POETRY IN MOTION

STUDY GUIDE
FOR TEACHERS AND STUDENTS

For Grades 3+

Houston Ballet

Carol-Anne Millar in Powder. Photo by Bill Cooper

EDUCATION & COMMUNITY ENGAGEMENT
EXPOSE. EDUCATE. INTEGRATE.
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POETRY IN MOTION:
LEARNING OBJECTIVES

Students who attend the performance and utilize the study guide will be able to:
• Describe and define Neoclassical Ballet.
• Write a poem inspired by the Poetry In Motion program using a variety of poetry forms/structures.
• Describe at least one of the works on the Poetry In Motion program.
• Demonstrate appropriate audience behavior.
§117.106. MUSIC, ELEMENTARY
(5) Historical and cultural relevance. The student examines music in relation to history and cultures.

§117.205. DANCE, MIDDLE SCHOOL
(4) Historical and cultural relevance. The student demonstrates an understanding of cultural, historical, and artistic diversity.

§110.16. ENGLISH LANGUAGE ARTS AND READING, GRADE 5,
(16) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

§110.20. ENGLISH LANGUAGE ARTS AND READING, GRADE 8
(3) Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

§117.205. DANCE, MIDDLE SCHOOL
(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.

§117.306. DANCE, HIGH SCHOOL
(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.

§110.32. ENGLISH LANGUAGE ARTS AND READING, ENGLISH II
(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
ATTENDING A BALLET PERFORMANCE

GOING TO SEE POETRY IN MOTION 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 stay quietly 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 Poetry in Motion is copyrighted artistic material.
- All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.

GOING TO SEE POETRY IN MOTION IS DIFFERENT THAN GOING TO A MOVIE:

- 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 each ballet, the dancers all bow. This is called a curtain call. If you really loved the ballet, 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.

ENJOY THE SHOW!
A **choreographer** is the person who makes up the steps that the dancers do in the performance. *Poetry in Motion* is a **mixed repertory program**. That means there are three ballets all of which have different choreographers. A good mixed repertory program is like a good meal, there's something for everyone!

**Stanton Welch** was born in Melbourne, Australia to Marilyn Jones, O.B.E., and Garth Welch AM, two of Australia’s most gifted dancers of the 1960s and 1970s. In 1986 he began his training at the age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he performed as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing many principal roles.

In July 2003, Stanton Welch assumed the leadership of Houston Ballet, America’s fourth largest ballet company, as artistic director. Since his arrival, Mr. Welch has transformed Houston Ballet by raising the level of classical technique, infusing the company with new energy, drive and vision; introducing works by distinguished choreographers to the repertoire; and attracting some of the world’s best coaches to Houston to work with the 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.
Christopher Wheeldon is Artistic Director and Co-Founder of Morphoses/The Wheeldon Company. A former dancer with The Royal Ballet and soloist with New York City Ballet (where he served as Resident Choreographer from 2001 to 2008), Wheeldon founded Morphoses in 2007 with the goal of introducing a new spirit of innovation to classical ballet by fostering collaboration among choreographers, dancers, visual artists, designers, composers, and others who can bring new life and perspective to ballet.

Born in Yeovil, Somerset, England, Wheeldon began his ballet training at eight years old and began studying at The Royal Ballet School at eleven. Wheeldon joined The Royal Ballet in 1991 and won the Gold Medal at the Prix de Lausanne competition that year. In 1993, Wheeldon was invited to become a member of New York City Ballet (NYCB), where he was promoted to soloist in 1998. Wheeldon choreographed his first work for NYCB, Slavonic Dances, for the 1997 Diamond Project.

After creating Mercurial Manoeuvres for NYCB’s Spring 2000 Diamond Project, Wheeldon retired from dancing to concentrate on choreography. In NYCB’s 2000-2001 season, he served as the company’s first Artist in Residence. In July 2001, Wheeldon was named NYCB’s first Resident Choreographer. During his appointment, Wheeldon choreographed works that included Morphoses and Carousel (A Dance) (2002); Carnival of the Animals and Liturgy (2003). Wheeldon has created ballets for other companies including San Francisco Ballet and The Royal Ballet. Wheeldon’s awards include the Dance Magazine Award, the London Critics’ Circle Award for Best New Ballet the Olivier Award, the Martin E. Segal Award from Lincoln Center and the American Choreography Award.
Born in St. Petersburg, Russia, George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907 - 1996), whose great passions included the dream of creating a ballet company in America. At Balanchine’s behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe. This was the School of American Ballet, founded in 1934, the first product of the Balanchine-Kirstein collaboration. Eventually, with a performance on October 11, 1948, the New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983.

