QBLEARN

—

TEACHER'S RESOURCE KIT

GISELLE

Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN
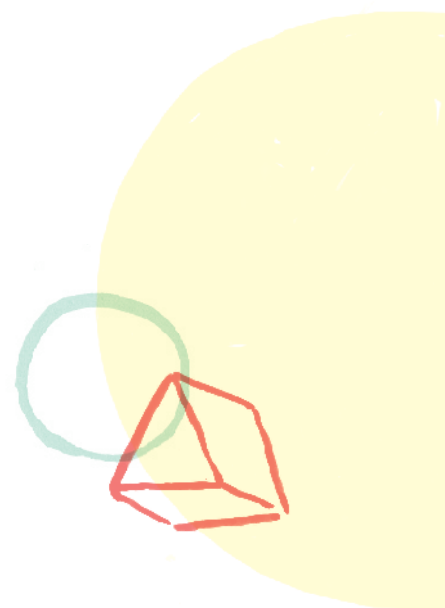
CONTENTS

This Teacher's Resource Kit has been written for Queensland Ballet
by Education Consultant Rachel Richmond.

WELCOME

Queensland Ballet is dedicated to sharing our love of dance with as many people as possible.

QBLEARN, our Education Program, aims to engage, enhance and inspire young and old alike, by bringing the world of dance to you, wherever you are.

We do this through an exciting program of performances, dance workshops, training programs, public talks, industry experiences, online resources, and more.

Events and activities for school groups and teachers aim to teach dance within and beyond the classroom. Our Schools Program is designed with teachers and students in mind. The programs are curriculum-relevant, highly enjoyable and connect to pathways for further learning in dance.

Dancer training has been part of Queensland Ballet since the very beginning. Our aim is to provide a clear career pathway through intensive training and to produce young dancers whose talent and abilities are internationally sought after. In addition to our three ongoing training programs, Pre-Professional Program, Junior Program, and the Queensland Dance School of Excellence, we host workshops and masterclasses.

QBLEARN is made possible through the generous support of our Program Partner, Tim Fairfax Family Foundation.

Above: QB Principals and Soloists Photographer: David Kelly
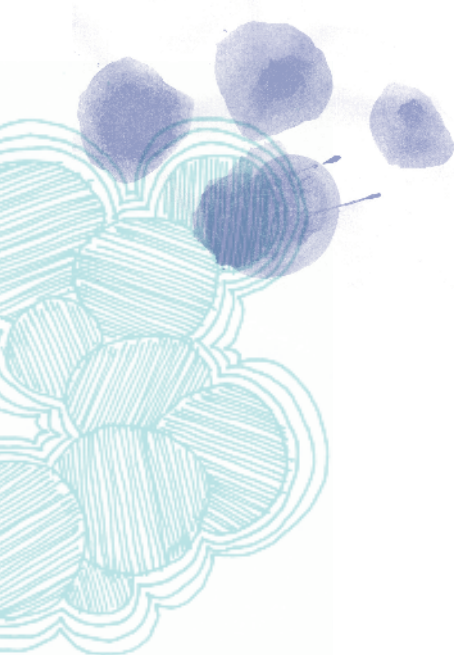
ATTENDING

A QUEENSLAND BALLET PERFORMANCE

It is important to prepare your students for their excursion to the ballet, as they might not be aware of the particular protocol expected when going to the theatre. The theatre experience is very different to the movies, watching TV and other entertainment events, therefore we have created a checklist to help your students know what to expect before, during and after the performance.

BEFORE THE PERFORMANCE

- Discuss the difference between a live performance and a movie/TV show. People on stage can see and hear the audience, so noise and movement might distract them. The dancers need to focus on dancing for your enjoyment, therefore you need to prepare yourself for sitting quietly in your seat for a long period of time.
- Outline your school's expectations regarding appropriate attire for this excursion. School uniforms are appropriate for matinee performances but you may allow your students to dress up for an evening performance. Smart casual attire is appropriate for an evening performance. Tell your students to make sure they wear something comfortable so they can enjoy the performance.
- Please explain to your students that you plan to arrive at the theatre at least 30 minutes prior to the performance. Latecomers may not be able to enter the theatre once the performance has begun.
- Depending on the purpose for attending the ballet, you may want to give your students some guidelines of what to look and listen for during the performance. This might be to purely enjoy the movement, music, setting, etc. or it could be more task-specific, such as trying to identify the dance components, etc. It is a skill to be able to watch something and remember different aspects of the performance and students need to practise this skill. Some schools do allow their students to bring notebooks into the theatre, however we encourage your students to be mindful of the other audience members and therefore watch and enjoy the show – then discuss their assessment task and make notes after the show.
- Outline to your students what they should not bring to the performance. Bringing school bags is not encouraged, but if you need to, please arrive early enough to check these into the cloakroom. Students should not bring their iPhones, cameras, iPods, headphones, etc. into the theatre itself. All electronic devices should be turned off before entering the theatre. Food (including chewing gum) and drink are also prohibited inside the theatre.
- Please ensure your students visit the restrooms before the performance begins.
- Queensland Ballet shows are often sold out, therefore the foyer will be very busy. Please encourage your students to stay with your group and be aware of the people around them.

DURING THE PERFORMANCE

- Explain to your students that they will know when the performance is about to begin as the lights dim, the music starts and everyone in the audience becomes quiet.
- Let your students know that they can clap when they enjoy something – in a ballet performance it is customary to applaud when the dancer takes a bow and this often happens throughout the performance.
- Explain to your students that they should try and let themselves to be taken on a journey to another time and place and to enjoy the movements, music, sets and costumes.

LI CUNXIN

Li Cunxin (pronounced shwin-sing) is Queensland Ballet's new Artistic Director, commencing with Season 2013. Having led a long and diverse career as a dancer, Li brings his passion for ballet, devotion to artistic excellence and international reputation and networks to Queensland Ballet's rich 53-year history. He is the Company's fifth Artistic Director and the first curatorial Artistic Director.

At the age of eleven, Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979 he joined Ben Stevenson's Houston Ballet company as an exchange student and later went on to achieve the top rank of Principal in 1982. He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999, at the age of 38, but maintained his strong ties to the ballet community. Before taking on the role of Artistic Director at Queensland Ballet, Li worked in Melbourne as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. He has been on the board of the Bionics Institute, and sat on the board of The Australian Ballet from 2005 until his appointment as the Artistic Director of Queensland Ballet.

In 2003 Li published his international best-selling autobiography *Mao's Last Dancer*, which has received numerous awards. The book was adapted as a feature film in 2009.

"I THINK DANCE EDUCATION IS ABOUT PLANTING THE SEED IN CHILDREN'S HEARTS, AS EARLY AS POSSIBLE, ENSURING THEIR UNDERSTANDING AND APPRECIATION OF DANCE. IN HINDSIGHT, I MISSED OUT ON THAT AS A CHILD. BEFORE I WENT TO THE BEIJING DANCE ACADEMY, THERE WAS NO SUCH THING AS AN ARTISTIC EDUCATION. I REALLY THINK IT'S ESSENTIAL TO INVOLVE YOUNG STUDENTS IN THIS ART FORM."

LI CUNXIN

Above: Li Cunxin Photographer: Chistian Aas

Interesting facts about...

THE ROMANTIC ERA

- The Romantic era in ballet began at the Paris Opera Ballet around 1830 and lasted until around 1870.
- The ballerina became the central figure of the stage.
- Movement was feminised and the popularity of the male dancer declined.
- During this time the pas de deux was developed.
- Arm and head positions were soft and rounded.
- Pointe work emerged and was used to give a floating, ethereal effect.
- Ballerinas wore long, soft tutus with a tight bodice.
- Romantic ballets were concerned with beauty, emotion, imagination and the supernatural.
- The 'White Act' became a popular convention used to explore supernatural themes and characters.
- Newly invented gas lighting was used along with fly wires to create stage effects.

