

SYLVIA

Study Guide

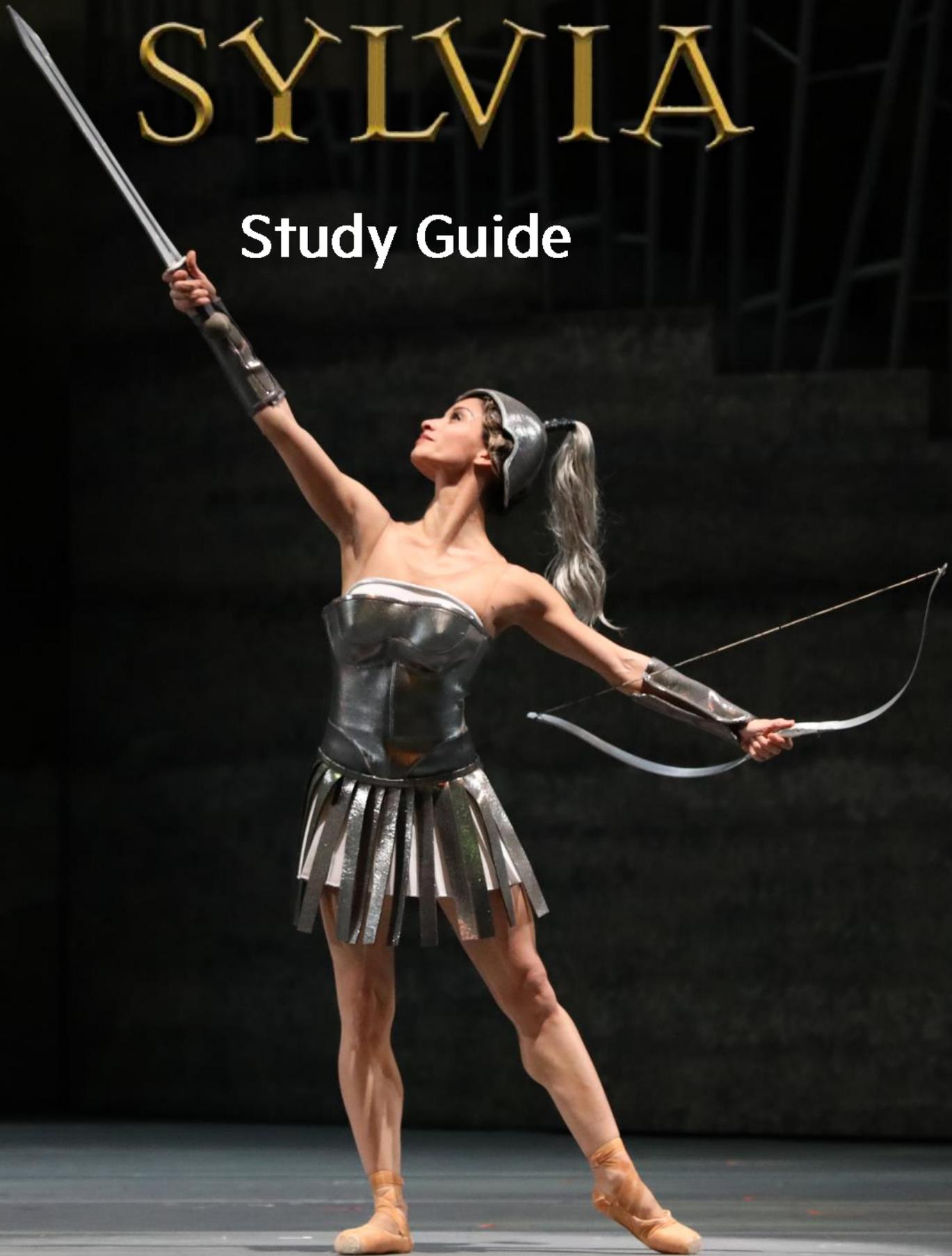


Table of Contents

Learning Outcomes.....	3
The Story of <i>Sylvia</i>	4
<i>Sylvia</i> 's Leading Ladies.....	5
The Creators of <i>Sylvia</i>	6
Extension Activities.....	12
Learn More.....	31
Storytelling in Dance.....	20
Houston Ballet: A Brief History.....	35
Glossary.....	36
Mythical Allusions.....	37
TEKS Addressed.....	38



What is a Virtual Field Trip?

Virtual Field Trips are narrated digital lessons that introduce the art of dance to students of all ages. Watch special interviews from some of our most ground breaking company dancers, or immerse your students in the art of dance with narrated video clips of a Houston Ballet performance. All videos are paired with a study guide to extend the student learning experience. Virtual Field Trips are tailored for grades K-12.

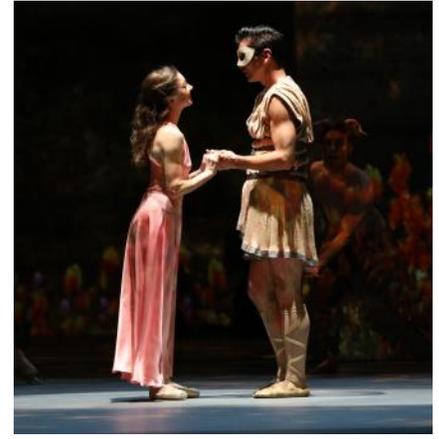
Learning Outcomes

Students who view the *Sylvia* Virtual Field Trip and utilize the study guide will be able to:

- ❖ Define and describe what a myth is.
- ❖ Identify and describe at least one of the three protagonists and antagonists in the ballet
- ❖ Describe how ballets tell stories without using words;
- ❖ Use words and/or pictures to summarize one or more of the heroines' journey
- ❖ Compare and contrast one or more characters in the *Sylvia* performance.



The Story of *Sylvia*



The story *Sylvia* follows three couples on their journeys to find happiness. At first, these storylines seem separate; because they are different in many aspects as each pair faces individual challenges. In the end, however, all three stories are woven into one complete ballet through their shared hope of finding lasting love in this otherworldly tale.

Psyche and Eros fall in love at first sight, and their story is sprinkled with comedic moments as Eros, a god, learns to navigate a relationship with a mortal and her family. Psyche's mortality is the biggest difference between her and Eros, one also faced by Sylvia and the Shepherd. This becomes a conflict when, in spite of their fairytale beginnings, Psyche betrays Eros, and the two must overcome this broken trust as their relationship begins to crumble before their very eyes. Both Psyche and Eros go to great lengths to show their devotion to each other, and their story has a happy ending as Psyche becomes a demigod and the two live out their days together.

