

Rock, Roll & Tutus



STUDENT MATINEE

STUDY GUIDE

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WHAT IS A STUDENT MATINEE?

Student Matinees are full length performances by Houston Ballet with live orchestra held during school hours. Your students experience these professional performances with interactive intermissions at significantly discounted ticket prices. 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

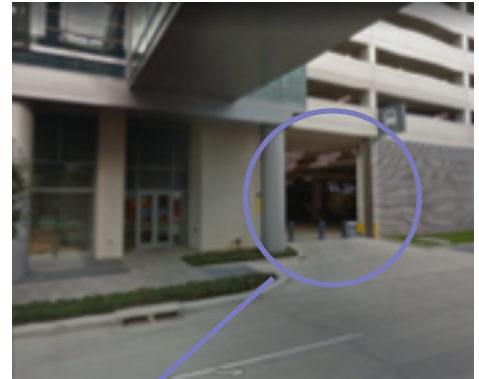
As a result of the damage from Hurricane Harvey, Houston Ballet's performance home, the Wortham Theater, has been closed until further notice. Consequently, Houston Ballet is on a "Hometown Tour" for its 2017-18 season. The *Rock, Roll & Tutus* Student Matinee will be held in **Hall A** at:

George R. Brown Convention Center
1001 Avenida De Las Americas
Houston, TX 77010.

Your bus will drop off and pick up students in the bus depot in the **North Garage** on **Rusk Street**.

If you are arriving by bus:

You will enter bus parking on the north side of **Rusk Street**.



Intermissions

There will be two interactive intermissions during the performance. Your students will be able to use the restroom at this time, but you will not have time to eat. There are **NO refreshments** allowed in the theater. Concession stands will be **closed** before, during and after the performance.

LEARNING OUTCOMES

Students who attend a *Student Matinee* and utilize Study Guide extension activities will be able to:

- Define and describe a mixed repertory program;
- Use words and/or pictures to summarize one or more of the ballets in the *Rock, Roll & Tutus* program;
- and demonstrate appropriate audience behavior.

TEKS ADDRESSED

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

(Please note: The TEKS addressed will vary depending upon the Student Matinee 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 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

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

MS THEATRE I

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;
THEATRE.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 *Rock, Roll & Tutus* 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 a ballet performance 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 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!

ROCK, ROLL & TUTUS

PROGRAM

IN DREAMS

Houston Ballet Premiere

Choreography by **Trey McIntyre**

Music by **Roy Orbison**

Costume Design by **The Bisoun Consortium**

Lighting Design by **Nicholas Philips**



Photo courtesy of Trey McIntyre Project

LA CATHEDRALE ENGLOUTIE



Artists of The San Francisco Ballet

Houston Ballet Premiere

Choreography by **Stanton Welch AM**

Music by **Claude Debussy**

FILIGREE AND SHADOW

Houston Ballet Premiere

Choreography by **Tim Harbour**

Music by **48nord**

Costume Concept by **Tim Harbour**

Scenic Design by **Kelvin Ho**

Lighting design by **Benjamin Cisterne**



Artists of The Australian Ballet. Photographer: Jeff Busby

CACTI



Artists of Houston Ballet. Photographer: Amitava Sarkar

Music by **Franz Schubert, Joseph Haydn, Ludwig Van Beethoven**

Choreography & Costume Design by **Alexander Ekman**

Scenic & Lighting Design by **Tom Visser**

Lighting Re-created by **Carl Skovgaard**

Text by **Spenser Theberge**

WHAT'S THAT?!

MIXED REPERTORY

When you think of ballet, the first thing that comes to mind is probably a **story ballet** like *The Nutcracker*, *Sleeping Beauty* or *Cinderella*. Story ballets are like novels. They tell one story over multiple **acts** the way novels tell stories in chapters. Usually, story ballets are broken down into three acts. One choreographer creates the whole evening set to music by the same composer. There is one set designer and costume designer who creates the scenery and costumes for the whole performance.



Melody Mennite & Lauren Anderson in Ben Stevenson's *The Sleeping Beauty*. Photographer: Amitava Sarkar



Sara Webb in Ben Stevenson's *The Sleeping Beauty*. Photographer: Amitava Sarkar

Rock, Roll & Tutus is a **Mixed Repertory Program**. That means each act is an entirely different ballet. Mixed Repertory Programs are more like a group of short stories. Each one has different music, a different choreographer, different costume and set designers, and a different story, mood or idea. A good mixed repertory program is like a good meal, there's something for everyone!



