

Part I: Introduction

Ballerinas are often portrayed as abusing their bodies until they reach ‘perfection’ through eating disorders, substance abuse and overexercising. This unhealthy portrayal of dancers transfers to their behavioral tendencies, as well. Dancers are frequently shown as jealous of one another or sabotaging each other’s careers in movies such as *Black Swan*, or television series including *Flesh and Bone*. The media illustrates dancers as fitting into a mold of malnourishment and narcissism, which leads the public to the common assumption that ballerinas are strictly placed into a narrow mold of social conditions. Without understanding the context of relationships or sociality within ballet, it can appear that it consists of dictatorial teachers and a rigid culture. However, the unique community, culture and relationships within ballet in fact contradict the social norms that ballerinas are believed to embody. Although the culture of dance is often negatively perceived, the ballet community and its relationships are providing students with emotional and physical confidence that they implement into their lives outside of ballet.

Part II: Historical Context

Ballet has an extensive cultural history that has uniquely developed throughout centuries across varying regions. Ballet first originated in the Italian Renaissance courts in the 15th century as a performing art, and further developed throughout France and Russia later on. Ballet is now widespread throughout the world and is considered to be a technical, demanding art form that maintains its classical culture. Ballet stands out amongst other styles of dance such as jazz, modern and contemporary because it is regarded as the foundation to these styles. While modern

and contemporary styles of dance have evolved based off of their balletic roots, the art form of classical ballet has remained the same.

An explanation as to why ballet has maintained such a traditional culture can be linked to pedagogy, which has been crucial to the construction of balletic culture. Pedagogy is the practice and method of teaching, which has been cultivated through artists such as George Balanchine and Enrico Cecchetti. While there are many ballet masters, Balanchine and Cecchetti are commonly regarded due to their methods of dance that are still widely used today. Balanchine also helped to cement the ideal framework for a ballerina's body that promotes thinness and length when he came to the United States in the 1930s.

Balanchine was able to make such an impact on the physical expectations of a dancer due to the hierarchy of social status in ballet. In a company or professional ballet theatre, there are categories in which a dancer will be placed within their career. From the highest to the lowest rank, there are principal dancers, soloists, coryphees and the corps de ballet. Each of these placements include specific privileges and roles. For example, a principal dancer, commonly referred to as a prima ballerina, has the highest ranking among the company because of her exceptional talent and experience that has earned her this spot. Principal dancers are also the most featured soloists and lead roles within performances. On the other end of the spectrum there are the members of the 'corps de ballet,' who hold the lowest ranking. The corps de ballet are the members of the ballet company who dance together as a group, often referred to as a troupe. Above all of these placements, there is the founder or owner of the company who holds the most prestigious ranking of all. Balanchine held this social status, which allowed him to make such great impacts in the world of ballet.

While this hierarchy is strictly formatted in the professional setting, social status and designated roles transfer into studios, as well. This often includes advanced dancers who are called upon to demonstrate combinations, or stand in the first line during centre work. The social statuses that dancers acquire are awarded by their instructors as a result of their hard work and ability.

Part III: Summary of Past Research + Analysis

Due to the hierarchy of ballet, Pierre Bourdieu was invested in thorough research regarding its social constructs. Bourdieu was an anthropologist, sociologist and philosopher who studied the dynamics of power in a society and focused on how social order is embraced and maintained across generations. In the world outside of ballet, social norms are ever changing, but the social infrastructure of ballet culture has remained consistent over centuries.

Because of the consistent ballet infrastructure, it is important to understand how the culture and balletic relationships are affecting dancers who are developing in the traditional environment of ballet, while also developing in the outside world with changing social norms.