Balanchine’s more than 400 dance works include Serenade (1934), Le Palais de Cristal, later renamed Symphony in C (1947), The Nutcracker (1954), Symphony in Three Movements (1972), and Mozartiana (1981). He also choreographed for films, operas, revues, and musicals. A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet, creating what we now call neoclassical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This was very influential on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.

Balanchine was inspired by music and was drawn to all kinds of composers including fellow Russians Tchaikovsky and Stravinsky. Other European composers that inspired him include Bela Bartok and Georges Bizet and even Americans such as John Phikip Sousa.
THE CREATORS OF
POETRY IN MOTION:
COMPOSERS

POWDER
Wolfgang Amadeus Mozart was born January 27, 1756 in Salzburg, Austria. By the time Mozart was 6, he was an excellent pianist and violinist. He and his sister Maria Anna traveled all over Europe performing for royalty. During his life, he composed in all different musical forms, including operas, symphonies, concertos, masses, and chamber music. The music for Powder is his only clarinet concerto.

CAROUSEL (A DANCE)
Richard Rodgers was born June 28, 1902 in Queens, New York. Rodgers became the darling of the family for his quick adaptability to the music and harmony. Rodgers’s collaboration with Oscar Hammerstein II began in 1942, and would last until Hammerstein’s death in 1960.

Oscar Hammerstein was born July 12, 1895, in New York City. Hammerstein fell in love with the arts so much that he dropped out of Columbia to follow his passion. His collaboration with composer Richard Rodgers led to some of the most notable musicals in Broadway history including Oklahoma! (1943), Carousel (1945), South Pacific (1949), The King and I (1951), and The Sound of Music (1959).

SYMPHONY IN C
George Bizet was born October 25, 1838 in Paris, France. When Bizet was 10 years old, his father enrolled him in the Paris Conservatory where he graduated with many awards in both composition and piano. Many have acclaimed him as a composer of brilliance and originality to French musical theatre.
Powder

Choreographer: Stanton Welch
Music: Wolfgang Amadeus Mozart—“Clarinet Concerto in A Major”
World Premiere: 1998 at Birmingham Royal Ballet

Originally commissioned for Birmingham Royal Ballet, Artistic Director Stanton Welch’s Powder is a contemporary ballet for fourteen dancers that explores the expressiveness of Mozart’s “Clarinet Concerto in A Major”. It is a sensual romantic comedy that explores the use of powder in the 18th century to cover all kinds of sins, including odor.

Artists of Birmingham Royal Ballet in Powder. Photo by Bill Cooper

“He embroiders Mozart’s lucid clarinet concerto with funky footwork, twitching fingers and wagging heads.”
- THE GUARDIAN

“An ethereal, romantic work”
- THE EXPRESS

“Fluid and sensual, this piece is a brilliant celebration of nostalgia, beauty and joy”
- OFFICIAL LONDON THEATRE
The enchanting ballet *Carousel (A Dance)* is by award-winning British choreographer Christopher Wheeldon. He created it in celebration of Richard Rodgers’ 100th birthday. *Carousel (A Dance)* aims to capture the dark but romantic soul of the orchestrated score, rather than the exact narrative from the musical.

The Musical Story of Carousel is centered around two lovers, Billy Bigelow and Julie Jordan. Billy is a carnival worker who falls in love with and marries Julie. The couple falls on hard times and due to fear, disgrace, and despair, Billy dies. Fifteen years pass before a Heavenly friend allows Billy to visit his wife and daughter, whom he never got to meet. Before returning to the heavens, Billy reassures Julie that he never stopped loving her and encourages his daughter to believe in herself and blossom with confidence.
Setting the Scene for Carousel (A Dance)

The dancers to the left represent the lead characters in the Carousel musical Julie Jordan and Billy Bigelow.

