

HoustonBallet

BALLET TALKS

ELEMENTARY

TEACHER RESOURCE GUIDE

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WHAT IS A BALLET TALK?

A *Ballet Talk* is an interactive storytelling experience! Students will discuss the basic elements of ballet, be introduced to props & costumes, and watch a condensed, interactive version of a ballet performed by Houston Ballet Artists.

WHAT SHOULD MY CLASS EXPECT?

1. A teaching artist will arrive to your classroom or designated area 10-15 minutes early to set up.
2. The teaching artist will spend 5-10 minutes introducing his/herself to the students, & discussing the basic elements of ballet and performance.
3. The teaching artist will present a condensed version of the ballet with commentary & dialogue (ranging from 25-40 minutes)
4. A 5-10 minute question & answer session for students/teacher/parents.

Average time for a ballet talks range from 50 minutes to 1 hour.

LEARNING OUTCOMES

Students who participate in a *Ballet Talk* and utilize the included extension activities will be able to:

- Describe how ballets tell stories without using words;
- Explain and give examples of the four elements of Storytelling in Dance;
- Sequence and/or summarize the main events of a story ballet;
- Demonstrate appropriate audience behavior.

TEKS ADDRESSED

The following TEKS are addressed during Ballet Talks and/or as a part of the extension activities included in this resource guide.

(Please note: The TEKS addressed will vary depending upon the selected Ballet Talk.)

ENGLISH & LANGUAGE ARTS

LISTENING/SPEAKING

KINDER

ELA.K.21A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.K.21B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.K.23A: Follow agreed-upon rules for discussion, including taking turns, and speaking one at a time.

GRADE 1

ELA.1.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.1.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.1.29A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 2

ELA.2.28A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.2.28B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.2.30A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 3

ELA.3.29A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.3.29B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

GRADE 4

ELA.4.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.4.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

GRADE 5

ELA.5.27B: Follow, restate, and give oral instructions that include multiple action steps.

COMPREHENSION SKILLS

KINDER

ELA.K.8B: Describe characters in a story and the reasons for their actions.

ELA.K.Fig19E: Retell or act out important events in stories.

ELA.K.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence

GRADE 1

ELA.1.9A: Describe the plot (problem and solution) and retell a story's beginning, middle, and end with attention to the sequence of events

ELA.1.9B: Describe characters in a story and the reasons for their actions and feelings.

ELA.1.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.1.Fig19E: Retell or act out important events in stories in logical order.

ELA.1.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

GRADE 2

ELA.1.9A: Describe the plot (problem and solution) and retell a story's beginning, middle, and end with attention to the sequence of events

ELA.1.9B: Describe characters in a story and the reasons for their actions and feelings.

ELA.1.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.1.Fig19E: Retell or act out important events in stories in logical order.

ELA.1.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

GRADE 3

ELA.3.5A: Paraphrase the themes and supporting details of fables, legends, myths, or stories.

ELA.3.7A: Explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.

ELA.3.8A: Sequence and summarize the plot's main events and explain their influence on future events.

ELA.3.8B: Describe the interaction of characters including their relationships and the changes they undergo.

ELA.3.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.3.Fig19E: Summarize information in text, maintaining meaning and logical order.

ELA.3.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

GRADE 4

ELA.4.3A: Summarize and explain the lesson or message of a work of fiction as its theme.

ELA.4.6A: Sequence and summarize the plot's main events and explain their influence on future events.

ELA.4.5A: Describe the structural elements particular to dramatic literature.

ELA.4.6B: Describe the interaction of characters including their relationships and the changes they undergo.

ELA.4.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.4.Fig19E: Summarize information in text, maintaining meaning and logical order.

ELA.4.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

GRADE 5

ELA.5.3A: Compare and contrast the themes or moral lessons of several works of fiction from various cultures.

ELA.5.6A: Describe incidents that advance the story or novel, explaining how each incident gives rise to or foreshadows future events.

ELA.5.5A: Analyze the similarities and differences between an original text and its dramatic adaptation.

ELA.5.6B: Explain the roles and functions of characters in various plots, including their relationships and conflicts.

ELA.5.13B: Interpret factual or quantitative information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams.

ELA.5.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.5.Fig19E: Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.

ELA.5.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

WRITTEN COMPREHENSION

GRADE 1

ELA.1.19B: Write short letters that put ideas in a chronological or logical sequence and use appropriate conventions (e.g., date, salutation, closing).

GRADE 2

ELA.2.19B: Write short letters that put ideas in a chronological or logical sequence and use appropriate conventions (e.g., date, salutation, closing).