Natiele Varnum in Balanchine's *Symphony in C*. Photographer: Amitava Sarkar



Melissa Hough & Connor Walsh in Aszure Barton's *Angular Momentum*. Photographer: Amitava Sarkar



Katharine Precourt & Brian Waldrep in Stanton Welch's *Tapestry*. Photographer: Amitava Sarkar

MEET THE CREATORS

CHOREOGRAPHERS & COMPOSERS

A **choreographer** is the person who makes up the steps that the dancers do in the performance.

A **composer** is the person who writes the music.

TREY MCINTYRE

CHOREOGRAPHER: *In Dreams*

Trey McIntyre is one of the most sought-after choreographers working today. Born in Wichita, Kansas, McIntyre has created a canon of more than 90 works for companies such as American Ballet Theatre, Stuttgart Ballet, Hubbard Street Dance Chicago, New York City Ballet and Ballet de Santiago (Chile). He served as Choreographic Associate for Houston Ballet from 1989-2008 and Resident Choreographer for Oregon Ballet Theatre, Ballet Memphis and The Washington Ballet before forming his acclaimed Trey McIntyre Project in 2008 based in Boise, Idaho.

In 2010, McIntyre was named the United States Artists Wynn Fellow. He has received the Gold Medal of Lifetime Achievement from the National Society of Arts and Letters. He has also received two choreographic fellowships from the National Endowment for the Arts, a Choo-San Goh Award for Choreography, was named one of Dance Magazine's "25 to Watch" in 2001, one of People Magazine's "25 Hottest Bachelors" in 2003, and one of Out Magazine's 2008 "Tastemakers." The New York Times critic Alastair Macaulay said of McIntyre, "...There's a fertility of invention and a modernity of spirit here that are all Mr. McIntyre's own," The Los Angeles Times wrote, "...There is indeed such a thing as genuine 21st century ballet, and it belongs more to this guy from Wichita than any of the over-hyped pretenders from England, France or Russia." And in August 2012, The Boston Globe stated, "In a field overflowing with aspiring dance makers.

Trey McIntyre continues to stand apart from-and at times far above-the crowd." Focusing primarily on TMP, McIntyre spends his time creating works that explore the human experience in transformative and captivating ways, while he constantly seeks and implements new ways to engage audiences in the experience of art.



ROY ORBISON

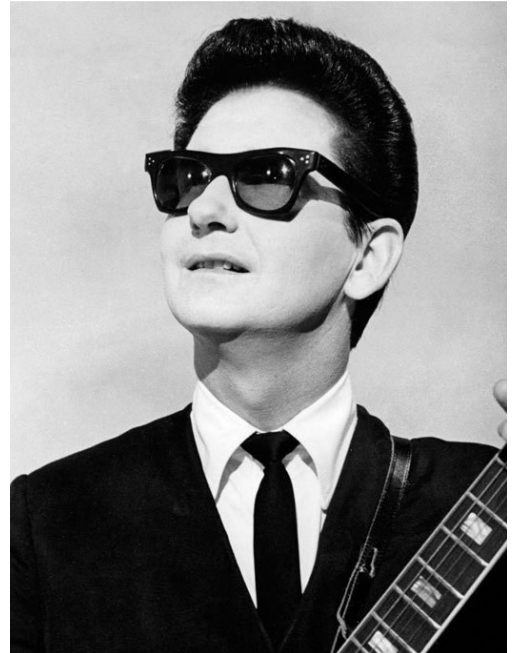
COMPOSER: In Dreams

Roy Kelton Orbison (April 23, 1936 – December 6, 1988) was an American singer-songwriter known for his distinctive, impassioned voice, complex song structures, and dark emotional ballads. The combination led many critics to describe his music as operatic, nicknaming him “the Caruso of Rock” and “the Big O.” Born in Texas, Orbison began singing in a rockabilly and country-and-western band in high school. He was signed by Sam Phillips, of Sun Records, in 1956, but his greatest success came with Monument Records in the early 1960s.

