

HoustonBallet

Cinderella



Karina Gonzales & Artists of the
Houston Ballet in *Cinderella* (2017)
Photo by: Amitava Sarkar

Study Guide

EDUCATION & COMMUNITY ENGAGEMENT
EXPOSE. EDUCATE. INTEGRATE.

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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

Houston Ballet's performance of *Cinderella* will take place at the Wortham Theatre.

BUS PICKUP AND DROP-OFF WILL BE AT:

Wortham Theater Center

550 Prairie Street Houston, TX 77002.

INTERMISSION

There will be one interactive intermission 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 performance and utilize this study guide's extension activities will be able to:

- Describe how ballets tell stories without using words;
- Use words and/or pictures to summarize the story of *Cinderella*;
- Name and describe 2 main characters from *Cinderella*;
- Demonstrate appropriate audience behavior.



Karina Gonzales, Connor Walsh, Jared Matthews & Artists of the Houston Ballet in *Cinderella* (2017)
Photo by: Amitava Sarkar

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 *The Nutcracker* 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, 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!

The Story of Cinderella

Ballets are like books, except that instead of having chapters, they have **Acts** and **Scenes**. **Acts** divide the story into smaller parts and **Scenes** show you where the story is taking place.

Act 1: Scene 1

The Breakfast Room at Chez Cinderella

It is mid-morning on the day of the prince's carnival. Cinderella serves her stepmother and stepsisters, Grizabella and Florinda, who are excited at the prospect of the evening's royal ball. **Couturiers**, or dress makers, arrive with the step family's ball attire. A dance instructor teaches all three of the girls the evening's steps.

The stepsisters, encouraged by their mother, destroy Cinderella's hope of attending the ball by throwing her dead mother's wedding dress into the fireplace. Comforted only by Buttons, the **chimney sweep**, Cinderella puts on the dress and imagines the ball. But when she sees her reflection in the mirror, she realized the dress is ruined, and she runs from the house.

Act 1: Scene 2

A Street

Cinderella, followed by faithful Buttons, fights through a festive crowd as she seeks to escape to her mother's grave.

Act 1: Scene 3

A Graveyard

At the tomb, Cinderella's tears awaken the spirit of her mother who **conjures** all the spirits of the dead back to life. The spirit of Cinderella's mother calls the ghosts to create a magical dress for Cinderella, and Buttons is transformed into her attendant. After warning that she must return by midnight, the ghosts transport them to the royal ball.

Act 2: Scene 1

The Royal Pavilion

The ball is in progress when the stepmother and stepsisters arrive with excitement; because this evening the prince is expected to choose a bride. All of the ladies **anticipate** the arrival of the prince's royal companions and the entrance of the king. Then the prince makes his entrance. All the ladies try to get his attention when, suddenly, a chill breeze announces the arrival of a lovely, mysterious young woman. The prince invites her to dance and Cinderella accepts the invitation. But she soon realizes he is **vain** and self-absorbed.

Breaking free of his **grasp**, she encounters Dandini, the prince's secretary, and dances with him. The prince is furious and demands to know more about her. Cinderella is saved from discovery by the announcement of supper. While the other guests eat, Cinderella and Dandini sneak to another room to get to know each other and slowly fall in love.

After dinner, Cinderella tries to leave but is **detained** by the prince, who insists that she stay. The clock strikes midnight and the ghosts come to reclaim the magic dress. Cinderella flees, leaving only a slipper.

Act 3: Scene 1

The Palace

The Prince's companions are ordered to find the owner of the slipper. They search the princesses of the world but do not find a match. Ignoring his son's objections, the king insists that the **common folk** of the country try on the slipper. Town ladies rush to get in line, except Cinderella, who is avoiding detection. Instead, she finds the lovesick Dandini, who gradually recognizes her as his mysterious beloved from the ball.

The stepmother tries unsuccessfully to fit the slipper to her daughters' feet, leaving only Cinderella to try it on. She is proved to be the true owner of the slipper.

The prince is forced by the king to propose. Cinderella rejects his offer in favor of Dandini, who then must defend himself against the Prince's outrage.

Cinderella has found her love and true prince, Dandini, and they go forward to begin their own Happily Ever After.

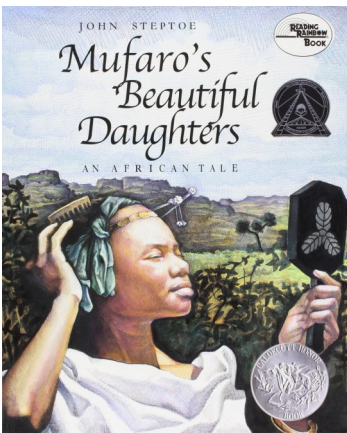
The End

Cinderella Around the World:

Every region of the world has their own version of *Cinderella*

MUFARO'S BEAUTIFUL DAUGHTERS: AN AFRICAN TALE

By John Steptoe



This version is about a father, Mufaro, and his two beautiful daughters, Nyasha & Manyara. Nyasha has a kind and considerate heart while her sister is selfish and bad-tempered. When the King of the land asks the daughters to appear before him so he can choose a