With ballet being such a classical performing art that has been maintained over generations, the embodiment of physical, and behavioral expectations have exposed dancers to the aforementioned stereotype of lacking care for their health. This common assumption is strongly linked to George Balanchine, who implemented the physical ideals for a dancer's body. Balanchine's body concept is supported by authors Wainwright et al when they state, "At the individual level, distinctions in physical capital can literally 'seal your fate.' For instance, the raw material that forms your 'body type' can determine your [career trajectory]" (548). The term,

‘physical capital’ is referring to a dancer’s physique. The authors’ message of this statement is that in the professional world of dance, the structure of a ballerina’s body has a great influence over her career path and professional opportunities. For example, companies often look for dancers with long limbs and a petite figure. If a ballerina does not possess these characteristics, the role may be given to someone who does. This quote also demonstrates that there is a truth to the demands of body standards, in which case ballerinas may resort to harmful tactics in order to achieve the ideal figure. Even so, ballet is an art that requires strength, dedication and emotional maturity. Modern day dancers and companies are beginning to embrace and acknowledge these qualities on a higher level than before, heightening the importance of strength and talent rather than Balanchine’s expectation.

Another reason as to why dancers may be affected by body pressures in ballet, is because the development of their attitudes towards their physicality is not an individual journey. Instead, a dancer’s disposition is developed through the social world that dancers are a part of, which consists of ‘capitals.’ Ballet is built upon the foundations of habitus, pedagogy and social structures that develop throughout the tiers of ballet. Bourdieu explains habitus to be the physical embodiment of deeply ingrained habits, skills and dispositions that are learned and possessed throughout life experience. Habitus is also linked to the concept of capitals, which are a dancer’s assets that can be separated into economic, physical and cultural categories. Taking the concept of habitus into consideration, research argues that dancers are predispositioned to take better care of their bodies than non-dancers are, contradicting the accepted stereotypes that ballerinas strive to be skinny. Researcher Pierre Bourdieu states that, “The way people treat their bodies reveals the deepest dispositions of the habitus” (qtd. in Wainwright et al 536). This regards nutrition,

exercise and a general respect for their wellness. Additionally, Bourdieu's statement infers that dancers develop their dispositions through their studio experience. Simply put, if a particular studio puts an emphasis on body expectations, a dancer from that studio is more susceptible to developing an unhealthy body image than a dancer who comes from a studio that does not define an ideal physique.

The inference that a dancer is susceptible to developing a positive or negative attitude towards their physicality is further supported by Lito Tsitsou. Tsitsou states that capitals can both be learned and unconsciously embodied (Tsitsou 67). This means that dancers can be directly taught the social norms and expectations for ballet, while other aspects of the culture are slowly integrated into the dancer overtime. This concept of habitus and capital can be traced back to the art of pedagogy. In the world of ballet, the institutional environment a student is exposed to greatly affects them as a technical dancer. The correlation between the development of a dancer, her pedagogue, and institution is visible. When discussing a dancer's institutional habitus, it is important to realize that a dancer's education plays an impacting role in shaping them as both a dancer and an individual. It is stated that, "There is of course a reciprocal relationship between individual and institutional habitus." (Wainwright, Williams and Turner 540). Since institutional habitus parallels pedagogy, a dancer's predispositions and socialization is strongly related to the relationship they have with their instructor and dance institution. Thus, Balanchine, who was a pedagogue and ballet master, had the social status and power to impact the individual habitus of many dancers. This impact has been preserved through generations due to ballet's historical tendencies of maintaining cultural norms that are founded within the dance community.

The statement that a student's institution is the primary means of their cultural development, is further supported in "Pedagogical Considerations Regarding Perceptions of Dance Competence," where the author states that, "Researchers have shown that there may be a relationship between students' and their teachers' perceptions of the students' abilities which is manifested through the teacher expectancy effect" (Bibik 267). Once again, an instructor's perception of a student is not solely based on their physical ability, but their behavioral and cultural habitus, as well. The term 'ballerina' does not only refer to their physical ability, but instead, "The technical abilities of fleshy bodies (physical capital) are combined with an embodied cultural knowledge (artistic capital)" (Wainwright, Williams and Turner 539). This means that a dancer's individual habitus and cultural knowledge can be shifted to conform to new norms and expectations through the relationships they have with their instructors.