While most male rock-and-roll performers in the 1950s and 1960s projected a defiant masculinity, many of Orbison’s songs instead conveyed a quiet, almost desperate, vulnerability. His voice ranged from baritone to tenor, and music scholars have suggested that he had a three- or four-octave range. During performances, he was known for standing still and solitary, and for wearing black clothes, to match his jet-black hair and dark sunglasses, which lent an air of mystery to his persona.

From the late 1960s to late 1970s, Orbison was struck by many personal tragedies while his record sales declined. He experienced a resurgence in popularity through the success of several cover versions of his songs and the use of his 1963 song “In Dreams” in David Lynch’s film *Blue Velvet* (1986) and his hit “Oh, Pretty Woman” as the title track to film *Pretty Woman* in 1990. In 1988, Orbison recorded his last solo album, *Mystery Girl*. He died of a heart attack shortly thereafter.

His honors include inductions into the Rock and Roll Hall of Fame in 1987, the Nashville Songwriters Hall of Fame in the same year, and the Songwriters Hall of Fame in 1989. *Rolling Stone* placed him at number 37 on their list of the “Greatest Artists of All Time” and number 13 on their list of the “100 Greatest Singers of All Time”. In 2002, *Billboard* magazine listed Orbison at number 74 in the Top 600 recording artists.



STANTON WELCH AM

CHOREOGRAPHER: La Cathedrale Engloutie



In July 2003, Australian choreographer Stanton Welch AM assumed leadership of Houston Ballet. Since then, the company has grown to 60 dancers, making it America's fifth largest classical ballet company. Mr. Welch has revitalized Houston Ballet by raising the level of the company's classical technique and commissioning new works from the world's best dance makers.

The company has made numerous appearances in the US and internationally including London, Germany, Spain, Montreal, Ottawa, Paris, Australia, New York, Los Angeles, Chicago and Washington, D.C. Mr. Welch has created works for some of the world's most prestigious companies such as

San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet and The Royal Danish Ballet. He has choreographed more than twenty works for Houston Ballet including the full-length narrative ballet Marie (2009), Romeo and Juliet (2015), Giselle (2016), The Nutcracker (2016) as well as spectacular stagings of Swan Lake (2006), La Bayadère (2010).

Under his leadership, the Houston Ballet Academy teaches over one thousand students every year, and approximately 50% of the current company was trained by the Academy.

CLAUDE DEBUSSY

COMPOSER: La Cathedrale Engloutie

Claude Debussy was born into a poor family in France in 1862, but his obvious gift at the piano sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music.

In 1880 Claude Debussy was hired to teach piano to children. While teaching, Debussy traveled Europe and began accumulating musical and cultural experiences in Russia that he would soon turn toward his compositions, most notably gaining exposure to Russian composers who would greatly influence his work.

In 1884, when he was just 22 years old, Debussy entered a competition for composers. He took home the top prize, which allowed him to study for three years in Rome, the Italian capital. While in Rome, he studied the music of German composer Richard Wagner, specifically his opera *Tristan und Isolde*. Wagner's influence on Debussy was profound and lasting.

Debussy returned to Paris in 1887 and attended the Paris World Exposition two years later. There he heard a Javanese gamelan—a musical ensemble composed of a variety of bells, gongs, metallophones and xylophones, sometimes accompanied by vocals—and the subsequent years found Debussy incorporating the elements of the gamelan into his existing style to produce a wholly new kind of sound.

For many years, Debussy he was the leading figure in French music, writing such lasting works as *La Mer* (*The Sea*; 1905) and *Ibéria* (1908), both for orchestra, and *Images* (1905) and *Children's Corner Suite* (1908), both for solo piano.

Claude Debussy spent his remaining years writing as a critic, composing and performing his own works internationally. He died of colon cancer in Paris on March 25, 1918, when he was just 55 years old.

Today, Debussy is remembered as a musical legend, whose uniquely structured compositions have served as a base for musicians over the past century, and will undoubtedly continue to inspire musical creation for decades to come.



TIM HARBOUR

CHOREOGRAPHER: Filigree and Shadow



Tim Harbour joined the Australian Ballet as a dancer in 1995. He performed many soloist and principal roles, worked with Australian and international choreographers to create new work and toured all over the world. In 2007 he danced the role of Colas as a guest with the Royal Swedish Ballet in their production of Frederick Ashton's *La Fille Mal Gardée*. He retired that year as a Senior Artist.

