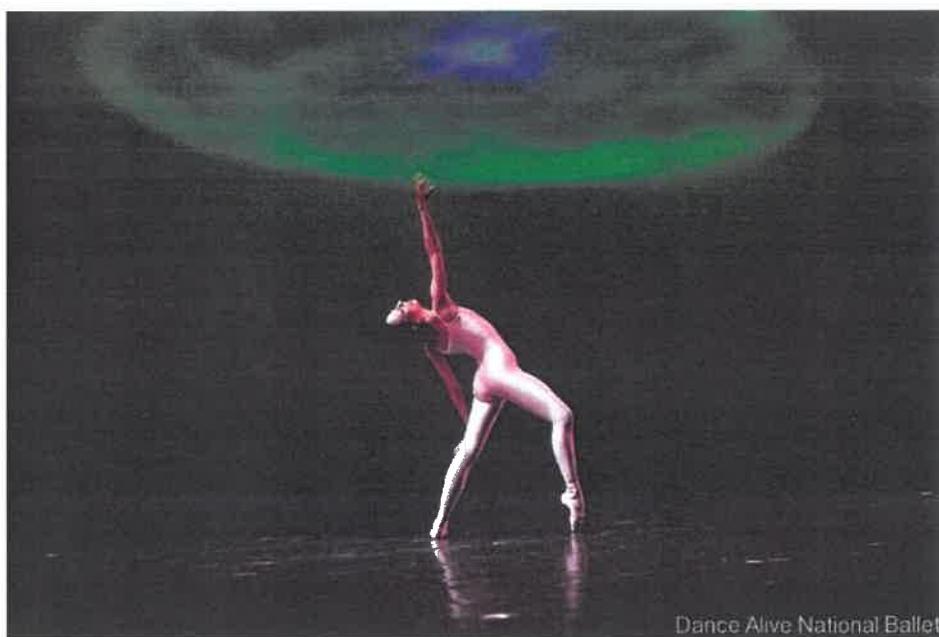


SEA: Composed by Stella Sung. Choreography by Judy Skinner. Video by Annie Crawley. Costumes by Chris Takashima. Light Design Bob Robins.

The music is a digital version—not live orchestra. First performed 2021 as *Oceana* at the Curtis M. Phillips Performing Arts Center.

SKY: Composed by Stella Sung. Choreography by Kim Tuttle. Video by Dale Fakess. Costumes by Norman Jensen. Light Design Todd Bedell.

Music is digital. First performed as a ballet 2008 as *Constellations* at Curtis M. Phillips Performing Arts Center



SEA/Oceana

From Choreographer Judy Skinner

From Composer Stella Sung

From the choreographer: *“This work began as a collaboration between composer Stella Sung and videographer Annie Crawley. Then DANB Artistic Director Kim Tuttle suggested that I create a work to what Stella and Annie had created ... and urged me to look to gifted designer Chris Takashima for costumes.*

Using the dancers as “life force”, I worked to create an abstract representation of the three basic sections that Stella composed. A regret—due to shortness of time and covid—I wasn’t able to have the dancers interact with the video as I would have liked. The work needed another 2 months. I do believe the movement reflects the music—from calm and quiet to percussive dissonance to just pure exultation”

From the composer: *“In the spring of 2016, I attended a lecture at the New England Aquarium in which we learned about the problems of ocean noise pollution caused by seismic testing, the air guns used for this process, large ships and ocean vessels, and other man-made noises. The effects of these noises can be devastating for all marine species from fish to plankton, but particularly for those that depend upon sound waves for their communication, finding food sources, and navigation.*

With this knowledge in mind, I decided that my new composition, Oceana, would have a focal point of reminding us of how important the ecosystem of the oceans are for not only marine life but for human life as well. I have compiled a soundtrack comprised of recordings of marine life animal sounds (various whale, dolphin, seals, and other sounds) that runs throughout the piece. The work is divided into three basic sections;

- 1. the beauty, majesty, and mystery of the seas and the life forms that live there*
- 2. the man-made disturbances of that ecosystem*
- 3. the hope that humans can find a balance of living alongside the oceans and marine life so that our co-existence is based upon respect and understanding and knowledge”*



You can download the interactive “Oceana music” app on the Apple App Store or Google Play for additional ocean animal sounds.



