

Documentary Outline Template

In the “Angle Statement” box, write 1-2 sentences summarizing the researchable angle you are taking on your subject (what makes them/it important today). Here’s a familiar example: **Silicon Valley’s glossy image of innovation and prosperity conceals the unseen struggles of the region’s diverse residents.**

How does Bayer Ballet maintain ballet’s significance in the modern world?

Angle Statement (the answer to your central research question)	While classical ballet's global cultural influence is declining, it still offers students skills and learning experiences that push them to grow and can help them succeed in other fields.
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In the outline template below, add details from your interview transcript(s) and secondary research source annotations in order to illustrate and support your angle. As you outline, use Google Comments to identify holes you need to fill through follow-up or second interviews or additional secondary research. Throughout your outlining and drafting process, it is natural to revise your rough angle statement to make it more focused. You may add additional body paragraphs, sections, or chapters as necessary and organize these parts as you see fit.

Documentary Outline:

I. Introduction

A. Lead—or “lede” (Here are some [examples of leads with commentary](#))

- “When I was young, I thought everybody think that ballet is beautiful. I didn't understand it. Somebody could not love ballet? How impossible not to love such beauty.” (Bayer)
- Bayer Ballet is a place of intense determination, drive, and passion. The school has grown large in the past few years. Two years ago, they opened a Day program for homeschooled students to dance full-time. Students as young as 11 attend online school to increase their chances of being accepted into a company or company-affiliated school and eventually become professional ballet dancers.
- **Summary of current conversation or debate about the research topic** (establish background information/context for your angle on why your documentary subject matters today):
- “When you learn ballet it doesn't matter what you're doing after this, going to college, it's always going to be on your heart. And those people who

learn ballet in childhood then we know that we are strong. We know we can do many things and we can stand. We can go over challenges.” (Inna Bayer).

- “people with classical ballet training are *teachable, flexible, fast learners, prepared, hard-working and team players*. The point I am trying to make here is that these attributes are vital for success in dance but they are also vital for success in the modern workplace.” (Jukes)

B. Angle statement (copy from the box above):

- While classical ballet is declining in its global cultural influence, it still offers students skills and learning experiences that push them to grow and can help them succeed in other fields.

II. Body paragraph, section, or chapter 1

A. Focus/argument of this section/chapter: Inna Bayer stayed true to her vision despite outside skepticism.

B. Bayer Ballet was founded in 2005. It wasn't always the large, populated school that it is now.

- Supporting evidence: “From the beginning it was only me. I had no students, I had no money. I had just Gym in American school in Menlo Park. I rented. And then when I got more students, I rented Samovar [Eastern European Grocery store]. And then I rented one small studio on El Camino and then in 2010, I find place here.” (Bayer)

a) Commentary: Inna Bayer started her school with the hope to pass on her knowledge of ballet through the Vaganova curriculum, a technique developed by legendary dancer, teacher and choreographer Agrippina Vaganova in the late nineteenth century. With this in mind, she was able to grow the school from what it was, to what it is today.

- Supporting evidence: “Everybody told me, you can't do it. You should just offer classes. People have to choose when they going Monday, or Tuesday or Friday or Saturday. People told me you should open like jazz, Hip-Hop all this. This is how it was work. Yeah. And I said, no, I don't like this way, you can't do classical ballet this way” (Inna Bayer)

a) Commentary: Bayer stayed true to her vision despite outside skepticism. She saw that authentic classical ballet training was missing from the Bay area. Few schools focused solely on ballet, and the ones that did didn't teach the Vaganova system. She knew that the community would benefit from a place like BBA.

- Supporting evidence: “My goal, and we already doing this, is to accept and select talented and dedicated students. And the goal now is not quantity, it's quality.” (Inna Bayer)

- a) Commentary: Training to be a professional dancer starts young. Careers are short, so most dancers enter companies straight after highschool. This is why BBA is selective with students. Young students with potential to become great dancers are sometimes put in more exclusive classes with more rigorous training to aim for a career in ballet. As the school grows, Inna Bayer is able to dream bigger with the productions, and take more creative freedom.
- C. Transition/Connection to next section: The work that it takes to organize a production on the professional level is immeasurable.

III. Body paragraph, section, or chapter 2

- A. Focus/argument of this section/chapter: The Passion that everyone at the school has for ballet. They take pride in their work. For the students at BBA, ballet occupies much of their time, energy, and thoughts. Families make sacrifices for their child's love for ballet. Some families commute every morning, and some have moved here for their child to attend BBA.
 - Supporting evidence: "I like to teach and I like myself to discover, to find something what, myself what helps to get students better, to get them understand... And as longer you teaching, as more you understand. Deeper, understand. You discover every day, almost every day, something new... if you stop to learn, then you getting empty." (Bayer)
 - a) Commentary: Inna Bayer has a true passion for teaching. She spends all of her time running the business side of the school, teaching classes, private lessons, rehearsals, and organizing school events. From the way she speaks, it is clear that she loves her job.
 - Supporting evidence: Chloe Helimets walks me through her day. She wakes up at 5:45 and commutes over an hour to get to the studio at 8 am. She does much of her schoolwork during the car ride. When she arrives, she warms up and rehearses her solos, and then takes the daily class from 10 am to 2 pm. From 2 pm to 4 pm, she has private rehearsals for competitions, and then she takes a second class with the students who attend regular high school from 6:15 to 8:30.
 - a) Commentary: Though this schedule is more specific to students who are homeschooled for dance, students who attend normal school have a similar level of dedication to the art. After classes, students can be found writing their corrections, visualizing their dances while listening to the music, practicing in empty studios, and doing cross-training exercises. Even students who are not aiming to become professional dancers are doing everything they can to improve.

