



DANCE THEATRE

Residency Materials

the Renaissance

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Neos Dance Theatre is reflecting the momentum of dance in our culture today. They are diverse individuals sharing in a common goal of creating atmospheric, theatrical energy on the stage and in the studio that communicate their lives, social responsibilities, and call to work. Neos has committed its repertoire to eclecticism finding an expression of the self, and the world surrounding ones self, made more whole through the diversity of movement and style. Robert Wesner, Artistic Director, choreographs most of the repertoire, in collaboration with the dancers of Neos Dance Theatre.



Meet Bobby Wesner, Artistic Director of Neos Dance Theatre

Bobby's hog money scored him a job with Ballet Arizona, under the direction of Michael Uthoff (now Ib Anderson). During his stay in Phoenix, he had the honor of working with American Classics such as Fredrick Franklin, Daniel Ezralow, Moses Pendleton of Momix, the Artistic Directors of Pilobolus, Kevin O'Day, Jowali Willa Jo Zolar of Urban Bush Woman, and his wife Brooke Wesner. Other great masterpieces that Wesner has performed are the Profiteer in *The Greentable* by Kurt Josse; Iago in *The Moore's Pavone* by Jose Limon; Tico in *Company B* and *Esplanade* by Paul Taylor; three works of Anthony Tudor: *Lilac Garden*, *Leaves are Fading*, and *Continuo*; and The Jester in Earnst Uthoff's *Carmina Burana*. Wesner has traveled with Ballet Arizona to perform in Caracas (Venezuela), Breckonridge (Colorado), and Long Beach (California). Independently, Wesner has

traveled and performed with various companies all over the northeast region of the US and in Italy. He also took the opportunity to sing in nightclubs while vacationing in Bangkok and at Club Med in Tahiti! Bobby is the father of three beautiful daughters, Genevieve, Ella and Mekah, all of whom love the beach and being lifted really high!! The Wesners live in Ashland, Ohio and are involved in much of the dance activity that happens in North Central Ohio including Verb Ballets, and Dancing Wheels.

Inspiration - Motivation - Choreography

Robert Wesner, Artistic Director of Neos Dance Theatre, is said to perform with eclecticism, humor, and sympathy and has taken strides to direct Neos Dance Theatre in the same way.

“Dance was so attractive to me because of the variety of the working atmosphere it offered. It’s the constant changing of direction and focus that refills the energy in the studio and, more importantly, on the stage. I am working towards a repertoire for Neos Dance Theatre that is as diverse as the experiences I’ve been given. There are so many different ways to tell a story, and as a creative artist, I have to utilize as many different techniques as possible or I become stagnant and uninterested. I do lean most heavily on ballet and contemporary, Taylor based movement but focus mostly on the momentum that any given movement has and how it derives from the previous step or projects into the next movement. Working with movement like that allows the rhythm and timing to tell the story and dance the dance and we, the dancers, only reflect what already exists in them.”





Residency Goal

- To work with students on creating and choreographing a dance and performing it in front of an audience.
- To have students gain an understanding and appreciation of dance.
- To achieve Ohio State Fine Art Standards in the classroom.

Outline of Residency Sessions

Session #1: Introduction

Goal: To allow students to explore and feel comfortable with movement and music.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups:
 - a. Stretches are related to those that the students already know from gym class.
 - b. Review why it is just as important to warm up the body and the muscles for dance as it is in sports.
2. Across the Floor Movement:
 - a. Students are put in lines on the side of the room and asked to move across the floor to a particular piece of music
 - b. Levels of the movement (high, medium, and low) are explored and discussed.
 - c. Students are asked to point out the movement they liked and to comment on the music.
3. Music:
 - a. When music is introduced, a short discussion will take place about the composer, the music style and other music they have written.
 - b. After a different selection of music is played, the students try different moves across the room stretching their own movement by imitating others and trying other levels of movement.
4. Review:
 - a. Group Discussion:
 - i. The music selection that the class likes best.
 - ii. Gather ideas about how to start and end a dance.
 - iii. Is there a story for the dance that they can portray?
 - iv. Students will select music to use in the next session.

