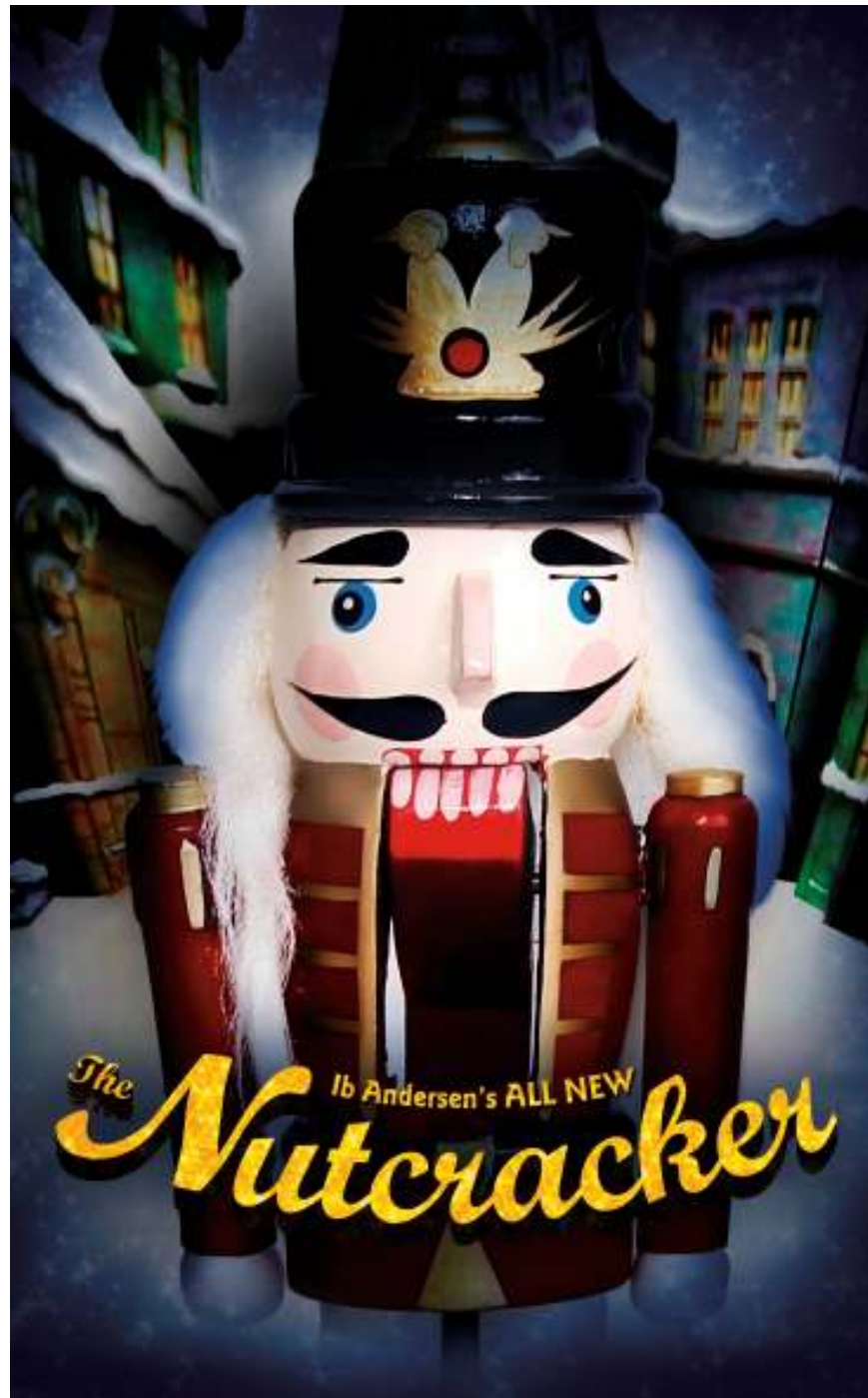


BALLET ARIZONA
IB ANDERSEN | ARTISTIC DIRECTOR



STUDENT MATINEE
December 13 & 14, 2006

Study Guide

November, 2006

Dear Educator,

Welcome to BALLET ARIZONA'S Student Matinee program! This guide will provide you with materials and information to prepare you and your students for the upcoming Student Matinee performance of ***The Nutcracker*** on **December 13 & 14, 2006**. Contents include ballet synopsis, composer and choreographer information, and more. Please feel free to copy and distribute any materials in this guide for your students or for other teachers as necessary. (*For more resources and further study, be sure to check out our Teachers Guide online as well.*)