- b) Supporting evidence: “Ballet is like a very close community. It's about the body. You should believe in it. You know, to maintain your body in good shape. It's like procedure, you know, it's like a regimen. You know, you have to eat correct. You have to go sleep. You have to rest. You try to be warm, never to get cold. You know, you always stretching. You know where you need more, where you need less, what helps you. You so much concentrate on your body. Of course. Much more than everybody else. You know you worried when you got a little runny nose. You think how my nose running. Then I going to be sick. I'll miss my rehearsal, somebody take my place then... it's people very concentrate on their body. It's like religion.”
- c) Commentary: Ballet requires so much to be successful. This is why many people don't stay in ballet. In order to be taken seriously as a professional dancer, you have to have dedicated your entire life to the art for many years. Students at BBA make many sacrifices. Because of the busy schedule, many students have given up other extracurricular activities to make more time for dance.
- d) Transition/Connection to next section: Ballet has many other benefits aside from encouraging them to work hard towards a goal.

IV. Body paragraph, section, or chapter 3

- A. Focus/argument of this section/chapter: Teaching ballet
- B. Ballet teaches children to be disciplined, hard-working, and respectful and nurtures an appreciation for art, movement, and music.
- C. “As a result of modern ballet, classical ballet suffered a slow decline. In the present day, many of those knowledgeable in classical ballet have died. Familiarity with the art is almost nonexistent. Artists of today appear conflicted between the past and the present.” (Perry)
- D. “In recent years I have found going to the ballet increasingly dispiriting. With depressingly few exceptions, performances are dull and lack vitality; theaters feel haunted and audiences seem blasé. After years of trying to convince myself otherwise, I now feel sure that ballet is dying. The occasional glimmer of a good performance or a fine dancer is not a ray of future hope but the last glow of a dying ember, and our intense preoccupation with re-creating history is more than a momentary diversion: we are watching ballet go, documenting its past and its passing before it fades altogether.” (Homans)
- E. “In FY 2021, the **Largest 150** companies operated with a combined total expenditure of \$441,886,534. This reflects an extraordinary decrease of 31.62% compared to the operating expenses of \$646,264,494 in FY 2020. This decline is larger than the 11.07% decrease observed between FY 2019 and FY 2020, underscoring the more pronounced impact of the COVID-19 pandemic on ballet

in FY 2021.” (Dance Data Project)

- Supporting evidence: “It’s the visualization of music. Ballet, Classical Ballet. And not classical ballet. Depends which music you visualize. Then it's like harmony. And of course in classical ballet it's beautiful because it's a goal of classical ballet to be beautiful in each position and each element in each pose” (Bayer)
 - a) Commentary: Ballet gives children a foundation for musical knowledge. Though it is rare in this area, ballet class traditionally has a pianist who plays the music for the exercises. Students learn how to dance to music and count it. Many learn an instrument to help them understand music better and improve their dancing.
- Supporting evidence: “How beautiful to grow in beautiful ballet world. With beautiful music. Hard work to make yourself better. It's good for children. This is why I think I’m doing something good. Because I’m raising children.” (Bayer)
 - a) Commentary: Ballet Class is naturally very structured. This can be challenging for younger children to get used to, but it is crucial in instilling the discipline that Ballet is known for.
 - b) At the beginning and end of every class there is a “reverance”, a bow or cursty to the teacher to thank them for their time. Students learn to respect their teachers, and be thankful for the opportunity to learn.
 - c) Children who develop a passion for ballet learn to manage time, balance ballet with schooling, and maintain a healthy body to aid their athletic ability. They also learn what it’s like to work hard towards a goal. The studios at Bayer ballet academy are almost never empty. If there isn’t a class, students will practice in their extra time. They slave over the same movement for days, weeks, until they finally get it right.
- Supporting evidence: “Learning how to work together, Because so much of ballet is non-verbal. The whole corps de ballet has to move in unison, but not speak to each other or indicate things at all, except for the movements and choreography they know in their heads.” (Helimets)
 - a) Commentary: Ballet students learn how to work together as a team. In most ballet schools, classes stick together until graduation. The group overcomes challenges together: exams, competitions, performances, and galas. This creates a lasting bond between the students. They learn to care for each other, support each other, and dance as one.

- “Ballet teaches kids to work together and support each other, dancing in one group. As children master new skills, they gain confidence and develop self-expression through movement and music.” (SAB)

a) Ballet isn’t just a way to get children to exercise, it’s also a way for them to express their emotions through movement. This can help them to regulate their emotions because they have an outlet to release frustration. Improve in their dancing, students learn that by working hard, they can achieve their dreams.

F. Transition/Connection to next section: Bayer Ballet has many students who join the school with the dream of becoming a professional dancer. Upon graduation, many students change their minds and decide to pursue other career paths. However, the experiences they had in ballet, and their identities as dancers will stay with them forever.

V. Conclusion.

A. Use at least 3 of the following tips (see [explanations here](#)):

Bayer Ballet offers its students authentic training and unique performance opportunities. More importantly, it offers each of its students the dream of becoming a professional dancer. Students work for years of their lives to achieve this goal. Even if they decide to choose a different career in the end, they have learned that hard work and putting time and effort into a craft yields results.

