

**MIAMI
CITY
BALLET
SCHOOL**

—
Lourdes Lopez
Chair

Arantxa Ochoa
Director of Faculty & Curriculum



**TEACHERS GUIDE &
PRE-PERFORMANCE
INFORMATION FOR**

**BALLET FOR
YOUNG PEOPLE**

Miami City Ballet, *Share the Dance*
Community Outreach and Educational Program
outreach@miamicityballet.org | 305.929.7000x1401

MCB School Director of Faculty & Curriculum
Arantxa Ochoa
305.929.7007 | miamicityballet.org/school

TO

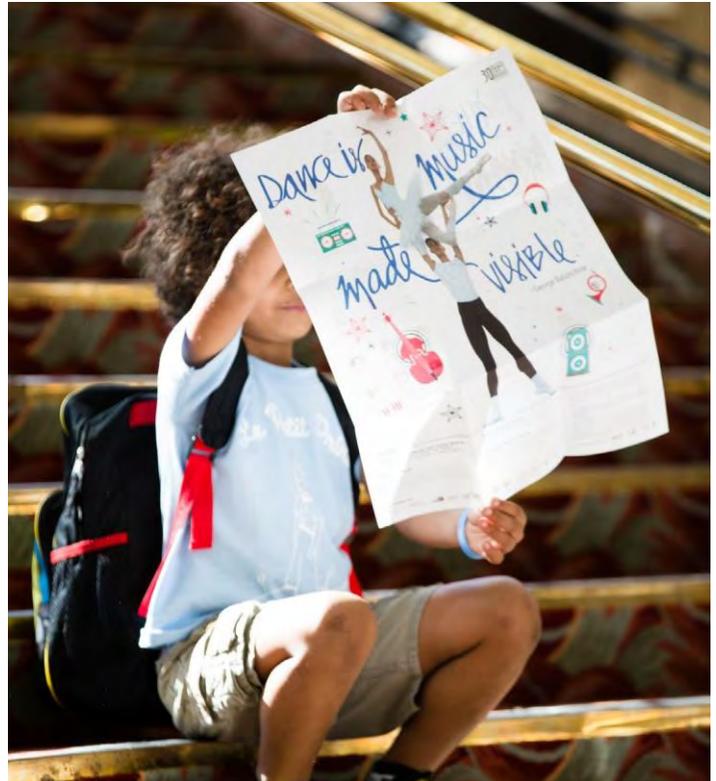
Classroom Teachers, Dance Teachers, Music Teachers and Field Trip Coordinators

FROM

Terry Schechter, Director of Community Outreach,
Miami City Ballet

SUBJECT

Ballet for Young People,
Educational and Outreach Performances



2017-2018 SEASON PERFORMANCES

Miami- Dade County Auditorium 🌍

1.16.2018

Broward Center For the Performing Arts

2.20.2018

Little Haiti Cultural Arts Complex

2.21.2018

Kravis Center for the Performing Arts

3.2.2018

Adrienne Arsht Center for the Performing Arts

4.14.2018

PROGRAM

Interactive Lecture /Demonstration

Tarantella

Music by Louis Moreau Gottschalk and Hershy Kay
Choreography by George Balanchine

Sleeping Beauty

Music by Pyotr Ilyich Tchaikovsky
Choreography by Marius Petipa

Or

Coppelia

Music by Delibes
Choreography Traditional after Saint-Leon

La Petite Danse

Music By Wolfgang Amadeus Mozart
Choreography by Durante Verzola

Ballet for Young People, Miami City Ballet's *Share the Dance Community and Educational Outreach Program* enriches and strengthens the mission of the company while building strong community relationships, broadening our audience base and exposing new student audiences to the world of ballet.

Students experience first-hand the creative powers of classical music and dance and are provided with insight into the performance, offering them a unique opportunity to develop their own creative voice

THEATER ETIQUETTE

We look forward to seeing you at our upcoming *Ballet for Young People* performances. To ensure everyone's comfort and enjoyment during the performance, we ask that you please follow these simple guidelines.

- **ARRIVE 30 MINUTES BEFORE PERFORMANCE TIME** - Ample time is needed for bus unloading and getting the students to their seats.
- **OBSERVE PARKING DIRECTIONS** - Each venue has different instructions. Please check the individual websites.
- **ARRIVAL & DISMISSAL PROCESS** - Please follow the arrival and dismissal procedures as directed by the venue. This will be used to ensure an orderly departure.