ABOUT CONSTELLATIONS—SKY

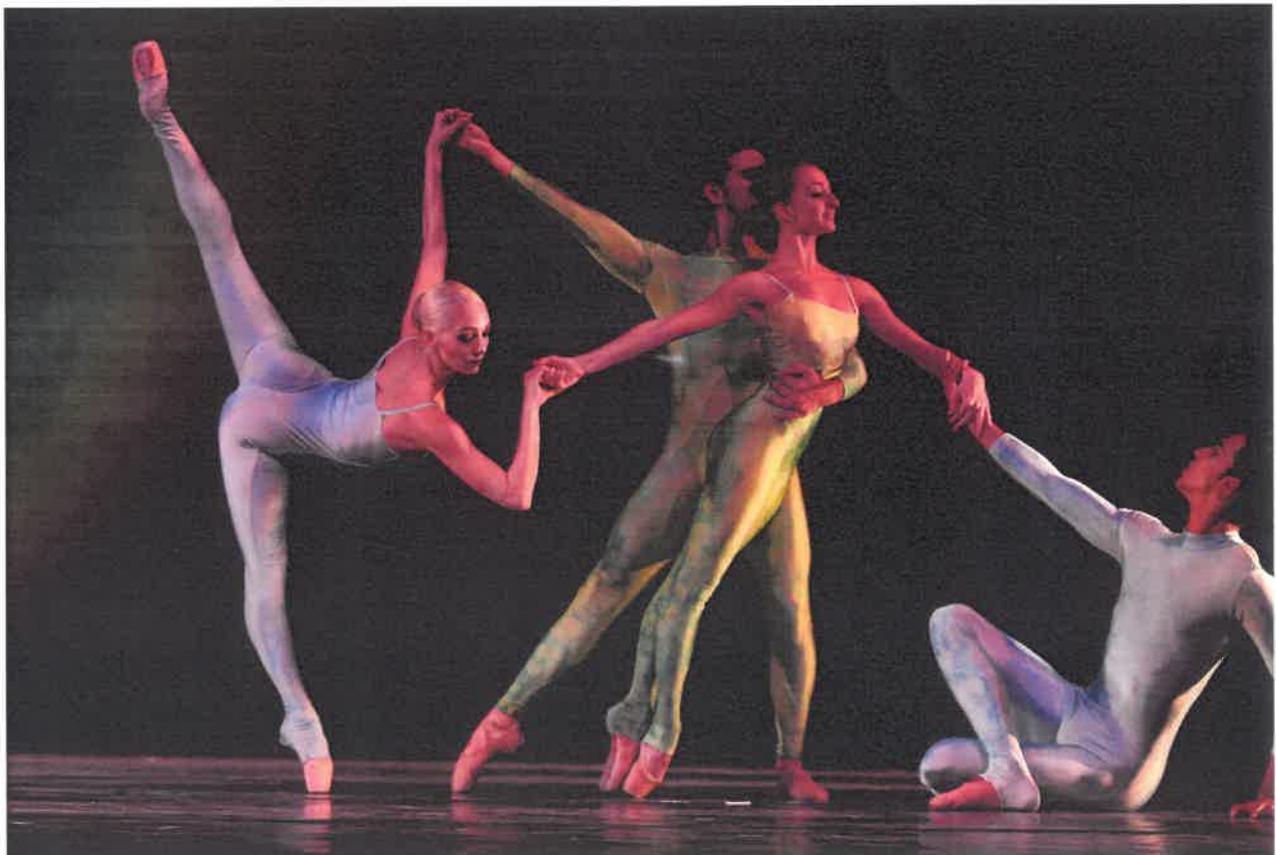
CONSTELLATIONS was commissioned in 2003 in celebration for the Orlando Philharmonic Orchestra's 10th Anniversary season. Originally, I had set out to compose a work based upon a set of small paintings by Joan Miro, titled *Constellations*. However, upon seeing photos from the Hubble telescope that captured the immensity, power, and beauty of the cosmic activity from our universe and beyond, I decided to change course. Using the images as a source of inspiration, I composed the music during the summer of 2002, and later that fall, developed the multi-media production combining music and images.