New Vocabulary: levels, choreography, choreographer, butterfly, flat back, round down, round up, vertebrae (check full vocabulary list for definitions)

Session #2: Group Work

Goal: To allow students time to work together in small groups.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups
 - a. Discuss how the body is put together.
 - b. Discuss different techniques and styles of dance and movement.
 - i. Ballet
 - ii. Modern
 - iii. Jazz
 - iv. Tap
2. Across the Floor Movement
 - a. Students are put in lines on the side of the room again and movement from the previous session.
 - b. Additional movement is taught using student selected music.
3. Huddle Up:
 - a. Discuss the ideas about how to begin the dance.
4. Group Work:
 - a. Students break up into groups to identify with movement they want to do or the character they want to portray.
5. Share:
 - a. Students come together to share their group work
6. Review:
 - a. Positive and encouraging remarks about their dance group creativity.
 - b. The focus of the next session will be to begin piecing the group work together.

New Vocabulary: dance: modern, ballet, neoclassical; composer, conductor, plie, leap, tour, pirouette (check full vocabulary list for definitions)

Session #3: Piecing it Together

Goal: To start to piece together the students' group work into the beginning of a dance.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups
2. Across the Floor Movement:
 - a. Review
 - b. New movement is taught.
3. Review Group Movements
4. Huddle Up:
 - a. Discuss the ideas and direction of the piece.
5. The instructor leads students through piecing the dance together.
6. Review:
 - a. What have we done?
 - b. What is the next step?

New Vocabulary: the five ballet positions (check full vocabulary list for definitions)

Session #4: Getting the Work Done

Goal: To continue choreographing the dance and have students understand the work of a professional dancer.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups
2. Across the Floor Movement
3. Huddle Up:
 - a. Workday of a professional dancer.
 - b. Rehearsal time to create a complete performance piece.
4. Getting the Work Done:
 - a. Review choreographed sections from previous session.
 - b. Create additional sections.
5. Review:
 - a. Discuss ideas and how they are developing in movement.

New Vocabulary: pointe shoes, tap dance (check full vocabulary list for definitions)

Session #5: Rehearsal

Goal: To work with the students on choreographing and rehearsing their dance.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups
2. Huddle Up:
 - a. Discuss the theatre and the performance space.
 - b. Discuss costumes and what students will need to bring in next session
3. Complete choreographing the dance.
 - a. Instructor shows the students some of his/her own dance movements.
4. Review:
 - c. What have we done?
 - d. What needs to be done?

Session #6: Dress Rehearsal

Takes place in the performance space.

Goal: To allow students to rehearse their dance in full costume and in the performance space.

Session time: 40 - 60 minutes

Activities:

1. Warm-ups
2. Dress Rehearsal:
 - a. Students get into costume and rehearse the dance.
3. Review:
 - a. How did the dress rehearsal go?
 - b. What do we need to keep in mind for the next rehearsal?

New Vocabulary: stage directions: upstage, downstage, stage right, stage left, center stage (check full vocabulary list for definitions)

Session #8: Full Run Through

Takes place in the performance space with all the classes.

Goal: To allow students to rehearse their dance in performance order while the other students watch.

Session time: 60 - 120 minutes

Activities:

1. Warm-ups
2. Full Run Through:
 - a. Students get into costume and perform their dance in the order they will appear in the program.
3. Review:
 - a. How did each dance look?
 - b. What to expect during the performance.

Session #8: Performance Day

Goal: To allow students to experience a performance of their creative work.

Activities:

1. Performance in front of audience of students, parents and teachers.



You Tube Dance Links

Here are a few dance clips on You Tube that you can watch with your class between residency sessions:

Ballet (male): Baryshnikov Don Q variation

<http://www.youtube.com/watch?v=9TSYUChGZ9I>

Ballet (ensemble): Morphoses/The Wheeldon Company

<http://www.youtube.com/watch?v=dOcTKPtdRck>

Ballet (female): Sylvie Guillem in Kitri's Act I Solo (rehearsal)

<http://www.youtube.com/watch?v=AfHVWgsnmNg&feature=related>

Tap Dance:

<http://www.youtube.com/watch?v=cbObLy5MjWU>

Residency Vocabulary

Dance Styles

Dance: movement of the body that is meant to express a feeling, idea, or story.

