



DANCE  
THEATRE OF  
HARLEM



## INTRO TO BALLET AS A FORM OF DANCE

People have always danced. In many cultures around the world, dance is a social activity that brings people together to share common ideas or emotions. Dance can also connect a people to their traditions and convey history. Dance can also be a form of entertainment.

Dance may be improvised or highly structured and one of the most structured forms of dance is ballet, a privileged activity undertaken by highly skilled specialists for the enjoyment of an audience.

### **Classical Ballet**

Ballet is a performing art that began in the 17<sup>th</sup>-century in the court of Louis XIV in France. In 1661, King Louis XIV founded the Academie Royale de Danse under the direction of Pierre Beauchamp who recorded the steps and positions of the feet and body. The terms are in French and are the foundation for the ballet technique we use today. In the beginning, the dances told stories about supernatural beings such as gods and fairies and consisted of sequences of steps in elaborate floor patterns.



Michaela de Prince and Samuel Wilson in the Black Swan PDD  
Photo Mathew Murphy

## Contemporary Ballet

Contemporary ballet utilizes the technique and basic vocabulary of classical ballet to create works that reflect the present through various styles. It may incorporate different genres, styles, sensibilities and cultural influences to create meaning. As dance began to evolve, new technical disciplines began to emerge in the training of dancers. Modern dance begins to emerge in opposition to the formal structure of ballet that developed from the courts of European aristocracy.



Photo: Mathew Murphy

## Ballet Terms

### Basic Movements

These movements were developed in the 1700s for ballet and have remained the same ever since. In ballet, execution of the steps is important and there are certain rules that must be obeyed. All steps begin and end with one of the five basic positions of the feet. For example, movement is done using what is called turnout. **Turnout** is the outward rotation of the legs from the hips, which means that the knees and the toes point away from the center line of the body.

### **Plié (plee-AY) – “to bend”**

Pliés are used to warm up the muscles of the legs and feet. All jumps in ballet begin and end in a plié. There are two types of pliés: demi and grand (small and large).

### **Tendu (than-DEW) – “to stretch”**

This exercise stretches and strengthens the arch underneath the foot and extends the leg fully from the hip. The toe always touches the floor.

### **Rond de Jambe (rawn duh-JHAHM) – “circle the leg”**

This exercise loosens up hip ligaments and improves turnout. The leg and foot are brushed forward, then circled around to the back and closed to the original position.

### **Glissade (glee SAAD) – “glide”**

A travelling step that begins and ends in fifth position moving to the front, side or back. Glissades are small jumps (done close to the ground) to link steps in a combination

## **BALLET CLASS**

Every ballet dancer from student to professional who is serious about perfecting his or her art begins each day with a ballet class. A typical class is divided into two parts, the barre and the center.

### **BARRE**

During the barre, dancers execute specific movements to warm up and develop dexterity and control of the muscles of the legs and feet as well as coordination with the upper body. A barre is a horizontal rod or pipe that is placed approximately 3.5 feet from the floor and is used for support. Dancers hold onto the barre with one hand while they exercise the opposite leg. In a normal class exercises are done on the right and left sides.



### **CENTER**

In the center, dancers use the full range of body movement as well as space to execute the movements they have prepared at the barre. Female dancers work **sur les pointes**, or on the tips of their toes. To accomplish this, female dancers wear special shoes called pointe shoes. In addition to demonstrating frequently used movement vocabulary for the woman, an explanation of the pointe shoe is also covered.



Along with shared movement vocabulary, male dancer technique involves jumping and turning. These steps are a particular part of male center work.

Men and women come together again in **adagio**, or **partnering** class, in which the male dancer lifts the female dancer in turns and lifts.



