



COLLAGE DANCE COLLECTIVE

Tuesday-Wednesday, April 21-22, 2020

10:30-11:30 am

Harrison Opera House, Norfolk

What's Inside:

VAF Education Sponsors	2	Shall We Dance?	9
Collage Dance Collective	3	Poetry in Motion	10
Diversity in Dance	4	Ballet Basics	11
Battling Discrimination with Ballet	5	Ballet Glossary	12
Timeline of the Civil Rights Era	6	Resources	13
Cakewalk to Moonwalk	7-8		

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Reminding the world that ballet comes in all colors, the acclaimed Collage Dance Collective seeks to connect the African American community to ballet, telling its stories in dance. The company's photo of five female dancers of color that went viral on social media encapsulated one of Collage's most powerful messages: classical dance as an art form knows no boundaries, and artists of color have no limits.

Based in Memphis, Tennessee, Collage Dance Collective attracts world-class dancers to its mission, and focuses on community outreach and education, estimating that about half its audience has never seen ballet before. Collage believes that participation in the arts enriches communities; the company works to increase access to outstanding ballet training, increase diversity on professional ballet stages, and increase participation by people of color at ballet and other fine arts events.



Collage Dance Collective

SOURCE: Adapted from www.collagedance.org.





“I started dancing [ballet] very young, at the age of seven,” recalls Kevin Thomas, cofounder and artistic director of Collage Dance Collective. “By the time I was eight or nine, I realized that I wasn’t the right color. I kind of felt like a part of my culture was being erased—I had to be somebody else to be this dancer.”

But classical ballet filled Thomas’s heart, so he followed his passion, eventually becoming a principal dancer for Dance Theatre of Harlem (DTH) in New York City, a trailblazing multicultural professional ballet company devoted to providing opportunities for dancers of color. “It’s only when I started dancing for Dance Theatre of Harlem [that] I saw dancers who looked like me, and I saw the beauty of blackness onstage that was classically trained,” Thomas says.

His DTH experience inspired Thomas to launch his own ballet company and school in 2004, what is now known as Collage. For centuries, classical ballet, with its European roots, was not welcoming to dancers of diverse racial and cultural backgrounds. Thomas wanted to help change that, to build on the philosophy of DTH and other forward-thinking dance companies that ballet is for *everybody*. “This was why Collage became very important to me,” Thomas says, “why it was important to create a vehicle for dancers of color.”

With cofounder and executive director Marcellus Harper, Thomas trained dancers and produced performances in New York City. But by 2007, the two felt that NYC, considered the dance capital of the world, just didn’t have enough room for their fledgling dance organization. They decided to head south and give Memphis, Tennessee a try.

Starting with a single student in a church, then moving to a high school, the Collage dance school grew and grew, eventually filling up its own studios with young dancers-in-training and an entire company of professional dancers. Today, Collage Ballet Conservatory teaches more than two hundred students between the ages of two and eighteen, and the Collage Dance Collective touring company has performed around the world. With

a planned move in the fall to an enormous new five-studio facility, which has the potential to double the dance school’s enrollment, Collage is poised to become the largest African American–owned ballet school in the South and one of the largest in the country.

Collage’s current (and future) facility is located in a neighborhood of Memphis with a large African American and immigrant population. And that’s not by accident. Making ballet and the performing arts accessible to everyone is a key part of the Collage mission: “The Conservatory welcomes students of all backgrounds and races and is proactive in its efforts to engage students of color in an effort to address the racial inequity in classical ballet.”

As cofounder Harper says, “We don’t want to forget why we do this and who this is for...We’ve been actively working to engage people who felt marginalized or [felt] that [ballet]’s elitist or stuffy or not for them.” It’s not surprising, then, that Collage Dance Collective dancers are an exceptionally diverse group, hailing from Brazil, the Dominican Republic, and French Guiana, as well as Florida, Missouri, and Connecticut. Together, they perform a repertoire that mixes contemporary, modern, African, and more styles of dance, all while remaining deeply rooted in classical ballet technique.

