

TEACHER'S RESOURCE KIT



PRINCIPAL PARTNER



Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

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Advice on the research for this document was kindly provided by Rachel Pedro,
Lecturer in Dance Theory, Creative Industries Faculty, Queensland University of Technology.

Dancers (l to r): Meng Ningning, Nathan Scicluna, Clare Morehen Art Direction: Designfront Photography: Harold David
Styling: Peter Simon Phillips Make-up: Amber D for M.A.C Cosmetics Hair: Kimberley Forbes for O&M

QUEENSLAND BALLET'S EDUCATION PROGRAM

QUEENSLAND BALLET IS DEDICATED TO SHARING OUR LOVE OF DANCE WITH AS MANY PEOPLE AS POSSIBLE. WE DO THIS THROUGH AN EXCITING PROGRAM OF PERFORMANCES, DANCE WORKSHOPS, TRAINING PROGRAMS, PUBLIC TALKS, INDUSTRY EXPERIENCES, CHILDREN'S EVENTS, ONLINE RESOURCES, AND MORE.

DANCE TO LIVE

Dance can provide a variety of physical, social and creative benefits when integrated into a healthy lifestyle. At Queensland Ballet, we are always seeking new opportunities to encourage our community to get up and dance! Our weekly adult Dance Classes provide a fun means for many to increase their fitness, while the Dance for Parkinson's program offers intrinsic benefits for people living with Parkinson's disease.

DANCE TO LEARN

Queensland Ballet is committed to supporting dance education for both teachers and students, and our School and Studios Program is designed with this in mind. Initiatives such as dance workshops in schools, our Adopt a Dancer program and performance-related teachers' resources, aim to be curriculum-relevant, highly enjoyable and provide pathways for further learning in dance.

CELEBRATE DANCE

We're excited to help you get more out of your Queensland Ballet experience. You might choose to participate in a theatre-based activity, such as watching Company class on stage before a performance or a post-performance Q&A. Watch our behind-the-scenes videos on YouTube, explore Backstage on our website or follow us on Facebook. Take a young dancer to a children's workshop and see how ballet can ignite their passion. Through many different ways, we aim to better connect you with the art that we present on stage, and with what happens in the wings.

FLOURISH CONTEXT

FLOURISH CONSISTS OF FOUR SHORT BALLETS WHICH ARE CHOREOGRAPHED IN DIFFERENT BALLETT STYLES, INCLUDING CLASSICAL BALLETT, MODERN BALLETT AND NEO-CLASSICAL BALLETT.

GENRE AND STYLE

Genre and style allow observers to group dances by their similarities (Adshead, 1988). Genres are broader categories that may encompass a number of historical styles. Some examples of genres include ballet, modern dance and post-modern dance.

Historical styles are narrower categories and can be used to reference a historical era (Adshead, 1988). Some examples of historical styles within the ballet genre include court ballet, ballet d'action, romantic ballet, classical ballet, modern ballet and post-modern ballet.

Within a historical style, there are also choreographic styles: the style of a specific choreographer (Adshead, 1988). An example of a choreographic style is George Balanchine's neo-classical style.

Date	Genre	Historical Style	Choreographic Style
1500s–1600s	Ballet	court ballet	
1700s		ballet d'action	
c.1800–c.1880		romantic ballet	
c.1880–c.1910		classical ballet	
Early to Mid1900s		modern ballet	neo-classical ballet
Late 1900s & 2000s		post-modern ballet	

(Adshead, 1988)

Note: A ballet can be choreographed in a historical style after the historical period. For example: a classical ballet could be created in 2014, using classical ballet elements and characteristics. The classical period (late 1800s) is the time in history when classical ballets were most prominent.