The rest of the dancers do three things:

1. **Set the scene**—Look for carousel imagery and carnival representations—the dancers will move in a circle just like a carousel. Look for head rolls, gallops and other movements that might make you think of horses.

2. **Express emotions**—Billy and Julie love each other, but they encounter difficulty along the way. Watch for dancers' movements and facial expressions to demonstrate this.

3. **Represent the community**—the dancers are citizens of the town where Carousel takes place. They are all having fun and dancing together at the carnival.
Symphony in C is one of George Balanchine’s most well-known and loved ballets. Before it was Symphony in C, this piece was called Le Palais de Cristal. Balanchine created it for Paris Opera Ballet in just two weeks while he was a guest ballet master. Paris Opera Ballet performed Le Palais de Cristal at the Bolshoi Theater in Moscow, Russia in 1958. It was the first ballet Balanchine created in the West to premiere in Russia since his departure from his homeland in 1924. This ballet, set to Georges Bizet’s ravishing Symphony in C Major showcases the full company’s technical precision and poise.

What does Neoclassical mean?  
*Symphony in C* is a neoclassical ballet. Neoclassical ballet is less rigid and precise than classical ballet. In neoclassical ballet, more focus is placed on the dancing rather than the background and costumes. Dancers take their posture off of center, bending in all different directions. Shapes can be angled and asymmetrical. The backgrounds and costumes for neoclassical ballets are usually very plain and simplistic (though in Symphony in C, Balanchine pays homage to his roots in Russian Classical Ballet with gorgeous tutus.) And there is usually no story in neoclassical ballet. The objective is to focus all the attention on the technique and ability of the dancers and the shapes their bodies are making. George Balanchine is considered the father of neoclassical ballet.
George Balanchine is considered the father of neoclassical ballet. He took classicism as his base, and then he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. Although he choreographed story ballets, George Balanchine is best known for his neoclassical ballets. He even created a full-length neoclassical ballet with no story called Jewels. Just like a story ballet, it has three acts: Emeralds, Rubies and Diamonds. None of the acts tell a story, but the movement and costumes reflect how the music inspired the movement he created.

**Act I: Emeralds**  
Music: Charles-François Gounod

**Act II: Rubies**  
Music: Igor Fyodorovich Stravinsky

**Act III: Diamonds**  
Music: Pyotr Ilyich Tchaikovsky

Artists of Houston Ballet in Jewels. Photo by Amitava Sarkar.
Christopher Wheeldon was inspired by a musical. Stanton Welch was inspired by the use of powder in the 18th century. George Balanchine was inspired by a piece of music. Other things that inspire choreographers to create dances include personal events, such as love and loss; historic events; fairy tales; hopes and dreams, and even nature. Just like choreographers are inspired to make dances, poets are inspired to write. Both use form, structure, and rhythm to create beautiful works of art. What inspires you?

*Talk with a partner and write at least 5 things in the space below*
POETRY IN MOTION ACTIVITIES:
WHAT IS POETRY?

Poetry is writing that involves figurative language and lines that have rhythm and sometimes rhyme. There are many different types of poems such as:

CINQUAIN: a five-line poem that is particularly vivid in imagery and meant to convey a certain mood or emotion.

HAIKU: composed of 3 lines, the first line has 5 syllables, second line has 7 and the last line has 5 syllables; these poems usually reference seasons.

TANKA: composed of 5 lines, the first line has 5 syllables, second line has 7; the third line has 5 syllables; the fourth and fifth lines each have 7 syllables.

NARRATIVE: tells the story of an event with a strong sense of narration, characters, and plot.

SONNET: a short rhyming poem with 14 lines.

RHYMING COUPLET: a poem in which two line of the same length rhyme and complete one thought. There is no limit to the length of the lines. Rhyming words are words that sound the same when spoken, they don’t necessarily have to be spelt the same.

EPIC: a lengthy narrative poem in grand language celebrating the adventures and accomplishments of a legendary or conventional hero.

CONCRETE: a poem written in a pattern or shape (such as the one on the next page.)

FREE VERSE: does not follow any rules; there is no right or wrong way to write a free verse poem.
POETRY IN MOTION ACTIVITIES: EXAMPLES

Below is an example of a **Concrete** Poem by Jan D. Hodge. A Carousel inspired both the shape of her poem and words within it.