In the visual arts, a “collage” is a single work made from a variety of materials—different colors, textures, and shapes. In the ballet world, with its collage of repertoire and its collage of dancers, Collage Dance Collective’s name sums up exactly what the troupe is all about.

Activity: Self-Portrait Collage

Grades 3-12

Research the visual art form of collage; check out the work of master collage artists like Braque, Picasso, Schwitters, and Rauschenberg. Now you try it: create a self-portrait collage showing the different aspects—interests, passions, ideas, roles—that make up you! Use a variety of materials to craft your masterpiece. When you’re done, share your self-portrait with your classmates so they can learn more about you!

SOURCE: “Collage Dance Collective,” Choose901, <https://vimeo.com/244114510>; “Collage Dance Collective Poised to Become Largest Black-Owned Dance School in the South,” *Memphis Commercial Appeal*, October 21, 2019; www.collagedance.org.

COLLAGE DANCE COLLECTIVE, DANCE THEATRE OF HARLEM, AND THE CIVIL RIGHTS MOVEMENT

Sixteen years ago, when Kevin Thomas was a principal dancer with Dance Theatre of Harlem and decided to start his own ballet company, his startup troupe was known casually as Friends of Dance Theatre of Harlem. Today, Thomas's company is called Collage Dance Collective, but it still keeps close ties with DTH. Many of Collage's pros are former Dance Theatre of Harlem dancers and students, and to this day they often perform with Dance Theatre of Harlem, including at DTH's appearance at last year's Virginia Arts Festival.

Collage is also linked to DTH through the memory and legacy of civil rights leader Dr. Martin Luther King Jr. Thomas's ballet *Rise* is set to King's historic "I've Been to the Mountaintop" speech. And Collage's short film *Rebirth* pays homage to Dr. King; it was photographed at Memphis's Clayborn Temple, where King led one of his final marches against injustice, and also incorporates lines from the uplifting "Mountaintop" speech.

It was the assassination of Martin Luther King Jr. in 1968, in fact, that moved dancer Arthur Mitchell to cofound Dance Theatre of Harlem, the world's first black classical ballet company.

"With [Dr. King's] assassination...I felt it was very important that I come back to my community and do what I do well, which is teach dance," the late Arthur Mitchell recalled several years ago. After studying on full scholarship at the School of American Ballet, in 1955 Mitchell had been invited to join the acclaimed New York City Ballet, becoming the first male African American member of a major ballet company. He would dance for New York City Ballet for fifteen years, rising to the rank of premier danseur, or the company's lead male dancer.

But King's assassination had a profound impact on Mitchell, awakening in him a need to give back to the African American community of Harlem in New York City, where Mitchell was born and raised. "I felt the discipline, the focus, and the technique young people would learn through the arts would transcend to their everyday life, and I'd be helping to make better human beings," he said.

SOURCE: "Collage Dance Collective Talks Dance Theatre of Harlem," Orpheum Memphis, https://youtu.be/Ao-uyJ64i_w; "What to Watch: Collage Dance Collective's Moving Tribute to Dr. Martin Luther King Jr.," *Pointe*, April 4, 2019; Mitchell quotes from *A Walk Through Harlem*, Thirteen/WNET New York, 2000.

Just as the civil rights movement sought to end segregation and discrimination, Mitchell had to fight against prejudice and stereotypes to become a dancer with New York City Ballet and to launch a black ballet company and school.

"There was a perception that black people could not do classical ballet, that the body was not fit for it," he remembered. "When I got to New York City Ballet, [people] could say, 'Oh, you're the exception.' No, I had the opportunity." Due to the support of New York City Ballet director Lincoln Kirstein and choreographer George Balanchine, who believed in Mitchell's abilities, the color of his skin was irrelevant.

Still, the stereotype lingered that ballet couldn't be performed by black dancers. "Rather than argue," Mitchell explained, "the best thing to do was provide the opportunity—make a company and school so that people could see that given the opportunity, anyone can excel."

Years later, Kevin Thomas's own experience dancing in Mitchell's company would move him to bring those very same ideas to life in Memphis, where he continues the mission of nourishing and encouraging the talents of dancers of color.

