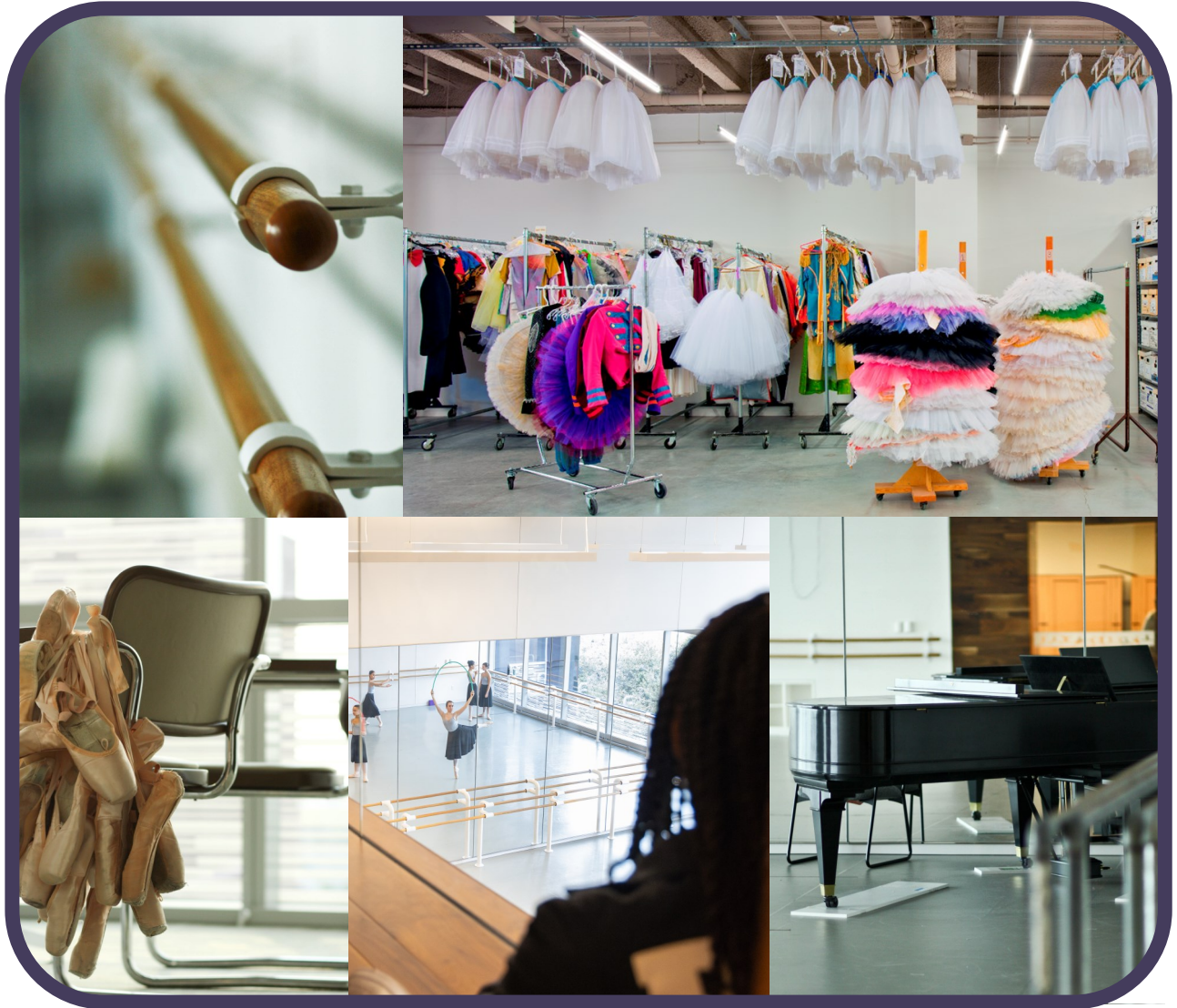


HoustonBallet



BEHIND THE SCENES

STUDY GUIDE

EDUCATION & COMMUNITY ENGAGEMENT
EXPOSE. EDUCATE. INTEGRATE.

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WHAT IS A BEHIND THE SCENES TOUR?

Ever wondered how a ballet makes it to the stage? Ever wondered how a dancer trains? On this hour long look behind the scenes, come see a day in the life at Houston Ballet. Trained docents will guide you through our six-story, 115,000-square-foot facility located in the heart of downtown Houston's theater district.

WHAT SHOULD I EXPECT?

Your group will receive a tour of the building called
“The Margaret Alkek Williams Center for Dance”
(not the Wortham Theater Center, which is where Houston Ballet performs)

Margaret Alkek Williams Center for Dance

601 Preston St.

Houston, TX 77002

- Groups of 25 - 100
- A trained docent will guide you on a tour through our six-floor facility.