The performance you and your students are about to see features Act II* of the *world premiere* full-length presentation of **Ib Andersen's all new *The Nutcracker!*** – which runs December 9-27 at Symphony Hall in downtown Phoenix. New scenery, new costumes, and new choreography are being created to enhance the magic and fun of this classic holiday ballet. This special story about a little girl, dancing snowflakes, a handsome prince, and beauty beyond imagination is danced to Tchaikovsky's famous musical score.

The dancers and staff of BALLET ARIZONA look forward to having you attend our upcoming Student Matinee. If you have any questions, please feel free to contact me.

Sincerely,

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*Artists and Programming subject to change

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A young child with blonde hair, wearing a white tutu, is holding a colorful nutcracker puppet. The child's face is partially visible, looking down at the puppet. The background is a soft, out-of-focus white and light blue.

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The Nutcracker Ib Andersen's ALL NEW

*A ballet in two acts and three scenes, based on E. T. A. Hoffmann's
Der Nüssknacker und der Mäusekönig (The Nutcracker and the Mouse King)*

Choreography: Ib Andersen
Lighting Design: by Michael Korsch
Music: Peter Ilyich Tchaikovsky
Scenery/Set design: Carey Wong
Costume design: Fabio Toblini

About the Ballet

Each year as the holiday season approaches, thousands of dancers, from the world's greatest stars to the children still in dance school, are all polishing up their roles for one of the most popular holiday entertainment traditions, *The Nutcracker*. Never has a fairy tale been so universally loved and performed; every year adds to its reputation as more young people enjoy it for the first time. *The Nutcracker* has every element of a classic fairy tale, from the magic and mystery of dancing dolls, snowflakes, and candy sweets, to the battle of the toy soldiers and the mice, and the fantastic journey of the young heroine, Clara, and her Nutcracker Prince.

The Nutcracker was first performed at the Maryinsky Theatre in St. Petersburg, Russia on December 17, 1892. The great choreographer, Marius Petipa commissioned Tchaikovsky to compose the score for the ballet, which was to be his last completed ballet score. Petipa drafted the libretto for the ballet based on Alexandre Dumas' adaptation of the tale of *The Nutcracker and the Mouse King* by E. T. A. Hoffmann. Soon after sending the musical specifications for the ballet to Tchaikovsky, Petipa fell ill and his assistant, Lev Ivanov, completed the choreography. When the ballet premiered, it was dubbed a failure through the flimsiness of its action and the poor opportunities it gave the ballerina. However, the choreography for the Snow Scene and the Grand Pas de Deux of the Sugar Plum Fairy and her Cavalier was considered magnificent.

In 1934, The Royal Ballet, then known as the Vic-Wells Ballet, staged Ivanov's choreography under the title *Casse-Noisette*. The ballet was a staple of the company's repertory for many years, and provided the text to which many other productions referred. In 1944, the first production of *The Nutcracker* in the United States was staged by William Christensen for the San Francisco Ballet, and has been performed annually ever since. Through the years, ballet companies worldwide have adopted *The Nutcracker* as a permanent feature in their repertory. The attraction of Tchaikovsky's score and the suitability of the story for holiday entertainment have lead many choreographers to stage their own versions of the ballet.

The year, Ballet Arizona is pleased to unveil **an all new production of *The Nutcracker*** featuring all new scenery, new costumes, new lighting, and new choreography. Ballet Arizona last presented a new production of *The Nutcracker* in 1997, when scenery and costumes originally created by Hartford Ballet for choreographer Michael Uthoff were premiered here as part of Uthoff's tenure as artistic director of Ballet Arizona (1992-99).