Modern: a time in history when ideas were challenged and new things were introduced. Also a style of music, painting, architecture, and dance. In dance this style focused on making movement grounded, or connected to the earth.

Modern dance is a dance form developed in the early 20th century. Although the term Modern dance has also been applied to a category of 20th Century ballroom dances, Modern dance as a term usually refers to 20th century concert dance.

Ballet is a formalized form of dance with its origins in the French court, further developed in France and Russia as a concert dance form. It is a highly technical form of dance with its own vocabulary. It is primarily performed with the accompaniment of classical music. It has been influential as a form of dance globally and is taught in ballet schools around the world which use their own culture and society to modernize the art. Ballet dance works (ballets) are choreographed, and also include mime, acting, and are set to music (usually orchestral but occasionally vocal). It is best known in the form of classical ballet, notable for its techniques, such as pointe work and turn-out of the legs, its graceful, flowing, precise movements, and its ethereal qualities. Later developments include neoclassical ballet and contemporary ballet.

Neoclassical: a style of ballet based mostly on ballet technique, as opposed to traditional ballet reflecting royalty and fairytales; relating to or belonging to a style of art and architecture prevalent in the late 18th and early 19th centuries, characterized by the simple, symmetrical forms.

Neoclassical ballet is the style of 20th century classical ballet exemplified by the works of George Balanchine. It draws on the advanced technique of 19th century Russian Imperial dance, but strips it of its detailed narrative and heavy theatrical setting. What is left is the dance itself, sophisticated but sleekly modern, retaining the pointe shoe aesthetic, but eschewing the well upholstered drama and mime of the full length story ballet.

Pointe shoes, also commonly referred to as toe shoes, are a special type of shoe used by ballet dancers for pointework. They developed from the desire to appear weightless and sylph-like onstage and have evolved to allow extended periods of movement on the tips of the toes (en pointe). Pointe shoes are normally worn only by female dancers, though male dancers may wear them for certain roles, such as the ugly stepsisters in *Cinderella*, Bottom in *A Midsummer Night's Dream*.

Tap dance was developed in the United States during the nineteenth century, and is popular nowadays in many parts of the world. The name comes from the tapping sound made when the small metal plates on the dancer's shoes touch a hard surface. This lively, rhythmic tapping makes the performer not just a dancer, but also a percussive musician.

Movement

Levels: different levels of movement or energy in a dance.

High level movement: movement executed at the highest level; ex: Jumps, reaching up with arms, handstands, etc.

Low level movement: movement executed at the lowest level; ex: crawling, “the worm”, anything on the floor.

Mid level movement: movement performed in the “hovering” area.

Hovering: movement sustained in the mid-level area that imitates ‘floating’ or ‘flying’ like a ‘hummingbird over a flower’.

Plie: to bend.

Leap: to jump from one foot (or leg) to the other.

Tour: to jump and turn in the air.

Pirouette: to turn while standing on one leg; rotate.

Butterfly: a position to stretch ones hips and back while sitting on the floor with the bottoms of your feet together; often done in gym class.

Flat back: keeping your back straight while stretching.

Round down: starting from flat back, tuck the chin and continue moving all the way to a completely curved spine.

Round up: starting in a curved stretch and “rolling up” by stacking the spine on vertebrae on top of another until reaching a flat back

Vertebrae: parts of the spine that allow us to move in a variety of ways and protect our spinal cord.

Positions

Ballet positions: 5 positions of the hips, legs, and feet based on a study of movement called ballet. All positions are executed turned out with knees and toes facing the sides allowing the feet to create a 90 – 180 degree angle.