ELA.2.20A: Write persuasive statements about issues that are important to the student for the appropriate audience in the school, home, or local community.

GRADE 3

ELA.3.20A.i: Create brief compositions that establish a central idea in a topic sentence.

ELA.3.20A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.3.20A.iii: Create brief compositions that contain a concluding statement.

ELA.3.20B: Write letters whose language is tailored to the audience and purpose (e.g., a thank you note to a friend) and that use appropriate conventions (e.g., date, salutation, closing).

ELA.3.21A: Write persuasive essays for appropriate audiences that establish a position and use supporting details.

GRADE 4

ELA.4.17: Write about important personal experiences.

ELA.4.18A.i: Create brief compositions that establish a central idea in a topic sentence.

ELA.4.18A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.4.18A.iii: Create brief compositions that contain a concluding statement.

ELA.4.18B: Write letters whose language is tailored to the audience and purpose (e.g., a thank you note to a friend) and that use appropriate conventions (e.g., date, salutation, closing).

ELA.4.19A: Write persuasive essays for appropriate audiences that establish a position and use supporting details.

GRADE 5

ELA.5.17A: Write a personal narrative that conveys thoughts and feelings about an experience.

ELA.5.18A.i: Create multi-paragraph essays to convey information about the topic that present effective introductions and concluding paragraphs.

ELA.5.18A.iii: Create multi-paragraph essays to convey information about the topic that include specific facts, details, and examples in an appropriately organized structure.

ELA.5.18A.iv: Create multi-paragraph essays to convey information about the topic that use a variety of sentence structures and transitions to link paragraphs.

ELA.5.18B: Write formal and informal letters that convey ideas, include important information, demonstrate a sense of closure, and use appropriate conventions (e.g., date, salutation, closing).

ELA.5.19A: Write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives.

DANCE

ENGLISH & LANGUAGE ARTS

DANCE.K–2.3.1: Understand the differences in dances through historical periods.

DANCE.K–2.2b.4: Understand and remember proper performer, audience, and classroom behavior.

DANCE.K–2.3.4: Apply dance concepts to the other content areas.

DANCE.K–2.4.1: Remember, understand, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.K–2.4.2: Evaluate and explain the dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.K–2.4.4: Observe and understand the differences of artistic movement choices and its effects on audience.

GRADE 3–GRADE 5

DANCE.3–5.2b.4: Understand and apply proper performer, audience, and classroom behavior.

DANCE.3–5.3.1: Analyze and evaluate the differences in dances through historical periods as communicated through dance movement.

DANCE.3–5.3.4: Understand and apply dance concepts in various media to the other content areas.

DANCE.3–5.4.1: Analyze, evaluate, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.3–5.4.2: Evaluate and apply dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.3–5.4.4: Analyze, evaluate, and apply the differences of artistic choices and its effects on audience and/or performer.

MUSIC

KINDER

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.

5B: Identify simple interdisciplinary concepts related to music.

6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.

6D: Respond verbally or through movement to short musical examples.

GRADE 1

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.

6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.

6D: Respond verbally or through movement to short musical examples.

GRADE 2

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.

5C: Identify simple interdisciplinary concepts related to music.

6A: Begin to practice appropriate audience behavior during live or recorded performances.

6D: Respond verbally or through movement to short musical examples.

GRADE 3

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.

5C: Identify the relationships between music and interdisciplinary concepts.

6A: Exhibit audience etiquette during live and recorded performances.

6D: Respond verbally or through movement to short musical examples.

GRADE 4

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.

5D: Examine the relationships between music and interdisciplinary concepts.

6A: Exhibit audience etiquette during live and recorded performances.

6D: Respond verbally or through movement to short musical examples.

GRADE 5

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.

5D: Examine the relationships between music and interdisciplinary concepts.

6A: Exhibit audience etiquette during live and recorded performances.

6D: Respond verbally or through movement to short musical examples.

THEATRE**KINDER**

K.1B: Explore space using expressive movement.

K.1C: Imitate sounds.

K.1D: Imitate and recreate objects in dramatic play.

K.2A: Demonstrate safe use of movement and voice.

K.2B: Assume roles through imitation and recreation.

K.3D: Cooperate with others in dramatic play.

K.5A: Discuss, practice, and display appropriate audience behavior.

GRADE 1

1.1B: Develop spatial awareness in dramatic play using expressive and rhythmic movement.

1.1C: Imitate actions and sounds.

1.1D: Imitate and create animate and inanimate objects in dramatic play.

1.2A: Demonstrate safe use of movement and voice.

1.2B: Create roles through imitation.

1.3A: Discuss aspects of the environment for use in dramatic play, such as location or climate.