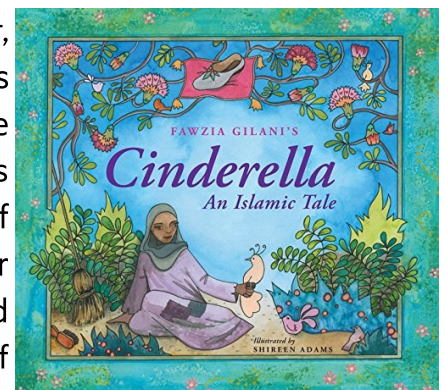
queen, the prideful, bad-tempered daughter decides to set out in the night so she can get there first. Along the path are many opportunities to show one's true character. The kind daughter who follows the same path the next day makes different decisions – with different results and a surprising ending.

CINDERELLA: AN ISLAMIC TALE

By Fawzia Gilani



Zahra is a sweet, gentle and pious young girl from the Middle East. She has suffered the tragedy of losing both of her biological parents and now is at the mercy of her cruel stepmother

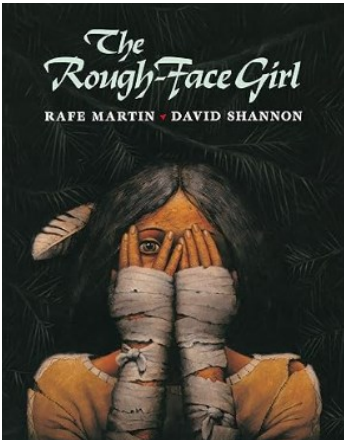


and stepsisters. When an invitation to a party at the palace comes, she naturally is forbidden from going unless she completes all her chores. Luckily her Grandmother arrives with servants to help clean the house and a new abaya to wear to the party.

Cinderella Around the World:

THE ROUGH-FACE GIRL

By Rafe Martin



A Native-American version of the Cinderella story from Algonquin Indian folklore. A disfigured Algonquin girl wins the heart of a mysterious being who lives by the lake near her village. The powerful



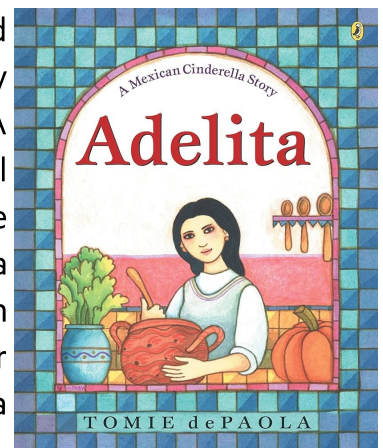
Invisible Being is looking for a wife, and all the girls in the village compete for his affection, but only the girl who proves she can see him will be his bride. The two beautiful but spoiled daughters of a poor village man try their best to be chosen, but it is their Rough-Face-Girl sister, scarred on her face and arms from tending fires, who sees the Invisible Being in the wonder of the natural world.

ADELITA: A MEXICAN CINDERELLA STORY

By Tomie dePaola

In this Mexican Cinderella story, Adelita begins her life as a happy and loved young girl. Yet, with the passing of her father, Adelita is belittled by her jealous stepmother and is reduced to being a mere kitchen-maid. A young man in search of a wife, Javier, falls madly in love with beautiful

Adelita, but she disappears from his fiesta at midnight, leaving him with only one clue to her hidden identity: a beautiful rebozo—shawl.



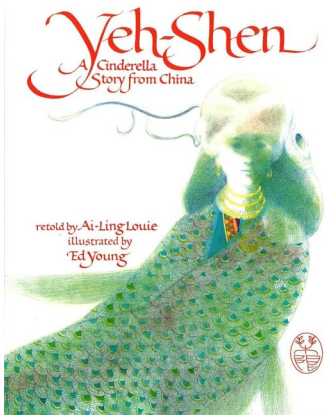
With the rebozo in place of a glass slipper, this favorite fairy tale takes a delightful twist.



Cinderella Around the World:

YEH-SHEN: A CINDERELLA STORY FROM CHINA

By Ai-Ling Louie



Half-starved and overworked by her stepmother, Yeh-Shen's only friend is a fish with golden eyes. When the stepmother kills the fish for dinner, poor Yeh-Shen is left with only the bones. But the bones are filled

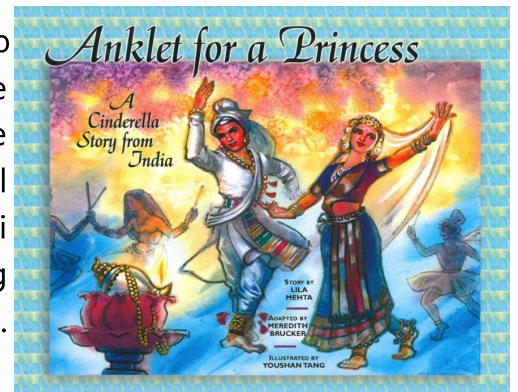
with a powerful spirit. When Ye-Shen is forbidden to attend the annual spring Festival, the spirit grants her a gown of azure blue and delicate golden slippers. That night, everyone marvels at the beautiful, mysterious young woman at the ball.