The premiere of *Constellations* was given on March 29, 2003, by the Orlando Philharmonic Orchestra, under the direction of Hal France. Video and digital imagery from the Hubble Telescope were provided by Dale Fakess. *Notes provided by the Composer.*

DANB entered into a relationship with Artists of the Olympians (AOTO)—a group of athletes who competed in the Olympics and were also artists. Liston Bochette III is a two time Olympian, artist, businessman and friend. The opening of the collaboration with AOTO was inspired by Dr. Bochette's painting "Launch". Dr. Sung suggested using *Constellations*—that the visual would tie well into the theme. After seeing and hearing the work, Artistic Director/Choreographer agreed.

Visual artist friend, Norman Jensen, painted all the body suits. Tuttle spent hours looking at the video and working to incorporate the dance into the visual.

The work has been performed a number of times since its creation.



CHOREOGRAPHER KIM TUTTLE



Kim Tuttle, Artistic Director of DANB took over the artistic reins in 1986, turning a regional company of quality into a highly recognized professional touring company. Through her vision, Dance Alive National Ballet has toured nationally and internationally under the auspices of The National Endowment for the Arts, Southern Arts Federation, the Florida Department of State Touring Program and Allied Concert Services through Siegel Artist Management, establishing its reputation as a vital, energetic and artistically innovative ballet

company.

Ms. Tuttle served on the staff of the Stuttgart Ballet during the brilliant John Cranko era. She based the artistic spirit of *Dance Alive National Ballet* on the generous and visionary nature of the Cranko company. Due to the fertile artistic climate and welcoming environment, the company attracts many international ballet artists of stature who live and work in Gainesville and are devoted to the company. In 1985 she served as Ballet Mistress for the Zurich Ballet, under the Artistic Direction of Patricia Neary, Balanchine repetiteur. She was instrumental in facilitating the first performance of Balanchine ballet's in Bulgaria, where her works, '*Ode to Joy*' and '*Symphony in Three Movements*' were performed. Ms. Tuttle attended the University of Florida on full scholarship where she was staff pianist for the department of Music. Her musical background, fully explored as a recording chamber pianist, is fundamental to her gift as a thriving and prolific choreographer. She has created over 150 ballets. She is a master at creating the full-length ballet. In all of them the arrangement of compositions used in the ballets has been critical to their success. She has also written dialogue for several of her ballets including '*Frankenstein*' and the children's ballet, '*Lady Bug: Action Hero*', written music and songs for her ballets '*Tom Jones*' and '*Robin Hood*' and authored the children's book '*Lady Bug: Action Hero*', published by Trafford Publishing Company.

Ms. Tuttle has served on the State of Florida Dance Panel and has received three choreographic fellowships from the Florida Department of Cultural Affairs and an honorable mention. She was recipient of the prestigious Nancy Smith Award given by the Florida Dance Association in year 2000 for "Outstanding Leadership and Excellence in Dance in Florida" and the "Lifetime Achievement in the Arts" award given by the City of Gainesville, FL. She was given the SFC 'Woman of Distinction' Award in 2015 and was awarded the University of Florida's 'Distinguished Alumni' award in 2018. She is in demand as choreographer, master teacher, artistic advisor and pianist, and travels throughout North and Central America touring with Dance Alive National Ballet, setting and choreographing ballets, and staging her version of "*The Nutcracker*". She lives in Gainesville, Florida where she is co-owner and director of the nationally known and respected Pofahl Studios, Official School of Dance Alive National Ballet.

<https://dancealive.org/artistic-director-founder/>

CHOREOGRAPHER JUDY SKINNER



Ms. Skinner began her studies in Gainesville, Florida. After receiving her BA and M.Ed. from the University of Florida, she continued her studies in New York. Ms. Skinner received her first Individual Fellowship in Choreography from the State of Florida in 1987, her second in 1994, third in 1999 and most recent in 2002. She was awarded an Artist Enhancement Grant by the State of Florida in 2006.