As a dancer Tim was nominated as Best Male dancer in both the Australian Dance Awards and Green Room Awards. As a choreographer Tim has created work internationally and within Australia for companies including the Australian Ballet, Queensland Ballet, West Australian Ballet, The Dancers Company, Melbourne Ballet Company and Singapore Dance Theatre. In 2008 he created *Tocatta* for the New York City Ballet's choreographic institute and in 2009 Christopher Wheeldon's company *Morphoses* invited Tim to create *Leaving*

Songs which they premiered at London's Sadlers Wells Theatre and then toured to New York's City Centre.

Tim's 2010 work *Halcyon* for the Australian Ballet received an Australian Dance Awards nomination for Outstanding Achievement in Choreography, a Helpmann Awards nomination for Best Female Dancer (Madeleine Eastoe, *Halcyon*) and a Greenroom Awards nomination for Best Musical Composition (Gerard Brophy, *Halcyon*). In 2012 Tim created *Sweeedeedee* as part of the Australian Ballet's 50th Anniversary Celebrations, which premiered at the State Theatre, Melbourne. In 2013 it was nominated an Australian Dance Award for Choreography and a Green Room Award for design. In 2014 the 'Fall For Dance' Festival at City Center, New York commissioned Tim to create *Ostinato* which was danced by Principal artists of the Australian Ballet. That year Tim was named a Resident Choreographer for the Australian Ballet. In 2015 Tim created *Filigree and Shadow* for the Australian Ballet. It received multiple Greenroom Awards nominations including for choreography, design, lighting and best ensemble. The Australian Ballet will present it again in 2018. In 2016 Tim travelled to Singapore to create *Another Energy* for Singapore Dance Theatre and in 2017 he made *Squander and Glory* for the Australian Ballet.

48NORD

COMPOSER: Filigree and Shadow

48nord examines the border according to the current sense, exposing to realities. Creating contradictioness from it and counteracting any kind of purism. Experimental Music, New Music, Postpop, Neorock are flowing together and amalgamating. Drifting apart, breaking reciprocally in moving contexts. Indetermination meets determination. Open forms are confronting written-out structures with improvisational. Live Electronics expands soundspaces and transcends the instrumental basis. Literatures interact with sounds and condensing into sub- or meta-text. Freeing themselves as fragmented tones. Referring to the rough sonority. Melody is past. Rhythm pushes forward. Noise is now.

Ulrich Müller

Composer, guitarist and author. The co-founder of 48nord was originally a rock musician, he took composition lessons with Klaus K. Hübler, attended the “Darmstädter Ferienkurse für Neue Musik” and workshops on computer music with Clarence Barlow. Since 1987 close collaboration with the composer Josef Anton Riedl. In 1988 he was awarded the Karl Hofer Prize of the HdK-Berlin, was a guest artist at the Zentrum für Kunst- und Medientechnologie / ZKM / Karlsruhe in 1995 and taught at the HdK (today UdK) Berlin and the University for Film and Television Munich.

Siegfried Rössert

Composer, bassist and singer. He studied musicology, history and ethnology at the LMU, Munich as well as Bass at the Munich Jazz School with Adelhard Roidinger, later Double Bass with Caius Oana. From 1978 to 1998 he worked as a composer, bassist, singer and producer in a variety of rock bands, such as “Engel Wider Willen”, as well as for various film, television and theatre productions. He dealt intensively with early music and at the same time turned to experimental and electronic music. In 1998 he co-founded 48nord.

Patrick Schimanski

Drummer, composer and director. Pierre Favre’s master student works in numerous projects with experimental music and texts, composes drama music and works as a freelance director. He began his musical career as a drummer in numerous rock and fusion bands in the Rhine-Main area. He has staged the world premiere of the opera “Erwin, das Naturtalent” by Mike Svoboda at the Stuttgart State Opera, as well as the German premiere of Toshio Hosokawa’s opera “Hanjo” at the Bielefeld Opera.



