

DANCING IN TEXAS!



STUDIO SERIES STUDY GUIDE

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WHAT IS STUDIO SERIES?

Studio Series are Interactive, educational performances by Houston Ballet II and the Houston Ballet Academy pre-professional program at Houston Ballet Center for Dance. This study guide has information and activities for before and after the performance that are intended to extend the learning experience.

WHAT TO EXPECT

Arrival and Departure

Houston Ballet's performance of *Dancing in Texas* will take place at the Houston Ballet Center for Dance.

Bus pickup and drop-off will be at:

Houston Ballet Center for Dance
601 Preston Street
Houston, TX 77002



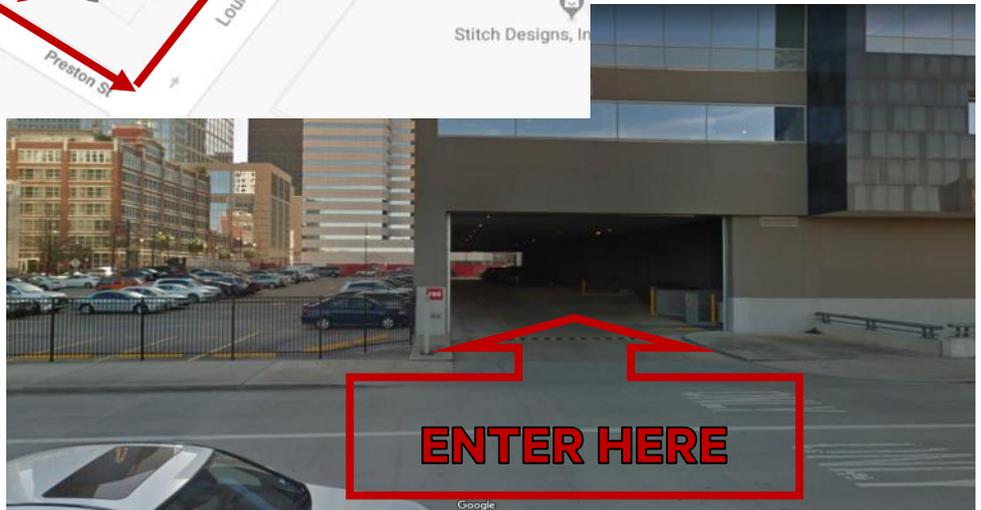
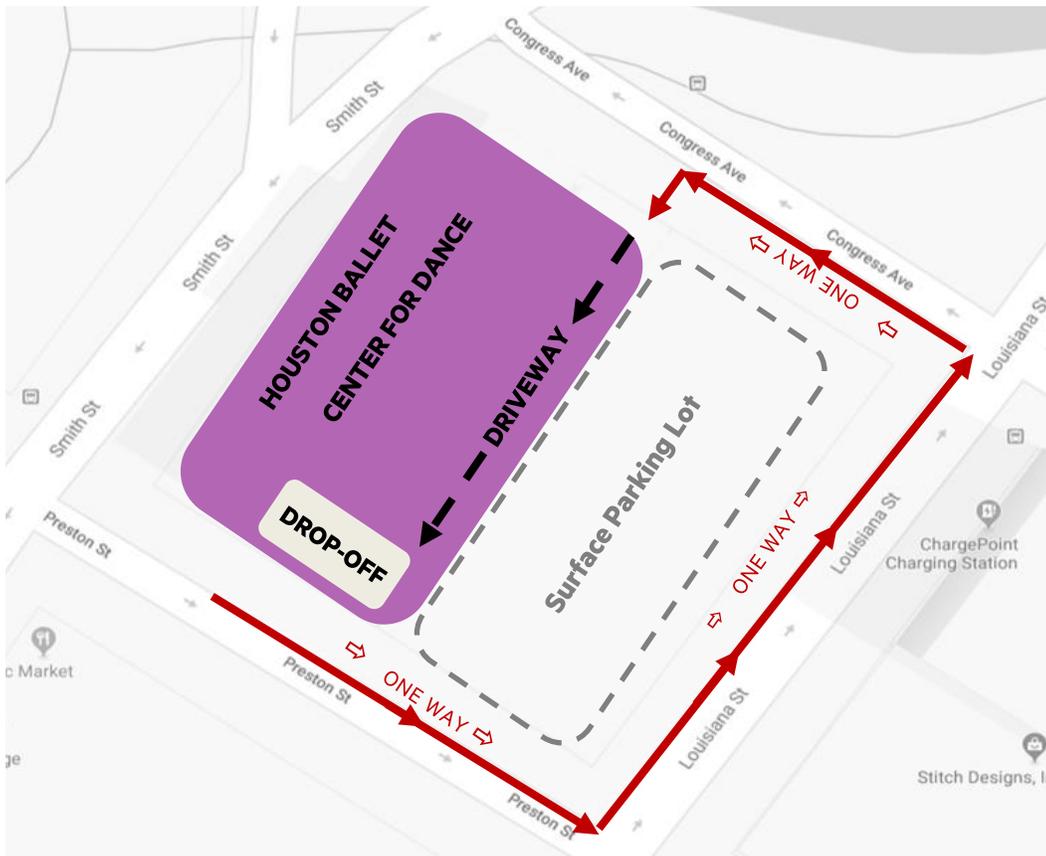
Houston Ballet Center for Dance

