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# Reveal + Tell

Student Dress Rehearsal  
March 3, 2022 – 1:30pm

DANCER RAE SRIVASTAVA. PHOTO BY MARCUS ERIKSSON.

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## Learning Guide

The goal of this Learning Guide is to help students engage fully with the dance performance featured in Ballet BC's dress rehearsal livestream of REVEAL + TELL on March 3rd, 2022.

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*Ballet BC acknowledges the financial assistance of the Province of British Columbia for Ballet BC's Outreach and Education Program.*





**DEAR TEACHERS,**

Thank you for participating in Ballet BC's Student Dress Rehearsal Livestream for Reveal + Tell. The second program in our 2021/22 season features three internationally renowned choreographers. The performance begins with the virtuosic creator Marco Goecke's intense exploration of love, *Woke Up Blind*. Next, experience *The Statement*, a striking and theatrical masterpiece from Vancouver's own Crystal Pite—arguably the most sought-after choreographer in the world. The program will conclude with a new creation of my own which I

look forward to sharing with Ballet BC audiences for the first time.

As a leader and innovator of contemporary dance, Ballet BC believes in the importance of arts education and the role that creativity plays in the minds of our younger audiences. They are the inventors and creators of the future, the next generation of change and development in our world. We are grateful to be back in the theatre sharing our art with students and supporting arts education in BC.

I invite you to encourage your students to build their own opinions about the work, to discuss their thoughts and observations about the show, to talk about what they noticed and how it relates to their world; and lastly to generate a creative response to the ideas that they encountered.

Thank you for being a part of Ballet BC's outreach initiatives and for opening up dance to the lives of your students. We look forward to sharing the experience of live performance with you and your students again in the near future both online and in-person.

A handwritten signature in black ink, appearing to read 'Medhi Walerski', written in a cursive style.

Medhi Walerski  
Artistic Director, Ballet BC

# About Ballet BC

**An internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation, production and education of contemporary dance in Canada.**

Founded in 1986 by David Y. H. Lui, Jean Orr and Sheila Begg, with Annette av Paul as first Artistic Director, the company has been under the artistic direction of Reid Anderson, Patricia Neary and Barry Ingham, followed by John Alleyne for 17 years and Emily Molnar for 11. As of July 2020, the company is proudly under the directorship of Medhi Walerski.

Ballet BC is an internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation, production and education of contemporary dance in Canada. Bold and innovative, the Company's distinctive style and approach has made a unique and valuable national contribution to the development of dance. In 2019, the Company was nominated for an Olivier Award for Best New Dance Production for their tour to Sadler's Wells in London.

Ballet BC's dancers are a group of open-minded and curious artists, each unique for their dynamic movement while sharing an intuitive passion for dance. Ballet BC is committed to its role as a leader in the community through dancer training opportunities, community and audience outreach, and professional development activities.

The Company presents a diverse repertoire of Canadian and international work from the late 20th and early 21st centuries, and is a hotbed for the creation and performance of new works. Since 2009, the Company has developed a repertoire of more than 45 new works by acclaimed Canadian and international choreographers including William Forsythe, Cayetano Soto, Sharon Eyal and Gai Behar, Medhi Walerski, Ohad Naharin, Crystal Pite, Johan Inger, Adi Salant, Emanuel Gat, Gustavo Ramirez Sansano, Jacopo Godani, Company 605, Jorma Elo, Wen Wei Wang, Itzik Galili, Serge Bennathan, Walter Matteini, José Navas, Emily Molnar, Lesley Telford, Nicolo Fonte, Fernando Hernando Magadan, Kevin O'Day, Shawn Hounsell, Gioconda Barbuto, Simone Orlando, Robert Glumbek and Aszure Barton among others.

Ballet BC actively fosters collaborations that support artists, choreographers and audiences alike, furthering the boundaries of contemporary dance. The company embraces excellence in the practice of contemporary ballet, with its wide diversity of technique and style, honouring its roots and components.

