



HoustonBallet

Sleeping Beauty



Houston Ballet Principals Yuriko Kajiya as Princess Aurora and Charles-Louis Yoshiyama as Prince Florimund with Artists of Houston Ballet and Students of Houston Ballet Academy in Ben Stevenson's *The Sleeping Beauty*. Photo by: Amitava Sarkar

Study Guide

EDUCATION & COMMUNITY ENGAGEMENT
EXPOSE. EDUCATE. INTEGRATE.

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What is a Sensory Friendly Performance?

A *Sensory Friendly* performance is an Interactive, educational performance by Houston Ballet II and the Houston Ballet Academy pre-professional program at Houston Ballet Center for Dance. Modifications are made to this performance for audiences with neurological differences. 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 *Sleeping Beauty* will take place at the Margaret Alkek Williams Houston Ballet Center for Dance.



**Margaret Alkek Williams
Houston Ballet Center for
Dance
601 Preston Street
Houston, TX 77002**

Learning Outcomes

Patrons who attend the *Sensory Friendly* performance and utilize this Study Guide's extension activities will be able to:

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

Attending a Ballet Performance

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

- The lights dim before the performance begins and the theater stays dark during the ballet.
- Audience members are expected to quietly sit in their seats during the performance.
- Audience members may NOT take any pictures or video during the performance. This is distracting to the dancers and other audience members, AND *Dancing in Texas* is copyrighted artistic material.



Williams Dance Lab: Sensory Friendly Audience
Photo by Leslie Culhane

- 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:



Williams Dance Lab: Sensory Friendly Audience and HBII dancers
Photo by Leslie Culhane

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

The story of *Sleeping Beauty*

Based on the fairy tale by Charles Perrault

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. In *Sleeping Beauty*, there are three acts and a prologue.

Watch closely!
All character names are in **pink**.



Houston Ballet Principals Melody Mennite as Carabosse and Soo Youn Cho as the Lilac Fairy with Artists of Houston Ballet in Ben Stevenson's *The Sleeping Beauty*. Photo by: Amitava Sarkar

Prologue

The Christening

King Florestan and his **Queen** are at last celebrating the christening of their long awaited newborn daughter **Aurora**.

Catalabutte, the King's loyal minister, is checking the invitation list to make sure that no one has been forgotten. The good fairies, led by the **Lilac Fairy**, have been invited to be godmothers to the little Princess. They bestow magical gifts upon her, blessing her with good traits so that some day she can marry the perfect prince. This, in turn, will seal the security and happiness of the kingdom.

Just as the ceremony is coming to a happy conclusion, the evil fairy **Carabosse** arrives and, in revenge for being left off the invitation list, declares that the Princess will prick her finger with a spindle and die.

The Lilac Fairy promises that **Aurora** will not die, but will instead fall into a deep sleep that will last a hundred years or more. At the end of that time, a king's son shall awaken her with a kiss.

King Florestan forbids everyone in the kingdom to keep a spindle, under pain of death.

Act I

The Spell: Sixteen years later in the Castle Garden

It is **Princess Aurora's** sixteenth birthday, and princes from the four corners of the earth seek her hand in marriage.

Before the festivities begin, **Catalabutte** catches the village gossips with a banned spindle.

The King blames **Catalabutte** for the presence of the banned spindle and condemns him to death. In response to the **Queen's** pleas, the **King** shows mercy and grants a pardon. Then, the festivities begin.

At the height of the celebration, **Carabosse**, in disguise, presents **Aurora** with a spindle hidden in a bouquet of flowers. Unaware of the danger, **Aurora** pricks her finger and collapses. **Carabosse** reveals herself in triumph and vanishes. The **Lilac Fairy** appears and casts a spell of sleep over the entire kingdom. She tells the **King** and **Queen** they must leave the castle and leave **Aurora** to her destiny.



Houston Ballet Principal Yuriko Kajiya as Princess Aurora
with Artists of Houston Ballet in Ben Stevenson's *The Sleeping Beauty*.
Photo by: Amitava Sarkar

Act II

Prince Désiré's Journey: More than a century later

Prince Désiré is hunting by the river with members of his court.

