



In The Night

Study Guide

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What is a Student Matinee?

Student Matinees are full-length performances by Houston Ballet with live orchestra held during school hours. Your students experience these professional performances with interactive **intermissions** at significantly discounted ticket prices. This study guide has information and activities for before and after the performance that are intended to extend the learning experience.

What to Expect

ARRIVAL AND DEPARTURE

Houston Ballet's performance of *In the Night* will take place at the Wortham Theater Center.

BUS PICKUP AND DROP-OFF WILL BE AT:

Wortham Theater Center
550 Prairie Street Houston, TX 77002.

INTERMISSION

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

LEARNING OUTCOMES

Students who attend the *Student Matinee* performance and utilize the Study Guide's extension activities will be able to:

- Define and describe a mixed repertory program;
- Describe how ballets tell stories without using words;
- Summarize one or more of the ballets in the *In The Night* performance;
- Compare & contrast one or more of the ballets in the *In The Night* performance;
- 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 *In the Night* is copyrighted artistic material.
- All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.



Students attending the Student Matinee Performance of *The Nutcracker*
Photo: Lawrence Knox

Going to see a ballet performance is DIFFERENT than going to a movie:



Artists of the Houston Ballet in Stanton's *Maninyas*
Photo: Amitava Sarkar

- 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!

What Does Mixed Repertory Mean?

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



Artists of Houston Ballet in *Cinderella*
Photo: Amitava Sarkar

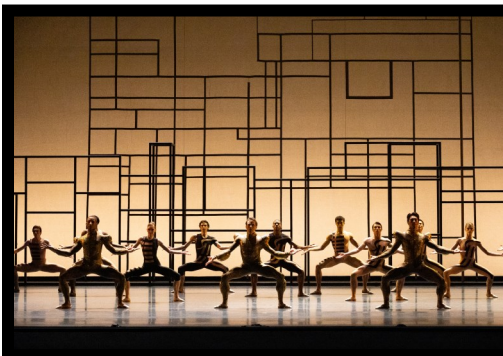


Artists of Houston Ballet in *Sleeping Beauty*
Photo: Lawrence Knox



Artists of Houston Ballet in *Peter Pan*
Photo: Lawrence Knox

In The Night is a **Mixed Repertory** program. That means the each act is an entirely different ballet. This program is more like a group of short stories. Each one has different music, different costume and set designers, and a different story, mood, or idea. A good mixed repertory program is like a buffet, there's something for everyone!



Artists of Houston Ballet in *Angular Momentum*
Photo: Lawrence Knox



Artists of Houston Ballet in *Divergence*
Photo: Amitava Sarkar



Artists of Houston Ballet in *Cacti*
Photo: Amitava Sarkar

In the Night

This program celebrates three expressive ballets with a fascinating fusion of classical and contemporary artistry. Among them is Stanton Welch's powerful *Maninyas*, a breathtaking work that delves into the gradual and sometimes daunting process of revealing oneself in a relationship. Jerome Robbins's *In the Night*, which delves into the dynamics of romantic relationships, capturing a range of moods. And Lila York's *Celts*, a stunning fusion of Irish folk dance and ballet, created to celebrate Lila's roots and her parents' 15th wedding anniversary.

Maninyas

Choreographer: Stanton Welch AM
Music: Ross Edwards
Costume: Stanton Welch AM
Lighting Design: Lisa J. Pinkham
World Premiere: February 28, 1996
Houston Ballet Premier: June 9, 2005



Artists of Houston Ballet in *Maninyas*
Photo: Amitava Sarkar



Artists of Houston Ballet in *In The Night*
Photo: Amitava Sarkar

In the Night

Choreographer: Jerome Robbins
Music: Frédéric Chopin
Costume: Anthony Dowell
Lighting Design: Jennifer Tipton
World Premiere: January 9, 1970
Houston Ballet Premiere: March 6 1986

Celts

Choreographer: Lila York
Music: The Chieftains, Mason Daring, William J. Ruyle, Bill Whelan, & Celtic Thunder
Costume: Tunji Dada
Lighting Design: James F. Ingalls
World Premiere: March 21, 1996
Houston Ballet Premiere: September 9, 2004



Artists of Houston Ballet in *Celts*
Photo: Amitava Sarkar

Maninyas

Meet the Choreographer

Stanton Welch AM was born in Melbourne, Australia to Marilyn Jones, O.B.E., and Garth Welch, AM, two of Australia's most gifted dancers of the 1960s and 1970s. In 1986 he began his training at the late age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist.



