

DALLAS BLACK 
DANCE THEATRE
RELENTLESS EXCELLENCE

Educational Study Guide

& Field Trip Preparation Guide



Dallas Black Dance Theatre
2700 Ann Williams Way • Dallas, Texas 75201
academy@dbdt.com
(214) 871-2387 • DBDT.com

TABLE OF CONTENTS

THEATRE ETIQUETTE.....	3	SAMPLE ACTIVITIES	12
WHAT TO EXPECT.....	4	<i>Grades 9-12</i>	
WORD SEARCH.....	5	FREQUENTLY ASKED QUESTIONS	13
MULTIPLE CHOICE.....	6	EVALUATION FORM	14
SAMPLE QUESTIONS	7	WHY DO WE DANCE	15
<i>Grades K-5</i>		MAJOR DANCE FORMS	16
SAMPLE ACTIVITIES	8	EARLY PIONEERS IN DANCE	17
<i>Grades K-5</i>		VOCABULARY	18
SAMPLE QUESTIONS	9	CAREERS IN DANCE	19
<i>Grades 6-8</i>		ABOUT DALLAS BLACK DANCE THEATRE	20-23
SAMPLE ACTIVITIES	10		
<i>Grades 6-8</i>			
SAMPLE QUESTIONS	11		
<i>Grades 9-12</i>			

IN-PERSON THEATRE ETIQUETTE

Arrive early

You should try to arrive at least 15 minutes before the performance begins so you don't miss any part of the show and have time to review the program before the performance begins.

Remain Silent

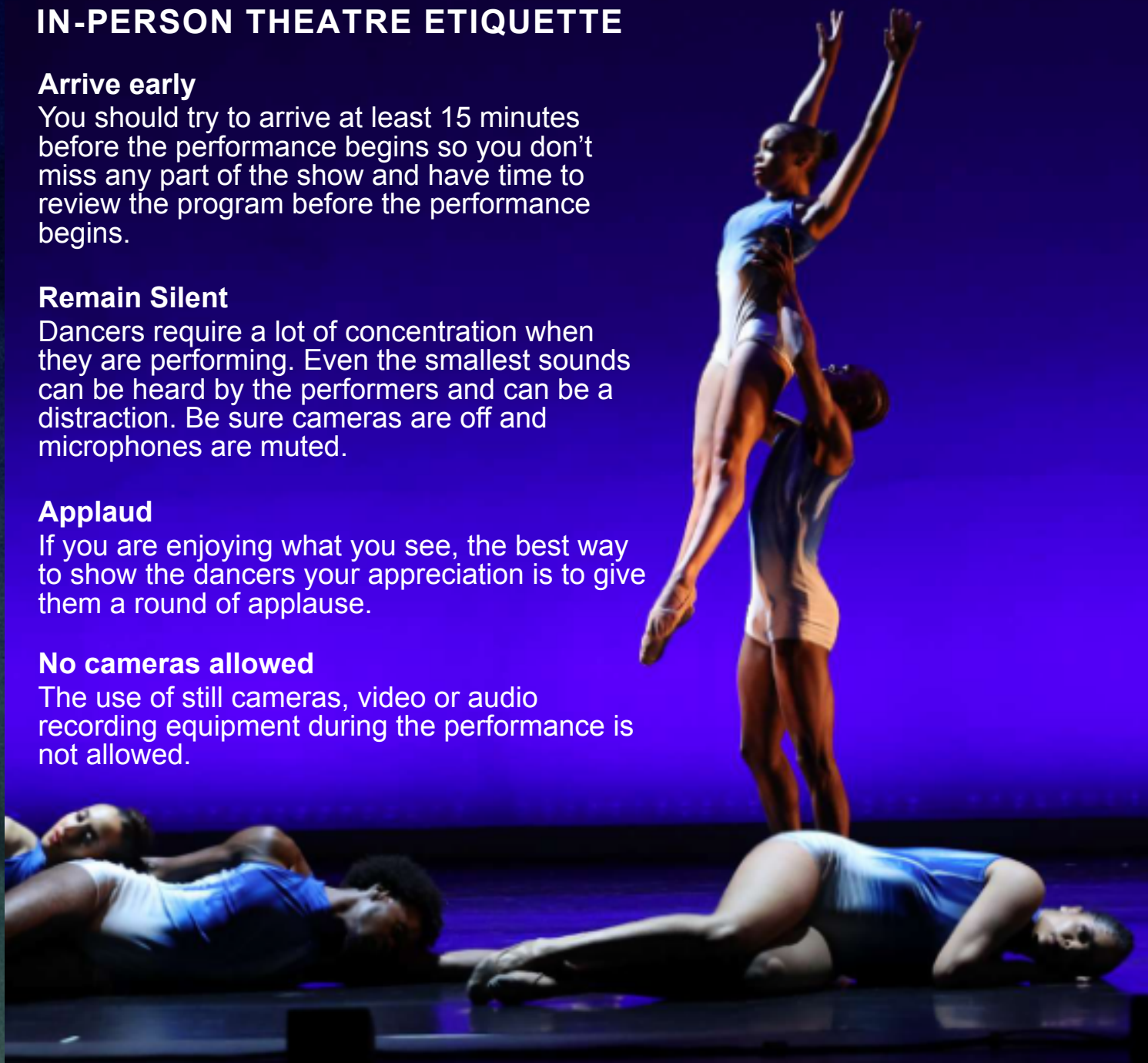
Dancers require a lot of concentration when they are performing. Even the smallest sounds can be heard by the performers and can be a distraction. Be sure cameras are off and microphones are muted.