"That's the reason Collage Dance Collective exists," Thomas explains. "I was so inspired while dancing at Dance Theatre of Harlem, I felt that we needed more of this. [I] ended up here in Memphis, and I wanted to create the same thing because I knew that it meant the world to me, it changed my life. I knew that if Dance Theatre of Harlem could change my life...I could do the same thing in Memphis with these young kids, with the old kids, with the community. It really does change the way you see yourself and how you see the world. To see ourselves on the stage doing this...is a beautiful thing."



Collage Dance Collective

- 1954** *Brown v. Board of Education*. US Supreme Court rules against public school segregation, though many remain segregated.
- 1955** Rosa Parks refuses to give up her seat, triggering a year-long boycott of the Montgomery, Alabama, bus system.
Arthur Mitchell joins New York City Ballet, the first African American male dancer in a major ballet company.
- 1956** US Supreme Court rules segregation on Montgomery, Alabama, buses unconstitutional.
- 1957** Reverend Dr. Martin Luther King Jr. helps found the Southern Christian Leadership Conference to work for full equality for African Americans through nonviolent protests.
Military soldiers escort nine African American students, the “Little Rock Nine,” to desegregate a school in Arkansas.
- 1960** Four African American college students hold a sit-in at a Woolworth’s “whites only” lunch counter in Greensboro, North Carolina sparking similar sit-ins in other cities.
- 1961** The Congress of Racial Equality (CORE) organizes Freedom Rides throughout the South in an effort to desegregate interstate public bus travel.
- 1963** Martin Luther King Jr. gives his “I Have a Dream” speech in front of 250,000 people at the March on Washington, at that time the largest civil rights demonstration ever.
Four African American girls are killed before Sunday services in the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama.
- 1964** President Lyndon Johnson signs the Civil Rights Act, prohibiting discrimination in employment, voting, and education.
Martin Luther King Jr. is awarded the Nobel Peace Prize.
- 1965** Dr. King organizes a protest march from Selma to Montgomery, Alabama, for African American voting rights. A shocked nation watches on TV as police brutally club and teargas the protestors.

Congress passes the Voting Rights Act, outlawing practices used to keep African Americans from voting.

- 1968** Martin Luther King Jr. gives his “I’ve Been to the Mountaintop” speech in Memphis, Tennessee, on April 3. He is assassinated the next day.
- 1969** Arthur Mitchell founds Dance Theatre of Harlem, the world’s first black classical ballet company.



Dr. Martin Luther King Jr. speaking at the Civil Rights March on Washington, DC, in 1963

Activity: I Have a Dream

Grades 3-12

Read or listen to all or part of Martin Luther King Jr.’s famous “I Have a Dream” speech of 1963. What was Dr. King’s vision for America? In the years since his death in 1968, how have American ideas about race changed? What is your dream for America? Write down or discuss your thoughts.

Activity: Breaking Barriers

Grades 6-12

Dance Theatre of Harlem helped break down barriers for African Americans in the dance world; Collage Dance Collective was founded to help carry out that mission. What other barriers were challenged during the civil rights era and afterward? What other groups have benefited from changes in attitudes in American society? Are there still attitudes that need to be changed? Research, then write down or discuss your thoughts.

A HISTORY OF AFRICAN AMERICAN DANCE

From the era of slavery to 1920s Harlem to the Bronx streets of the '80s, African Americans have developed and defined dance styles through the ages, forms that have been embraced the world over. Popular social dances like the Charleston, Lindy Hop, Jitterbug, and Twist all have roots in African American dance traditions.

Before enslavement, Africans used dance as a celebration and affirmation of life. They danced for special occasions, like a wedding or birth, and as part of their everyday activities. Starting in the 1500s, Africans were brought to North and South America and the Caribbean islands as slave labor, and their dance traditions came with them. In the Americas, dance helped enslaved Africans feel connected to their homeland and gave them hope for the future.

Many plantation owners in North America, however, didn't allow slaves to dance. The slaves worked around that. Since lifting the feet was considered dancing to slave owners, slaves developed different movements, like shuffling the feet—an early form of tap dancing—and movement of the hip and torso. Plantation dances included the Ring Shout, where dancers move in a circle to handclaps or the beat of a stick on a wooden surface. A stick was used because slaves were forbidden to have drums.