Photo: Melinda Bloom

## PASSAGE

In 2019, Dance Theatre of Harlem received a commission from the Virginia Arts Festival to create a work that would be part of the “2019 Commemoration, American Evolution.” The commemoration is a reflection on events in the state of Virginia—among them the arrival of the first enslaved African, the recruitment of women in large numbers to create stability and the first democratic assembly—which continue to define America. Choreographer Claudia Schreier and composer Jessie Montgomery have created a work that explores the powerful forces at work in that fateful year.

*"I believe there are few events in my life that have not happened to many,"* wrote Olaudah Equiano, an 11-year-old boy, kidnapped from his village in Nigeria

-The Interesting Narrative of the Life of Olaudah *Equiano*, or Gustavus Vassa The African<sup>1</sup>



Photo: Brian Callan



Photo: Brian Callan

## Passage

Choreography: Claudia Schreier

Music: Jessie Montgomery

Costumes: Martha Chamberlain

Lighting Design: Nicole Pearce

World Premiere: May 3, 2019, Chrysler Hall, Norfolk, VA

Set to an evocative score by Jessie Montgomery, Claudia Schreier's *Passage* offers a moving reflection on the fortitude of the human spirit. *Passage*, the ballet, is a journey that is historically informed, cultural, physical and personal.

Passage means:

- The act or process of moving through, under, over, or past something on the way from one place to another.<sup>2</sup>
- The process of transition from one state place, stage or condition to another<sup>3</sup>

*Passage*, is not a literal interpretation of the events of the Africans arriving in Virginia. It is a contemporary ballet that represents the concept of being transported from one place to another and discovering identity in a new place. In the words of the choreographer, Claudia Schreier, "It is the history of slavery's beginnings in the New World delivered through inventive dance... this ballet is abstract but still conveys pain and the theme of hope as the dancers' embody the concept of endurance of the human spirit."

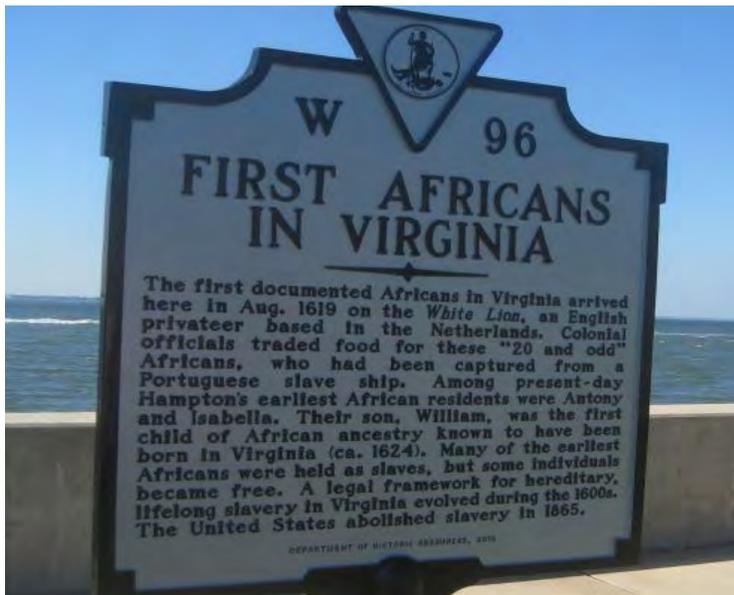
## History: Virginia, 1619

The newly established colonies in North America were viewed as a promising place of opportunity for Britons rich and poor. The goal of the Virginia Company of London was to establish a permanent colony in America that would make a profit for its coffers. The recent discovery by John Rolfe of a strain of tobacco that could thrive in the area led to the planting of a crop that had the potential to create economic stability for the colony.

Hulton Archive/Getty Images <sup>4</sup>



The year 1619 proved a momentous one. In Jamestown that year, twenty-two white men were elected from Virginia's eleven settlements to form the House of Burgesses, the first representative elected assembly in America. The new settlers had a need to secure workers to clear the forests, tend the plantations and farms and manage the seafaring industry. A greater need for labor began to develop to raise the profitable tobacco, sugar and rice crops.