Applaud

If you are enjoying what you see, the best way to show the dancers your appreciation is to give them a round of applause.

No cameras allowed

The use of still cameras, video or audio recording equipment during the performance is not allowed.



WHAT TO EXPECT

1. Dances from the company's Repertory

Each year the company picks a few dances from its repertoire to perform for you.

2. Audience Participation

DBDT Artistic Director, a few dancers or the technical director will lead the audience in a brief interactive dance 101 lesson.

3. Dancer Introductions

The professional dancers of DBDT will introduce themselves to you and share some interesting facts (like where they are from and what college they attended).

4. Q & A with the Dancers

If time permits, audience members will be given the opportunity to ask the dancers a few questions.

FANS' FAVORITE DANCES



Awassa Astrige/Ostrich

CHOREOGRAPHER: Asadata Dafora

ORIGINAL MUSIC: Carl Riley

MUSIC RECREATED BY: Milton T. Tatum, Jr.



What to Say? Notes on Echo and Narcissus

CHOREOGRAPHER: Jamal Story

MUSIC: Max Richter & Dinah Washington

PRE-PERFORMANCE ACTIVITIES

WORD SEARCH

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

WORD BANK

DANCE

DALLAS

PROPS

RHYTHM

COSTUMES

CHARACTER

AUDITION

TECHNIQUE

REHEARSAL

PIROUETTE

REPERTORY

PRE-PERFORMANCE ACTIVITIES

MULTIPLE CHOICE

Please pick the answer that best completes the sentences below.

- 1.) DBDT stands for _____.
 - a. Dallas Brings Dance Technique
 - b. Dance Beyond Dallas Texas
 - c. Dallas Black Dance Theatre
- 2.) A private practice for a public performance, usually held in a dance studio, is called a _____.
 - a. Performance
 - b. Rehearsal
 - c. Lecture
- 3.) The Founder of DBDT is _____.
 - a. Ann M. Williams
 - b. Richard A. Freeman, Jr.
 - c. Katherine Dunham
- 4.) The four major forms of dance are
 - a. Modern, Hip Hop, Ballroom, Jazz
 - b. Tap, Ballet, Vogue, Modern
 - c. Ballet, Ethnic, Jazz, Modern
- 5.) The patterns formed by the arrangement of short and long sounds (or movements) and silence is called _____.
 - a. Phrase
 - b. Rhythm
 - c. Beats
- 6.) _____ is the spontaneous movement that has not been choreographed.
 - a. Improvisation
 - b. Technique
 - c. Surprise

POST-PERFORMANCE ACTIVITIES SAMPLE QUESTIONS

GRADES K-5



MATH *Measurement, Data, Spatial Reasoning*

How long (in seconds) was the first dancer in the air during the big jump? Who traveled the longest distance across the stage?