# *REVEAL + TELL* Program Notes

## ***Woke Up Blind***

World Premiere, February 2016, Nederlands Dans Theater

### **Choreography**

Marco Goecke

### **Music**

"You and I" - written & performed by Jeff Buckley

"Like Young Lovers Do" - written by Van Morrison & performed by Jeff Buckley

### **Lighting Design**

Udo Haberland

### **Costume Design**

Marco Goecke

### **Staging**

Rupert Tookey

### **Dramaturgy**

Nadja Kadel

### **Performers**

March 3, 4: Emily Chessa, Kiana Jung, Justin Rapaport, Rae Srivastava, Dex van ter Meij, Jacob Williams, Zenon Zubyk

March 5: Sidney Chuckas, Miriam Gittens, Sarah Pippin, Zack Preece, Evan Rapaport/Justin Rapaport, Dex van ter Meij/Zenon Zubyk

In *Woke Up Blind*, dancers are drawn into a world of intense sound. They outdo themselves competing with Jeff Buckley's vocal power and guitar sounds, diving into the action recklessly, driven by longing. Buckley's music deals with love in different ways—the first piece unveils itself slowly, with strongly stretched vocals, the second with fast, frantic guitar accompaniment. Marco Goecke exposes human feelings through pure, highly complex movement. Illuminated from the background by the light of distant stars, all action is concentrated on the here and now.

# *REVEAL + TELL* Program Notes

## ***The Statement***

World Premiere, February 2016, Nederlands Dans Theater  
Company Premiere, November 2021, National Arts Centre

### **Choreography**

Crystal Pite

### **Music**

Owen Belton

### **Text**

Jonathon Young

### **Vocal Performance**

Meg Roe, Colleen Wheeler, Andrew Wheeler, Jonathon Young

### **Lighting Design**

Tom Visser

### **Set Design**

Jay Gower Taylor

### **Costume Design**

Crystal Pite, Joke Visser

### **Staging**

Roger Van der Poel, Rena Narumi

### **Performers**

March 3, 4: Anna Bekirova, Livona Ellis, Justin Rapaport, Rae Srivastava

March 5: Miriam Gittens, Sarah Pippin, Evan Rapaport, Zenon Zubyk

This dance/theatre hybrid by the world-renowned Crystal Pite explores conflict of power through her distinctive and wildly inventive choreographic style. Originally created for Nederlands Dans Theater in 2016, four dancers move to a recorded script by Canadian playwright and close collaborator Jonathon Young. Locked in a battle for control, the characters have been tasked with fuelling a conflict in a distant country. Tensions rise when they are asked to take responsibility for their actions.

# *REVEAL + TELL* Program Notes

## ***just BEFORE right AFTER***

World Premiere, February 2022, Les Théâtres de la Ville de Luxembourg

### **Choreography**

Medhi Walerski

### **Music**

Adrien Cronet

### **Lighting Design**

Pierre Pontvianne

### **Associate Lighting Design**

Lisette van der Linden

### **Costume Design**

Medhi Walerski

### **Associate Costume Design**

Kate Burrows

### **Performers**

Anna Bekirova, Emily Chessa, Livona Ellis, Miriam Gittens, Kiana Jung, Sarah Pippin, Evan Rapaport, Justin Rapaport, Rae Srivastava, Kaylin Sturtevant, Dex van ter Meij, Jacob Williams, Zenon Zubyk, Sidney Chuckas\*, Chloe Crenshaw\*, Zack Preece\*, Sidney Ramsey\*, Ethan Ribeiro\*, Sophie Robinson\*

*\*Emerging Artist*

A new creation by Walerski and his first as Ballet BC Artistic Director, *just BEFORE right AFTER* had its world premiere at Les Théâtres de la Ville de Luxembourg following a two-week residency in February 2022. It features a new composition by Belgian composer Adrien Cronet and highlights the talent and artistry of the full Ballet BC company.