Ms. Skinner served as Executive Director for Dance Alive National Ballet for eighteen years and as Resident Choreographer since 1979. She has been responsible for developing all arts education programming since 1976; writing curriculum guides for *Robin Hood*, *Lady Bug: Action Hero!*, *A Mid-Summer Night's Dream* and *Nutcracker* as well as a generic guide suitable for middle and high school students. Skinner has created over 40 ballets for Dance Alive National Ballet including *Incertezza*, *Waiting*,

Who Is Silent, *Couples*, *Mobiles*, *Variations*, *Rhapsody In Blue*, *One Day Everything* and *Oceana*.

A primary teacher in the public school system for eighteen years teaching K, 1st, 2nd and 3rd grades, Ms. Skinner served as adjunct faculty for the University of Florida School of Theatre and Dance from 1981-1985, 2002-2003, and again from 2005-2007. She has choreographed for the Hippodrome Theatre (*The Great American Trailer Park Musical*, *8 Track*, *Big Bang*, *Chorus Line*), UF School of Theatre and Dance (*Anything Goes*, *Hello*, *Dolly*, *Chicago*, *West Side Story*, *Little Mary Sunshine*, *Pippin*, *A Funny Thing Happened On The Way To The Forum*, *The Hostage*, *Carnival*, *Cross and Sword*, etc.) and the Bulgarian National Ballet, among others. She has taught master classes for the National Dance Theatre of Costa Rica and the Bulgarian National Ballet at the invitation of the Ministers of Culture of each country. Her work *Incertezza* was performed by the Bulgarian National Ballet in 2000 and 2002. Employed by Santa Fe Community College from 1988-1991, she was responsible for developing and staffing the dance program as well as working with architects designing the dance facility. Ms. Skinner was also instrumental in the design of the stage area of the Curtis M. Phillips Center for the Performing Arts, insuring its suitability for dance.

Ms. Skinner served on the State Dance Panel in 1985 and 1986, the Artist in Education Panel in 1991, the Cultural Support Panel in 2002, and the Professional Committee for ACE (Arts for a Complete Education). Ms. Skinner has been awarded the "Nancy Smith Award" by the Florida Dance Association for "Outstanding Contribution To The Art of Dance in Florida", "Lifetime Achievement in Arts" award by the City of Gainesville, and "Women Who Make A Difference" award by the Girl Scouts of America.

She received the Distinguished Alumni Award from UF in 2018. Ms. Skinner is co-owner of Pofahl Studios, Official School of Dance Alive National Ballet.

<https://dancealive.org/executive-administrator-founder/>

COMPOSER: STELLA SUNG

As a national and international award-winning composer, the music of Stella Sung has been performed throughout the United States and abroad. She served as the first Composer-in-Residence for the Orlando Philharmonic Orchestra (2008-2011), and was one of the five composers nationally selected for a "Music Alive" award, a three-year award that allowed Dr. Sung to serve as Composer-In-Residence for the Dayton Performing Arts Alliance (2013-16), sponsored by New Music USA, the League of American Orchestras, ASCAP, the Aaron Copland Fund, and the Andrew Mellon Foundation.

Stella Sung is the recipient of numerous awards including a 2020-21 "Commissioning Grant for Female Composers" from Opera America and a 2021-22 NEA grant for her opera *The Secret River* (with Pulitzer Prize winning librettist Mark Campbell and commissioned and produced by Opera Orlando). She is the recipient of a Phi Kappa Phi National Artists Award, Florida Individual Artists Fellowships, a fellowship at the prestigious MacDowell Colony, and awards from the American Society of Composers, Authors, and Publishers (ASCAP).

Premieres, performances, and commissions of Dr. Sung's work have included compositions for world-renowned cellist Yo-Yo Ma, the German Ministry of Culture (Rhineland-Pfalz), the National Symphony Orchestra, the Houston Symphony Orchestra, the Hong Kong Philharmonic, the Cincinnati Pops, the Orlando Philharmonic Orchestra, the Dayton Performing Arts Alliance, the Boston Landmarks Orchestra, the Monterey (CA) Symphony, the Virginia Symphony Orchestra, the Wichita Symphony Orchestra, the North Carolina Symphony Orchestra, the Akron Symphony Orchestra, the Sarasota Symphony Orchestra, the Jacksonville (FL) Symphony Orchestra, and other university and regional orchestras, chamber music ensembles, and soloists.