ANKLET FOR A PRINCESS: A CINDERELLA STORY FROM INDIA

By Lila Mehta

When Godfather Snake hears of Cinduri's troubles, he vows to make her life easier. And when the Prince comes to visit the village during the annual Navaratri Festival, Godfather Snake makes it possible for her to go, dressed in the most beautiful gold-threaded sari and sparkling diamond anklets.

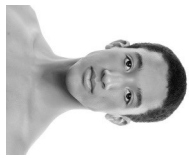


Adapted from the East Indian story "Nagami" (Jewel of the Snake), this version of the tale is rich with the traditions and culture of India while also conveying the universal values of the Cinderella story. Beautiful watercolor depictions of Indian life and styles accompany this introduction to Indian folklore.



Where in the World?

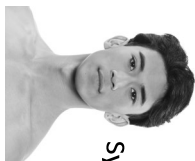
Just like the many versions of *Cinderella*, Houston Ballet Dancers come from around the World



Harper Watters
Soloist
Dover, New Hampshire



Augustin Lehner
Corps De Ballet
L'ubotin, Slovakia



Syvert Lorenz Garcia
Corps de Ballet
Oslo, Norway



Soo Youn Cho
Principal Dancer
Incheon, Korea



Houston Ballet



Karina González
Principal Dancer
Caracas, Venezuela



Mónica Gómez
First Soloist
La Havana, Cuba



Henrique Barbosa
Corps De Ballet
Maracanaú, CE, Brazil



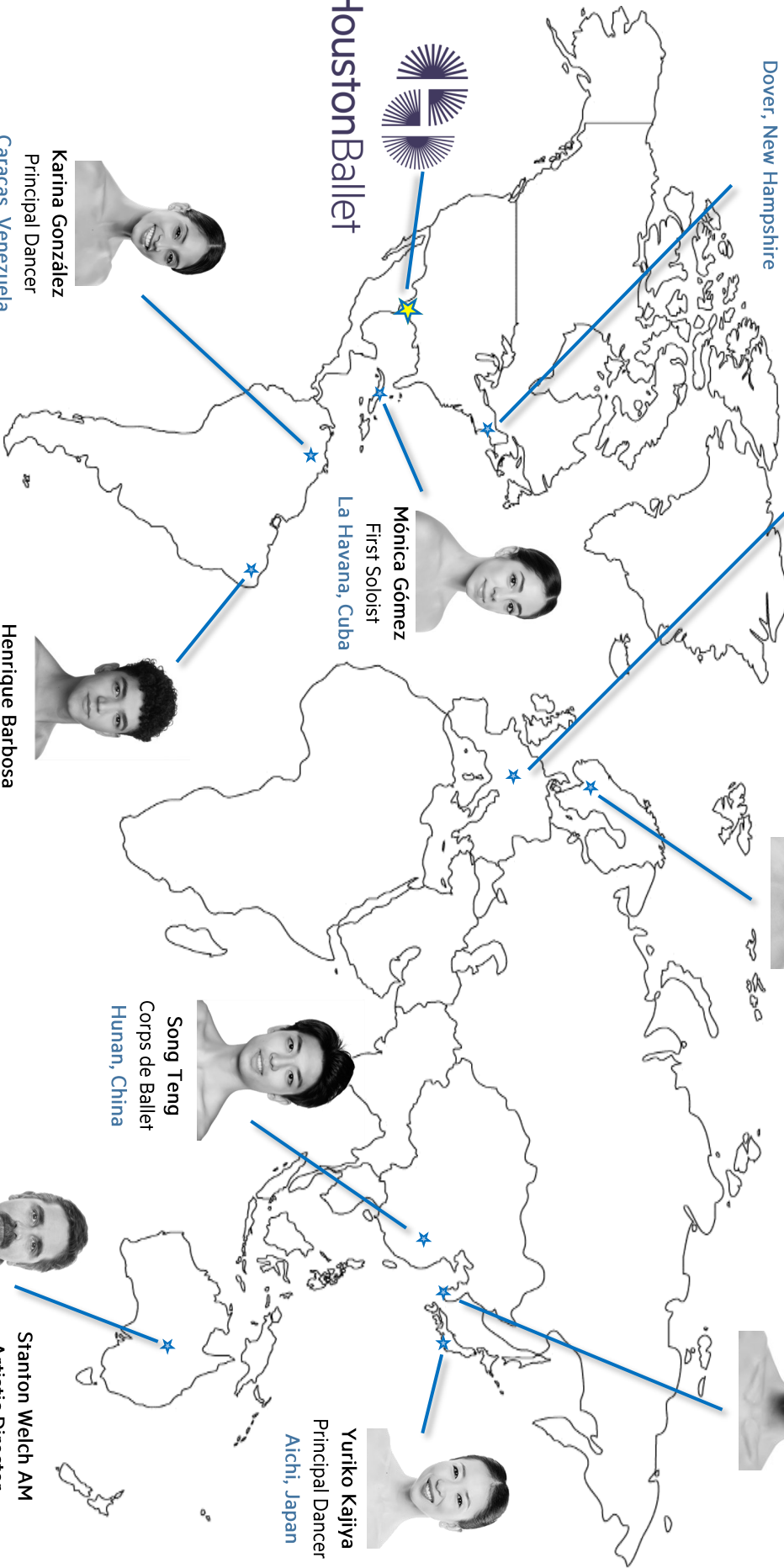
Song Teng
Corps de Ballet
Hunan, China



Stanton Welch AM
Artistic Director
Melbourne, Australia



Yuriko Kajiya
Principal Dancer
Aichi, Japan



Photos: Amitava Sarkar

The Creators of *Cinderella*

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.