This concept connects to the behavioral culture that dancers are introduced to at an early age. To study ballet culture, dancer Josephine Urquhart conducted a field study in a studio different than her own. In her study, she recounts a time of disciplinary action, "During the class several girls had been milling at the back, giggling harmlessly. Suddenly our teacher shrieked viciously, telling them to leave the class. My fellow class members reported similar occurrences. We concluded that after such experiences no older dancer would dare to be disrespectful to their teacher" (Urquhart 83). Experiences such as these convey the etiquette that is required within dancers, and how the students learn to embody these expectations. Etiquette and respect are not the only qualities that dancers are socialized to, such as the aforementioned distinctions of social status within the studio. Urquhart provides an example of this through her fieldwork, "The diffusion of ballet as a skill is mediated on a social level. For centre work during my fieldwork

classes we were split into four lines. Those who were inexperienced would be placed in lines three or four ensuring they had someone to imitate. The teacher was able to convey social status via these placements. By positioning bodies in space she publically defined our dancing capabilities” (Urquhart 78). This further strengthens the idea that ballet is a unique community by which dancers are socialized to interact with themselves, their instructor, and their colleagues. The way dancers’ abilities are publically defined can also lead to the common assumption that dancers have immense jealousy of one another. However, Urquhart argues that jealousy and imitation within a classroom environment is a positive aspect of the sociality of ballet. Urquhart’s theory claims that jealousy and admiration of one’s colleagues motivates them to become stronger dancers. One scenario may involve a dancer, who is able to achieve three perfect pirouettes, while another dancer was only capable of one pirouette. The dancer who was weaker in their turns could become jealous of the stronger dancer. This would prompt a desire to strive for improvement.

Yet, another perception that was introduced in the article, “Pedagogical Considerations Regarding Perceptions of Dance Competence,” the statement that jealousy and imitation in dance are positive assets are contradicted when the author states, “...Success achieved through a great deal of effort causes individuals to judge themselves as less capable than when success is achieved through a minimal amount of effort. This judgement becomes even more defeating when individuals judge their abilities by comparing themselves to the individuals in the same situation” (Bibik 268). In essence, Bibik’s statement means that when dancers compare themselves to their colleagues, it damages their self-perception rather than motivating them to work harder as Urquhart argues. This concept is called ‘social comparisons,’ and the way

dancers compare themselves to each other may be a direct result to the teacher expectancy effect. This theory offers an explanation of how students construct their self-perception of their competence through the behavioral norms they learn through their studio. An explanation as to why the two articles contradicts each other may be because of varying institutional habitus and behavioral tendencies. This means that Urquhart's studio could have encouraged cultural practices that lead to a more supportive environment, while Bibik may have been studying a studio that places a higher emphasis on competition.

In an attempt to further the claim that it is a dancer's instructor and institution that develops their individual habitus, Lito Tsitsou conducted a study that mapped the cultural backgrounds of dancers and how their childhoods affected their balletic career trajectories. The goal of this study was to illustrate that a dancer's background would not necessarily define their cultural and behavioral tendencies once they enter the world of dance. Within this study, Tsitsou found that, "...Mapping participants on the axis of their parental profession and/or economic means does not explain why they became dancers" (Tsitsou 72). This means that a child's parental occupation or financial situation does not directly determine whether or not they will discover dance. Tsitsou did discover that families who lived in culturally diverse cities, or had greater economic means increased the accessibility to cultural activities such as music and dance, though a family's economic or cultural situation could not be used to predict one's future within the arts.