As the court is leaving to continue the hunt, the **Prince** realizes he is at a crossroads. He must choose between returning to his life in the court or to stay in the mysterious forest. The **Prince** decides to stay. The **Lilac Fairy** appears and grants him a vision of **Aurora's** beauty. He declares his love for the Princess and is led to the castle where, guarded by **Carabosse**, **Aurora** sleeps.

Together, the **Prince** and the **Lilac Fairy's** magic defeat the evil **Carabosse**. The **Prince** awakens **Aurora** with a kiss and the spell is broken.

Act III

The Wedding Celebration: *Dawn in the Transformed Kingdom*

The whole kingdom celebrates the wedding of **Prince Désiré** and **Princess Aurora**. The guests include fairy tale characters who present their stories as gifts to the royal couple.

Prince Désiré and **Princess Aurora** are crowned with glory, and their reign of light begins.



Houston Ballet Principals Yuriko Kajiya as Princess Aurora and Charles-Louis Yoshiyama as Prince Florimund with Artists of Houston Ballet in Ben Stevenson's *The Sleeping Beauty*.

Photo by: Amitava Sarkar

The End

Where in the World?

Houston Ballet Dancers come from countries all around the world!



Harper Watters
Soloist
Dover, New Hampshire



Augustin Lehner
Corps De Ballet
Lubotin, 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