1.3D: Cooperate with others in dramatic play.

1.5A: Discuss practice, and display appropriate audience behavior.

1.5C: Discuss the use of music, creative movement, and visual components in dramatic play.

GRADE 2

- 2.1B: Expand spatial awareness in dramatic play using expressive and rhythmic movement.
- 2.1C: Participate in dramatic play using actions, sounds, and dialogue.
- 2.1D: Role play, imitate and recreate dialogue.
- 2.2A: Demonstrate safe use of movement and voice.
- 2.2B: Role play in real life and imaginary situations through narrative pantomime, dramatic play, and story dramatization.
- 2.3D: Cooperate and interact with others in dramatic play.
- 2.5A: Discuss, practice, and display appropriate audience behavior.
- 2.5C: Integrate music, creative movement, and visual components in dramatic play.

GRADE 3

- 3.1B: Create playing space using expressive and rhythmic movement.
- 3.1C: Respond to sounds, music, images, language, and literature using movement.
- 3.1D: Reflect the environment, portray character, and demonstrate actions in classroom dramatizations.
- 3.2A: Demonstrate safe use of movement and voice.
- 3.2B: Participate in a variety of roles in real life or imaginative situations through narrative pantomime, dramatic play, or story dramatization.
- 3.3A: Identify technical theatre elements, such as props, costumes, sound, and visual elements that define character, environment, action and theme.
- 3.3D: Cooperate and interact with others in dramatic play.
- 3.5A: Apply appropriate audience behavior consistently.
- 3.5C: Discuss the use of music, movement, and visual components in dramatic activities and performances.

GRADE 4

- 4.1B: Develop body awareness and spatial perception using rhythmic and expressive movement.
- 4.1C: Respond to sound, music, images, language, and literature with voice and movement and participate in dramatic play using actions, sounds, and dialogue.
- 4.1D: Express emotions and ideas using interpretive movements, sounds, and dialogue.
- 4.2A: Demonstrate safe use of the voice and body.
- 4.2B: Describe characters, their relationships, and their surroundings.
- 4.3A: Describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme.
- 4.3D: Interact cooperatively with others in brief dramatizations.
- 4.5A: Apply appropriate audience behavior at formal and informal performances.
- 4.5C: Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

GRADE 5

- 5.1B: Develop body awareness and spatial perceptions using pantomime.
- 5.1C: Respond to sounds, music, images, languages, and literature using movement.
- 5.1D: Express emotions and relate ideas using interpretive and planned movement and dialogue.
- 5.2A: Demonstrate safe use of the voice and body.
- 5.2B: Describe characters, their relationships, and their surroundings in detail.
- 5.3A: Demonstrate character, environment, action, and theme using props, costumes, and visual elements.
- 5.3D: Interact cooperatively with others in dramatizations.
- 5.5A: Analyze and apply appropriate audience behavior at a variety of performances.
- 5.5C: Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

Readiness/ Aligned Standards

EXTENSION ACTIVITIES

STORYTELLING IN DANCE

Dancers have to make the audience understand the story and make their **characters** believable. How do they do that? Four important elements work together to make that possible.

1) DANCE/MOVEMENT

The **choreographer** makes up the steps in ballet. He or she chooses steps and **gestures** (expressive movements made with 1 or 2 body parts) that help tell who a character is and how he or she is feeling.

- *How does your body look when you are excited? Sad? Angry?*
- *How do you move across a room when you are excited? Sad? Angry?*



2) DRAMA

Dancers have to act while they dance, and they use their bodies, or **posture**, and **facial expressions** to do this. These **expressions** help the audience understand each character's feelings and the characters' relationships with one another.

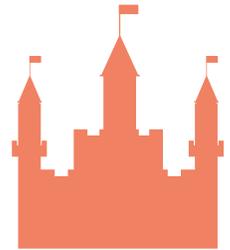
- *How do you stand next to a friend? A stranger? An enemy?*
- *What does your face look like when you are excited? Sad? Angry?*



3) DÉCOR

The **setting** of a ballet tells us when and where a ballet takes place. The clothes dancers wear (**costumes**), what the background looks like (**set**), and the items they carry in their hands (**props**) all help give the audience clues about the setting of a story. Some ballets take place in real places, like Europe in the 1600s; others might take place in imaginary places, like the Kingdom of Sweets.

- *Give examples of décor you would see in a classroom? A restaurant? A hospital?*



4) MUSIC

The composer is the person who writes the music. Sometimes music is written especially with a ballet in mind (like *The Nutcracker* and *Sleeping Beauty*), and other times the choreographer is inspired by a piece of music that has already been written. Music is also used to set the mood of a scene or action.