Thank you for your participation. We appreciate your efforts in providing your students with a wonderful theater experience. If you have any questions, please email the Community Outreach and Special Projects department at outreach@miamicityballet.org with the Subject line: MCB BFYP

PLEASE DISCUSS THEATER ETIQUETTE WITH YOUR STUDENTS!

- Arriving early for a performance is always a polite thing to do. Latecomers cannot be seated once the performance begins, as late seating is distracting to the performers and your fellow audience members.
- This is a **LIVE** performance. Unlike television or the movies, the dancers on stage are performing for **YOU** in the moment. Any noise distracts them, so please, no talking or whispering.
- We ask that you sit quietly in your seat for the entire performance. If you must leave, please exit quietly during intermission or an appropriate break. Leaving your seat during the performance is disruptive to the performers and your fellow audience members.
- No food, drink, chewing gum, cameras or recording equipment are allowed inside the theater.

- Cell phones, iPods, electronic games and other devices should all be turned off or set to "silent" mode.
- When the performance is over, applaud to show the dancers, musicians, and crew that you enjoyed the performance. It is customary to applaud when the dancers take their bows. You can say "Bravo!" or "Brava!" if you thought the performers did a great job.

Below are some suggestions of what to look at and listen for during a performance.

- A. Watch the dancers' movements.
- B. Listen to the music.
- C. Look at their facial expressions. Are they angry? Sad? Happy?
- D. Look at their bodies and hand movements. Are they telling a story? Do they tell you what mood they are in?
- E. Look at the costumes, lighting, and set designs. Do they help you understand the story?



ABOUT MIAMI CITY BALLET

MIAMI CITY BALLET

Established in 1985, Miami City Ballet (MCB) is one of the nation's top ballet companies with 51 dancers and a repertoire of more than 100 ballets. The dancers are an international mix; they come to MCB from around the world. In 2012, MCB welcomed Artistic Director Lourdes Lopez who was born in Havana, Cuba and raised in Miami. She was a principal dancer for 24 years with New York City Ballet and danced under choreographers George Balanchine and Jerome Robbins. Ms. Lopez had an impressive dance career and received many honors, such as the Jerome Robbins Award. In 2014 she was elected to serve on the Ford Foundation Board of Trustees, marking the first time an artist was elected to serve on its board. Now as Artistic Director she is the primary person responsible for planning the ballet's season and for overseeing the dancers.

MIAMI CITY BALLET SCHOOL

Founded in 1993 as the official school of Miami City Ballet, MCB School is one of the most respected ballet training academies in America. Led by Chairman Lourdes Lopez, Director of Faculty and Curriculum Arantxa Ochoa and the school's renowned faculty, the comprehensive syllabus and state-of-the-art facilities make it a place where all students - from children to adults - can receive training and experience the joys of dance. Miami City Ballet School offers dance classes for boys and girls year round. Visit miamicityballet.org to learn more about our classes. Scholarships opportunities are available, on a limited basis.