Taking this into consideration, it is interesting that many of Tsitsou's subjects who discovered dance came from backgrounds that were unfamiliar with artistic culture or had less economic privilege. While many dancers derived from backgrounds that were highly exposed to

the arts as children, others who have entered the balletic world did not have that previous acculturation. By recognizing the social conditions that are instilled within each ballet dancer, it is suggestible that it is the development of institutional habitus that affects the composition of a ballerina. If there is not a direct link between a dancer's history that can be used to predict their balletic future, the sociality of a dancer is reliable on the institution and instructor.

By reviewing institutional habitus along with the research points of pedagogy, capital, habitus, the trajectory of cultural backgrounds and the influence of ballet masters, the direction in which these point to, is apparent: a dancer is influenced to the social and physical constructs of ballet through their institution and pedagogical relationships. Physical and social conformity that is seen within balletic culture is directly linked to a dancer's institutional upbringings, versus their childhood backgrounds. Dancers are shaped to embody the dance community as they develop throughout the balletic process of socialization.

Part IV: Findings and Analysis

The goal of my research was to connect the structure of ballet to its impacts on developing dancers through the terminology of habitus, capital, and pedagogical influence. To conduct my research, I interviewed female ballerinas who are both students and teachers. To study the relationships within dance and how they affect students as they develop, I met with dancers varying in age, skill level, backgrounds and locations. Since Pierre Bourdieu studied how social dynamics transfer throughout regions, I aspired to conduct research that could reveal the common threads and contradictions within the ballet culture based on geography. The two locations of my subjects included Durango, Colorado and Seattle, Washington. However, I have a larger locational range outside of Durango and Seattle because of the career trajectories of my

interviewees. These locations range from San Francisco, California, Minnesota, and Boston, Massachusetts. Bourdieu also studied how social constructs are maintained through generations, so I interviewed dancers who were between the ages of sixteen and sixty-five years old. Due to the ranges in age, the subjects' skill levels also oscillate between intermediate, advanced and professional. Due to the majority of stereotypes surrounding dancers, specifically females, I chose to only interview and research female ballerinas.

Interviewees:

Name	Age	Location	Current Studio	Skill Level
Cameron DeLacey	16	Durango, CO	Ballet Durango	Intermediate
Lena Silverman	18	Seattle, WA	Spectrum Dance Theatre	Advanced
Michelle Nichols	22	Seattle, WA	Cornish College of the Arts	Professional
Kelsey Bonar	28	Durango, CO	Ballet Durango	Advanced
Malinda LaVelle	29	Durango, CO	Ballet Durango	Professional
Frances Rosser Taylor	65	Durango, CO	Ballet Durano	Professional

Although I met with dancers who all have unique stories and backgrounds, my research was lacking interviews with prima-professional ballerinas. Many of my interviewees either had, or were presently dancing for professional companies, but I did not have the opportunity to meet with dancers from companies such as the American Ballet Theatre. Also taking into consideration that the majority of my interviewees have in the past, or are currently practicing alternate forms of dance including modern, lyrical and contemporary, my research is lacking a comparison between balletic relationships and those relationships that take place in other styles

of dance, and how they may impact students differently. Taking the strengths and weaknesses of my research into consideration, I did find many similarities to previous research, along with contradictions.

Body Image Within Ballet Studios

Due to previous research supporting the prevalence of body standards in ballet, I was interested to see the attitudes modern day dancers have developed towards their physicality throughout their institutional experience. To do so, I asked the dancers to explain the physical expectations within their studio in attempt to trace how body expectations play a role in the development of adolescent and young adult dancers. The dancers' responses did support that dance affects personal body image at an unusually young age, primarily between 3rd and 5th grade or in the early years of middle school. My interviewees also admitted that ballet has made them much more aware and concerned about their body as a result of being a part of its culture.