- What’s next for Inna and BBA
- “I would hope to be dancing in a company a decade from now. I'd be 25. So, I mean, who knows where I'll be. Honestly, I don't have a master plan for where exactly I'm going to go yet, but I would hope to find success in the place that I choose to go. So hopefully a soloist, possibly principal dancer in a company” (Helimets).
- What’s next for a student not going professional

B. Positives looking into the future

“Technology is enabling smaller projects to get off the ground, receive exposure and funding. Where once ballet was seen as an activity for the upper class and entertainment for the elite, ballet companies are reaching out to younger audiences and moving with the times”

“If we are lucky, I am wrong and classical ballet is not dying but falling instead into a deep sleep to be reawakened—like the *Sleeping Beauty*—by a new generation. The history of ballet, after all, abounds in spirits and ghosts, in hundred-year silences and half-remembered dreams, and *The Sleeping Beauty* has been its most constant companion and metaphor. At every important juncture, *Beauty* has been there: in the court of Louis XIV where ballet formally began; in

late nineteenth-century St. Petersburg where Petipa, Tchaikovsky, and Vsevolozhsky awakened and elevated it to new heights; in the imaginations of Diaghilev and Stravinsky in 1921 as they clung to their own fast-receding past; and in the mind of Maynard Keynes as he sought to usher Britain back from war to civilization. The Soviets leaned on *Beauty* too, and George Balanchine began and ended his life with the ballet: *Beauty* was his debut performance as a child in Imperial St. Petersburg and his final dream at the New York City Ballet.”
(Homans)

Even though Classical ballet may not last as a professional artform, its values will carry on through young ballet students and those who enjoy ballet recreationally.

Works Cited:

(need to list at least 2 personal interviews and 5 secondary sources)

Bayer, Inna. Interview by Mia Staulo. 13 February 2025.

Helimets, Chloe. Interview by Mia Staulo. 28 January 2025.

Perry, Sue. The History of Ballet. Community College of Rhode Island. Accessed 28 February 2025.

Homans, Jennifer. Is Ballet Over? Excerpts from *Apollo's Angels*. The New Republic, 12 October 2010. Accessed 28 February 2025.

5 benefits of Children's ballet classes. School of American Ballet, 10 September 2024.
<https://sab.org/scenes/5-benefits-of-childrens-ballet-classes/>

Jukes, Sarah. Americans for the Arts. South Carolina Arts Commission. SC Arts Hub. Accessed 4 March 2025.

Jennifer B. McDonald. This ballerina found history in her footsteps. New York Times, November 19, 2010.

Dance Data Project. DANCE DATA PROJECT'S EXPANDED RANKING REPORT FINDS AN ALMOST 32% DROP IN BALLET COMPANY BUDGETS FOR FY 2021. Published 9 August 2023.

Martin, Rebecca. Is Ballet Dead? Dance Magazine. Accessed 28 February 2025.
<https://dancemagazine.com.au/2011/02/is-ballet-dead/>

Ballet Companies. Cause IQ.

Research Statement + Inquiry

- My current Documentary subject is Bayer Ballet Academy, a local ballet school in Mountain View.
- I am studying the impact that the school has on the local dance community, and what kind of environment they foster/how they deal with common problems in ballet e.g. Perfectionism, keeping classical ballet alive, diversity, inclusivity, and economic backgrounds.
- Because I want to learn about what Bayer Ballet Academy is doing to keep classical ballet thriving (financially, interest/popularity, and new students on the track to becoming professional). How does the academy avoid negative environments? How are they making ballet more inclusive and diverse?
- In order to help my audience understand that ballet can be joyful and that many people have positive experiences in dance. I hope to make ballet look fun and interesting, to persuade audiences to watch ballet or enroll their children in ballet classes.

Expanded Research

1. Find & Collect 5 Sources (these are new sources, which do not include your existing/preliminary sources)

a. Use keywords and phrases from your research question graphic organizer and other brainstorming (including possible GenAI output) to search for **5 reliable sources** on your topic (site-specific Google searches and library research databases recommended).

- i. <https://newrepublic.com/article/171909/struggle-save-ballet-alice-robb-think-dear-review>
 1. Madison Mainwaring. The Struggle to Save Ballet From Itself. April 19, 2023.
- ii. <https://dancemagazine.com.au/2011/02/is-ballet-dead/>
 1. Rebecca Martin. Is Ballet Dead? Dance Magazine.
- iii. <https://www.nytimes.com/2011/01/05/arts/dance/05homans.html>
 1. Alastair Macaulay. Is Ballet Dying? Sure, It's Died Many Times. January 4, 2011.
- iv. <https://www.nytimes.com/2010/11/21/arts/dance/21homans.html?action=click&module=RelatedCoverage&pgtype=Article®ion=Footer>
 1. Jennifer B. McDonald. This ballerina found history in her footsteps. November 19, 2010.
- v. <https://sab.org/scenes/5-benefits-of-childrens-ballet-classes/>
 1. 5 benefits of Children's ballet classes. September 10, 2024. School of American Ballet.
- vi. <https://womenscenteratumbc.wordpress.com/2019/02/04/pointe-ing-towards-change-inclusive-practices-in-ballet/>
 1. Pointe-ing towards change: Inclusive Practices in Ballet. February 4, 2019. alexiap97.
- vii. <https://sixtyandme.com/inclusive-diverse-ballet/>
 1. Kathleen Metcalfe. Ballet – Diverse and Inclusive. Really? September 26, 2023.

b. Copy and paste the **URL** for each source and note key details: author, title, date, publisher/organization, and credibility (check the “About” page or “Author Bio”).

2. Annotate & Summarize

a. Highlight / copy **new facts, perspectives, and key information** that deepen your understanding. (Optional tool: If you have a digital annotation tool you prefer to use (such as Diigo, Zotero, or Hypothes.is), feel free to use it and paste screenshots of your annotations to your Google doc).