*“As I write these words, this work is still being created. Anything is possible. The future may be uncertain, but uncertainty is at the very heart of human creativity.” - Medhi Walerski*

## COLLABORATOR BIOS



### Marco Goecke

Marco Goecke is one of the most interesting dance creators of our time. He pursues his artistic vision without compromise. As house choreographer of the Stuttgart Ballet for many years, house choreographer at the Scapino Ballet, associate choreographer at the Nederlands Dans Theater, associate choreographer at Gauthier Dance, and director of the Staatsballett Hannover, Marco Goecke has created over 80 works since 2001. These include commissions for many international companies such as Les Ballets de Monte Carlo, the Paris Opera Ballet, the Vienna State Ballet, Pacific Northwest Ballet and the Sao Paulo Companhia de Danca. He has received numerous international awards, including the Prix Dom Perignon in 2003 and the Nijinski Award in 2005, and was most recently named Choreographer of the Year 2021 in Tanz magazine's international critics' poll. In January 2022, he was awarded with the Jiří Kylián Ring. The book *Dark Matter* (Königshausen & Neumann, Würzburg), published in 2016, offers a compact overview of his work.



### Crystal Pite

In a choreographic career spanning three decades, Ballet BC alumnus Crystal Pite has created more than fifty works for companies such as The Paris Opera Ballet, The Royal Ballet, and the National Ballet of Canada. She is an Associate Artist at three institutions: Nederlands Dans Theater, Sadler's Wells, and Canada's National Arts Centre. She holds an honorary Doctorate of Fine Arts from Simon Fraser University and is a Member of the Order of Canada. In 2002, she formed her company Kidd Pivot in Vancouver. Kidd Pivot tours internationally with works such as *Betroffenheit* and *Revisor*, both co-created with playwright Jonathon Young, as well as *The Tempest Replica*, *Dark Matters*, *Lost Action*, and *The You Show*. Pite's many awards include the Benois de la Danse for her creation *The Seasons' Canon* (2016) at the Paris Opera Ballet, the Governor General of Canada's Performing Arts Award: Mentorship Program (2008), and the Grand Prix de la danse de Montréal (2018). She is the recipient of three Sir Laurence Olivier awards for creations with Kidd Pivot and The Royal Ballet.



### Medhi Walerski

Medhi Walerski became Artistic Director of Ballet BC in July 2020. Raised in France, he initially trained in Normandy with Laurie Bokobza and Christine Caroly before joining the Conservatoire Supérieur de Musique et de Danse de Paris. Walerski danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade he was an integral part of the company, contributing to the creative, innovative style that NDT is famed for. He was awarded the Dutch dance prize VSCD *Zwaan* in 2013. Walerski has worked closely with many renowned choreographers, creating and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), and *Silent Tides* (2020), as well as works for

Bern Ballet, Goteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staattheater Wiesbaden and Charlotte Ballet. As an educator, he is regularly invited to lecture and give workshops at dance conservatories and festivals around the world.



## DANCER BIOS

Check out our website at [www.balletbc.com/company/dancers](http://www.balletbc.com/company/dancers) for our dancers' bios.



Photo by Micheal Slobodian

### Ballet BC Artist Profiles, Articles and More:

Please visit our blog for in-depth artist profiles, company articles, and reviews.  
[www.balletbc.com/category/news/](http://www.balletbc.com/category/news/)

# Lesson 1: Dance

## Exploring What We Know About Dance

### WHAT IS DANCE?

Bending, stretching, jumping, turning, sliding and partnering are all activities dancers do. They work hard training their bodies to learn how to transform everyday movements and physical approaches into the language of dance. A movement can originate from an abstract idea, memory, poem, piece of art or music that is then transformed through a dancer's expressive body. Dance can be a medium for expressing feelings such as joy, sadness, anger, curiosity or love. It is one of the greatest forms of communication we have available to us. Through movement of the body, dancers learn to convey emotions, questions, and sometimes even entire stories, without needing to speak aloud. Dance is a universal language and can connect people from various backgrounds and cultures in the world. Dance is a wonderful way to express our joys and challenges in life. There are many different styles of dance: Classical Ballet, Jazz, Modern, Contemporary, Hip-Hop, House, Voguing, Flamenco, Bellydance, Indigenous dance, Chinese Contemporary and Classical Indian Dance.