Synopsis

ACT I

On Christmas Eve, Herr von Stahlbaum and his wife host a party for their children, Clara and Fritz. The guests and their children arrive and rejoice at the sight of the magnificent Christmas tree and the multitude of presents. Clara's godfather, Drosselmeyer, an eccentric character that has magical powers, and his assistant arrive last to the party. With them they bring toys for the children and a mechanical Harlequin, Columbine and soldier doll, which dance to the delight of all the guests. Drosselmeyer hands out presents to all of the children and then gives Clara her special gift, a nutcracker. Fritz, jealous of his sister's gift, breaks the nutcracker, but Drosselmeyer is able to repair it with his magic. After the festivities the guests depart and the family goes to bed.

It is almost midnight. As everyone is asleep, Clara returns downstairs to retrieve her nutcracker, but instead discovers things have completely changed. The Christmas tree grows, furniture disappears and her nutcracker becomes the General of the toy soldier army, which he leads into battle against a strange looking creature, the Mouse King. When it looks as if the Mouse King may win the battle, Clara bravely throws her shoe to distract the Mouse King allowing the Nutcracker to slay him. The Nutcracker is magically transformed into a handsome prince! He rewards Clara for her bravery by presenting her with a crown and then introduces her to the Snow King and Queen who send them on their journey to the Land of the Sugar Plum Fairy (also known as the Kingdom of Sweets).

ACT II

The Sugar Plum Fairy welcomes Clara and the Prince to her kingdom. After the Prince tells of his battle with the Mouse King and how Clara bravely helped him to victory, the Sugar Plum Fairy invites them to a special celebration in their honor. The youngsters are entertained by spirited dances including Spanish, Arabian, Chinese and Russian, in addition to a shimmering performance by the Dew Drop Fairy and her Waltzing Flowers. The celebration ends with the Sugar Plum Fairy and her Cavalier dancing for the honored guests. Clara wakes from her magical dream to find herself safely at home with her nutcracker in her arms.



costume sketches by Fabio Toblini

Ib Andersen, Choreographer

Artistic Director, Ballet Arizona



Internationally admired as both a dancer and choreographer, Ib's contribution to the world of dance is the product of a journey through multiple influences. A journey which began with his formal European training at one of the World's most prestigious ballet schools and continued to his maturation at the hands of George Balanchine. The end result is a world renowned artist who is comfortable flirting with both the Classical and Contemporary aesthetic of modern day ballet.

Born in 1954 in Copenhagen, Denmark, Ib's first exposure to dance was through ballroom dancing. At age 7 he was accepted into the School of the Royal Danish Ballet. His ascendancy was quick - at 16 he was asked to join the Royal Danish Ballet and became a principal dancer for this world-class company at age 20. Ib's career flourished in Denmark and throughout Europe until he was invited by George Balanchine to audition for the New York City Ballet (NYCB). He was hired by Balanchine immediately and was on his way to learning 35 ballets within the first three months of his tenure there. So successful at adapting himself to the Balanchine style, the great choreographer created principal roles for him in *Ballade*, *Mozartiana* and *Dauidsbündlertänze*. Other choreographers such as Jerome Robbins also created roles for his unique style.

Receiving his first commission from the Royal Danish Ballet in 1987 (1-2-3—1-2), Ib was now an active choreographer. Upon retiring from NYCB in 1990, he traveled the world staging Balanchine ballets, as well as those by Bournonville, Fokine, Robbins and others. His international background led him to create works in countries such as Slovenia (*The New World*, 1981), Belgium (*Carnaval*, 1982), Norway (*Holberg Suite*, 1993), Japan (*Simple Symphony*, 1993), Canada (*Wave*, 1994) and the U.S. (*Brandenburg Concerti*, 1994; *Rhapsody Concerto*, 1994; *Thyra*, 1995; *XII Men*, 1996).