Several documentary films have been made about Sung's work including a film by award-winning documentary film-maker Lisa Mills, which captures the world premiere performance of Sung's large orchestral work, *The Circle Closes* (2010). This film has garnered a Silver Medal Award from the 2011 Park City Film Music Festival (Park City, Utah), and a 2011 Bronze Telly Award. Sung's highly acclaimed composition for orchestra, *Rockwell Reflections*, was excerpted and made into a five-minute film also by Lisa Mills, and was selected for the Cultural Arts Award at the 2009 International MOFILM short film festival. Another award-winning documentary film about Sung's *Concerto for Two Violins and Orchestra* by film-maker Aaron Hosé, was selected for two Telly Awards (2007).

The music of Stella Sung is published by the Theodore Presser Music Publishers (USA), Editions Henry Lemoine (France), Southern Music Company (Keiser, USA), and Sonic Star Music Productions (USA), and is currently available on Koch International Recordings, Naxos, Cambria Master Recordings, Sinfonica (Italy), Eroica Master Recordings, MSR, and Albany Records. Sung's compositions have been broadcast on radio stations world-wide.

Sung holds the Bachelor of Music degree (piano performance) from the University of Michigan (Ann Arbor), the Master of Fine Arts degree (Composition) from the University of Florida, and the Doctor of Musical Arts degree (piano performance) from the University of Texas at Austin. Dr. Sung has been recognized by the University of Florida as a Distinguished Alumna, an Alumna of Outstanding Achievement, and has also received a Distinguished Achievement Award from UF.

Dr. Sung is director of the Center for Research and Education in Arts, Technology, and Entertainment (CREATE) at the University of Central Florida, College of Arts and Humanities. Dr. Sung holds a "Pegasus" Professorship, the highest honor awarded to distinguished faculty members at the University of Central Florida, and is also an endowed "University Trustees Chair" professor.

<https://www.stellasung.com/>

THE DANCERS

The artists of DANB are exceptional artists from all over the world, many medalists from international competitions. You will want to go to the dancer website for bios and pictures ...

<https://dancealive.org/dancers-2/>.

FUN FACTS:

- ◆ DANB has 15 principal dancers
- ◆ There are 8 women and 7 men.
- ◆ There are 5 dancers from Brazil, 3 from Cuba, 1 from Japan, 1 from Russia, 1 from Ukraine and 4 from America.
- ◆ There are 2 married couples and 3 children!
- ◆ One dancer is a grandfather with a 6 year old grandson.
- ◆ The youngest dancer is 20.
- ◆ The oldest dancer is 47.
- ◆ Two dancers own motorcycles—yes, the one in the picture below!
- ◆ One dancer is also a speech therapist.
- ◆ Two dancers are social media specialists for the Company.
- ◆ One dancer has screws and pins in his back.
- ◆ Five dancers own dogs.



QUESTIONS & RESOURCES FOR SEA

A major source for information related to the impact of noise pollution on our oceans.

<https://oceanservice.noaa.gov/facts/ocean-noise.html>

- What is ocean noise?
- How do animals underwater use sound?
- What kind of problems do ocean noises produced by humans present to sea animals?
- How noisy has the ocean become over town?
- How far does sound travel in the ocean?
- What makes sound waves refract upward or downward?
- What is the “sound channel”?
- What is measured in decibels?
- What is measured in hertz?
- What is NOAA?
- What is NOAA’s Ocean Noise Strategy?
- What are concerns about noise pollution—and possible solutions?



TO TIE IT ALL TOGETHER– SEA TO SKY MAJOR TEACHER RESOURCE

Looking through tons of material, I stumbled upon this incredible resource...

Sea Level Rise NASA Resources for Grades 9 through 12

https://www.nasa.gov/sites/default/files/atoms/files/nasa_sea_level_rise_resources_grades_9-12th.pdf

The site provides NGSS related to Sea Level Rise through:

- Websites
- Lesson Plans such as “Connect Spheres: Earth Systems Interaction”
- Activities
- Virtual Interactive Activities
- Videos

SKY: RESOURCES & QUESTIONS

Questions:

1. What is the big bang? Did you know there is a play called “The Big Bang”. Research both.
2. Define “galaxy” and “universe” .
3. In SKY you see images taken from the Hubble Space Telescope. What is the Hubble Constant?
4. The video for SKY was done in 2003. How do you think a video produced today would be changed?
5. List 10 mile stones of space exploration.