Plantation dances moved to the stage with the minstrel shows of the 1800s, which included skits, music, and dancing performed by black men and white men in “blackface.” Using burnt cork, greasepaint, or shoe polish, the white performers would blacken their faces. The performers would sing, dance, or act in ways that made fun of the culture of slaves and other people of African descent.

In 1891, *The Creole Show*, an all-black musical revue, toured the country and introduced the Cakewalk to white America. This couples dance, which came from plantation culture, featured highly exaggerated movements and became very popular; the best dancers would win a cake. By the 1900s, minstrelsy was in decline due to changing attitudes about race and the rise of vaudeville entertainment. Vaudeville expanded the minstrel show by adding acrobats, magicians, and other theatrical performers to a single stage. Tap dancing, a mainstay of the minstrel show, took the spotlight during the age of vaudeville.

The Harlem Renaissance of the 1920s saw an explosion of African American literature, music, theater, and dance. In jazz venues like the Cotton Club and Savoy Ballroom, black dancers showcased new styles of couples dancing like the Charleston, Lindy Hop, and Jitterbug.



Primrose & West's Big Minstrels. Our great champion cake walk, open to all comers; Strobridge Lithographing Co., Cincinnati & New York.

Dancing the jitterbug; Los Angeles Times photographic archive, UCLA Library

Original swing-era professional Lindy Hop dancers Willa Mae Ricker and Leon James in iconic composite photograph from "Life" article on the dance.



During the 1930s and '40s, African Americans moved into ballet and modern dance. White choreographers began incorporating African American themes and dance styles into their work and hired black dancers to perform them. Black dancers and choreographers—Katherine Dunham, Lester Horton, Alvin Ailey, Garth Fagan—went on to start their own modern dance companies, while others rose to prominence in other dance forms.

In 1960, African American rock and roll singer Chubby Checker popularized the Twist with his hit single of the same name. The '70s television show *Soul Train* brought black dance moves into living rooms across America. During the 1980s, break dancing emerged as part of the hip-hop culture that began in the Bronx borough of New York City.

Today, black performers dance in or lead companies in a wide variety of dance forms, including classical forms that were once off limits to people of color. In 2015, ballerina Misty Copland made history by becoming the first African American female principal dancer with the prestigious American Ballet Theatre.



Breakdancer. Out 'n about in Faneuil Hall, Sunday, September 11, 2005; Chris Kirkman.

Misty Copland; Naim Chidiac Abu Dhabi Festival.

Activity: Dance Discovery

Grades 5-12

Choose an African American dance form and research both the dance and the time period it came from. Why was the dance popular? Did the dance have particular meaning to people of that era? How did the dance reflect or record the history or culture of the time? Present your research to the class. View videos of the dance and try to learn it yourself. Can you teach it to your classmates?



Whether for religious reasons, social celebrations, as entertainment for others, or for their own enjoyment, people have always danced, historians believe. Pictures on pottery and stone show dances from thousands of years ago in ancient Egypt and Greece.

When people dance, they move their bodies—usually accompanied by music—to express emotions or ideas. In this way, dance is a language. People might dance alone or with others. When people dance to entertain an audience, they often do so as part of a performing group called a dance *company*. Dance companies usually specialize in a certain type of dance, such as modern, jazz, tap, or ballet.

Choreography is the art of creating dances. A choreographer envisions how a dance will look. Choreographers arrange steps and movements into dances. Choreographers not only have to be knowledgeable in their chosen dance form, but they must select music and work with set, lighting, and costume designers.

ELEMENTS OF DANCE

All forms of dance can be broken down into its most basic parts. The acronym **BASTE** can help you remember these dance building blocks. As you watch a dance performance, keep these elements in mind. They can help in your analysis and understanding of the performance.

BODY

A dancer uses parts of the body or the entire body in various ways.

Example: Dancers might use their arms, legs, hands, feet, even their necks and heads.

Ask yourself: How did the dancers use their bodies? What shapes did their bodies make?