Average time for a *Behind the Scenes* tour is 50 to 60 minutes.

LEARNING OUTCOMES

Students who participate in a *Behind the Scenes* tour and utilize this Study Guide will be able to:

- Identify multiple departments in a Ballet Company and their functions.
- Give examples of and explain how the functions of different departments work together to bring a ballet to life.



Houston Ballet Principal Melody Mennite and Artists of Houston Ballet rehearsing Annabelle Lopez Ochoa's *Delmira*. Photo by Lawrence Elizabeth Knox (2023). Courtesy of Houston Ballet.

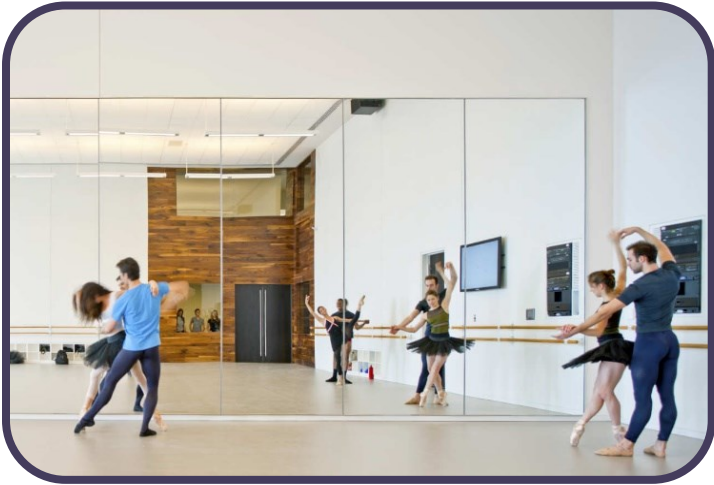
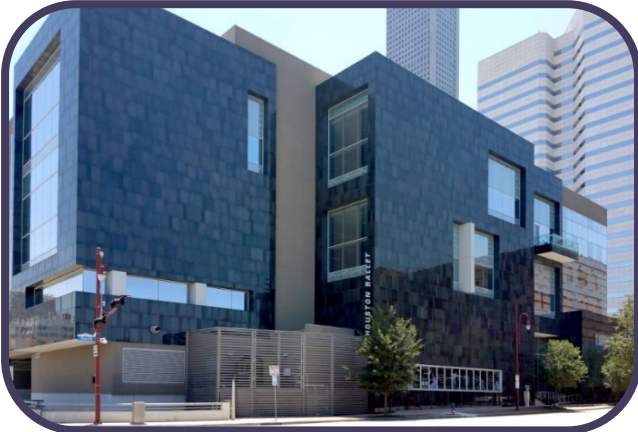
HOUSTON BALLET

MARGARET ALKEK WILLIAMS

CENTER FOR DANCE

Size: 115,000 sq. ft.

Occupancy: 2,499



STUDIOS

9 Studios

Sound proofed walls and floors
Sprung floors to absorb shock
Lights are motion activated and adjust according to natural sunlight

LEADERSHIP



Jim Nelson
Executive Director



Stanton Welch AM
Artistic Director



Julie Kent
Artistic Director

HOUSTON BALLET

A BRIEF HISTORY

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

Houston Ballet Foundation was formed in 1955 as an academy for nurturing talented dance students with dreams of professional dancing. In 1969, the professional company was founded and drew upon the strength of the Houston Ballet Academy.

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

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

In July 2003, the acclaimed Australian choreographer Stanton Welch assumed the artistic leadership of Houston Ballet, now America's fifth largest ballet company. Mr. Welch has transformed Houston Ballet by raising the level of classical technique and infusing the company with new energy, drive and vision. He continues to introduce new and existing works by distinguished choreographers, and continues to attract some of the world's best coaches to work with the Houston Ballet dancers.

In 2011, Houston Ballet moved into its new home, the Margaret Alkek Williams Center for Dance. With over 70,000 square feet and a bridge connecting it to the Wortham Theater Center, it is the largest facility dedicated to professional dance in North America.

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

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

Want to Learn More?
Scan these QR Codes



houstonballet.org



wikipedia.org

HOUSTON BALLET

CAREERS

Many different jobs work together to make a ballet performance possible. Check out this list of careers at Houston Ballet! You might just find your next passion!

Artistic Director: the person who selects each ballet the company performs.

Choreographer: the person who makes up the steps in a ballet.

Composer: the person who writes the music.

Conductor: the person who leads the orchestra musicians during performances.

Dancer: a person who learns, practices and performs ballets.

Designer: the person or people who decide how the costumes, sets, and/or lights will look.

Development Staff: the people who help raise money for a ballet company.

Education Staff: the people who teach classes for ballet students, school programs, and audience education events.