FLOURISH CONTEXT

HISTORICAL STYLE: CLASSICAL BALLET

- The height of the classical ballet era was during the late 1800s, in particular, the 1890s in Russia (Au, 1988).
- Classical choreographers created ‘movement for movement’s sake’. Classical ballets still conveyed a narrative and emotion (like romantic ballets), but more emphasis was placed on the movement and dancing itself (Au, 1988).
- Classical ballet choreographers adhered to strict rules and formulae concerning movement and structure, showcasing clean lines and virtuosic movements. As such, their character, folk and national dancers were adapted to suit the classical ballet style, making them rarely authentic (Au, 1988; Lee, 2002).
- The knee-length romantic tutu restricted classical ballet dancers’ movement. The short classical ballet tutu was created which allowed the dancers to execute higher leg extensions. This short tutu was usually worn by the soloist, marking her elevated status (Au, 1988; Lee, 2002).
- Key characteristics of classical ballets included geometric and symmetrical formations, emphasising balance and harmony (Steeh, 1982).
- Pointe shoes were developed, allowing ballet dancers to rise on pointe for longer periods of time. Thus, as opposed to romantic dancers, all classical ballerinas, including the corps de ballet, were required to dance on pointe (Lee, 2002).
- The Russian government officials were the major patrons at the time and wanted the ballets to reflect the “imperial aura of St. Petersburg and its aristocracy”, and outperform their French predecessors (Lee, 2002, p. 223). As such, the set and costume designs were incredibly opulent.
- Classical ballets became longer and extended beyond two acts – some could be as long as five or six acts (Steeh, 1982).
- Subject matter often dealt with love and the relationship between a man and woman. There is often an obstacle that comes between the two characters, however the ballet narrative usually ends positively (Steeh, 1982).

HISTORICAL STYLE: MODERN BALLET

- The modern era was during the early to mid-1900s and was influenced by the Second Industrial Revolution, also known as the Technological Revolution, circa 1880–1920 (Muntone, 2012). With greater access to technology, ballet became more accessible, with ballet companies being founded across Europe and the United States of America.
- Modern ballet choreographers, like other artists from this time, preferred to create new ideas, as opposed to re-working traditional ideas (Collins Paperback Dictionary, 1995).
- Modern ballet choreographers had more freedom to experiment with their choreography (Steeh, 1982).
- Serge Diaghilev, a Russian art critic, patron and ballet impresario “was planning to produce a season of Russian opera and ballet in Paris” (Au 1988, p. 76). He founded the Ballets Russes in Paris in 1909 and supported several influential modern ballet choreographers, including Michel Fokine, Vaslav Nijinsky, Leonide Massine, Bronislava Nijinska and George Balanchine (Robertson & Hutera, 1988).
- Some modern ballet characteristics of the Ballets Russes include:
 - “Bend[ing] the rules of ballet” (Au, 1988, p. 72).
 - More authentic costuming that helped portray particular characters or creatures.
 - Freer use of the arms and torso.
 - Social dances, acrobatics, gymnastics and dances of other cultures.
 - Sounds such as a “ship’s siren, an aeroplane engine and pistol shots” (Au, 1988, p. 106).
 - New inventions, such as film (Au, 1988).
- Diaghilev died in 1929 and the Ballets Russes disbanded (Au, 1988).
- Modern ballet became decentralised, with ballet companies being founded across Europe and the United States of America. As such, several choreographic styles evolved, one of which was neo-classical ballet (Au, 1988).
- By the end of the modern ballet era, “no longer was there a single dominating concept of what ballet should be. Each choreographer had his [or her] own ideas.” (Au, 1988, p. 153). As such, several choreographic styles evolved within modern ballet, one of which is George Balanchine’s neo-classical ballet (Au, 1988).

FLOURISH

CONTEXT

CHOREOGRAPHIC STYLE: GEORGE BALANCHINE AND NEO-CLASSICAL STYLE

- George Balanchine was a Russian choreographer who was employed by the Ballets Russes (McDonagh, 1983).
- In 1933, Balanchine travelled to the USA, where he explored his choreographic style further. This choreographic style became known as neo-classical ballet (Au, 1988).
- Neo-classical is “a style of dance that uses traditional ballet vocabulary but is generally more expansive than the classical structure allowed” (New World Encyclopaedia, 2008).
- Central to Balanchine’s philosophy is the belief that the audience should be able to “see the music” (its rhythm, phrasing and texture) through his work and consequently, neo-classical ballet required dancers to move at the speed the composer originally intended (McDonagh, 1983; Taper, 1974).
- Balanchine dismissed ‘portentous messages’ and focused instead on evoking emotions purely through movement. As such, neo-classical ballets were often plotless and emotionless, instead conveying a theme or concept (Au, 1988; Taper, 1974).
- Balanchine focused the audience’s attention on the movement and its relationship to music by dressing his dancers in simple costumes and removing elaborate sets (Au, 1988).
- Balanchine’s choreography appreciated all of his dancers equally, as opposed to classical ballet, where the corps provided a frame for the principal couple (McDonagh, 1983).