THE BALLET

- *Giselle* is considered to be archetypal of the Romantic era.
- It is the story of a peasant girl who dies of a broken heart. She is transformed into a spirit, and her undying love for her faithless lover saves his life.
- Themes include love, betrayal and the supernatural world.
- *Giselle* was first presented by the Ballet du Théâtre de l'Académie Royale de Musique in Paris, France, on 28 June 1841, with Carlotta Grisi in the title role.
- The choreography was originally by Jean Coralli and Jules Perrot and later revived by Marius Petipa.
- The libretto, or storyline of *Giselle* was written by Jules-Henri Vernoy de Saint-Georges and Théophile Gautier.
- Adolphe Adam composed the music.

QUEENSLAND BALLET'S PRODUCTION OF GISELLE

- This production derives from the later revival by Marius Petipa for the Imperial Russian Ballet in 1884, 1899, and 1903.
- Produced and staged by Ai-Gul Gaisina.
- Recorded music is used in regional venues; Andrew Mogrelia conducts a live orchestra, the Camerata of St. John's, at QPAC. (except for performances on 6 July).
- Sets and costumes are based on an original design by Peter Cazalet.
- Lighting design by Ben Hughes.

AI-GUL GAISINA AND *GISELLE*
A LIFE-LONG CONNECTION

Ai-Gul Gaisina has felt a special connection with the ballet *Giselle* since she was a child.

"When I was a student of the Kirov ballet school, we were allowed to see performances without tickets if we sat 'up in the gods', on the steps in balcony section. We never had seats. I was ten years old when I saw *Giselle* for the first time from there. Irina Kolpakova was *Giselle*. For me, it was profoundly, deeply impressive.

My pink world of ballet – pink ballet shoes, pink tutus – started to disappear. I realised that ballet is a drama and a story as well. It's a complicated story to understand at that age, but because it was told and danced so beautifully, I could comprehend, and shed tears at the end."

Giselle was first performed in 1841, and is one of the oldest ballets in the Romantic style. Its popularity remains strong with today's audiences. Ai-Gul firmly believes that it deserves its longevity.

"*Giselle* has survived to this day because it gives all the dancers, not just Giselle and Albrecht, opportunities to express artistic qualities with technique. It also has human drama which we can all relate to: emotions of love, betrayal, the mother/daughter relationship, disappointment, joy.

In addition, the choreography in the second act is impossible to forget because of the spiritual and supernatural atmosphere it creates. When the work was first performed in Paris, the ballet was called *Giselle: Les Wilis*. The Wilis' scene in the second act was a significant part of the ballet, and it still is."

Ai-Gul's production preserves the style and tradition of the work – something which is very important to her. "It's simple and beautiful, as well as dramatic," she comments. "I bring the Russian style, emphasizing the beauty of port de bras. Also, I want to allow each dancer to create a particular character. I'm not just talking about Giselle and Albrecht, I want to bring Giselle's mother Berthe more into focus, to show Hilarion's character, and I want Bathilde to be young and beautiful. It creates even more tragedy when Albrecht betrays not only Giselle, but also Bathilde."

Ai-Gul has paid particular attention to bringing lightness and beauty to Act 2, so that it is not a scene of coldness and cruelty by the vengeful Wilis. "If you listen to the music, it's very gentle until it becomes cruel and vengeful when signalling Hilarion's death. The Wilis should have an ethereal quality and reflect the music with their transparency. I want to preserve the image of dancing, beauty, the mystery and the supernatural. When we have memories, even sad ones, you can still remember beauty, and grieve with a spiritual lightness."

Edited from an interview of Ai-Gul Gaisina by Nao Kusuzaki (Soloist, Houston Ballet) in September 2011 for En Pointe with Houston Ballet *– an exclusive behind-the-scenes blog, prior to her staging of Giselle.*
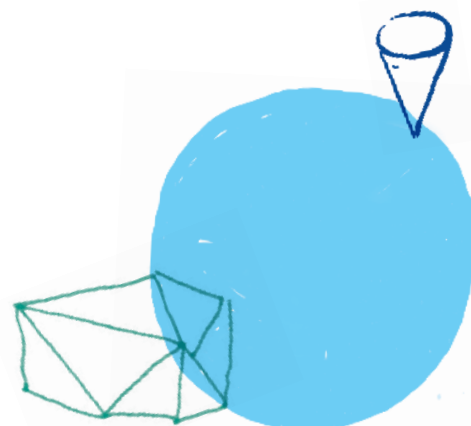
THE STORY OF GISELLE
A BRIEF SYNOPSIS FOR THE CLASSROOM

This is a quick synopsis you can whip up on the board for students to read and copy down. See the program for a detailed outline of the story.

ACT 1

Giselle, a peasant girl who loves to dance, falls in love with Albrecht, a Duke disguised as a peasant. Hilarion loves Giselle and becomes jealous. Albrecht's identity and engagement to Bathilde is revealed. Giselle is devastated and dances despite her mother Berthe's warnings, until she dies of a broken heart.

INTERVAL

ACT 2

In the cemetery, Myrtha Queen of the Wilis and the other Wilis (ghosts of girls who died before marriage), force Hilarion, who is mourning for Giselle, to dance until he dies. They then target Albrecht, but Giselle's spirit dances with him until morning when her spirit ascends and he is saved.

CLASS ACTIVITIES

In groups of 5–6, students create two frozen tableaux to represent their understanding of the roles, relationships and the storyline in each act of the ballet.

WRITE a description of these two beautiful costume designs by Peter Cazalet.

1. Costume design for *Giselle*, Act 1 by Peter Cazalet
2. Costume design for Myrtha, Queen of the Wilis, *Giselle* Act 2 by Peter Cazalet

Q&A

WITH LI CUNXIN

Giselle is one of the oldest ballets still performed. What is it about this ballet that stands the test of time?

It has definitely stood the test of time because the story is romantic. It's about love, betrayal, and forgiveness. *Giselle* is really the quintessential Romantic ballet. The music is beautiful and haunting. *Giselle* transports you every time you watch it through the sheer beauty of the choreography. This ballet has been danced by the best ballet companies, with the best ballerinas and the best male dancers in the world. No one can say that this is an easy ballet to perform: it is incredibly hard and challenging to do it well.

> *CLASS DISCUSSION*
> *Research some of the companies around the world that have performed the Romantic ballet* Giselle. *What contemporary versions of* Giselle *have been staged?*

What significance does *Giselle* hold for you and why have you chosen to include it in your première year as Artistic Director with Queensland Ballet?

Ballet dancers just love *Giselle*. It challenges you to the core not only technically, but also artistically. When you finish the performance, you really feel as if you have done something significant. I think from the audience's point of view, it is simply such a beautiful ballet to see and to experience.

What is your vision for the work?

To make this time-tested classic as vibrant as it is attractive, as beautiful and alluring as possible for a modern audience.

> *CLASS DISCUSSION*
> *If you were given the task of staging* Giselle, *how would you make it alluring to a modern audience? For example, would you stage the ballet in a traditional way or would you adapt the choreography to another style?*

How will the non-movement components such as sets, costumes, lighting and music help you achieve this vision?

They really help to create the atmosphere and give context to the story. Just like any other story ballet, they provide the supporting elements to ensure the tale is believable.

Jean Coralli and Jules Perrot originally choreographed Giselle in the Romantic period, however this production derives from the later revival by classical choreographer Marius Petipa.
Does this version retain much of the original movement and style of the Romantic period?