Lighting Designer: the person who decides what lights to use when, in order to support the mood, feelings and actions in a ballet

Marketing Staff: the people who advertise ballet performance, sell tickets, and design printed materials and programs for performances.

Orchestra: a group of musicians who play together on a variety of instruments for ballet performances.

Pianist: a person who plays piano for classes and rehearsals.

Stage Crew: the people who work backstage; changing sets, lights, and curtains during performances.

Stage Manager: the person who coordinates backstage activity, gives directions to the stage crew, and calls the dancers to the stage.

Stager: a former ballet dancer who teaches ballets when a choreographer is unavailable.

Wardrobe Technician: a person who creates patterns, sews, and fits ballet costumes.

HOUSTON BALLET

DEPARTMENTS

Academy– Where student dancers go for ballet training. Houston Ballet Academy has classes for children first learning ballet, teenagers & young adults training to be professional dancers, and adults who want to continue their dance education.

Artistic– The employees who make all artistic decisions for the company, such as what shows Houston Ballet will produce every year, and which dancers will dance each part.

Company Dancers– Professional dancers who have a contract to perform with Houston Ballet. They dance in most of the shows produced by the company and spend their work days at the Center for Dance attending class and rehearsals.

Development– Raises money for the organization to make up the gap between what we earn and our yearly budget. They do this 3 different ways:

- **Individual Giving**– When independent patrons gift money to Houston Ballet.
- **Institutional Giving**– Donations from corporations or government grants.
- **Special Events**– Money raised through fundraising events such as Nutcracker Market

Education & Community Engagement– Helps bring educational dance programming to the greater Houston community. 89% of their programming is FREE (including Behind the Scenes tours)!

Marketing & Public Relations– Promotes all of Houston Ballet’s work through various means including billboards, newspaper articles, tv commercials, and social media. This department also handles the tickets sales for all Houston Ballet productions and events.

Music– All of the musicians in the Houston Ballet Orchestra who play during shows and our team of accompanists who play during classes and rehearsals.

Production– Deals with all of the elements of a ballet performance other than the dancing, music, and costumes. Some of these elements are: scenery, props, sound, atmospheric (fog, haze, etc.), projections, flooring, and safety.

Wardrobe– Works with the costume designers to dress the dancers. This includes creating costumes from scratch, altering existing clothing, helping dancers get dressed for shows, and storing costumes after the production is finished.

HOUSTON BALLET

DANCERS

Houston Ballet Company Dancers

Houston Ballet is the 5th largest ballet company in the United States with about 60 dancers. These dancers come from many different countries, including Brazil, China, Cuba, Dominican Republic, England, Japan, Norway, Philippines, Slovakia, South Korea, and Venezuela.



- About 65%+ of dancers spent some time training in the Houston Ballet Academy
- 50/50 - Men to Women
- Company Dancers dance in 90 to 100 performances each year
- Career length varies per dancer. Some end after one or two years and some have careers that last decades. Many dancers retire in their 30s. However, it greatly depends upon the dancer.

Houston Ballet Academy

Houston Ballet Academy offers training designed to take students from their first introduction to movement through a full course of ballet study. Through various programs, the Academy trains over 1,000 students a year. These programs are comprised of a unique structure of class levels designed to give each student the individualized training they are seeking.

Houston Ballet Academy is comprised of **four programs**:

- **Preschool Program**– For students aged 2–6.
- **Pre-Professional Program**– For students aged 7+. Students must audition to earn a spot.
- **Professional Program**– For students who are working towards a career in Ballet. Students admitted via auditions
- **Adult Program**– For people ages 14+ and open to the general public.



Houston Ballet Academy also operates a summer intensive program for students training to be professional dancers. Young dancers from around the globe travel to Houston to train at the Academy and the most gifted students from the summer intensive program are invited to remain at the Academy.

WHERE IN THE WORLD?

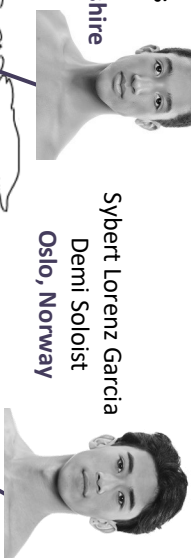
Houston Ballet dancers come from all around the world!



