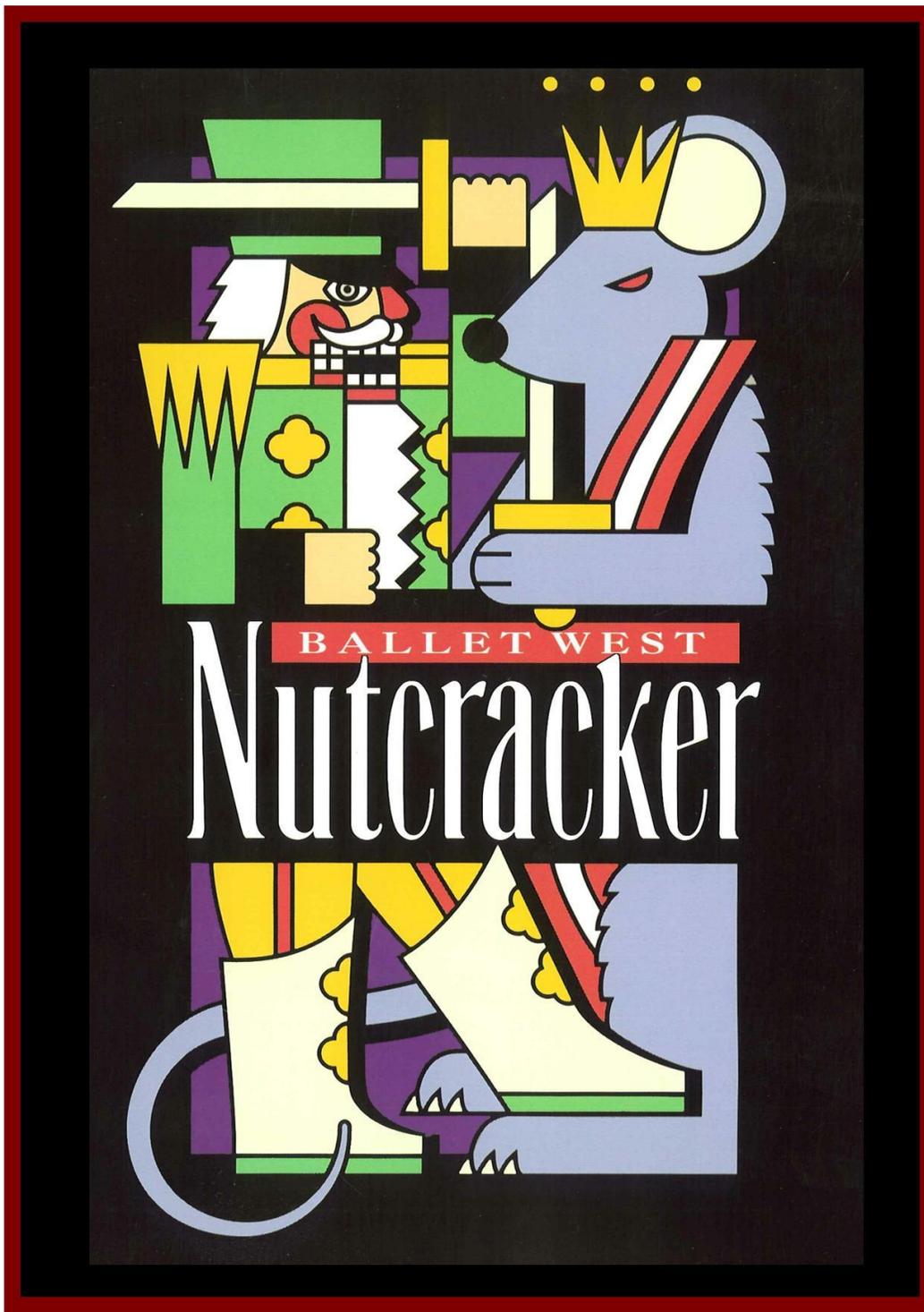


Ballet West for Children

Presents

Ballet and The Nutcracker



Music:

Peter Ilyich Tchaikovsky

Adapted from Original Choreography:

Willem Christensen

Costumes:

David Heuvel

Dear Principal:

This letter is to confirm the arrangement we made for a performance of **Ballet West for Children** in your school. Please check the enclosed confirmation sheet for the correct date and performance start time.

Please fill in the additional information about your school's facilities. With the current freeway construction please give directions for the best route and the open exit numbers so that the dancers can travel easily from school to school. Kindly sign and return the form immediately to me at Ballet West.

I am also enclosing a letter from Adam Sklute, Artistic Director of Ballet West, which describes the program. Please duplicate his letter and all the educational materials for pre-performance student preparation and follow-up projects

The Ballet West dancers will arrive 15-30 minutes before the performance. The group leader will check in with your office when the dancers arrive. They travel with their own dance floor to cover the performing area and a sound system in case the school's equipment is limited. They will need the performing area to be clear, recently swept, and warm with electrical outlets and changing rooms as close as possible.

The group leader will contact you if he/she has any questions about the directions or performance area.

If you have any questions, please call me at Ballet West: **801-869-6911**

Sincerely,



Peter Christie
Director of Educational Programs

Enclosures



Dear Teachers:

It is with pleasure that I write to tell you of our ***Ballet West for Children*** program that is offered to you free of charge through the combined efforts of Ballet West and the Utah State Office of Education. In presenting this award-winning program, Ballet West gives elementary students an introduction to the art of ballet.

The fifty minute program titled, *Ballet and The Nutcracker* includes a short history of ballet specially designed for the young audience, followed by a choreographed sample of a daily ballet class. The professional dancers explain aspects of their art form including basic ballet positions, technique, music appreciation, good posture and health, and career dedication. The student participation section illustrates how everyday movements are similar in rhythm, shape and dynamics to ballet steps.

Characters from *The Nutcracker* then demonstrate the techniques of pantomime, pointe work, stage property and *pas de deux*. The audience travels to the mythical kingdom of the Sugar Plum Fairy through the eyes of Clara; concluding the presentation with a miniature performance of *The Nutcracker* ballet.

Enclosed you will find some additional information which I hope will be of interest and assistance to you in preparing your students for our visit.

Arts in education is nationally recognized to enrich and broaden the academic achievements of students. Ballet West shares this belief that the highest quality of dance will enlighten, challenge, motivate and edify the minds, the bodies and the spirits of all the children in Utah. The artists of Ballet West are excited to share their art with your school.

Sincerely,



Adam Sklute
Artistic Director

Enclosures



Dear Parent or Guardian,

Your child will be attending a Ballet West for Children Performance held within their school. These performances are available to your child and school free of charge through the combined efforts of Ballet West, the Utah State Legislature and the Utah State Office of Education POPS program.

The program consists of a lecture demonstration about the art of dance and will include a miniature performance of *The Nutcracker*, which is appropriate for young audiences. These student offerings are presented in elementary schools throughout Utah and the nation.

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Characters from *The Nutcracker* then demonstrate the techniques of pantomime, pointe work, stage property and *pas de deux*. The audience travel to the mythical land of the Sugar Plum Fairy through the eyes of young Clara concluding the presentation with a miniature performance of *The Nutcracker* ballet.

The opportunity for students to attend live theatrical productions within their schools provides a vital exposure to the arts. When used in conjunction with the supplied follow-up projects many state core curriculum requirements are fulfilled not only in dance, but also in music, drama and visual arts disciplines.

Arts in education is nationally recognized to enrich and broaden the academic achievements of students. Ballet West shares this belief that the highest quality of dance will enlighten, challenge, motivate and edify the minds, the bodies and the spirits of all the children in Utah.

Once again, the artists of Ballet West are excited to dance for your child in this special Ballet West for Children Performance.