Yes, the ballet has essentially changed very little, particularly the second act. 'Romantic' implies more than just the style of physical movement (although this is certainly part of it) – it also covers the change in content to a story of human drama with supernatural elements.

How would Petipa have 'classicised' the movement?

I think Petipa managed to merge the two – the romantic and the classical. The poses are still romantic, but the technical work of the dancers is highly classical.

> *CLASS DISCUSSION*
> *What are some differences between romantic and classical movement? Can you identify some movement motifs from* Giselle *that are typically romantic and any that seem influenced by the classical style?*

What challenges does *Giselle* demand of the dancers in terms of their technical and expressive skills?

It's one of the most challenging ballets, especially for the leads. For Albrecht and Giselle, and even for Hilarion, the depth of the dancer's artistry needs to shine in these roles. They need to have excellent dramatic skills to ensure that the emotions are believable, and the technical brilliance has to be there, too, so that the choreography looks effortless.

How does your role as Artistic Director differ from the role of Ai-Gul Gaisina who is producing and staging the production?

My role as the Artistic Director is to bring the best creative team together to create my vision. I bring together the team to make the production work seamlessly; I'm playing a producer's role. Each element - the choreography, the musicians, the set, lighting, costume design and most importantly the dancers are all handpicked and carefully selected by myself. A lot of elements have to come together to bring *Giselle* to life.

How many rehearsals of the ballet will the dancers have in the theatre before performing in front of audiences?

Four to seven rehearsals are held in the theatre; all our work prior to this is done in the QB rehearsal studios.

If we were to take a peek behind the scenes during a performance, what types of professionals would we see at work?

Many different technical and Artistic staff! Along with the dancers waiting in the wings to enter at the appointed time, there are electricians, mechanists, Stage Manager, Assistant Stage Manager, and dressers (to help the dancers with quick costume changes).

Q&A

WITH PRODUCER AND STAGER AI-GUL GAISINA

What significance does *Giselle* hold for you?

Giselle evokes childhood memories of my boarding school days at the Vaganova Kirov ballet school in St. Petersburg, where I spent nine years studying ballet. The school was attached to the Kirov Theatre (now the Mariinsky Theatre). Whenever we had a spare evening, we would sit in the cheapest seats and watch the wonderous ballets: *Swan Lake, Don Quixote* and of course, *Giselle*. Every dance student's dream is to dance *Giselle*... so this ballet reminds me of my childhood.

> *CLASS DISCUSSION*
> *Do you have any special memories of learning dance or seeing dance works that inspired you to study dance?*

Why do you think ballet companies around the world choose to still perform *Giselle*?

It's a very moving, dramatic and understandable story. There is beautiful music by Adolphe Adam, a hero, a heroine... pointe shoes, beautiful costumes... what more could you want in a ballet?

What do you see as being the key themes in *Giselle*?

Love, jealousy, betrayal, and remorse.

Why do you think these themes captivated the original audiences in the mid 19th century?

The themes are timeless.

Are these themes still relevant for a contemporary audience?

Of course... one can feel such emotions today as much as 150 years ago.

> *CLASS DISCUSSION*
> *Can you think of any stories in modern popular culture that explore these universal themes of love, jealousy, betrayal and remorse?*

As producer and stager for the production, what does your role entail?

My main role is not necessarily to teach the steps. These are known, recorded and have been passed down over many years. QB's Artistic staff will teach the choreography to the dancers.
It's the interpretation of the story that I concentrate on: the nuances of the emotion contained in the themes, plus the subtle physical gestures that must accompany the steps. *Giselle* is known for its mime sequences. It is essential for me to ensure that the mime is completely clear, and I work carefully with the dancers to achieve this clarity.

How much time will you spend working with the dancers in the lead-up to the season?

Dancers can take several months to learn a ballet, as a company can have a heavy workload of general rehearsals, classes and performances. Once the choreography has been learned, a period of intense rehearsal is given to someone like me to refine individual performances and to ensure that there is a consistency of style.

In 2011, you staged a production of *Giselle* for Houston Ballet. Will you take the same approach with Queensland Ballet's *Giselle* or do you anticipate some differences in the way you stage the ballet?

Well, I think I'll make a few changes. Not many, but since it was presented in Houston, I have thought a lot about some of the precious moments in the ballet and I'd like to make some subtle adjustments for this production.

How do the technical and expressive idiosyncrasies of the dancers influence the staging of the ballet?

It really depends on the dancer. Sometimes I'm happy to adopt their idiosyncrasies. Other times, I would want definite changes to suit what I see. It's a team game, though! And it can very much depend on the connection between me and the dancer.

Will the staging of the production vary to suit the various regional venues on tour? If so, will you be on tour and involved in this process?

Generally I do not accompany the tour. Everyone tries to keep the production in its original form, no matter where it is being performed. Each stage is different, though, so there can be some spacing issues which need to be addressed from one city to another. Queensland Ballet has very experienced Artistic staff who know exactly how to do this. It is something that a touring company is quite used to.

What choices have you made in regards to the style of the ballet?

It's a Romantic ballet, so I keep it soft and lyrical, except for those moments of high drama. I also ensure that the pure classical technique is the way I want it to be.

How will Peter Cazalet's costumes and sets and Ben Hughes' lighting design help you to communicate this?

Design is all-important, almost as important as the dancing. Lighting creates mood and atmosphere, it adds light and shade to the story. Costumes portray a setting and help to describe the characters. A rich man would be dressed in furs and brocades, a peasant in a pretty but simple dress or tunic. Scenery gives an immediate clue as to where you are. With *Giselle*, we have a village square or a graveyard. The setting is the canvas on which I paint the story and on which the dancers perform the action.

> *CLASS DISCUSSION*
> *If you were to create a modern day version of* Giselle, *how would you portray supernatural characters like the Wilis? Draw parallels to supernatural characters in popular culture such as zombies and vampires. Consider how these characters would move and what costumes they might wear.*

Q&A

WITH CONDUCTOR ANDREW MOGRELIA

You have extensive experience conducting for ballet, including Queensland Ballet's recent production of *Cinderella*. What role do you believe music plays in communicating the meaning of the ballet to an audience?

Music can be a very abstract art form but in most story ballets, the drama is also told through the expressiveness of the music. The music creates emotions that we feel and recognise and that relate to the drama on stage.

Can the use of music in ballet enhance the expressive skills of the dancers?

Ballet and music are partners and when great choreography and great compositions come together, the visual and aural expressiveness enhance each other.

Are there any musical themes or repeated motifs in Adam's music, which help establish the characters in *Giselle* and/or communicate the storyline?

Adam clearly states the motif for each character at his or her first entrance on stage.

Can you describe an example of a theme or motif used which we will be able to easily identify when viewing *Giselle*?

The entrance of the Prince is very heroic music in 4/4 time played by the full orchestra in the bright key of C major. The entrance of Giselle, in contrast to the Prince, is in 6/8 time in G major. The 4/4 time signature of the Prince creates a very dramatic feel, whereas the 6/8 of Giselle is lighter and more playful.

> **CLASS ACTIVITY**
>
> ⌄
>
> View the ballet *Giselle* and listen for these motifs. Can you identify any music motifs for other characters? Describe these music motifs. What time signature is used? Is it fast or slow? Can you identify the key? What instruments are used? What mood is created and what does this communicate about the particular character?

Will the music for Queensland Ballet's *Giselle* be exactly as originally composed by Adolphe Adam or has it been arranged to suit this particular production?

Because of size of the pit at QPAC's Playhouse Theatre, the music has been arranged for a smaller chamber orchestra. The notes, harmonies and rhythms are as Adam wrote them but some of the orchestration (ie. which instruments play which musical lines) is slightly different.