SCIENCE *Force, Motion, Basic Physics*

When the dancer leaped, which force brought them back to the ground? How did they use their muscles to counteract or work with that force?



SOCIAL STUDIES *Culture, Time, Sequence*

Does the music or the costumes suggest the dance comes from a long time ago or the present day? If the dance told a story when and where do you think it is happening?



LANGUAGE ARTS *Observation, Sensory Details, Sequencing*

What adjectives would you use to describe the feeling of the dance? If the dance was a poem, what would the rhythm be like—fast and choppy, or slow and flowing?

POST-PERFORMANCE ACTIVITIES SAMPLE ACTIVITIES

GRADES K-5

MATH *Measurement, Data, Spatial Reasoning*

Shape & Pattern Count | Draw a simple map of the stage. As the dancers move, count how many times they make a geometric shape (like a triangle, circle, or square) with their bodies or by grouping with others. Graph your counts after the piece.

SCIENCE *Force, Motion, Basic Physics*

Balance Investigation | Choose a moment where a dancer holds a difficult balance. Draw the dancer's pose and draw a line of gravity from the center of their mass to the floor. Explain what would happen if the dancer shifted their weight outside that line.

SOCIAL STUDIES *Culture, Time, Sequence*

"Then and Now" Comparison | Research a traditional dance from a specific culture (e.g., a folk dance, a ballet). Describe three key movements or costumes. Compare these to the dance you watched, identifying how modern dance either borrows from or rejects those historical traditions.

LANGUAGE ARTS *Observation, Sensory Details, Sequencing*

Movement Story Retell | Watch a short section of the dance. Write a short paragraph using transition words (first, suddenly, meanwhile, finally) to retell the main actions in the correct sequence.

POST-PERFORMANCE ACTIVITIES SAMPLE QUESTIONS

GRADES 6-8



MATH *Ratios, Rates, Geometry, Coordinate Plane*

What is the ratio of dancers performing a solo movement to dancers performing a group movement? If a dancer completes 5 turns in 3 seconds, what is their rate of rotation per second?



SCIENCE *Biomechanics, Energy Transformation, Systems*

Describe the energy transformation that occurs when a dancer uses chemical energy stored in their muscles to leap into the air. What kind of simple machine is replicated when a dancer uses their elbow as a pivot point?



SOCIAL STUDIES *Cultural Diffusion, Eras, Artistic Response*

How does the dance reflect or respond to a specific historical period (e.g., the Jazz Age, the Civil Rights Movement, the Cold War)? Identify elements that show cultural diffusion—where do you see influences from non-Western dance forms?



LANGUAGE ARTS *Theme, Author's Purpose, Non-Verbal Communication*

What is the central theme or "big idea" of the dance? If the choreographer is the "author," what is their purpose (to entertain to persuade, to inform)? How do you know?



FINE ARTS *Cultural Identity, Movement Vocabulary, Choreographic Intent*

Given that dance reflects heritage and environment, what aspects of the performance connected—or did not connect—to you and your family's heritage?

POST-PERFORMANCE ACTIVITIES SAMPLE ACTIVITIES

GRADES 6-8

MATH *Ratios, Rates, Geometry, Coordinate Plane*

Coordinate Choreography | Choose a key movement or formation. Superimpose a simple coordinate grid over the stage. Record the (x,y) coordinates of the dancers' starting points and ending points. Calculate the distance each dancer traveled between those two points.

SCIENCE *Biomechanics, Energy Transformation, Systems*

Lever & Balance Analysis | Identify a lift or partner work in the dance. Analyze the leverage used by the dancers, classifying the dancer being lifted as the load and the lifter's contact points as the fulcrum. Discuss how the dancers' movements demonstrate the conservation of angular momentum.