ACTION

A dancer moves or makes actions in various ways.

Example: A dancer might bend, sway, or leap.

Ask yourself: What movements or actions did the dancers make?

SPACE

A dancer moves through space in various ways.

Example: A dancer might move forward, backward, diagonally, up, or down.

Ask yourself: What patterns in space did the dancers use?

TIME

A dancer moves in time in various ways.

Example: A dancer might move at a quick tempo or in a certain rhythm.

Ask yourself: What aspects of time—speed, rhythm, accent—did the dancers use?

ENERGY

A dancer moves with varied energy.

Example: A dancer might move smoothly or suddenly.

Ask yourself: What kind of energy did the dancers use?

Activity: Let's Dance

Grades 3-8

Explore the elements of dance by demonstrating an example of each one yourself. Now become a choreographer by creating your own original work set to your choice of music using your classmates as your dancers. You and your classmates don't need to know any specific dance steps; any sequence of steps set to music can become a ballet. Perform your new dance for your class. Can your classmates identify the dance elements in your work?

Grades 6-12

Think of types of contemporary dancing people do or have done in social settings, rather than to entertain an audience, such as disco, moshing, break dancing, hip-hop, line dancing. How do these dance styles reflect the culture from which they emerged? Which elements of dance do they use and how? What does the dance style's language—its movement vocabulary—communicate to others?

SOURCE: Adapted from The Elements of Dance, <https://www.elementsofdance.org>.

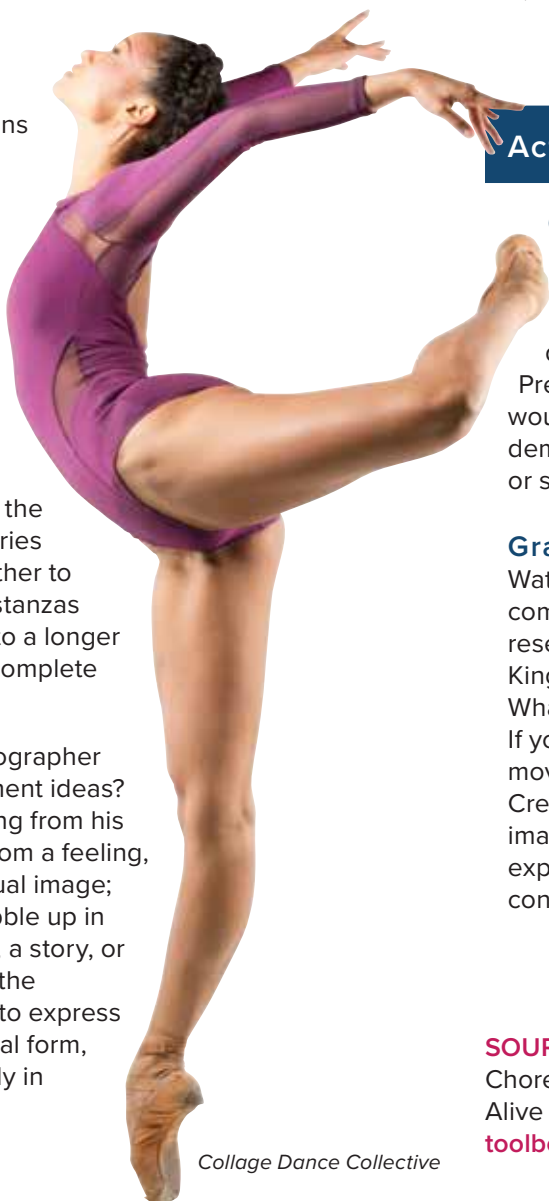
WORDS AND DANCE

Have you ever heard the expression “poetry in motion”? It’s typically used to describe something that is very graceful or beautiful to observe, especially in dance or the performing arts, but even in sports and other fields dealing with movement or motion. Why use the word “poetry” to talk about action? Perhaps because the sound of spoken poetry—words woven together to express ideas, images, and emotions—is so often graceful and beautiful.

In poetry, words are the building blocks of expression. In dance, it is movement. A choreographer uses a vocabulary of movement—the many different ways the human body can move—to express ideas, images, and emotions.