Houston Ballet Center for Dance (601 Preston St.) is at the corner of Smith St. and Preston St. Access to the drop-off area can be found by entering the driveway on the Congress Ave. side of the building.

DO NOT enter driveway from PRESTON ST.

ENTER driveway from **CONGRESS AVE.** (pictured below)

ENTRANCE is on the **LEFT** (past parking lot)



LEARNING OUTCOMES

Students who attend the *Studio Series* performance and utilize this Study Guide's extension activities will be able to:

- Use words and/or pictures to summarize one or more of the ballets in *Dancing in Texas!*;
- Compare/contrast one or more of the ballets in *Dancing in Texas!*;
- and demonstrate appropriate audience behavior.

TEKS ADDRESSED

The following TEKS are addressed during Studio Series performance and/or as a part of the extension activities included in this study guide.

(Please note: The TEKS addressed will vary depending upon the Studio Series performance attended.)

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.2.6A: Identify moral lessons as themes in well-known fables, legends, myths, or stories.

ELA.2.9B: Describe main characters in works of fiction, including their traits, motivations, and feelings.

ELA.2.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.2.Fig19E: Retell important events in stories in logical order.

ELA.2.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 Composition

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

KINDER-GRADE 2

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.

MS DANCE I

MS DANCE. 1.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.

MS DANCE. 1.1D: identify dance movement elements through space, energy, and time.

MS DANCE. 1.3D: understand dances in various media and other content areas.

MS DANCE. 1.4A: define the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
MS DANCE. 1.4B: identify relationships between dance and other content areas.
MS DANCE. 1.4C: define the content and choreographic structures used by various American choreographers.
MS DANCE. 1.4D: define artistic decisions of personal dance works.

MS DANCE II

MS DANCE. 2.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.
MS DANCE. 2.1D: explore and demonstrate dance movement elements through space, energy, and time.
MS DANCE. 2.3D: evaluate dance in various media and other content areas.
MS DANCE. 2.4A: demonstrate the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
MS DANCE. 2.4B: interpret relationships between dance other content areas.
MS DANCE. 2.4C: demonstrate the content and choreographic structures used by various American choreographers.
MS DANCE. 2.4D: interpret and evaluate artistic decisions of personal dance works.

MS DANCE III

MS DANCE. 3.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.
MS DANCE. 3.1D: develop dance movement elements through space, energy, and time.
MS DANCE. 3.4A: design and apply criteria for evaluating the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
MS DANCE. 3.4B: create relationships between dance and other content areas.
MS DANCE. 3.4C: compare and contrast the content and choreographic structures used by various American choreographers.
MS DANCE. 3.4D: interpret, evaluate, and justify artistic decisions of personal dance works.

HS DANCE I

DANCE.I.1A: Demonstrate basic kinesthetic and spatial awareness individually and in groups.
DANCE.I.1C: Recognize knowledge of dance genres, styles, and vocabulary.
DANCE.I.1D: Identify images found in the environment through movement.
DANCE.I.2Ab: Explore, improvise, and demonstrate original movement during the creative process.
DANCE.I.4A: Incorporate appropriate movement vocabulary when identifying qualities and discussing meaning of performance or production in dance.
DANCE.I.4B: Demonstrate appropriate audience behavior and etiquette in the classroom and at performances.
DANCE.I.4C: Identify relationships between dance and other content areas.

HS DANCE II

DANCE.II.1A: Demonstrate kinesthetic and spatial awareness individually and in groups.
DANCE.II.1C: Demonstrate effective knowledge of dance genres, styles, and vocabulary.
DANCE.III.1C: Compare knowledge and skills of dance genres, styles, and vocabulary.
DANCE.IV.1C: Demonstrate and evaluate a working knowledge and skills of dance genres, styles and vocabulary.
DANCE.II.1D: Interpret details in movement in natural and constructed environment.
DANCE.II.2Ab: Explore, improvise, and perform original movement during the creative process.
DANCE.I.2Ac: Express ideas and emotions through movement.