- i. Save Ballet From itself

1. In *Don't Think, Dear: On Loving and Leaving Ballet*, Alice Robb, a former staff writer at *The New Republic*, shows how intensely a ballerina's training revolves around antiquated ideals of femininity—a femininity for which she is expected to suffer in silence.
2. “Even as the trappings of ballet—the competition, the impossible physical standards, the punishing hours—can be a source of profound anxiety and distress,” Robb writes, “ballet itself—the movement, the music, the choreography—is simultaneously a salve for these emotions.”
3. I've always resisted the use of the word *cult* applied to ballet companies and schools, but when Robb details the defining features of a cult, it doesn't seem quite so far-fetched: Dancers' diets as documented in the 1970s and '80s serve as uncanny precedents for the starvation regimes maintained by members of groups like NXIVM.
4. The emphasis on thinness has persisted. The teachers in Robb's youth tell students they need to “lengthen”—a euphemism for losing weight. She recounts how one of her classmates, who landed a professional contract with a company, was let go because she was “in terrible condition,” according to the director—and this was after a season of heroically stepping in for other injured dancers, picking up choreography 30 minutes before the curtain rose, and dancing up to three roles a night.
5. Yet rather than seeing ballet as a relic of outdated patriarchy—as many feminists do—Robb understands it as “a laboratory of femaleness.” Ballet is a particularly stark example of a broader system that conditions women to be obedient, to suffer for perfection, and never complain about any of it. Dancers race against the clock to reach professional standards as teenagers, only to retire before the age of 30—if injury doesn't cut their dancing short.
6. Ballet dancers give body to their art form—but this lack of separation between performer and performance has been

used to justify a more explicit, heightened version of their objectification.

ii. Is Ballet Dead?

1. The crux of Homans' argument centres on the idea that pieces like George Balanchine's *Divertimento No. 15* have become trivial and no longer have the ability to move audiences. While many works of art fail to survive the passage of time, in the instance of classical ballet and modern ballet pieces that have lasted for decades and are still being performed and enjoyed to this day, it is not the piece which has become trivial. It is the audience's exposure to newer works, greater technique and more impressive staging of productions that has changed the way we view the older works.
2. Choreographer, dancer, ballet master, and director Robert Kelly says, "to say ballet is dying is the same as saying 'classical music is passe' or 'surrealism is dead'. It's an art form with a wonderful heritage and a rich history".
3. The Australian Ballet's Artistic Director David McAllister feels that ballet is alive and well. "There are so many companies around the world creating a myriad of new works that explore the ballet technique and use it in completely new and innovative ways. Productions of the 19th century ballet canon are being updated and presented using 21st century technology and techniques in ways that inject new life for today's audiences. Young dancers are still joining ballet classes around the globe and dance is being seen by an ever-growing audience thanks to an online world of Facebook, blogs and Youtube."
4. Technology is enabling smaller projects to get off the ground, receive exposure and funding. Where once ballet was seen as an activity for the upper class and entertainment for the elite, ballet companies are reaching out to younger audiences and moving with the times
5. Certainly, ballet is a structured art form and there can only be so many variations before it stops being ballet, while other forms of dance such as hip hop or jazz can take many different forms and remain true to its origins. This isn't a criticism, rather an observation. Ballet's structure allows it to remain consistent over time and won't fall prey to

disintegration. Having said that, in order to keep new and younger audiences who are exposed to such a vast array of mediums for entertainment interested in ballet, it is essential that the art embraces technology and utilises its various forms to engage people.

6. McAllister sees ballet continuing to “evolve and develop to reflect the environment that we live in. In each generation there are people who innovate and bring new ideas and new energy to ballet. Their works add to the canon and their masterpieces become the classics of the future. While it’s important to maintain and present the great works of the past that are the foundation of ballet, it is equally crucial to develop and nurture the choreographers of today to keep the evolution of our art form vital and alive!”
7. A couple of years ago, San Francisco Ballet had the image of two dancers kissing in the back of a convertible car on their promotional posters. Many bars and stores put up the posters, which for them was the first dance poster they had ever displayed. The Australian Ballet’s dancers can be frequently seen between the pages of fashion magazines, as well as sports and other publications. The idea is to present ballet dancers as sexy, vital and modern, in contrast to the outdated image of them as stuffy, one-dimensional and old fashioned.
8. As Sarah Keough from the Washington Post writes, “money problems weigh on ballet like a stone around its neck: salaries, rent, costumes, toe shoes, insurance, musicians, storage and so on. Debt is a big factor in all the conservative programming out there. But the main problem is this: ballet suffers from a serious lack of confidence that is only growing more and more paralyzing.” She goes on to say, “there’s nothing more boring than safe, pretty art. Nothing feels less relevant. Ballet needs to think bigger. Yes, money is tight, but ballet here has gotten itself into trouble by aspiring to opera-house prestige without the more stable budgets of its European counterparts. To survive into the future, I think the average ballet company would do better to downsize, aim for excitement, stir the pot — and drop the full-length ballets, which are better left to the few larger, richer operations”.

9. As Doug points out, ballet has the important asset of being a universal language which allows a production to traverse the globe without the barriers of communication. And as all dancers can attest, a ballet class can be taken in any language anywhere in the world with little to no confusion. The language of dance is the same wherever you go.

iii. Is Ballet dying?

1. I have written this before, but it bears saying again: Ballet has died again and again over the centuries. The dances that Louis XIV and Voltaire and Pushkin cherished did not survive. We can smile at that now, because we know how ballet, phoenixlike, rose again from its ashes; how, protean, it changed its nature with each new era. But I did not smile when writing that 20 years ago. The deaths of Balanchine (1983) and Frederick Ashton (1988) gave my generation too much cause for mourning. Ballet had a beginning (in the Renaissance); it may well therefore have an end.
2. This is no golden age, and several of its ballets are indeed dead. My own main alarm about ballet — not one that troubles Ms. Homans — is that its dependence on pointwork for women and partnering by men proposes a dichotomizing view of the sexes that is at best outmoded and at worst repellently sexist.
3. You can believe that the art form has died for an author who doesn't even mention Alexei Ratmansky or Christopher Wheeldon: she's living in the past. Yet her generalized charge that "contemporary choreography veers aimlessly from unimaginative imitation to strident innovation — usually in the form of gymnastic or melodramatic excess" sounds strangely like the complaints leveled at Balanchine (whom Ms. Homans admires at least as much as I do) in his lifetime by uncomprehending critics.

iv. Appolo's Angels

1. "The steps were never just the steps," Ms. Homans writes. "They were a set of beliefs."
2. "What's most ruffled swan feathers is the melancholic epilogue, in which Ms. Homans writes, 'After years of trying to convince myself otherwise, I now feel sure that ballet is dying.'"