However, while dance may instill an elevated scrutiny of young girls bodies, I found a positive trend arising from it. Many of the interviewees said that in their highschool years and young adulthood, they were in fact embracing a body type that promoted strength. While embracing the goal of developing strength over being thin, dancers were provided with confidence revolving around the accomplishment of hard work in the demanding world of ballet technique. In an interview with Cameron DeLacey, she shares,

When you're in middle school, everyone's concerned about their appearance. Everyone begins to realize that they can put on makeup and dress differently, and they are forming their identity around appearance for the most part, because it's finally

something they can control. In middle school, I thought that because I was a dancer I had to be skinny, and a part of my self esteem was based around asking myself, ‘Am I skinny? Do I weigh less than other girls?’ And it brought me down for a while...but eventually I realized that dance is not about what you look like, especially how skinny you are. I realized that I can be so much more proud of the things I can do because of dance, whether or not I’m skinnier or prettier than other girls, because those things I can’t control. But what I can control is what I do with the body I have, the talents that I’ve learned and by dancing, I’ve given myself this ability to express in a way that most people can’t. I can do incredible movements, and that’s something to be more proud of than what I look like or how much I weigh.

Cameron’s quote demonstrates the process that many dancers undergo with their physicality, which commonly includes going from a place of insecurity to a place of emotional and physical confidence.

However, while four out of the five interviewed students shared this similar journey, a ballet student, Kelsey Bonar, developed in a dance studio that promoted strict body expectations. Bonar shares,

Physically and emotionally, a dance teacher has the most impact on me, even more than my mom. I know that being in dance made me aware of my physical body, because growing up one of my teachers would always say, “You have a big butt!” And I’d be in 3rd and 4th grade thinking that I had to have a smaller butt. I think I became aware of my body a lot earlier than most girls do, because with most girls it happens during puberty. Physically, it was instilled in my head that I just wasn’t good enough, that my body wasn’t good enough. I think that your

teacher and the culture of the studio has so much to do with how you see your physicality. One teacher could say, “Every body is beautiful, and you have to be strong” If that mindset was instilled at a young age, that would stick in a young girl’s head to tell themselves, “I’m strong, I need to take care of my body, and that is the most important thing. On the contrary, I think that my dance instructor when I first started dance was very strict Cecchetti, and “perfect ballet body” was in her head. So even when we were younger, she was commenting on our bodies in negative ways, and that’s how our culture was at the studio: negative. If I had danced in a studio that had a different culture, I would have perceived my body a lot differently. In this quote, Bonar demonstrates how her dance instructor promoted strict body expectations which established a negative studio environment. As a result, Bonar’s personal body image was negatively impacted. To further this correlation between pedagogical influence and personal body image, I was interested in whether or not DeLacey’s body image was connected to her studio’s values. To do so, I asked Frances Rosser Taylor how she hopes to impact her students physically. She responded,

Physically, I am very proud of how I impact my students because they learn a physical confidence from getting good at ballet that has nothing to do with sexuality or being pretty according to the media. They receive a confidence in their own physical being, and they learn to become self assured with who they are physically.” In essence, Rosser Taylor reiterates DeLacey’s response, as they both acknowledge the importance and value of being strong and physically healthy rather than to strive for a specific body mold. Rosser Taylor also believes that dance provides ballerinas with an outlet separate from their daily lives.”

Both DeLacey and Rosser Taylor contradict the way people often view ballerinas, and they support the claim that dancers may in fact have a healthier outlook on their physical beings than non-dancers, because they are instilled with the principal of physical strength and health.

While there are instances of eating disorders and other harmful approaches to conform to the Balanchine body, the majority of ballerinas are beginning to replace the Balanchine school of thought. DeLacey mentioned that when she tells non-dancers she participates in ballet, they often ask, ‘Do you have to be skinny? Did you have to lose a lot of weight, is everyone anorexic?’ However, Cameron pushes past this and states, “I’m glad that [my instructor] doesn’t push [the Balanchine body standard] because she instead encourages us to be strong, and not a specific body type...she wants us to build muscle and strength. So I think that ballet has made me a lot stronger and a lot more disciplined physically when it comes to exercise and health” In this quote, DeLacey gives credit to her dance instructor for instilling the physical confidence within her. This solidifies the truth that a dancer’s experience and relationship with their instructor directly ties into their individual habitus.