SOCIAL STUDIES *Cultural Diffusion, Eras, Artistic Response*

Artistic Advocacy | If the choreographer intended for this piece to be an artistic protest or commentary, what historical or current social issue do you believe it is addressing? Write a thesis statement and provide at least three specific dance elements (movement, music, costume) as evidence to support your claim.

LANGUAGE ARTS *Theme, Author's Purpose, Non-Verbal Communication*

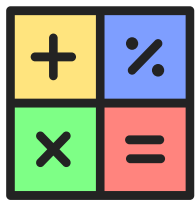
Symbolic Language Analysis | Choose a repeated gesture or movement motif. Write a paragraph explaining what you think this movement symbolizes in the context of the whole piece (e.g., freedom, struggle, connection). Provide evidence by describing the other movements or music it is paired with.

FINE ARTS *Cultural Identity, Movement Vocabulary, Choreographic Intent*

Cultural Portrait Presentation | Interview a classmate about their heritage—including traditions, language, beliefs, food, music, or notable facts—and present your findings through an artistic presentation to the class.

POST-PERFORMANCE ACTIVITIES SAMPLE QUESTIONS

GRADES 9-12



MATH *Functions, Trigonometry, Vectors*

If the vertical position of a dancer's foot during a continuous jump sequence is modeled by a sine or cosine function, what would be the approximate amplitude and period of that function?



SCIENCE *Physics, Neuromuscular System, Scientific Methodology*

Describe the neuromuscular feedback loop that allows a dancer to make continuous, minute adjustments to maintain a complex balance (arabesque). What is the main source of frictional force a dancer manages, and how do they minimize or maximize it for different movements?



SOCIAL STUDIES *Historiography, Cultural Identity, Political Movements*

What does this dance reveal about the cultural identity or political climate of the time and place it was created? Considering historiography, how might a critic in the 1920s have interpreted this performance differently than a critic today?



LANGUAGE ARTS *Critical Analysis, Rhetoric, Synthesis*

Analyze the choreographer's use of rhetorical techniques (e.g., repetition for emphasis, contrast for conflict, allusion to other works) through movement. How does the interplay between the music, lighting, and movement contribute to the dance's overall tone?



FINE ARTS *Creative Expression, Cultural Preservation, Artistic Documentation*

Art preserves culture and history through tangible, auditory, visual, and emotional forms. How did the work preserve culture or history, and what media platforms were used in its storytelling?

POST-PERFORMANCE ACTIVITIES SAMPLE ACTIVITIES

GRADES 9-12

MATH *Functions, Trigonometry, Vectors*

Vector Analysis of Force | Select a dynamic movement like a grand jeté (leap). Draw the dancer at the peak of the jump. Use arrows to represent the major force vectors acting on the dancer at that moment (e.g., gravity, initial thrust). Calculate the magnitude of the horizontal and vertical velocity components.

SCIENCE *Physics, Neuromuscular System, Scientific Methodology*

Hypothesis Testing | State a testable hypothesis about the relationship between tempo (beats per minute) and the energy expenditure (perceived rate of breathing/sweating) of the dancers. Design a simple experimental procedure (using heart rate monitors or a rating scale) to test your hypothesis if you were in the studio.

SOCIAL STUDIES *Historiography, Cultural Identity, Political Movements*

Primary Source Context | Research a historical dance company or choreographer (e.g., Martha Graham, Alvin Ailey). Identify a primary source (e.g., a review, a choreographer's note, a historical video). Analyze how the dance you watched either continues or breaks from the artistic lineage established by that historical figure.

LANGUAGE ARTS *Critical Analysis, Rhetoric, Synthesis*

Critical Review/Synthesis | Write a two-paragraph critical review of the performance. Your first paragraph should analyze the technical elements (choreography, costuming, music), and your second paragraph should synthesize those elements to evaluate the dance's central message, aesthetic value, and overall impact on the audience.