The following links are from <https://www.universe-of-learning.org/gsawn#girls-steam-available-resources>. Below, 3 incredible projects!

- **Recoloring the Universe**— <https://chandra.cfa.harvard.edu/edu/pencilcode/>
- **3D Printing the X-Ray Universe**—<https://chandra.cfa.harvard.edu/deadstar/>
- **Exploring Visible Light**—<https://media.universe-of-learning.org/documents/girlsSTEAM-LightColor-ActivityGuide-2020-update.pdf>

An amazing resource for STEAM activities provided by NASA—

In this site students model the expansion of the universe. <https://media.universe-of-learning.org/documents/girlsSTEAM-Expanded-Universe-ActivityGuide.pdf>

Explore STEM Resources for K-12 Educators <https://www.nasa.gov/stem/foreducators/k-12/index.html>

A huge resource! The first sections not specific to grades, but topics include “Follow the Mission”, projects related to “Mars Helicopter” - general resources.

Scroll down to specific grade 9-12 resources!

“Tonight’s Sky” is a monthly video of constellations you can observe in the night sky. The series is produced by the Space Telescope Science Institute, home of science operations for the Hubble Space Telescope, in partnership with NASA’s Universe of Learning.

<https://www.universe-of-learning.org/universe-at-home/tonights-sky>

Amazing Space resources and more highlighting Hubble’s ground-breaking science and awe-inspiring imagery. Even more learning resources can be found at NASA’s Universe of Learning.

<https://hubblesite.org/resource-gallery/videos.html?Format=05-dome>

Photo courtesy NASA



SUGGESTIONS FOR CREATIVE PROJECTS

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

SPECIAL PROJECTS

- Have students review and record their reviews of the works they saw. Send to info@dancealive.org. Some elements to consider are below.
 1. How did the work move you? How did you react?
 2. What did you find interesting and why?
 3. Did the choreographer, composer, videographer convey a message? If so, what?
 4. What was the skill level of the dancers?
 5. Did the movement and dance go together?
 6. Was the performance a positive experience for you?
 7. What would have helped your understanding?
- Have students write responses to individual members in the company. Think of “behind the scene” people like the choreographer, composer, videographer, costume designer and light designer as well as individual dancers.
- Research Bill T. Jones and the projects he has been working on for many years.
- Research the choreographer of *In The Heights*. How many dance forms did he use?
- Many of the works in *In The Heights* were foreshadowed by other earlier musicals. Research and state the early version of :
 - ⇒ The dance at the swimming pool.
 - ⇒ The dance on the apartment walls.
 - ⇒ The dance at the club.
- Ever since Agnes de Mille, musicals have had a “dream ballet”. What musicals do you know that have a dream ballet?

COOPERATIVE LEARNING TOPICS

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

- | | |
|------------------------------------|---|
| 1. Contemporary Ballet | How is it different from traditional classical ballet? |
| 2. Composer/Choreographer | What kind of training would a composer or choreographer or pianist need? |
| 3. Classical vs. Contemporary | Discuss differences either in the area of music or dance. You might look at expectations, training, presentation or acceptance. |
| 4. Costumes | How do costumes impact dance? How did costumes from the Romantic Era differ from costumes dancers wear today? |
| 5. Bach, Stravinsky or Tchaikovsky | How did he impact music of his age? How did he impact dance? |
| 6. Electronic music | How has the computer era impacted music during this century? |
| 7. Computer | How has the computer impacted dance during this century? |
| 8. Training | Compare Russian dance training to that of the United States. |
| 9. Change | Research and describe what happened to ballet after Isadora Duncan. |
| 10. Turnout | What is it and why is it important to ballet and contemporary dance? |
| 11. Life | Research and describe “what it takes” to be a professional dancer. |
| 12. Choreographers | Research and describe the work of a major choreographer such as Balanchine, Robbins, Fokine, Tharp, Petipa. |
| 13. Companies | Compare two major dance companies—or describe one. Every company has a special look. What gives the company you selected that look? |
| 14. Finance | How do dance companies—and dancers— support themselves? |
| 15. TV/Movies/Social Media | How have the three forms impacted the world of dance? Describe. |

REACTION PAPER

Write your reaction to one aspect of the work (s) you saw today. Summarize your thoughts. Your paper might include, but need not be limited to the following.