What families of instruments are used in this production of *Giselle* – strings, woodwind, percussion, brass?

All of the above, though being a 19th century Romantic score, the basic foundation of the orchestra is the sound of the strings. The woodwinds are used more for melodic lines and the brass and percussion for bigger, dramatic moments.

> **CLASS ACTIVITY**
>
> ⌄
>
> List some of the instruments in each family. As a class, listen to a piece of instrumental music and identify what families or individual instruments you can hear.

What is the rehearsal period and process for the musicians?

I rehearse the orchestra alone so they become familiar with the music and we work on our musical interpretation of the score. These first rehearsals are important for a new production like *Giselle* as we are using new orchestral parts, so we have the chance to make sure there are no mistakes in them in these early rehearsals! We then join the dancers in the theatre and usually play through the whole ballet at least twice before opening night. Dancing to an orchestra is a very different feel to dancing to a piano, which the dancers have done in the studio, so the rehearsals with orchestra are very important.

CLASS DISCUSSION
Discuss how music creates mood, heightens emotion and can enhance the dancer's communication of emotion to the viewer. Consider the differences between performing with live or recorded music. What qualities are added when music is played live? What challenges are there for a dancer performing with live music? Consider tempo and its influence on the difficulty of steps such as pirouettes and allegro. Discuss the importance of the conductor in setting a tempo to suit the dance steps and the importance of rehearsing the dance and music together to achieve this.

ROMANTIC BALLET
HISTORICAL CONTEXT AND FEATURES OF THE STYLE

Developed from the early court dances of the Italian Renaissance and the Court Ballet of 'The Sun King', King Louis XIV, ballet had become an established art form in its own right by the nineteenth century. The Romantic period in ballet began at the Paris Opera Ballet during the Industrial Revolution around 1830 and lasted until around 1870. During the latter part of the nineteenth century, the popularity of the Parisian Romantic Ballet declined and the Russian style of Classical Ballet was established in St Petersburg.

In 1832, ballerina Marie Taglioni played the lead role in her father's ballet *La Sylphide*, which is one of the oldest ballets still performed. Previously, men had dominated the stage, taking on both male and female roles. However, by the Romantic era, the popularity of male dancers declined and the ballerina emerged as the central figure of the stage. Male dancers were demoted to a supporting role, quite literally, often used to lift ballerinas in the pas de deux, which became a popular convention of the ballet.

As a reaction to urban sprawl and the dramatic lifestyle changes that occurred with the Industrial Revolution, Romantic Ballet was used as a form of escapism. Themes often explored the conflict between the built environment and nature, logic and the supernatural. Artists such as William Turner also reflected this in the visual art of the era, often depicting violent scenes of conflict between man and nature, juxtaposed by soft, cloudy, romantic imagery.

The 'White Act' became a popular convention of the ballet, in which dancers portrayed supernatural characters. An ethereal, otherworldly effect was created through soft, long, flowing tutus and the use of pointe shoes, which made dancers appear as though they were floating above the stage. Aided by technological advances, special effects such as gas lighting and fly wires were also employed to create an ethereal effect. This was not without its risks for ballerinas. There were many injuries and sadly, Emma Livry died as a result of her soft, flammable, long tutu coming into contact with gas lighting in a rehearsal.

Giselle is considered to be the archetypal Romantic Ballet. It was first performed in 1841, with ballerina Carlotta Grisi in the lead role. Choreographed initially by Jean Coralli and Jules Perrot in the Romantic era, *Giselle* was later revived by the Russian master choreographer of the Classical era, Marius Petipa. While *Giselle* is well known for its use of mime to help convey the storyline, the sections of movement between the mimes are very expressive and help communicate the mood and story of the ballet. Arm and head positions in Romantic Ballets such as *Giselle* are soft and rounded. In contrast, Classical movement tends to be more virtuosic, mime is relied upon to express the story and arm and head positions are strong and held.

1.

2.

Queensland Ballet dancer Teri Crilly demonstrates
1. Romantic and 2. Classical arm positions

MIME

STORYTELLING THROUGH GESTURE

Romantic ballets such as *Giselle* use expressive movement components to convey roles and relationships, create mood and help the viewer to follow the storyline, or 'libretto', of the ballet. Gestural actions, known as mime, also help to make the storyline clear. By the Classical era, mime became the main vehicle for storytelling in ballet, in between the virtuosic feats of the dancers. Mimed movements in ballet are a kind of gestural sign language used to draw attention to key moments within the story.

GO TO www.youtube.com/watch?v=Wa ZnAyXsX4k&list=PL9360504462FA0875

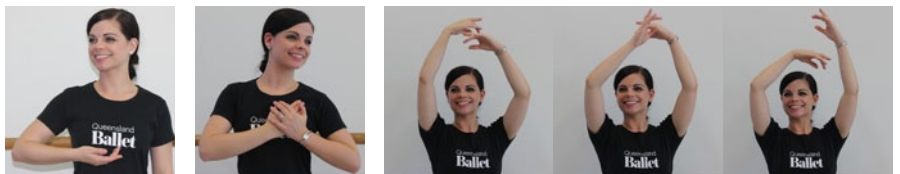
These three short videos from the Royal Opera House show how mime is used in the ballets *Swan Lake*, *Giselle* and *The Sleeping Beauty* to communicate story.
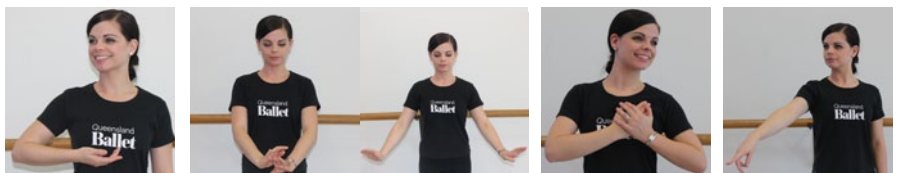
Here are some examples of mime used in Queensland Ballet's production of *Giselle*:
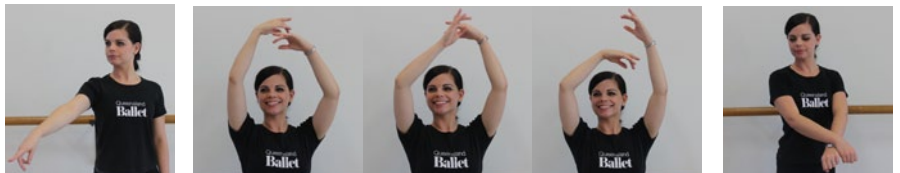
GISELLE: "I LOVE TO DANCE"

GISELLE: "I DON'T LOVE YOU"

MYRTHA: "YOU WILL DANCE TO THE DEATH"

Mime sequence demonstrated by dancer Teri Crilly

Due to the challenging demands of ballet performance and the varied experience and abilities of students in schools, these Performance lesson ideas focus on developing Appreciation concepts through kinaesthetic experiences, rather than on developing strength and technique for ballet performance.

MIME TELEGRAPH (FOR YEARS 5–12)

OBJECTIVES
> TO ESTABLISH FOCUS, ENERGY AND GROUP TRUST.
> TO INTRODUCE MIME AS FORM OF GESTURAL MOVEMENT VOCABULARY.
> TO INTERPRET THE MEANING OF MIMED PHRASES IN *GISELLE*.

WARM-UP GAME: *CLUMPS*

Safety note: ensure space is free of obstacles and remove socks if worn.

STUDENTS WALK AROUND THE ROOM in any direction, avoiding collisions and occupying the whole space. The teacher calls a number; students form groups of that number and sit. There is no need to eliminate extras in this instance. After a few rounds, students culminate in three groups (e.g. class of 24, calls for groups of eight) and students line up in those groups facing away from any mirrors, in preparation for the following activity. Any extra students are assigned a group.