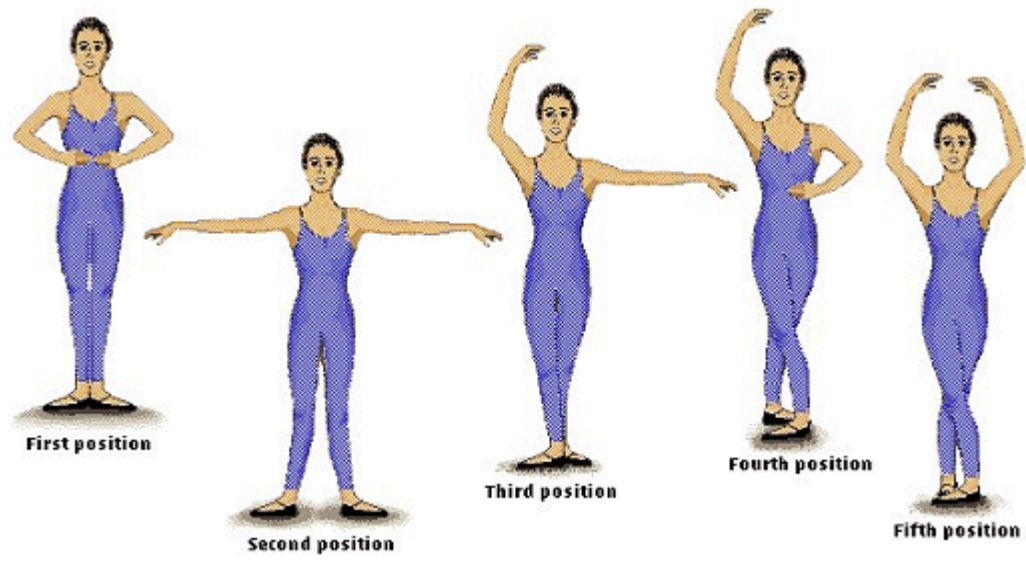
First Position: heels together.

Second Position: feet a little wider than hip distance apart.

Third Position: the heel of one foot meets the arch of the other.

Fourth Position: one foot in front of the other about a foot in length.

Fifth Position: the toes of one foot meet the heel of the other.



Performance

Choreography: many series of steps and patterns put together to create a dance, usually to music but also in silence, words, or rhythms.

Choreographer: someone who creates dances.

Composer: someone who writes music.

Conductor: someone that leads an orchestra in rehearsal and performance.

The Stage

Upstage: the back wall or curtain on the stage.

Downstage: the most forward part of the stage.

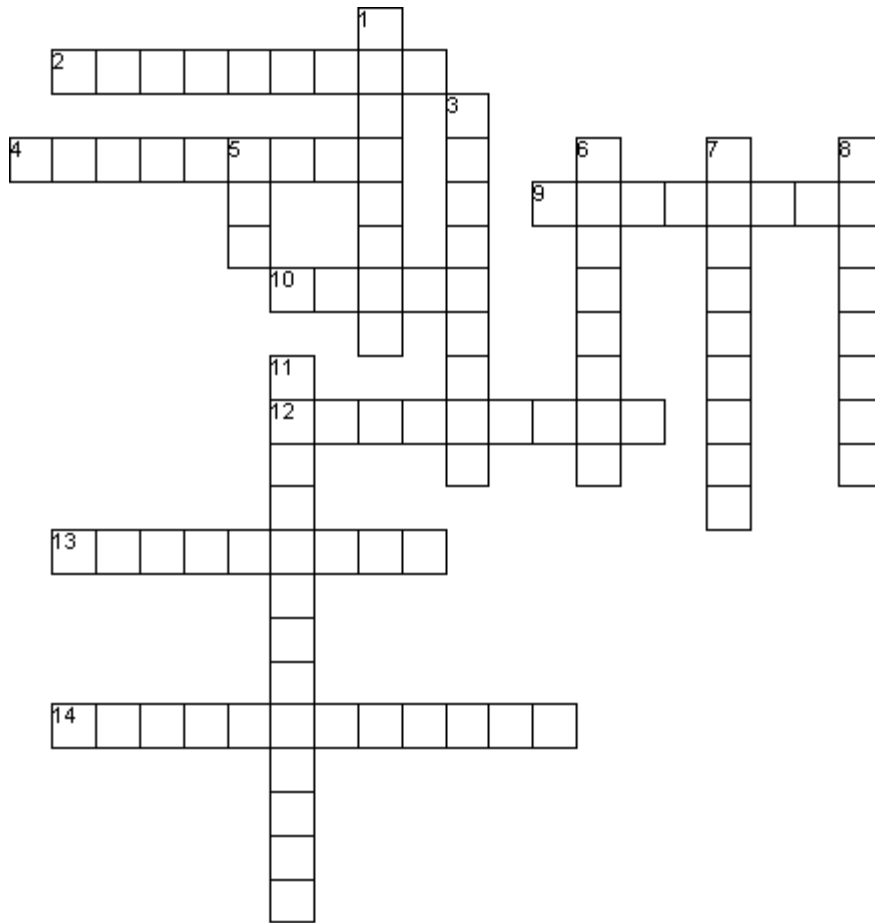
Stage Right: the right side of the dancer while facing downstage.