Sincerely,



Peter Christie
Director of Educational Programs



Dear Principal or Teacher,

The Utah State Legislature and the Utah State Office of Education have created a remarkable program that enriches the lives of schoolchildren in every community in the State. This program is called "Professional Outreach Program to Schools" or POPS for short and is funded through the Public Education Appropriation Committee and the Utah State Office of Education.

Nine professional organizations currently participate in the POPS program. Together, they bring artists, dancers, scientists, musicians, and thespians into the classroom to work directly with students. The art and science groups coordinate their visits so that each area of the state and different schools are visited each year. The groups work through each school districts coordinator for arts or science. Then the principal is contacted and visits scheduled.

There is no cost to the schools receiving these visits because of the appropriation from Public Education Appropriation Committee to the Utah State Office of Education. Further, every organization participating in POPS brings at least a 100% match of private to state dollars. Thus, schoolchildren all over Utah benefit from the private donations to these 9 world-class organizations.

The groups that receive funding from the POPS program are:

Ballet West
Children's Dance Theater
Repertory Dance Theater
Ririe Woodbury Dance Company
Springville Museum of Art-Statewide Art Partnership
Utah Festival Opera-Logan
Utah Museum of Fine Arts
Utah Symphony
Utah Opera
Utah Shakespearean Festival

We thank you for your past support and ask you to continue supporting the POPS program.

Sincerely,



Peter Christie
Director of Educational Programs



BALLET WEST FOR CHILDREN PROGRAM DESCRIPTION

The Ballet West for Children program is designed to give elementary school audiences an introduction to the art of ballet. A small touring group comprised of Ballet West II company dancers and a narrator performs the presentation entitled, "*Ballet and The Nutcracker*."

In the 50-minute fully scripted program, the children experience how the basic elements of dance, music and the visual arts combine into a complete presentation. After an introduction and brief history of ballet, written especially for this age group, the children see a ballet class set to music from Tchaikovsky's *Nutcracker*. Then the dancers explain aspects of their professional careers, such as daily practice, appreciation of music, good posture, basic positions, technique and dedication to their work.

The children then participate in two demonstrations. First, we will show how everyday movements such as running, jumping, skipping and athletic games are similar in rhythm, shape and dynamics to ballet steps. Volunteers from the student audience are then taught some steps.

In costume, the characters of *The Nutcracker* enter. The Rag Doll and a Wind-up Bear show how music helps to tell us what kind of dance steps we should be doing. The Mechanical Doll explains how she dances on her toes and what her pointe shoes are made of, and with the help of the narrator, explains how the art of pantomime helps to tell the story. The Snow Queen and the Nutcracker Prince demonstrate how they work together with trust when dancing in a *pas de deux*.

After the narrator introduces the story, the company performs a miniature performance of *The Nutcracker* for the students.

The students enjoy the personal contact with the dancers and they learn and are rewarded by their experience of ballet.

The Story of The Nutcracker

The Nutcracker begins at the Stahlbaum home on Christmas Eve. Mr. and Mrs. Stahlbaum and their children Clara and Fritz are busy preparing for the evening festivities. The guests arrive, including Clara's Godfather, Herr Drosselmeyer. Herr Drosselmeyer has fashioned a special gift for Clara, a Nutcracker designed in the form of a small soldier. Clara falls in love with her Nutcracker at once.

That night, Clara is unable to sleep without one more look at her Nutcracker. She tiptoes back into the living room and cradles her soldier once more before falling asleep. She is not sure if she is dreaming or not but before her eyes are huge mice playing in front of the Christmas tree that has grown to a tremendous size. The Nutcracker fights with the Mouse King and in the heat of the battle, Clara takes off her slipper and throws it at the Mouse King. While he is distracted, the Nutcracker stabs him with his saber. After the battle, the Nutcracker is transformed into a handsome prince and grateful to Clara for saving his life, invites her to accompany him on a journey to the fabled Kingdom of the Sugar Plum Fairy. En route, they pass through the exquisite land of the Snow Queen and her Prince.

Act II begins in the land of the Sugar Plum Fairy, where Clara is entertained by an array of divertissements, including Spanish, Arabian, Chinese, and Mother Buffoon, with her many children who appear from under her gigantic skirt. The evening concludes with the grand pas de deux performed by the Sugar Plum Fairy and her Cavalier. Following the pas de deux, Clara is whisked away with her prince in a flying sled, while waving goodbye to the Sugar Plum Fairy and her magical kingdom.

Ballet West Company History

Whether it's representing America on the world's stage at the Chinese National Arts Festival, headlining Scotland's famed Edinburgh International Festival, touring the country, or performing on their home stage in Salt Lake City's historic Capitol Theatre, Ballet West seeks to deliver heart-stopping performances of the highest caliber.

Ballet West originated in Salt Lake City in 1963 as the Utah Civic Ballet. Utah's "First Lady of the Arts," Glenn Walker Wallace, was the company's founder and first president. William F. Christensen, creator of the company and its first artistic director, is also noted for establishing, with his brothers Lew and Harold, the oldest ballet company in the western United States, the San Francisco Ballet, in 1937. Christensen also is heralded for establishing the first ballet department in an American university, the University of Utah, in 1951 and for being the first American to choreograph full-length versions of *The Nutcracker*, *Coppélia* and *Cinderella*.

In 1968, the Federation of Rocky Mountain States chose the Utah Civic Ballet to represent the west and the company was renamed Ballet West. In 1978, Ballet West moved into its new home in the renovated Capitol Theatre. Bruce Marks joined Ballet West in 1975 as co-artistic director, becoming artistic director when Christensen retired in 1978. Under Marks' direction, the company earned a reputation for its flair of innovative new works including the recreation of the August Bournonville classic *Abdallah*, which the company performed to critical acclaim at the Kennedy Center in 1985.

John Hart, former principal dancer, ballet master, assistant director and administrator of the Royal Ballet of England, was named artistic director in 1985. Under his leadership, the company's repertoire was expanded in scope and stature to include 19th century classics such as *The Sleeping Beauty*, *Giselle*, and *Swan Lake*, as well as the addition of works by Sir Frederick Ashton, George Balanchine, Ronald Hynd, John Cranko, John Neumeier and Michael Smuin.

Jonas Kåge served as artistic director from 1997 to 2006. Throughout his extensive association with ballet as dancer, choreographer and director, Kåge established significant relationships with many international masters of the art form, including Hans van Manen, Jiri Kylian, William Forsythe, and Glen Tetley. As a result, Ballet West has added to its repertoire a wide range of American and world premieres including *Polish Pieces* and *In and Out* by van Manen, *Bach Moves* by Ted Brandsen, and Kåge's own award-winning staging of *Swan Lake*.

Under the current leadership of Adam Sklute, Artistic Director, the company is comprised of 35 dancers who perform in over 70 performances annually in the Salt Lake Valley and throughout the United States. Ballet West has traveled to China to perform as part of the Sixth Annual China Arts Festival and, in February 2002, Ballet West performed *A Gala Celebration of Twentieth-Century Masterworks* as part of the Cultural Olympiad during the 2002 Olympic Winter Games. Ballet West most recently performed to an international acclaim in August 2004 at Scotland's Edinburgh International Festival, one of the most important celebrations of the arts in the world. Ballet West was recently one of nine companies invited to perform at The Kennedy Center presentation "Ballet Across America" in June of 2008 in Washington D.C.

Ballet West

ADAM SKLUTE ~ Artistic Director

A Brief History of Dance

Dance is a way of expressing oneself that has been around throughout the centuries. People have used the language of dance to express a feeling or story. Ancient Greek culture is credited with the first theatrical dances, but each culture has an identifiable way to express itself through movement. The reasons may be spiritual, social or religious but dance is everywhere. It surrounds us. Weddings, social clubs, in the movies, Broadway shows; all are examples of how dance is ever present in our lives. It lifts our spirits, releases tension, or marks an occasion.