After his tenure with Pittsburgh Ballet as Ballet Master, Ib moved to Arizona to be among the locale's dramatic scenery and colors. Soon after, in the summer of 2000, he accepted the position of Artistic Director for Ballet Arizona. He oversees a season which combines the classical and contemporary in a way which only someone with his background can bring to life. His choreography, as well as his ability to challenge his dancers, has been received with critical acclaim. New works such as *Amoroso*, *Indigo Rhapsody*, *Sueños*, *2B*, and *Elevations*, along with new views on *Romeo & Juliet*, *Swan Lake*, *Coppélia*, and *The Nutcracker* continue to add to his growing cannon of work. In addition, Ib produced a full-length ballet, *Mosaik*, that debuted in April, 2004, with original choreography, costumes and set design. Ballet Arizona presented *Mosaik* again this year to great acclaim.



Ib Andersen's 2B;
Photo by Rosalie O'Conner

As a member of the Balanchine Trust, Ib is part of a select group of individuals permitted to stage ballets by the great Master worldwide. The Trust is an independent organization which was formed to oversee the licensing and production of Balanchine works.

In addition to his dance career, Ib is an accomplished visual artist who dabbles in various mediums of abstract painting.

The Story of *The Nutcracker*



The story of *The Nutcracker and the Mouse King* was written by E. T. A. Hoffmann. Ernst Theodor Amadeus Hoffmann (January 24, 1776 - June 25, 1822), was a German romantic and fantasy author and composer. He changed his third name from *Wilhelm* to Amadeus in 1813 in homage to the renowned composer Wolfgang Amadeus Mozart (1756-1791).

Hoffmann's stories were tremendously influential in the 19th century, and he is one of the key authors of the Romantic Movement.

The Music of *The Nutcracker*

The music of the Nutcracker Ballet was composed by Peter Llyich Tchaikovsky.



Tchaikovsky was born in Kamsko-Votkinsk, Russia, to a Ukrainian mining engineer and his second wife, a woman of French ancestry. His last name derives from *chayka* (чайка) which means gull. Musically precocious, he began piano lessons at the age of five. He went on to study at the St. Petersburg Conservatory from 1861 to 1865. In 1866, he was appointed professor of theory and harmony at the Moscow Conservatory, established that year. He held the post until approximately 1878.

Tchaikovsky married Antonina Milyukova, who had written to him declaring her love, on July 18, 1877. The marriage was hasty, and he quickly found he could not bear his wife. First, the composer made an attempt at suicide two weeks after the wedding, then he fled to Saint Petersburg a nervous wreck, and was separated from his wife after only six weeks. The couple never saw each other again, although they never divorced and Tchaikovsky died a married man.

A far more influential woman in Tchaikovsky's life was a wealthy widow, Madame Nadezhda von Meck, with whom he corresponded from 1877 to 1890. At her insistence they never met; they did encounter each other on two occasions, purely by chance, but did not converse. As well as financial support of 6000 rubles (about \$210) a year, she expressed her interest in his musical career and admiration for his music. However, she later abruptly cut off her support for the composer. It is possible she was planning to marry off one of her daughters to Tchaikovsky, as she also tried unsuccessfully to marry one of them to Claude Debussy, who had lived in Russia for a time as music teacher to her family. It was during this period that Tchaikovsky achieved success throughout Europe and as well as in the United States in 1891.

In 1892, after his return from the United States, he lent his melodic gifts to the ballet "The Nutcracker," which surprisingly enjoyed little success during his lifetime.

Just nine days after the first performance of his Sixth Symphony, *Pathétique*, in 1893, in St. Petersburg, Tchaikovsky died.

His life, somewhat embroidered, is the subject of Ken Russell's motion picture *The Music Lovers*.

Nutty Nut Facts

The music to Tchaikovsky's *The Nutcracker Ballet Suite* was not first performed at Christmas. Its premiere was spring, 1892.



The music was so popular that the score was published before the ballet premiered.