FINE ARTS *Creative Expression, Cultural Preservation, Artistic Documentation*

Artistic Preservation | Select a current event and preserve it through an artistic medium of your choice, such as drawing, choreography, poetry, monologue, or music.

ARE GIRLS BETTER DANCERS THAN BOYS?

No, in fact there are many famous male dancers and choreographers like Alvin Ailey, Savion Glover, and Mikhail Baryshnikov. It used to seem that way, though. For a long time, all the famous dance stars were women. The men did not have very much to do. Choreographers began to put a lot of difficult steps in their ballets for men. Then everyone could see that men were really good dancers.

WHERE DO DANCERS PRACTICE?

Dancers, as well as students, practice in a large room called a studio. Big mirrors in the studio help the dancers see what they are doing correctly and incorrectly. Wooden bars along the wall help dancers keep their balance. Dancers usually have music when they dance, so there is always a piano, or audio system in a dance studio. There is no other furniture.

DO YOU WEAR SPECIAL CLOTHES FOR DANCE LESSONS?

Yes. Special clothes are worn for dance classes so that the teacher can see how you move. The girls usually wear tights and leotards and the boys usually wear black sweatpants and a T-shirt. A leotard looks something like a bathing suit. Sometimes, the older girls also wear a skirt.

DO YOU HAVE TO GO TO REGULAR SCHOOL WHILE YOU ARE LEARNING TO BE A DANCER?

Yes. General studies classes such as Math, English, Social Studies, Language and Science are a must. You will need these classes to learn information required to perform dance—like counting beats, speed and momentum for jumps and turns, the geography of locations you are performing, terminology, and muscle, bone and joint movement.

HOW DO DANCERS TURN AROUND AND AROUND WITHOUT GETTING DIZZY?

Ballet dancers have a little trick that keeps them from getting dizzy—it is called “spotting”. When they do turns they pick something to look at like a doorway or a clock on the wall. Then they try to keep looking at it while they are going around and around. Usually it works, but sometimes they still get dizzy.

DO DANCERS WORK OUT?

Daily rehearsal is a form of exercise for the dancers but many also cross train outside of the studio to keep their bodies in top shape. Cross training includes swimming, cycling, pilates and lifting weights.

WHEN SHOULD YOU BEGIN TO TAKE DANCE LESSONS?

A good time to begin taking lessons is at age 6 or 7 years old. Many famous dancers started when they were a little older or younger.

2026 EVALUATION FORM

Thank you for attending Dallas Black Dance Theatre's performance. To help us further plan and receive corporate, foundation, and government support, please complete this evaluation and scan it to academy@dbdt.com.

Date completed _____

Name of Performance _____

YES	NO	
1. _____	_____	Did you enjoy the performance?
2. _____	_____	Did your students enjoy the performance?
3. _____	_____	Did the program begin in a timely manner?
4. _____	_____	Did the dancers display excellent artistic training?
5. _____	_____	Could you relate to the movement/theme of the dance?
6. _____	_____	Was the choreography suitable for your age group?
7. _____	_____	Were you pleased with the technical aspects of the program (lighting, costumes, etc.)?
8. _____	_____	Was it difficult booking your school for this performance?
9. _____	_____	Did you receive the study guides in a timely manner?
10. _____	_____	Was the material helpful to your students?
11. _____	_____	Will you come again?

Contact Name: _____

Address: _____

School Name: _____

Email: _____

Comments:

WHY DO WE DANCE?

We dance because it's what we love to do.

Dancing is hard work; it takes years of training to become a really good dancer, but when the lights are bright and the audience is applauding, it makes it all worthwhile.

Learning to dance teaches poise and grace. It gives students determination, teaches dedication, and builds self-confidence.

Dance reinforces lessons learned in the classroom like:

MATH

Teaches fundamental counting, explores geometric shapes, reinforces critical thinking skills, and ability to grasp interrelationships.

SCIENCE

Teaches the parts of the body, gravity, speed and momentum.

MUSIC

Learning rhythms, recognizing dynamics in musical phrases, introduction to different music styles.