Headshot of Stanton Welch AM
Photo: : Julie Soefer

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.



Stanton Welch & Artists of the Houston Ballet in
Maninyas Rehearsal

Photo: : Amitava Sarkar

Maninyas

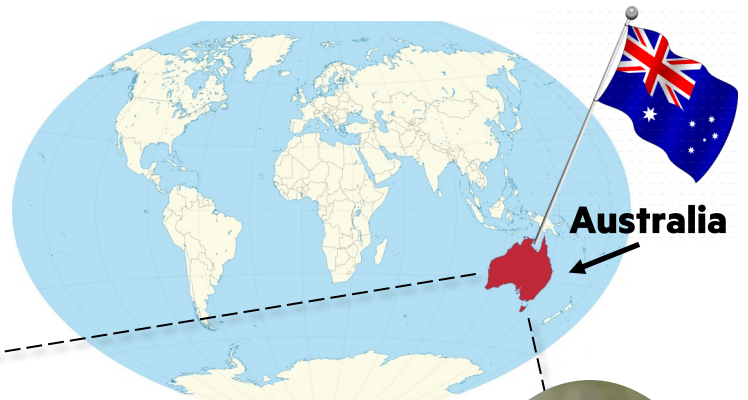
Meet the Composer



In creating a sound uniquely his own, Australian **composer Ross Edwards** continually draws inspiration from his natural environment. In the early 1970s, Mr. Edwards found that he was no longer able to write nor listen to music and instead, turned to the sounds of the **Australian bush**.

The stylistic origins of *Maninyas* date from the period between 1977 and 1984 when Edwards was living in a coastal village north of Sydney, Australia. While **composing** in this

peaceful environment, two distinct musical styles emerged, each strongly influenced by the sounds and rhythmic patterns of the natural environment. One of these styles is characterized by a loose representation of insect and bird sounds, which resulted in music with rigorous rhythms, sharp melodies and simple drone-like harmonies. This technique was eventually referred to as the maninya style not long after its discovery. Since then, *Maninyas* has often been choreographed for ballet, notably by Stanton Welch for the Houston Ballet.



Australian Bush

The Australian bush is the forested, “bushy” area of Australia and is the home of many native Australian animals and plants.

Kookaburras are native Australian birds who are found all over Australia. The loud, distinctive call of the laughing kookaburra is widely used as a stock sound effect in situations that involve an **Australian bush** setting or tropical jungle, especially in older movies.



Scan this QR code
to listen to the
Kookaburra bird
call!



Maninyas

Inspired by Vulnerability

A mix of classical and contemporary ballet, *Maninyas* is a small abstract work with a series of **pas de deux** and **pas de trois**. Set to *Maninyas Concerto for Violin and Orchestra*, a work by Australian composer **Ross Edwards**, the piece features five couples in jewel-tone costumes who move in and out of a series of shimmering curtains or veils.

“The piece is a process of unveiling [oneself]. It examines how in relationships, you gradually un-layer yourself, and how scary, dark, and vulnerable it is to reveal yourself to another, without protection.”

- Stanton Welch AM



Artists of the Houston Ballet in *Maninyas*
Photo: : Amitava Sarkar

What is vulnerability?

When you think about vulnerability, you may have a negative perception, but being vulnerable with others is a sign of honesty and emotional intelligence. When you're vulnerable, you can build trust with others by being transparent and expressive. You can find the strength to readily admit mistakes and have difficult conversations.