DANCE.II.2Ac: Expand the expression of ideas and emotions through movement.
DANCE.II.4A: Identify characteristics of a variety of dances.
DANCE.II.4B: Analyze qualities of performance and proper etiquette in dance.
DANCE.II.4C: Identify similarities of form and expression in dance and other content areas.

HS DANCE III

DANCE.III.1A: Analyze kinesthetic and spatial awareness individually and in groups.
DANCE.III.1D: Differentiate designs and images in natural and constructed environment.
DANCE.III.2Ab: Experiment, improvise, and perform original movement during the creative process.
DANCE.III.2Ac: Compare and contrast the expression of ideas and emotions through movement.
DANCE.III.4A: Compare characteristics and qualities of a variety of dances.
DANCE.III.4B: Analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member.
DANCE.III.4C: Understand the relationship of dance performance skills and other content areas.

HS DANCE IV

DANCE.IV.1A: Evaluate kinesthetic and spatial awareness individually and in groups.
DANCE.IV.1D: Create designs and images found in natural and constructed environment.
DANCE.IV.2Ab: Improvise, construct, and evaluate original movement studies.
DANCE.IV.2Ac: Evaluate the expression of ideas and emotions through movement.
DANCE.IV.4A: Evaluate personal dance compositions and the work of others.
DANCE.IV.4B: Create and reconstruct a choreographic study using varied media and environments.
DANCE.IV.4C: Create a portfolio based on personal artistic works, performance works, or research.

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.

MS MUSIC I

MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.

MUSIC I.5E: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

MS MUSIC II

MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.

MUSIC II.5F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances

MS MUSIC III

MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC III.5F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

HS MUSIC I

MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.

MUSIC I.5A Compare and contrast music by genre, style, culture, and historical period.

MUSIC I.5D: Identify and explore the relationship between music and other academic disciplines.

HS MUSIC II

MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.

MUSIC II.5A: Compare and contrast music by genre, style, culture, and historical period.

HS MUSIC III

MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC III.5A: Classify representative examples of music by genre, style, culture, and historical period.

HS MUSIC IV

MUSIC IV.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC IV.5A: Discriminate representative examples of music by genre, style, culture, and historical period.

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.

MS THEATRE I

THEATRE.1.1.B expand body awareness and spatial perceptions using mime;

THEATRE.1.1.C respond to sounds, music, images, and the written word, incorporating movement;

THEATRE.1.2.A demonstrate safe use of the voice and body;

THEATRE.1.5.A identify and apply audience etiquette at all performances;

THEATRE.1.5.C identify production elements of theatre, film, television, and other media;

MS THEATRE II

THEATRE.2.5.C demonstrate knowledge of production elements in theatre, film, television, and other media;
THEATRE.2.1.B develop and apply theatre preparation and warm-up techniques;
THEATRE.2.1.C create expressive and rhythmic movements
THEATRE.2.2.A demonstrate safe use of the voice and body
THEATRE.2.5.A understand and demonstrate appropriate audience etiquette at various types of performances;

MS THEATRE III

THEATRE.3.5.C demonstrate knowledge of production
THEATRE.3. 1.B explore preparation and warm-up techniques
THEATRE.3. 1.C create expressive movement and mime to define space and characters;
THEATRE.3.2.A demonstrate safe use of the voice and body;
THEATRE.3.5.A understand and demonstrate appropriate audience etiquette at various types of live performances;

HS THEATRE I

THEATRE.I.2A: Demonstrate safe use of the voice and body
THEATRE.I.2B: Define creativity as it relates to personal expression
THEATRE.I.5A: Analyze and apply appropriate behavior at various types of live performances

HS THEATRE II

THEATRE.II.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression
THEATRE.II.2B: Explore creativity as it relates to self and ensemble
THEATRE.II.5A: Evaluate and apply appropriate audience etiquette at various types of performances

HS THEATRE II

THEATRE.III.2A: Employ safe, appropriate techniques to allow for physical, vocal, and emotional expression;
THREATRE III.2B: Creativity as it relates to self and ensemble and its effect on audience;
THEATRE.III.5A: Compare behavior at various types of performances and practice appropriate audience etiquette;

HS THEATRE IV

THEATRE.IV.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression;
THEATRE.IV.2B: Demonstrate creativity as it relates to self and ensemble and its effect on audience;
THEATRE.IV.5A: Evaluate and practice appropriate audience behavior at various types of performances;

Readiness Standards/Aligned Readiness

ATTENDING A BALLET PERFORMANCE

Going to see a ballet performance is the SAME as going to a movie:

- The lights dim before the performance begins and the theater stays dark during the ballet.
- Audience members are expected to quietly sit in their seats during the performance.
- Audience members may NOT take any pictures or video during the performance. This is distracting to the dancers and other audience members, AND *Dancing in Texas* is copyrighted artistic material.
- All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.