Pedagogical Relationship

As a result of the strong link I uncovered between a dancer’s individual habitus, their experience with their instructor, and the relationship existing between the two, I was eager to expand my research of instructor-student relationships past DeLacey and Rosser Taylor to identify similarities and contrasts. The reason for this is due to non-dancers viewing ballet instructors as strict, regiment, and unforgiving. However, I discovered just the antithesis through my interviews.

I asked each of my interviewees how they would best describe the relationship between a dance teacher and their student, to an individual unaffiliated to dance. I saw many similarities throughout the dancers' responses, as for each use the words "parental, respect, and mentor." I connected these responses to the previous research I found in Urquhart's article concerning the level of respect that dance teachers demand, and how the relationships between student and instructor are often parental. The interviewees often described the instructor-student relationship as having a line of professionalism, meaning that there is a strict boundary between the friendship and mentorship that takes place within the dynamic. Lena Silverman describes the relationship: "[Your dance instructor] is your mom and your best friend, but also your boss. There's a closeness, but you have to separate it. In my experience, all of my teachers have been really close with me. They are an authority figure, but they're also great friends."

Silverman's response also connected to one of DeLacey's who said, "[The relationship] is parental. Your teacher wants the best for you and they want you to do dance because you love it, but they're still going to push you, just like a parent would. There's a tough love relationship." DeLacey and Silverman both illustrate that the instructor-student relationship consists of friendship with a sense of mutual respect, and an acknowledgement of authority. When DeLacey uses the term "tough love," it illustrates how dancers are taken care of in a healthy environment while being encouraged to constantly improve. Within the relationship, there is a line drawn representing friendship and professionalism which provides students with a sense of structure and comfortability.

Since both Silverman and DeLacey are students who described the instructor-student relationship to be one of balance, I asked Malinda LaVelle, a ballet instructor, to elaborate on her obligation in the classroom. She responded, "I think a lot of people could relate to the idea of mentorship [within the relationship.] For me, a teacher feels like a guide as opposed to someone who is telling you right and wrong...somebody that is a mentor who is able to guide a dancer in a way that works for the dancer. For the teacher, you learn a lot from your students...there's a mentorship both ways." When looking at these responses, it is clear that the pedagogical relationship is one of trust, friendship and respect. As ballet instructor Frances Rosser Taylor says, "it is unlike any relationship you will have in any aspect of your life."

Social Interactions with Balletic Colleagues

The previous contradiction between Urquhart and Bibik's articles regarding the studio environment and its competitive edge, inspired me to dive deeper into balletic relationships between dance colleagues. While conducting my interviews, I raised questions pertaining to the social interactions they have with their peers. Due to the common assumption that dance is a community of merciless competition, I was expecting to receive responses that followed suit. However, I instead found a common thread that dancers are often very supportive of one another. LaVelle shared a story that exemplifies the supportive community of dance. She shares,

When I was teaching in San Francisco, I had one student who was clearly having a hard time being in San Francisco, and she was falling by the wayside in my class. So, we had a day that was dedicated to her. Everyone formed a big circle around her where

people verbalized what they liked about her movement, and we did all of these different group exercises. From that moment on, she was fine. She felt empowered and she felt seen. LaVelle provides an instance of the empowerment and confidence that this girl was able to embody through a supportive community in ballet. I continued to discover other ballet students having experienced a sense of community within their studios, as well.

Silverman quotes,

I haven't really had to pay much attention to social cliques in the studio or a lot of the social status itself because of the environment I've been training in for my whole life. A lot of favoritism doesn't happen, but when it does, usually the dancers that are talented and working hard are the ones that are called to the front or asked to demonstrate. But choosing spots at the barre or in the center are usually up to the dancers. In my experience, I've rarely stood in the back, and most often I'm called on to be a responsible person in the studio, and I think that's because of my attitude and experience and work ethic. You have to earn your time. Teachers notice aspiration, hard work, and attitude and what is going on with you. That's the point of them being there, really.