10 Signs of **Vulnerability**



Asking for help



Listening



Admitting to a mistake



Asking for or receiving candid feedback



Sharing personal information including a challenge or struggle



Talking about risk or uncertainty



Giving or receiving praise



Being in a tough situation



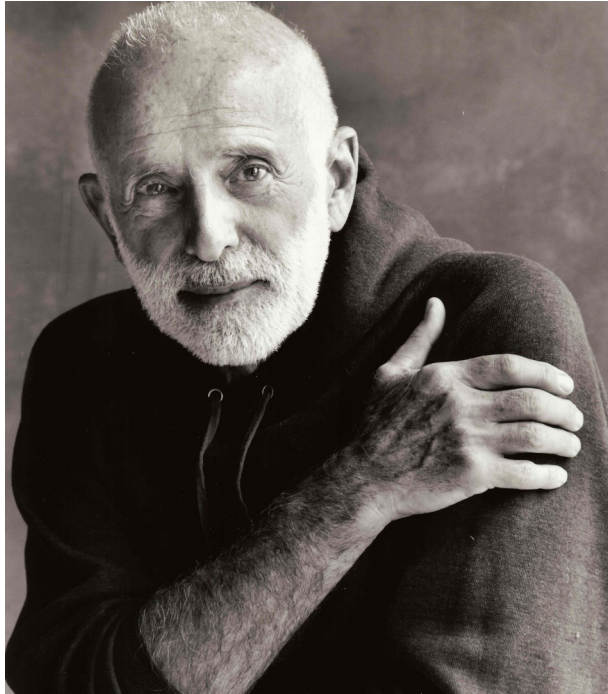
Being authentic



Showing sincere emotion

In The Night

Meet the Choreographer



Jerome Robbins is world-renowned for his work as a choreographer of ballets, as well as his work as a director and choreographer in theatre, movies, and television. Robbins was born in New York, NY in 1918. When he went to college, he studied chemistry and modern dance. Robbins decided to make his career in dance, working in musical productions and choreography for the American Ballet Theatre and New York City Ballet.

Throughout his career, Jerome Robbins choreographed many ballets, movies, and Broadway productions, including *West Side Story* & *Fiddler on a Roof*.



Artist of Houston Ballet in Jerome Robbin's *Fancy Free*
Photo: Amitava Sarkar



Artists of Houston Ballet in Jerome Robbin's *Afternoon of Faun*
Photo: Amitava Sarkar



Artists of Houston Ballet in Jerome Robbin's *West Side Story*
Photo: Amitava Sarkar

"I think he was probably the greatest genius director, dancer, choreographer we've seen,"



Debbie Dickinson who teaches acting and musical theater at Rice University, discussing the impact Jerome Robbins has had on musical theater.



SCAN ME!
jeromerobbins.org

In The Night

Meet the Composer



Considered the greatest **composer** of the Romantic period, **Frédéric Chopin** was born on March 1, 1810, in a small village near Warsaw, Poland. His father was a French schoolteacher who immigrated to Poland, where he met and married Chopin's mother.

Chopin's extraordinary talent as a musician was apparent at a very young age. By the age of 7, he was already **composing** music on the piano, as well as performing publicly. Although he did compose a chamber of pieces, Chopin was more vastly well known and sought after for his work on the piano, which included 51 mazurkas, 12 polonaises, 17 waltzes, 19 nocturnes. Nocturne, Prelude & Piano Sonata are some of his more famous pieces today.

The expression of beauty interpersonal turmoil, and heroism throughout his music earned him the respect and friendship of some of his more notable peers. Like many great composers, Chopin suffered an untimely death. After touring through England and Scotland, he contracted tuberculosis and died on October 17th 1849 in Paris France at the age of 39.



Before his death, one of Chopin's last requests was that his eldest sister take his heart to Poland

to be buried at a local church. She complied with his wishes, smuggling his heart through customs at the Austrian border, past Russian border agents and into Poland. It was given to the Holy Cross Church in Warsaw and kept in the catacombs.



Scan the following QR Codes to listen to Chopin's world famous music!

Piano Sonata



Nocturne



Prelude



In The Night

Inspired by Love

Jerome Robbins's *In the Night*, which premiered in the 1970 for New York City Ballet, is a poignant one-act ballet for three couples, set to four piano nocturnes by composer **Frédéric Chopin**. This beautiful work by the acclaimed American choreographer delves into the dynamics of romantic relationships, capturing a range of moods from serene intimacy to agitation and aggression, before culminating in a powerful **ensemble** finale.



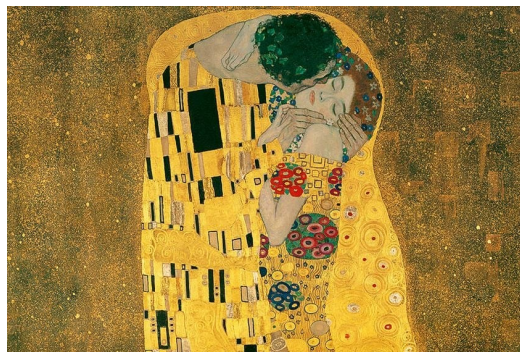
Famous Artworks Inspired by Love

The Lovers
by René Magritte



An oil painting created in 1928 that features a passionate kiss. A white cloth over their kissing faces suggests their relationship is secret.