3. Ms. Homans said she would be pleased to stir reaction again: “To the extent that the epilogue of my book addresses choreographers and artistic directors, it is to say: ‘Look at the history. Ballet is in decline. Something needs to change.’ ”
 4. In “Apollo’s Angels” Ms. Homans writes that she worries about ballet in part because artists today seem “confused” by their inheritance, “unable to build on its foundation yet unwilling to throw it off in favor of a vision of their own.”
- v. Benefits for Children
1. “Dance is proven to help kids develop their fine motor skills and aid in general motor development. With its intricate steps, ballet can help little ones improve their coordination and balance, which can translate to all other aspects of their life!”
 2. “Most of all, regular dance classes provide an outlet for physical activity, which is instrumental in enhancing overall fitness, flexibility, and stamina!”
 3. “Ballet introduces kids to the basics of music, teaching them to count along and move to the beat.”
 4. “Children’s ballet classes can also be a great way to boost memory skills. As they enter the studios each week, little dancers have the opportunity to improve their memorization as they learn a wealth of positions, combinations, and steps”
 5. “Ballet teaches kids to work together and support each other, dancing in one group. As children master new skills, they gain confidence and develop self-expression through movement and music.” (community)
- vi. Equal opportunity for different Races
1. “We will only begin to see ballet transform when we acknowledge that this lack of representation is still so pervasive in Western society and encourage the next generation of choreographers to cast more diverse dancers. Everyone should have equal opportunities and equal access to be a part of this art form.”
- vii. Inclusivity and diversity
1. “They’re trying to preserve ballet’s beauty while making it more accessible to everyone, to reinvigorate it with fresh creativity.”

2. “This is taking that idea to a whole different level. What is it that we are *not* thinking, what are we ignoring, that is right in front of our faces?”
 3. “Sponsoring artistic projects can help brands reach new customers, while funding enables dance institutions to take risks with innovative productions. Small wins can make a big difference. Offering classes in under-served communities, providing scholarships, and making sure people with disabilities can participate all help create a radically expanded ballet world.”
 4. “Empowering the next generation of ballet dancers and promoting inclusivity is so important for keeping ballet relevant. New collaborations, diverse artistic styles, and a focus on inclusivity point towards a bright future for ballet, one where everyone can enjoy its beauty.”
- b. Summarize each source in **3-4 sentences**, capturing its main ideas and relevance to your research. The common question we are asking of these sources is this: How does this source (and the facts and perspectives it conveys) help to define why my Documentary subject matters today?

3. Develop Research Questions

- a. Write at least **2 questions per source** based on its information.
- b. Use these questions to explore different viewpoints, guide further research, or refine or add new interview questions to dig deeper into what you want to learn about your subject and the larger research topic that gives it its present-day significance.
 - i. How might Ballet’s perfectionistic way of thinking affect its value and lifespan in the modern world?
 - ii. How should the ballet world change? How can it become more fair/just?
 - iii. How can ballet companies attract audiences and make more people interested in ballet?
 - iv. Is ballet sexist?
 - v. Is ballet becoming more inclusive?
 - vi. How have body standards changed in ballet? Should the body standard for ballet change? Should they be more accepting?
 - vii. Is ballet becoming all contemporary? Are we losing classical dance?

Graphic Organizer:

Step 1: Review + Categorize Existing Questions

STOP! If you haven't yet done the questions brainstorm in the "Research Statement + Preliminary Research" assignment, go back and do that (see Canvas).

Review **all** the questions you currently have about your topic, and use the table below to sort them into categories:

<p>Factual (What/Who?) Focus on concrete, objective information that can be verified.</p>	<p>Who else was involved in the creation of Bayer Ballet Academy? What is it like to see your former students succeed in professional companies? What are some challenges that came up when you first started the school? What challenges do you face currently, running this school? What does it mean to be a partner school to Vaganova Ballet Academy? What makes the Vaganova system unique?</p>
<p>Contextual (When/Where?) Explore the background, setting, or circumstances surrounding a topic or event.</p>	<p>When was Bayer Ballet founded? When did you know you wanted to open a school? When did you start a day program? When did your students start entering in competitions?</p>
<p>Analytical / Causal / Evaluative (How/Why?)</p>	<p>Why did you open a school here? Why did you leave Russia? Why did you move to Israel? How many homeschooled students do you have currently? Why should students continue ballet even if they decide not to go professional?</p>
<p>Exploratory / Speculative (What if?)</p>	<p>What if your school continues to grow at the rate it is currently? What would you do?</p>

	<p>What if you had the opportunity to expand your school? Would you take it?</p> <p>Do you dream for your school to continue to grow? Is that a goal for you?</p>
Optional: use the remaining boxes to create your own categories...	

<p>Central Research Question:</p>	<p>What significance does Bayer Ballet Academy have in this area/dancers in this area?</p> <p>How does Bayer Ballet provide unique training that is different from other schools in this area.</p>
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Research Statement + Preliminary Research

1. What are the sub-topics of your topic?
 - a. Impact on the community
 - b. Significance in the ballet world
 - c. Students' thoughts on the school
 - d. Keeping ballet alive
 - e. Why compete?
 - f. Significance of ballet in art world
 - g. Is ballet good for kids?
 - h. Is Bayer ballet helping kids?