Williams Dance Lab: Studio Series Audience

Going to see a ballet performance is DIFFERENT than going to a movie:



Houston Ballet Center for Dance

- Ballet is performed live. The dancers can see and react to the audience!
- Audience members can show the dancers when they appreciate their performance! If something is funny, you can laugh! If the dancers are doing a great job, then you can clap!
- At the end of the show, the dancers all bow. This is called a **curtain call**. If you really loved the show, you can give the dancers a **standing ovation** to show that you appreciate their hard work!
- School clothes are appropriate, but some people like to dress up for ballet performances. Just make sure you are comfortable!

A CLOSER LOOK

SLEEPING BEAUTY

The third and final **act** of the ballet *Sleeping Beauty* is the wedding of Princess Aurora and Prince Desire . Many storybook characters, like Little Red Riding Hood, the Big Bad Wolf and Puss in Boots, attend the wedding to celebrate their love and to entertain the royal family by dancing **divertissements**, or short dances. We meet Princess Florine who dances a **pas de deux**, or dance for two, with the Bluebird. The Bluebird is a prince who is turned into a bird by Florine's wicked stepmother. These two dancers work together to perform many difficult lifts, jumps and turns.



Houston Ballet Academy Students in *Sleeping Beauty*

Music by **Pyotr Ilyich Tchaikovsky**

Choreography by **Ben Stevenson, OBE**

Costumes and Set Design by **Desmond Heeley**

Lighting Design by **Duane Schuler**

A CLOSER LOOK

THE NUTCRACKER

The Nutcracker is the only ballet that Houston Ballet performs EVERY year. It is a holiday tradition for many people in Houston and all around the world. *The Nutcracker* tells the magical story of a young girl, Clara, who saves a Nutcracker Prince in a battle against an evil Rat King. To return the favor, the prince takes her on a journey from her living room through the Land of Snow to the Kingdom of the Sweets.

The Sugar Plum Fairy rules over the Land of Sweets, and her subjects entertain Clara by dancing **divertissements**, or short dances, from countries around the world, including Spain, Russia, China, and France. Finally, the Sugar Plum Fairy and the Nutcracker Prince dance a **pas de deux**, or dance for two, for Clara before she returns home. These two dancers work together to perform many difficult lifts, jumps and turns.



Music by **Pyotr Ilyich Tchaikovsky**

Choreography by **Ben Stevenson**

Costumes and Set Design by **Desmond Heeley**

Lighting Design by **Duane Schuler**

PAS DE DEUX

IT TAKES TWO!

In ballet, a **pas de deux** is a dance duet in which two dancers, usually a male and a female, perform ballet steps together. These dancers must use teamwork to create difficult movements and shapes on stage. When these dancers move together and support one another, we call this **partnering**.

Many of the ballets in Dancing in Texas feature pas de deux, and they are all different!

TWO DANCERS SUPPORTING EACH OTHER



DANCING ALONE, BUT STILL INTERACTING



ONE PARTNER SUPPORTING THE OTHER



A CLOSER LOOK

PECOS BILL

Pecos Bill is from the third **act**, or section, of the ballet *Tales of Texas*. This ballet was choreographed by Stanton Welch AM for Houston Ballet in 2004. It is about one of the most colorful figures in Texas folklore, Pecos Bill, the mythical cowboy. He was raised by a pack of wild coyotes after falling from his parents' covered wagon while they were crossing the Pecos River.

His story is called a **Tall Tale**, and his adventures include lassoing a cyclone, riding a mountain lion, and using a rattlesnake as a whip. Legend has it that he invented the branding iron to stop cattle rustling, drained the Rio Grande to water his ranch during a drought, and taught gophers to dig potholes.



In *Dancing in Texas*, we see a **pas de deux**, or dance for two, between Pecos Bill and his coyote mother. The role of the coyote is a challenging one for the dancer because she has to dance ballet while moving her body to help the audience imagine her as a coyote.