The Kiss
by Gustav Klimt



Produced in the early 1900s, this artwork features two gold leaf-adorned figures in a loving embrace.

Promenade near Argenteuil
by Claude Monet



This impressionist oil painting does not have any strong passion. Instead, the artwork conveys an innocent longing for love.

Celts

Meet the Choreographer



Lila York danced with the Paul Taylor Dance Company for twelve years, appearing in over 60 works. Since 1992 she has choreographed works for Birmingham Royal Ballet, the Royal Danish Ballet, San Francisco Ballet, Boston Ballet, Norwegian National Ballet, Houston Ballet, Pacific Northwest Ballet, Scottish Ballet, NBA Ballet of Tokyo, Washington Ballet, Pennsylvania Ballet, Tulsa Ballet, Atlanta Ballet, Milwaukee Ballet, Ballet West, Colorado Ballet, Louisville Ballet, Ballet Memphis, Kansas City Ballet, Dayton Ballet, Cincinnati Ballet, Orlando

Ballet, American Repertory Ballet, Connecticut Ballet Theatre, The David Parsons Company, The Alvin Ailey Repertory Ensemble, and The Juilliard Dance Ensemble. She recently premiered a full-evening work based on Margaret Atwood's *The Handmaid's Tale* for the Royal Winnipeg Ballet. From 1989 to 1992 Ms. York directed a program for the production of new choreography at Pacific Northwest Ballet. She graduated from Skidmore College with a degree in English literature.



Lila York & Damien Schweithale in *Rules of the Game* Rehearsal
Photo: Jan Whaley



The *Handmaid's Tale* 201Photo: Daniel Crump-1.jpg

Lila York's *Handmaid's Tale*
Photo: Daniel Crump



Continuum The Paul Taylor Dance Company

Paul Taylor Dance Company in Lila York's *Continuum*
Photo: Daniel Crump

Celts

Meet the Composers



The Chieftains are a traditional Irish folk band formed in Dublin in 1962, by Paddy Moloney, Seán Potts and Michael Tubridy. Their sound, which is almost entirely instrumental and largely built around uilleann pipes, has become synonymous with traditional Irish music. They have won six Grammy Awards and are highly recognized for reinventing traditional Irish music on a contemporary

and international scale. Their ability to transcend musical boundaries to blend tradition with modern music has hailed them as one of the most renowned and revered musical groups to this day.

They can claim some unique and sometimes 'firsts' as they were the first Western musicians to perform on the Great Wall of China and were the first ensemble to perform a concert in the Capitol Building in Washington, DC. In 2010, their experimental collaborations extended to out of this world, when Paddy Moloney's whistle and Matt Molloy's flute traveled with NASA astronaut, Cady Coleman, to the international space station.



In 2018, Irish American Astronaut, Cady Coleman, celebrated St. Patrick's day by playing two Irish instruments while she orbited the earth aboard the International Space Station.

A year later Coleman returned the instruments to The Chieftains and performed on stage with them.



Celts

Inspired by Irish Folk Dance

Lila York pays homage to her Irish heritage with *Celts*, a bold and vigorous work. Premiering at Boston Ballet in 1996, *Celts* is a stunning fusion of Irish folk dance and ballet. Created to celebrate her roots and her parents' fifteenth wedding anniversary, it remains a testament to

“Lila York’s Celts is an astonishing array of dance images of Ireland, a piece that is both profound and thrilling... Celts builds, evoking a thousand years of strife and then a burning joy. There’s not a whiff of cliché in it, nor sentimentality...This dance is in a rush to tell us many things... In its passion, dignity, and invention, York’s Celts is everything the Dublin-via-Vegas Riverdance is not... It offers exactly the kind of lift the world needs now.

- The Boston Globe



Artists of Houston Ballet in *Celts*
Photo: Geoff Windham

What is Irish Dance?



Irish dance is traditional Gaelic or Celtic dance forms that originated in Ireland. Unlike other dance forms, Irish dancers do not move their arms or hands so that their intricate footwork stands out. The reason behind this specific style was due to the limited spaces available during its formative years as these dances were usually performed in small and crowded spaces such as local pubs or taverns. The dancing can be performed solo or in a large group and is undertaken for social, competitive and performance purposes depending on the dancers and groups involved.