- *What kind of music inspires you to dance?*
- *What kind of music do you hear at a birthday party? A parade? A baseball game?*



STORYTELLING IN DANCE

EXTENSION ACTIVITIES

Help your students get a better understanding of how stories are told in dance by trying out some of these activities!

1) DANCE – EXPRESS YOURSELF*

Using the **Feelings Cards**, have students demonstrate different feelings to his/her classmates. Students should use **facial expressions, posture, and gestures** to demonstrate.

- Start whole group by drawing a card and having students demonstrate a matching facial expression.
- Next, have the student add one or two matching gestures to their expression.
- Pick a few examples to share whole group.
Emphasize that expressions and gestures should be CLEAR and BIG
- Finally have students work in small groups to create a movement phrase that demonstrates a specific feeling.
Challenge students to use different expressions and gestures to express the same feeling

While a group is performing, other students are expected to observe, interpret what they see and practice appropriate audience behavior.

2) DRAMA – RELATIONSHIPS*

In this activity, students will use **pantomime**. Pantomime is using movements and facial expressions to tell a story or express information without words.

Using the table below (and/or create your own), have students pantomime scenes that show relationships.

- Start by dividing students into groups of 2-3 and telling students that they will be working with their partner(s) to create a pantomime scene that shows a specific relationship (Model if necessary)
- Next, give each group a type of relationship to portray (double one role for groups of three i.e. 2 parents, 1 child)
- Give students 1-3 mins to create a pantomime scene with their partner(s)
- Finally, have students take turns performing their scene for each other. Audience members can think and or write critically about what relationship they think is being shown in each scene. (scenes should not exceed 30secs in length)

Encourage students to **exaggerate their movements to help their audience better understand their relationship.

TYPES OF RELATIONSHIPS

Friends	Enemies
Parent/Child	Siblings (Brothers & Sisters)
Bully/Victim	Hero/Rescued
Teach/Student	Employer/Employee

3) DÉCOR – YOU DESIGN IT!

Using the *set design template*, have students draw a setting for a ballet or story to take place. This can be a story they already know or one they make up. Students should be able to answer the following:

- Is your setting a real or imaginary place?
- What details did you include to help your audience know when and where your ballet takes place?

Using the *costume design template*, have students design a costume for a ballet character. This can be a character from a story they already know or one they make up. Students should be able to answer the following:

- Can a dancer move in your costume?
- What fabric/material will you use to make your costume?

4) MUSIC – LET THE MUSIC MOVE YOU!*

Make a playlist or CD with a variety of instrumental music that evokes different moods/feelings, and/or has tempo changes. (*Using instrumental music is important! Sometimes lyrics make students feel they have to interpret them with their movement*)

- Start whole group by discussing/reviewing how movement can help express how a person is feeling and how music can be used to set the mood.
- Next, allow students to move to the music while focusing on how it makes them feel and want to move.
- Have students explore movement:
 - while staying in one spot
 - while moving around the room
 - while changing levels (high, middle, low)
- Finally, have students work in small groups to create a dance to one of the selections. Groups take turns performing their choreography for each other. Audience members can think or write critically about what they think the dancers were trying to express to the music.

** Throughout these activities, remind students to move safely, stay focused, use face and body, and try different moves*