### HISTORY OF DANCE

People have always danced. The first dances were part of religious and community ceremonies, but by the time of the Ancient Greeks and Romans, dancing had also become a form of entertainment. In the Middle Ages, the Church in Europe claimed that dancing was sinful, but when the Renaissance arrived in the 1400's, dancing had become popular once again. It is in the European courts of the 16th and 17th centuries where the true origins of ballet lie.

### BALLET

#### 16th Century

The word Ballet comes from the Italian ballare, meaning 'to dance', and it was first used to describe elaborate music, dance, and mime performed for the nobility of Europe.

In France and Italy, royalty competed to have the most splendid court. The monarchs would search for and employ the best poets, musicians, and artists. At this time, dancing became increasingly theatrical. This form of entertainment, also called the ballet de court (court ballet), featured elaborate scenery and lavish costumes, plus a series of processions, poetic speeches, music and dancing. The first known ballet, Le Ballet Comique was performed in 1581 at the wedding of the Queen of France's sister.

#### 17th Century

The popularity and development of ballet can be attributed to King Louis XIV of France. He took dancing very seriously and trained daily with his dance master Beauchamp. One of his famous roles was the Rising Sun, which led him to become known as the Sun King. King Louis also set up the Académie Royale de Danse (Royal Academy of Dance) in 1661, where dance steps became structurally codified and recorded. These steps are the same steps that have been handed down through centuries, and which now form the basis of today's classical ballet style.

#### 18th Century

By the end of the 17th century women were finally allowed to dance. One of the most famous ballerinas was Marie Camargo who shocked the audiences by shortening her skirt to just above the ankle and wearing flat shoes so that she could perform complex jumps. At this time, female dancers also began to dominate the stage over their male counterparts. Ballet companies were now being set up all over France to train dancers for the opera.

### **19th Century**

By 1830 the Romantic Movement was sweeping the world of art, music, literature, and philosophy, and ballet took on a whole new look. The ballerina now wore calf-length, white bell-shaped tulle skirts. To enhance the image of the ballerina as light and elusive, the pointe shoe was introduced, enabling women to dance on the tips of their toes.

### **20th Century**

Although the term “classical” is often used to refer to traditional ballet, this term really describes a group of story ballets first seen in Russia at the end of the 19th century. At this time, the centre of ballet moved from France to Russia. In Russia, the French choreographer Marius Petipa collaborated with the Russian composer Pyotr Tchaikovsky to create lavish story ballets that audiences around the globe still love today, such as Swan Lake, The Sleeping Beauty, and the holiday favourite, The Nutcracker.

In 1909, the Russian impresario Serge Diaghilev brought together a group of dancers, choreographers, composers, artists and designers to create Les Ballets Russes. This company took Paris by storm, as it introduced short one act ballets such as Scheherazade, Les Sylphides, The Rite of Spring, Firebird, and Petrushka.

## **MODERN DANCE**

In the early 1900s, the American dancers Isadora Duncan and Ruth St. Denis and the German dancer Mary Wigman started to pioneer the beginning of modern dance by departing from the traditional formalized structure of ballet. In response to removing themselves of the rigid constraints and authoritarian control of ballet technique, the tutu and the pointe shoe and technical virtuosity, these pioneers of modern dance were committed to self expression.

Classical ballet relies on an illusion of lightness and effortlessness through the articulation of line and technical precision. In opposition, modern dance uses gravity and the weight of the body to enhance and develop movement, rather than fighting it. This tends to produce more natural and organic forms of movement in the body. Modern dancers will often slide across the space or fall to the floor only to rebound again in unexpected ways. It is not unusual for modern choreographers to invent personal techniques and styles instead of following structured forms and technique.