In contrast to the traditional romance between Psyche and Eros is the tragedy of Artemis, the fearless leader of a tribe of female warriors who was sworn off romance and dedicated herself to her army. She is characterized by her strength and resilience; she and Sylvia have both sacrificed a traditional lifestyle for one of commitment to the warrior life shown through their powerful movements onstage.

Artemis, though fully devoted to her career, also loves her counterpart Orion. Their love is friendship based, but they never get to be together, which is the tragedy of their story. Zeus brings them together, but not on Earth. Lacking a traditional happy ending, Artemis and Orion can only be reunited in the stars while the other pairs live out their days in earthly happiness.

Sylvia and the Shepherd's relationship bridge all three stories while introducing new elements of their own. Their tale features comedy with a new twist as Sylvia relentlessly chases the Shepherd while under a spell. When the spell is broken, it introduces a more complex challenge as Sylvia must learn to prioritize both the love she has with the Shepherd and her life as a warrior. Ultimately Sylvia successfully balances her new lifestyle and loves the Shepherd for all eternity as he, like Psyche, is turned into a demigod.

As the ballet progresses, these three storylines intertwine and are united by their mutual desire of achieving happiness through love. Both Psyche and the Shepherd become demigods, and although they can't be together in a literal sense, Artemis and Orion reunite in the stars.

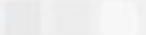


A Guide to *Sylvia's* Leading Ladies

Olympians, demi-gods, and mortals intertwine to tell the love stories of leading ladies Sylvia, Artemis, and Psyche, but how do we tell them apart? Award winning costume and scenic designer Jerome Kaplan uses color in costumes and lighting to expertly differentiate between beings and story lines.



SYLVIA
Demi-god

Story  Whites



Love **The Shepherd**

After hunting with Artemis' army, warrior Sylvia leaves her magic armor and weapons behind to bathe, but she is struck by Eros' love arrow leaving her vulnerable to love a nearby Shepherd and vulnerable to capture by the evil River God Alpheus.



ARTEMIS
Olympian

Story  Blues



Love **Orion**

Artemis turns to her friend Orion for comfort when her parents, Zeus and Leto, favor her twin brother Apollo. Jealous of Artemis and Orion's relationship, Apollo uses a nymph from Artemis' army to trick Artemis into killing Orion.



PSYCHE
Mortal

Story  Pinks



Love **Eros**

Aphrodite sends her son Eros to punish Psyche for being more beautiful than her. But when Eros sees Psyche, he falls in love with her and proposes. Shortly after they're married, Psyche breaks Eros' trust, and must gain it back by retrieving a box from the Underworld for Aphrodite.



The Creators of *Sylvia*

The Choreographer



Stanton Welch AM 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 late age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist. In 1990 he received his first choreographic commission from The Australian Ballet, the beginning of a series of commissioned works over the next 14 years as he developed his diverse choreographic style. 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 July 2003, Mr. 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.

Stanton Welch's Bold Vision for *Sylvia*

Stanton Welch's *Sylvia* is a testament to his vibrant choreographic imagination: powerful female characters, a complex narrative set in a fantastical realm, and a score that's a dancer's dream.

Welch has a long-standing fascination with stories of strong women, often crafting narratives that amplify female empowerment. In *Sylvia*, he intertwines the love stories of *Sylvia* and the Shepherd, Artemis and Orion, and Psyche and Eros, while also reflecting on his own upbringing. "I was raised by a single mother," he says, "Strong women were all around me."

Since its 1876 premiere, *Sylvia* has inspired numerous choreographers, including George Balanchine, Frederick Ashton, David Bintley, John Neumeier, and Mark Morris. Welch, who has seen many of these versions multiple times, notes, "I like them all, though I never felt creatively hampered by these great choreographers' work. I felt free."

Now, Houston Ballet has its own *Sylvia*, with Welch joining the ranks of those who have reinterpreted this cherished but rarely performed ballet.

The plot, reminiscent of Shakespearean drama, is filled with clever twists and turns. *Sylvia*, a warrior in Artemis's army, falls in love with a mortal shepherd after being struck by Eros's arrow, leading to a whirlwind of mayhem, magic, and romance.

A master storyteller, Welch sets his *Sylvia* in Olympus, immersing the audience in Greek mythology. Known for adding depth and detail to classic ballets, he transforms the original's vague mythological setting into a vivid world. This Greek setting is brought to life through the dramatic visuals, the dancers' costumes, and their weapons. Welch also delves deeper into the character development of the key female roles, creating a truly unique interpretation. "This will be a unique version. We're going Greek!"

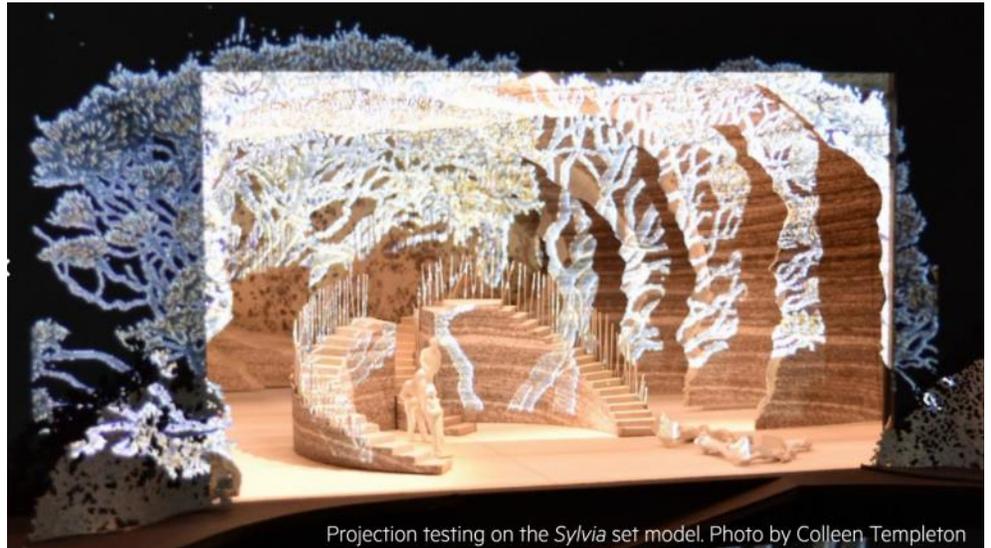
Creating a new ballet requires a perfect blend of ideas and talent. Principal dancers Karina Gonzales (*Sylvia*), Jessica Collado (Artemis), and Melody Mennite (Psyche) took the lead for the world premier. "Having the right dancers is a driving factor," Welch insists. "If I am not creating for my dancers, I am not doing my job."