CULTURAL ARTS

Understanding dance across various cultures, periods of time and recognizing its significance to different cultures, link historical figures to significant dance history.

PHYSICAL EDUCATION & HEALTH

Teaches fundamental movement, compares stationary and locomotor movements, develops body control, stresses maintaining a healthy body and a healthy mind, collates the body's use in dance with the effects of what is put into the body.

SOCIAL SCIENCE

Promotes team building, uses positive peer-related behavior modification, helps students learn to positively express themselves in a creative, constructive manner, promotes adaptability and imaginative problem solving, develops self-esteem and self-discipline.

DID YOU KNOW?

- Dallas Black Dance Theatre has over 100 ballets in its full repertory.
- DBDT is the 9th largest contemporary modern dance company in the nation.
- DBDT performed at the same concert event as Nina Simone in Palermo, Italy in August 1991.

The most rewarding part about dance is being able to meet, teach, and inspire young students at schools around the country—helping them realize that they can be anything they want to be if they try hard and never give up.



There are four major dance forms, all of which require many years of training for perfection.

BALLET

A more stylized form of dance whose etymology is in French. Ballet, or classical dance, originated in the court of Louis XIV in fifteenth-century France. Classical ballets are often based on fairy tales and myths and performed to classical music. Classical ballet dancers wear pointe shoes and costumes that consist of a tutu and tights. A familiar classical ballet is *The Nutcracker*. Many ballets are performed to classical music.

ETHNIC

The dance of a particular people, country, or nationality. For example, *Homage to the Source: AFRICA* is a dance work performed by Dallas Black Dance Theatre which explores movements of African dances. Ethnic dance is sometimes called folk dance and is performed to a wide variety of music and instruments.

JAZZ

An American style of dance consisting of syncopated movements. There are many styles of jazz. Some jazz dancers' movements are smooth, flowing and low to the ground, while others move quickly with short, forceful gestures. Jazz is frequently danced to the music heard on the radio, as well as older music styles such as the blues and bebop jazz music.

MODERN

Modern dance is a more free-style movement incorporating locomotive movements. Modern dance was created in the early 20th century as a rebellion against the strict movements of Ballet. Modern dance pioneers emphasized the use of more varied, natural movements as well as the use of everyday (pedestrian) movement. Modern dancers have traditionally danced barefoot, making their movement more grounded and natural. Modern dance is performed to various kinds of music, and sometimes spoken words or in silence. Modern dance choreographers translate individual ideas and concepts into movement, which communicates with audiences.

DBDT is a contemporary modern, repertory dance company. Repertory defines our program as being varied; that is, dance works by many different choreographers. In one single program you may see dances depicting religious, jazz or classic themes performed to contemporary music.

MARTHA GRAHAM

MAY 11, 1894 – APRIL 1, 1991

Martha Graham founded the Martha Graham Dance Company in 1926. Her movement style is heavily coated with deep torso contractions, release and imagery.



KATHERINE DUNHAM

JUNE 22, 1909 – MAY 21, 2006

Katherine Dunham was a dancer choreographer, teacher and anthropologist. Her movement style was fused with Caribbean, African and American dance styles.

ALVIN AILEY

JANUARY 5, 1931 – DECEMBER 1, 1989

Alvin Ailey, a Texas native, was a student of Lester Horton. He founded the Alvin Ailey American Dance Theater, a company that primarily features African American dancers. Ailey helped to popularize contemporary dance around the world through his international tours.



AUDITION	A trial performance of a dancer, actor or other performing artist to evaluate their talents and technique; a “tryout” for a part or a company
CHARACTER	Movement expressing prominent individual traits
CHOREOGRAPHY	The process of creating dance
DUET	A dance for two
ENSEMBLE	A group of dancers who perform together.
GRACEFUL	Controlled, rhythmic, smooth, fluid
IMPROVISATION	Spontaneous movement that has not been choreographed
INTERMISSION	A pause or break
PIROUETTE	Turning; a complete turn of the body on one foot
PORT DE BRAS	Carriage of the arms; describes arm motion
REHEARSAL	A private practice for a public performance, usually held in a dance studio
REPERTORY	A collection of dances learned for performance purposes by a dancer
RHYTHM	The patterns formed by the arrangement of short and long sounds (or movements) and silence
SHAPE	The interrelated arrangement of body parts of a dancer or dancers in space. Example: curved, twisted, angular, straight, symmetrical or asymmetrical
TECHNIQUE	A collection of basic dance movements from which dances are constructed