Using one or more dancers, the choreographer designs a series of **actions** that are linked together to create a **dance phrase**, or a basic unit of choreographed movement. Then these phrases are arranged into longer sequences to form a **dance**. It’s similar to the work of the poet, who crafts a series of **words** linked together to create a **stanza**; the stanzas are then arranged into a longer sequence to form a complete **poem**.

How does the choreographer come up with movement ideas? Sometimes they spring from his or her imagination, from a feeling, or from a striking visual image; other times, they bubble up in response to a theme, a story, or a piece of music. It’s the choreographer’s job to express these ideas in physical form, using the human body in motion.



Collage Dance Collective

While most dances are typically performed to music, many choreographers use the spoken word to enhance their dance creations. Collage Dance Collective often incorporates spoken word into its productions. Collage’s short film *Rebirth* features dancers moving to a mix of music, poetry (in two languages), and portions of civil rights leader Dr. Martin Luther King Jr.’s “I’ve Been to the Mountaintop” speech. The company’s iconic ballet *Rise* is also performed to Dr. King’s powerful “Mountaintop” speech.

The lovely poetry, Dr. King’s inspirational speech—the words, and the dancers’ graceful, beautiful movements set to them, stir our emotions. They make us feel a certain way or think of certain things—they move us. And that, too, is poetry in motion.

Activity: Poetry in Motion

Grades 3-6

Watch *Rebirth* (<https://vimeo.com/328446962>). As you listen to the poem, the sound and flow of the words in both English and French, notice how the dancers move. Now choose a poem that you enjoy. Pretend you are a choreographer. What movements would you pair with your poem? Why? Write, draw, demonstrate, or discuss your thoughts with your class or small group.

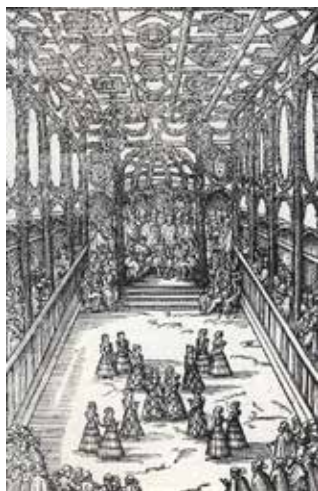
Grades 7-12

Watch a portion of Collage’s *Rise* (<https://vimeo.com/376616117> and <https://vimeo.com/350159851>). Now research and read, listen to, or watch Dr. Martin Luther King Jr.’s entire “I’ve Been to the Mountaintop” speech. What ideas, images, and/or emotions does it stir in you? If you were a choreographer creating a dance, what movements would you use to express your reaction? Create a chart or graphic organizer listing each idea/image/emotion, the movement you would choose to express it, and why or how that motion would best convey your meaning.

SOURCE: Choreography info adapted from “A Choreographer’s Toolbox,” National Arts Centre/Arts Alive (Canada) Dance, <http://artsalive.ca/en/dan/make/toolbox/chtoolbox.asp>.

Ballet began in the sixteenth and seventeenth centuries in the royal court of France. These court dances were part of lavish entertainment extravaganzas presented by the monarchy to show the ruler's greatness.

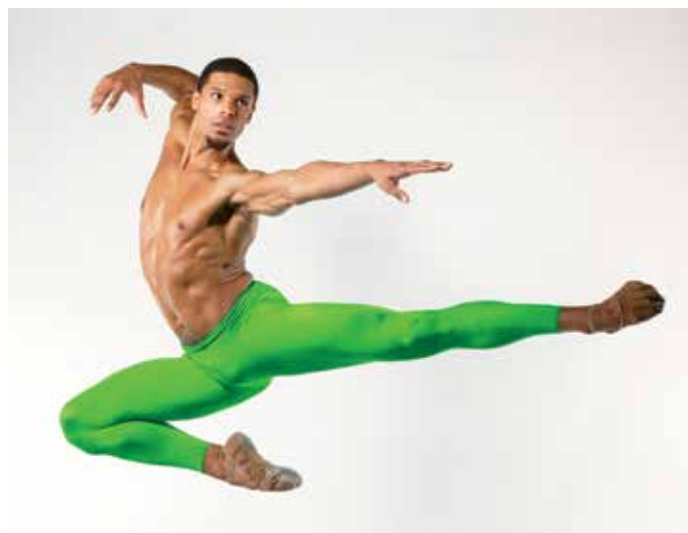
In the eighteenth century, ballet spread across Europe, coming into its own as a performance art, with a well-defined vocabulary of steps, movements, and poses. Ballet was further refined into the nineteenth century with the evolution of dancing en pointe, in which a ballerina dances on the tips of her toes with special shoes. Innovations in the twentieth century, especially from Russian ballet companies, included fresh ideas about movement and expression.