The Creators of *Sylvia*

Projection Designer

Wendall K. Harrington received the Drama Desk, Outer Critics Circle, and American Theatre Wing awards for *The Who's Tommy*. Her Broadway credits include: *Ragtime*, *Driving Miss Daisy*, *The Grapes of Wrath*, and many others. Ballets that she's worked on are: *Firebird*, *A Midsummer Night's Dream* (Balanchine), *Othello* (Lubovitch), and *Ballet Mecanique* (Varone). Ms. Harrington is the head of projection design concentration at Yale university.



Projection testing on the *Sylvia* set model. Photo by Colleen Templeton

Projecting Greatness

Projection designs in *Sylvia* add onto the mystical and modern quality of Stanton Welch's ballet. Projection Designer Wendall K. Harrington gives insight to her design and process for *Sylvia*.



For *Sylvia*, how did you get from the drawing board to execution?

We tested our ideas with a small projector months before we had to put it onstage. I started looking up paintings from other artists, so what you see as the landscape is me building scenes out of branches and trees of [artists] Bruegel and Ruisdael and the like, then applying them to the various shapes that were made by the stairs section.

So, I build a catalog of deconstructed images and then mix them up and reapply [them to the set, with the help of my programmer Paul Vershbow. Building images on multiple planes is not easy. I have no talent for it, but Paul is playing literal 3-dimensional chess, and it looks like it was always this way. Which is the goal, no one should ever see the effort.

Is there a scene that stands out to you as one of your favorite or fun to design?

I do love the waterfall as it looks so real and trying to work out the splashing and such. But for sheer beauty and choreographic collaboration, I love going to hell with Psyche. The images of her walk through the underworld I find beautiful; they are unlike anything else, and I feel they are emotionally specific.

Did you face any challenge?

The challenges are always time and light, "We glow in the dark" is the motto of projection, so balancing for color and brightness as well as illuminating the dancers is always a challenge as it takes time to achieve perfection.



The Creators of *Sylvia*

Projection Designer

Projection designer **Wendall K. Harrington** cites the following artists as her inspiration for *Sylvia*.



1. Rockwell Kent

(1882-1971)

Harrington referenced Kent's linear paintings for the Gods' world. The American artist, often inspired by his travel to rural landscapes, is most well known for his illustrations for Herman Melville's *Moby Dick*.



2. Pieter Bruegel The Elder

(1525– 1569)

Dutch painter Bruegel inspired the lush mortal world in *Sylvia*. Bruegel is credited as a formative influence on Dutch Golden Age painting. The Hunters in the Snow, pictured above, is one of his most notable works.



3. Jacob Van Ruisdal

(1629– 1682)

Another inspiration for the thick, natural mortal world in *Sylvia*, Ruisdael is considered the preeminent landscape painter of the Dutch Golden Age. The Jewish Cemetery is among his most notable works.

The Creators of *Sylvia*

Costume and Scenic Designer

Born in Paris, **Jerome Kaplan** studied Scenography at L'Ecole de la Rue Blanche. In 1992 he collaborated with Ballet de Monte Carlo and Jean-Christopher Maillot on *L'Enfant et les Sortilèges* and has since designed sets and costumes for *Romeo and Juliet*, *Cinderella*, *Casse-Noisette Circus*, *Eye for Eye*, and *Scheherazade*. In 2001, Jerome Kaplan became the first French scenographer invited to work with the National Ballet of China in Beijing, where he created costumes for *Raise the Red Lantern*. In 2012 he won a costume award for the world premiere. Other recent ballet work include *The Nutcracker* for the Mikhailovsky Ballet with Nacho Duato and Christopher Wheeldon's *The Sleeping Beauty*.



In Houston Ballet's *Sylvia*, you'll find around 44 characters decked out in elaborate armor, from Olympian heroes to demi-gods. All these designs came from the mind of Jerome Kaplan, who, as artisan Tom Boyd puts it, has a "fanciful interpretation of historical armor."

Turning Kaplan's vision into reality was a huge challenge for the Houston Ballet costume shop. They spent countless hours researching and developing innovative techniques to create armor that's both visually stunning and functional for dancers.

The result? Form-fitting, muscular armor made from a blend of lightweight foam, metallic paints, gold leaf, and Lycra. Each piece perfectly mimics the look and feel of real metal, but with the flexibility and lightness needed for dynamic dance movements.

See visuals on the next page to see how these intricate works of art bring *Sylvia*'s story to life!



The Creators of *Sylvia*

Costume and Scenic Designer

The magic is in the details! See images below for an incredible close-up of the armor designs **Jerome Kaplan** brought to life for *Sylvia*!

First Position

RANK AND FILE

Colors distinguish class in *Sylvia*. Olympians wear gold, demi-gods wear silver, and mortals wear a variety of non-metallic colors. As a member of Artemis's nymph army, Sylvia is a demi-god and foot soldier, and her silver armor depicts that.

HELMET HAIR

Like many of the costumes, the helmets were loosely inspired by history. Soldiers like Sylvia wear helmets with long ponytails akin to the fans atop ancient Roman helmets, while others will cover much of the face, similar to Corinthian designs.

PATTERN MAKER

Creating the suits of armor and the helmets required intense pattern making—similar to what is used to make fabric costumes, but more challenging. "You have to be really precise. It's not forgiving," says Boyd. He estimates that from start to finish, each costume took about 20 hours to create.

BASE LAYER

Each piece of armor weighs about 8 ounces due to the ultra-lightweight foam with which they were created, helping the dancers move freely. This is especially important for Sylvia's story, as she must remove her armor onstage in Act 1 to be struck by Eros's arrow and fall in love with The Shepherd.

SHINY AND NEW

A metallic and tightly stretched piece of lycra is the finishing touch on each piece of armor and helmet. Pieces similar to this helmet (pre lycra and pins) and the silver painted one across were worn during rehearsals as prototypes to help both the designers and dancers understand how the costumes might move.

Photo: Todd Spoth



The Creators of *Sylvia*

Sylvia's Set Design

When it comes to set design for Stanton Welch's *Sylvia*, Head of Production Michelle de los Reyes thinks the beauty is in the simplicity. While many productions feature an abundance of props and backdrops, set designer Jerome Kaplan uses combinations of the same four staircases surrounded by a neutral, layered draping. "I love that we've pared down and gone really simple with *Sylvia*, and yet the world is so rich, and the scenes are so diverse," says de los Reyes. "It takes you to whichever location is required through such simple means."

Scenes change right before audiences' eyes in a matter of seconds, simply by moving the staircase and changing projections. "There's a lot of dynamic world you can create with the combination of the movement and the projections," de los Reyes observes.