FEELING CARDS

HAPPY

SAD

ANGRY

EXCITED

FEELING CARDS

TIRED

SHY

NERVOUS

SUPRISED

FEELING CARDS

BORED

AFRAID

EMBARRASSED

ANNOYED

FEELING CARDS

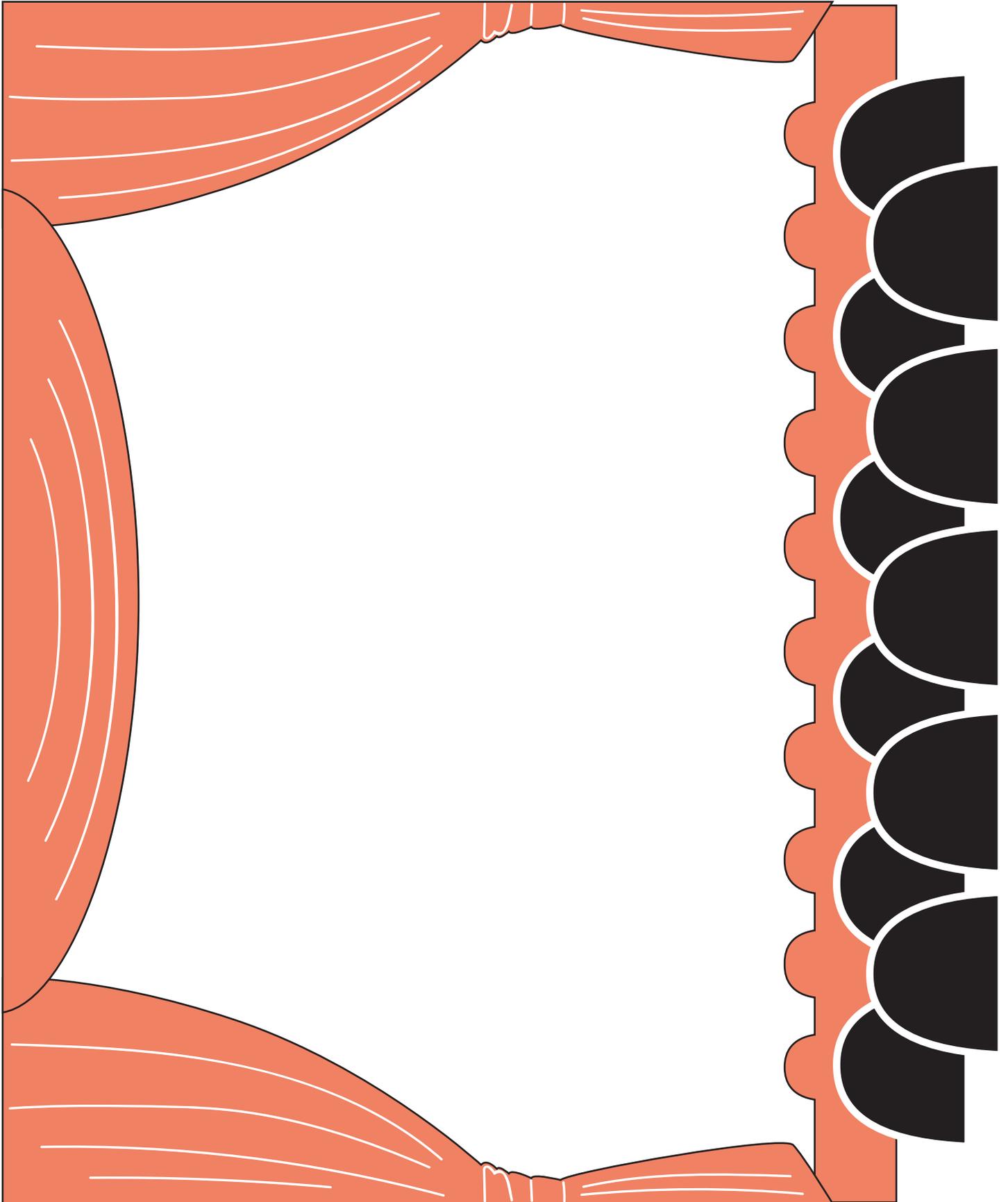
PROUD

DISGUSTED

CONFUSED

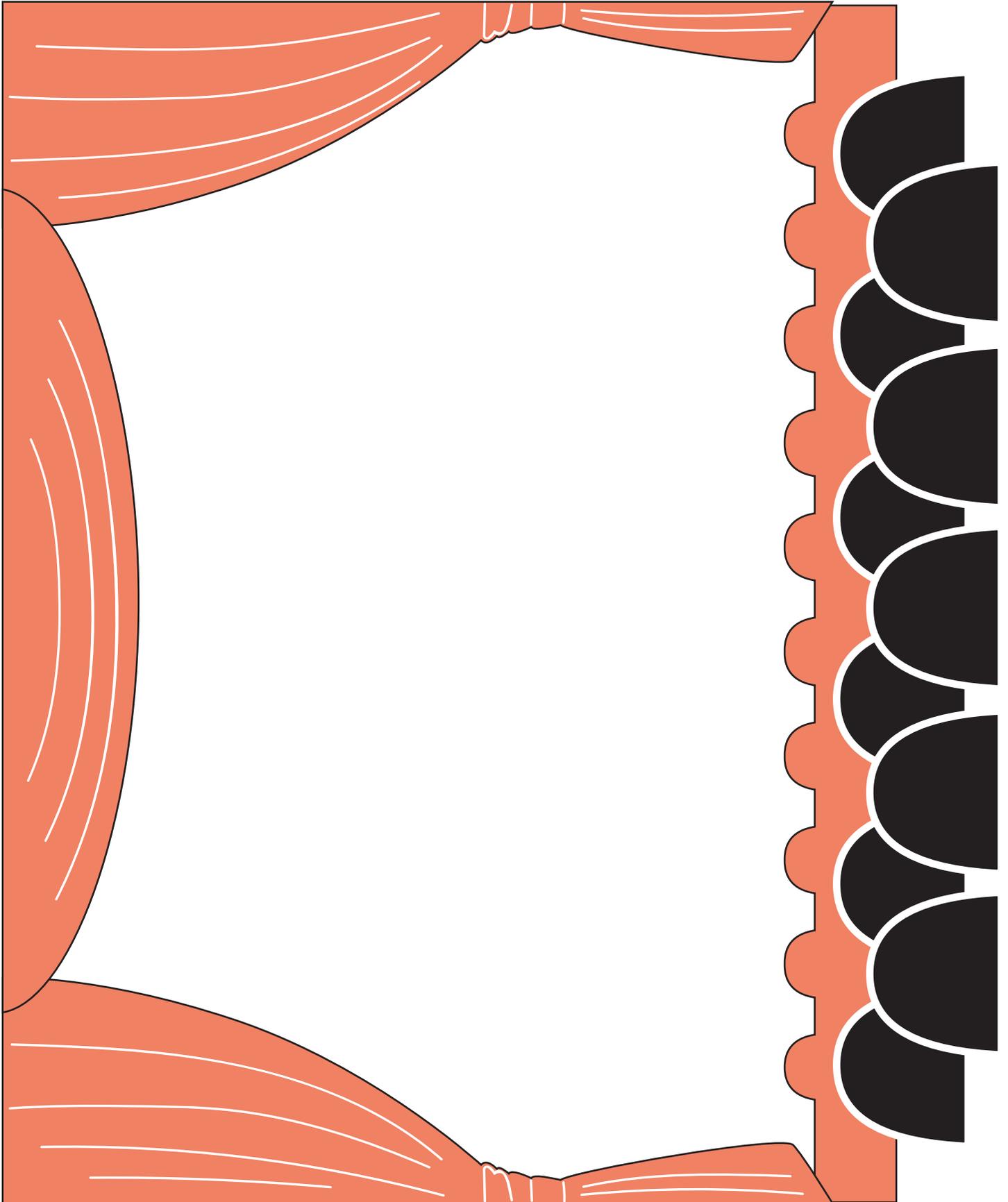
BRAVE

Decor: Set Design



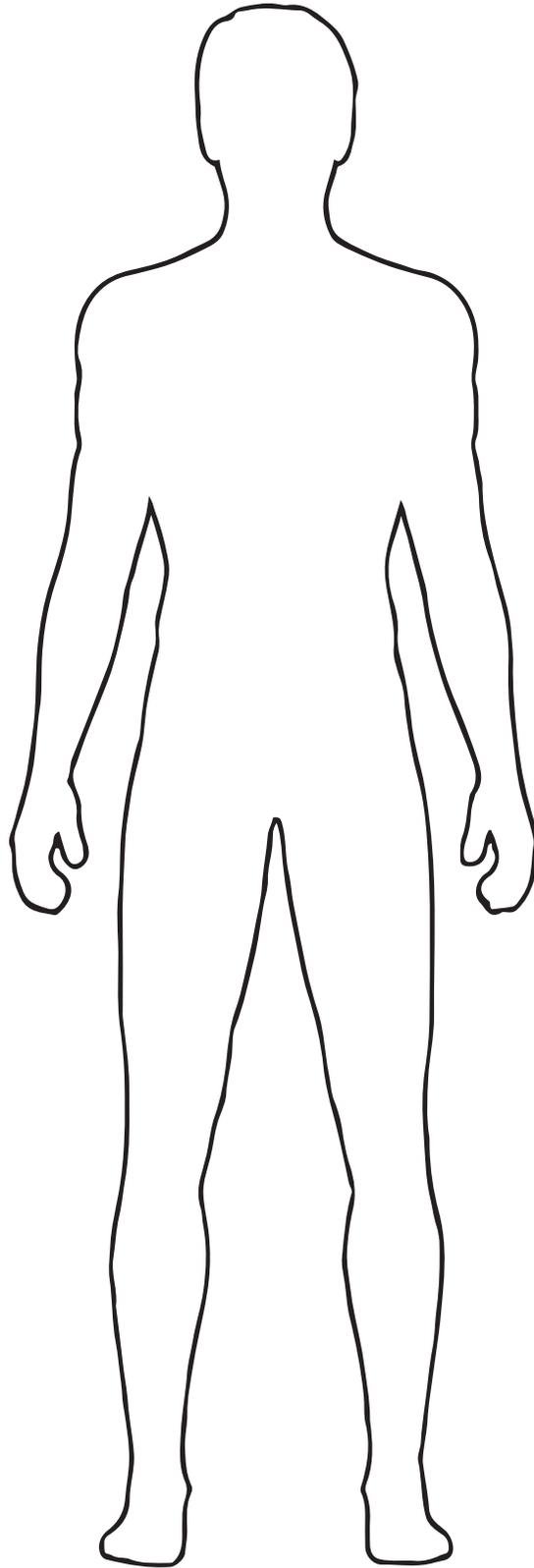
EXTENSION ACTIVITIES

Decor: Set Design

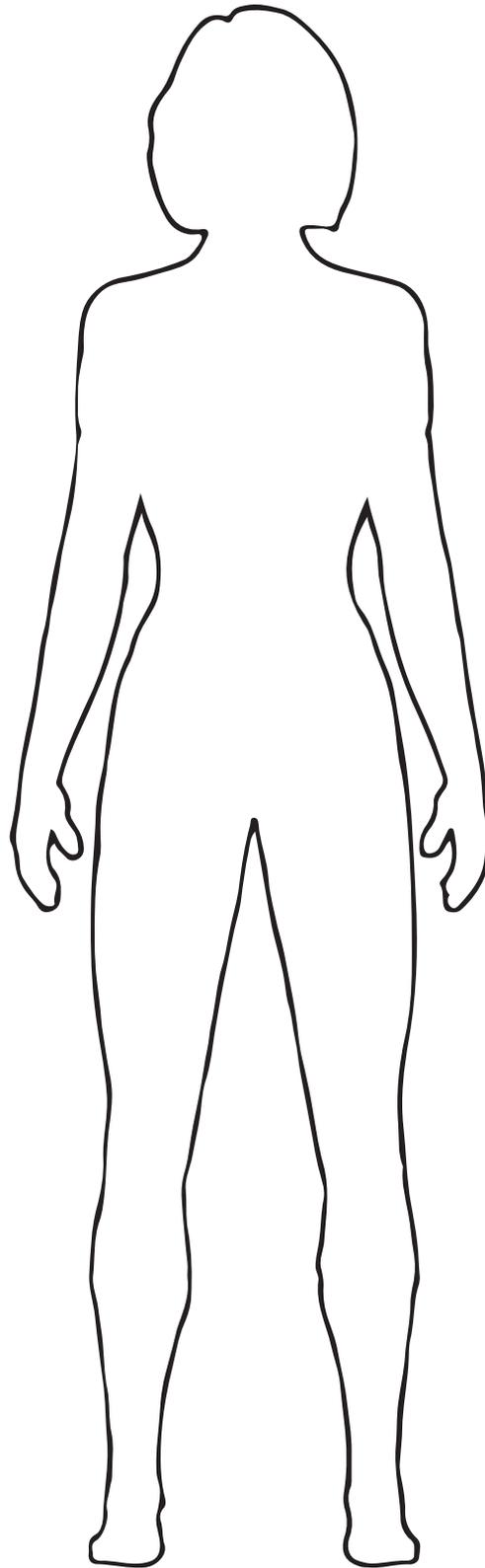