ALEXANDER EKMAN

CHOREOGRAPHER: Cacti

Alexander Ekman is an international choreographer/director creating pieces for Theatres, Opera Houses and Museums. He also directs films and creates live performances / events in pop up locations around the world. Ekman has created close to 40 works to date. His works are being performed worldwide by renowned companies such as Boston Ballet, Nederlands Dans Theater, Norwegian National Ballet, Sydney Dance Company, Dresden Semper Oper Ballet, Vienna Staatsballet, Sao Paulo City Ballet, Royal Swedish Ballet, Les Ballets de Monte Carlo among others.

Ekman's works are known for their clever ideas, fast-paced choreography and abundance of humor. Besides holding the choreographic credit, he regularly designs the set/costumes and co-composes the music for his creations. Ekman also creates unique performances / installations in collaboration with different disciplines. His dance film 40 M UNDER (2009 Cullberg Ballet) was shown on Swedish National Television. In 2012 he collaborated with Alicia Keys and incorporated her into his work Tuplet. In 2013 Ekman created his first commercial for the flooring Company Bolon which has won several design awards internationally.

In 2014 Ekman made his debut on the main stage of the Norwegian Opera House in Oslo, with a surrealist interpretation of the classic ballet Swan Lake, creating his own version for Norwegian National Ballet 'A Swan Lake'. Together with top designer Hendrik Vibskov for costumes and a new musical score by composer Mikael Karlsson, Ekman produced this groundbreaking performance in which he transformed the entire stage into an actual lake. In 2015 Ekman premiered to great acclaim 'A Swedish Midsummer Night's Dream' with Royal Swedish Ballet. He received the Swedish Medea Award för "Inventor and renewer" in September 2015. In March of 2016 he premiered 'COW' a full evening for Dresden Semper Oper Ballet with music by Mikael Karlsson and costumes by Hendrik Vibskov.



APOLLO CHAMBER PLAYERS

Cacti

Apollo Chamber Players is a nonprofit chamber music organization that sees a unique opportunity to challenge the traditional notions of classical chamber music presentation and audience engagement by highlighting the rich cultural influences and folkloric traditions of various world cultures. The ensemble has enthralled audiences in its hometown of Houston, TX and around the world with its distinctive, globally-focused programming and multicultural new music commissions.



Over the past decade, Apollo Chamber Players has presented over 475 concerts and educational programs, commissioned 15 new works, released 3 critically-acclaimed albums, and traveled over 35,000 miles through touring in the U.S. and abroad, reaching a live audience of 25,000 and broadcast audience of over 10 million annually. In addition to partnerships with refugee service organizations, hospitals, and veterans' groups, Apollo reaches thousands of students annually through its impactful educational programming and entrepreneurship seminars.

TUTUS: FROM STITCH TO STAGE

Yunko Kaijya & Connor Walsh in Stanton Welch's *Giselle*. Photographer: Amitava Sarkar



1832

The first version of the tutu was presented in 1832 at the height of the Romantic era, which is why we now refer to this style of tutu as the Romantic tutu. Romantic tutus are characterized by light, airy materials that fall between the knee and the ankle. The costume was designed to enhance the ethereal effect of the dancers portraying spirits, fairies, and otherworldly creatures, characters that defined ballets at this time.

A famous Romantic Era ballet that is still in the repertoire of most ballet companies is *Giselle*.

Artists of Houston Ballet in Stanton Welch's *Divergence*. Photographer: Amitava Sarkar



2012

Contemporary designers often experiment with the lines, structure and materials of the Classical tutu. They lengthen, flatten, widen, and embellish the tutu to complement the choreography and overall artistic vision.

Sara Webb in Ben Stevenson's *The Sleeping Beauty*. Photographer: Amitava Sarkar



1890

As ballet technique evolved, the tutu continued to get shorter and shorter to allow for more freedom of the leg, intricate dance steps and complex partnering. This shortening resulted in what we now call the Classical tutu. The Classical tutu is made of 12 layers and a wire hoop.

Please be sure to join us at our exhibit, Tutu: From *Stitch to Stage*, located in the theater lobby. The exhibit depicts the evolution of the tutu over time as well as demonstrates the construction of a tutu.

IT TAKES TEAMWORK!

PAS DE DEUX

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

All of the ballets in *Rock, Roll & Tutus* feature pas de deux, and they are all different!