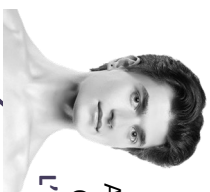
Tyler Donatelli
First Soloist
Huntington Beach, California



Harper Watters
First Soloist
Dover, New Hampshire



Sybert Lorenz Garcia
Demi Soloist
Oslo, Norway



Augustin Lehner
Corps De Ballet
L'ubotin, Slovakia



Soo Youn Cho
Principal Dancer
Incheon, Korea



Yuriko Kaiya
Principal Dancer
Aichi, Japan



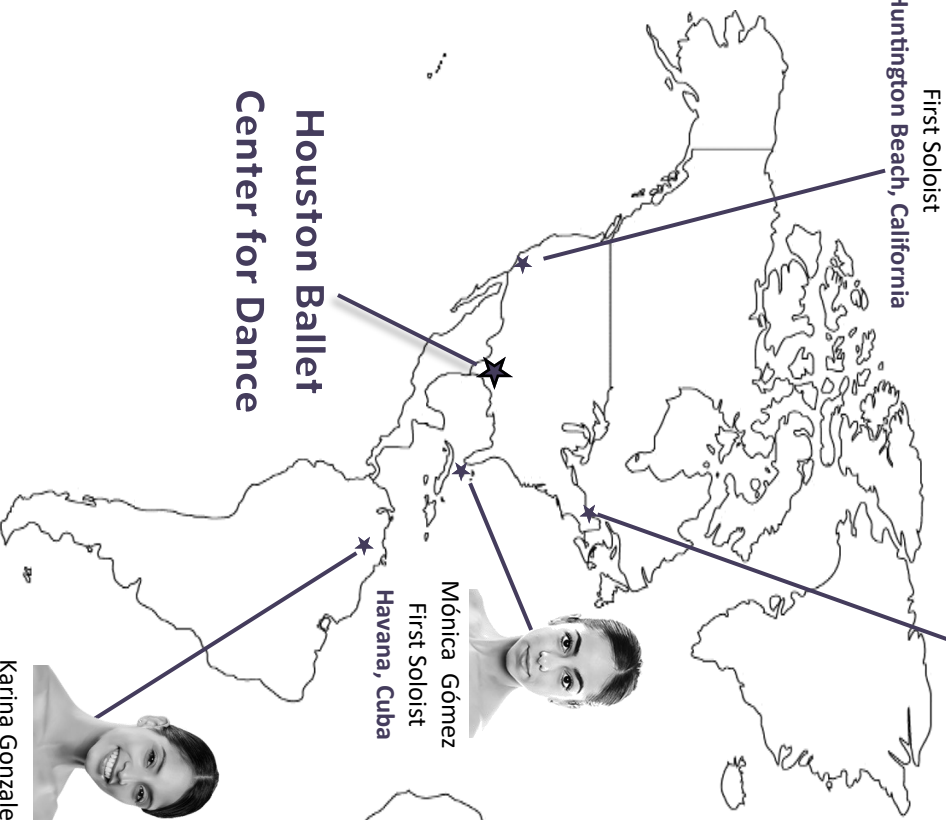
Karina Gonzalez
Principal Dancer
Caracas, Venezuela



Song Teng
Corps De Ballet
Hunan, China



Stanton Welch AM
Artistic Director
Melbourne, Australia



**Houston Ballet
Center for Dance**

Photographer: Amitava Sarkar.

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**.

BALLET SLIPPERS & POINTE SHOES

A dancers' most important tool (after their body) is their shoes! Dancer's shoes wear down considerably, depending on the amount of use. Once shoes are worn too soft, they are no longer safe to dance in and must be replaced.

ALL dancers begin training in soft shoes called ballet slippers. At most ballet companies, men **ONLY** wear soft shoes. Around age 11, when a girl's feet, legs, bones, muscles, and technique have strengthened, they begin to dance in pointe shoes.



Ballet Slipper

a lightweight shoe designed specifically for ballet dancing.

It may be made from soft leather, canvas, or satin, and has flexible, thin soles. Traditionally, women wear either flesh colored or pink shoes and men wear flesh-colored, white or black shoes

At Houston Ballet, men go through roughly **1,000** slippers per year

Price range: **\$10 - \$50** each

Pointe Shoe

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

The tip of the shoe (box) is made of layers of burlap, cardboard and glue. The end of the shoe is flat, providing a surface for balance.

At Houston Ballet, women go through roughly **1,100** pointe shoes per year

Each pair of pointe shoes costs about **\$100**



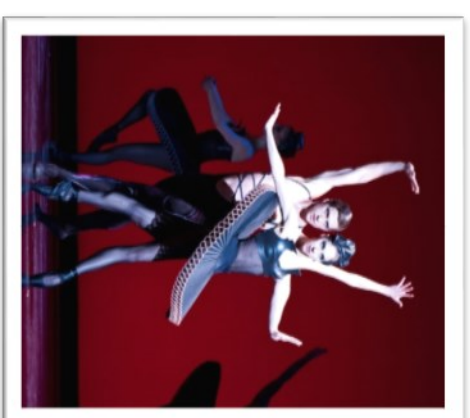
Tutus: From Stitch to Stage

The *Tutus: From Stitch to Stage* exhibit depicts the evolution of the tutu over time as well as demonstrates the construction of a tutu.