The set's earth-toned simplicity allows the audience to focus on the story and the dancing before them; in Harrington's opinion, that's important for a set. "My job as a designer is to support that desire by never looking away from the expression of the music that can be found in a dancer's body."



Extension Activities



Mythology

What is a myth? —A myth is a traditional story, often involving supernatural beings or events. Myths are passed down through generations and serve to explain the unknown, offer moral lessons, or simply entertain. While some myths might have factual origins, many are entirely fictional, but they still serve to explain and shape a society's understanding of itself and the world.

Greek and Roman myths —ancient stories about heroes, monsters, gods, and goddesses. These stories are so good that people have told them again and again for more than two thousand years, sometimes with words and other times with art.

Character attributes —When writing a myth or story, in order to recognize characters, artists show them with unique clothing, weapons, or other identifying objects. These objects are called **attributes**, they tell us who is who. See examples of attributes from well known gods and goddesses below:

Athena

The Goddess of War and Wisdom
Usually dressed for battle with a helmet, shield, and spear. Instead of body armor, she wears a protective cape of scales called an aegis.

Attributes

Woman, sometimes with an owl
Helmet, shield, spear
Cape with scales (aegis)



Herakles (also called Hercules)

A Hero Known for Strength
A powerful man with short, curly hair. He is often shown wrestling a lion or wearing a lion's skin over his head and shoulders. He may also carry a club.

Attributes

Short, curly hair
Wrestling a lion, or wearing a lion's skin
Holds a club



Dionysos

The God of Wine
A bearded man with long hair who wears a crown of ivy leaves. He often holds a cup and a branch of ivy or a grapevine.

Attributes

Beard and long hair
Crown of ivy
Holding a drinking cup, ivy, or grapevine



Mythology

Character Attributes

Using the examples from the previous page, list the attributes of the three lead characters from *Sylvia* below:



Artemis

Attributes

Psyche

Attributes

Sylvia

Attributes

How are these characters similar and different?



It's a Match!

Three stories intertwine to tell one epic tale, but can you keep the characters straight? Put your *Sylvia* knowledge to the test by matching the protagonist to the love interest and antagonist of their story.

Protagonist

Love Interest

Antagonist



ARTEMIS



EROS



ALPHEUS



PSYCHE



ORION



APHRODITE



SYLVIA



THE SHEPHERD



APOLLO

Answers: Sylvia - The Shepherd - Apollo | Psyche - Eros - Aphrodite | Artemis - Alpheus | Orion - Psyche - Eros - Aphrodite



Creating a Mythical Creature

Greek and Roman myths are filled with mythical creatures and monsters. Many of these creatures are made up of a combination of body parts from real animals. For example, the griffin is a creature with the wings and head of an eagle and body of a lion. For the past two thousand years artists have used their imaginations to show what these strange creatures might have looked like. Now it's your turn.

IMAGINE the wildest, strangest, or cutest creature you can think of.

WRITE a myth or story about this creature in the box below.

DRAW what this creature looks like. Include its attributes!

WRITE

DRAW



Show What You Know

Use the frames below to draw and/or write the beginning, middle, and end of Sylvia

Beginning

Middle

End



Do You Remember?

Be sure to use *complete* sentences!

Characters: Name and describe 2 main characters from *Sylvia*.

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

Write a short summary of *Sylvia*. Remember to include beginning, middle and end.



Storytelling in Dance

Dancers have to make you understand their stories and believe their characters without using words. How do they do that? Four important things work together to make that possible.

1) DANCE/MOVEMENT

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

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



2) DRAMA

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

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



3) DÉCOR

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

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



4) MUSIC

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

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



Storytelling in Dance

Extension activities

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

1) DANCE – Express Yourself*

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

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

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

2) DRAMA – Relationships*

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

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

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

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

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



Types of Relationships

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

3)DÉCOR – You Design It!