For his contributions to the world of dance, Mr. Welch was awarded the Order of Australia (AM) in June 2015. The prestigious Order of Australia Award, established in 1975, is bestowed on Australian citizens for meritorious service in a particular area or field of activity. Mr. Welch was recognized for his significant service to the performing arts as a ballet dancer, mentor, choreographer and artistic director.

The Creators of *Cinderella*

Composer

A **composer** is the person who makes up the music that the dancers move to in the performance. *Cinderella* was composed by Sergei Prokofiev. Companies all over the world use the same music today for their own productions of this classic ballet.

Sergei Prokofiev (23 April 1891 – 5 March 1953) was a Russian and Soviet composer, pianist and conductor. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century.



Prokofiev's first ballet was commissioned by Serge Diaghilev's for his Ballets Russes. Prokofiev composed four works for the Ballets Russes, the most famous of which is *Prodigal Son*, with choreography by George Balanchine. Prokofiev's other well-known ballets include *Romeo & Juliet* and *Cinderella*

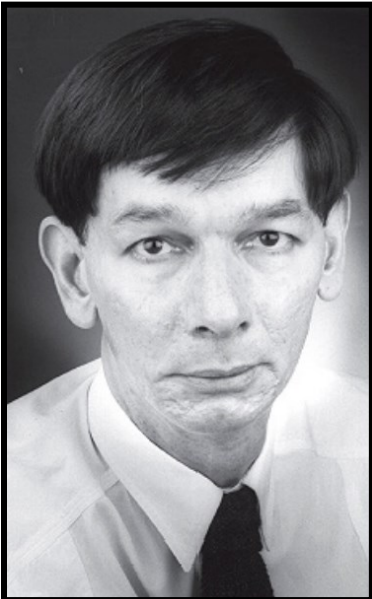
125

Золушка отправляется на бал VI Cinderella goes to the Ball

A musical score for the ballet *Cinderella*, specifically the section "Cinderella goes to the Ball" (VI). The score is for measures 125 through 130. It features four staves: Violin I (V. I), Violin II (V. II), Viola (V. I.e), and Cello/Double Bass (V. c.). The music is in 3/4 time and features a melodic line in the violins and a rhythmic accompaniment in the lower strings. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo marking *OPERO.* (Allegro) is present. The score is set against a blue background.

The Creators of *Cinderella*

Designer



A **designer** is the person who decides how the costumes and sets should look. When designing for ballet, the designer must be sure that the dancers can move fully in the costumes, and that there is enough space on the stage for all of the dancers to move around.

Kristian Fredrikson (1940 – 2005) was one of the most experienced and sought after designers in Australia. His designs have been featured in productions for opera, drama, ballet, film and television. Kristian was on the specialized team of designers which worked on the Opening Ceremony of the Sydney 2000 Olympic Games. Kristian designed a large number of productions for a variety of Australian and New Zealand opera, theatre and ballet companies including the Australian Ballet (*Cinderella*, *Coppelia* and *The Nutcracker*), The Australian Opera (*Turandot*, *The Merry Widow* and *Salome*), & The Royal New Zealand Ballet (*Swan Lake*, *Peter Pan* and *A Christmas Carol*). He also designed *Pecos Bill* for Houston Ballet's triple bill *The Tales of Texas*.

Kristian is a recipient of four Erik Design Awards and won prestigious Green Room Awards for *After Venice* (Sydney Dance Company - 1985), *King Roger* (1991), *Turandot* (1991), *The Nutcracker* (1992), *Salome* (1993), *Swan Lake* (2002) and an AFI award for *Undercover*. Kristian also received a Penguin Award for *The Shiralee* (1988). In 1999 Kristian received the Australian Dance Award for Services to Dance.



The sets of *Cinderella*: On the left is the village which will later transform into the castle scene on the right.

Behind the Scenes

The Step Family

Look closely at the stepmother and stepsisters. In his version of Cinderella, Mr. Welch decided to cast male dancers as the evil step mother and evil step sisters. One reason for this choice was to create a clear and distinct feminine contrast between the step family and Cinderella. Unlike other male dancers, these men had to learn to dance in **pointe shoes**; something that typically only women wear. Mr. Welch also chose to cast men as the stepmother and step- sisters so that they could easily lift, toss, and catch Cinderella during certain parts of the **choreography**



Oliver Halkowich, Philip Broomhead, Steven Woodgate
Photo: Drew Donovan

EXTENSION ACTIVITIES

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) DANCING

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

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

2) DRAMA – RELATIONSHIPS*

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

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

- Start by dividing students into groups of 2-3 and explaining 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 on role for groups of three i.e. 2 parents, 1 child).
- Give students 1-3 minutes to create a pantomime scene with their partner(s).
- Finally, have students take turns performing their scene for each other. Audience members can think and/or write critically about what relationship they think is being shown in each scene (scenes should not exceed 30secs in length).