1832

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



1890

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

The other famous Romantic era ballet that is still in the repertoire of most ballet companies is *Giselle*.



2012

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

The Orchestra

An orchestra is a large group of musicians who play together with many different instruments. A full-scale orchestra includes at least 90 musicians, while smaller orchestra range from 15-45 musicians. The sections of an orchestra are set up according to which types of instruments are in it.

There are 4 main families of instruments: **Strings**, **Woodwinds**, **Brass**, and **Percussion**. Leading this group of musicians is the **conductor**. The conductor's job is to make sure that the musicians play perfectly together. A conductor keeps time using a **baton** to clearly count out each beat in the music.

Take a closer look at the 4 Families of Instruments below:

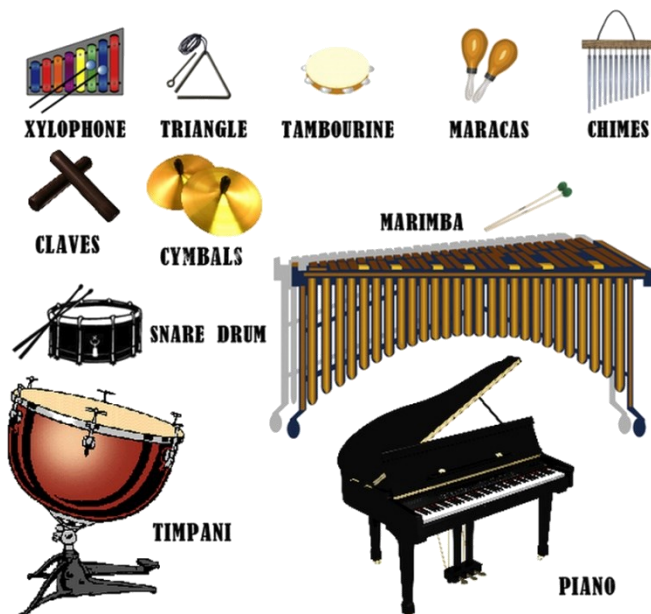
Strings



Woodwinds



Percussion



Brass



EXTENSION ACTIVITIES

REVIEW & REFLECT

Think about your tour of Houston Ballet Center for Dance. Write about your experience.

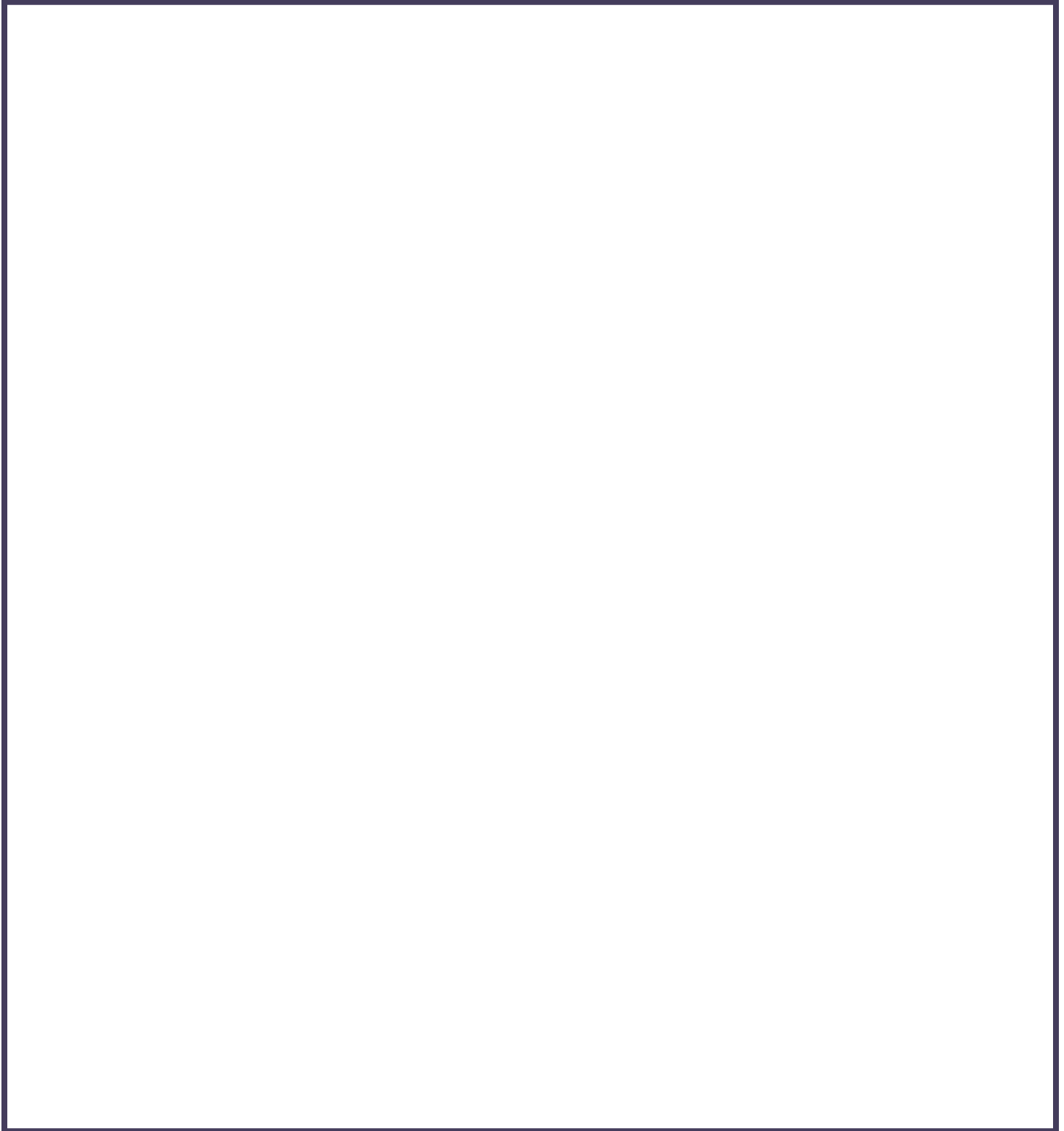
What did you already know about a ballet company? What new information did you learn?