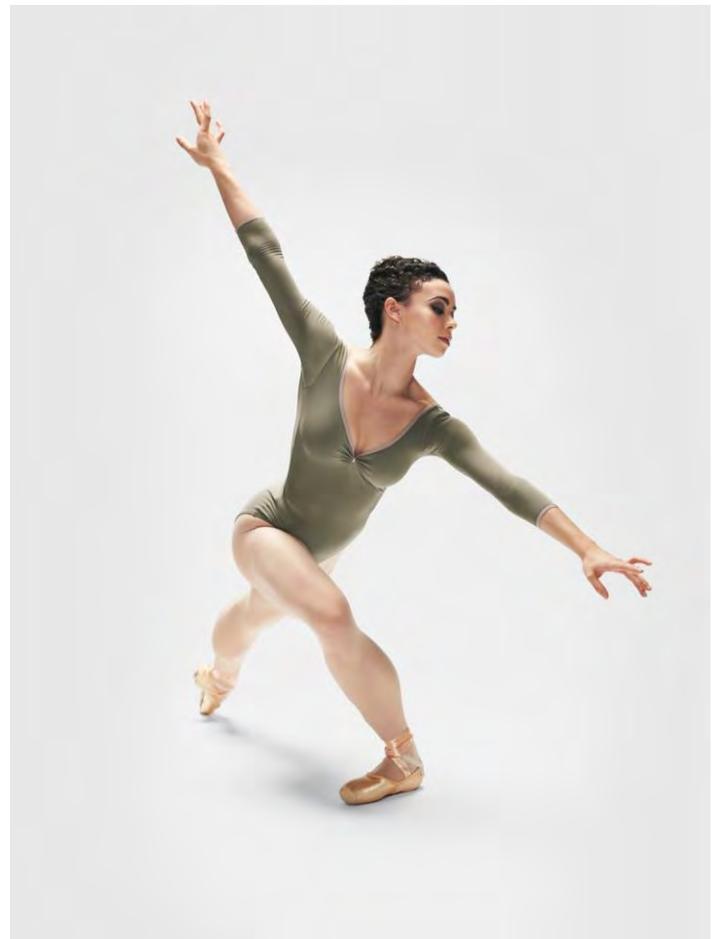
MCB SCHOOL ENSEMBLE

The Miami City Ballet School Ensemble is comprised of the top students in the Pre-Professional Division of the School. They serve as ambassadors to the community and receive valuable live performance experience. They perform in MCB's signature education and outreach program Ballet for Young People as well as in other special events and public performances throughout South Florida. Each Season's programming includes a diverse repertoire - from Petipa to Balanchine - encompassing both classical and contemporary works.

BALLET FOR YOUNG PEOPLE

Join MCB School Ensemble for an interactive, behind-the-scenes look at the art of ballet. Learn how ballet began, what it takes to become a professional ballet dancer, and how a ballet is created. Enjoy the performance!

To learn more about Miami City Ballet, visit miamicityballet.org



ADAYINADANCER'SLIFE

A DAY IN A DANCER'S LIFE

Professional ballet dancers are like professional athletes. Their work day is designed to help them stay in top physical condition to perfect their craft and learn their parts for upcoming performances.

A dancer's day begins with:

Company Class (90 minutes):

Whether they are beginners or prima ballerinas, all professional ballet dancers start their days by taking class. Company classes are taught by the ballet mistress or ballet master and follow the same basic structure. During the first half of the class, dancers use the ballet barre to do movements that warm and stretch 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. Under the direction of the ballet master/mistress, they do unsupported exercises, sequences, and combinations that include pirouettes, jetés, and other traveling steps. The sequence of exercises is designed to help the dancers increase their stamina, perfect their techniques, and improve the overall quality of their dancing. All classes end with a reverence (a special curtsy) to the ballet master or ballet mistress thanking them for the class.

Rehearsals (all day):

When dancers are preparing for performances, the rest of a dancer's day is taken up with rehearsals that are held in different studios throughout the day. Rehearsals dates and times are posted two days in advance. The dancers must check the schedule each day and keep track of when and where they have rehearsal, what they are going to rehearse, and when they get there! A ballet dancer could be rehearsing three or four different pieces at the same time. After rehearsal, or if the ballet dancer has a break during the day, a dancer might spend time preparing their shoes, in costume fittings, physical therapy or at the gym working on their strength and conditioning.

Stage Rehearsal:

The week before opening night of a ballet performance, the dancers, crew, artistic staff, and technicians have the opportunity to go into the theater to rehearse. If the company is performing a new ballet, this will be the choreographer's first opportunity to see his or her work on stage. The choreographer will make adjustments to placement, movement, and spacing of the dancers, as well as lighting to achieve the desired effect.

Dress Rehearsal:

At dress rehearsal, the dancers get to perform a piece in costume and with a full orchestra (instead of a piano or piped music, as they do when in the studio). During dress rehearsal, the choreographer or artistic director will stop the dancers and musicians to correct anything that doesn't look or sound right, or to make last minute adjustments. Hopefully, the months of hard work have paid off and everybody is ready.

Performance:

The house lights dim, the audience grows quiet as the orchestra begins to play...the curtain rises...It is time for the performance.



BALLET POSITIONS

1ST POSITION



4TH POSITION



2ND POSITION



5TH POSITION



WHAT IS...

DANCE?

Bending, stretching, jumping, and turning are all activities dancers do. They work hard to transform these everyday movements into the language of dance, using each step as a word to compose first a phrase, then a sentence, a paragraph, and finally a story. Dance can also be a medium for expressing a feeling such as joy, sadness, anger, or love. Dance is one of the greatest forms of communication we have available to us. Through movement and facial expressions dancers learn to convey emotions, and sometimes even entire stories, without needing to speak. Because dance uses no spoken words, people around the world understand and respond to it. This is why dance is sometimes called a universal language.

Movement to music is a natural response to our enjoyment of sounds. Even an infant begins bobbing its head to music it enjoys. There are many different types and variations of dancing: from tribal dances to swing dancing, and from hip-hop at a party to a classical ballet on an opera house stage. Dance is a wonderful way of expressing our joy of life.