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

TYPES OF RELATIONSHIPS

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

3) DÉCOR – YOU DESIGN IT!

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

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

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

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

4) MUSIC – LET THE MUSIC MOVE YOU!*

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

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

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

Feeling Cards

HAPPY

SAD

ANGRY

EXCITED

Feeling Cards

TIRED

SHY

NERVOUS SURPRISED

Feeling Cards

BORED

AFRAID

EMBARRASSED

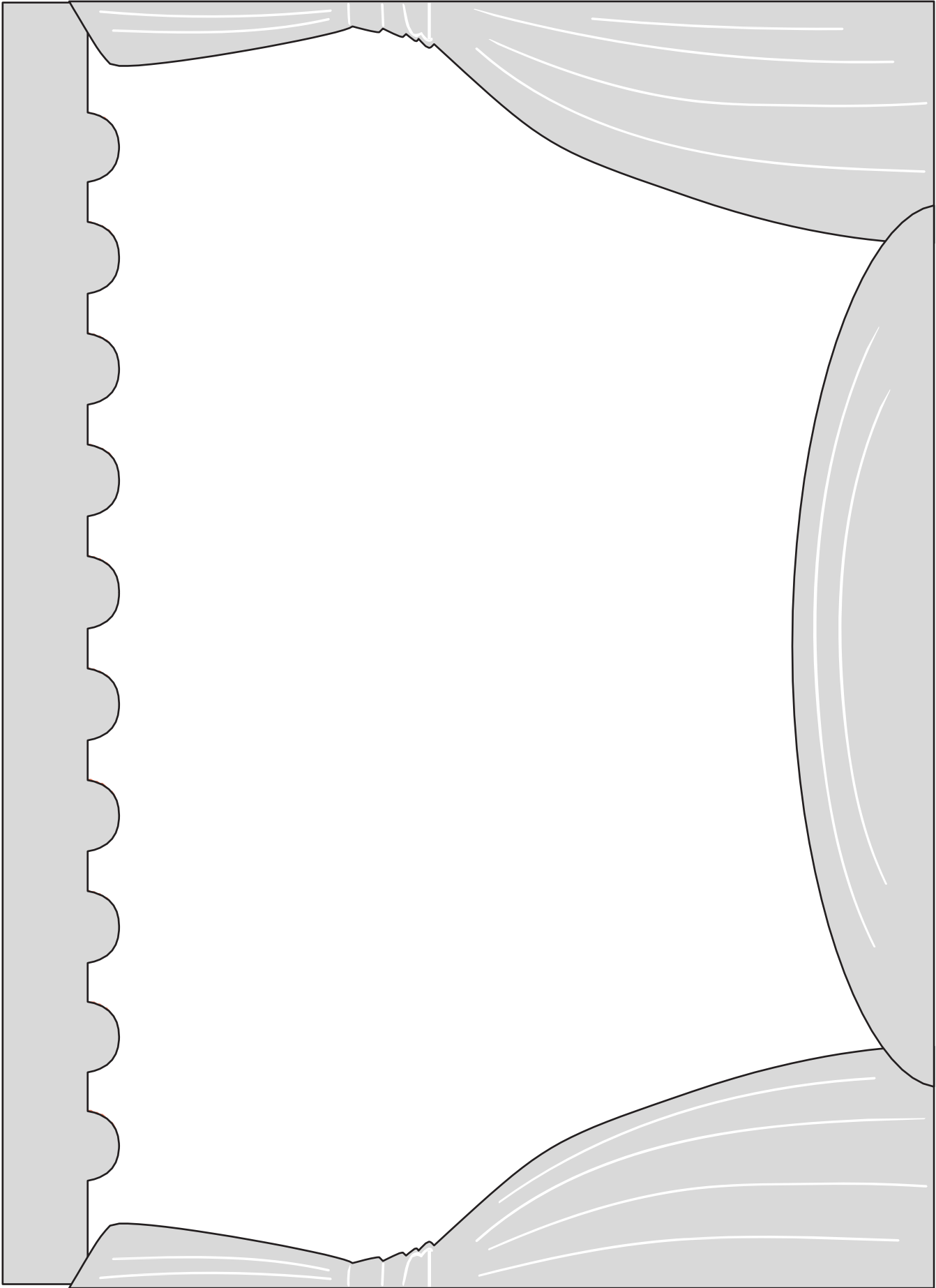
ANNOYED

Feeling Cards

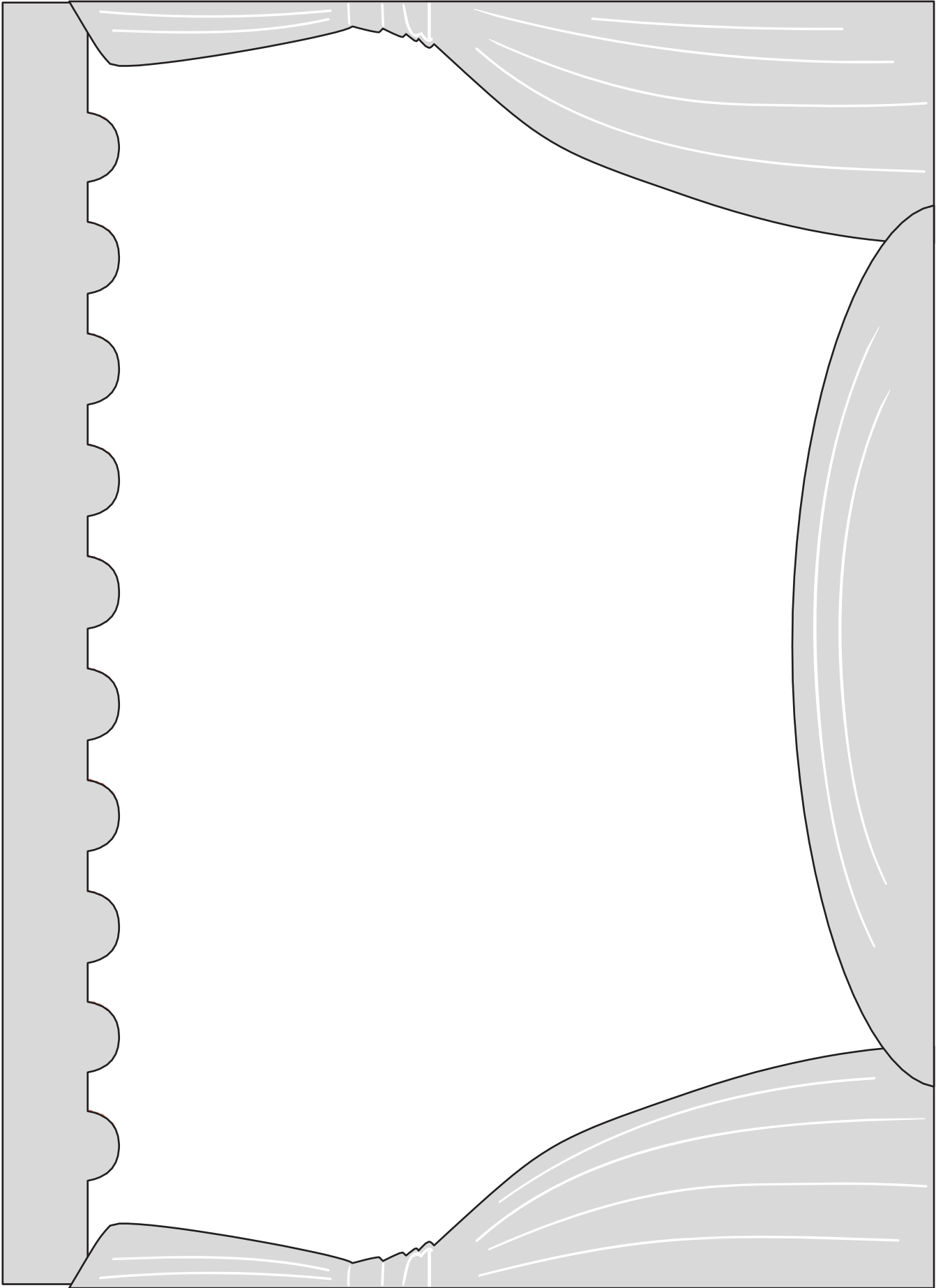
PROUD **DISGUSTED**

CONFUSED **BRAVE**

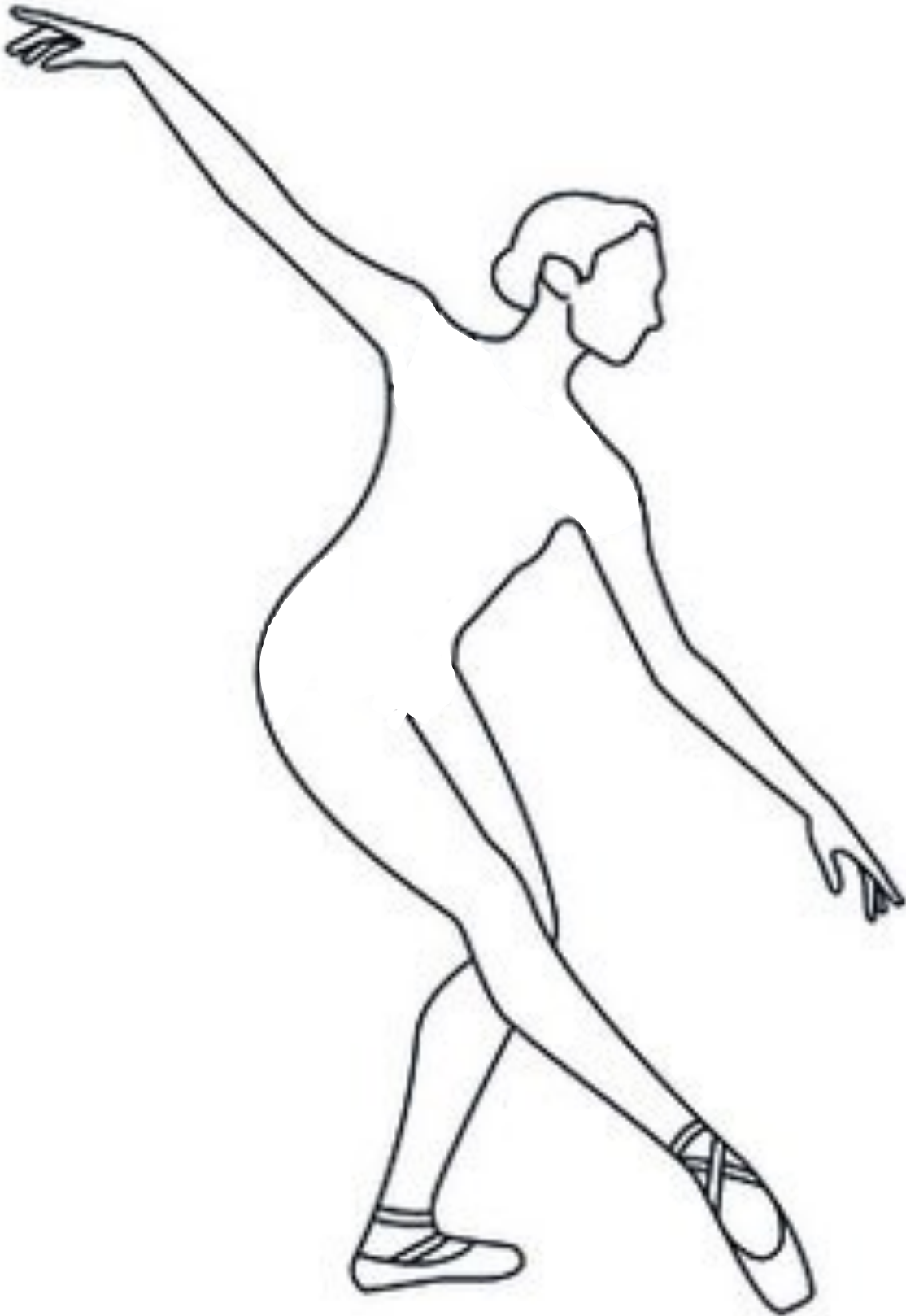
Décor: Set Design



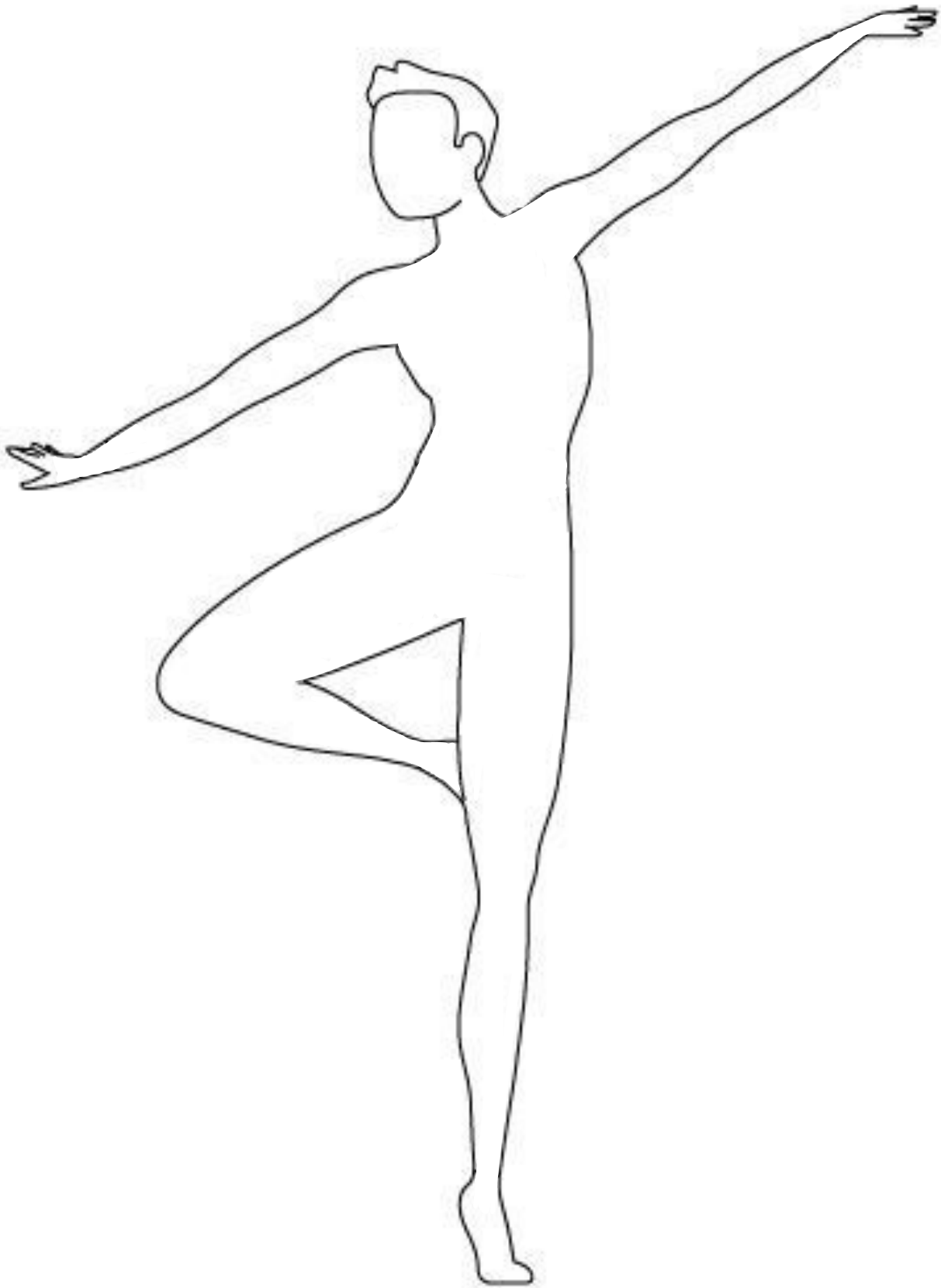
Décor: Set Design



Décor: Costume Design



Décor: Costume Design



Do You Remember?

Be sure to use complete sentences

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

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

Write a short summary of the version *Cinderella* you watched.
(Remember to write a beginning, middle, and end.)

Show What You Know

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

Beginning

Middle

End