Music by **Matthew Pierce**
Choreography by **Stanton Welch AM**
Costumes and Set Design by **Kristian Fredrikson**
Lighting Design by **Lisa Pinkham**

PECOS BILL

& OTHER TALL TALES

Want to learn more about Tall Tales?!

Scan the QR Code below for access to the story of Pecos Bill and other Tall Tales!



12 Tall Tale Mini-Books by Jeannette Sanderson

***Each Tall Tale includes vocabulary and teaching activities.*

EXTENSION ACTIVITIES

DANCING IN TEXAS!

BALLET FOLKLÓRICO

Baile folklórico means "folkloric dance" in Spanish and is also known as **ballet folklórico**. Ballet folklórico is not just one style of dance, but a mixture of dance styles that reflect the diverse culture of Mexico. This dance mixes Mexican cultures and folk dances with characteristics of ballet, like pointed toes and movements that are exaggerated and choreographed. You can recognize this style of dance by the **costumes** the dancers wear. The women wear colorful, layered dresses that spread and twirl as they spin on the dance floor, and the men wear all-black suits, similar to traditional mariachi costumes.

Color the ballet folklórico dancers below!



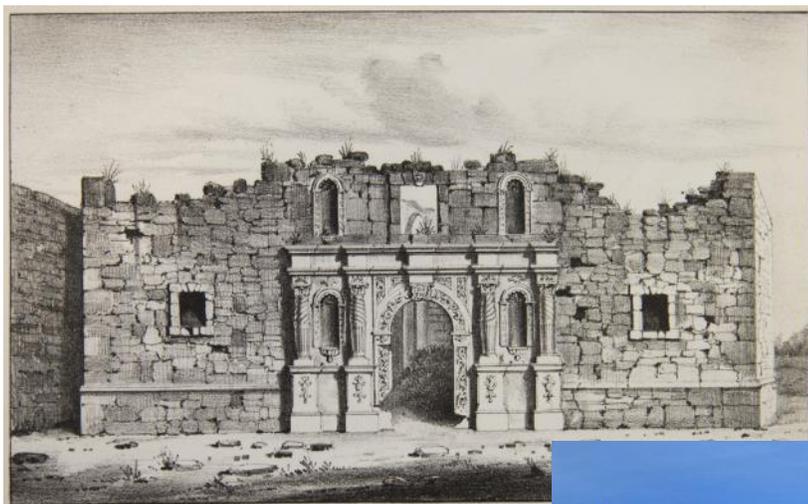
DANCING IN TEXAS!

THE ALAMO

The Alamo today is a museum in the Alamo Plaza District, located in downtown San Antonio, Texas. However, originally it was a Roman Catholic mission called Mission San Antonio de Valero that later became the site of the Battle of the Alamo.

The Battle of the Alamo took place in 1836 in what is now San Antonio, Texas. At that time, Texas belonged to Mexico, but many people in Texas wanted it to leave Mexico and become a new country. Over 100 of these people were in the Alamo when a Mexican army of several thousand showed up and surrounded the Alamo. The Mexican army surrounded the Alamo for 13 days, then attacked on March 6, 1836. The Texans were able to fight off the first few attacks, but there were too many Mexican soldiers and they climbed the walls and got inside the fort. The fighting was fierce, but eventually the Mexicans won.

Although the Texans lost the battle, it energized the rest of Texas against Mexico. A few months later, Sam Houston led the Texans to victory the Battle of San Jacinto. During the battle, the Texan soldiers shouted out "Remember the Alamo!"



Drawing of the Alamo after the battle.



The Alamo today.

Scan Me!

for educational resources
from thealamo.org



ANIMAL DANCES

In *Pecos Bill*, the Coyote Mother has special **choreography** that makes her seem animal-like. Her arms are bent like dogs' legs, and her hands are cupped, so it looks like she has paws instead of fingers. Also, she doesn't dance upright like a regular human being.

Use the activities below to explore animal movements with your students!

Activity 1: Animal Poses

1. Ask students to give examples of different animals they might see in a zoo.
2. After sharing a few examples whole group, have students think of one zoo animal and create a pose as that animal. (Use questions like the ones below to guide student thinking as they create)
 - How can you transform your body to look like an animal?
 - Is the animal light/heavy? Fast/slow?
 - How can your face/body show the animal?
 - What details can you add?
3. Select volunteers to show their poses to the class and have the class copy each pose. After copying the volunteer's pose, have students create a different pose as the same animal.