EXTENSION TASK (YEARS 9–12)

If the class is confident with the game *Clumps*, tasks can be added to suit levels of experience. For example:

- "Three with four body parts" - students freeze in groups of three with only four body parts touching the floor.
- "Five with first position" - students freeze in groups of five with feet and arms in first position.

MIME TELEGRAPH GAME

THREE TEAMS STAND IN LINES facing away from any mirrors. They must be silent and look straight ahead or else be disqualified.

The teacher shows the student at the back of each team a short phrase of mime from *Giselle* (See previous section - Mime in Ballet: Storytelling through Gesture), e.g. "I love to dance". Each of these students then taps the shoulder of the person in front, who then turns around. They demonstrate the mime once before sitting down. This repeats down the line until the student at the head of the line is sitting down. Remind students to try to keep the movement as close to the original as possible.

Once all groups are sitting, the student at the head of each line demonstrates the mime to the class. The winning group will have the mime closest to the original, as judged by the teacher. Students are asked to translate the mime. The game can be repeated again with other mimed phrases from *Giselle* as shown in this booklet.

REFLECTION
- *What do each of the gestures in the mime mean? Justify.*
- *What is the complete translation?*

PERFORMANCE ACTIVITY 2

ROMANTIC/CLASSICAL TECHNIQUE CLASS (YEARS 9–12)

OBJECTIVES

> TO INTRODUCE SOME BASIC BALLET VOCABULARY AND TECHNIQUE.
> TO EXAMINE SOME OF THE DIFFERENCES BETWEEN ROMANTIC AND CLASSICAL MOVEMENT.

WARM-UP: *BARRE*

Students learn or revise the positions of the feet and arms and correct ballet alignment with belly button drawing towards spine, shoulders relaxed and legs turned out comfortably from the hips. Students then learn basic barre exercises and terminology, appropriate to their level of experience such as:

- Battement tendu en croix
- Demi-pliés and rises in first, second, fourth and third
- Rond de jambe à terre en dehors and en dedans
- Développé en croix to 45 degrees
- Grand battement en croix

Follow with stretches to prevent injury such as hip flexor, quadriceps, hamstring, calf, gluteal groin, back rotation, back extension (with care to draw belly button to spine), back flexion, neck and arm stretches.

CENTRE WORK: *ADAGE*

Students learn a simple adage sequence in the centre with port de bras and legs à terre, appropriate to their level of experience. For example:

- Starting croisé, breathe then arms to second position;
- Battement tendu en croix, rond de jambe en dehors;
- Chassé en avant arms in fourth, transfer weight back to fourth position changing fourth arms;
- Transfer again to front leg changing arms to fifth, close back leg, battement tendu front leg to second opening arms to second, close leg behind in croisé.
- Repeat to the left.

DIFFERENCES BETWEEN ROMANTIC AND CLASSICAL TECHNIQUE

After a quick drink break and/or stretch as needed, present students with the images of Romantic and Classical styles of ballet from this resource kit. (See previous section – Romantic Ballet: Historical Context and Features of the Style). Briefly discuss the differences between typical classical and romantic styles of ballet movement, such as:

- Romantic ballet typically used tilted heads and softer, rounder, more fluid arms.
- Classical ballet gave rise to more precise technique with turned (rather than tilted) poise of the head, strong, held arm positions, high legs en l'air and complex turning sequences, such as repeated fouettés.

ADAPTATION EXERCISE

In pairs or small groups, students are given 5–10 minutes to adapt the adage sequence with suitable head alignment and arms to create a Romantic and Classical version. They then perform the two versions of the adage, one group at a time.

Safety note: Legs should remain à terre even in the classical version, unless students are experienced in ballet technique and have the strength and co-ordination to perform movements such as pirouettes, développés and rond de jambe en l'air with safe alignment.

> REFLECTION
> - What were the differences between the two versions?
> - Which version was Romantic and which was Classical? Why?

NEED HELP TEACHING BALLET TECHNIQUE?

ASK THE EDSQUAD TO VISIT YOUR SCHOOL
TO TEACH A BALLET CLASS.

PHONE ERIN WHITE ON (07) 3013 6617.

CHOREOGRAPHY ACTIVITY 1

QBLEARN

GESTURAL CHOREOGRAPHY (YEARS 5–12)

* Safety note: Ensure students have completed a suitable warm-up and stretches to prevent injury, especially if moving on to the more complex movement required in extension tasks.

OBJECTIVE

❯ TO EXPLORE THE USE OF MIME AND GESTURAL MOVEMENT AS A STIMULUS FOR CHOREOGRAPHY.

⌄

IN PAIRS OR SMALL GROUPS, students create a phrase of mime to represent a chosen sentence and present this to the class. For example:

- I love you.
- I love football or I love netball.
- You will dance until the bell goes.
- Stop in the name of love.
- I love holidays at the beach.

EXTENSION TASK (YEARS 5–8)

Develop the mime sequence further using repetition and add a jump, turn or travelling step to create an 8-count phrase of movement to present to the class.

AUDIENCE REFLECTION:

- *What gestures could you identify?*
- *What did you like about the dance?*

EXTENSION TASK (YEARS 9–12)

Using at least three of the choreographic manipulation devices from the handout that follows, students are to manipulate the mime phrase to create an abstracted movement sequence of at least 32 counts. The movement style and any accompanying music can be chosen to suit the unit being studied or students' preferences. Groups then perform their sequence in front of a class audience.

AUDIENCE REFLECTION:

- *Could you identify any gestures in the dance?*
- *What theme or message was conveyed and how?*
- *What choreographic manipulation devices could you identify in the dance?*
- *What did you like about the dance?*
- *How could the movement vocabulary be further developed? (e.g. use of contact, changes in spatial formations, etc.)*

(★)

20 CHOREOGRAPHIC DEVICES TO MANIPULATE MOVEMENT MOTIFS

REPETITION	Repeat exactly the same. This could be a whole movement phrase or a single action repeated a number of times.
REVERSE	The other side, e.g. left side or to the back.
RETROGRADE	Backwards, as if in rewind.
SIZE	Smaller or larger.
TEMPO	Faster or slower.
QUALITY	Swinging, sustained, percussive, suspended, collapsing or vibrating.
INVERSION	Turn the shape of the movement upside-down.
UNISON	The same movement performed in time, all together.
CANON	The same movement at different times.
ACCUMULATION	Building up of steps, e.g. A, AB, ABC, ABCD, or adding dancers to build into unison.
JUMPS	Add a jump to a step.
TURNS	Add a turn to a step.
TRAVEL	Change a stationary step so that it travels.
LEVELS	Change a step so that it uses a different level, e.g. use the floor.
PLANES	Change the plane of the movement, e.g. vertical or horizontal.
DIRECTION	Change the direction the movement faces or travels.
EMBELLISHMENT	Add to the movement, e.g. add a lunge or finger movement to an arm motif.
INSTRUMENTATION	Perform the step using a different body part.
FLOOR PATTERN	Travel the movement in a chosen floor pattern such a diagonal, circle or snake.
FORMATIONS	Use spatial formations such as a lines, V or triangle. Convey roles/relationships by changing groupings and proximity of dancers.

CHOREOGRAPHY ACTIVITY 2

SUPERNATURAL THEMES IN POPULAR CULTURE (YEARS 9–12)

OBJECTIVES

> TO ANALYSE THE USE OF SUPERNATURAL CHARACTERS AND THEMES IN *GISELLE*.