In August of that year, a privateering vessel, the *White Lion*, flying the flag of the Dutch Republic, landed at Point Comfort, VA (present day Hampton) carrying the first recorded group of Africans to arrive in English North America. According to John Rolfe, the ship's captain, the ship held no cargo "but 20 and 20 odd Africans" that were traded to Governor Yeardley and Cape Merchant Abraham Peirse in exchange for provisions.

In the early years of the colony, workers in the colonies were

indentured servants (English and African) who exchanged labor for eventual freedom and possibly, land. Over time laws were enacted that defined legal status by race so that Africans and their descendants would be considered slaves.

Slavery, the system under which people are treated as property to be bought, sold and forced to work without compensation. Slavery in America was brutal and was perpetuated by the underlying notion that people of European descent were superior to the Africans and Native Americans.

In addition, the English settlers faced tension with the original occupants of the land, Native Americans. Force was often used to quench rebellion and enforce the exploitation of people used to being free.

Also, in the year 1619, the Virginia Company recognized the need to create stability so that Jamestown could become a permanent and profitable settlement. Recognizing the family as the foundation for building a stable society and government, the Virginia Company, under the leadership of Sir Edwyn Sandys, began to recruit “a fit hundredth... of women—maids young [and] uncorrupt to make wives to the Inhabitants and by means to make the men there more settled and less movable.”



MPI/Getty Images<sup>5</sup>

## Creating A Ballet: The Art of Collaboration

Ballet is a combination of dancing, music, costumes, scenery and lighting. A new ballet is a partnership among many people. The choreographer outlines her or his ideas and shares them with the designers of the team to create the ballet. The team to create a ballet often consists of a choreographer, composer, costume designer, lighting designer and scenic designer.

*Passage* is distinctive because the choreographer and composer worked together to define how the ballet would reflect the theme of the work and its expression of the goals of the 2019 Commemoration.

### Choreographer

A choreographer (ko-ree OG ruh fer) is a person who puts movement together to create dance. “choreo” from the Greek (khoreia), which means dance, and “graphe,” which means writing. As the person who writes music is the composer, the person who makes dances is the choreographer. In ballet, almost all dances are made up of steps that are put together like words in a sentence. In *Passage*, the choreographer uses classical ballet steps in combination with more contemporary movements.

## **Claudia Schreier**

Claudia Schreier has been praised for her distinctive choreographic voice, which fuses neoclassical technique with a contemporary vocabulary. Born in Westchester, New York, Ms. Schreier trained at the Ballet School of Stamford under the direction of Stephanie Marini. While attending Harvard University she began to explore choreography and develop a new vocabulary for her body informed by the history and culture of dance in America. She has been making headlines as one of the few women of color who identifies as a ballet choreographer in an area historically dominated by men.<sup>6</sup>



Ms. Schreier has created 25 ballets and her first commissioned work for the Vail Dance Festival, *Contra* (2018), was pivotal to her career as a choreographer. She is the recipient of the 2018 Princess Grace Award for Choreography and the 2008 Suzanne Farrell Dance Prize in recognition for Outstanding Artistry in the Field of Dance.

In 2017, Claudia Schreier & Company made its debut at The Joyce Theater for the 2017 Ballet Festival. The documentary short film, *Sixth Position*, is about her 2017 journey to The Joyce Theater. *Passage* is her first work created on Dance Theatre of Harlem.

Photo: Rachel Neville

## **Composer**

A composer is a person who puts sounds together to create music. Each composer makes use of key elements such as meter, rhythm and harmony in a different way. The composer of *Passage* created the music score as the ballet was being created. The musical score was also influenced by the intersections of American history, music and culture, then shaped into a European art form.<sup>7</sup> When music is composed for a ballet it is called a *score*.



## **Jessie Montgomery**

Jessie Montgomery is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country. Ms.