FLOURISH

THE FOUR ASTOUNDING AND STARKLY BEAUTIFUL DANCE WORKS IN
QUEENSLAND BALLET'S MULTI-BILL PROGRAM TITLED *FLOURISH*
REVEAL THE MYRIAD EXPRESSIVE POSSIBILITIES OF DANCE.

SERENADE

Choreographer

George Balanchine

© The George Balanchine Trust

Music

Pyotr Ilyich Tchaikovsky

(*Serenade for Strings in C major*, Opus 48)

From the recording *A Balanchine Album*

(New York City Ballet Orchestra)

Staged by

Jerri Kumery

Costume design

Barbara Karinska

Costumes for Queensland Ballet's production
are provided courtesy of The Australian Ballet

Lighting design

Ben Hughes

based on an original design by Ronald Bates

Première

10 June, 1934, by students of the School of American Ballet,
at the Felix M. Warburg estate, White Plains, New York

Queensland Ballet's performances of *Serenade*, a Balanchine® Ballet,
are presented by arrangement with The George Balanchine Trust, and
are produced in accordance with the Balanchine Style® and Balanchine
Technique® Service standards established and provided by the Trust.

Serenade, one of legendary choreographer George Balanchine's earliest works, is as fresh and illuminating now as when it was first performed on June 10, 1934 by students of the School of American Ballet. Set to Tchaikovsky's soaring *Serenade for Strings in C major*, in this iconic work, Balanchine streamlined the technique of classical ballet into poetic geometry, awash with beauty and diaphanous moonlight.

Serenade is a milestone in the history of dance. It is the first original ballet Balanchine created after arriving in America and is one of the signature works of New York City Ballet. Originally creating it as a lesson in stage technique, Balanchine worked unexpected rehearsal events into the choreography. When one student fell, he incorporated it; a student arrived late, and this too became part of the ballet. After its initial presentation, *Serenade* was reworked several times. In its present form, there are four movements: *Sonatina*, *Waltz*, *Russian Dance*, and *Elegy*. The last two movements reverse the order of Tchaikovsky's score, ending the ballet on a note of sadness.

Serenade is a neo-classical ballet. Some of the neo-classical ballet characteristics include:

- The piece does not convey a narrative.
- There is a clear relationship between the choreography and the music. For example, the music may include accents and dynamics, which are reflected in the size of the movements and the number of dancers performing.
- Formations, floor patterns and movements are symmetrical.
- The costumes are simple, consisting of pale blue, ankle-length dresses with net skirts.
- The set is simple, consisting of a bare stage with a blue-lit backdrop.

FLOURISH

LA ESMERALDA GRAND PAS DE DEUX

Choreography

Ben Stevenson OBE, after Marius Petipa

Music

Cesare Pugni, *La Esmeralda* (excerpt)

Costume design

Noelene Hill

Lighting design

Ben Hughes

The grand pas de deux from *La Esmeralda* is a gem from the classical era. Adapting Marius Petipa's revival of the original work by Jules Perrot, Ben Stevenson has created a thrilling showpiece of bravura technique.

Ben Stevenson's *La Esmeralda* is considered a classical pas de deux and the following classical characteristics can be ascribed to it:

- Emphasis is placed on the movement and dancing as opposed to a narrative. However, the two dancers are still portraying two characters.
- The choreography adheres to the strict rules and formulae of classical ballet, showcasing clean lines, symmetry and virtuosic movements.
- The female dancer is wearing a short, classical ballet tutu.
- The structure of the short excerpt follows Marius Petipa's grand pas de deux formula, in which the dancers perform an opening adagio, followed by variations (solos) for each dancer and the piece concludes with a virtuosic coda.

FLOURISH

SHORT DIALOGUES

Choreographer

Nils Christe

Rehearsal Director

Annegien Sneep

Music

Philip Glass: Concerto for Violin and Orchestra

Recording: Gidon Kremer and the Vienna Philharmonic Orchestra, conducted by Christoph Von Dohnányi – Philip Glass & Alfred Schnittke (Deutsche Grammophon 437 091-2)

Costume design

Annegien Sneep, Noelene Hill

Lighting design

David Walters, re-created by Ben Hughes

Première

5 August, 2011 in Queensland Ballet's *International Gala 2011*, QPAC Playhouse, Brisbane

Short Dialogues brought people to their feet when it premiered in Queensland Ballet's *International Gala 2011*. A provoking glimpse into three couples' relationships, Nils Christe's choreography is fast, sharp and perfectly matched to Philip Glass's *Concerto for Violin and Orchestra*. This intensely involving piece offers a tantalising, sometimes unsettling glimpse into three couples' relationships.