- i. Life of dancers- what does it take? What is it like for students to go professional
 - j. How do you raise your students as artists, and not just athletes?
 - k. Do you believe ballet is becoming more athletic/gymnastic-y and less artistic?
 - l. Why is BBA a nonprofit?
2. What are the larger topics your topic is a part of?
 - a. World of ballet- where is it going? Why does it matter?
 - b. World of art- does art matter?
 - c. How ballet is changing/has changed
 - d. Dark sides of the ballet world
3. How does your topic compare and contrast to others like it
 - a. My topic focuses on my school, which is not large or famous but is well-connected in the ballet world. As a former student, I can interview the director, teachers, and students there.
4. How has your topic changed over time?
 - a. In the past few years, ballet has become more contemporary, and many dance companies don't dance classical ballet. In ballet, body standards and technique/physical ability standards have changed. Ballet has become more athletic, more sporty, and less artistic.
5. In what ways is your topic harmful? In what ways is it beneficial?
 - a. Some people may have had a bad experience at the school. My documentary will not focus on those views.
 - b. My documentary will bring more attention to the school, and to the world of ballet. Since ballet is a bit of a bubble, it doesn't often receive recognition from outside the ballet community.
6. What if...? Questions
 - a. What if something happened worldwide (like COVID) that negatively impacted the world of ballet? What would need to be done to keep the art alive?
 - b. What if ballet suddenly became more popular/in demand? Would the ballet world be able to handle that? What would need to be done to make ballet more well-known and accessible?

1. Keeping in mind your answers to Part I (above), locate at least 3 potentially relevant online sources. Read each source to make sure it is relevant.

- a. <https://www.almanacnews.com/ae/news-events/2024/11/14/our-guide-to-a-flurry-of-peninsula-holiday-events-no-dashing-through-the-snow-required/>
- b. <https://www.mv-voice.com/best-of-2023/>
- c. <https://www.almanacnews.com/news/2021/07/30/coming-together-as-state-reopens-people-start-to-gather-again/>
- d. <https://patch.com/california/cupertino/calendar/event/20241220/7a3a5ed0-20ba-4f1d-b399-4f9b55504c74/bayer-ballet-s-snow-queen-december-20-22>

2. Copy and paste to your doc the URL for each source and note as much of the following info you can locate: the author (if there is one), title, date of publication, name of publisher/organization, and any info that makes the author/publisher/organization credible - see their bio or "About" page.

- a. Mountain View Voice
- b. The Almanac (Magali Gauthier and Lloyd Lee)
- c. The Almanac - Heather Zimmerman - Heather Zimmerman has been with Embarcadero Media since 2019. She is the arts and entertainment editor for the group's Peninsula publications. She writes and edits arts stories, compiles the Weekend Express arts newsletter, and oversees the community calendar. Previously, Heather worked at the Silicon Valley alternative weekly Metro, and for a decade, served as the arts reporter for Silicon Valley Community Newspapers, a group of publications covering communities such as Sunnyvale, Los Gatos, and Willow Glen. Heather grew up in the South Bay and graduated from the University of California, Santa Cruz, with a bachelor's degree in literature.
- d. The Almanac - Julia Brown - Julia Brown started working at Embarcadero Media in 2016 as a news reporter for the Pleasanton Weekly. From 2018 to 2021 she worked as assistant editor of The Almanac and Mountain View Voice. Before joining the company, Julia was a news reporter for the Half Moon Bay Review newspaper and wrote about education, agriculture, and the unincorporated San Mateo County Coastside. A Foster City native, Julia earned a bachelor's degree in modern literature from University of California, Santa Cruz and a master's degree in journalism from Stanford University.

3. Summarize each source in 3-4 sentences.

- a. Our guide to a flurry of Peninsula holiday events – no dashing through the snow required- The Almanac gives a brief summary of the story of Bayer Ballet's annual winter production Snow Queen. The Snow Queen is based on the story by Hans Christian Andersen, about a girl who goes on a journey to rescue her kidnapped brother from the Snow Queen.

- b. In the spotlight: The best places to eat, drink and play this holiday season - Over 1,300 locals cast 14,600 votes to create the Best Of Mountain View list for 2023. Bayer Ballet Academy won the title of Best Dance Studio.
 - c. A time to regather: Photos capture people in a reopened world - The Almanac quotes an interviewee, Grace Kim, a student of Bayer Ballet Academy at the time. They discuss the impact of Covid 19 on the school, and lasting effects of the pandemic. The school (at the time) is performing the Rose and the Butterfly, their first production after the pandemic.
- 4. For each source, write at least 2 questions referring to facts, perspectives, or any other information you are curious about exploring through research. These questions might also be useful in the process of building more specific, research-focused interview questions that will help you connect your subject's story/perspective to the larger research context that makes them important, or "documentary-worthy," today.**
- a. How did covid impact dancers worldwide and the world of ballet, financially?
 - b. How does Bayer Ballet interest the public in Ballet?

- My current Documentary subject is Bayer Ballet Academy, a local ballet school in Mountain View. The school is directed by Inna Bayer,
- I am studying... [What kind of larger **topic or issue** interests you? How does this topic or issue lend **context** to what makes this subject important today?] (**Definition of context: the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.**)

Bayer Ballet Academy's impact on the local community and the larger world of ballet.

- Because I want to learn more about the creation of the school and its impact. How has it affected people's relationship with dance and their experiences with ballet?
- In order to help my audience understand what it's like to be immersed in ballet and the challenges that come up, being a part of a school like this/run a school like this.