Fundraising

Dance Therapist

Artistic Director

Masseusse

Dance Teacher

Physical Therapist

Dance School Administrator

Theater Manager

Accountant / Financial Manager

Executive Director

School Teacher

*I like dance, but I don't want to be a dancer.
What else can I do and still have a career
in the dance industry and the arts?*

Product Designer

College Professor

Choreographer

Marketing / Public Relations

Photographer / Videographer

Set Designer

Archivist

Sales / Promotions

Graphic Designer

Software Developer

Web Designer

Costume Designer / Seamstress

Stage Manager / Technical Staff
(Backstage Professionals i.e.
Electrical, Sound, Lighting, Scenery)





HISTORY

Founded in 1976 by Ann Williams, Dallas Black Dance Theatre's mission is to create and produce contemporary modern dance at the highest level of artistic excellence through performances and educational programs that bridge cultures and reach diverse communities. As the largest and oldest professional dance company in Dallas, DBDT is the fourth-largest Black dance company in the nation, ranks in the top 10 largest contemporary modern dance companies in the U.S. and is included among the nation's 50 largest ballet companies by Dance Data Project. Located in the thriving downtown Dallas Arts District, the nation's #1 Arts District (*USA Today*), DBDT has performed worldwide for over 5 million arts patrons and 3 million students in 33 states and 16 countries on five continents. The performances include three Olympics (1992, 1996, and 2012), the nation's most prestigious venues (Lincoln Center, Kennedy Center, Broadway, Jacob's Pillow and Joyce Theatre), and for such luminaries as Her Majesty Queen Elizabeth II and South African President Nelson Mandela. Since 2020, DBDT performances have been viewed virtually in 43 countries and expanded to include virtual student matinees and cultural literacy programs. Since 2021, the virtual education performances have been viewed by nearly 200,000 K-12 students across 28 districts throughout the nation. The Company has been recognized by the National Endowment for the Arts as an American Masterpiece Touring Artist (2008) and received the Texas Medal of the Arts Award for Arts Education (2017).



International Associations of Blacks in Dance Founding Company Members at the White House receiving the National Medal of Honor in 2021. From right to left: Lula Washington, Joan Myers Brown, Ann M. Williams, Cleo Parker Robinson, Debbie Blunden-Diggs

DALLAS BLACK DANCE THEATRE



ANN M. WILLIAMS —Founder— *Vision Like No Other!*

Ann Williams founded Dallas Black Dance Theatre in 1976 and grew the company from a small community-based organization to the fourth largest black dance company in the nation and the tenth largest minority arts organization. One of the reasons that Ann Williams wanted to own a dance school and company was not just to turn students into professional dancers, but to introduce one of the oldest forms of art to young people. She wants students to know that dance training can lead to many opportunities.

Ms. Williams' former students can be found in recording studios, executive offices, courtrooms, and hospitals. "I believe the foundation that is provided (through dance) helps to build confidence and self-esteem. These attributes will follow (the) students in whatever direction they choose to go in, whether it be professional dancing, modeling, choreography, or technical direction," says Ms. Williams.

Ann Williams is a graduate of Prairie View A&M University, holds a certificate in Arts Management from Texas A&M University, earned a Master of Arts Degree in Dance and Related Arts from Texas Woman's University (TWU), and received an honorary Doctor of Humanities from Northwood University and Honorary Doctor of Philosophy in Dance from TWU. Governor Rick Perry appointed Ann Williams to the Board of Regents at Texas Woman's University; and she is a 2002 inductee into the Texas Women's Hall of Fame. Ms. Williams is the first person of color to receive a masters in dance in the nation.