Montgomery began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Ms. Montgomery graduated with her Bachelor's degree from the Juilliard School in Violin Performance, completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Her first experience as a professional chamber musician was a member of the Providence String Quartet, she is a founding

Photo: Jiyang Chen

member of PUBLIQuartet and a member of the highly acclaimed Catalyst Quartet, raved by the New York Times as “invariably energetic and finely burnished...performing with earthly vigor”,

Ms. Montgomery was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. The Sphinx Organization also supports the accomplishments of young African American and Latino string players. The tours resulted in radio broadcasts on Performance Today, WFMT in Chicago, Q2 and others, and a review in the Washington Post calling her music “Turbulent, wildly colorful and exploding with life.” her debut album, “Strum: Music for Strings, Azica Records, ” was released in 2015 to critical acclaim. In fall 2018, she was was the Virginia B. Toulmin Fellow at the Centre for Ballet and the Arts, where she completed the music for *Passage*.

### **Costume Designer**

The costume designer makes sketches to create what the dancers will wear and sometimes they create the makeup design for a ballet. The costume designer brings balance to the ballet with the use of texture and color. The costumes should reflect the visual style of the production. The costume design must provide strong visual support of the story, concept and context of a ballet.<sup>7</sup>

#### **Martha Chamberlain**

Martha Chamberlain began her career as a dancer, studying dance in Media, Pennsylvania, where she was born and raised. She is a graduate of Friends Select and The School of Pennsylvania Ballet.

Ms. Chamberlain joined Pennsylvania Ballet as an Apprentice in 1989 she was eventually promoted to Principal dancer in John Cranko’s *Romeo and Juliet*. Chamberlain danced leading roles in classical and neoclassical ballets in the Pennsylvania Ballet repertoire. She retired from the Pennsylvania Ballet in 2011, after dancing with the company for 21 years.

Ms. Chamberlain began teaching ballet at the University of the Arts in 2013 and she is she is currently the wardrobe supervisor in the costume shop for the School of Dance at UArts. She has designed dancewear and costumes for many years and has a dancewear company called Chamberlain Goods.

### **Lighting Designer**

The lighting designer creates the visual environment for a performance. He or she uses light to create a design that will properly showcase the performers and the setting, varying the design throughout the production to meet the action on stage. The lighting design creates a picture and focuses what the audience sees. The lighting design also creates place, time and atmosphere by using color, shadows, special effects, distribution and intensity of light. Lighting designers typically do not manage the lights during the show. Instead, they create the cue sheet that an electrician follows during the course of a performance.

## Nicole Pearce

Ms. Pearce is an international lighting designer for Dance, Theater, and Opera, originally from Lakewood OH. She studied at Kent State University and California Institute of the Arts and was inspired to pursue lighting design by a crafty 'light show' created by her mentor Trish Hendy at Lakewood High School in 1991. New Yorker Magazine described Ms. Pearce's work as "superb and subtle" Janine Parker, Boston Globe pointed out "[Nicole Pearce's] striking use of light." She has worked with choreographers that include Mark Morris Robert Battle, & Annabelle Lopez-Ochoa. Companies include Joffrey Ballet & American Ballet Theater. Theatre and directors who have worked with McCarter Theater, Long Wharf Theater, Hartford Stage, Arizona Opera, & Minnesota Opera



The inspiration for the lighting for *Passage* was inspired by underwater statues created by Jason de Caires Taylor<sup>3</sup> that are deposited in a seabed to become coral reefs. Ms. Pearce wanted to capture how light comes through the coral that is submerged and how the light moves on moving bodies.