Stage Left: the left side of the dancer while facing downstage.

Center Stage: the very middle of the stage.

Crosswords of Dance Terms

Complete the puzzle using the clues shown below.



Across

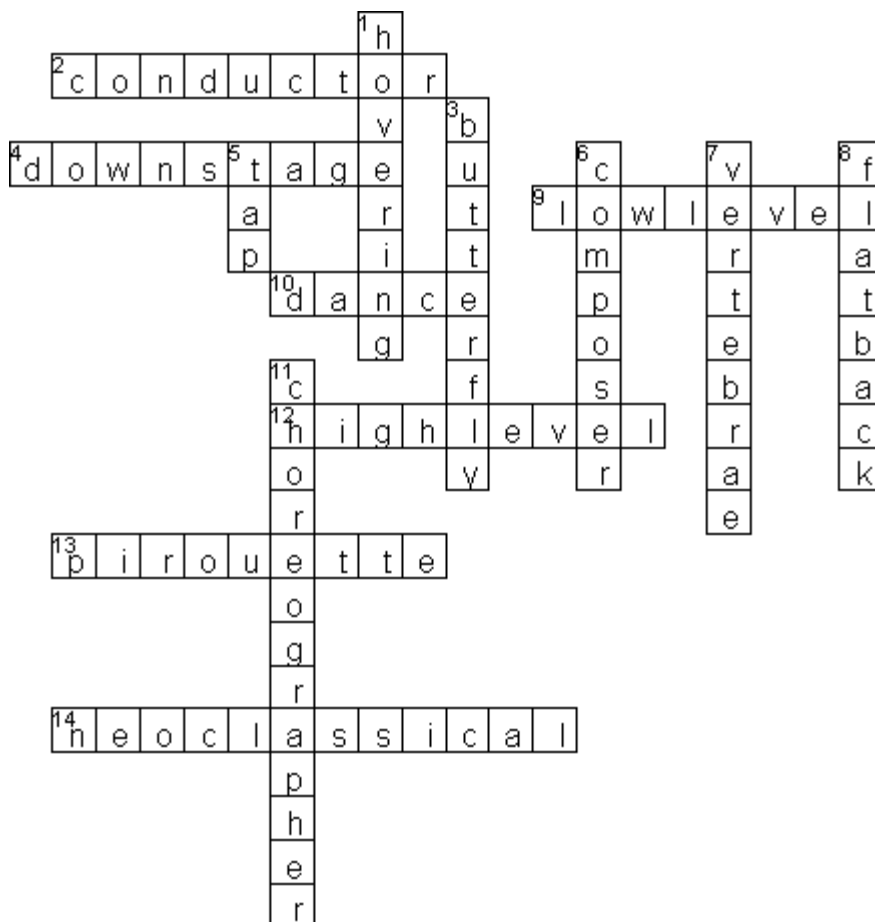
2. someone who leads an orchestra
4. the area of the stage that is closest to the audience
9. movement that is close to the floor
10. movement of the body that is meant to express a feeling, idea or tell a story
12. movement that reaches up or jumps
13. a turn while standing on one leg
14. a style of ballet

Down

1. floating or flying like a hummingbird over a flower
3. a position that stretches your hips and back
5. a dance style performed with metal plates on the bottom of your shoes
6. someone who writes music
7. parts of the spine that allow us to move in a variety of ways
8. keeping your back straight while stretching
11. someone who creates dances