- Your change of attitude to ballet.
- Your reaction to the music used.
- Your reaction to the contemporary dance.
- Your reaction to the dance, music or video presentation.
- The difference between “flat” and “pointe” shoes.
- The difference between classical, neo-classical and contemporary ballet.

SPECIAL PROJECTS

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

CREATIVE WRITING TOPICS/DISCUSSION QUESTIONS

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



ADDITIONAL ACTIVITIES

Arts-Dance

- Research the impact of the computer on dance.
- Dance and mime excerpts from the ballet.

Dance exercises:

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

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

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

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

- Compare and contrast two different styles of dance.
- Find another version of a ballet on video/DVD and encourage the students to compare this to the Dance Alive National Ballet production.

Arts-Music

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

Arts-Theater

- Research the impact of the computer on theater.
- Compare and contrast musical and non-musical versions of the same story. (Westside Story/ Romeo & Juliet/ In the Heights)
- Act out a scene from the ballet, with a script or improvised dialogue.

Arts-Visual Arts

- Research the impact of the computer on the visual arts.
- Design and make a poster advertising a ballet or concert.
- How does video amplify dance—and visa versa.
- Design and make a costume (or a set design or video) for a dance presentation

Foreign Language

- Learn the French words used for simple ballet movements. Follow and give ballet directions in French.
- Act out a scene from the ballet using American Sign as well as dance movement

Health Education

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

Mathematics

- Define specific geometric shapes with chalk and have students create a dance which utilizes that specific shape.
- Have students create different two or three dimensional geometric shapes with their bodies, alone or with different students.

Physical Education

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

Language Arts

- Imagine what a world without dance would be like and write a story about it.
- Do a "talk show" with students acting the roles of ballet characters.
- Interpret a hip-hop song with dance.
- Write a story about travel through the space depicted by images from the Hubble Telescope.

Science

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

Social Studies

- Research the dance training the DANB dancers experienced in each of their home countries.
- Why/how did DANB dancers come to dance with DANB?
- How is dance in their home country different from dance in America? Funding, appreciation, attendance, etc.



RESOURCES

- To learn about the **Company**: <https://dancealive.org/history/>
- **Kim Tuttle/Artistic Director & Choreographer**: <https://dancealive.org/artistic-director-founder/>
- **Judy Skinner/Director Education Programs/Choreographer**: <https://dancealive.org/executive-administrator-founder/>
- **Stella Sung/ Resident Composer**: <https://www.stellasung.com/>
- **Annie Crawley/Videographer**: <https://www.anniecrawley.com/neet-annie-crawley/>

A GREAT resource for vocabulary: <https://ballthub.com/ballet-terms-dictionary/>

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

- **American Ballet Theatre**: <https://www.abt.org/>
- **Lines Ballet**: <https://linesballet.org/company>
- **New York City Ballet**: <https://www.nycballet.com>
- **Dance Theatre of Harlem**: <https://www.dancetheatreofharlem.org>
- **Miami City Ballet**: <https://www.maiamicityballet.org>

A good source for learning about who is who in a large ballet company—and a list of major companies in the world: https://en.wikipedia.org/wiki/Ballet_company

See if you have a professional or semi-professional ballet company in your community that you can use as a source. If you are in a town that has a community college or university with a dance department, call and see if they can be of help. Chances are they have students who would be happy to come and give a talk or mini-performance!

WHAT IS BALLET?

Background

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

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

History

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

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

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

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

In choreography too, Balanchine chose carefully. He did not completely eliminate storytelling.. Instead, he reduced the plot and character to a minimum and drew on his audiences' cultural knowledge through use of gestures, costumes and properties to convey his story. Nor did he eliminate mime—just the steps and postures which were stereotypical –retaining both classical and folk steps and poses which reflected humanity generously. While Balanchine was eliminating those aspects of classical ballet which did not fit his vision, he was exploring the movement of other dance styles ... neo-romantic ballet from Russia, modern dance from Europe, folk and Western dance from US, the visual forms of modern art (cubism, surrealism) and the new harmonies and rhythms created by Stravinsky.