Submerged Sculpture: Jason deCaires Taylor<sup>4</sup>



## Balamouk

Choreography: Annabelle Lopez-Ochoa  
Music: Les Yeux Noir, Lisa, Gerard, Rene Aubrey  
Costumes: Mark Zappone  
Lighting: Les Dickert

*Balamouk*, which translates as "house of the insane" in Romanian, comes from an album of the same name by the Roma/klezmer band Les Yeux Noirs; the band is featured in the score, along with music by Australian composer Lisa Gerrard and French instrumentalist Rene Aubry. The movement is rich with multicultural allusions, drawing from folk and African dance as often as pirouettes and pointe work. The performance is a series of various journeys. Some are fun and light-hearted, some are dramatic tales and full of intrigue, and some are wild and rebellious. Reminiscent of the up and downs of life, *Balamouk* is a celebration of the human experience.

## Choreographer

### **Annabelle Lopez Ochoa**

Ochoa's work relates emotional experience through an abstract but intently connected style of choreography, which occasionally relies on virtuosic technique. Her movement is contemporary, however, she occasionally displays classical virtuosity, such as a soaring grand jeté. Because she uses the abstract form, her works do not have established plot lines or characters. She does, however, want the dancers to "tell a story" within the work. She achieves this by emphasizing the eyes, using them as a connecting point among the dancers on stage as well as with the audience. To organize her movement, she is interested in "constructed chaos", a carefully structured work that appears to lack structure. This method makes her creations insightfully detailed while remaining well organized. Ochoa enjoys working with a wide range of dancers, as well as working with actors. She finds inspiration primarily from art and music, not from the dancers or from other choreographers.



## Composers

**Les Yeux Noirs** is the name of a French band combining elements of jazz manouche and other Romani music, Yiddish, and Klezmer music. The group was founded by two brothers, Eric and Olivier Slabiak, who both play violin. Other original members of the band at its were Franck Anastasio (double bass and electric bass), Georghe Ene (Accordion), Pascal Rondeau (guitar), and François Perchat (cello).

Their music style combines traditional melodies from many inspirations (Klezmer, Romani music, and Gypsy Jazz) as well as more modern jazz styles. Many of their albums contain everything from a Yiddish lullaby to a rousing, dance-inspiring fusion of klezmer violin with modern sampling and Arabic drums. Their name is taken from a 19th Century tune generally described (inaccurately) as a Russian Gypsy song.

**Lisa Gerard** is an Australian musician, singer and composer who rose to prominence as part of the music group Dead Can Dance with music partner Brendan Perry. She is known for her unique singing style technique, influenced by her childhood spent in multicultural areas of Melbourne. She has a dramatic contralto voice and has a vocal range of three octaves.

Born and raised in Melbourne, Gerrard played a pivotal role in the city's Little Band scene and fronted post-punk group Microfilm before co-founding Dead Can Dance in 1981. With Perry, she explored numerous traditional and modern styles, laying the foundations for what became known as neoclassical dark wave.

**René Aubry** is a multi-instrumentalist and a composer for dance and theatre performances as well as for the cinema. He is a creator of unique sound atmospheres, a lone composer who can design ambiances as well as inspired melodies with an insatiable thirst for freedom. His work radiates true originality and an unmistakable singularity.

Born in les Vosges (France) in 1956, he is an admirer of, among others, Leonard Cohen, Philip Glass and Manos Hadjidakisa. He is a self-taught guitarist.

## Dance Theatre of Harlem History:

*“Through Dance Theatre of Harlem, [Arthur] Mitchell reshaped dance training, offering it to a population that didn’t know there was a self to be found there, being a standard bearer for excellence and causing the world to look with fresh eyes at a classical dance form . . . .”*

-Assistant commissioner, Kathleen Hughes,  
New York City Department of Cultural Affairs

There are three divisions of Dance Theatre of Harlem, the DTH School, community outreach and the professional Company. Arthur Mitchell and Karel Shook co-founded DTH after the tragic assassination of Rev. Dr. Martin Luther King, Jr. The school was opened in the Fall of 1968 to give the children of Harlem an opportunity to study classical ballet. The first classes were held in the basement of St. James Presbyterian Church on St. Nicholas Ave., in Harlem.