TWO DANCERS SUPPORTING EACH OTHER



Artists of The Australian Ballet
Photographer: Jeff Busby

DANCING ALONE BUT STILL INTERACTING



Connor Walsh & Jessica Callado in Alexander Ekman's *Cacti*
Photographer: Amitava Sarkar

ONE PARTNER SUPPORTING THE OTHER



Artists of The San Francisco Ballet

MY PREDICTIONS

PRE-PERFORMANCE ACTIVITY

Make a prediction about What you will see at the performance.

Think about what you already know about ballet and *Rock, Roll & Tutus*.

What do you think you will see and hear?

Draw a picture of what you think you will see.



EXTENSION ACTIVITIES

DANCING SHAPES

In dance, we divide shapes into three categories: straight, curved and angled. We can make these shapes with our bodies and we can see them in the world around us.



STRAIGHT



ANGLED



CURVED

Activity 1:

The Shapes

Around Us

1. Ask students to search for objects with straight shapes around your room. Remind students that we are not only looking for geometric shapes. Anything with a straight line works!
2. Select a volunteer to demonstrate making a straight shape with his/her body. Try this with a few volunteers and then whole group.
3. Repeat steps 1-2 with angled and curved shapes.

Activity 2: Moving Shapes

1. Play upbeat music and have students move around the room in one or both of the following ways:
 - Using gross motor skills (march, hop, skip, gallop, etc.)
 - Using qualitative movements (float, creep, dart, slither, etc.)
2. Direct students to continue moving while the music plays and to come to a complete stop whenever the music stops.
3. When the music stops, call out one type of shape (straight, angled or curved). Students should quickly create the called-out shape with their bodies and freeze in that pose.
4. Take this time to observe student poses and identify a few poses to be shared whole group.
5. When the music starts again, direct students to continue moving around the room while holding their shape poses
6. Repeat steps 3-5 for all 3 shape types.

ANGLED SHAPE



Connor Walsh & Nozomi Iijima in Forsythe's *In the Middle, Somewhat Elevated*. Photographer: Amitava Sarkar

Extending This Activity

Body Party: The teacher will call out a shape AND body part. Students will use specific body parts to create each shape (*Ex. Curved shape; Left leg*). The teacher can even have students create different shapes with multiple body parts! (*Ex. Curved shape; Left leg AND Straight shape; Right arm*).

Switch-a-roo! Challenge students by having them quickly change their poses. While the music is stopped, students can change from one shape to another.

If students are creating the same shapes, encourage them to try different levels (low, middle, high) and body parts to create each shape.

Activity 3: Reflection (Moving Shapes)

1. After students have completed the Moving Shapes activity, divide them into two groups. Each group will act as the audience for the other.
2. When it is their time to perform, **Group A** will create a shape with their bodies and move that shape around the room. **Group B** will observe.
3. Switch. Group B performs. Group A observes.

This is a great opportunity for critical thinking and discussion.

What shapes did they observe their classmates creating? What was the most interesting? Why? Which body parts are the easiest/most difficult to create shapes with? Why? Was moving your shape around easy or difficult? Why?



**STRAIGHT
SHAPE**

Activity 4: Sculpting Shapes

1. Divide students into groups of 2-3.
2. **Student A** will be the sculptor and **Student B** will be the clay (**Student B & C are clay for groups of 3**).
3. The clay will create a straight, angled or curved shape with his/her body and freeze in that pose.
4. The sculptor will change the clay into a different shape by gently moving their body parts into a new position.
5. Have students switch roles so that each partner has a chance to be both the sculptor and clay.

Alternative

Instead of the sculptor moving the clay into a new shape. The sculptor can first copy the clay's chosen shape, then make changes in his/her body that the clay will mirror.

Activity 5: Writing Extension

Students will write about their experience trying different shapes with their bodies. Use the following questions to guide student thinking:

- What type of shapes felt the most comfortable? Why?
- What shapes did they observe their classmates creating?
- What was the most interesting? Why?
- Which body parts are the easiest/most difficult to create shapes with? Why?
- Was moving your shape around easy or difficult? Why?



Connor Walsh in Forsythe's *In the Middle, Somewhat Elevated*.
Photographer: Amitava Sarkar

**CURVED
SHAPE**

FOUND SOUND

In *Cacti*, dancers use their bodies and voices to create sound effects. Have your students create sound effects just like the dancers in *Cacti* by completing this activity.