Silverman describes her studio to be one of great support, but also of one that requires the factors she mentioned. Dancers are socialized to embody discipline, respect and maturity, but they are taken care of and rewarded as they do. The examples of support within a studio that LaVelle and Silverman share, portrays the amount of impact a dance instructor has over their classroom. As an instructor, LaVelle established a familial setting within her studio that was then instilled in each of her dancers and defined a positive studio environment. Pertaining to Silverman's example, the balance in ballet between hard work and support is visible, and

demonstrates how the ballet studio requires strict etiquette and discipline from the dancer, while they develop in a safe environment.

Part V: Conclusions

Considering the strong connections between a ballerina, their instructor and a studio's community that are displayed through previous research as well as my original study, I have found that the ballet community and the relationships cultivated within are responsible for instilling an emotional and physical confidence within ballet dancers. This confidence includes the development of attitudes surrounding physicality, interactions with colleagues and the instillment of qualities that comprise the dancer's individual habitus.

Stepping into this research question, I was expecting to gather different results than what I did. The history of ballet culture and the stereotypes that follow suit led me to believe that the common assumptions surrounding ballet would be more prevalent than they are. I also expected for there to be other influences over a dancer's development, rather than finding evidence that implies the instructor-student relationship and the atmosphere of the dance studio to be the greatest influence.

Throughout my original research, I found that ballet as a whole instills respect, dedication, hard work and a willingness to thrive. However, each student will define their own meaning of dance and individuality based on their studio environment. In other words, the constructive culture of ballet is uniform, but the relationships and community that a dancer is exposed to creates a spectrum for individual habitus. Ballet masters such as Balanchine and Cecchetti will always be apart of the dance world due to their significant contributions, and for the sake of preserving the classical art of ballet. However, the relationships and values that

instructors are demonstrating in their studios is creating positive results within their dancers surrounding physical and emotional patterns.

Moving forward, my research will only strengthen the fact that dance culture is an entity open to change, while remaining a classical art form. With the understanding that ballet instructors have a strong impact over their students, the physical and emotional confidence could be instilled at an earlier age. Modern day dancers are still undergoing the transition from insecurity to confidence surrounding their physiques. However, in a larger context moving forward, ballet instructors have the authority to promote a body type of physical strength and health from an early age.

To further my conducted research, one could dive into the prima-professional world of ballet, and study the physical and behavioral development of prima-professional dancers. This would strengthen my research of the development of dancers in the adolescent and adult years in studios and companies. One could also further and strengthen my research from interviewing a larger group of dancers and studying more balletic relationships in order to draw stronger correlations from the interviewees' responses. Within my research, I had a very limited sample size of interviewed dancers, meaning that my research is generalized upon a small test size. Moving forwards, I would hope to interview dancers within the prima-professional world to discover the changes of studio and physical behavior as a dancer advances in their career. Also, with the advantage of funding for my research, I would travel to varying studios around the United States and observe their classrooms surrounding social status and pedagogical behavior. This would strengthen and reinforce my conclusions that the pedagogical influence and studio environment impacts a dance student's environment.

The world of ballet is one where tradition meets creativity and possibility. The preservation of the classical performing art is one to be admired along with the dancers who are amongst its culture. The social constructs have been crafted in a way that promotes respect, mentorship and dedication which in turn provides ballerinas with community, valuable relationships and the ability to move in a way specific to the ballet technique. From ballerinas learning and developing through their relationships with their instructors and colleagues, they are simultaneously a part of a community that promotes strength and the beauty of the balletic art form. This translates into a dancer provided with emotional and physical confidence that molds them as an individual in and outside of the studio.

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