> TO DRAW PARALLELS TO MODERN EXAMPLES OF SUPERNATURAL THEMES AND CHARACTERS IN POPULAR CULTURE.

> TO USE THIS AS A STIMULUS FOR CHOREOGRAPHY

ASK THE EDSQUAD TO COME TO YOUR SCHOOL to lead the full Ghost Dances Workshop, including repertoire from *Giselle* and choreographic activities to explore parallels to supernatural characters in popular culture. Phone Erin White on (07) 30132 6617.

CLASS DISCUSSION

- *Discuss the portrayal of the Wilis in* Giselle *as delicate, otherworldly and yet vengeful ghosts of girls who died before marriage, who force men to dance until they die. How are actions (including pointe work), space, dynamics, form, costume and music used to show this?*

- *Brainstorm similar supernatural characters from modern-day popular culture (such as Zombies, Vampires from* Twilight, *Veela from* Harry Potter, *Sirens from* Ice Age 4, *etc.) and discuss how these characters would move.*

  - *What gestures would they use?*

  - *Would the arms be soft and rounded or would they be stiff and angular?*

  - *What movement qualities would be used: percussive, sustained, vibrating, collapsing?*

CHOREOGRAPHIC TASK

Using ideas developed through class discussion, students individually or in small groups choreograph a contemporary or popular culture dance exploring a supernatural theme. Students may use the ballet *Giselle* or a book, film or television show from popular culture, as a stimulus for the work.

REFLECTION

- *What supernatural characters did the dance portray?*

- *How were the movement components changed to show these characters?*

- *How could the choreography be developed further? (Consider manipulation devices, use of contact work, etc.)*

- *How could non-movement components such as costume, music and lighting and other technology be used to enhance the communication of the supernatural characters and themes?*

APPRECIATION ACTIVITY 1

GISELLE WORD SEARCH (YEARS 5-12)

OBJECTIVE

> TO REVISE FACTS ABOUT THE BALLET *GISELLE*.

GISELLE WORD SEARCH

E	Y	I	S	U	P	E	R	N	A	T	U	R	A	L
C	E	S	Q	E	D	L	I	H	T	A	B	T	I	I
N	P	M	W	N	N	O	I	R	A	L	I	H	Z	S
A	O	J	I	A	R	E	P	O	S	I	R	A	P	I
D	I	A	L	M	A	N	I	R	E	L	L	A	B	R
Q	N	M	I	G	A	S	L	I	G	H	T	I	N	G
A	T	B	S	R	O	R	O	M	A	N	T	I	C	A
L	E	E	S	U	T	U	G	N	O	L	H	I	T
B	Q	U	E	E	N	S	L	A	N	D	O	A	M	T
R	A	H	T	R	Y	M	G	H	O	S	T	S	W	O
E	H	T	R	E	B	L	I	C	U	N	X	I	N	L
C	G	I	S	E	L	L	E	B	A	L	L	E	T	R
H	K	M	J	E	A	N	C	O	R	A	L	L	I	A
T	O	R	R	E	P	S	E	L	U	J	A	C	T	C
Q	B	N	W	H	I	T	E	A	C	T	D	E	M	I

GISELLE
CARLOTTA GRISI
JEAN CORALLI
JULES PERROT
PARIS OPERA
ROMANTIC
BALLET
WILIS
MYRTHA
ALBRECHT
HILARION
BERTHE
BATHILDE
BALLERINA
MIME
POINTE
GHOSTS
GAS LIGHTING
SUPERNATURAL
WHITE ACT
LONG TUTU

APPRECIATION ACTIVITY 2

QBLEARN
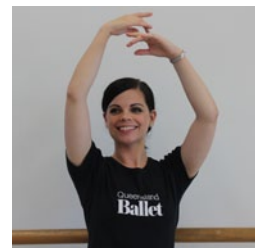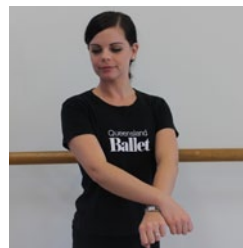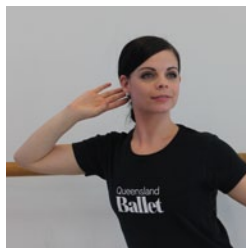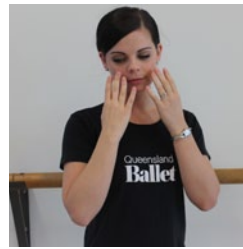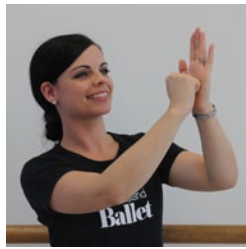
MIME IN BALLET WORKSHEET (YEARS 5–12)

OBJECTIVE

> TO REVISE KNOWLEDGE OF MIME GESTURES USED IN BALLET.

MIME IN BALLET WORKSHOP

Label each picture below with the correct mime from the following list:

DANCE	LOVE	MARRY	DEATH
SWEAR	KNOCK	LISTEN	TEARS

Mime gestures demonstrated by dancer Teri Crilly

APPRECIATION ACTIVITY 3

ROMANTIC POSTER ACTIVITY (YEARS 9–12)

OBJECTIVE

> TO GAIN KNOWLEDGE ABOUT THE HISTORICAL CONTEXT AND STYLISTIC FEATURES OF ROMANTIC BALLET.

BALLET HISTORY TIMELINE

Create a timeline on the board summarising the historical context and stylistic features of the Romantic Ballet. Briefly summarise the eras before and after, but go into depth about the Romantic era. (See information provided on Romantic Ballet in this resource kit). Students copy the timeline into their workbooks.

For example:

LATE 15TH CENTURY
COURT BALLET IN RENAISSANCE ITALY

LATE 16TH CENTURY
COURT BALLET IN FRANCE

MID 17TH CENTURY
EARLY BALLETS

LATE 18TH CENTURY
BALLET D'ACTION

MID 19TH CENTURY
ROMANTIC ERA

LATE 19TH CENTURY
CLASSICAL BALLET

EARLY 20TH CENTURY
BALLETS RUSSES

20TH CENTURY
MODERN BALLET, POST-MODERN
AND CONTEMPORARY DANCE

POSTER ACTIVITY

Workstations are set up in three areas of the room with the resources listed on the following page. Divide the class into three groups (for a large class, double the resources and create six groups). Assign each group to a workstation to start creating a Romantic Ballet poster. Approximately every ten minutes, rotate groups to the next workstation until each group has completed the three activities and finished their poster. Groups then present posters to the class, reporting in detail one of the three activities.

SEE NEXT PAGE FOR WORKSTATION INSTRUCTIONS.

REFLECTION

- *What are some of the key features of the Romantic style?*
- *How does Romantic Ballet differ from Classical Ballet?*

ROMANTIC POSTER ACTIVITY INSTRUCTIONS

WORKSTATION 1 INSTRUCTIONS

Students are transported to the Paris Opera Ballet during the Romantic period. One student in the group is selected as the artist and they are to create a drawing (photography has not been invented yet) of the rest of the group who are in the roles of ballet dancers or ballerinas. So the artist can sketch the drawing, the dancers must form a pose (freeze frame) showing the arms and head positions typically used in the Romantic style. The group should consider what costumes they would be wearing during the period and the artist should clothe them appropriately in the drawing. In particular, would the ballerinas have long or short tutus? This sketch is to be added to the poster, as well as a title and border if there is time, leaving room for other activities. Students take the poster with them back into the present and to the next workstation.