Short Dialogues is a modern ballet which features many characteristics of neo-classical ballet, including:

- The choreography leads the audience to an interpretation of the concept or subject matter.
- The movement is derived from conventional ballet vocabulary, including the use of turn-out, lengthened leg extensions and pointed feet. However, some modern dance techniques, such as grounded floor work and flexed feet, have also been incorporated.
- The piece can be seen as an example of abstract expressionism, where there is a slight distortion/exaggeration for emotional effect (Chilvers, 1998). There isn't a linear narrative as such, but the choreography invokes the image of three couples' relationships.

FLOURISH

BOLERO

Choreography

Nicolo Fonte

Music

Maurice Ravel: Bolero

Recording: Leonard Bernstein & the New York Philharmonic,
Bolero Album – The Royal Edition, No. 65 of 100 (Sony Classical)

Scenery & lighting design

Michael Mazzola

Costume design

Mark Zappone

Première

23 February, 2008, Oregon Ballet Theatre, Portland, Oregon

Another work of recent times, Nicolo Fonte's *Bolero* steadily builds to the famous rhythm of Ravel's rising orchestral music.

From the haunting and sensual opening, the tension builds along with Ravel's potent music. With precise lines that require intense athleticism, Fonte's choreography imaginatively captures the pulse and escalating intensity of the music, until the exuberant finale of vivid, rich movement.

This *Bolero* rejects the stereotypes that have accumulated around Ravel's music over nearly a century of immense popularity. Fonte goes nowhere near the implied Spanish dance form, concentrating instead on an abstract contemporary movement vocabulary that amalgamates classical ballet, spiralling partnering and complex ensemble work.

Bolero is considered a modern ballet, although it features many neo-classical elements, including:

- There is a strong relationship between the music and the choreography, where the movement were created using Ravel's *Bolero* as stimulus.
- The piece does not convey a narrative.
- The costumes are simple, consisting of tight, red leotards. The female dancers do not wear pointe shoes.
- The set is simple, consisting of a bare stage with several sheets of metal hanging from the fly rails.
- The movements feature classical ballet vocabulary such as arabesques, développés and attitudes. However, the choreography allows the dancers to use their arms and torsos more freely than in classical ballet.

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LI CUNXIN

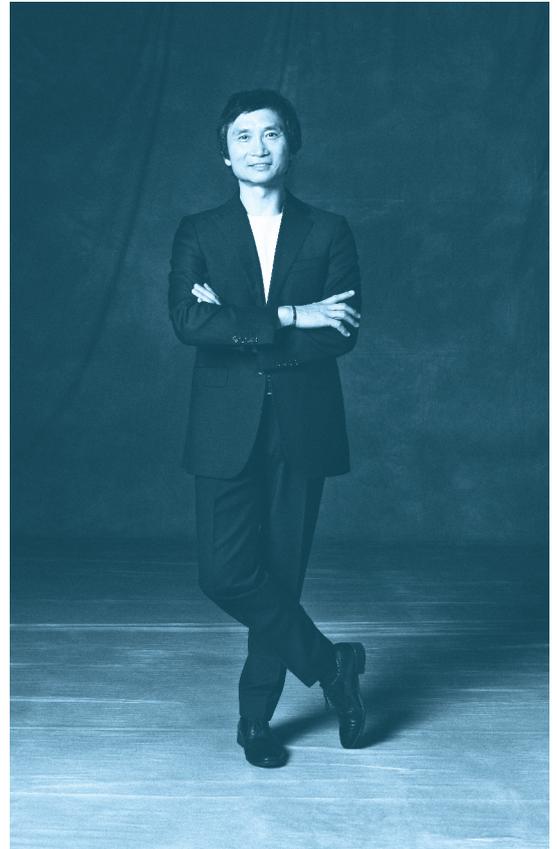
QUEENSLAND BALLET ARTISTIC DIRECTOR

LI CUNXIN HAS HAD A LONG AND DIVERSE CAREER AS AN INTERNATIONALLY ACCLAIMED DANCER. HE WAS APPOINTED AS QUEENSLAND BALLET'S FIFTH ARTISTIC DIRECTOR IN JULY 2012.