What was your favorite part? Why? **Be specific!**

REVIEW & REFLECT

Think about your tour of Margaret Alkek Williams Center for Dance.

In the box below, draw a picture of your favorite place, thing, or moment you experienced on the tour .

A large, empty rectangular box with a dark blue border, intended for a drawing or illustration related to the tour experience.

COSTUME DESIGN



COSTUME DESIGN



BRINGING COSTUMES TO LIFE

What a Pro Knows

Bringing Costumes to Life

Behind the scenes at the Houston Ballet, Laura Lynch makes sure everyone looks just right.

Story and Photos by Dede Fox

When Laura Lynch was a young girl, she loved music, sewing, and playing dress-up. She never imagined that she would grow up to have a job that involved all three of those things. As wardrobe manager for the Houston Ballet, Laura gets paid to dress up dancers in fancy costumes. She gets to sew. She gets to listen to beautiful music. Laura grew up watching her grandmother sew. She thought it looked like fun, so she tried it. Her mother gave her old



Ballerina Bridget Kuhns poses at a costume fitting with Laura Lynch.

pillowcases, and Laura made dresses out of them. Lynch says, "It was super easy. I'd cut a hole for the neck and the arms."

She and her mother also spent many hours watching musicals on TV. When Laura moved to a small town in Texas, her love of musical theater helped her make friends. She joined singing and acting groups. Later, she studied theater

in college. She says, "It gave me a place where I could fit in and be comfortable being me."

Although she wanted to sing in operas in college, Laura wasn't always chosen to play a part. She wanted to stay involved, so she helped other performers by making their costumes. It came naturally to her, and she was good at it.

A Career in Costuming

After college, Lynch realized how difficult it was to make a living as a performer. But she had developed a good reputation as a costumer, and it was something she enjoyed. "Music led me into theater, and then practically led me into costuming," she explains. Lynch worked at many different companies before

landing at the Houston Ballet. She worked at the Alley Theatre and the Houston Grand Opera. She toured with Broadway shows. She worked as a fabric cutter, a material draper, and a costume stitcher. As a dye and craft expert, she painted shoes and created hats. She helped dancers change clothes when she was a dresser. She designed and sewed costumes. "I've done it all," she says. "I know exactly what to do."

Feathers and Tutus

What Lynch loves most, she says, is sewing. But she doesn't have much time for that now. As wardrobe manager for the Houston Ballet, she organizes all the materials and directs the workers. In the wardrobe department, each ballet has its own costumes, labeled boxes, and binder. Fabric rolls, gold and silver scissors, and racks of trim decorate the room. "Tutus are stacked on spindles, and feathered wings hang from the ceiling.

Dancers come to the workstation for costume fittings. Workers alter the clothes, label them with the dancers' names, and hang them on rolling racks for each ballet.

But it takes more than talent to create amazing costumes. Lynch makes sure everyone works well together. "What I enjoy most is seeing the finished product of the teamwork. All these talented people come together. You see the dancers in costume onstage. You know that's bringing joy to other people."

Laura Lynch may not be singing center stage, but she's a star at making costumes that wow audiences. **W**



A costume in progress on a mannequin.