*Carousel II: Legends*

in the night
the carousel is
still except when she
arrives and makes her
liquid way unerringly
through the silent dark
to the black as she mounts
him a pale light like sea
fog visible comes up
the carousel begins
its necessary rounds
who is she? why does
she come to that horse? some who’ve
seen her say she rode it with her love before he left
for war they were to wed when he came back but he did not
come back now she comes to live again that blessed promise which
is all she has of him this constant lonely ghostly ride to somewhere
else some say the charger was the favorite of its maker’s wife that
she might be the phantom lady
who comes to ride alone by night to touch again the joy
she knew the gift of love her husband carved into the horse
you see this as so much wistful nonsense consider this
when the carousel was sold a replica
he stayed here
the immobile pent
he was settled in
with canter wraith does his
now long still
him? since not day she
not seen
to that ride
has ever
misty that
which has been

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Cinquain Example
Puppy
Ornery, naughty
Growling, jumping, chewing
A playful bundle of trouble
Boxer

Cinquain Activity
Think about the Poetry in Motion performance you watched. Using the format below, pick one of the ballets and create your own Cinquain Poem.

Carousel (A Dance)

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ing-verb</td>
<td>Ing-verb</td>
</tr>
</tbody>
</table>

4-Word Phrase

Noun
Haiku Example
Beaches—Kaitlyn Guenther
Sand scatters the beach
Waves crash on the sandy shore
Blue water shimmers

Cinquain Activity
Think about the Powder performance you watched.
Using the lines below, create your own Haiku Poem.

_________________________________________ (5 syllables)
_________________________________________ (7 syllables)
_________________________________________ (5 syllables)
Rhyming Couplet Example
L’Allegro—John Milton
While the plowman near at hand,
Whistles o’er the furrowed land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale,
Under the hawthorn in the dale.

Rhyming Couplet Activity
Think about the Poetry in Motion performance you watched. Using the lines below, create at least three rhyming couplets for either Symphony in C or Carousel (A Dance)
Concrete Poem Activity
Think about the \textit{Poetry in Motion} performance you watched. In all of the ballets the female dancers wear \textit{pointe shoes}. Use the image of \textit{pointe shoes} below to create your own Concrete Poem about one of the ballets.
Sonnet Example
CAT VERSUS—Tasha Guenther
My cat stares blankly at the wall
   Trying to hunt the light.
She flicks her tail and starts to crawl,
   Eyes focused, fur upright.
I watch her, silently, as she creeps
   Slowly towards her prey.
I remain still, as if fast asleep
   For this is not child’s play.
Her moving stops, she is ready
   To jump up and attack.
I see her ascend, now unsteady;
   I gasp, and she looks back.
Her eyes are chasms, black holes throughout,
   And my flashlight goes quickly out.

Sonnet Activity
Think about the Poetry in Motion performance you watched. Using the lines below, your own Sonnet Poem about one of the ballets.
Free Verse Activity
Think about the *Poetry in Motion* performance you watched. Using the lines below, create your own Free Verse Poem about one of the ballets.
MAKE YOUR POEM MOVE!

Now that you’ve written your poem inspired by the choreography in Poetry in Motion, you can create your own dance.

1. Look at the words and phrases you’ve written. For each line of your poem, decide what is most important. What pictures does each line bring to mind?

2. Create these pictures using gestures, individual movements in one part of your body; shapes, still images using your whole body; and whole body movements on location or traveling through space.

3. Put it all together. Have someone read your poem while you do the movements you’ve chosen.

Congratulations! Now you’re a poet AND a choreographer!
Across

2. The person who makes up the steps for a dance.
4. Delightful and entrancing
6. The costume worn by female dancers in classical ballets. It can be long or short.
7. A ballet shoe with a hard tip worn by women that allows them to dance on the tips of their toes.
8. A long shirt worn by a male ballet dancer in classical ballets.
11. A break between acts that allows the dancers to rest and the audience to get up and move around.
12. The person who decides what the costumes and sets should look like.
14. What the dancers wear in a ballet.
18. A period of prolonged applause during which those in the audience rise to their feet and clap for the performers