By 1971, the school relocated to 466 W. 152<sup>nd</sup> Street and nearly eight hundred students were studying at DTH. Additional classes were offered in modern, jazz, tap and ethnic dance. Classes were also offered in acting, music appreciation and theory, percussion, sewing and tailoring. Dance Theatre of Harlem was the first classical ballet company where many of the dancers, choreographers and contributing artists were of African descent.

### DTH Founders: Arthur Mitchell and Karel Shook



Photo: Marbeth

## **Arthur Mitchell**

Arthur Mitchell, (1934-2018), a native of Harlem, pioneer and cultural icon, was internationally known as an acclaimed dancer, artistic director, choreographer, educator, activist and dance visionary. Throughout his life, he remained dedicated to increasing diversity in the classical arts and provided countless opportunities and support for talented young people to thrive and succeed.

His first exposure to dance classes was at the Police Athletic Club, in Harlem. A guidance counselor there suggested that he audition for the High School of Performing Arts. After high school, Mr. Mitchell accepted a scholarship to attend School of American Ballet, turning down a modern dance scholarship at Bennington College. In 1955, Mr. Mitchell was invited to join New York City Ballet, the company founded by George Balanchine and Lincoln Kirstein. Mr. Mitchell became the first African American principal dancer in a ballet company. He remained with New York City Ballet for fifteen years. He is best known for two roles choreographed especially for him by Mr. Balanchine, the pas de deux in *Agon*, and the light-hearted "Puck" in *A Midsummer Night's Dream*. Throughout the 1950s and 60s Mr. Mitchell also performed in a number of Broadway productions, but because of his color, could not perform on commercial television in the United States until 1968.

Compelled by the changes happening in America during the Civil Rights Movement, the assassination of Dr. Martin Luther King, Jr. and his own desire to provide positive opportunities for young people in Harlem, Mr. Mitchell co-founded Dance Theatre of Harlem with his former teacher, Karel Shook, in 1969. Using \$25,000 of his own money, the organization began as a school with thirty students and a company of two professional dancers. Quickly, the school's enrollment grew to 400 students and the company would go on to hold its first performance at the Guggenheim Museum in 1971.

In addition to acclaim in the U.S., Dance Theatre of Harlem also toured internationally with performances first at the historic Saddlers' Wells Theatre, a five week tour of the Soviet Union in 1988 and, at the invitation of President Nelson Mandela, was the first American performing arts company to visit South Africa, breaking the 30-year cultural ban imposed on South Africa for its apartheid policy

To illustrate his belief that dance could be used as a vehicle for social change, Mr. Mitchell founded the Arthur Mitchell Project (AMP). With the generous support of the Ford Foundation, AMP's first initiative brought the Arthur Mitchell Archive to the prestigious Rare Books and Manuscript Library at Columbia University and continues to develop companion programming and performances.

Mr. Mitchell was the recipient of numerous awards and honors including the *Franklin D. Roosevelt Freedom of Speech and Expression Medal* from the Roosevelt Foundation in 2015. Mitchell was inducted into the Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in 2000. He received the National Medal of Arts in 1995, and the MacArthur Foundation "Genius" Fellowship in 1994. In 1993, Mr. Mitchell was elevated to "Living

Landmark” status by the New York Landmarks Conservancy and became one of the youngest Kennedy Center Honors recipients that same year.