Laura Lynch's Tips for Costumers

1. Learn to use simple sewing patterns. For practice "fabric," cut up paper grocery bags and tape them together.
2. Don't be afraid to make mistakes. You'll learn and won't make those mistakes again.
3. Do your math homework. You'll need math skills to measure cloth and lay out patterns.
4. Look at art and read history. Think about how clothes were made at different times and in different places.
5. Join a theater group in your community. Costumes are much the same for operas, plays, and ballets.

BRINGING COSTUMES TO LIFE

FOLLOW UP QUESTIONS

After reading *Bringing Costumes to Life*, use what you learned from Laura Lynch to answer the questions below.

1. As a kid, what did Laura use to make dresses?

2. What did Laura and her mother spend a lot of time watching on tv?

3. What subject did Laura study in college?

4. Name at least one other place/location Laura has worked in Houston.

5. Name at least 2 other jobs Laura has had?

6. What does Lynch say she loves the most?

7. How does math help costumers with their job?

CAREERS AT HOUSTON BALLET

WORD SEARCH



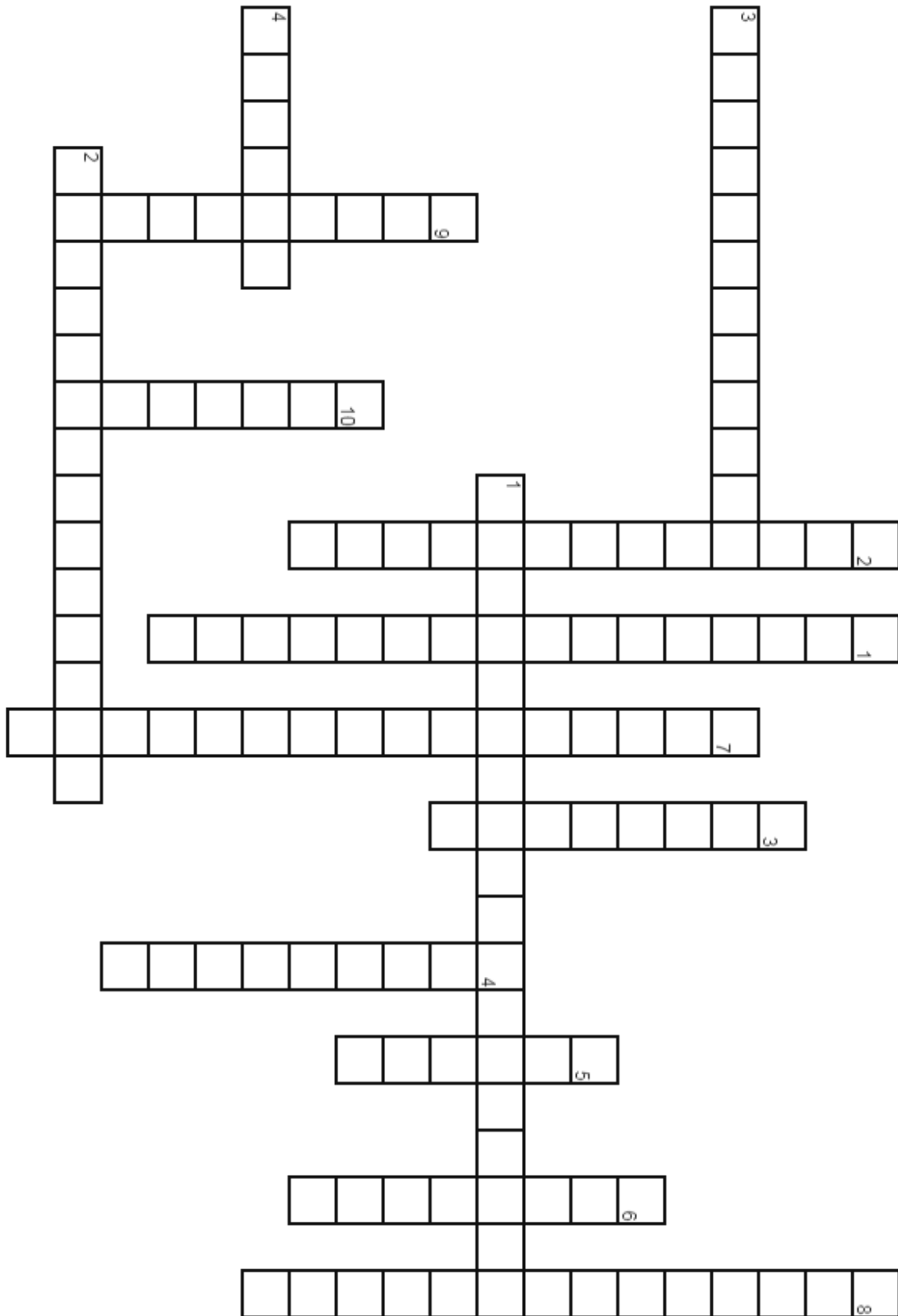
CHOREOGRAPHER
 COMPOSER
 CONDUCTOR
 DANCER
 DESIGNER