Activity 2: Animal Freeze Dance

1. Play music and have students move calmly around the room.
2. Direct students to continue moving while the music plays and to come to a complete stop whenever the music stops.
3. Tell students that when the music stops, you will call out one zoo animal. Students should quickly move into a zoo animal pose and freeze in that pose. Take this time to observe student poses and identify and share out a few animals that you see.
4. When the music starts again, direct students to continue moving around the room, but this time they will move like the animal they were posed as.
5. Repeat steps 3-5 for different zoo animals.

(Use questions like the ones below to guide student thinking)

- How can you transform your body to look/move like an animal?
- Is the animal fast/slow? Light/heavy?
- What different ways does the animal move?
- How can your face/body show the animal?

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

WHAT'S THE WEATHER?

In *Dancing in Texas!* students watched the snow scene from *The Nutcracker*. Dancers in this ballet moved like snowflakes to create the feeling of it snowing onstage. Use the activity below to explore movement affected by different weather patterns.

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

1. Start whole group by discussing different types of weather/natural disasters.
Examples: rain, snow, hail, windstorm, blizzard, heat wave, heavy fog, earthquake, hurricane, tornado, etc.
2. Have students use their imaginations as you describe a type of weather entering the room. *(if comfortable, students can close eyes here)*
3. As each type of weather enters the rooms, students will allow it to affect their movement. Challenge students by changing factors in the weather *(e.g. wind speed, water level, etc.)*.

Have students explore movement:

- while staying in one spot
- while moving around the room
- while changing levels (high, middle, low)

4. Prompt students' movement by asking questions like the ones below:
 - How does this weather affect how your body moves?
 - How does it feel to move in this weather? What do you see/smell/hear/taste?
 - What details can you add to your movement?
 - What items might you have in this weather? Can you use your body to show it? (Pantomime)

Finally, have students work in small groups to create a movement piece that depicts a certain type of weather. Groups take turns performing their piece for each other. Audience members can think or write critically about which type of weather they think each group was trying to show.

EXTENDING THIS ACTIVITY

Moving with Music: Use music to underscore each type of weather/natural disaster as it enters the room. Have students move to the music using movements that show each type of weather/natural disaster.

Become the Weather: Change things up by having students move as if they were the weather. Students will use whole body movements to express a type of weather/natural disaster. Have students work together to create choreography for a weather dance!

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

SHOW WHAT YOU KNOW

Use the frames below to draw and/or write the beginning, middle and end of one of the ballets in *Dancing in Texas*.