RESOURCES

1 blank poster

3 x A4 sheets

1 pencil

1 eraser

Coloured pencils

Glue

WORKSTATION 2 INSTRUCTIONS

Students view a short section of a Romantic Ballet such as *Giselle*. One scribe is selected to write notes on an A4 sheet describing the group's observations of the actions, space, dynamics, costumes, lighting and music. The notes are added to the poster, leaving space for other activities and students take the poster with them to the next workstation.

RESOURCES

1 blank poster

Video segment from a Romantic Ballet

3 x A4 sheets

1 pen

Glue

WORKSTATION 3 INSTRUCTIONS

Students refer to known and provided information to select correct facts about Romantic Ballet. They paste these on their poster, leaving space for other activities. Students then take the poster with them to the next workstation.

RESOURCES

1 blank poster

Romantic Ballet information (You can copy this from this resource kit – see Romantic Ballet: Historical Context and Features of the Style)

3 x Fact Sheets with Romantic facts and a few incorrect facts (see following)

Scissors

Glue

ROMANTIC POSTER ACTIVITY *CONTINUED*

WORKSTATION 3: ROMANTIC FACT SHEET

Find the ballet facts below that relate to the history and style of the Romantic era.

Not all of the facts belong in this era!

PARIS OPERA BALLET	MICHEL FOKINE
MARIUS PETIPA	GAS LIGHTING
MICHAEL JACKSON	THE BALLERINA
LA SYLPHIDE	THE WHITE ACT
GISELLE	TCHAIKOVSKY
SWAN LAKE	1830–1870
ESCAPISM	FAIRIES/WILIS
INDUSTRIAL REVOLUTION	MOONWALK
THE SUN KING	CONTRACT/RELEASE
MERCE CUNNINGHAM	BALLERINAS SUSPENDED FROM WIRES
VIRTUOSIC MOVEMENT	WINGS
LONG TUTUS	FEMINISATION OF DANCE
SHORT TUTUS	DEVELOPMENT OF PAS DE DEUX
POINTE SHOES GAVE FLOATING EFFECT	MARIE TAGLIONI, FANNY ELSSLER, CARLOTTA GRISI, FANNY CERRITO, LUCILE GRAHN
SUPERNATURAL	MALE PRINCIPAL SHOWCASED WITH BIG LEAPS, JUMPS AND TURNS
ETHEREAL	FEMALE PRINCIPAL SHOWCASED WITH 32 FOUETTÉ TURNS

ROMANTIC ERA BINGO (YEARS 9–12)

OBJECTIVE
> TO REVISE CONCEPTS AND INFORMATION ABOUT THE HISTORICAL CONTEXT OF ROMANTIC BALLET.

STUDENTS are to rule up a 4x4 grid in their notebooks and write the BINGO quiz answers in the 16 boxes in any order. For example:

SUPER-NATURAL	POINTE	ETHEREAL	LA SYLPHIDE
GISELLE	1830–1870	INDUSTRIAL	PAS DE DEUX
EMMA LIVRY	GAS LIGHTING	ESCAPISM	CARLOTTA GRISI
LONG TUTUS	THE BALLERINA	PARIS OPERA	MARIE TAGLIONI

The teacher then calls the following quiz. Students cross off correct answers to questions as they go. When students get 4 crosses in a line (vertical, horizontal or diagonal) they call "BINGO". Consider a fun reward (such as choosing a dance game to play in the last five minutes of the lesson) for the first student who correctly calls "BINGO". The quiz continues until all questions have been answered.

1. A popular ballet of the Romantic period about a young peasant girl who dies of a broken heart. (Giselle)

2. The ballerina who first played the lead role of that ballet. (Carlotta Grisi)

3. Another famous ballerina of the early romantic period. (Marie Taglioni)

4. She performed in which very early romantic ballet choreographed by her father? (La Sylphide)

5. The ballet company where Romantic ballet was popularised. (Paris Opera)

6. A dance for two that became popular in the romantic era. (Pas de deux)

7. The approximate time frame of the Romantic period. (1830-1870)

8. The type of dancer that became popular in the era. (The ballerina)

9. Ballet of the Romantic period was used by audiences as... (Escapism)

10. This was a reaction to which revolution that dramatically changed the way people lived? (Industrial)

11. Romantic ballets introduced the White Act, which had a quality that was _____ . (Ethereal)

12. Characters and themes were often _____. (Supernatural)

13. A floating, ghostly effect was created through the use of what shoes? (Pointe)

14. What new technology of the era allowed for more stage effects? (Gas Lighting)

15. Did the ballerinas of this era wear short or long tutus? (Long tutus)

16. Which ballerina died as a result of her soft, flammable long tutu coming into contact with gas lighting in a rehearsal? (Emma Livry)

> **SUGGESTED EXTENDED WRITTEN TASKS (YEARS 9–10)**
>
> For this age group, written appreciation tasks can be very scaffolded to help students to experience success. Consider liaising with English teaching staff to find out what essay-writing skills and strategies have already been introduced to students in the cohort. Modify tasks where necessary to suit any special learning needs. Break the task down into a suggested structure and tackle one section at a time. Remind students to use a topic sentence at the beginning of each paragraph and that a paragraph should have one main idea. If they are using research to outline the context of the ballet, show them how to refer to this with direct and/or indirect quotes and teach them how to write a bibliography. Give plenty of feedback and suggestions along the way to help build confidence with written appreciation.

TASK 1: MIME IN *GISELLE* ESSAY

In your own words, outline the story communicated through mime in the ballet *Giselle*. Explain in detail the meaning of two mime motifs, using descriptions of the gestural actions to support your interpretation (300–600 words).

Suggested structure:

- Introduction: Brief contextual information about *Giselle*, summary of main themes and that it is well known for its use of mime to help communicate story (50–100 words).
- Paragraph 1: Brief outline of the storyline communicated through mime (approximately 150 words).
- Paragraph 2: Description and interpretation of one mime motif (approximately 100 words).
- Paragraph 3: Description and interpretation of another mime motif (approximately 100 words).
- Conclusion: Restate main ideas, summarising that mime helps communicate the storyline in *Giselle* (approximately 50 words).

TASK 2: ROMANTIC VS. CLASSICAL COMPARISON

PART A

Create a poster comparing and contrasting the actions (dance steps and mime) and costumes (such as tutus) used in a short section of the 'White Act' of the Romantic ballet *Giselle* and a short section of a chosen Classical ballet (such as *Swan Lake*). Include dot-point descriptions of the actions and costumes. Use pictures and diagrams (e.g. Venn diagram) to illustrate your analysis.

Comparing = What is the same or very similar?
Contrast = What is different?

PART B

In a short paragraph, interpret the meaning of a short section of mime used in either ballet. Use descriptions to support your interpretation (100–200 words).

Interpret = Explain the meaning communicated through the dance to you as the viewer.

PART C

In a paragraph, evaluate which of the two ballets you preferred. Define your criteria for evaluation (such as entertainment, emotional/aesthetic response, communication of story or preference of style). Support your opinion with examples from the two ballets (150–250 words).

Evaluate = Give your opinion about the effectiveness or merit of the dance, ie. did you like it?

SUGGESTED EXTENDED WRITTEN TASKS (YEARS 11–12)

WITHIN A BALLET GENRE UNIT

TASK 1: ROMANTIC VS. CLASSICAL COMPARATIVE ESSAY

Write an analytical essay comparing, contrasting and evaluating the use of actions (including dance vocabulary and mime) and one non-movement component (such as music, costume or set design) to communicate the intent of the dance in the 'White Act' of the Romantic ballet *Giselle* and a section of a chosen Classical ballet (such as *Swan Lake*).

Year 11: 600–1000 words / Year 12: 800–1200 words

TASK 2: *GISELLE* NEWSPAPER REVIEW

Write a review of *Giselle* to be published in the Arts and Entertainment section of a newspaper/news website.