As a form of dance, ballet stems from the five positions of the legs and arms that have been built upon through the centuries and codified. Classical dance is distinguished by the use of external rotation or turn-out that creates the foundation of classical ballet as well as a freedom of movement in all directions. In the last two centuries the “pointe shoe” and the toe dancing that came with the introduction of it have been most identifiable with ballet.

European royalty were the first to develop ballets as a form of entertainment. Catherine de Medici, the Italian Queen of France is responsible for bringing the Italian form of “comedia dell’arte” to the French court in the 16th century. France’s King Louis XIV was the first balletomane, and he created the first ballet academy, *Academie Royale de Musique* in 1669 that still exists today as the Paris Opera Ballet. Therefore, most of the ballet terms are in French. Women were not involved in the creation of many of the first ballet steps and weren’t even allowed to partake in the art form until 1681. Once allowed, ballerinas began to shorten and lighten their skirts so they could better execute the steps and their movement began to look more and more effortless.

During the 17th century, ballet began to stand on its own and was no longer an addendum to an opera. It moved from the palaces to proscenium stages in the 18th century thanks in part to the choreographer and ballet master to Marie Antoinette, Jean-Georges Noverre. Noverre thought that movement itself should tell a story and under his influence, dancers became trained professionals and the “ballet d’action,” a precursor to the story ballet, was born.

The Romantic Era of the late 18th and early 19th centuries coincided with the Industrial Revolution. There was a sense of displacement in society; therefore, storylines with themes of good versus evil, spirit versus flesh flourished. *La Sylphide* was the first ballet to introduce a supernatural character and influenced changes in theme, style and costuming in ballets. *Giselle*, choreographed by Jean Coralli and Jules Perrot in 1841, is the culmination of these changes as the heroine falls in love with the wrong royal, dies of a broken heart and comes back from the dead or spirit world to find redemption. The most significant introduction of the Romantic Era was that of the pointe shoe. Italian ballerina Marie Taglioni danced “en pointe” in *La Sylphide* in 1822. From that day on, dance was forever changed. The audience began to appreciate ballerinas that could execute effortless technique all while portraying a character.

The most influential person in America during this time was an Italian ballerina named Fanny Elssler. She toured the country raising the standards of ballet greatly. She had adoring fans that drank champagne from her slippers. America’s first ballerina was Mary Ann Lee from Philadelphia. She studied in Philadelphia as well as in Paris under Jean Coralli who taught her *Giselle*. She was the first to perform the authentic version in America with a man by the name of George Washington Smith. These two were ahead of their time because it was a few more years for ballet to take off on its own in America not involving singing or burlesque dancing.

The mid to late 19th century ushered in the Classical Era. There had been a decline in the popularity of ballet in France, but the Russians maintained the integrity of classical dance during this time. A man by the name of Marius Petipa arrived in Russia in 1847 and he, along with Lev Ivanov, produced many classical ballets in the mid to late 19th century such as *The Sleeping Beauty*, *The Nutcracker*, and *Swan Lake*. The Maryinsky Theater in St. Petersburg, to this day, is a foundation of Russian ballet. The scores for these ballets were commissioned and written with the story line in mind. It was popular in this day to have a composer work for a certain theatre and write music for ballets and operas. These ballets were so strong that they have withstood the test of time having changed little over the last century and being referred to as the classics.

The early years of the 20th century brought the Modern Era. Sergei Diaghilev and many of Russia's finest artists left the Maryinsky Theater during the Russian Revolution in 1917 and founded Ballet Russes or went on to teach around the world. Finding an international audience, members of Ballet Russes became household names all while influencing the future of the art form. Many protégés such as Ninette de Valois and George Balanchine went on to form major ballet companies, The Royal Ballet in England and The New York City Ballet in the United States, respectively.

The beginning of the contemporary or abstract ballet was born when Diaghilev, a major producer of ballets, broke away from the "story" ballet and started requesting that choreographers make ballets that were more brief. He also embraced the change happening in the music world where the rigidity of rhythms relaxed and different styles of music influenced different styles of dance. These ballets appealed to a wider range of people, not just royalty or aristocracy, and became known as repertoire. A company's repertoire, or repertory, could be grouped in threes, hence the "triple bill." Repertory evenings are audience favorites because more of the variety is offered.

The middle of the 20th century continued to bring some exciting changes in the art form. The world had survived two wars and Russia was no longer open for outsiders to see. Europeans fled the wars and continued west to the Americas. Pioneers in modern dance such as Isadora Duncan and Martha Graham were taking dance in a new direction, all the while breaking down the walls of strict classical technique. American choreographers were experimenting with these new styles and America found itself becoming the new center of dance. Russian stars began to defect and break from the rigidity of the classical style. Dance in the west was being influenced by jazz, modern dance and different cultures around the world. Rudolf Nureyev, Natalia Makrova, and Mikhail Baryshnikov were the first to dazzle audiences with their brilliant technique but craved the opportunity to dance other styles of dance. Eventually, with the end of the Cold War, vast opportunities were opened up worldwide. All of this kept raising the bar for dancers, and dancers today are required to have a mastery of many styles in dance. They have to perform the classics with authenticity and purity of line, as well as stretch themselves in neoclassical and modern works.

Dance has been around for centuries. Classical dance in all its varying forms has remained a strong cultural presence in many cities throughout the world and the United States, including Salt Lake City. As a language, classical dance will continue to find ways of expressing itself through movement. It will continue to dazzle the eye and enliven the senses. Ballet encompasses the purest of styles all the way to the funkiest. Ballet is, after all, an art form meant to be enjoyed by all.

How do we put the ballet together?

Like other kinds of performance dance (dance that takes place on stage, in movies, or on television for others to watch), Ballet is a combination of dancing, music, costumes, scenery, and lighting. A new ballet requires the creativity and teamwork of many talented people. The choreographer, of course, has the idea for the new ballet and creates all the steps, but also counts on a number of other artists to help bring the vision to life. If the ballet is to have original music, the choreographer works closely with a composer, who writes the music or decides what sounds to use. The costume designer, set designer, and lighting designer also play important parts in helping the choreographer to make the ballet look just the way it has been envisioned.

This section describes the different roles of the many people involved, who work as a team to help create a new work of art.

Choreographer The choreographer is the creator of a new ballet. Whether they are trying to tell a story, interpret a particular piece of music, or express a certain mood or idea, it is the choreographer who puts together all the ballet's steps and movements. Just as a painter uses color, a writer uses words, and a composer uses musical notes, the choreographer uses the steps and movements of ballet to create their masterpiece.

If the ballet is to tell a story, like *The Sleeping Beauty* or *The Nutcracker*, the choreographer must first write an outline of the action, divided into scenes and acts just like a play. Because there are no words in ballet, everything must be communicated through

movement and gesture, and the story should be told as clearly and simply as possible. If a story ballet is created for music that already exists, the choreographer must also fit the story to the music. If the choreographer is not working from a story, they might create a ballet to express a certain emotion or feeling. In this case, the movement itself is all-important. With no story outline to follow, the choreographer uses the movement to create patterns and communicate their ideas to the audience.

Choreographing a new ballet is a very slow process. It can take hours of rehearsal to create one or two minutes of dance. Creating a whole ballet can take months. Choreographers work in different ways when it comes to creating the actual dance steps and movements of a new ballet.