At the age of eleven, Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979, he joined Houston Ballet as an exchange student and went on to achieve the 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.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003, Li published his international best-selling autobiography, *Mao's Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland's state nominee in the Australian of the Year Awards 2014.



Q & A WITH LI CUNXIN

What process did you undertake when programming *Flourish*?

When programming *Flourish*, I considered the balance of the program and selected pieces which had contrasting dynamics and styles. I have chosen four very beautiful ballets which complement each other stylistically, though they don't necessarily have thematic links. Just like a beautiful meal; you want to have vegetables with a variety of tastes and colour. *Flourish* is no exception, I want to provide audiences a taste of several different ballet styles.

CLASS ACTIVITY

Imagine that you are programming a ballet season similar to *Flourish* and create a list of all the different elements which may influence your choices. Some examples may include the pieces' duration, style, costumes, etc.

Do any of these pieces hold personal significance for you?

I have a lot of wonderful memories of performing the *La Esmeralda* pas de deux and I am particularly fond of it. It's a wonderful showcase for the skills of both dancers. I have performed it in many international galas during my career. A very special memory for me is performing it in the International Ballet Competition in Japan, receiving one of the largest curtain calls of the competition and winning the silver medal. We were then invited back to perform the piece in a gala performance in Tokyo.

I've never danced *Serenade*, *Bolero* or *Short Dialogues*, but I am so excited for our dancers to perform them in our *Flourish* season.

How would you describe *Serenade*, *Bolero*, *Short Dialogues* and *La Esmeralda*?

Serenade is one of Balanchine's masterpieces and is choreographed in the beautiful neo-classical style and technique, where the dancers' bodies are being stretched in every direction. Quite often, his movement is very elongated, pushing the dancers off their centre balance. The style requires the dancers to move as fast and full as possible, and in that sense, his style is unique.

Fonte's *Bolero* is driven by the music, and is a very electric and energy-charged piece. As the music keeps building, so does the movement, and the dancers are constantly required to exert more energy – it really is non-stop.

Christe's *Short Dialogues* is a beautiful piece. The movements are very fluid, elegant and elongated, and with the dramatic lighting, the work is very evocative and emotionally charged.

Stevenson's *La Esmeralda* is an incredibly difficult and technical classical pas de deux that shows off the technique of the dancers.

All four pieces are beautiful, but in their own unique way.

CLASS DISCUSSION

"*Bolero* is driven by the music" and as such, there is a strong relationship between the music and the choreography. Discuss what you think the relationship is between music and choreography. Explain and justify your opinions.

How did you structure the order of the pieces, and why?

I structured the pieces to create a balanced program. I chose *Serenade* to commence the program as it is serene, spacious and sets a beautiful scene. Audiences can relax and be taken on a journey.

The second piece is *La Esmeralda* as it provides a classical sparkle, and being a pas de deux, it's a foil to the preceding ensemble work. I've placed *Short Dialogues* as the third piece as it is a modern ballet which provides a fresh and vibrant contrast.

Bolero provides the perfect conclusion, as it is very energetic, physical and athletic, ensuring that the audiences will leave on a high.

Q & A WITH LI CUNXIN

What are the processes involved in restaging a work? Are any of the choreographers involved in the rehearsal process, and if so, how?

The choreographers of *Bolero* and *Short Dialogues* are coming to Brisbane to restage their works. Nicolo Fonte and Nils Christe will be managing the rehearsals for their respective pieces.

Balanchine passed away in 1983, so we have Jerri Kumery, a répétiteur appointed by The George Balanchine Trust, here to teach and rehearse our dancers for *Serenade*. Jerri danced with New York City Ballet for ten years and has a deep knowledge of the ballet and the Balanchine style.

As my wife (and QB Ballet Mistress) Mary and I have performed *La Esmeralda* many times, we will be rehearsing the dancers in that piece.

We will all be very busy in the lead-up to *Flourish*, with the dancers rehearsing the various pieces in different studios simultaneously.

Is Ben Stevenson's *La Esmeralda* much different from Marius Petipa's, and if so, how?

Many of Ben Stevenson's ballets use Marius Petipa's original choreography as a reference. In this case, Stevenson only recreated the pas de deux from the original ballet. It is now one of his most enduring and daring pas de deux, which audiences really admire.