Artists of Houston Ballet in *Cacti*. Photographer: Amitava Sarkar

1. Divide students into groups of 3-5. (Each group should have its own space)
2. Start whole group by teaching different ways to create sounds. Have students share out examples of ways they can create sounds with their bodies and without their voices.
3. Demonstrate and have students repeat each of the following ways to create sound:
 - Clapping
 - Snapping
 - Rubbing hands together
 - Patting body or desk/floor
 - Breath sounds
4. Tell students that you will also need a conductor for this activity. The conductor's job is to control when sounds start, stop, get louder, and get quieter. To do this, he/she uses the following hand signals: *(teach each of these whole group)*



POINT
(start)



PALM OUT
(stop)



LIFT HAND
(louder)



LOWER HAND
(quieter)

5. Assign each group with one of the ways to create sounds
6. Act as the conductor for the whole group; isolating and combining different sound groups.

EXTENDING THIS ACTIVITY

Conductor's Apprentice: Choose a student to act as the conductor for the whole group. Be sure to give multiple students a chance.

Small Group: Each student in a group will create an individual sound. One student will act as the conductor. Rotate the instructor.

Remind students of the following during this activity:

- Watch the conductor at all times
- Start and stop on cue

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

ROCK, ROLL & TUTUS

WORD SEARCH

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

ACT
BALLET
CHOREOGRAPHER
COMPOSER
COSTUME
CURTAIN CALL
DESIGNER

HOUSTON
INTERMISSION
PARTNERING
PAS DE DEUX
POINTE SHOE
PREMIERE
SET

STANDING
OVATION
STORY BALLET
TIARA
TULLE
TUNIC
TUTU

ROCK, ROLL & TUTUS

WORD SEARCH

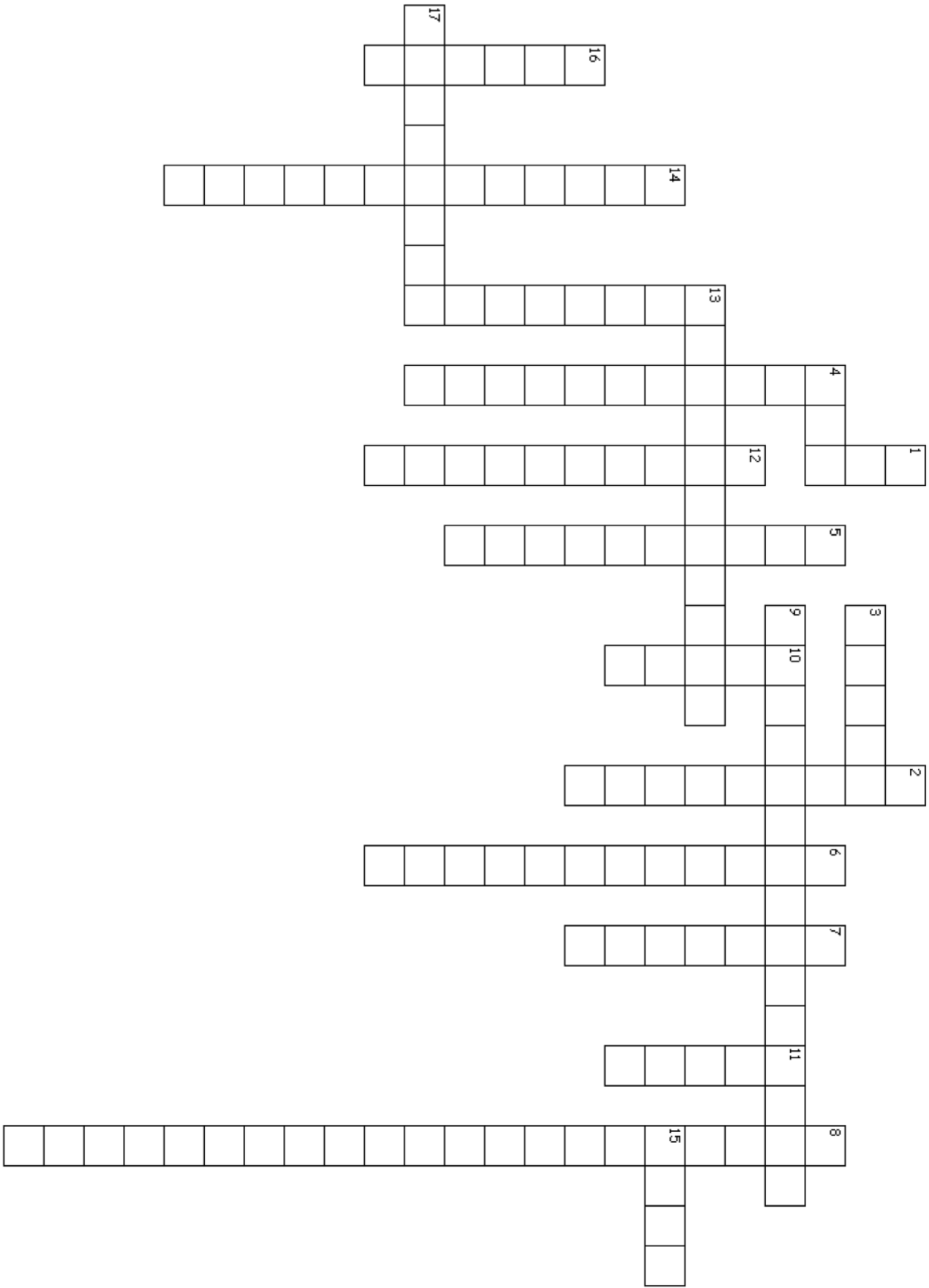
Use the clues below to complete the Rock, Roll & Tutus Crossword Puzzle