Ballet at the French court, 1573. Wikimedia Commons.

Ballet often tells a story or expresses an idea or emotion, the dancers' movements combined and ordered in a way that conveys meaning without words. Music, costumes, lighting, and scenery help set the mood or communicate the story line.

Early ballet dancers were not as skilled as they are now. Modern ballet dancers are athletes as well as artists, capable of amazing technical feats. Professional dancers spend long hours in training, often up to eight hours a day, six days a week.



Collage Dance Collective

BALLET'S SEVEN MOVEMENTS

Just as all dance can be broken down into its basic elements, the specific dance form of ballet can be broken down into seven basic categories of movement. The names of ballet steps are French, as ballet began in France.

Bend: A plié (plee-AY) is a bending of the knees, with the feet and knees turned outward. The plié helps the dancer's legs function like a spring, preparing her for jumps and cushioning her landings. A demi-plié is a small bending; a grand plié is deeper, like a deep knee bend.

Stretch: Etendre (eh-TAHND) is the stretching of the entire body, giving it lightness and lift. A tendu (tahn-DEW) is a stretching of the leg, where one leg is extended straight out from the supporting leg—to the front, side, or back—with the foot fully pointed.

Rise up: Relevé (rel-eh-VAY) is when a dancer rises up to the balls of her feet or to the tips of her toes.

Leap: A sauté (so-TAY) is a jump or leap. Successfully executed jumps seem to defy gravity, with the dancer descending softly to the floor. Jumps are often used in the faster, livelier dance passages called allegro (al-LAY-groh).

Dart: Elancé (ay-lan-SAY) means to move in a different direction while in the air, the dancer altering his body in a darting manner. Any jump performed elancé is done just above the floor.

Glide: A glissade (glee-SAHHD) is a smooth, gliding movement often used to prepare for jumps. Glissé (glee-SAY), or gliding, steps are used in slower passages known as adagio (a-DAHZH-ee-o).

Turn: Tourné (toor-NAY), or turns, such as chaîné (shen-AY) and pirouette (peer-o-WET) are performed in a fixed position. Chainés are a series of quick, successive turns done with alternating feet. In a pirouette, the dancer makes a complete turn of the body balanced on one foot.

arabesque (ah-ra-BESK): the position where the dancer stands on one leg with the other leg stretched out to the back, usually at a right angle to the body. The arms usually correspond to the position. There are many types of arabesques depending on the direction of the body, height of the leg, and position of the arms.

ballerina (bahl-lay-REE-nah): the female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best ballerina is called the prima ballerina.



corps de ballet (core duh bal-LAY): the group of dancers, other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

jeté (zhuh-TAY): a jump in the air. There are many different types, but the most common is the grand, or big, jete. In this movement, both of the dancer's legs are split in midair.

pas de deux (pah de duh): a dance for two people. Deux in French means two.



pointe (pwent): the tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called pointe shoes.

port de bras (poor duh brah): the five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): a male ballet star or leading dancer of the ballet company. He is the male version of the prima ballerina.

tour en l'air (toor ahn lehr): a step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (TOO-too): a ballet costume made of a bodice and layers of netting.

En pointe foot, Jim Lamberson, Wikimedia Commons.



Collage Dance Collective

Activity: Become a Ballet Dancer

Grades 3-5

Research some of the ballet steps listed here. Can you find pictures or video showing how these steps are performed? Try executing the steps. Which are the most challenging? Which are easiest? See if you can identify any of the steps during the Collage Dance Collective performance.