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

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

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

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

4)MUSIC – Let The Music Move You!*

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

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

Throughout these activities, remind students to move safely, stay focused,

use face and body, and try different moves



Feelings Cards

Happy Sad

Angry Excited



Feelings Cards

Tired

Shy

Nervous Surprised



Feelings Cards

Bored

Afraid

Embarrassed

Annoyed



Feelings Cards

Proud

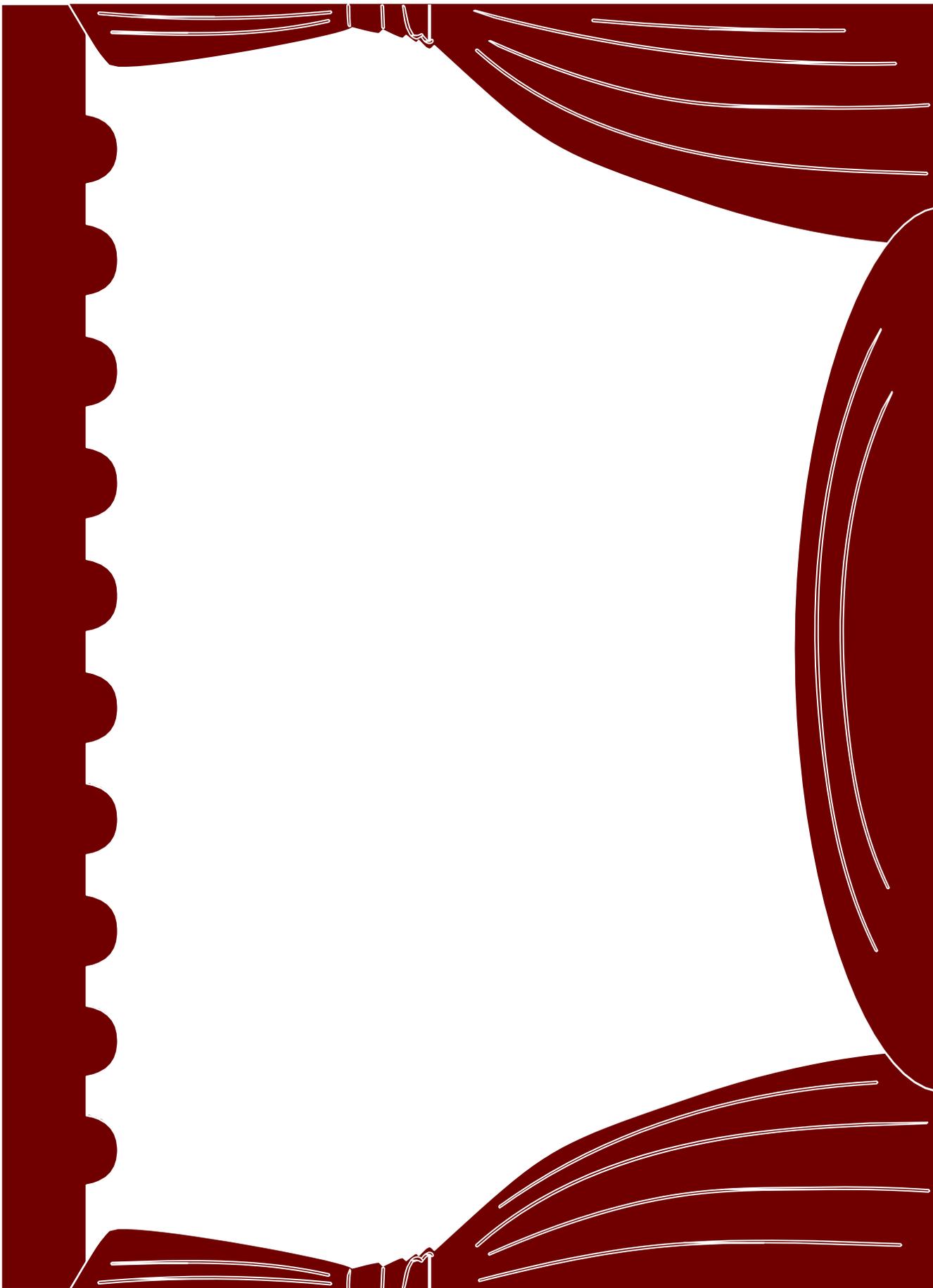
Disgusted

Confused

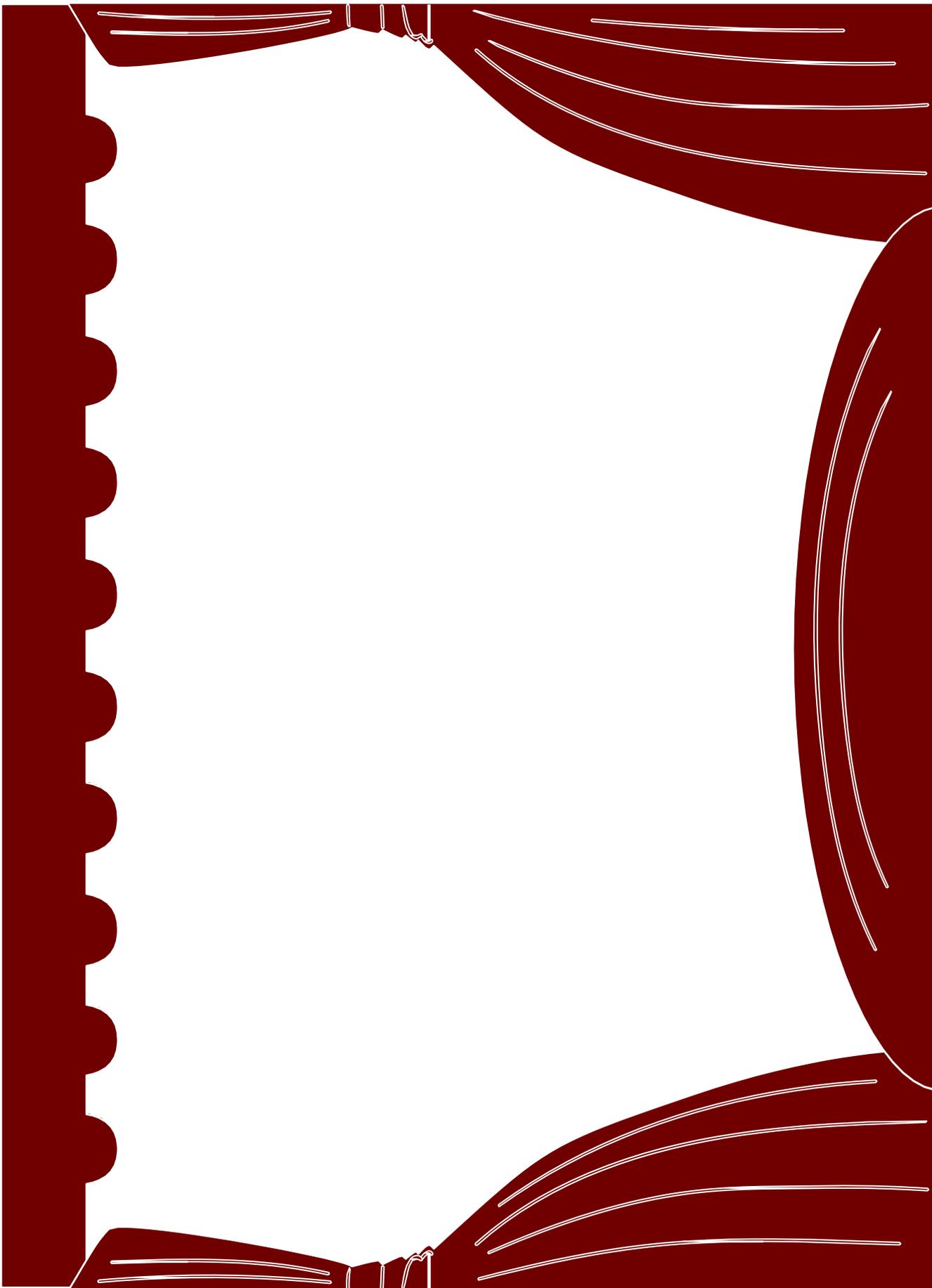
Brave



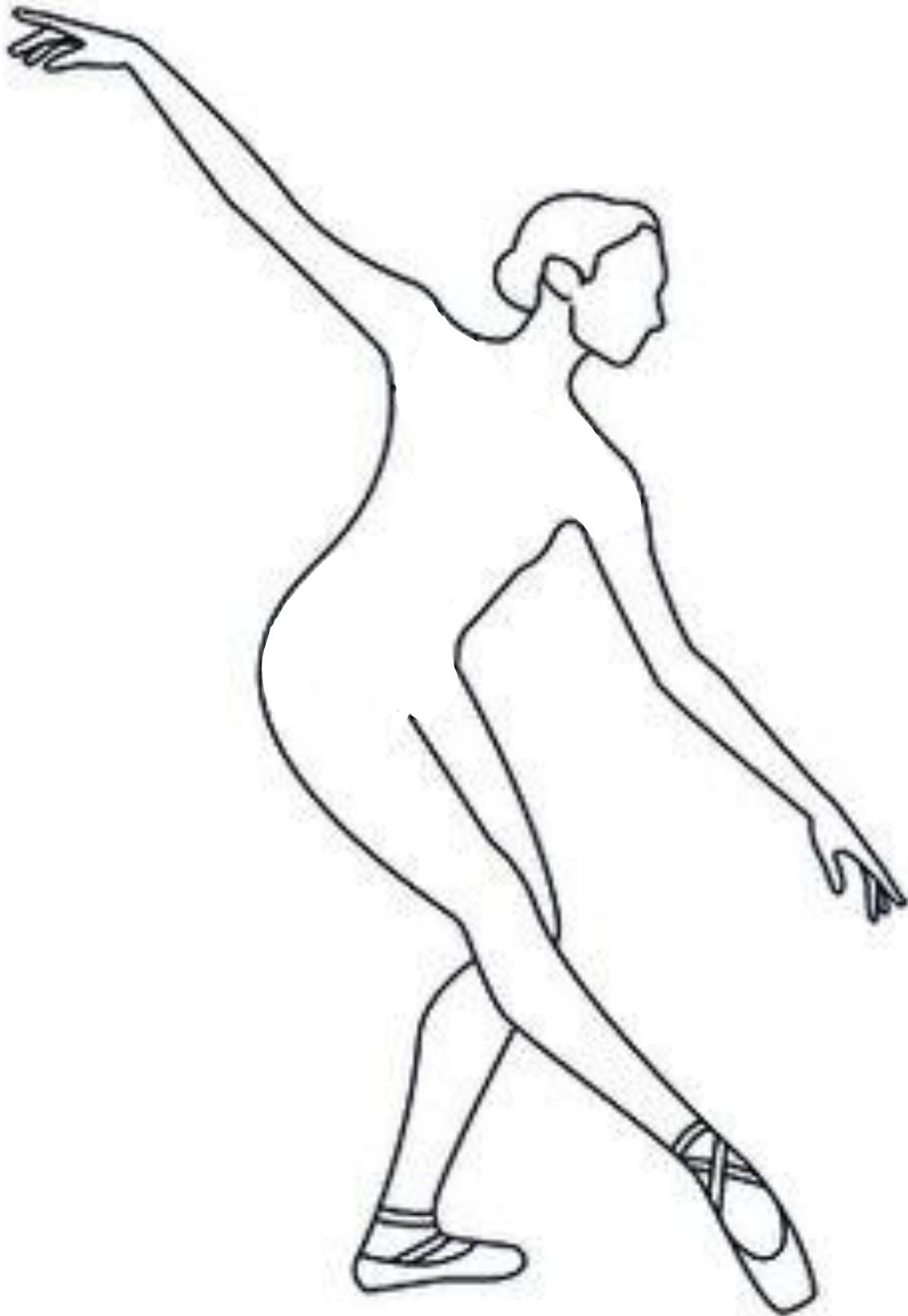
Décor: Set Design



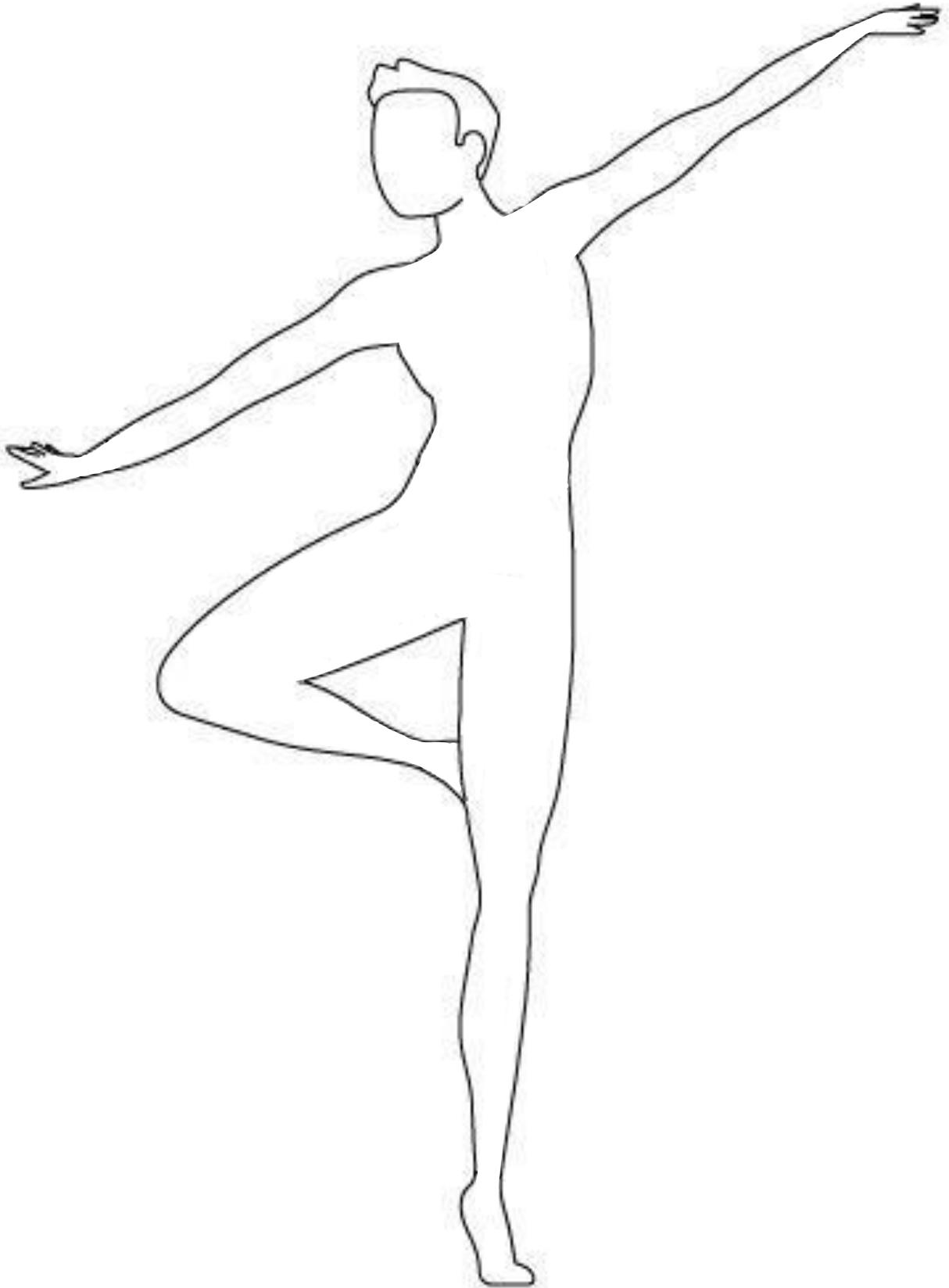
Décor: Set Design



Décor: Costume Design



Décor: Costume Design



Learn

More



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 hardest for you to do?