Observational Notes and Photos:

Your assignment will be to

- 1.) Generate a list of **15-20 bullet-pointed notes about what you observe**
- 2.) take **at least 3 photos** (iPhone photos OK), including one of your interviewee, one with you and your interviewee (a selfie), and one of their space or of an interesting object of theirs; and
- 3.) brainstorm **7-10 questions**

Ms. Inna Interview:

- History: When? How? Why?
- Impact/significance in the local community?
- How is Bayer Ballet keeping the tradition of classical ballet alive?
- How do ballet competitions play a role in the school and learning process of students?
- What is it like for students to go professional?
- How do you raise your students as artists, and not just athletes?
- Do you believe ballet is becoming more athletic/gymnastic-y and less artistic?
- How have you incorporated contemporary/modern technique into your training? Is it important for dancers to have experience in contemporary dancing?
- About how many students are there in total?



- Started at a different school, students were very unserious. Students took

classes in many different types of dance, not just ballet.

- Students didn't know they had to warm up before shows/competitions, which is unthinkable for professional dancers.
- The ideal model for Ms. Inna is Vaganova School in Russia
- In general, few schools in the Bay Area focus solely on ballet
- Classical ballet requires focused learning, not contradicting techniques and other styles.
- **Many people said that schools that only teach ballet don't work in the bay area, but Ms. Inna pursued this dream**
- "Girls want to dance and be beautiful. Girls want to dance on stage with beautiful music. And parents want to see this too."
- It was hard to get students to wear uniforms
- She stayed optimistic, took a long time.
- She believes it is important to offer a real ballet education to kids (With a curriculum/system, learning by age). Not to give something fake and call it ballet.
- Class, rehearsals, and performances.
- She kept learning herself, as she invited great master teachers. Ms. Vera, Ms. Margarita.
- 2005, started 20 years ago.
- Shahr contemporary pieces, awards, and more modern training. Only rehearse a small amount and win
- **Skills that ballet gives:**
Students must stay healthy, be disciplined, have time management, homework, aesthetics, visual art, music, physical work, philosophy, responsibility, memorization, control body, coordination, collaboration, working together, and being part of a group.
Be brave, put yourself out there, alone on stage being judged. Painful, muscles hurt, understand how to maintain the body.
- **Learning to express ourselves on stage**
- **Tell stories**
- Keeps students from bad things, they are focused on art and dancing.
- Different characters have different ways of moving.
- Eyes make dancing artistic
- Productions (full shows) have a lot of acting
- Competitions are now a part of the ballet industry
 - Kids get performance experience, motivation
 - Relationships, connections, fame from professional careers
- Dancing in full productions, lead roles, are the base for a professional career, not competitions.
- Very student-focused, she cares about her students.
- **Ballet is very important for culture. It is pure beauty. To maintain it is hard. It's magic. A different world.**
- Instead of focusing on wars, and bad things, you can focus on pointing your feet.
- Little achievements, and focusing on improving, then you are a ballerina

- Ballet is a small world, we all understand each other
- Ballet is not important to government, politics, (in America)
- In Europe, ballet is important. Part of the system.
- **It's very hard to maintain a school like this**
- Wanted to be a choreographer, never wanted to be a teacher, but didn't imagine anything else
- Choreography is more selfish. Focused on self-expression.
- Students require guidance, teaching requires selflessness.
- Shows focus on what's good for students and their learning. Not just beauty and her own self-expression.
- Understood that there are no schools where she can do what she thinks is good for ballet and her students. Too many limitations in large schools.
- Wanted to make the school as close as possible to Vaganova
- Acting in entries, character dance, pas de deux, and inviting boys

Valley on the Hill Response:

Scroll down and read "The Valley on the Hill" by Fred Turner. This essay serves as the introduction to this core Documentary Project text. As you read the essay from start to finish, respond to the following:

As you view the cover image and the two following images, jot down your initial reactions: What/who is being documented in these photographs? What are some important physical details that stand out to you in each photograph, and what kind of story do these specific details suggest about the subject of each photograph?

Working class people. Confident, dignity, strength.

Latino background. Mary obscured. The man turned away. Wall colors. Working class. Beauty salon, bright yellow. Latina families. Apartments in the background, very close to Atherton. Gate, old cars.

1. What is Fred Turner's central claim (thesis)?

On the surface, Silicon Valley is a place of creativity, innovation, and individualism. However, the pursuit of wealth and progress in technology has resulted in consequences that have remained hidden until now.

2. How are national and local history significant context for Turner's thesis?

Turner brings up John Winthrop's "city upon a hill." John Winthrop sailed to the Americas believing their civilization to be superior to others. He told his people they were up on a hill, and that everyone was watching them. Turner also compares the way Silicon Valley residents think, to the Pilgrims. The Pilgrims believed the people who would go to heaven were already chosen by God, and that God showed who he loved by giving them wealth and success. Nowadays, evidence of a person's success can be found on the internet, news, and media. Both of these comparisons to national history provide a sense of the attitude of Bay Area residents and workers. They are ambitious, success-driven, and eager to prove themselves.

3. Identify 3 specific reasons (supporting arguments for the thesis) that you found to be persuasive (or problematic). Briefly explain what you found persuasive and/or problematic about these reasons.

Santa Clara County has the most Superfund sites in all of America. Many Santa Clara County residents have never heard about this. The faults of Silicon Valley and the consequences of the Silicon chip industry are not well known. It's scary to live in such a polluted area and not know it. Bringing up issues of America's dark colonial past helps us to understand the bigger picture of what Silicon Valley represents, and the mindset of those who live and work here. Turner brings up the dark sides of technology, and how many changes the everyday lives of Silicon Valley residents. People are reduced to data for an algorithm to interpret and assess. It was eye-opening to think about how the successes of CEOs and founders of large companies depend on those who do the lower-paying labor jobs. People don't often give credit to those in low ranking positions.

4. How is Mary Beth Meehan's photograph (look for the "Turn to Jesus" sign) in conversation with Turner's essay? In other words, how does this image relate to Turner's thesis and supporting reasons/evidence? Explain your connections with at least 2-3 specific references to details in the photograph and language in the essay.