Down

1. Angled and uneven; lacking in symmetry
3. When a male and female dance together and support one another
5. The bow dancers take at the end of a performance.
9. A high regard for the classic arts with the intention to emulate the antiquity of Western tradition and standards
10. A small crown that a female dancer wears on her head.
13. The stage decorations that help us understand where and when a ballet takes place.
15. The person who writes the music.
16. A series of dances for a lead female and lead male dancer.
17. A genre of dance that incorporates elements of classical ballet and modern dance.
19. How the story of the ballet is divided up. Similar to chapters in a book.
20. A new version of ballet
POETRY IN MOTION

WORD SEARCH

ACT
ASYMMETRICAL
BALLET
CHOREOGRAPHER
CLASSICISM
COMPOSER
CONTEMPORARY
COSTUME
CURTAINCALL
DESIGNER

INTERMISSION
NEOCLASSICAL
PARTNERING
PASSED ENDEUX
PINTESHOE
RAVISHING
SETS
STANDINGOVATION
TIARA
TUNIC
TUTU
BALLET BASICS: ARM POSITIONS

(1) FIRST POSITION

(2) SECOND POSITION

(3) THIRD POSITION

(4) FOURTH POSITION

(5) FIFTH POSITION

TRY MAKING ALL 5 POSITIONS. CAN YOU KEEP YOUR BACK STRAIGHT WHILE YOU DO THEM?
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.

Try making all 5 positions. Which one is hardest for you to do?
WHY DO THEY WEAR THAT?
DANCERS’ CLOTHING

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.

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 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 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: WHERE IN THE WORLD?

HOUSTON BALLET DANCERS COME FROM AROUND THE WORLD

Christopher Gray
Soloist
Vancouver, B.C.

Harper Watters
Demi Soloist
Dover, New Hampshire

Syvert Lorenz Garcia
Corps de Ballet
Oslo, Norway

Linnar Looris
First Soloist
Viljandi, Estonia

Soo Youn Cho
First Soloist
Incheon, Korea

Jared Matthews
Principal Dancer
Houston, TX

Monica Gomez
Demi Soloist
La Havana, Cuba

Karina Gonzalez
Principal Dancer
Caracas, Venezuela

Chun Wai Chan
First Soloist
Guang Dong, China

Stanton Welch
Artistic Director
Melbourne, Australia

Yuriko Kajiya
Principal Dancer
Aichi, Japan
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 and Houston Ballet Academy, a school for nurturing talented dance students with dreams of professional dancing, was established that same year. In 1969, the professional resident company was founded drawing upon the strength of the Academy.

In 1976, the Houston Ballet conducted a national and international search for an Artistic Director. Ben Stevenson, formerly 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 Center, a facility with which few performing arts houses in the world can compare.

In 2011, Houston Ballet moved into its new home, the largest dance center in North America, Houston Ballet's Center for Dance; with over 70,000 square feet, and a bridge connecting it to the Wortham Theater.
GLOSSARY

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

ASYMMETRICAL: Angled and uneven; lacking in symmetry

CHOREOGRAPHER: The person who makes up the steps for a dance.

CLASSICISM: A high regard for the classic arts with the intention to emulate the antiquity of Western tradition and standards

COMPOSER: The person who writes the music.

CONTEMPORARY BALLET: A genre of dance that incorporates elements of classical ballet and modern dance.

COSTUMES: What the dancers wear in a ballet.

CURTAIN CALL: The bow dancers take at the end of a performance.

DESIGNER: The person who decides how the sets and costumes for a ballet should look.

GESTURE: A movement of part of the body, especially a hand or the head, to express an idea or meaning.

MIXED REPERTORY PROGRAM: There are three ballets all of which have different choreographers.

NEO-CLASSICAL: A new version of ballet

INTERMISSION: A break between acts that allows the dancers to rest and the audience to get up and move around.

PARTNERING: When a male and female dance together and support 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.

RAVISHING: Delightful and entrancing

SETS: The stage decorations that help us understand where and when a ballet takes place.

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

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 worn by female dancers in classical ballets. It can be long or short.
1. Download any QR reader app on your mobile or tablet.
2. Scan the QR code below.
3. Fill out our program evaluation.

YOUR FEEDBACK IS IMPORTANT TO US!