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?



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.



Team USA Track Outfits



Houston Ballet Academy in class
Photo: Cameron Durham



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 to the left, 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.



Houston Ballet Academy Dancers
Photo: Cameron Durham



Houston Ballet Academy Dancers
Photo: Cameron Durham

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, 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 continues to attract some of the world's best coaches to work with the Houston Ballet dancers.

In 2011, Houston Ballet moved into its new home, the Margaret Alkek Williams 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.

In 2023, Julie Kent joined Stanton Welch as Artistic Director. Ms. Kent had an illustrious career as a Principal Dancer with American Ballet Theatre, dancing many lead roles, including the original cast of Stanton Welch's *Clear*. Ms. Kent served as Artistic Director of the Washington Ballet from 2016-2023.

Today, the Houston Ballet continues to delight and inspire audiences through artistic excellence and innovative choreography.



Houston Ballet Center for Dance

Want to Learn More?
Scan these QR Codes!



HoustonBallet.org



Wikipedia.org



Glossary

Antagonist: the character or force that opposes the main character,. They can be a villain, a rival, or even a natural obstacle.

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

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

Composer: the person who writes the music.

Costume: a performer's clothing and accessories.

Exaggerate: to make more dramatic or expressive.

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

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

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

Lyrca: .a synthetic fabric, specifically a type of spandex, known for its exceptional elasticity.

Mortal: Someone who is unable to live forever. Humans are mortal.

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

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

Protagonist: one of the major characters in a drama, movie, novel, or other story.

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

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

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

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

Setting: when and where a story takes place.

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

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

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

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



Mythical allusions

Mythical Allusions are words and phrases that people use in everyday life, often without knowing where they came from.

Achilles' heel: weakness; downfall – In the myth of Achilles, the hero's one weak spot is his heel.

Arachnid: arthropod or spider – In the myth of Arachne, she is turned into a spider.

Atlas: book of maps – In the Atlas myth, he balances the world on his shoulders.

Cupid: match maker—the Roman god of love, who was also called Eros by the Greeks. He was usually depicted as a young winged boy with a bow and arrow.

Fate: destiny – In Greek mythology, the Fates controlled the lives of all.

Harpy: unpleasant woman – In Greek mythology, Harpies were half bird / half woman creatures that were known to be ugly and dangerous.

Hercules: requiring strength – In the myth of Hercules, he is a very strong man who is part god.

Midas touch: ability to make money – In Greek mythology, Midas had the ability to turn anything he touched to gold.

Narcissism: self-love – in the Greek myth of Narcissus, he fell in love with his own reflection.

Nemesis: an undefeatable enemy or circumstance—Nemesis was a Greek goddess of retribution, the incarnation of the gods' revenge for violating their laws.

Pandora's box: anything that, upon investigation, leads to extensive and unexpected troubles—In Greek mythology, Pandora opened a box that she was told not to open, allowing all manner of evils to escape and plague the world.

Siren Song: liking something amazing but possibly dangerous—In Greek mythology, sirens were mermaid like creatures that lured sailors with enchanting music, leading them to shipwreck.

Trojan Horse: secretly taking down an enemy—Refers to a wooden horse Greeks hid in to enter their enemies base and defeat them as they slept.



TEKS Addressed

The following TEKS are addressed during Ballet Talks and/or as a part of the extension activities included in this resource guide. **(Please note that the TEKS addressed will vary depending upon the selected Ballet Talk.)**

English & Language Arts

Listening/Speaking

KINDER

ELA.K.21A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.
ELA.K.21B: Follow, restate, and give oral instructions that involve a series of related sequences of action.
ELA.K.23A: Follow agreed-upon rules for discussion, including taking turns, and speaking one at a time.

GRADE 1

ELA.1.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.
ELA.1.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.
ELA.1.29A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 2

ELA.2.28A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.
ELA.2.28B: Follow, restate, and give oral instructions that involve a series of related sequences of action.
ELA.2.30A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 3

LA.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.

GRADES 5&6

ELA.5&6.27B: Follow, restate, and give oral instructions that include multiple action steps.

GRADE 7 - GRADE 8

ELA.7-8.27B: Follow and give complex oral instructions to perform specific tasks, answer questions, or solve problems.

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.

GRADE 6 – GRADE 8

ELA.6-8.8D: Create mental images to deepen understanding.

ELA.6-8.8E: Make connections to personal experiences, ideas in other texts, and society.

ELA.6-8.8G: Evaluate details read to determine key ideas.

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



GRADE 6

ELA.6.16A Write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences.

ELA.6.18B 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.6.19A Write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives

GRADE 7

ELA.7.16A Write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences.

ELA.7.17B Write a letter that reflects an opinion, registers a complaint, or requests information in a business or friendly context. ELA.7.18A Write a persuasive essay to the appropriate audience that establishes a clear thesis or position.

GRADE 8

ELA.8.16A Write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences.

ELA.8.17B Write a letter that reflects an opinion, registers a complaint, or requests information in a business or friendly context. ELA.8.18A Write a persuasive essay to the appropriate audience that establishes a clear thesis or position.

Reading/Vocabulary Development

GRADE 5

ELA.5.2E Use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.

GRADE 6

ELA.6.2E Use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.

GRADE 7

ELA.7.2E Use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.

GRADE 8

ELA.8.2E Use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.

Comprehension Skills

GRADE 5

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

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

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

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.

GRADE 6

ELA.6.6A Summarize the elements of plot development (e.g., rising action, turning point, climax, falling action, and denouement) in various works of fiction.

ELA.6.12B Interpret factual, quantitative, or technical information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams.

ELA.6.Fig19D Make inferences about text and use textual evidence to support understanding.

ELA.6.Fig19E Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.

ELA.6.Fig19F Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

GRADE 7

ELA.7.6A Summarize plot and explain the influence of the setting on plot development.

ELA.7.6B Analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts.

ELA.7.Fig19D Make complex inferences about text and use textual evidence to support understanding.

ELA.7.Fig19E Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts. ELA.7.Fig19F Make connections between and across texts, including media (e.g., film, play, music, print media), and provide textual evidence.

GRADE 8

ELA.8.6A Summarize plot and analyze linear plot developments (e.g., conflict, rising action, falling action, resolution/denouement, subplots) to determine whether and how conflicts are resolved.

ELA.8.6B Analyze how the central characters' qualities influence the theme of a fictional work and resolution of the central conflict.