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 doing all 5 positions. Which one is the 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 more clearly.



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 **tinics**. In the top left photo, the female dancer is wearing a classical **tutu**, **pointe shoes** and **tiara**. Her Cavalier is wearing a tunic, tights and ballet slippers. **Pointe shoes** are satin ballet slippers that have a hard tip that allows female dancers dance on the tips of their toes.



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 Academy Dancers
Photo: Cameron Durham

Houston Ballet

A Brief History

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

Houston Ballet Foundation was formed in 1955 and Houston Ballet Academy, a school for nurturing talented dance students with dreams of professional dancing, was established that same year. In 1969, the professional resident company was founded drawing upon the strength of the Academy.

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

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

In July 2003, the acclaimed Australian **choreographer** Stanton Welch assumed the leadership of Houston Ballet, America's fourth largest ballet company, as artistic director. Since his arrival, Mr. Welch has transformed Houston Ballet by raising the level of classical technique, infusing the company with new energy, drive and vision; introducing works by distinguished choreographers to the repertoire; and attracting some of the world's best coaches to Houston to work with the dancers. He has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.



Houston Ballet Center for Dance Building

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

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

Want to Learn More?
Scan these QR Codes!



HoustonBallet.org



Wikipedia.org

Glossary

ACT: One of the main divisions of a ballet, play or opera.

ANTICIPATE: To expect that something is about to happen.

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

CHIMNEY SWEEP: A person whose job is cleaning out the soot from chimneys.

CHOREOGRAPHER: the person who makes up the sequences of steps in a ballet.

CHOREOGRAPHY: the sequence of steps and movements in dance.

COMMON FOLK: Someone that is not in the royal family.

COMPOSER: the person who writes the music for a ballet.

CONJURES: To call upon (a spirit or ghost) to appear, by means of a magic ritual.

COSTUME: A performer's clothing and accessories.

COUTURIERS: A fashion designer who manufactures and sells clothes that have been tailored to a client's specific size.

CURTAIN CALL: The bow at the end of the performance.

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

DETAINED: Keep (someone) from going forward; hold back.

EXAGGERATE: To make more dramatic or expressive.

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

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

GRASP: A firm hold or grip
LEOTARD AND TIGHTS: Practice clothes worn by ballet dancers.

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

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

MOOD: The overall feeling of a written work or performance piece.

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

Glossary

POINTE SHOE: A ballet shoe with a hard tip worn by women 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.

RENDERING: a sketch that gives an idea of what a costume should look like.

SCENE: A time or location in a ballet.

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 made of heavy material worn by a male dancer in classical ballets.

TUTU: The costume worn by female dancers in classical ballets. It can be long or short.

VAIN: Having or showing an excessively high opinion of one's appearance, abilities, or worth



Karina Gonzalez as Cinderella with Artists of Houston Ballet in *Cinderella* (2017)
Photo by: Amitava Sarkar

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.5.F: 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.1.2A: Demonstrate safe use of the voice and body

THEATRE.1.2B: Define creativity as it relates to personal expression

THEATRE.1.5A: 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

***“IT’S ABOUT STANDING UP FOR
YOURSELF, MAKING YOUR OWN
DECISIONS, CHOOSING YOUR OWN
PATH, YOUR OWN LOVE”.***

- STANTON WELCH
(DESCRIBING HIS BALLET, *CINDERELLA*)

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