Some choreographers work out all the steps ahead of time and just teach them to the dancers once they are in the studio rehearsals. Others, like George Balanchine, go into the studio with a good idea of what they want to do, but only create the specific steps and movements while working with the dancers. For Balanchine, the dancers were an important part of the creative process of choreography. Trying different movements and seeing how they looked on different dancers' bodies helped him to decide what steps to use. However they do it, once the choreographer has decided on all the steps and movements, the dancers must then rehearse the steps over and over until it is perfect.

At the beginning of the process, even as they are beginning to work with the dancers, the choreographer also must work with the set, costume and lighting designers. The designers' jobs are to collaborate with the choreographer to help them realize the full effect of the creation. The choreographer is the one who coordinates and oversees all phases of the creation of the ballet from beginning to end, from the review of initial design sketches to the approval of final staging and lighting effects.

The choreographer finally gets to see their work on the stage for the first time during the "stage rehearsal." This is the last chance to make final changes before the "dress rehearsal," when the ballet will be performed for the first time with costuming, sets, lighting and an orchestra. The dress rehearsal is also a time for "fine tuning" before a new ballet has its world premiere before a live audience. That's when the choreographer has the thrill of seeing their creation come to life.

Composer A composer is a person who writes music. Some ballets are created using music that already exists. In that case, the choreographer must become thoroughly familiar with the music and use it to help shape the movements he creates to tell a story or communicate an emotion. At other times, the choreographer might commission new music from a composer. In this case, the choreographer outlines their ideas for the new ballet and the composer responds with music that the choreographer can work with. The composer and choreographer will work very closely throughout the creation of the new ballet so that the movement and the music go together exactly the right way.

Set designer The set designer creates scenery and backdrops that help the audience enter the world the choreographer is trying to take them to. After talking with the choreographer about their ideas, the set designer draws detailed pictures of their vision for each scene and sometimes constructs scale models of the stage settings. When the choreographer has approved the drawings, the backdrops are painted and skilled carpenters construct the sets. The set designer must also understand architecture and engineering, making sure all parts of a set fit together and can easily be moved by the stage crew.

Costume designer The costume designer is responsible for clothes, hats, shoes, wigs, jewelry, and, sometimes, make up for the dancers. After talking to the choreographer about their ideas and watching some of the rehearsals, the costume designer draws color sketches for each costume for the new ballet. Using color, different fabrics, and just the right accents, the new costumes must be appropriate for the characters in a story or help convey the choreographer's concept. Once the costume designs are approved, the fabrics are ordered and the costumes are cut and sewn by skilled dressmakers and seamstresses and fitted on each dancer. The costumes must fit perfectly so that the dancers can move freely on the stage. Many

costumes, like tutus, are made by hand and take many hours to build. It can cost up to \$5,000 to make just one professional tutu.

Lighting designer The lighting designer works closely with the choreographer, the music, the sets and the costumes. They use colored lights, spotlights and special effects to help create the mood for the new ballet and add just the right atmosphere. Their lighting design, which is finalized during the “dress rehearsal” just days before opening night, is entered into a computer and operated at each performance by a technician located backstage.

How does ballet tell the story?

Most often stories are told using words, but in ballet no words are used to convey the storyline if there is one. Productions containing a story rely on the scenery, costuming, lighting and pantomime to help explain what is going on. Reading about the ballet ahead of time either in the program’s synopsis or from information found at the library is always the best way to understand the plot. Let’s look at how these four things help tell the story.

Scenery: The Scenery is often the first thing you see. It immediately sets the style of the piece. If it is a simple village scene such as in *Giselle*, we know that peasants, not royalty, will reside there. The scene will unfold in a more grounded manner. In ballets such as *The Sleeping Beauty*, the curtain rises on a grand hall inside a castle. A much more rich and royal background will allow for a more formal style of story telling.

Costuming: Costuming, as with the scenery, sets up what kind of characters the dancers are portraying and the era in which the piece is taking place. Costuming includes hairstyles or wigs and makeup. White wigs are indicative of royalty and can be a clue as to what century the piece is from. Dark colored costumes and makeup are indicative of sinister or evil characters, whereas lighter colors are reserved for the more pure or happy characters. Looking closely to the costumes can also give you lots of clues about whether the character is human or supernatural.

Lighting: Lighting is key to setting the mood of the ballet. A brightly lit stage is used for happy occasions such as a wedding or birthday. If a mean or scary character is about to enter, the lights may grow darker and more mysterious. Lighting can also give you an idea of who is important to the storyline during a particular scene by using spotlights on particular characters.

Pantomime: Pantomime or mime is a universal form of sign language used in ballet. The gestures used are the same regardless of the ballet or the character using them. They certainly can look more graceful from the elegant Lilac Fairy than from the crude and evil Carabosse.

What did you learn?

Can you name 4 ways ballet productions help tell the story?

What clues do hairstyles, makeup and costumes give about a character?

A brightly lit castle is a clue that:

A sad character resides there?

A princess and her family live there?

An evil sorceress resides there?

What can dark flashing lights tell us about the action about to take place?

How do dancers talk to each other?

What is a dancer's day like?

Professional ballet dancers are athletes. Their workday is designed to help them stay in top physical condition, perfect their craft, and learn parts for upcoming performances. Here's a glimpse at what dancers do each day to make sure they are always ready to perform at the highest level.

Company Class Professional ballet dancers all over the world, whether they are beginners or prima ballerinas, start their day by taking a 90-minute ballet class. This is an extremely important part of the dancer's day. These classes are taught by the ballet master or ballet mistress and follow the same basic structure. During the first half of the class, while holding onto the barre, the dancers do movements that strengthen their muscles, loosen their joints, and keep them flexible. They also do exercises that strengthen their balance, equilibrium and control. For the second part of the class, the dancers move away from the barre to the center of the studio. Here, under the direction of the teacher, they do unsupported exercise, sequences, and combinations that include pirouettes, jumps, and other traveling steps. The sequence of exercises is designed to help the dancers increase their stamina, perfect their technique, and improve the overall quality of their dancing.

Rehearsals The rest of the dancer's day is taken up with rehearsals for the different pieces they are preparing to perform. Rehearsals, which are held in different studios throughout the day, are scheduled by the ballet master or mistress and posted two days in advance. The dancer's must check the schedule each day and keep track of when and where they have rehearsal, and what they are going to rehearse when they get there. A dancer could be rehearsing three or four different pieces at the same time. Rehearsals usually last until about 6:30 in the evening. After rehearsal, or if they have a break during the day, a dancer might spend time preparing their shoes, in costume fittings, in physical therapy if they are dealing with an injury, or at the gym working on their strength and conditioning.

Stage Rehearsal A couple of days before opening night of a ballet performance, the dancers, stage crew, artistic staff, and technicians move into the theater to rehearse. If the company is to perform a new ballet, a world premiere, this is the choreographer's first opportunity to see his work on stage. This is when he'll make a lot of last minute decisions about placement, movement, and spacing of the dancers, as well as the lighting for the piece to achieve the desired effect.

Dress Rehearsal At last the dancers get to perform a piece for the first time in costume with full orchestra. This is very different from dancing in the studio. During a dress rehearsal, the choreographer or artistic director will make last minute adjustments, or stop the dancers and musicians to correct anything that doesn't look or sound just right. Hopefully, the months of hard work have paid off and everybody is ready. The house lights dim, the audience grows quiet as the orchestra begins to play. It's opening night at the ballet!

GLOSSARY OF BALLET TERMS

French is the international language for ballet terms since much of the ballet technique was developed in France during the 17th and 18th Centuries.

A la seconde: (ah-lah-seconde). To the side. For example you would do a battement degagé a la seconde, to the side.

Adagio: (ah-DAH-gee-o). Slow sustained movements; also refers to a series of slow moving exercises or choreography in which the male danseur lifts, supports or carries the ballerina (partnering). This is actually one of the few Italian ballet terms.