DEVELOPMENT
 DIRECTOR
 EDUCATION
 MARKETING
 ORCHESTRA

PIANIST
 STAGE CREW
 STAGE MANAGER
 STAGER
 TECHNICIAN

CAREERS AT HOUSTON BALLET

CROSSWORD PUZZLE



CAREERS AT HOUSTON BALLET

CROSSWORD PUZZLE

ACROSS

1. a person who creates patterns, sews, and fits ballet costumes.
2. the people who advertise ballet performance, sell tickets, and design printed materials and programs for performances.
3. the person who coordinates backstage activity, gives directions to the stage crew, and calls the dancers to the stage.
4. a former ballet dancer who teaches ballets when a choreographer is unavailable.

DOWN

1. the person who selects each ballet the company performs.
2. the person who makes up the steps in a ballet.
3. the person who writes the music.
4. the person who leads the orchestra musicians during performances.
5. a person who learns, practices and performs ballets.
6. the person or people who decide how the costumes, sets, and/or lights will look.
7. the people who help raise money for a ballet company.
8. the people who teach classes for ballet students, school programs, and audience education events.
9. a group of musicians who play together on a variety of instruments for ballet performances.
10. a person who plays piano for classes and rehearsals.

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**

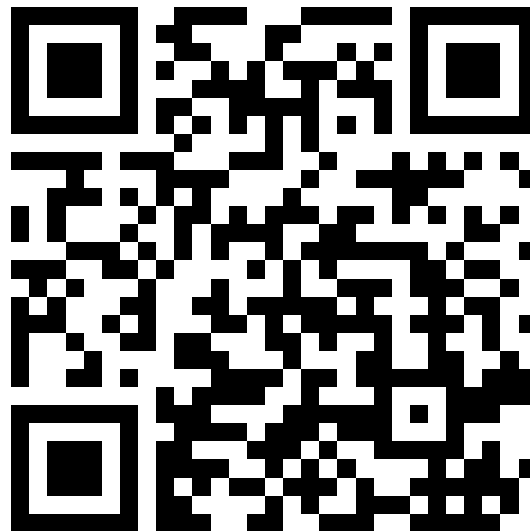
*Try making all 5 positions.
Can you keep your back Straight while you do them?*

LEARN MORE!

Scan the QR Codes below to learn
more about Houston Ballet!



GOOGLE ARTS & CULTURE: HOUSTON BALLET



HOUSTON BALLET DANCERS

Scan for more information about Houston Ballet's Company members.

TEKS ADDRESSED

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

English & Language Arts

Listening/Speaking

KINDER

ELA.K.21A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

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.1.29A: 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.2.30A: 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.

GRADES 5 & 6

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

GRADE 7 & 8

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

Written Composition

GRADE 2

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.3.21A: 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.

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.

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.7.18A 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.8.18A 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 6

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

HIGH SCHOOL

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.1.4D create mental images to deepen understanding.

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

Dance

KINDER-GRADE 2

DANCE.K–2.2b.4: Understand and remember proper performer, audience, and classroom behavior.

GRADE 3 - GRADE 5

DANCE.3–5.2b.4: Understand and apply proper performer, audience, and classroom behavior.

DANCE.3–5.3.4: Understand and apply dance concepts in various media to the other content areas.

MIDDLE SCHOOL

MS DANCE. 1.5B identify relationships between dance and other content areas.

MS DANCE. 2.4B interpret relationships between dance other content areas.

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.

Music

GRADE 2

5C: Identify simple interdisciplinary concepts related to music.

GRADE 3

5C: Identify the relationships between music and interdisciplinary concepts.

GRADE 4

5D: Examine the relationships between music and interdisciplinary concepts.

GRADE 5

5D: Examine the relationships between music and interdisciplinary concepts.

6A: Exhibit audience etiquette during live and recorded performances.

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.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.

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

Theatre

KINDER

K.5A: Discuss, practice, and display appropriate audience behavior.

GRADE 1

1.3A: Discuss aspects of the environment for use in dramatic play, such as location or climate.

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

2.5A: Discuss, practice, and display appropriate audience behavior.

GRADE 3

3.3A: Identify technical theatre elements, such as props, costumes, sound, and visual elements that define character, environment, action and theme.

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

4.3A: Describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme.

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

5.5A: 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.5.C identify production elements of theatre, film, television, and other media.

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.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.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.

THEATRE.III.1.F evaluate the interdependence of all theatrical elements.

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



Artists of Houston Ballet rehearsing *The Merry Widow*
Photo by R. Hynd (2019). Courtesy of Houston Ballet.