EXTENSION ACTIVITIES

Decor: Costume Design



Decor: Costume Design



Do You Remember?

BE SURE TO USE COMPLETE SENTENCES!

Characters: Name and describe 2 main characters from the *Ballet Talk* you watched.

Setting: Where and when did the story take place? Was the setting real or imaginary?

Write a short summary of the *Ballet Talk* you watched.
(Remember to include beginning, middle and end!)

Show What you Know

Use the frames below to draw and/or write the beginning, middle and end of the Ballet Talk you watched.

Beginning

Middle

End

**LEARN
MORE**

LEARN MORE

ALL ABOUT ARMS



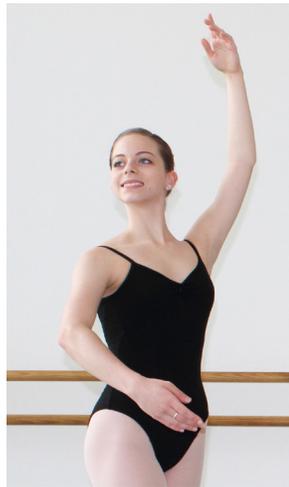
FIRST
POSITION



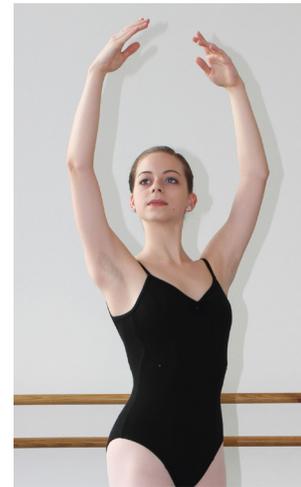
SECOND
POSITION



THIRD
POSITION



FOURTH
POSITION



FIFTH
POSITION

LEARN MORE

Try making all 5 positions.
Can you keep your back straight while you do them?