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

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

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

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

SEA (Oceana) and SKY (Constellation) are plotless—giving visual form to the music AND the video.

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

Reaction Paper

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

Who Is Who?

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

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

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

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

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

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

SUJET: A dancer who has some solos.

BALLERINA: Leading female dancer in a ballet company.

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

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

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

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

Project

- Who is the Ballet Master for Dance Alive National Ballet?
- Who is the Artistic Director for Dance Alive National Ballet?
- Who is the Composer In Residence for Dance Alive National Ballet?
- Who are two choreographers for Dance Alive National Ballet?

GLOSSARY/VOCABULARY

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

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

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

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

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

BACKSTAGE—Area behind the stage.

BALLERINA—Female ballet dancer.

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

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

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

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

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

BOX OFFICE—Where a person purchases tickets.

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

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

CHARACTER ROLES—Roles based on specific physical qualities.

CHOREOGRAPHER—The person who creates the ballet.

COMPANY—The group that creates the performances.

COMPOSER—The person who creates the music.

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

CHORYPHEE—Rank between corps de ballet and soloist.

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

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

DANSEUR—Male ballet dancer.

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

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

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

DOWNSTAGE—The area closest to the audience.

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

ENTRANCE—The act of coming onto the stage.

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

EXIT—The act of leaving the stage.

EXTENSION—The stretching of the leg.

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

FLOOR PLAN—A scaled line drawing of the stage.

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

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

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

HOUSE MANAGER—Person responsible for the off-stage.

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

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

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

PANTOMIME—Acting out without words.

PAS DE DEUX—A dance for two

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

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

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

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

PRODUCER—The owner of a production.

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

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

PROPERTY MAN—Person responsible for all props.

REGISSEUR—Person responsible for rehearsing ballet.

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

SCENE—A division of an act.

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

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

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

STAGECRAFT—All the arts and crafts of stage production.

STUDENT—A person who is learning ballet.

SYMBOLISM—The use of one thing to represent another.

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

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

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

TUTU—Standard ballet skirt worn by female ballet dancers.

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

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

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

Lessons for Middle or High School dealing with ocean pollution

Healthy Ocean Activities

<https://www.calacademy.org/educators/healthy-oceans-classroom-activities>

Ocean Pollution: The Human Connection

set of three 80 minute classes

<https://earthref.org/SCC/lessons/2009/oceanpollution/>

NOAA Marine Debris Project - includes a powerpoint on the subject of pollution in the ocean

<https://marinedebris.noaa.gov/curricula/marine-debris-monitoring-toolkit-educators>

Save Our Seas

<http://www.coastal.ca.gov/publiced/aab/saves seas.html>

Plastic Pollution

<https://seagrant.psu.edu/sites/default/files/Lessons%20for%20NIE%20%20and%20%203%205GyresALLACTIVITIESPlasticPollutionCurriculum.pdf>

Middle School: An Ocean of Plastics

<https://www.nextgenscience.org/resources/middle-school-ocean-plastics>

Plastic Pollution Grades 6-12

<https://www.pbs.org/newshour/extra/tag/plastic-pollution/>

Space Exploration Lessons

NASA Challenging Space Frontiers Grades 1-8

<https://www.scholastic.com/teachers/lesson-plans/teaching-content/nasa-challenging-space-frontier-teachers-guide/>

Teach Engineering Unit on Space Grades 6-8

https://www.teachengineering.org/curricularunits/view/cub_space8_curricularunit

Space Travel and Exploration

http://science-class.net/astronomy/travel_exploration/space-exploration.htm

ISS (International Space Station) National Laboratory

https://www.issnationallab.org/stem/lesson-plans/?_sft_subject=earth-and-space-observation

Celebrating Space Exploration

<http://sciencenetlinks.com/collections/celebrating-space-exploration/>

NASA STEM Engagement

<https://www.nasa.gov/stem/foreducators/k-12/index.html>