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BEHIND THE SCENES

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

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

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

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

BRIEF HISTORY OF BALLETMET

BalletMet's Mission: BalletMet will celebrate dance by engaging the community through quality performances, instruction, education programs and creation of new work.

BalletMet ranks among the 20 largest dance companies in the nation and has been present in Central Ohio since 1978. Wayne Soulant acted as BalletMet's first Artistic Director and was later followed by John McFall starting in 1986, David Nixon starting in 1994 and Gerard Charles starting in 2001. In 2005, BalletMet purchased a city block in downtown Columbus. This purchase included its home and two additional buildings, one of which was reconstructed into a scene shop and a performance space that was unveiled in 2006.

Edwaard Liang became BalletMet's fifth Artistic Director in July 2013. A former dancer with New York City Ballet and Nederlands Dans Theater, Liang has built an international reputation as a choreographer. Over the last decade, he has created work for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, Kirov Ballet, New York City Ballet, Pacific Northwest Ballet, San Francisco Ballet, Shanghai Ballet, Tulsa Ballet, Singapore Dance Theatre and Washington Ballet as well as for the dancers of BalletMet.

Anti-Racism and Equity Statement

BalletMet's Commitment to Anti-Racism and Equity

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

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

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

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

WHAT DOES BALLETMET OFFER TO THE COMMUNITY?

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

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

- Fun Intro Dance
- Creative Movement
- Pre-Ballet
- Pre-Tap



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

- **The Wiggle Jig** - Early Childhood Program for children ages 3-5.
- **Moving into Literacy** - Program for students grades 1-5.
- **Yoga, Mindfulness, and Meditation** - Program for students grades 9-12.
- **BalletMet 2 Lecture Demonstrations** - Performances for schools and the community.
- **Morning at the Ballet** - Performances that introduce students to dance as a theater art.

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

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



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

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

WHAT is dance?

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

WHERE did dance come from?

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

WHO created dance?

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

WHEN did people begin to dance?

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

WHY do we dance?

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

HOW did dance become a performing art?

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

BRIEF HISTORY OF BALLET

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

Why are so many ballet terms in French?

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

Is the word 'ballet' French as well?

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

The First Ballet:

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

The First Professional Dancers:

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

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

Establishing Dance in North America:

Most contemporary ballet choreographers and dancers are influenced by the Russian Ballet company *Les Ballets Russes*. This company, under the direction of Sergei Diaghilev, first visited North America in 1916-1917 stimulating an uproar of interest in ballet. Over time, a former dancer for Ballet Russes, George Balanchine, came to the United States and founded the New York City Ballet (originally the American Ballet). The United States provided a fertile ground for the development of Modern dance. Isadora Duncan, Martha Graham, Doris Humphrey, Charles Wiedman, Katherine Dunham and Pearl Primus, were pioneers in this field. Their work has had a major impact on the world of dance.

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

The Differences between Classical and Contemporary Ballet:

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

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

IMPORTANT TUTU FACTS

What is a Tutu?

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

Types of Ballet Tutus:

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

Pas de Quatre: 1845

http://en.wikipedia.org/wiki/Pas_de_Quatre



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

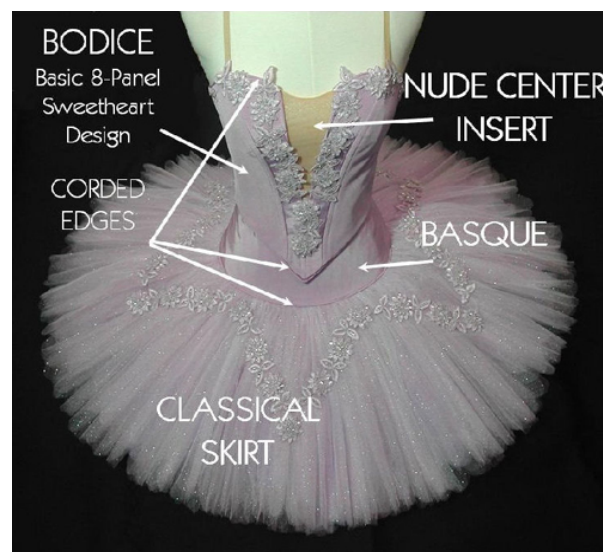


Photo: www.classacttutu.com/images/TutuAnatomy800.jpg

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

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

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

IMPORTANT POINTE SHOE FACTS



The Evolution of Pointe Shoes

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



The Modern Pointe Shoe

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

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

Pointe Shoe Construction

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

Pointe Shoe Preparation

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

GLOSSARY OF DANCE TERMS

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

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

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

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

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

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

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

Collapse: (verb) energy – to fall.

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

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

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

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

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

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

Gait: (noun) manner of walking or running.

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

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

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

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

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

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

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

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

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

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

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

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

Phrase: (noun) part of an entire dance.

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

Repetition: (noun) saying or doing again.

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

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

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

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

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

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

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

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

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

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

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

Vibrate: (verb) energy – to shake.

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

BALLET TERMINOLOGY

These words are in French.

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

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

GENERAL DANCE RESOURCES

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

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