ALL ABOUT LEGS

Ballet dancers use 5 positions of the feet when they dance. Their legs are turned out, meaning their toes point to the side instead of the front. Men and women use the same positions.



**FIRST
POSITION**



**SECOND
POSITION**



**THIRD
POSITION**



**FOURTH
POSITION**



**FIFTH
POSITION**

LEARN MORE

Try making all 5 positions. Which one is the hardest

WHY DO THEY WEAR THAT?

Dancers, like athletes, have to wear special clothes for both practice and performance.

Class and Rehearsal:

In rehearsal, both boys and girls wear **leotards** and **tights**. Just like football players at the line of scrimmage, dancers need to move fast. It's best not to have lots of clothing in the way to add **friction**. So dancers and many other athletes wear extra tight pants to help them move faster and without constraint.



Performances:

Houston Ballet dancers wear all different kinds of costumes, depending on the ballet they are performing. In classical ballets, women wear **tutus**, and men wear **tonics**. In the top left photo, the female dancer is wearing a classical tutu, **pointe shoes** and **tiara**. Her Cavalier is wearing a tunic, tights and ballet slippers. Pointe shoes are satin ballet slippers that have a hard tip that allows female dancers to dance on the tips of their toes.



In contemporary ballets, dancers wear all kinds of costumes. In the bottom left photo, the male dancer is wearing tights and ballet slippers, and the female dancer is wearing a leotard, skirt and pointe shoes.

HOUSTON BALLET

A BRIEF HISTORY

The mission of Houston Ballet is to inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs.

Houston Ballet Foundation was formed in 1955 as an academy for nurturing talented dance students with dreams of professional dancing. In 1969, the professional company was founded and drew upon the strength of the Houston Ballet Academy.

In 1976, Houston Ballet conducted an international search for an artistic director. Ben Stevenson, former Director of the National Ballet of Washington D.C., Principal Dancer and Ballet Master with the London Festival Ballet, was hired and served as Artistic Director until 2003. Through his exceptional leadership and direction, Houston Ballet developed a broad repertory including both classical and contemporary works as well as an Academy with a first-rate professional training school.

In 1987, the company moved into its new performing home, the magnificent Wortham Theater Center, a facility with which few performing arts houses in the world can compare.

In July 2003, the acclaimed Australian choreographer Stanton Welch AM assumed the artistic leadership of Houston Ballet, now America's fifth largest ballet company. Mr. Welch has transformed Houston Ballet by raising the level of classical technique and infusing the company with new energy, drive and vision. He continues to introduce new and existing works by distinguished choreographers and to attract some of the world's best coaches to work with Houston Ballet. He has created works for prestigious international companies such as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

In 2011, Houston Ballet moved into its new home, the Houston Ballet Center for Dance. With over 115,000 square feet and a bridge connecting it to the Wortham Theater Center, it is the largest facility dedicated to professional dance in North America.

Today, the Houston Ballet continues to delight and inspire audiences through artistic excellence and innovative choreography. The 2019-2020 year will mark the 50th anniversary of the Houston Ballet.

GLOSSARY

Characters: the people, animals, or other creatures that the dancers portray.

Choreographer: the person who makes up the steps for a dance.

Composer: the person who writes the music.

Costume: a performer's clothing and accessories.

Exaggerate: to make more dramatic or expressive

Expression: the way a person moves their body and/or face to express a feeling or emotion.

Friction: the resistance of motion when one object rubs against another.

Gesture: an expressive movement with 1 or 2 body parts that communicates an idea.

Leotard: a close-fitting, one-piece garment made of a stretchy fabric that covers a dancer's body from the shoulders to the hips.

Mood: the overall feeling of a written work or performance piece.

Pantomime: using upper body movements and facial expressions to express information or indicate an action without the use of words.

Pointe Shoe: a ballet shoe, traditionally worn by women, with a hard tip that allows them to dance on the tips of their toes.

Posture: the way a person holds their body when standing or sitting.

Props: objects on stage that dancers can pick up and dance with. (short for properties)

Set: the stage decorations that help us understand where and when a ballet takes place.

Setting: when and where a story takes place.

Tiara: a small crown that a female dancer wears on her head.

Tights: close-fitting, one-piece garment made of a thin fabric that covers a dancer's body from the waist down.

Tunic: a long shirt worn by a male ballet dancer in classical ballets.

Tutu: the costume traditionally worn by female dancers in classical ballets. (can be long or short)