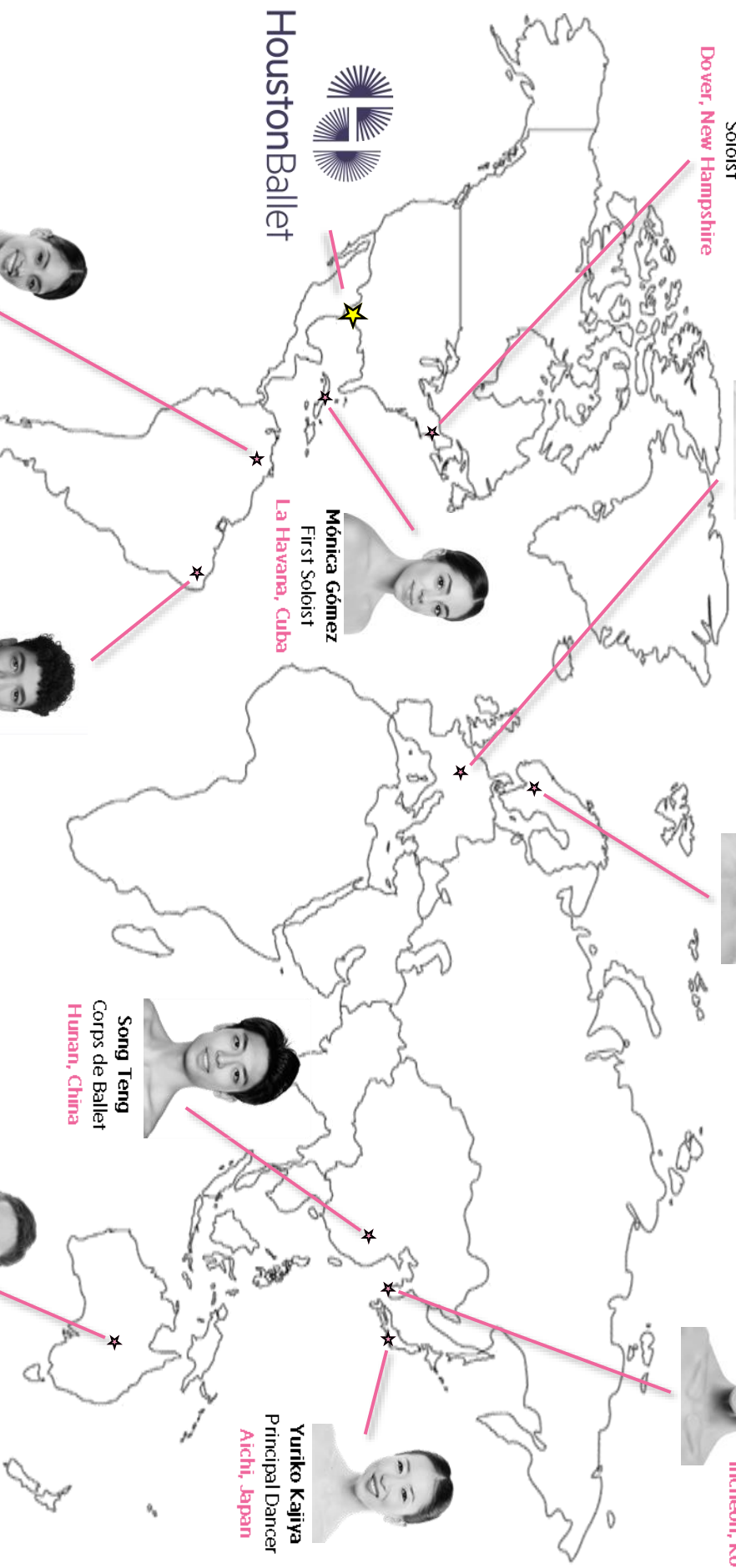
Song Teng
Corps de Ballet
Hunan, China



Stanton Welch AM
Artistic Director
Melbourne, Australia



Yuriko Kaiya
Principal Dancer
Aichi, Japan



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) 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

You Try It! Pantomime

WHAT IS PANTOMIME? HOW IS IT USED IN CLASSICAL BALLET?

Pantomime is “a way of expressing information or telling a story without words by using body movements and facial expressions.” (Merriam Webster Dictionary) In classical ballet, Pantomime is a vocabulary of specific movements that mean certain things.

In Ben Stevenson’s production of *The Sleeping Beauty*, when the evil fairy Carabosse enters Princess Aurora’s christening, she “says” something very powerful: “Your daughter will grow up to become beautiful. Then she will prick her finger - and **die!**” But the Lilac Fairy has a different prophesy for the young princess, “Your daughter will grow up to become beautiful. Then she will prick her finger - and **sleep!**” Notice the difference between what the two character’s “say” - **die** and **sleep**.

Learn how to perform the pantomime sequence from this scene by following steps 1 through 8. Replace the 9th step by using picture 9.A - Carabosse or 9.B - Lilac Fairy.

FOLLOW THESE STEPS TO PERFORM THE CURSE:



Your daughter

1) extend right arm and point finger out to side



will

2) move right arm outwards at hip-height



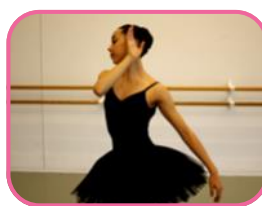
grow

3) move upward to shoulder-height



up

4) move above your head



to become

5) Start with right hand at the left side of your face



beautiful.

6) circle hand counter-clockwise around face to the right ear



Then she will prick

7) extend left arm in front, pinch right thumb and index together



her finger

8) pull right hand and arm straight upwards

and die!