Types of Shoes

Soft Shoes: used for elegant and energetic styles of dance, with big lifts, kicks, & jumps. Often compared to ballet.



Hard Shoes: used for powerful & percussive styles of dance, with intricate rhythms & explosive movements. Often compared to tap dance.



EXTENSION ACTIVITIES

You Try It: Irish Step Dancing

Here are some steps in Irish Dance that you can try. Remember, these steps are all performed with your arms at your sides.

Overjump

The overjump is a standard move in Irish Step Dance. This step requires you to build up some height and momentum in order to perform the move well. You must also look graceful and stay light on your feet while performing it.

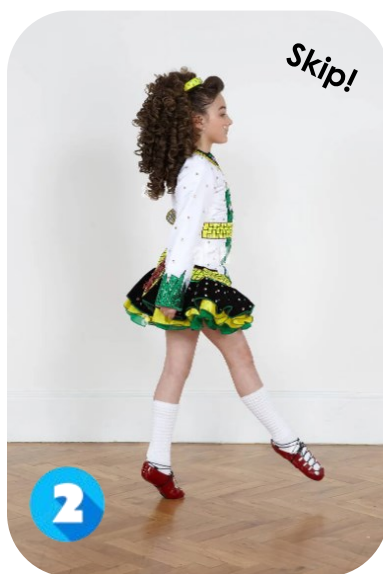


Starting Position



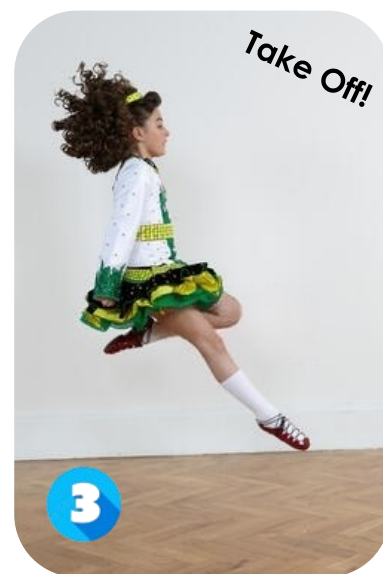
Hop!

Start by hopping on your left foot, then bend your right knee and tuck that foot up behind yourself. Remember to keep your arms at your side!



Skip!

Kick your right forward, while turning your foot out and pointing your toes. At the same time, hop on your back foot.



Take Off!

Hop on your left foot again, this time tucking that leg up underneath yourself. At the same time, kick your right leg forward, with your toes pointed.

Point Hop Back

This is an easily recognizable step, popularized from the famous *Riverdance* show.

1. Point your right foot forward.
2. Hop with your left leg. As you come down, be sure to land your right foot back in its pointed position.
3. Hop again as you lift your right leg. Then bring your right leg behind you and cross it behind your left foot.
4. Alternate and repeat!

Scan this QR code for a full Irish Dance tutorial!



You try it: Dancing Shapes

When Stanton Welch choreographs his pieces, he likes to take traditionally curved shapes in ballet and **elongate** them. He also likes to use sharp and angular shapes.

You try it!

Activity Learning Outcomes

By the end of this activity, student will be able to:

- 1) Create straight, curved and angled shapes with their own bodies;
- 2) Critically observe and discuss others' movement choices;
- 3) Demonstrate the difference between classical and non-classical ballet shapes.

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



Straight



Curved



Angled

Activity 1: The Shapes Around Us

- 1) Teachers have your students look around your room and find straight shapes.
Remember: we are not looking for geometric shapes necessarily. Anything with a straight line works.
- 2) Have a volunteer come to the front of the room (or the center of the circle) and make a straight shape with his/her body. Try this with a few volunteers.
- 3) Repeat with Curved and Angled Shapes.

Straight Shape

Activity 2: Moving Our Shapes

- 1) Put on some upbeat music and have the dancers move around the room. With younger dancers, you can call out gross motor skills, such as march, hop, skip, gallop. With older dancers, you can call out qualitative movements, such as float, creep, dart, slither, etc.
- 2) When the music stops, the dancers should stop moving. Call out a kind of shape (straight, curved or angled). If you are seeing a lot of the same shapes, encourage dancers to try different levels (low, middle, high) or different directions, or ask them to change one body part.