DALLAS BLACK DANCE THEATRE



RICHARD A. FREEMAN, JR.

—Artistic Director—

A native of Washington D.C., Richard began his training with District of Columbia Youth Ensemble and the Washington Ballet. He received additional training from Duke Ellington School of the Arts, as well as Virginia Commonwealth University. He danced professionally with Elisa Monte Dance, Dallas Black Dance Theatre, Arts Unlimited, and Houston Grand Opera.

Richard has previously held many roles at Dallas Black Dance Theatre including Dancer, Academy

Instructor, Company Instructor, Resident Choreographer, DBDT: *Encore!* Artistic Assistant, Costume Manager, Stage Manager, and Artistic Project Coordinator. He has performed works by world renowned choreographers such as Alvin Ailey, Talley Beatty, Ben Stevenson, Debbie Allen, Christopher L. Huggins, Nejla Y. Yarkin, Alonzo King and many others.



KATRICIA EAGLIN

—Academy Director—

Katricia Eaglin is the Director of Dallas Black Dance Academy, the official of the Dallas Black Dance Theatre. She is a native of Dallas TX, graduating from the Booker T. Washington High School for the Performing and Visual Arts Magnet. Katricia received her BFA in Dance with a minor in Business Foundations from the University of North Texas. She has also earned a master's degree in Biblical Studies from Dallas Theological Seminary. In 2015, Katricia received the ABT Ballet Certification from American Ballet Theater in New York. Katricia is a former dancer,

Rehearsal Director and Company Instructor of Dallas Black Dance Theatre 2005-2015. Mrs. Eaglin created and produced the Espresso Nutcracker for Dallas Black Dance Academy's in 2018 that continues to be a holiday treat.



DALLAS BLACK DANCE THEATRE COMPANY MEMBERS

DaJuan Foley, Jr.
Jayla Johnson
Darien "DJ" Jones
Amit Katz

Jazmun McCoy
Quintin Moore
Jemari Neal
Brandon Palmer

Anna Rotllant-Estelrich
Javares Selby
Anna Vazquez
Sarah Westbrook

Dallas Black Dance Theatre (DBDT) is a contemporary modern dance company celebrating its 49th season and holds the distinction of being the oldest continuously operating professional dance company in Dallas.

Founded in 1976 by Ann Williams, DBDT's mission is to create and produce contemporary modern dance at its highest level of artistic excellence through performances and educational programs that bridge cultures and reach diverse communities.

The professional company consists of male and female dancers performing modern, jazz, ethnic,

and spiritual works by nationally and internationally renowned choreographers.

Dancers from around the world audition for DBDT, and once accepted, work on 11-month contracts with full employee benefits as their full-time career. Current company members hail from nine U.S. states as well as Israel and Spain!

This diversity has propelled DBDT to prominence, with an ever-expanding audience. The company's multi-ethnic troupe performs worldwide for audiences of all ages and backgrounds.



COME TRAIN WITH US!

In-Person & Virtual

Ages 4–Adult • Beginner to Professional

Classes Offered

- Ballet
- Modern
- Jazz
- Tap
- African
- Hip Hop
- Parent & Me (Ages 2-3)

Office (214) 871-2387

Email academy@dbdt.com

Online DBDT.com/academy

2700 Ann Williams Way, Dallas, TX 75201



2025-2026 | 49TH SEASON CALENDAR

In-Person & Streaming

DanceAfrica | Oct 3-4 | Moody Performance Hall

Director's Choice Series | Nov 7-8 | Dee & Charles Wyly Theatre

Behind the Scenes (FREE!) | Nov 24-25 | DBDT Studios

Black on Black | Dec 5-6 | DBDT Studios

Espresso Nutcracker | Dec 13 | Majestic Theatre

Cultural Awareness Series | Feb 13-15 | Dee & Charles Wyly Theatre

Rising Excellence | Apr 17-18 | Moody Performance Hall

Spring Celebration Series | May 15-16 | Dee & Charles Wyly Theatre