9. A) with hands in fists, cross right arm over the left and extend head backwards



Carabosse

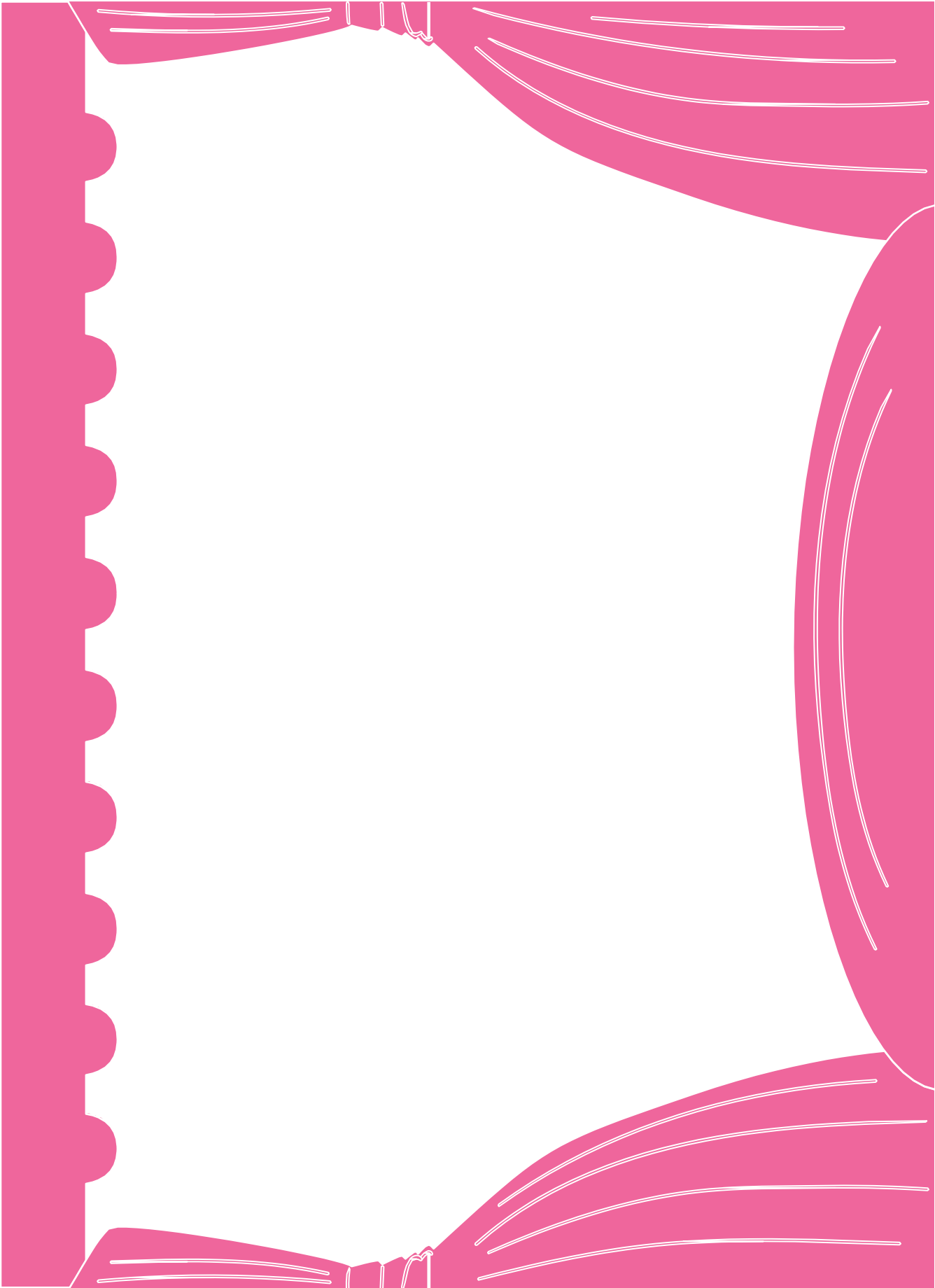
Lilac Fairy



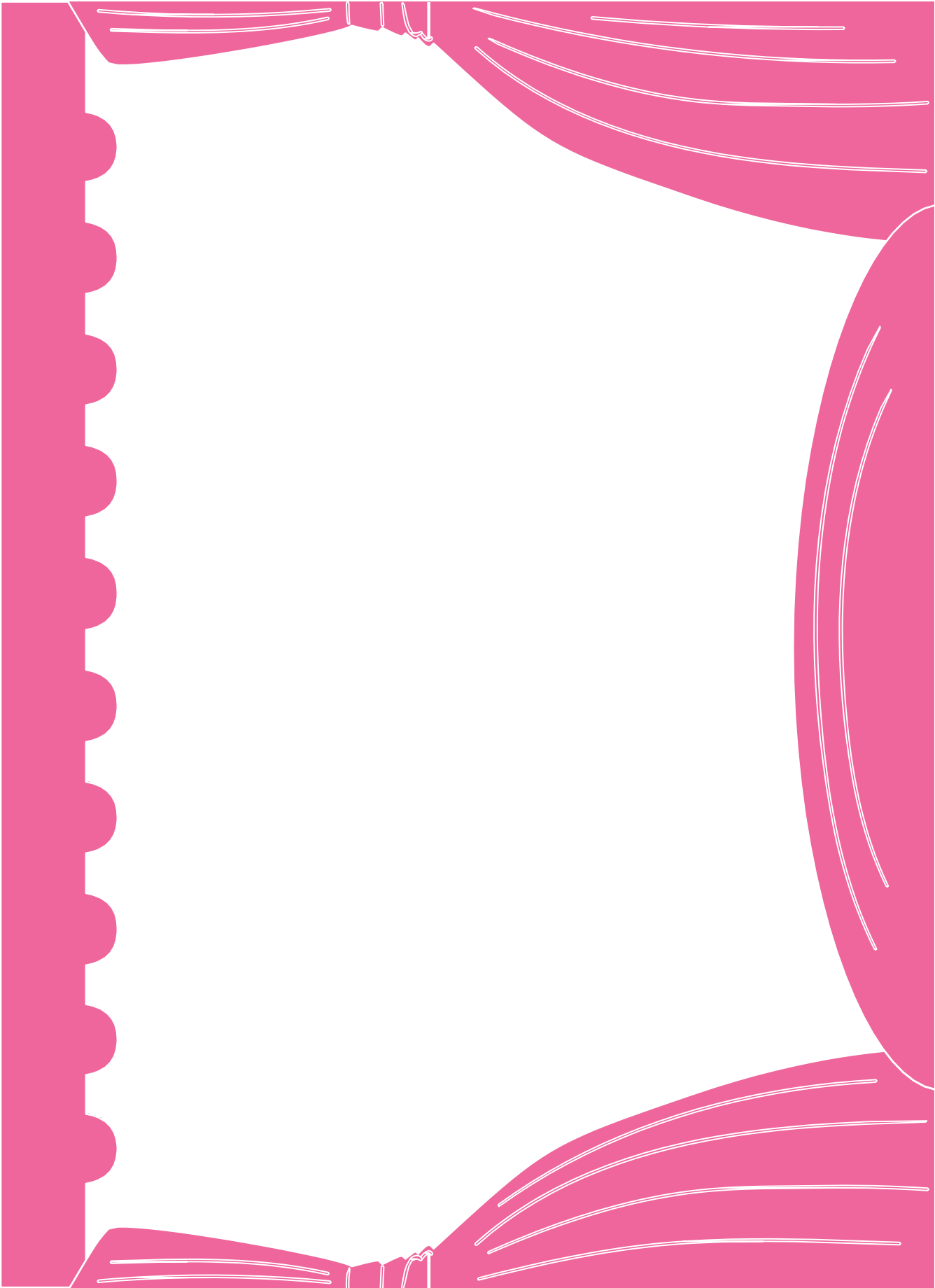
and sleep.

9. B) lunge with left leg, cross arms underneath the head, and lean towards right arm, as if sleeping.

Pictured above:
McKhayla Pettingill,
Houston Ballet II Artist
Photos by Dancy Lukeman