Barbara Bears and Sean Kelly
Photo: Drew Donovan

Activity 3: Critical Observation & Discussion

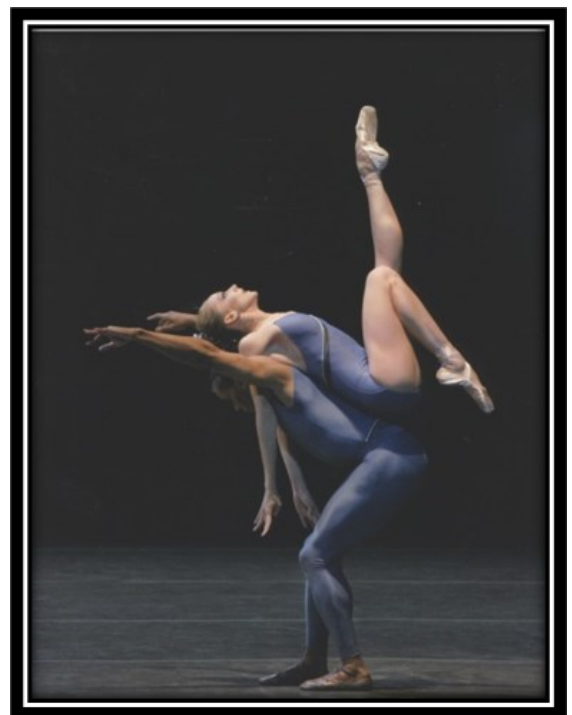
- 1) When the dancers are comfortable with moving shapes, break them into two groups, and ask them to observe one another. This is a great opportunity for critical thinking and discussion. What do they notice? What do they see? WHY do they think that? They should answer with evidence in the form of specific description.
- 2) Extension: One group is the clay, the other the sculptor. The clay makes a straight shape with his/her body. The sculptor changes the clay's shape by creating angles, making it asymmetrical, taking it off balance, etc. This can be done by the sculptor actually touching the clay OR the sculptor can copy the clay's shape and make a change in his/her body.

Curved Shape



Melissa Hough
in Jiri Kylian's *Forgotten Land*
Photo: Amitava Sarkar

Angled Shape



Maria Kowroski and Craig Hall
In Jorma Elo's *Slice to Sharp*
Photo: Paul Kolnick

Activity 4: Writing Extension

Students will write about their experience trying different shapes with their bodies. What kind of shapes felt most comfortable? Why? What kinds of shapes did they observe their classmates making? What was most interesting? Why?

You Try It: Inspiration Dance

All three choreographers from *In The Night* choreographed their dance by pulling inspiration from their surroundings, but what is inspiration?

Inspiration is understood as a creative sense. A sudden idea, a moment of clarity in which creativity breaks through and triggers the best ideas.

You Try It!

Activity Learning Outcomes

By the end of this activity, student will be able to:

- 1) Define and describe what inspiration is;
- 2) Demonstrate basic kinesthetic and spatial awareness individually & in groups.
- 3) Develop dance movement elements through space, energy, and time.

There are many sources of inspiration you can find almost anywhere. Movies, songs on the internet, or the view of outside the car window.

Learning how to get inspired is a great first step toward creating art, achieving a goal, or finding a solution to a problem. Nobody finds inspiration in the same way, and once you discover what sparks your creativity, you'll be on your way to motivating yourself and reaching new heights.

Let's start with **3 things** that inspire you and why.

Remember: If you're feeling stuck, think about things you're grateful for, people you look up to, or something you're proud of!

1.

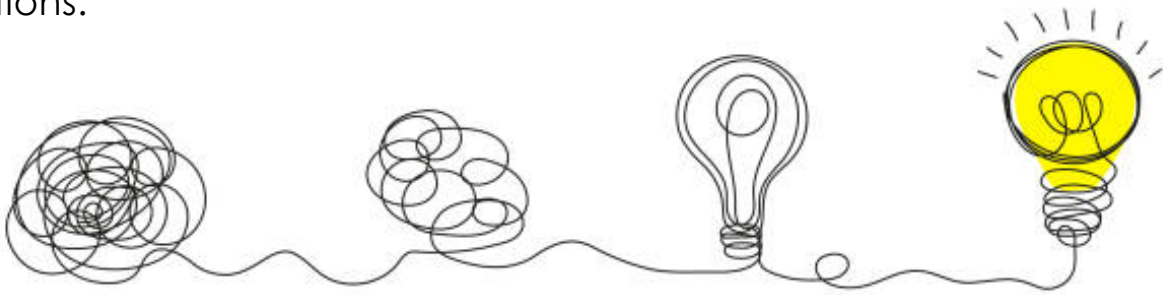
2.