Allégro: (ah-LAY-grow). Another Italian word to describe quick lively steps or fast movement; also refers to the part of ballet class or combinations that includes fast steps, beats, jumps or turns.

Arabesque: (ah-ra-BESK). One of the basic poses in ballet in which the dancer stands on one leg with the other leg extended straight behind the body.

Assemble: (AH-sahm-blay). Literally meaning to assemble. Usually during a jump, the second leg chases the first to assemble while still airborne.

Attitude: (a-tee-TEWD). A classical position similar to the arabesque, except that the knee of raised leg is bent.

Ballerina: (ba-ler-EE-na). A female dancer.

Ballet: (ba-LAY). A theatrical piece in which a choreographer shows ideas in group or solo dancing to music, complete with costumes, scenery and lighting.

Ballet Mistress/Master: A person associated with a dance company who trains, rehearses, and teaches choreography to the dancers.

Balletomane: A devotee of ballet

Barre: (bahr). A wooden or metal, horizontal rail that dancers use for light support during their daily ballet class; usually attached to a wall just below chest height.

Battement: (BAT-moh). A *Kicking* movement of the working leg(the leg that is doing the action.) Examples include; battement degagé battement fondue and grand battement

Batterie: (baht-REE). Any quick movement where the legs or feet beat together, or one foot beats against the other.

Bourrée: (boo-RAY). Small, quick and even steps, usually done en pointe, that give a gliding impression.

Brisé: (BREE-say). A movement that is similar to an assemblé except it's generally performed pitched forward at the waist with the legs angled diagonally forward. Also can be done to the back(derrière) with an arch in the back. An example of continuous brises is the coda the the Blubird divertissement in Act III Sleeping Beauty.

Chaines: (shin-ayes). A series of rapid turns executed in a straight line or circle en point or demi-point.

Character dance: Any national or folk dance based on movements associated with a particular country, profession, personality or mode of living. Examples include the Mazurka, Czardas, or Spanish dances.

Choreography: (cor-ee-OG-ra-fee). The creation of dances, steps, groupings and patterns using any movement, including traditional ballet steps. This is usually done to music.

Choreographer: (cor-ee-OG-ra-fur). The person who has the ideas for a ballet and arranges and creates the choreography.

Classical ballet: (1) The traditional style of ballet, which stresses the academic technique developed through the centuries of the existence of ballet. (2) A ballet in which the style and structure adhere to the definite framework established in the 19th century. Examples include The Sleeping Beauty, The Nutcracker and Swan Lake.

Corps de ballet: (cor duh ba-LAY). The dancers in a ballet who dance as a large group or ensemble.

Danseur: (dahn-SUHR). A male dancer.

Director (Artistic): The leader of a dance company who hires the dancers and chooses the company's repertoire.

En Pointe: (on pwent). On the points; to dance on the tip of the toes. This must be done in specially built ballet shoes, usually only worn by women.

Entrechat: (ahn-truh-SHAH). A step in which the dancer jumps into the air and rapidly crosses the legs and feet in front and behind each other; usually followed by a number indicating the number of beats. For example: entrechat trois (three beats); entrechat quatre (four beats).

Fouetté: (foo-eh-TAY). A complete turn on one foot during which the dancer raises up and down using a whipping motion with the other leg to give momentum; usually done in a series of consecutive turns.

Jeté: (zhuh-TAY). A jump from one foot to the other. There is a wide variety of jetés, and they may be done in all different directions. A grand jeté is the largest of these jumps.

Pantomime: A balletic sign language that uses gestures and facial expressions to help tell a story.

Pas de deux: (pah duh DOO). Dance for two; also the traditional focal point of classical ballet.

Pas de trois: (pah duh TWAH). Dance for three.

Pas de quatre: (pah duh QWA-truh). Dance for four.

Pas de dix: (pah duh DEES). Dance for ten.

Pirouette: (peer-oo-WET). To spin on one leg, usually done in multiples of two or more complete spins.

Plié: (plee-AY). To bend (a bending of the knees while standing). One of the seven basic movements of ballet.

Polonaise: A processional dance in $\frac{3}{4}$ time with which the court ballets of the 17th century were opened. The polonaise is a march in which two steps are taken forward on the demi-pointes and then the third step is taken flat with the supporting knee bent and the other leg raised in front.

Port de bras: (por duh BRAH). A movement or series of movements made by the arms through various positions.

Repertoire: (reh-per-TWAH). The collection of ballets that are performed by a ballet company.

Romantic Ballet: A style of ballet produced during the early 19th century in which the accent was on the conveyance of a mood to tell the story. Examples include Giselle and La Sylphide.

Spotting: A term given to the movement of the head in pirouettes in which the dancer chooses a spot in front and, as the turn is made away from the spot, the head is the last to leave and the first to arrive back as the body completes the turn. This helps the dancer with balance and prevents them from getting dizzy.

Tour en l'air: (toor ahn LEHR). Turn in the air. Full or double turns in the air are usually only performed by the male dancer.

Triple Bill: An evening of ballet most often grouped in threes, but not always. Different styles can be performed in one evening which is both challenging and exciting to dancers and the audience alike.

Turn Out: To rotate the legs out from the hips which allows for better speed and flexibility and improves the ability to move in all directions.

Tutu: (TOO-too). A short classical ballet skirt made up of layers of tulle or net. The romantic tutu is a long skirt that reaches below the calf.

Ballet Steps

Posture

One of the most important things dancers learn very early in their training is good posture. Not only is this important for dancers, but for you as well so that your bodies grow up healthy and strong. Good posture includes having both feet flat on the floor; knees aligned with the feet; hips even and over the knees; shoulders square and over the hips; shoulders down; chin up and stomach held in. Everyone should practice good posture so that his or her bodies will grow up straight, strong and healthy.

Turn-out

Dancers feet point out to the side instead of facing straight forward. Dancers train their legs to externally rotate from their hips from the very first ballet class and practice all of our steps with this turnout. Turn-out adds beauty to the line of the body and helps the dancer to balance and move easily.

The five positions

Over 300 years ago, Pierre Beauchamp, Louis XIV's dancing master, first worked out the five positions of the feet. Because they are the starting and ending points for all ballet steps, they are fundamental to classical ballet. Each position of the feet also has a corresponding arm position that goes with it.

Five Positions in Ballet

First Position



Second Position



Third Position



Fourth Position



Fifth Position



Dancers in photos:
First: Heather Thackeray
Second: Allison Harvey
Third: Sophia Priolo
Fourth: Mary Pat Rysdon
Fifth: Katrina Olson
All photos by Quinn Farley

Using Mime in Ballet

Classic story ballets, like *The Sleeping Beauty*, *The Nutcracker*, and *Swan Lake*, use mime to help the dancers convey certain ideas, emotions and actions without speaking. A standard “mime” language is used by ballet dancers all over the world. Some are standard mime words, and the gestures required to convey their meanings are listed below.

Word	Gesture	Word	Gesture
ANGER	Shake your fists in the air	ASK/BEG	Clasp hands together in front
BEAUTIFUL	Make a circle around your face with your hand	CRYING	Trace tears down your face with your index finger.
DANCE	Circle your arms high over your head	DIE/DEATH	With clenched fists, cross your arms in front of your body
ENTER	Make a sweeping gesture across your body with both arms	FEAR	Hold your hands in front with palms out; lean upper body back or turned away
HEAR	Hold your hand behind your ear as if trying to hear	I/ME	Point to yourself with your finger
KISS	Touch your lips with your finger	KNOCK	Tap your fist in your hand three times
LOVE	Cross hands over your heart	NO	Turn your head or gesture with your arms
ORDER	Point to the floor with a strong motion	PROTECT	With your body facing the danger, throw back both arms and hold your head high
SEE	Place one hand by your eye, pointing to it	STOP	Hold up your hand with the palm facing out toward the other person
THINK/REMEMBER	Touch your temple with your index finger	TRUE/FAITHFUL	Hold two fingers high
YES	Nod your head up and down	YOU/HE/SHE	Gesture toward the other person with your palm up

ACTIVITY 1: GIVE IT A TRY

- Objective: Help students gain an understanding of physical demands as well as physical benefits of dance.
- Meets USOE core requirements for physical education and fine arts – dance. PE Standard 1 - Achieve and maintain health-enhancing levels of physical fitness. PE Standard 3 - Demonstrate a variety of movement forms. Dance Standard 1 - Identify and safely demonstrate knowledge of the body and movement skills in performing dance. Dance Standard 2 - Identify and demonstrate the movement elements in performing dance.