The electrical pole, "Turn to Jesus" sign, and run-down fence, might represent a lower-income class. These subjects contrast with the shiny luxury hotel building in the background. When most people think of Silicon Valley, they think of the big buildings, with gleaming windows. Mary Beth Meehan reveals that Silicon Valley is not as glamorous as it may seem. In the image's foreground is the *real* focus, lower-class citizens, and the world they live in. The photograph relates to

Turner's message that much of what we hear or know about Silicon Valley is myth. It's not just the wealthy CEOs who work to bring progress, but also working-class people.

5. Taking into account both the essay and images, who do you think is the audience for this book? In other words, who would care about this subject, and why? What makes it meaningful or important to share?

I assume that the audience for this book is Silicon Valley Residents, people who are interested in living in Silicon Valley, and people who have previously lived in Silicon Valley. Both current and former residents would find the stories in the book relatable and eye-opening. Many stories in the book bring attention to the harsh realities of living in the Bay area, and the conflicts that arise as a result of the tech industry. This might help those who are interested in living in Silicon Valley to prepare for the hardships and challenges that may come with living in such an expensive area. Both the essays and the images shine light on a lesser-seen side of Silicon Valley. The side of working-class people and families, who are the foundation for the success of big companies and billionaire CEOs.

6. Reflect on your first experience with *Seeing Silicon Valley*: As a resident of Silicon Valley, how did this opening reading and photography selection make you think and feel about this place? What did you learn from the essay? What are you still curious about learning?

The Introduction of *Seeing Silicon Valley* was full of facts I had never heard of before and offered a new perspective of our home that made me rethink my view of Silicon Valley. The tech industry, wealthy neighborhoods, and affluent businesses are a significant part of Silicon Valley, but so is the growing population of homeless people and people who live in poverty and lack access to nutritious food. I learned that Santa Clara County is the most polluted county in the U.S., because of the production of Silicon chips. I'm interested in learning more about the system in this area. Why is it so expensive to live here? Why are so many people forced to leave?

Documentary Subject Brainstorm:

Objective: Generate three potential subjects for your Documentary Project. Think about what genuinely sparks your curiosity and has the potential to engage an actual audience.

Think: So what? Who cares?

★ Subject A: Why is classical ballet a dying art?

- Possible interviews: Tiit Helimets, Inna Bayer, Tamara Rojo (Artistic Director San Francisco Ballet), students of BBA, modern/contemporary teachers and dancers, Marketing people (Heather),
 - Contrast modern and classical ballet
 - How can we keep the tradition of classical ballet alive?
 - What are ballet companies doing to get the younger generation interested in ballet?
 - What are schools doing to interest new students?
- Footage of class at BBA, character class, contemporary class,

I hope to learn more about the history of ballet, how it has changed and continues to change, and why many companies now lack funding and public interest, and what they're doing for that.

★ Subject B: The Reality of Ballet Competitions: Do they actually help further dancer's careers, or are they a money-making scheme?

- Interviews: Dancers preparing to compete this season, Inna Bayer,
 - How do dancers feel before competing, after competing?
 - Do you (Teacher) support sending your students to competition?
 - What do students hope to gain by attending competitions?
 - Is it necessary to compete to have a successful dance career?
- Footage of the competition, backstage, rehearsals, coaching, getting ready (costume, makeup, shoes)

I hope to learn more about how Dance competitions work as a business, and why people choose to participate in them.

★ Subject C: The day-to-day life of homeschooled Ballet dancers

- Interviews: Students of the BBA Day program, Director of School
 - Why did they choose to be homeschooled?
 - What are their hopes/dreams as a dancer?
 - What do they do every day?
- Footage: of daily class and schedule, practicing alone, having fun with friends
- Could also be a personal documentary if focused on one specific student

For this documentary, my goal would be to show the realities of being a full-time ballet dancer, the work, the worries, sacrifices, and what the dancers and teachers hope for the students' future.

★ Subject D: Place - Rancho San Antonio

- Interviews: Park Rangers, Hikers, Runners, photographers
 - What challenges do Rangers face?
 - Why do you come here/enjoy this place?
- Footage: Trails, views/scenery,

This would be a place documentary of a local preserve. I would hope that the documentary would make people more interested in visiting and learning more about Rancho. I would also like to learn more about the history of the area.

Directions:

1. **Brainstorm potential documentary subjects** that you're curious about in your community. Here are some prompts to get you going:

- People: Is there someone with a compelling story, unique talent, or special role?
- Places: Are there local spaces with historical, cultural, political, or economic significance?
- Ideas/Issues: Is there an ideology, social movement, or local problem that intrigues you?

List and Rank Three Subjects:

Write: "Subject A," "Subject B," and "Subject C". Your current "Subject A" is your dream Documentary subject, or the most interesting and ambitious subject. This subject might be the biggest reach for you, challenging you to push outside of your comfort zone. It might carry the biggest risk but also the greatest potential reward. "Subject B" and "Subject C" are still subjects you sincerely want to learn more about, but they are potentially more accessible fallback options in case "Subject A" doesn't work out.

For each potential subject, include a **brief explanation** of why it interests you, what you want to learn about it, and why others might care about it.

Interview Possibilities and Initial Questions:

For each subject, list 1-3 people you could access for interviews. You don't have to know their names, but you could jot down potential interviewee ideas by role, job title, etc.

For each subject, jot down **two questions** that you could explore through interviews or research in order to expand your understanding of the subject. In other words, what are you curious about, and what kinds of questions would you pose to an interviewee or apply in your process of finding sources to explore this subject?

Evaluate Potential:

- Does this subject potentially have a compelling story? What might that story be?
- Does this subject have visual appeal? What are some people, places, objects, etc. you imagine photographing? What would make these photographs interesting?