RESEARCH TASK

After watching Ben Stevenson's *La Esmeralda* pas de deux and researching Marius Petipa's *La Esmeralda*, can you identify any noticeable difference in the movement and non-movement components used in each one? Watch Stanislavsky Theatre's *La Esmeralda* at www.youtube.com/watch?v=znm9vA5iFnc

How have the *Flourish* pieces challenged the dancers' expressive skills?

Each work in *Flourish* provides a different expressive challenge for the dancers. Both *Serenade* and *Bolero* do not convey a narrative or characters. So, it is the movement and choreographers' vision that dictates how the dancers express themselves.

La Esmeralda and *Short Dialogues* also do not convey a linear narrative, but instead provide audiences with an insight into the relationships of several couples. Ultimately, each of the works in *Flourish* require the dancers to reflect on the choreographers' intention, and express this through their movement qualities.

IN THE CLASSROOM

APPRECIATION ACTIVITIES 1-3



APPRECIATION ACTIVITY 1

ACTIVITY

1. As a class, create a mind- map on the board of the historical ballet styles (court ballet, ballet d' action, romantic ballet, classical ballet, modern ballet, and post-modern ballet) and choreographic styles (neo-classical). Discuss and add key words and characteristics of each style.
2. Divide students into smaller groups and allocate a ballet style to each group.
3. In their groups, students research and create a short report which includes:
 - The time period of when the ballet style was at its height.
 - The country which led the evolution of the ballet style.
 - The socio-cultural influences, i.e. what was happening at the time that the style was most prominent?
For example: the French Revolution or the Second Industrial Revolution.
 - Subject matter – what themes were commonly used in the ballet style? For example: the use of supernatural themes and characters in romantic ballets.
 - Describe the spatial elements (shape, levels, directions, floor patterns and group formations) and dynamic elements (force/energy and movement qualities) that are characteristic of the ballet style. For example: use of geometric formations and kaleidoscopic floor patterns in classical ballets.
 - Describe the non-movement components (sets, props, costuming, dancers, stage space, lighting and aural elements) which are characteristic of the ballet style. For example: use of opulent sets in classical ballets.
 - List three prominent choreographers of the ballet style, including three major works that they have choreographed.
4. Groups take it in turns to present their reports to the other groups. A PowerPoint display and handouts may be used to support the presentations.



APPRECIATION ACTIVITY 2

ACTIVITY

Working from their knowledge of the works in *Flourish*, ask students to discuss as a class in which ballet styles they think *Serenade*, *Short Dialogues*, *La Esmeralda* and *Bolero* have been created. Students should support and justify their opinions using examples and evidence from the performance. With this information, they can create a short timeline of when these ballets were created.



APPRECIATION ACTIVITY 3

COMPARATIVE TABLE

Compare and contrast the movement and non-movement components (stylistic qualities) of Nils Christie's *Short Dialogues* and Nicolo Fonte's *Bolero*, using the table on the following pages.

IN THE CLASSROOM

APPRECIATION ACTIVITY 3

COMPARATIVE TABLE		
DANCE COMPONENTS	<i>SHORT DIALOGUES</i>	<i>BOLERO</i>
SUBJECT MATTER		
KEY MOTIFS		
SPATIAL ELEMENTS (shape, levels, directions, floor patterns and group formations)		
DYNAMICS (force/energy, tempo and movement qualities)		

IN THE CLASSROOM

APPRECIATION ACTIVITY 3 CONTINUED

COMPARATIVE TABLE CONTINUED

DANCE COMPONENTS	<i>SHORT DIALOGUES</i>	<i>BOLERO</i>
COSTUMES		
PROPS		
SET		
LIGHTING		
AURAL ELEMENTS (sound effects, music, spoken word)		
DANCERS (number, gender, role)		

IN THE CLASSROOM

APPRECIATION ACTIVITY 4



APPRECIATION ACTIVITY 4

COMPARATIVE ESSAY

APPROPRIATE FOR YEARS 10-12

Choose *La Esmeralda* and one other piece performed in the *Flourish* program, and identify the historical or choreographic style of each.

Using this information, compare and evaluate both pieces' relevance to contemporary audiences. Justify your evaluation using examples and evidence from the performances. Make sure you research the various historical and choreographic styles, drawing links between your research and the movement and non-movement components of the pieces.

For further Appreciation Activities, please see the Queensland Ballet Season 2014 Ideas Reference Document with ideas contributed by Kym Stevens, Lecturer in Dance Education, Queensland University of Technology.