3.

You Try It: Inspiration Dance

Activity 1: The Creation..

- 1) Create a pose that represents each of your inspirations.
- 2) Add movement to each pose. How would your inspiration move if it came to life? How would it travel around the room? Would it get low to the floor, would it be high up, in the middle?
- 3) Connect each pose and their movement in whichever sequence you think is best.
- 4) Choose a new pose for the end that represents a combination of all 3 of your inspirations.

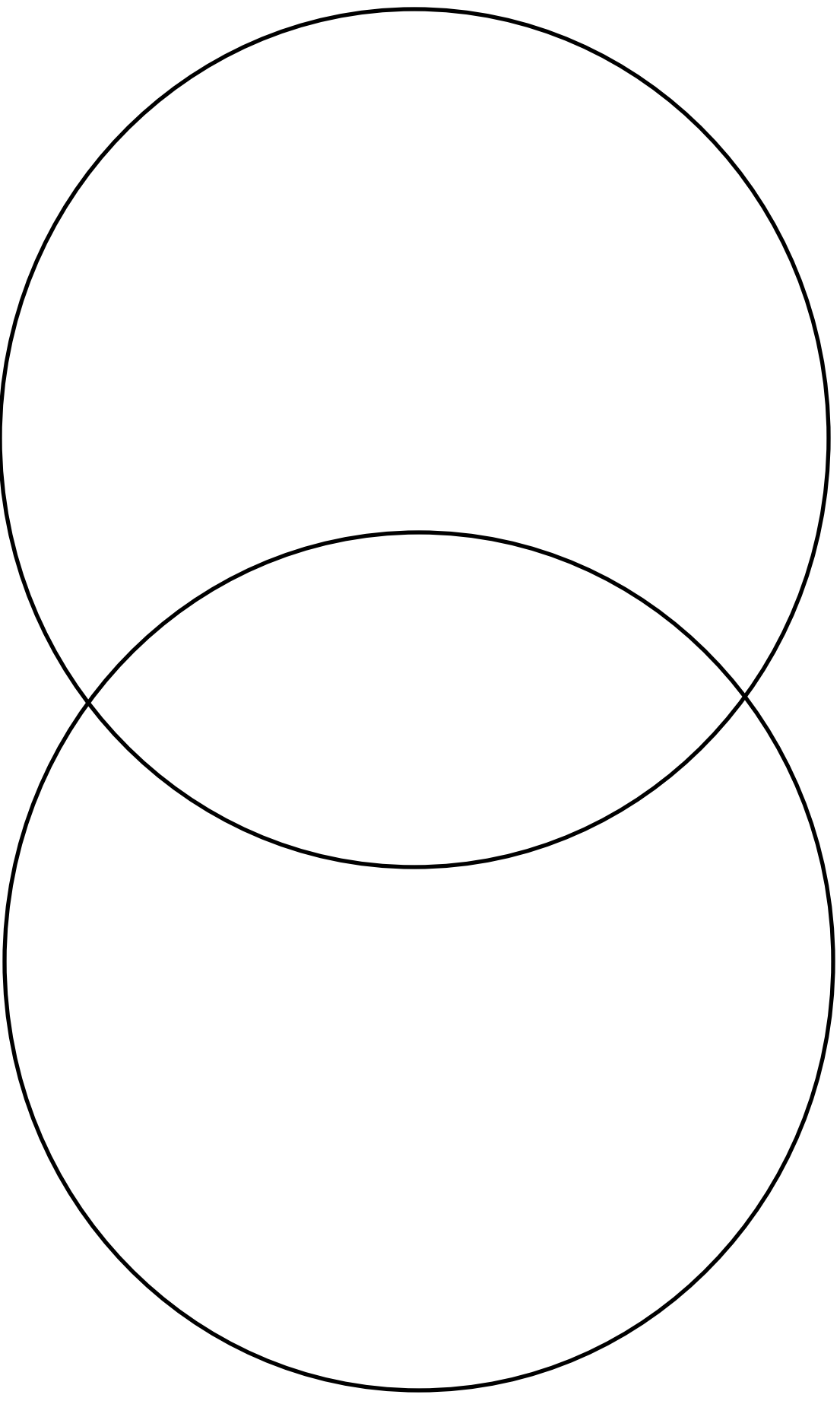


Activity 2: Partner up!