Across

3. a small crown that a female dancer wears on her head.
4. the stage decorations that help us understand where and when a ballet takes place.
9. a period of prolonged applause during which those in the audience rise to their feet and clap for the performers.
13. the bow dancers take at the end of a performance.
15. the costume traditionally worn by female dancers in classical ballets (can be long or short).
17. the person who decides what the costumes and/or sets should look like.

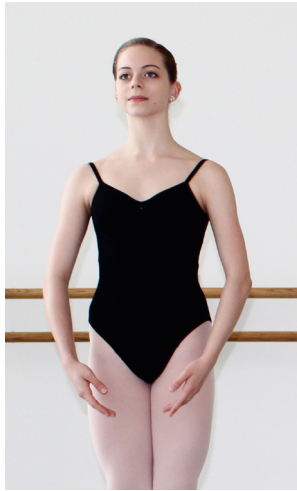
Down

1. the way a story ballet is divided up. Like chapters in a book.
2. a series of dances for a lead female and lead male dancer.
4. a ballet that tells one complete story over multiple acts.
5. a ballet shoe, worn by women, with a hard tip that allows them to dance on the tips of their toes.
6. a break between acts that allows the dancers to rest and the audience to get up and move around.
7. a performer's clothing and accessories.
8. the first performance of a ballet at Houston Ballet.
10. a lightweight fabric netting which is often used for ballet costumes.
11. a long shirt worn by a male ballet dancer in classical ballets.
12. when two dancers move together while supporting one another.
13. the person who writes the music.
14. the person who makes up the steps for a dance.
16. a French word meaning "dance".



LEARN MORE

ALL ABOUT ARMS



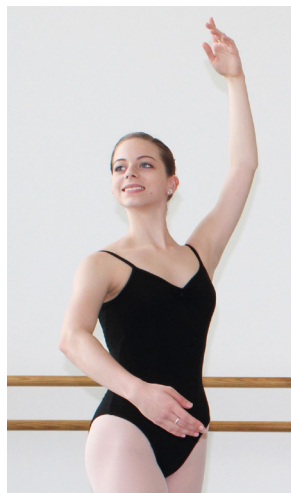
**FIRST
POSITION**



**SECOND
POSITION**



**THIRD
POSITION**



**FOURTH
POSITION**



**FIFTH
POSITION**

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**

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

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

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.

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

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

Houston Ballet Premiere: The first performance of a ballet at Houston Ballet.

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

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

Set: 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.

Story Ballet: A ballet that tells one complete story over multiple acts

Tulle: a lightweight fabric netting which is often used for ballet costumes.

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)