- Briefly address relevant contextual information about the performance, the dance company and the Artistic staff involved in the production, making appropriate reference to research sources.
- Include brief contextual information about the history of *Giselle* and the Romantic era, making appropriate reference to research sources.
- Include an in-depth interpretation and evaluation of the ballet, using descriptions of the dance components to support your judgements.

Year 11: 600–1000 words / Year 12: 800–1200 words

WITHIN A BALLET OR CONTEMPORARY GENRE UNIT

TASK 3: ROMANTIC VS. CONTEMPORARY COMPARATIVE ESSAY

Giselle is one of the oldest ballets still performed. Evaluate the relevance of this Romantic ballet for a contemporary audience in comparison to the contemporary version (choreographed by Mats Ek, with the original music by Adolphe Adam). Justify your opinion by referring to the differences and similarities between the movement components and two non-movement components (such as costume, set design, music and lighting) and the choreographic intents these components convey.

Year 11: 600–1000 words / Year 12: 800–1200 words

WITHIN A CONTEMPORARY GENRE AND/OR DANCE CONTEXTS UNIT

TASK 4: GHOST DANCES COMPARATIVE ESSAY

Compare, contrast and evaluate the portrayal of supernatural characters in *Giselle* and the contemporary dance work *Ghost Dances* (choreographed by Christopher Bruce), with reference to the dance components used and the historical and socio-political contexts influencing each work.

Year 12: 800–1200 words

BALLET VOCABULARY

Allégro
[a-lay-GROH; Italian: al-LAY-groh]

Brisk, lively. A term applied to all bright and brisk movements. All steps of elevation such as the entrechat, cabriole, assemblé, jeté and so on, come under this classification.

Arabesque
[a-ra-BESK]

One of the basic poses in ballet, it is a position of the body, in profile, supported on one leg, which can be straight or demi-plié, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line from the fingertips to the toes. The shoulders must be held square to the line of direction.

Assemblé
[a-sahn-BLAY]

Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. Both legs come to the ground simultaneously in the fifth position.

Attitude
[a-tee-TEWD]

It is a position on one leg with the other lifted in back, the knee bent at an angle of 90 degrees and well turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side.

Balancé
[ba-lahn-SAY]

Rocking step.

Ballon
[ba-LAWN]

Bounce. Ballon is the light, elastic quality in jumping in which the dancer bounds up from the floor, pauses a moment in the air and descends lightly and softly, only to rebound in the air like the smooth bouncing of a ball.

Battement
[bat-MAHN]

Beating. A beating action of the extended or bent leg. There are two types of battements, grands battements and petits battements. The petits battements are: Battements tendus, dégagés, frappés and tendus relevés: stretched, disengaged, struck and stretched-and-lifted.

Battement tendu
[bat-MAHN tahn-DEW]

Battement stretched. The working foot slides from the first or fifth position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight. When the foot reaches the position pointe tendue, it then returns to the first or fifth position. Battements tendus may also be done with a demi-plié in the first or fifth position.

Battement, grand
[grahn bat-MAHN]

Large battement. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. This must be done with apparent ease, the rest of the body remaining quiet.

Bras bas
[brah bah]

Arms low or down. This is the dancer's "attention." The arms form a circle with the palms facing each other and the back edge of the hands resting on the thighs. The arms should hang quite loosely but not allowing the elbows to touch the sides.

Chaînés
[sheh-NAY]

Chains, links. This is an abbreviation of the term "tours chaînés déboulés": a series of rapid turns on the points or demi-pointes done in a straight line or in a circle.

Chassé
[sha-SAY]

Chased. A step in which one foot literally chases the other foot out of its position; done in a series.

Coda

(1) The finale of a classical ballet in which all the principal dancers appear separately or with their partners.

(2) The final dance of the classic pas de deux, pas de trois or pas de quatre.

Couru
[koo-REW]

Running. As, for example, in pas de bourrée couru.

Demi-plié
[duh-MEE-plee-AY]

Half-bend of the knees. All steps of elevation begin and end with a demi-plié. See Plié.

Demi-pointes, sur les
[sewr lay duh-mee-PWENT]

On the half-points. Indicates that the dancer is to stand high on the balls of the feet and under part of the toes. Also used in the singular, "sur la demi-pointe."

Devant
[duh-VAHN]

In front. This term may refer to a step, movement or the placing of a limb in front of the body. In reference to a particular step, the addition of the word "devant" implies that the working foot is closed in the front.

Diagonale, en
[ahn dya-gaw-NAL]

In a diagonal. Indicates that a step is to be done traveling in a diagonal direction.

Échappé

[ay-sha-PAY]

Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. Échappés are done to the second or fourth position, both feet traveling an equal distance from the original centre of gravity.

Élévation

[ay-lay-va-SYAWN]

Élévation is the ability of a dancer to attain height in dancing. The elevation is reckoned by the distance between the pointed toes of the dancer in the air and the ground.

Entrechat

[ahn-truh-SHAH]

Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

Épaulement

[ay-pohl-MAHN]

Shouldering. The placing of the shoulders. A term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder.

Fondu, fondue

[fawn-DEW]

Sinking down. A term used to describe a lowering of the body made by bending the knee of the supporting leg.

Fouetté

[fweh-TAY]

Whipped. A term applied to a whipping movement. The movement may be a short whipped movement of the raised foot as it passes rapidly in front of or behind the supporting foot or the sharp whipping around of the body from one direction to another.

Fouetté rond de jambe en tournant

[fweh-TAY rawn duh zhahnb ahn toor-NAHN]

Whipped circle of the leg turning. This is the popular turn in which the dancer executes a series of turns on the supporting leg while being propelled by a whipping movement of the working leg.

Glissade

[glee-SAD]

Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it.

Jeté, grand

[grahn zhuh-TAY]

Large jeté. In this step the legs are thrown to 90 degrees with a corresponding high jump. It is done forward to attitude croisée or effacée, and to all the arabesques. It may also be done backward with the leg raised either croisé or effacé devant.

Pas de bourrée

[pah duh boo-RAY]

Bourrée step.

Pas de chat

[pah duh shah]

Cat's step. The step owes its name to the likeness of the movement to a cat's leap.

Penché, penchée

[pahn-SHAY]

Leaning, inclining.

Pirouette

[peer-WET]

Whirl or spin. A complete turn of the body on one foot, on point or demi-pointe. Pirouettes are performed en dedans, turning inward toward the supporting leg, or en dehors, turning outward in the direction of the raised leg.

Plié

[plee-AY]

Bent, bending. A bending of the knee or knees.

Port de bras

[pawr duh brah]

Carriage of the arms.

Relevé

[ruhl-VAY]

Raised. A raising of the body on the points or demi-pointes, point or demi-pointe.

Retiré

[ruh-tee-RAY]

Withdrawn. A position in which the thigh is raised to the second position en l'air with the knee bent so that the pointed toe rests in front of, behind or to the side of the supporting knee.

Rond de jambe

[rawn duh zhahnb]

Round of the leg, that is, a circular movement of the leg.

Sauté, sautée

[soh-TAY]

Jumped, jumping. When this term is added to the name of a step, the movement is performed while jumping.

Tour en l'air

[toor ahn lehr]

Turn in the air. This is essentially a male dancer's step. It's a turn in the air in which the dancer rises straight into the air from a demi-plié, makes a complete turn and lands in the fifth position with the feet reversed. The turn may be single, double or triple according to the ability of the dancer.

Tournant, en

[ahn toor-NAHN]

Turning. Indicates that the body is to turn while executing a given step. As, for example, in assemblé en tournant.

Variation

{va-rya-SYAWN}

Variation. A solo dance in a classic ballet.