### **Karel Shook**

Karel Shook (1920-1985) was born in Renton, Washington. Mr. Shook played a key role as teacher and mentor to African American dance artists in the 1950’s. In addition to being co-founder of Dance Theatre of Harlem, with Arthur Mitchell, he was an internationally renowned teacher, ballet master, choreographer and author. Mr. Shook began his ballet studies at age 13 with Nellie Cornish and received a scholarship to the Cornish School of Allied Arts in Seattle. He danced with Ballet Russe de Monte Carlo, New York City Ballet and he appeared on Broadway. In the early 1950’s he opened Studio Arts, one of the few places where African Americans could study ballet. He also taught at the Katherine Dunham and June Taylor schools. Some of Mr. Shook’s students, included Louis Johnson, Alvin Ailey, Donald McKayle, Mary Hinkson, Pearl Primus, Carmen de Lavallade, Geoffrey Holder, Dudley Williams, Billy Wilson, and Arthur Mitchell, who started studying with Mr. Shook when he was seventeen years old. In 1959, Mr. Shook left for Europe and was working as teacher and ballet master for Netherlands Dance Theater, when he received the call from former student, Arthur Mitchell, to help create Dance Theatre of Harlem. <sup>4</sup>

Mr. Shook regularly taught company class and also staged the classical favorites, the *Le Corsaire* and *Don Quixote Pas de Deux*. As director of the DTH School, he authored *Elements of Classical Ballet Technique as Practiced in the School of Dance Theatre of Harlem*.

*“My only thoughts were that the death of this man [Dr. Martin Luther King, Jr.], would have to lead to new life, that out of this negative depth, something positive, must, of necessity... emerge. Optimism, the motivation of human evolution, would certainly show her face. From the ashes of a giant, a new phoenix would arise to bring his dream into the light of reality.”*

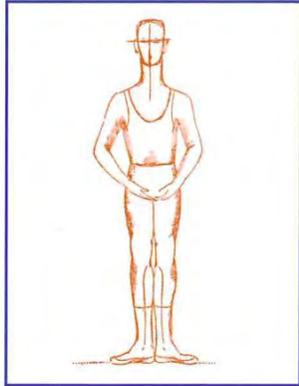
From Dance Theatre of Harlem  
“The First Ten Years”  
By Karel Shook

### **Virginia Johnson** (founding member and current Artistic Director)

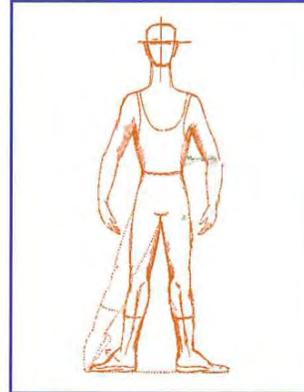
Virginia Johnson is a native of Washington, D. C. She started her dance training with Therrell Smith, in Washington, D.C. and went on to study with Mary Day at the Washington School of Ballet. After graduating from the Academy of the Washington School of Ballet, she went on to become a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem. Her career with Dance Theatre of Harlem spanned nearly 30 years. Ms. Johnson is recognized as one of the great ballerinas of her generation and is known best for her performances in the ballets *Creole Giselle*, *A Streetcar Named Desire* and *Fall River Legend*. Ms. Johnson has also received honors that include the Young Achiever Award from the National Council of Women, the Dance Magazine Award, a Pen and Brush Achievement Award and the Washington Performing Arts 2008-2009 Pola Nirenska Lifetime Achievement Award, the 2009 Martha Hill Fund Mid-Career Award and an honorary doctorate from Cornish College of the Arts. In February 2016, she was honored by First Lady Michelle Obama at the White house for her contribution to the field of dance.

## ACTIVITY 1

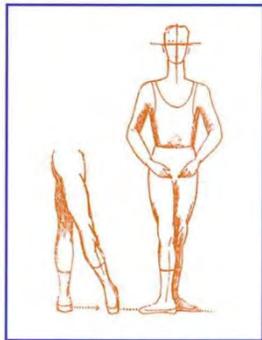
Ask your students to study the positions illustrated here and stand in each one of the positions. How easy or how difficult are they to do?