ELA.8.Fig19D Make complex inferences about text and use textual evidence to support understanding.

ELA.8.Fig19E Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.

ELA.7.Fig19F Make connections between and across texts, including media (e.g., film, play, music, print media), and provide textual evidence.

HIGH SCHOOL

HS ELA.1.1A engage in meaningful and respectful discourse by listening actively, responding appropriately, and adjusting communication to audiences and purposes.

HS ELA.1.2A use print or digital resources such as glossaries or technical dictionaries to clarify and validate understanding of the precise and appropriate meaning of technical or discipline-based vocabulary.

HS ELA.1.4B generate questions about text before, during, and after reading to deepen understanding and gain information.

HS ELA.1.4C make and correct or confirm predictions using text features, characteristics of genre, and structures.

HS ELA.1.4D create mental images to deepen understanding.

HS ELA.1.4E make connections to personal experiences, ideas in other texts, and society.

HS ELA.1.6C analyze non-linear plot development such as flashbacks, foreshadowing, subplots, and parallel plot structures and compare it to linear plot development.

HS ELA.1.6D analyze how the setting influences the theme.



HS ELA.II.4F make inferences and use evidence to support understanding.
HS ELA.II.5D paraphrase and summarize texts in ways that maintain meaning and logical order.
HS ELA.II.6A analyze how themes are developed through characterization and plot, including comparing similar themes in a variety of literary texts representing different cultures.
HS ELA.III.2B analyze context to draw conclusions about nuanced meanings such as in imagery
HS ELA.III.5F respond using acquired content and academic vocabulary as appropriate.
HS ELA.III.6B analyze how characters' behaviors and underlying motivations contribute to moral dilemmas that influence the plot and theme.

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.

MIDDLE SCHOOL

MS DANCE. 1.2aD recognize expressions of ideas or emotions individually and in groups.
MS DANCE. 1.5A define the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
MS DANCE. 1.5B identify relationships between dance and other content areas.
MS DANCE. 2.2aD explore and demonstrate expressions of ideas or emotions individually and in groups
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. 3.2aD design and demonstrate expressions of ideas or emotions individually and in groups.
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.

HIGH SCHOOL

HS DANCE. 1.2cC demonstrate effective knowledge of dance genres, styles, and vocabulary.



HS DANCE. 1.5C identify similarities of form and expression in dance and other content areas.
HS DANCE. 2.5B analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member.
HS DANCE. 3.3C value the performance of projection, confidence, and expression in the movement.

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.

MUSIC I.3A Demonstrate, alone and in groups, characteristic vocal or instrumental timbre.

MUSIC I.4C Identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences.

MUSIC I.5A Demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings.



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

MIDDLE SCHOOL

MS MUSIC II.3A Demonstrate, alone and in groups, characteristic vocal or instrumental timbre.

MS MUSIC II.4C Identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences.

MS MUSIC II.5A Demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings.

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

MS MUSIC III.3A Demonstrate, alone and in groups, characteristic vocal or instrumental timbre.

MS MUSIC III.4C Compare and contrast relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, sciences, and language.

MS MUSIC III.5A Demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings.

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

HIGH SCHOOL

HS MUSIC I.6A practice informed concert etiquette as a performer and as an audience member during live and recorded performances in a variety of settings.

HS MUSIC II.1G Compare and contrast concepts of music such as rhythm, meter, melody, harmony, key, expression markings, dynamics, and timbre.

HS MUSIC II.2B Interpret music symbols and expressive terms referring to dynamics, tempo, and articulation.

HS MUSIC II.5C Identify and explore the relationships between music and other academic disciplines.

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.

MIDDLE SCHOOL

- MS THEATRE.I.1.A develop characterization based on sensory and emotional recall.



MS THEATRE.I.1.B expand body awareness and spatial perceptions using mime.
MS THEATRE.I.1.C respond to sounds, music, images, and the written word, incorporating movement.
MS THEATRE.I.2.A demonstrate safe use of the voice and body.
MS THEATRE.I.2.E express emotions and ideas using interpretive movements and dialogue.
MS THEATRE.I.5.A identify and apply audience etiquette at all performances.
MS THEATRE.I.5.B develop simple oral and written observations about the visual, aural, oral, and kinetic aspects of theatrical performances such as informal playmaking or formal theatre.
MS THEATRE.I.5.C identify production elements of theatre, film, television, and other media.
MS THEATRE.II.1.A explore characterization using sensory and emotional recall.
MS THEATRE.II.1.C create expressive and rhythmic movements.
MS THEATRE.II.2.A demonstrate safe use of the voice and body.
MS THEATRE.II.2.F compare and contrast dramatic performances to life.
MS THEATRE.II.5.A understand and demonstrate appropriate audience etiquette at various types of performances.
MS THEATRE.II.5.C demonstrate knowledge of production elements in theatre, film, television, and other media.
MS THEATRE.III. 1.A evaluate characterization using emotional and sensory recall.
MS THEATRE.III. 1.C create expressive movement and mime to define space and characters.
MS THEATRE.III.2.A demonstrate safe use of the voice and body.
MS THEATRE.III.5.A understand and demonstrate appropriate. audience etiquette at various types of live performances.
MS THEATRE.III.5.C demonstrate knowledge of production elements in theatre, film, television, and other media.

HIGH SCHOOL

HS THEATRE.I.1.A Understand the value and purpose of using listening, observation, concentration, cooperation, and emotional and sensory recall.
HS THEATRE.I.1.F Demonstrate a working knowledge of the language of theatre such as stage terminology, elements of theatre, or theatrical conventions.
HS THEATRE.I.1.G Analyze and describe the interdependence of all theatrical elements.
HS THEATRE.I.2.B Define creativity as it relates to personal expression.
HS THEATRE.II.3.C Analyze characters, themes, duties, and elements of a script to determine artistic roles and technical assignments.
HS THEATRE.II.5.D Evaluate the treatment of artistic elements such as theme, character, setting, and action in theatre, musical theatre, dance, art, music, or other media and integrate more than one art form in informal presentations.
THEATRE.II.5.B develop simple oral and written observations about the visual, aural, oral, and kinetic.
THEATRE.III.1.F evaluate the interdependence of all theatrical elements.
THEATRE.III.2.B analyze creativity as it relates to self and ensemble and its effect on audience.
THEATRE.III.2.C analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimensions.
THEATRE.III.5.C apply the concepts of evaluation to performances and evaluate theatre, film, television, and other media with depth and complexity using appropriate vocabulary.
THEATRE.III.5.D compare communication methods of theatre with those of art, music, dance, and other Readiness Standards/Aligned Readiness