You might explore how to communicate an emotion through movement yourself. Notice how different music inspires unique motion, especially in children. Dance is a valid form of expression.



A CHOREOGRAPHER?

A choreographer is a person who creates dance compositions and plans and arranges dance movements and patterns for dances and especially for ballets.



A COMPOSER?

A composer is a person who writes music, especially as a professional occupation.



A COSTUME DESIGNER:

A costume designer is a fashion professional who is responsible for creating the look and mood for actors and actresses in film, television, and stage productions.



A PLAYWRIGHT:

A playwright is a person who writes plays for the stage.



A PRODUCTION MANAGER:

The Production Manager is the coordinator of the technical and logistical aspects of a dance production. In effect, they deal with all the non-artistic aspects of a production.

EXAMPLES ...

CHOREOGRAPHER

e.g., **George Balanchine** born in Russia (1904 –1983) was one of the 20th century’s most prolific and famous choreographers. Styled as the father of American ballet, he took the standards and technique from his education at the Imperial Ballet School and fused it with other schools of movement that he had adopted during his tenure as a guest choreographer on Broadway and in Hollywood, creating his signature “neoclassical style.” He was invited to America in 1933 by a young arts patron named Lincoln Kirstein who shared Balanchine’s attitude regarding the importance of high quality dance training in America. Together, they founded the School of American Ballet, which has since grown into one of the foremost dance academies in the United States and the world. Along with Kirstein and Jerome Robbins, he co-founded the New York City Ballet and remained its ballet master for more than 35 years, alongside Mr. Robbins as co-founding choreographer. He was a choreographer known for his musicality; he expressed music with dance and worked extensively with leading composers of his time like Igor Stravinsky.

COMPOSER

e.g., **Hershy Kay** (1919-1981) The lively and familiar score consists of classic American folk songs, including “Red River Valley,” “Old Taylor,” “Rye Whiskey,” “Good Night Ladies,” “Oh Dem Golden Slippers,” and “The Girl I Left Behind Me.” Kay established himself as a preeminent orchestrator of musicals with Leonard Bernstein’s *On The Town* in 1944. His works for ballet include *Cakewalk*, *Clowns*, *Western Symphony*, *The Concert*, *Stars and Stripes*, *Who Cares?*, and *Union Jack*; his works for musical theater include *Peter Pan*, *Once Upon a Mattress*, *Candide*, *A Chorus Line*, *Evita*, and *Barnum*. A composer in his own right, Hershy Kay also reconstructed Louis Moreau Gottschalk’s *Grande Tarantelle* for Piano and Orchestra, which later became the Balanchine ballet *Tarantella*. Mr. Kay’s work also includes a children’s record, *Mother Goose*.

COSTUME DESIGNER

e.g., **Michele Oka Doner** (1945 -) American artist and author originally from Miami, Florida. Oka Doner’s breadth of artistic production encompasses sculpture, public art, furniture, jewelry and functional objects. She is perhaps best known for her numerous public art commissions, including

Radiant Site, at New York’s Herald Square Subway, and *A Walk on the Beach* at the Miami International Airport. Whether large-scale architectural projects, or intimately scaled objects, Oka Doner’s work is fueled by a lifelong study and appreciation of the natural world, from which she derives her formal vocabulary. Ultimately, it is her curiosity and wonder that provide the driving force behind her work. Her art is the rich by-product of an inquisitive mind. Oka Doner’s work blurs the boundaries between art, design and architecture.

PLAYWRIGHT:

e.g., **William Shakespeare** (1564 – 1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world’s pre-eminent dramatist.[2] His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses. His plays have been translated into every major living language and are performed more often than those of any other playwright.[4]

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain’s Men, later known as the King’s Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some the best work produced in these genres even today. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, *Othello*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.