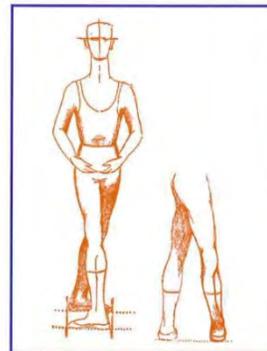
**First Position**



**Second Position**



**Third Position**



**Fourth Position**



**Fifth Position**

**ACTIVITY 2 – Unscramble the words and terms connected to Ballet.**

**BALLET WORD SCRAMBLE**

- 1. RUS ELS NPOITES** \_\_\_\_\_
- 2. EARBR** \_\_\_\_\_
- 3. ADGOAI** \_\_\_\_\_
- 4. PRARTEINGN** \_\_\_\_\_
- 5. TEPERREIOR** \_\_\_\_\_
- 6. ROEACRHHPOEGR** \_\_\_\_\_
- 7. OTUTRUN** \_\_\_\_\_
- 8. COOPESMR** \_\_\_\_\_
- 9. DUETN** \_\_\_\_\_
- 10. DNOR DE JABME** \_\_\_\_\_

**Vocabulary:**

Partnering- Pas de Deux  
Moving through space  
Dynamics  
Sur la pointe  
Barre  
Choreographer

Composer  
Costumes  
Classical  
Neoclassical  
Contemporary

**Group Discussion Questions:**

- 1. Where did ballet come from?
- 2. When did ballet start?
- 3. What language is used for the terms in ballet?
- 4. What are the components of a ballet class?
- 5. What do you call the name of the shoes the ladies wear in ballet?
- 6. What is the term given a collection of ballets a company does?
- 7. Who started Dance Theatre of Harlem?
- 8. What was the historical incident that served as a catalyst for the creation of Dance Theatre of Harlem?
- 9. Where was the first performance of Dance Theatre of Harlem?
- 10. What does a choreographer do?

11. What is the term used for the person who makes the music for a ballet?
12. What historical events does the ballet *Passage* draw on?
13. What do you think inspired the design of the costumes?
14. What kind of movement would you use to create your own ballet of *Passage*?

**ANSWERS TO WORD SCRAMBLE:**

1. SUR LE POINTE
2. BARRE
3. ADAGIO
4. PARTNERING
5. REPERTOIRE
6. CHOREOGRAPHER
7. TURNOUT
8. COMPOSER
9. TENDU
10. ROND DE JAMBE

**Source:**

<sup>1</sup> The Interesting Narrative of the Life of Olaudah *Equiano*, or Gustavus Vassa, The African (1789), Dover Publications, Inc.: 1999

Quote from the autobiography of Olaudah Equiano, 11 year old, son of a tribal lord, kidnapped from Nigeria, *Africans in America*, [www.pbs.org/wgbh/aia](http://www.pbs.org/wgbh/aia)

<sup>2</sup> Passage: <https://www.google.com/>

<sup>3</sup> Passage: <https://www.merriam-webster.com/dictionary>

<sup>4</sup> *Hulton Archive/Getty Images*, Engraving shows the arrival of a Dutch slave ship with a group of African slaves for sale, Jamestown, Virginia, 1619, P.3

<sup>5</sup> History.com Editors, A&E Television Networks, August 19, 2019, <https://www.history.com/topics/colonial-america/jamestown>, p. 4

<sup>6</sup> O'Connell Whittet, Ellen, "Claudia Schreier Ballet Beyond the Mold: *The nontraditional choreographer is expanding our ideas of what classical ballet can be*," April 24, 2018, <https://www.lennyletter.com/story/claudia-schreier-expanding-classical-ballet> Claudia Schreier: Ballet Beyond the Mold, p. 5

Neville, Rachel, (photo) Claudia Schreier

<https://www.claudiaschreier.com/about.html>, p. 5

Chen, Jiyang, (photo), Jessie Montgomery, [www.jessemontgomery.com](http://www.jessemontgomery.com), p. 6

Fashion Schools Staff, Costume Designer Career Profile, July 7, 2011, <https://www.fashion-schools.org/costume-designer.htm>

<sup>8</sup>*Martha Chamberlain*, <https://www.uarts.edu/users/machamberlain>, p. 7