Visit www.queenslandballet.com.au/learn/schools-and-studios

IN THE CLASSROOM

CHOREOGRAPHIC ACTIVITY

Safety note: ensure students have completed a suitable warm-up and stretches to prevent injury.

OVERVIEW

The four short ballets in *Flourish* were created through different choreographic processes. This task will allow students to create three short phrases using these choreographic processes. Imagining that these phrases are short ballets, students use them to program a multi-bill to share with their class.



PHRASE 1

Bolero was created using Maurice Ravel's composition as stimulus; the compositional devices and music elements (such as texture and dynamics, etc.) informed the choreographic devices and dance elements (such as movement qualities, unison, canon, etc.).

Listen to Ravel's *Bolero* and discuss as a class his use of dynamics (louds and softs), timbre (instruments playing and their sound quality, e.g. a trumpet may be described as bright), texture (how many instruments are playing at one time), tempo (speed of the pulse/beat), and compositional devices (canon – phrase being repeated consecutively, repetition, etc.).

Discuss as a class how these music elements and compositional devices may be used as stimulus for choreography.

Some examples may include:

- A section that is louder may result in larger movement.
- A section that has a thicker texture (more instruments playing) may result in more dancers on stage.
- A section that has a faster tempo may result in faster movement.

In pairs, create a short phrase (32–68 counts) that uses the *Bolero* composition as stimulus.



PHRASE 2

La Esmeralda was originally a narrative ballet created by Jules Perrot in the romantic era. The narrative follows the events when a gypsy named Esmeralda falls in love with the captain, Phoebus. Marius Petipa recreated the pas de deux section in the classical style.

As a class, read through *La Esmeralda*'s synopsis and identify any significant events.

Some examples may include:

- Captain Phoebus orders the arrest of Quasimodo, however frees him at the request of the kind-hearted Esmeralda.
- The archdeacon injures Phoebus with Esmeralda's dagger.
- Esmeralda and Phoebus declare their love for each other.

In the same pairs, create a short phrase (32–68 counts) that portrays one of the significant events in *La Esmeralda*. Make sure you consider how you use spatial elements and movement qualities to portray certain characters.

IN THE CLASSROOM

CHOREOGRAPHIC ACTIVITY



PHRASE 3

George Balanchine created many plotless ballets, instead conveying a theme or concept in his works. *Serenade* conveys themes of peace and tranquillity.

As a class, research and discuss different themes or concepts that Balanchine has used in his ballets.

Some examples include:

- Peace and tranquillity
- Jewels, such as emeralds, rubies and diamonds
- American patriotism

In the same pairs, create a short phrase (32–68 counts) that conveys one of the themes or concepts that you discussed earlier. Make sure you consider how you use actions and motifs to portray the theme or concept.



PROGRAMMING

SELECTING AND STRUCTURING YOUR MULTI-BILL

As a class, brainstorm the different elements that may influence decisions when programming a multi-bill.

Some examples may include:

- Movement qualities
- Genre and style
- Use of space
- Choreographic process

Each pair joins another pair to create groups of four.

Imagine that each short phrase is a short ballet piece. In your groups, select three of your six short phrases to include in your multi-bill. Place these in a running order. Make sure you consider the different programming elements which you brainstormed earlier.

Rehearse your multi-bill and present it to the class.



AUDIENCE REFLECTION

Ask for statements of meaning, i.e. what did you notice, appreciate or find interesting?

In what order did the pairs place their short phrases?
Were their choices regarding programming effective and, if so, why?

Did you observe how the different choreographic processes affected the outcome of the phrases?

In each phrase, how could the movement vocabulary be further developed to enhance what the choreographers were conveying?

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 be taken on a journey, to another time and place and to enjoy the movement, music, sets and costumes.

AFTER THE PERFORMANCE

- Ask your students to remain seated until you ask them to leave. When leaving, be mindful of other patrons trying to exit the theatre.
- If you are attending a performance with a Post-Performance Q&A (Tue 5 Aug at 6.30pm or Wed 6 Aug at 12.30pm), please encourage your students to use the time between the conclusion of the show to when the Q&A begins, to think of some great questions to ask the creative team. These may relate to the assessment task they are doing or something about the life of a dancer. When they ask the questions, try to be clear and concise.

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 travelling 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 travelling an equal distance from the original centre of gravity.

BALLET VOCABULARY

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 travelling 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-TAV]

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.