Alvin Ailey, Merce Cunningham, Martha Graham, José Limón, and Paul Taylor are a few examples of choreographers who developed styles that laid down the foundations of American modern dance as we know it today. Another difference between classical ballet and modern dance is simply the way it looks on stage. Classical ballet relies on ornate scenery and costumes but modern dance is often performed on a bare stage, in bare feet, with very simple costuming.

Furthermore, while the story is central to a classical ballet, modern dance does not always follow a traditional narrative. Rather, it encourages the expression of feelings, dreams, or ideas of the individual experience.

## **CONTEMPORARY DANCE**

Contemporary dance pushes the boundaries and form of classical ballet. It draws on some of the elements of modern dance while at the same time including ballet techniques to create a contemporary aesthetic. By integrating the classical articulation of line and technical virtuosity to the range of motion, use of space, and sense of gravity of modern dance, contemporary ballet is able to bridge the value of both forms into a varied and sophisticated movement vocabulary that has a dynamic range of expression in the body.

Feet are bare or in socks, pointe shoes, or soft slippers. A range of turned-in and turned-out leg work and floor work are used extensively. The ballet of the early 20th Century relied on ornate costumes and scenery compared to that of contemporary ballet where the set design may be more engaged by the use of light and video and costumes that expose the body. George Balanchine (New York City Ballet) is considered one of the main pioneers of contemporary ballet. To follow would be some of the world's leading contemporary choreographers: William Forsythe, Crystal Pite, Jirí Kylián, Nacho Duato, Mats Ek, Maurice Béjart, Twyla Tharp, Alonzo King, Ohad Naharin, Hofesh Shechter, to name a few.

## **WHAT IS A CHOREOGRAPHER?**

A choreographer is someone who creates a work of dance and who crafts the sequences of movements. The word choreography literally means "dance-writing" from the Greek words χορεία γραφή. This process involves either the creation of movements by the choreographer only, or the use of improvisation during which dancers and a choreographer collaborate to create the movements. It may also be a combination of both.

The choreographer may begin with a concept, idea, theme or emotion, which is further developed into a work of dance. Usually, at some point during the creation period, music will be included in the dance piece. Music styles used could be anything including classical, pop, jazz, hip-hop, electronic, etc. There is also collaboration between the choreographer and the other members of the artistic team such as the Composer, Lighting Designer, Set Designer, Costume Designer, and Technical Director.

The audience plays an active role because their response informs the choreographer whether his or her vision has been successfully communicated.

## **WHAT IS A COMPOSER?**

A composer is someone who writes a piece of music. A good composer is creative, versatile, and not afraid of experimenting. In dance, choreographers may collaborate with a composer on an original composition, use existing music, or decide to use silence as part of the sound landscape.

The composer ensures that the music suits the project by working closely with the choreographer in the development of his or her ideas for the dance work. The music he or she writes may be instrumental, have lyrics, or be in various styles such as classical, electronic, jazz or pop, among others. Sometimes music is played live but often it is pre-recorded.

## **WHAT IS A LIGHTING DESIGNER?**

A lighting designer offers the finishing touches when a production transitions from a rehearsal studio to the stage. A designer works in collaboration with the creative team- the choreographer,

costume designer, sound and set designer to add visibility, atmosphere, mood and clarity to a work. A lighting designer must have strong technical skills, work well under pressure, have excellent colour vision and be a good communicator with the team of collaborators. Outside of dance productions, a lighting designer might work on theatre productions, music videos, live rock concerts, art installations or sporting events.

## **WHAT IS A DRESS REHEARSAL?**

The last step in the process before the opening night performance is the dress rehearsal. It is essentially a “dry run” where all the elements come together: choreography, lights, sets, costumes, and music. Everything is in place and the dancers perform the work from start to finish as if it were a show with an audience. Up until the dress rehearsal, not all of the components have been put together so it is an opportunity for everyone to experience the show and make sure that everything is as it should be.