Background: Every career places certain demands on those that perform the work. A banker must be able to do math and handle money. A police officer must know the law and protect the community. Professional athletes must be able to run, jump, pass and catch among other things. Ballet dancers are professional athletes as well and they must be physically prepared to do their work.

There are many physical demands that a dancer must meet. Most professional dancers have been practicing since they were very young. Every dancer learns very quickly the importance of stretching and warming up before beginning to dance. During a ballet performance, the dancer's body must be able to twist and turn in many ways. Because of this, a dancer's day is filled with hours of practicing and rehearsing so that he/she will be ready to perform when the time comes.

Exercise: The core curriculum suggests making students aware of their surroundings before beginning any physical activity. Help students clear an area that will be sufficient for running, jumping, and spinning. Have your students begin by performing basic stretches: Stretch legs and back by placing feet together and bending at waist while reaching fingers toward the floor, then spread feet a little more than shoulder width apart and repeat same stretch. With feet still spread, bend and reach toward one foot, then the other. Stretch torso by standing with feet at shoulder width and reaching fingers toward the ceiling, then bring one hand to side and reach other over head and bend to the side. Perform other stretches as necessary.

Next, ask students to perform basic movements such as skipping, jumping, spinning, etc. Help students understand that these movements are the basic things that everyone must be able to do before they will be able to dance. After allowing students to warm up and explore, have them attempt the same movements in *relevé* (pronounced reh-leh-VAY), which means with heels lifted, standing on the toes. Ballerinas (female ballet dancers) will also dance *en pointe* (on pwent), which means on the very tips of their toes. They wear special shoes to help them do this. Explain that ballet dancers dance on their toes to make it appear that they are floating. Students may also wish to attempt *pirouettes* and other movements common in ballet. Allow students to try each movement first, then point out that they must keep their heads high and backs straight with hips over their feet and all muscles pulled upward. This gives the dancer a slim line and makes the movements appear more graceful for the ballet. Here are some common movements that your students could practice:

- pirouette (peer-oo-WET) – A complete turn of the body on one leg. Have students attempt the spin, then have them do it in *relevé*. Explain that dancers will often do several consecutive spins, and that they avoid getting dizzy by choosing a spot to focus on as they spin. This is called *spotting*. Each time they turn, they lead into the spin with their eyes focused on that point.
- jeté (zhuh-TAY) – A jump from one leg to the other in which the working leg is brushed into the air and appears to be thrown. Have students practice by pretending that there is a puddle in front of them that they are going to leap over. They will jump from either their right or left leg and land on the opposite leg. Again, emphasize the importance of good posture.
- chainé (shu-NAY) turns – A series of turns while traveling from one point to another. The turns connect in a way that resembles a chain. Have students clear a large area and travel across the room diagonally spotting their destination with each turn.
- tour en l'air (toor ahn lair) – A turn in the air. Essentially a step for male dancers, but some contemporary pieces have females execute also. Have students start with both feet together and jump, attempting a full rotation in the air. If they feel up to it, have them attempt two.

This activity is to help students become aware of the physical demands placed on dancers. Emphasize the fact that dancers train long and hard to be able to do all of this. Also, have your students watch for these steps and identify them when you attend a performance.

ACTIVITY 2: CAN YOU SPEAK BALLET?

- Objective: Help students understand their ability to communicate without using audible language.
- Meets USOE core requirements for fine arts – theatre and dance. Theatre Standard 2, Objective 1 - Develop body awareness and spatial perception through movement and pantomime. Use pantomime to communicate a person's or a group's ideas. Dance Standard 2 - Identify and demonstrate the movement elements in performing dance and understand the language of dance.

Background: In many ballet performances, there is a story that the dancers are telling, but they don't use words. While a portion of the scene is set by the music, it is up to the dancers to speak with their facial expressions and movements of their bodies. The audience must use their eyes, instead of their ears to follow along with what is happening.

Classic story ballets, like *The Sleeping Beauty*, *The Nutcracker*, and *Swan Lake* use mime to help the dancers convey certain ideas, emotions and actions without speaking. Ballet dancers all over the world use a standard "mime" language. Some are standard mime words and the gestures used to convey their meanings are listed in the chart enclosed.

Lesson: Exploring Non-Verbal Communication

Target Core Area: Theatre

- Discuss non-verbal communication and in particular, mime in ballet
- Practice enhancing movement skills to communicate clear character intentions
- Create a play using only non-verbal communication
- Discuss the types of non-verbal communication used to tell the story

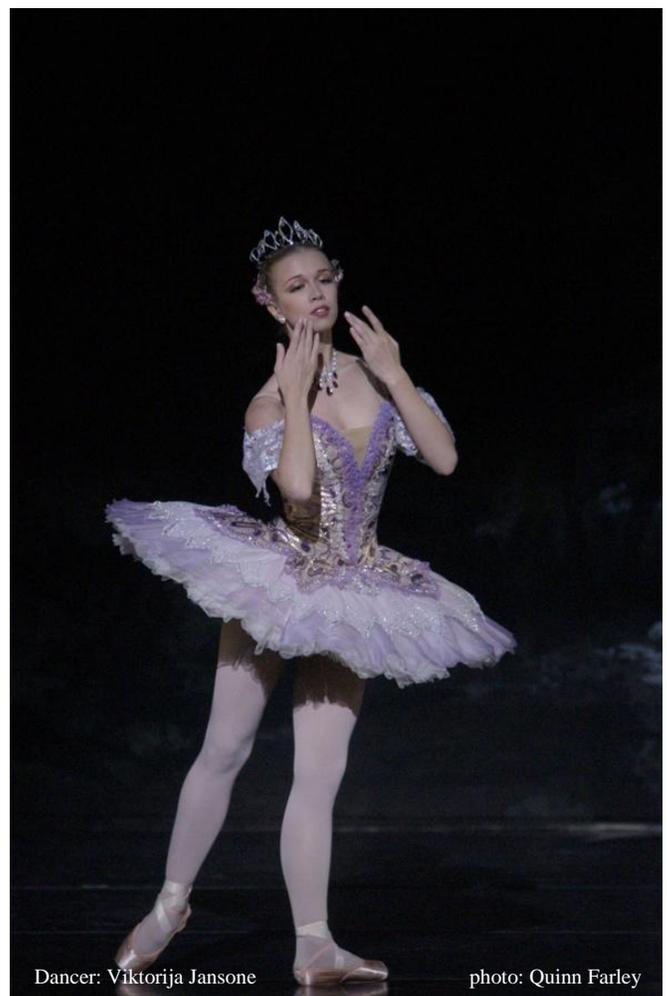
ANALYZING Discuss acting for dancers. Many dancers receive acting training specific for acting while dancing. Ballet dancers act without saying any words.

PRACTICING AND CONSTRUCTING Have the students choose one of their adapted stories to act out using mime (see attached description of ballet mime), body language, music and dance. The music can be tapping on a drum or empty coffee can, using boomwhackers, a glockenspiel, musical cds etc.