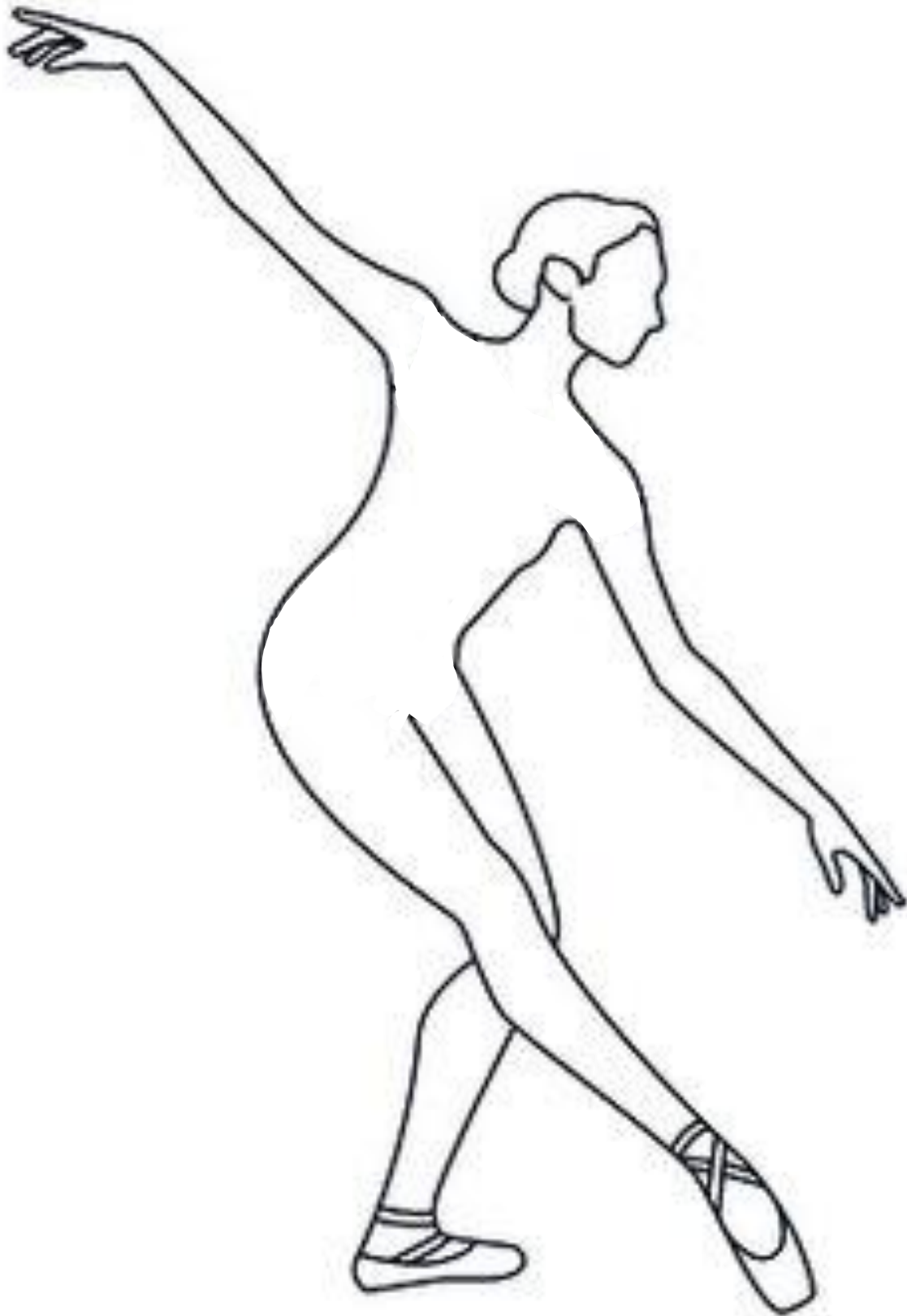


Décor: Set Design

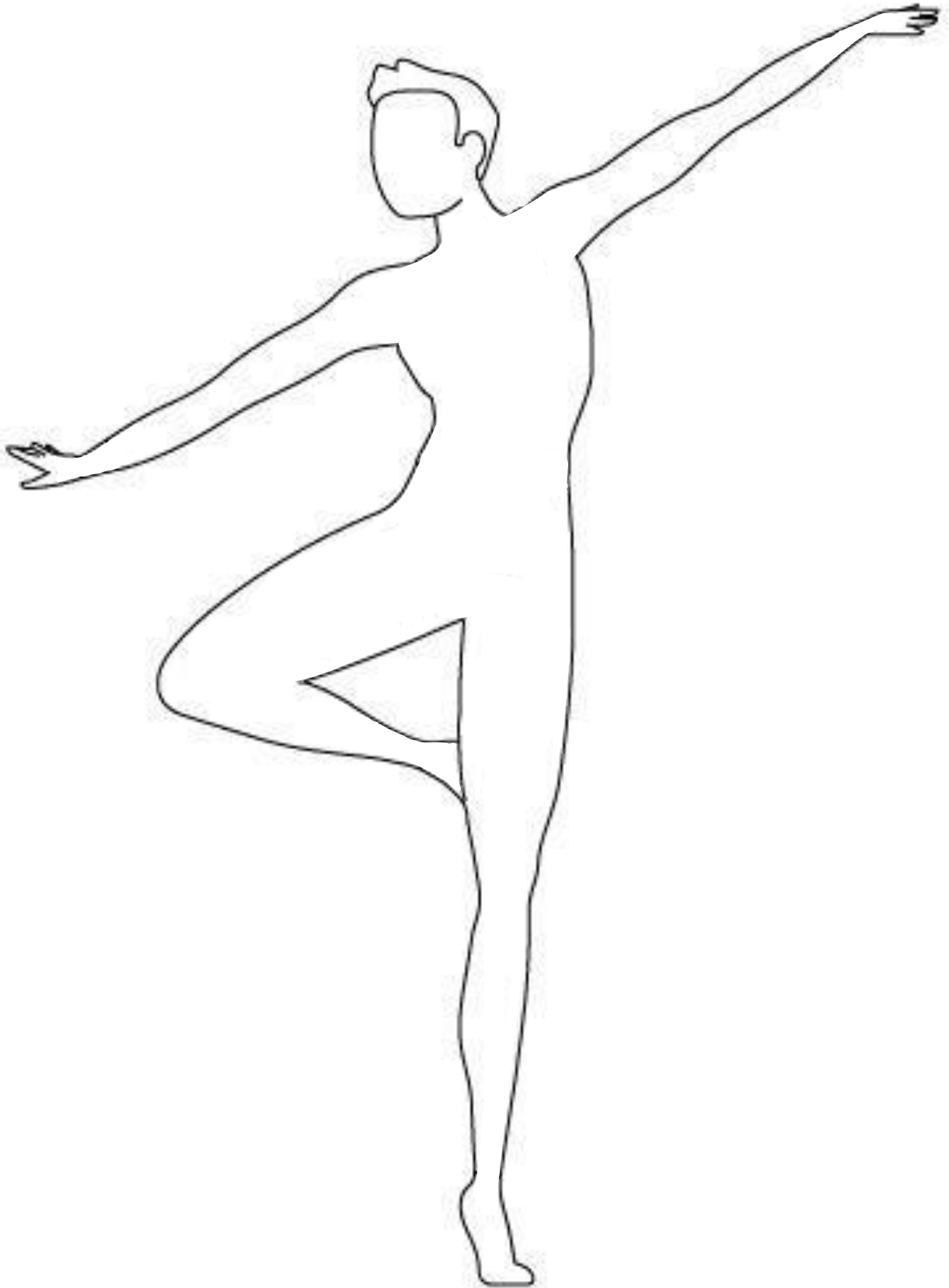


Décor: Set Design

Décor: Costume Design



Décor: Costume Design



Do You Remember?

Be sure to *complete* sentences!

Characters: Name and describe 2 main characters from *The Sleeping Beauty*.

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

Write a short summary of *The Sleeping Beauty* Ballet.

(Remember to include beginning, middle and end!)

Show What You Know

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

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 making all 5 positions. Which one is hardest for you to do?

All about Arms



**First
Position**



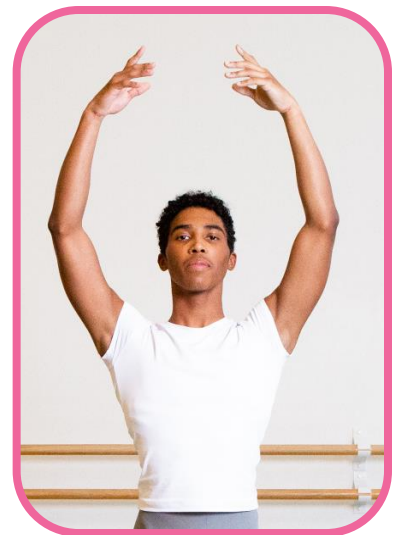
**Second
Position**



**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 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
Photo: Nic Lehoux

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

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 express a feeling or emotion.

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

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

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

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)

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 evaluate 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.

MSMUSIC 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