## **ELEMENTS OF DANCE**

These are five recognized elements of dance, which include: body, action, space, time, and energy. Students can develop or extend their understanding of the following elements through observing and/or participating in dance Experiences.

**Body:** refers to awareness of specific body parts and how they can be moved into different shapes; symmetric/asymmetric, geometric/organic, curved/angular.

**Action:** refers to the locomotor movements and non-locomotor movements. Locomotor action includes movement that travels through space such as leaping, darting, walking, running, hopping, skipping, galloping, sliding, etc. Non-locomotor action is where the body stays planted while the body parts initiate movement; bending, twisting, stretching, swinging, etc.

**Space:** refers to the space through which the dancer’s body moves, such as different levels, pathways, directions, shapes, the proximity of dancers to one another, various group formations, and use of the performance/studio space.

**Time:** is applied as both a musical and movement element that includes rhythm, tempo, duration, beat, acceleration/deceleration, fast/slow, stillness, and sometimes silence.

**Energy:** refers to the force applied to highlight the weight, strength, and flow of a dancer’s movement.

## Lesson 2: Music

### ACTIVITY 1: INSPIRED BY MUSIC

This activity uses the interpretation of music to explore a creative assignment. See how music can inspire a painting, poem, choreography, short story, song lyrics, animation, etc.

**Objective:** Making observations about and describing music that is then used as research to create a work of art

**Materials:** A piece of music, sound system, materials for the creative assignment

- 1) Provide a piece of music (jazz, hip hop, classical, rock, etc.) for students to listen to.
- 2) Students can work in small groups or individually.
- 3) Have them listen to a piece of music quietly and list 20 words or images that describe what they hear.
- 4) Give students time to listen to the piece of music multiple times with an effort on hearing something new each time.
- 5) Once the list has been compiled, ask the students to share their ideas with the rest of their group, thus compiling a larger list of ideas and thoughts. With the larger list, ask the students to use the ideas as a starting point for generating a work of art, eg: poem, short story, collage, choreography, song lyrics, animation, painting, drawing, etc.
- 6) If possible, keep the music playing at a softer volume, as inspiration, while students develop their creative assignments.

## Lesson 3: Storytelling

### Storytelling without Words

Together, brainstorm things a performer must do in order to communicate without words. Possible answers could include comments on facial expressions, gestures, exaggeration, working with others.

Explore what other elements in a performance (besides the actions of the performer/dancer) can help tell a story that has no words. Possible answers could include comments on the costumes, set and music.

Make a list of possible ways to storytell without words.

#### ACTIVITY 1: EMBODYING A CHARACTER THROUGH GESTURE

**Objective:** To explore character development through the body

**Materials:** Space to move

- 1) Create 3-5 gestures for your character that express something about their personality.
- 2) Take turns doing your gestures to create a “movement conversation”.

*For example, Person #1 does his/her gesture. Person #2 responds with his/her gesture. Person #1 repeats his/her gesture as a response to Person #2.*

- 3) During the conversation, feel free to vary your gesture slightly based on what your partner has just “said” to you.
- 4) Think about the list you created in the Opening Activity.

**Ask:** *Can you add any of these to make your gesture more expressive?  
What kind of story do you think could be behind the conversation you just had?*

**Other Options:** *Draw a costume! Think how the audience would find out more about your character by looking at what this character wears.*

## Lesson 4: Discussion and Review

### ACTIVITY 1: CREATIVE DISCUSSION

This activity uses dance, a non-verbal form of communication, to encourage students to become more articulate on how to express their opinions about what they have seen.

**Objective:** To build dance literacy among your students

Upon your return to school, engage the class in a group discussion, and ask them to consider the work they observed.