APPLYING Discuss which methods of non-verbal communication worked to relay the story. What methods of non-verbal communication would they change if they were to do it again?

EXTRA POINTE

Enhance the non-verbal communication activity with exploration of sign language. See attached alphabet in sign language. <http://www.aslonline.com/> and <http://www.answers.com/topic/american-sign-language-alphabet> offer resources for teaching sign language.



Dancer: Viktorija Jansone

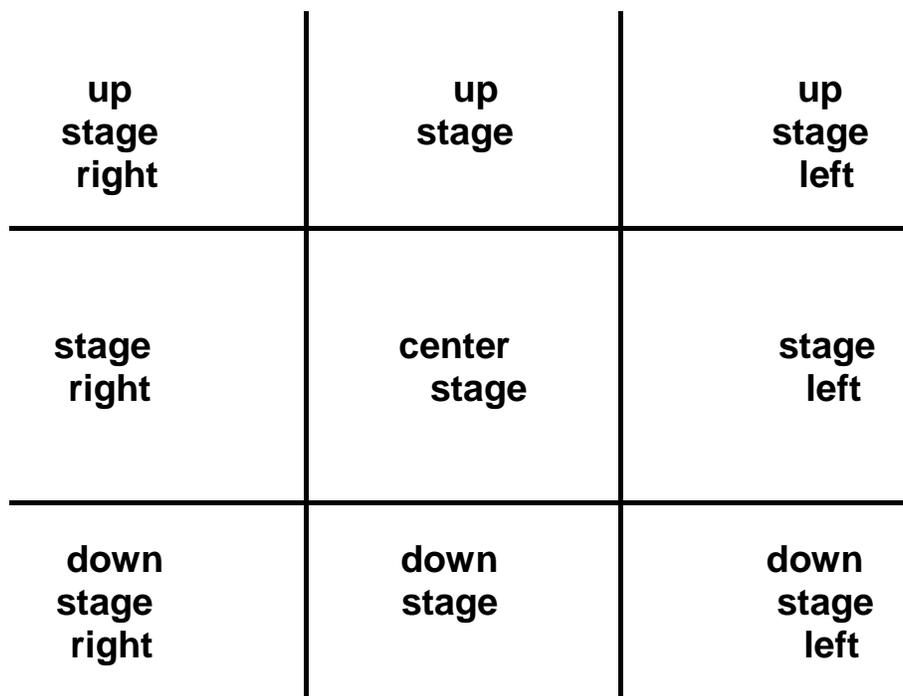
photo: Quinn Farley

<p>NOTE TO TEACHERS:</p> <p>Projects vary in level of difficulty. Please adapt to your grade level.</p> <p>Describe the differences in energy and spatial qualities between the dances.</p> <p>Demonstrate by moving, drawing, or writing, an awareness of how dance can communicate an idea, feeling or purpose.</p> <p>Discuss the difference between social dancing and a theatrical dance performance. (Participation vs. audience; dance with and without choreography; costumes, orchestra etc.)</p>	<p>Pantomime expresses dramatic action or emotions without talking or singing. Dancers use Pantomime in the ballet to help tell the story.</p> <p>Cut out the words at the side and fold these slips of paper into a box.</p> <p>Select a child to go first. Have them pick out one of the slips of paper and think of the word without saying it out loud. The child then acts out the word using pantomime and facial expressions.</p> <p>A child who correctly guesses the word gets to be the next person to pick a word out of the box. Add other words to lengthen the exercise.</p> <p>Make sure that the students know that they are performing pantomime and communicating ideas.</p> <p>For older students add to the vocabulary and combine an emotion into a situation and/or with an object. For example: surprised by a present; lonely in an airport; waiting in line; proud of a good accomplishment; laughing with a friend; or discovering something new and wonderful in the world, in art, in music.</p>	<p>HAPPY</p>
		<p>SCARED</p>
		<p>TIRED</p>
		<p>EXCITE</p>
		<p>SAD</p>
		<p>WAITING</p>
		<p>SURPRISED</p>
		<p>LONELY</p>
		<p>PROUD</p>
<p>LAUGHING</p>		

ACTIVITY 3: STAGING A GAME OF TIC-TAC-TOE

- Objective: Help students understand the basic layout and direction of a stage.
- Meets USOE requirements for fine arts – dance and theatre. Dance Standard 4, Objective 3 - Make connections between dance and other disciplines. Theatre Standard 3 - The student will compare, connect, and incorporate art forms by describing and analyzing methods of presentation.

Background: There are terms used in a theatre that are unfamiliar for many people. As performers on a stage (dancers as well as actors) are learning their parts for a production, there are certain directions that they must follow. In the case of ballet, a choreographer plans the action on stage in a very specific way. As dancers move across the stage, they must be familiar with nine areas. The nine areas of the stage are down stage, up stage, center stage, up stage right, up stage left, stage right, stage left, down stage right, and down stage left. The directions are given from the dancers' point of view when facing the audience, for example stage right is the audience's left. Draw a rough diagram on the board to illustrate this for the children.



AUDIENCE

Theatre performances have been staged for centuries, and things have changed a lot over the years. Years ago, performances were done on what is called a *raked* (inclined) stage. These stages were built on an incline to allow the audience to see the entire stage, from front to back. It is because of this style of inclined stage that the part of the stage closest to the audience is referred to as down stage. In modern theatres, the stage is built flat and the audience seating is on an incline, which allows them to see the entire stage. Even though the stages have changed, the names for the areas of the stage are still the same.

Exercise: In order to make the students familiar with basic stage directions, they will need to see a mock stage layout. Take some tape that will stick to your classroom floor (masking tape should work well) and put down a basic layout of nine sections. This will look like what the children will recognize as a tic-tac-toe board. Not marking the areas on the floor will force the students to remember what they are called. Students will take turns being either the players or the game pieces. The child that is playing will tell his/her Xs or Os (you may want to have students either make an X or O with their arms or mark them on their shirts with the tape) where they will be placed using the nine areas of the stage. If your class is large, you may wish to divide the children into groups and let them play on a few different boards.

ACTIVITY 4: DANCE ACTIVITY

Dance the Century Target Core Area: Dance

- Use personal and group space. Isolate and articulate body parts in and through space. Perform simple axial movements of reaching and bending. Show walk, run, leap, hop, jump, skip, gallop, and simple combinations of these steps.
- Move to simple rhythmic patterns. Create symmetrical and asymmetrical shapes. Explore shapes and movements using spatial relationships. Show the energy forces of heavy and light, hard and soft.
- Explore unique movement combinations from an idea learned, experienced, or felt by improvising with the dance elements. Create a pattern of shapes and loco motor movements using spatial relationships. Create a movement pattern with a clear beginning, middle, and end. Discuss movement choices.
- Create a dance about an idea or event from history or another culture. Learn a dance from another culture or time and tell how they have expressed themselves through dance. Create a movement sentence based on an idea from a book, a poem, science or an idea in math.

INVESTIGATING Ask the student which social dances they know from the last hundred years. Once it is determined what dances they know the teacher can either instruct them or show video examples of dances from each decade.

CREATING and MOVING Then create a timeline on the floor with masking tape. It can be split up by decade. Have the students spread out around the room and each can make their way to the appropriate time in history by dancing to it.

CONNECTING Consider the times in history when these social dances were popular. What influences, circumstances, trends, etc. were instrumental in the creation and/or popularization of these dances? (See attached historical descriptions for each dance).