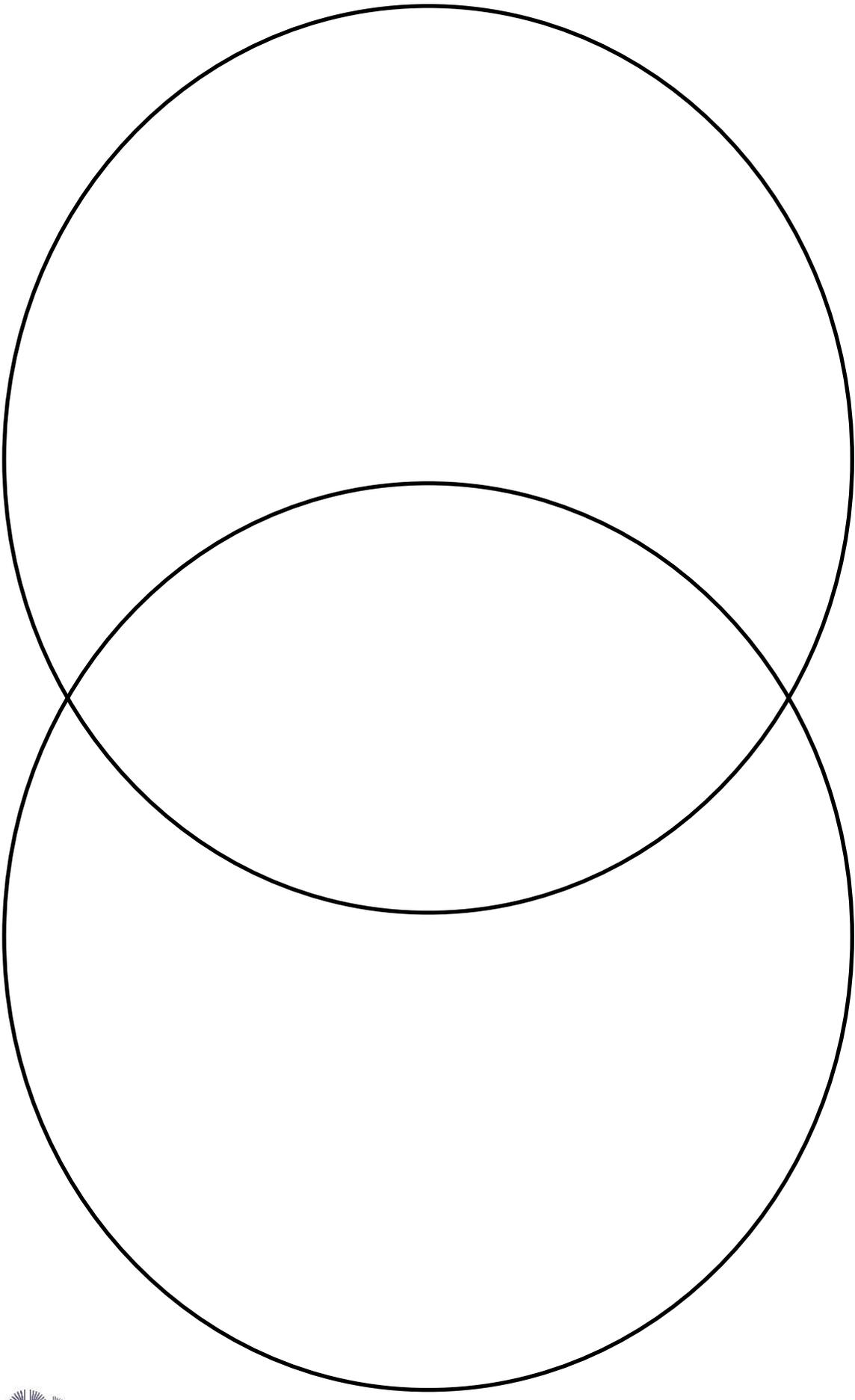
BEGINNING

MIDDLE

END

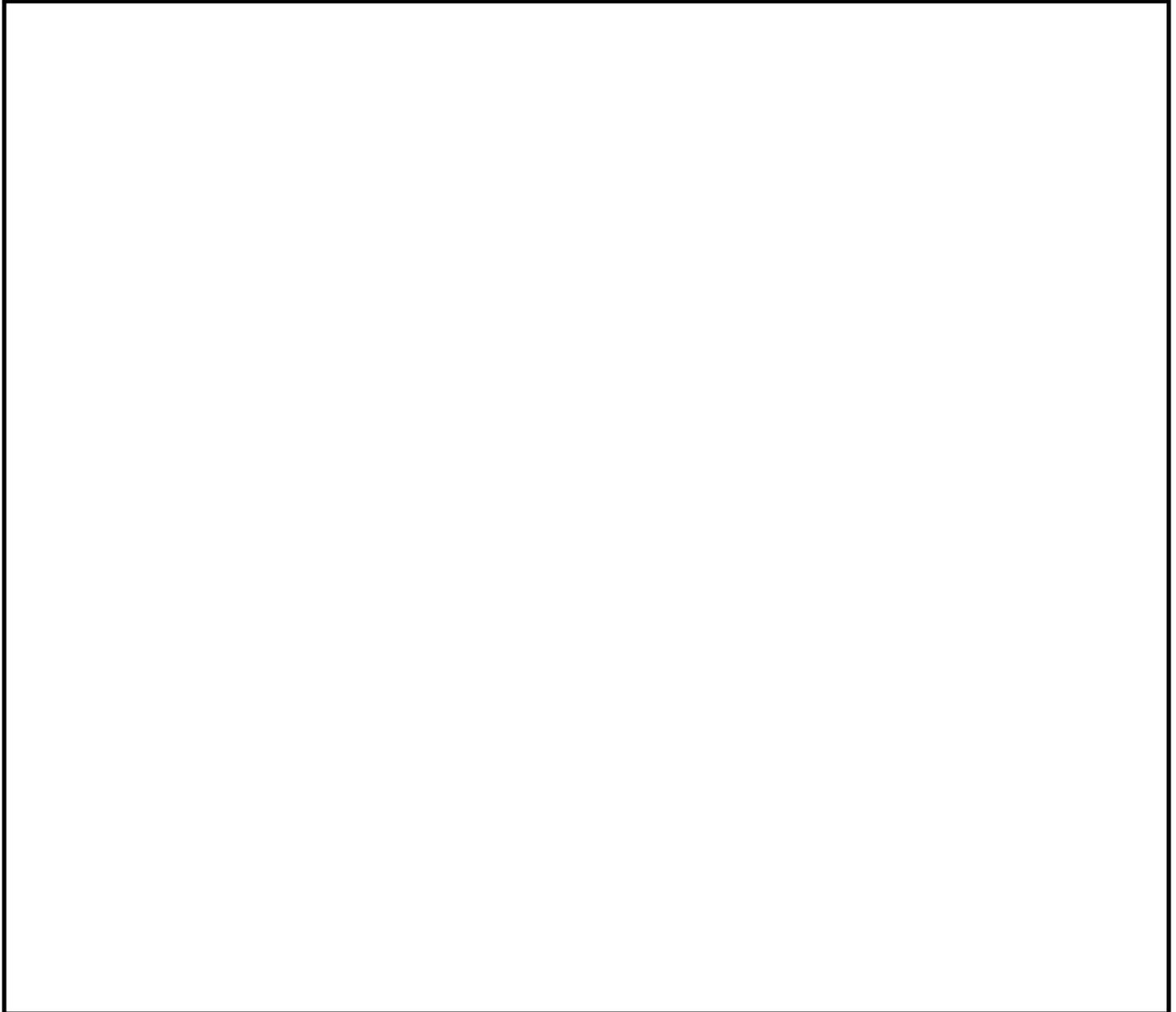
COMPARE & CONTRAST

Use the Venn Diagram below to compare and contrast two ballets from *Dancing in Texas*. What was different about the music, movement, costumes, and lights? What was the same?



DRAWING CONTEST

Now that you have watched *Dancing in Texas*, in the space below, draw your favorite part of the performance!



Name: _____

Grade: _____

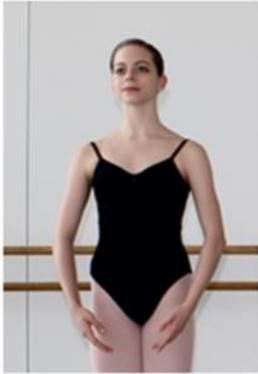
School: _____

Teachers will collect all drawings and mail them to Education & Community Engagement, Houston Ballet, 601 Preston Street, Houston, TX 77002, **by October 31, 2018.**

LEARN MORE

ALL ABOUT ARMS

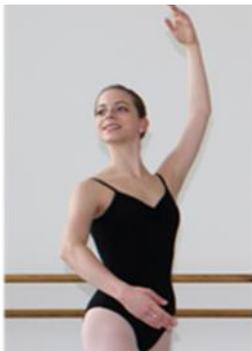
Try making all 5 positions.



FIRST POSITION



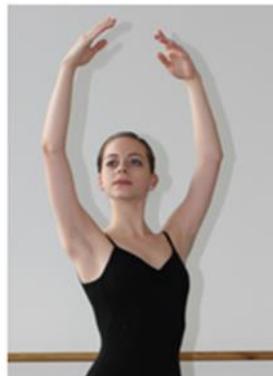
SECOND POSITION



THIRD POSITION



FOURTH POSITION



FIFTH POSITION

ALL ABOUT LEGS

Try making all 5 positions. Which one is hardest?



FIRST POSITION



SECOND POSITION



THIRD POSITION



FOURTH POSITION



FIFTH POSITION

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 more clearly.



Team USA Track Outfits



Houston Ballet Academy in class.



U of H football uniform.

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 **tunics**. In the photo at right, the Sugar Plum Fairy 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 dance on the tips of their toes.



Houston Ballet II Dancers
Photo: Amitava Sarkar

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



Houston Ballet Academy Dancers
Photo: Cameron Durham

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 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 the Houston Ballet dancers. He has created works for such prestigious international companies 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 70,000 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.

**Want to Learn More?
Scan this QR Code**



GLOSSARY

Act: How the story of the ballet is divided up. Similar to chapters in a book.

Ballet Folklórico: a dance style mixes Mexican cultures and folk dances with characteristics of ballet, like pointed toes and exaggerated movements.

Choreography: the steps for a dance.

Costume: a performer's clothing and accessories.

Curtain Call: The bow dancers take at the end of a performance.

Designer: The person who decides how the costumes and/or sets should look.

Divertissement: a short dance in a ballet that displays a dancer's technical skill without moving the story forward.

Friction: A force that holds back the movement of a sliding object.

Partnering: When two dancers move together while supporting one another.

Pas de Deux: A series of dances for a lead female and lead male dancer.

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

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

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

Standing Ovation: A period of prolonged applause during which those in the audience rise to their feet and clap for the performers .

Tall Tale: a story that is greatly exaggerated and difficult to believe.

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

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).

WE WANT TO HEAR FROM YOU

1. Download any QR reader app on your mobile phone or tablet
2. Scan the QR code below
3. Fill out our program evaluation



YOUR FEEDBACK IS IMPORTANT TO US!