- 1) Questions for discussion:
  - What do you remember most vividly?
  - How did the work make you feel?
- 2) Describe the work:

*Using the elements of dance describe the movement in terms of body, space, energy, time and action.*

  - Were there any sets used?
  - How was the lighting used?
  - Comment on the costumes.
  - Could you create an image to describe the piece- either a collage, painting or sketch?
- 3) Expressing opinions:
  - Did you enjoy the show? Why or why not?
  - Would you recommend this performance to a friend or family member?
  - How did the lighting, costumes, and set help to convey the ideas or moods of the work?

### ACTIVITY 2 – WRITE A REVIEW

This activity uses writing to help stimulate observation and creative critical thinking.

**Objective:** Write a review for the performance

**Materials:** Have the students bring a journal and pen to the theatre

Find some reviews of Ballet BC (or other companies) in the papers or online at [www.balletbc.com](http://www.balletbc.com). Read and discuss the reviews. From the reviews, make a list of questions that the students can think about when they view the performance.

- 1) Things to take note of while watching the Dress Rehearsal:
  - Which movements stand out to you?
  - Which emotions are expressed by the dancers?
  - What patterns, shapes and dynamics do you see on stage?
  - Comment on the relationship between the movement and the music.
  - What are the colours, textures and design elements used to enhance the movement?
- 2) Writing the Review:



*Ask the students to write a review of the show taking into consideration the following questions. It may be useful to do an initial brainstorm as a group, and then ask them to write their individual reviews.*

- What is the title and who is the choreographer?
- When and where was the work created?
- Describe the different elements of the work (movement, music, costumes, lighting and set).
- What resonated for you in the piece?

3) Interpret:

*Based on your experience of viewing the work, describe how it made you feel.*

- Describe the expressive qualities you find in the work. What feelings or emotions did it evoke in you?
- Does the work remind you of something you have experienced, moments or events in your life?
- Why do you think the choreographer chose to make this work?
- How does the work relate to other ideas or events in the world and/or in your other studies?
- Would you recommend this work to others? Why?

The students can print their reviews in the school newspaper or on their blog.

Ballet BC would also love to receive copies of their reviews. Please send them to [education-outreach@balletbc.com](mailto:education-outreach@balletbc.com).

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## **Ballet BC Outreach Program Contacts:**

*For more information about our outreach program, please contact:*

**Lara Barclay, Associate Director of Outreach and Education**  
**[outreach@balletbc.com](mailto:outreach@balletbc.com)**

Lara is a dancer and passionate collaborator with international experience as a performer, teacher, coach and choreographer. Trained at the National Ballet School and Hamburg Ballet School, her dance career spanned 25 years performing with companies Aszure Barton & Artists, Kevin O'Day/Ballet Mannheim, Toronto Dance Theatre, The Needcompany, Deborah Colker, Sylvain Émard, Action at a Distance, Mascal Dance, Evann Siebens, Vision Impure, Plastic Orchid Factory, and Josh Beamish. Lara performed with Aszure Barton & Artists for 9 years and most recently danced in the 2019 premiere of "Where There's Form" in Hamburg, Germany to a live improvised score by Hauschka. Since then she has spent 2.5 years as the Rehearsal Director for Ballet BC under the direction of Emily Molnar and Medhi Walerski.

Lara works as an educator with children, youth and adults, helping to carve stronger creative pathways for individuals and artists. She co-founded Lamondance, a pre-professional company in North Vancouver in 2008 and has taught and choreographed for several programs in Vancouver including Arts Umbrella, Modus Operandi, Richmond Academy, and Goh Ballet. In 2017, Lara obtained her certification in Expressive Arts Therapy (RTC) and is completing her Masters studies at the European Graduate School in Switzerland. In 2021, Lara took on the role of Associate Director of Outreach and Education for Ballet BC where she works with public school students facilitating dance masterclasses and expressive arts movement workshops.

*For access to our online programs, please contact:*

**Anna Sedo, Outreach Admin**  
**[admin-outreach@balletbc.com](mailto:admin-outreach@balletbc.com)**