POST-PERFORMANCE ACTIVITIES

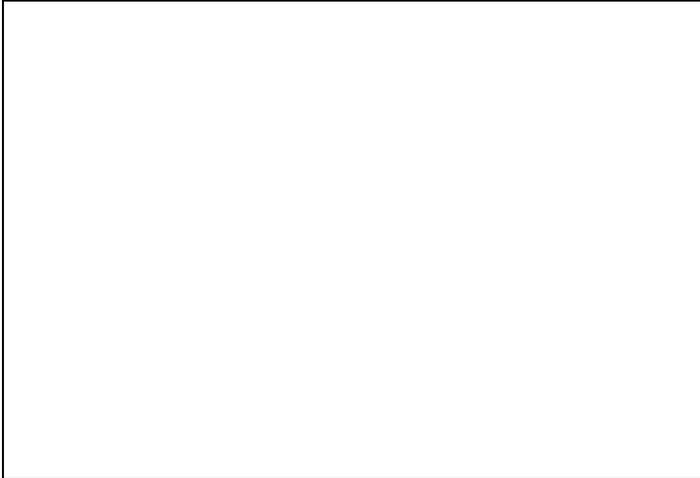
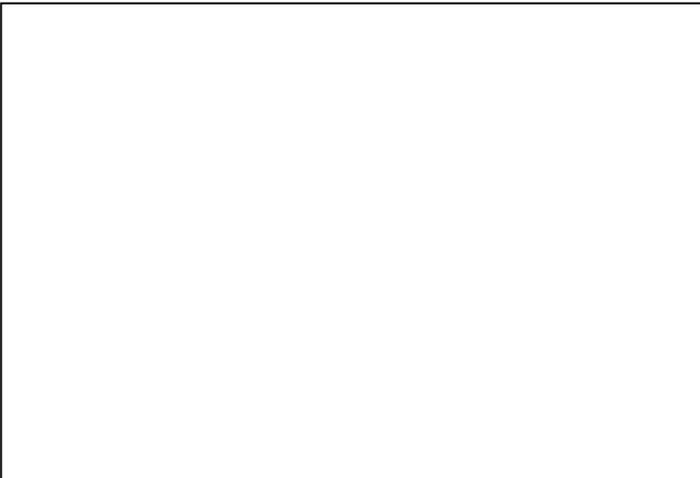
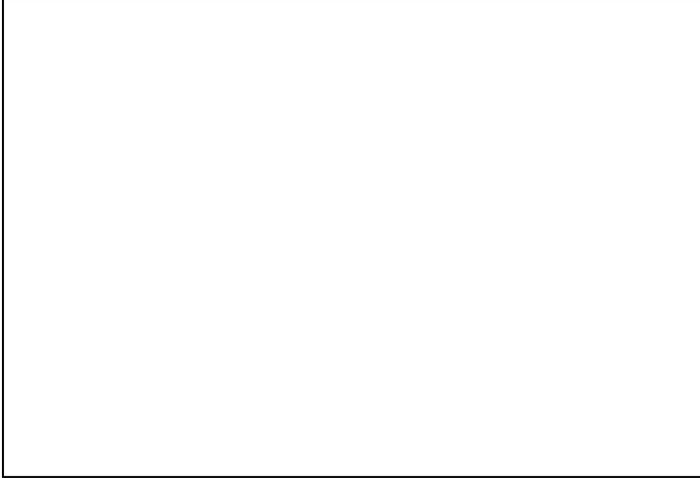
BALLET FOR YOUNG PEOPLE

We hope you have enjoyed our performance.
Now it is time to create your own ballet!
Start with your story line and draw in your
characters. Enjoy the process!

Share your story with us when you are finished!

outreach@miamicityballet.org
305.929.7000 x1401

DRAW THE SCENES & CHARACTERS!





Your Opinion Is Important To Us!

AFTER the performance, please complete this brief survey.

Return it to: Outreach/Miami City Ballet 2200 Liberty Avenue, Miami Beach FL 33139
or email to : outreach@miamicityballet.org

1. What school are you from? _____
 2. Is today the first time you bring students to a Ballet For Young People performance? Yes No
 3. How many of your students do you estimate have been to a live ballet performance before today?
 None A few Some Many/Most/All
 4. How, if at all, do you think your students benefitted from this program? (Check all that apply)
 Had a new experience/broadened their horizons
 Learned more about ballet (i.e., history, technique, etc.)
 Learned/practiced etiquette (i.e., how to behave at a cultural performance)
 Increased their exposure to the arts
 Increased their enjoyment/appreciation for the arts
 It was a positive experience for the students
 I don't think they benefitted
 I am uncertain
 Other: Please write response _____
 5. Based on your students' reactions to today's performance, do you think your students would be interested in participating in more cultural arts experiences? (Check one)
 Yes, many would be interested
 Yes, some of them
 Maybe a few of them
 No, I don't think so
 I am uncertain
 6. How satisfied were you with this program?
 Very satisfied
 Somewhat satisfied
 Somewhat dissatisfied
 Very dissatisfied
- What did you like best? _____
- What did you like least? _____
7. How would you describe today's performance? (Check all that apply)
 Educational
 Boring
 Beautiful
 Unorganized
 Organized
 Other: Please write response _____



THANK YOU!

Miami City Ballet, *Share the Dance*
Community Outreach and Educational Program

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