- 1) Get with a partner and perform your movement for each other.
- 2) See if you can guess what their 3 inspirations were!
- 3) Discuss the differences and similarities between your movement and inspirations.
- 4) Combine both of your dances and decide the order. You both **do not** have to do the same movements at the same time, but there should be some unison sprinkled throughout the dance.
- 5) Choose a moment in your movement where you create one shape together. This can either stay still or travel around the room.
- 6) Make sure some of your choreography travels through a high, medium, or low level.
- 7) Choose a pose you'd like to end with. Make sure you stand extra still so the audience knows when you've finished.
- 8) Time to show! Find a few friends or classmates to show and ask them what they thought the dance was about. See if they can guess all 6 of your inspirations! *Teachers: This is a great opportunity for critical thinking and discussion. What do they notice? What do they see? WHY do they think that? They should answer with evidence in the form of specific description.*
- 9) *Extension: find another group and repeat the steps above!*

Compare & Contrast

Use the Venn Diagram below to compare and contrast two ballets from *In The Night*. What was different about the music, movement, costumes, and lights? What was the same?



LEARN MORE

It Takes Teamwork: There are 2 in a Pas de Deux!

In ballet, a **pas de deux** is a dance duet in which two dancers, typically a male and a female, perform ballet steps together. When a male and female dance together and support one another, we call this **partnering**. *In the Night* features pas de deux to reflect a romantic relationship between two people. Let's highlight the various ways dancers dance a pas de deux.



Artists of Houston Ballet in *Giselle*
Photo: Amitava Sarkar

Dancers can use traditional Classical Ballet partnering where the man is helping the woman stay on pointe and lifts up over his head.



Artists of Houston Ballet in *Don Quixote*
Photo: Lawrence Knox

Dancers can use a combination of ballet partnering and folk dancing, so sometimes the dancers hold hands



Artists of Houston Ballet in *Jewels*
Photo: Lawrence Knox

Dancers can use **counterbalance** where the men and women pull each other off balance on purpose! They pull away from one another equally, so that neither one falls down.



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



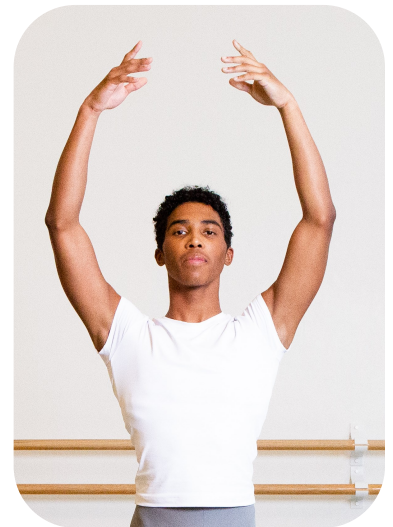
Second Position



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

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.



Houston Ballet Center for Dance Building

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.

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Wikipedia.org

Glossary

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

Asymmetrical: Angled and uneven; lacking in symmetry

Australian bush: a term used among Australians to describe the backwoods that are just outside the coastal areas of Australia

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

Composer: The person who writes the music.

Composing: write or create (a work of art, especially music or poetry).

Costumes: What the dancers wear in a ballet.

Counterbalance: The use of one weight to balance another weight

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

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

Elongate: to make something longer

Ensemble: a group of musicians, actors, or dancers who perform together.

Mixed Repertory: a performance that features a variety of shorter works in one setting.

Neo-Classical: a new version of ballet

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

Partnering: When a male and female dance together and support one another

Pas de Deux: A series of dances for a lead female and lead male dancer.

Pas de Trois: a dance between three people

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

Sets: The stage decorations that help us understand where and when a ballet takes place.

Standing Ovation: A period of prolonged applause during which those in the audience rise to their feet and clap for the performers

Story Ballet: form of ballet that has a plot & characters. Typically includes full sets and costumes.

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

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

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

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

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