Decade	Dance
1910s	Foxtrot
1920s	Charleston
1930s	Jitterbug
1940s	Jive
1950s	Rumba, Samba, Cha-cha
1960s	Twist
1970s	Hustle
1980s	Break dancing
1990s	Macarena



Dancer: Aaron Orlovski

Photo by Quinn Farley

EXTRA POINTE

Math Concept: Change the timeline to a number line. Determine zero in the middle. The lines to one side become positive numbers and the lines on the other become negative numbers. This can then translate into positive and negative space. Have the students from the positive side of the number line create positive shapes. The students from the negative numbers then use the amount of counts it would take from their point on the line to dance with one of their peers. They move in ways that fill the negative space created by their peers. The amount of counts will differ with each person and the positive number with which they are dancing.

Common Questions about Ballet West

What do the dancers do besides dance?

Dancing for Ballet West is a full time job. Thirty five dancers are given one year contracts that are reviewed every year. They have to agree to abide by rules that are mutually agreed upon by the dancers and artistic staff. They have to maintain themselves in excellent condition learning three full length or story ballets a year along with one repertory program. They are often required to learn multiple roles.

How often do dancers train?

Ballet dancers have to train their bodies up to six days a week. In addition to the daily ballet class that the company offers, many dancers choose to cross train with Pilates, yoga and weight lifting. Ballet requires muscle memory, and in order to teach their bodies to move effortlessly, dancers require constant ballet training.

How do the dancers learn all the steps?

Ballet vocabulary has been around for centuries. Dancers train from an early age to learn the language of dance. When learning a ballet, the steps can be stylized but do come from the same basic vocabulary. Dancers spend many hours in the studio practicing the steps from a particular ballet in the sequence they are given. Most of a dancer's work is spent in this type of rehearsal situation. They work this way to create the muscle memory that is vital to the smooth and natural execution in performance.

How long can dancers dance?

Professionally, dancers start at about 18 to 20 years of age with a professional company. In addition to the responsibilities that come along with a job, such as arriving prepared for class and rehearsal and representing Ballet West in a positive manner out in the world, dancers must maintain themselves in good condition. A dancer who has trained themselves well and been free from major injury can dance well in to their 30's and sometimes 40's.

How many pointe shoes do ballerinas use a season?

The length of one season is usually 10 months. Principal dancers are allotted 8-10 pairs a month, soloists 6-8 and corps 4-5. Of course dancers dance more some seasons and can request more shoes if they need them. Ballet West provides the shoes for the dancers spending over \$100,000 in one year.

Do men ever dance on pointe?

Very rarely are men required to dance in point shoes. Certain choreographers have put men on pointe for their character to look awkward or funny. An example is "Bottom" in *The Dream*, choreographed by Fredrick Ashton.

How many performances does Ballet West do a season?

Ballet West does four fully produced performances in a contract year with seven to nine full performances each. They also perform for student audiences three times during each show. Of course *The Nutcracker* runs the entire month of December with at least 35 full performances, and two to three student matinees. Twice a year Ballet West tours to Ogden and to perform three more shows for the northern Utah patrons. They also take *The Nutcracker* up there as well performing four full shows and one student matinee. *The Nutcracker* is the only ballet that we perform exactly as it is in an evening performance. The other student audience performances get to see portions of an evening length performance but also get to learn about what happens back stage, and behind the scenes.

What is Ballet West II

Ballet West II is our second company which is made up of 4 male and 6 female young dancers that are still students but aspiring to dance professionally. They work 20 weeks of the season with the main company and six on their own. They are responsible with touring into schools and performing a program called Ballet West for Children that reaches 1000's of children a year.

Do the dancers get to keep the costumes?

No, the costumes and sets are property of Ballet West. Dancers have costumes that are made for them specifically, but if they leave the company, the costume stays and is tailored to fit another dancer.

What is male dancer called?

A male dancer is called a danseur or premier danseur. It is a title that is earned after achieving the highest level of consistency on the stage.

BALLET WEST FOR CHILDREN - TEACHER EVALUATION

Name _____ District _____ Date _____

School _____ Grade _____ Program _____

Please use this scale to evaluate the Ballet West For Children Performance, which your students recently received.

1 - POOR 2 - FAIR 3 - GOOD 4 - EXCELLENT 5 - SUPERIOR

a. Content of the pre-performance information packet, [sent to your school prior to the performance for distribution to teachers] 1 2 3 4 5

Circle N/A if you did not see this packet N/A

Please comment on the **contents** of the information packet [changes/suggestions] _____

	Poor	Fair	Good	Excellent	Superior
b. Presentation of the narrator	1	2	3	4	5
c. Quality of the learning experience	1	2	3	4	5
d. Dancers' image as positive role models	1	2	3	4	5
e. Students reaction to the presentation	1	2	3	4	5

Suggestions for future educational activities in ballet _____

Why do you feel that it is important that Ballet West bring programs such as these to your school? _____

Comments _____

Your responses are tabulated and included in Ballet West's Report to the Utah State Office of Education in the Annual Evaluation for Arts Organizations Receiving State Funding for Schools Performances.

Please return to: PETER CHRISTIE, Director of Educational Programs 801-869-6911
 Ballet West 304 Trolley Square Salt Lake City, Utah 84102 2013-2014

Attention Teachers!!!



Lindsey K. 2nd grade
Oakdale Elementary

Ballet West
would love
to share
your student's
original artwork

Along with their written responses, students can include their artwork, inspired by the presentation they attend. Please have your students create their artwork on 8.5" x 11" white paper in full color. Once submitted, these art pieces will become the property of Ballet West and may appear on our website in publications, and may be used in our annual state report as well as displays we create throughout the year.

Your student's name, grade level, teacher and school should be included on the back so we may properly identify them.



Bethany D. 5th grade
Grandview Elementary

Thank you!

Please visit our website at www.balletwest.org

BALLET WEST FOR CHILDREN - STUDENT EVALUATION

Name _____ Grade _____ Teacher _____

School _____ District _____

Date of the performance *Ballet and The Nutcracker* _____

1. Have you ever attended a **live** ballet performance before today? No _____ Yes _____

If yes, what is the name of the ballet that you saw? _____

2. Would you like to go to a theatre and attend another live ballet performance?

Yes _____ No, I don't think so _____

3. List at least two things that you learned about ballet: _____

4. What did you enjoy most about the performance? _____

5. What "feelings" did *The Nutcracker* ballet give you? _____

6. Just for fun, finish this sentence: Ballet is _____

7. Why do you think it is important for us to come to your school and perform for you? _____

Please return to:

PETER CHRISTIE Director of Educational Programs
Ballet West 304 Trolley Square Salt Lake City, Utah 84102 2013-2014

Ballet West For Children

What did you learn about ballet?

1. All names of ballet steps are in what language?
 - a. English
 - b. German
 - c. French
 - d. Spanish
2. The composer who wrote the music for *The Nutcracker* ballet is:
 - a. Marius Petipa
 - b. Peter Tchaikovsky
 - c. Peter Gabriel
 - d. None of the above
3. When was *The Nutcracker* ballet first performed?
 - a. A few years ago
 - b. Ten years ago
 - c. Over a hundred years ago
 - d. Four hundred years ago
4. Professional jobs at which you can earn a living are:
 - a. A dancer
 - b. A teacher
 - c. A carpenter
 - d. All of the above
5. How often does a professional ballet dancer take a ballet class?
 - a. Once a week
 - b. Twice a week
 - c. Every other day
 - d. Six days a week
6. A ballet dancer begins class by holding onto a:
 - a. *Barre*
 - b. *Pas de deux*
 - c. *Grande jete*
 - d. *Promenade*
7. The French term, *Pas de deux*, means:
 - a. To dribble the ball
 - b. To walk or stroll
 - c. To stand in fifth position
 - d. A step or dance for two
8. Telling stories without speaking or singing is called:
 - a. Opera
 - b. Pantomime
 - c. Choreography
 - d. *Pirouettes*