Crosswords of Dance Terms

Solutions

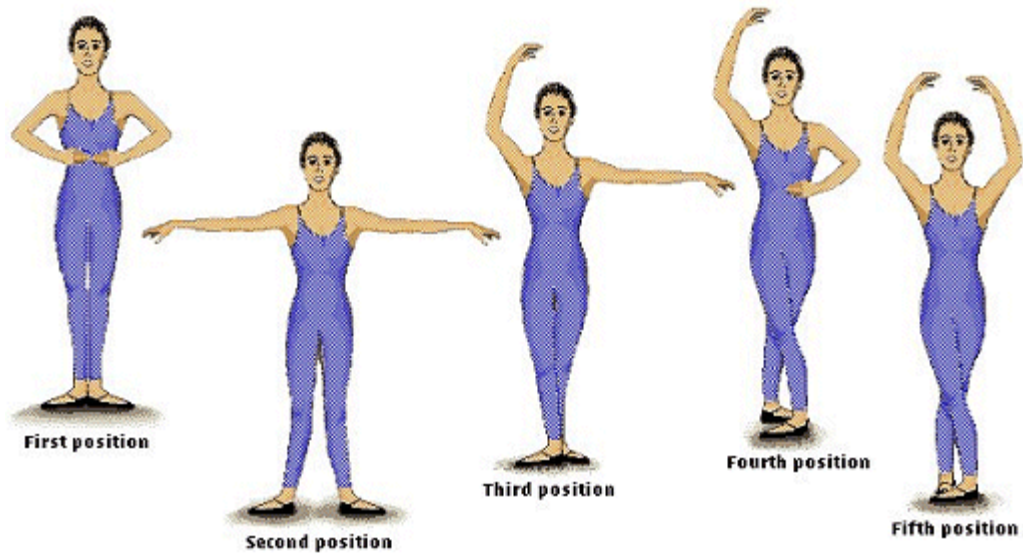


Across

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Dance Terms Word Search

Find the hidden words within the grid of letters.

Y J M J B S H C Z E C L O T Y
 S H J Q L O O J Y T O F X U Y
 D X P E T M A L X T N I V B S
 O O V A P O F N A E D L P C N
 N E W O R R U P H U U L G P C
 L J S N E G X R D O C E D P J
 Q E A T S G O S V R T A X T P
 R K T T N T A E I I O P J W R
 U U M B N W A T R P R L T G P
 B M O D E R N G S O V I E P Y
 G N I R E V O H E P H C L U K
 W I I N V S N A L B U C L L U
 S U X M O R E L S G S F A M Z
 V E R T E B R A E N X G B K K
 E W M Q H L L W I I T F Z O B

ballet
 butterfly
 choreography

composer
 conductor
 downstage

hovering
 leap
 levels

modern
 pirouette
 tap

tour
 upstage
 vertebrae

Solutions

Dance Terms Word Search

Y C P N L D N V Q E Q D A G H
 H W D K Q O T W T A R Z G D B
 P K N O R E D T A M X L C O M
 A V O Y L R E S O P M O C W O
 R J E L B U T T E R F L Y N E
 G G A P O C L X C E I D I S G
 O B N R T E M O X Z E D P T A
 E M I Y A E N L E V E L S A T
 R P O P P D B J Y G G R J G S
 O E E D U E E P P A T L K E P
 H C P C E U V T A W S A Y G U
 C F T Y K R T O F E L L D Y B
 L O S N K L N U H C T F V O U
 R X K G P W Q R J A N E M Q G
 R H N U R R M U Z T L T E L Y

ballet	composer	hovering	modern	tour
butterfly	conductor	leap	pirouette	upstage
choreography	downstage	levels	tap	vertebrae

Double Puzzle of Dance Terms

NEOTIP OHSSE	POINTE	SHOES		
IMD VEELL EENVMMTO	MID	LEVEL	MOVEMENT	
NERETC TSGEA	CENTER	STAGE		
EON ALISSACCL	NEO	CLASSICAL		
T AFL BAKC	FLAT	BACK		
UNORD DNOW	ROUND	DOWN		
IRFTS INPOIOTS	FIRST	POSITION		
ATP AENDC	TAP	DANCE		
OUR	DANCE	PERFORMANCE	WAS	GREAT!

6
 24 8 15 19 17 26
 18 14 22 5 23
 1 25 16
 21 7
 11 2 13 20
 12 3 9
 4 10
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26