Activity: Athlete or Artist?

Grades 6-12

Collage dance students train as intensely as athletes, yet dancers are perceived as artists. Make comparisons and draw contrasts between athletes and dancers. How do they train? What do they wear? What personality characteristics does each need to achieve their goals? How are athletes and dancers similar? How are they different? (These videos of Collage students may give you some ideas: <https://vimeo.com/291301208>, <https://vimeo.com/297209989>, and <https://vimeo.com/297226136>.) Organize your thoughts graphically with a chart or table.

Collage Dance Collective

www.collagedance.org

Website of Collage Dance Collective providing in-depth information on the company, its founders and dancers, repertoire, and history, and the Collage Ballet Conservatory dance school.

Civil Rights Movement

<https://www.pbslearningmedia.org/resource/b243b601-a18f-432c-84ff-1d0ca77e8020/the-civil-rights-movement-virtual-learning-journey/>

Virtual learning journey of the civil rights movement from Georgia Public Broadcasting and the Georgia Department of Education, including comprehensive cross-curricular multimedia content.

Martin Luther King Jr. Research and Education Institute

<https://kinginstitute.stanford.edu>

Website of Stanford University's King Institute, offering access to the King Papers, document-based lesson plans and educational resources exploring global, nonviolent struggles for freedom and equality, a King encyclopedia, and more.

National Arts Centre/Arts Alive (Canada) Dance

<http://www.artsalive.ca/en/dan/index.asp>

Website featuring engaging and interactive educational resources, videos, games, learning tools and a wealth of information designed to build understanding of and appreciation for dance.

Elements of Dance

<https://www.elementsofdance.org>

Online teacher resources for dance featuring lesson planning and downloadable worksheets, graphic organizers, posters, and other tools for use in the classroom.

**VIRGINIA STANDARDS OF LEARNING**

Dance Arts: DM.1, 2, 4, 7, 10, 15; DI.3, 5, 6, 11, 12, 19; DII.12, 13; DIII.11, 12

English: 3.1, 2, 4, 6, 8, 10; 4.1, 2, 4, 6, 7, 9; 5.1, 2, 4, 6, 7, 9; 6.1, 2, 4, 6, 7, 9; 7.1, 2, 4, 6, 7, 9; 8.1, 2, 4, 6, 7, 9; 9.1, 3, 5, 6, 8; 10.1, 3, 5, 6, 8; 11.1, 3, 4, 5, 6, 8; 12.1, 3, 5, 6, 8

History and Social Science: USI.1; USII.1, 4, 6, 9; GOVT.1, 3

Visual Arts: 3.4, 3.5, 3.6; 4.2, 4.3, 4.4; 5.2, 5.3; 6.3, 6.15; 7.3, 7.4, 7.17; 8.6, 8.18; AI.6; AII.6; AIII.6; AIV.6



Images courtesy Collage Dance Collective

We need your feedback to make our Education Programs even better! Please take a moment to complete this form and either return it to the Virginia Arts Festival office at 440 Bank Street, Norfolk, VA 23510, fax it to (757) 605-3080, or e-mail your answers to education@vafest.org.

WorldClass® Event: _____

How did your students respond to the performance?

How did you prepare your students for this performance? Did you use the Education Guide? If so, how? Did students enjoy the materials?

How did this performance contribute to experiential learning in your classroom?

What role do the arts play in your school? In your classroom?

If you could change one thing about this experience, what would it be?

Please include quotes and comments from your students as well!

(Optional)

Name: _____

School: _____ City: _____

Would you like to be part of our database? Yes No



2019-2020 WORLDCLASS® EDUCATION PROGRAMS

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vafest.org

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PLACE
STAMP
HERE

Virginia Arts Festival
440 Bank Street
Norfolk, VA 23510

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A Midsummer Night's Dream
November 2019



Charlotte Blake Alston
February 2020



ALICE (in wonderland)
April 2020



Collage Dance Collective
April 2020



Virginia International Tattoo
April 2020



The Kingdom Choir
May 2020