When the ballet was first performed on Dec 17, 1892, it received mixed reviews. Some said that the music was too complicated to dance to.



The Nutcracker has been performed annually by Ballet Arizona since its inception in 1986, making this the 21st year



The Nutcracker is the longest running and largest production produced by Ballet Arizona – even larger with this season's ALL-NEW production.



The cast of Ballet Arizona will dance nearly more than 25 performances of *The Nutcracker* this year.



Dancers use an average of 250 pairs of pointe shoes through the run of *The Nutcracker* (pointe shoes cost about \$90 a pair!)



Among three casts, there are a total of 165 children who perform roles including Party Children, Toy Soldiers, Angels, Mice, Mother Ginger's Children, Prince, and Clara.



All of the dancers apply their makeup and style their hair themselves



There are 260 costumes in *The Nutcracker*, which have been fabricated from more than 6,500 yards of fabric and 10,000 yards of trim and lace



Patterns and costumes are constructed all over the U.S. as well as in-house by Ballet Arizona's full time costume department



The costume shop washes more than 85 loads of laundry during the run of *The Nutcracker*



There are more than 25 different backdrops used in the production



Nearly 1 mile of special duct tape will be used in the set-up of the new production.



142,000 jewels were used in the creation of the Snow scene.

Preparing Your Students

DANCING CULTURES

Gr: 4-8.....Subjects: Visual Arts, Dance

Display materials (pictures, posters) showing the dance forms of different cultures. Have students choose a culture from one of the seven continents. Then ask them to match the culture they have chosen with one of the dance forms on display. If the student answers correctly, have them explain why they chose to match that dance with that culture.

THE ART OF MIME

Gr: 2-5.....Subjects: Language Arts, Theatre

Divide students into small groups and have them recreate a popular children's story using movement only. Have them practice movements and then perform the story for the class. Have the rest of the class try to guess the story based on what they have seen.

DO THE MATH (Shape and Line Geometry and Patterning)

Discuss a variety of shapes and line patterns that are frequently used in ballet choreography. Some line patterns include diagonal lines, parallel lines, perpendicular lines, grid formation, and staggered formation. Some shape patterns include circular, square, triangular (or angled), hexagonal and pentagonal. Formations may also resemble an object like a flower, a bicycle wheel, or a snowflake. Students can watch for a variety of these patterns and formations throughout the performance. Working in groups, have them create their own movements, incorporating specific mathematical elements.

IT HAPPENED WHEN? (History/Research)

Find things that were invented the year *The Nutcracker* was first premiered. What famous people were born that year? What were some of the possible newspaper headlines that year? (For starters, see some Goings-On in 1892 below.)

Goings on in 1892 (Premiere year of *The Nutcracker*)

- Ellis Island begins accepting immigrants to the United States.
- James Naismith publishes the rules for basketball.
- Former President Abraham Lincoln's birthday is declared a national holiday in the United States.
- U.S. presidential election, 1892: Grover Cleveland is elected over Benjamin Harrison and James B. Weaver to win the second of his non-consecutive terms.
- John Thompson becomes Canada's fourth prime minister.
- Thomas Edison receives a patent for a two-way telegraph.

More...

1. Read more about the choreographers and the composers.
2. Listen to tapes or CD's of music, both classical and contemporary. Have students dance and move to the music. Encourage them to write/draw/paint/act/explain how the music makes them feel, or what it reminds them of.
3. Have students try out the five positions of the feet (see our general *Teachers Guide* [online](#)). Starting with first position, have them point their toes outward but don't force them beyond where they are comfortable. Proceed with the remaining four positions. If there is a student in the class who has taken ballet classes, perhaps he or she could demonstrate.

Watching Ballet

There are many things to consider when watching ballet. The most important is to **watch** and **listen**. If you're talking to your neighbor you might miss something important or disturb other people who are watching (or even the dancers). If there's something you see that you want to share with a friend, write it down on a piece of paper and then you can talk about afterwards. If you have questions, you will have a chance to ask them afterwards as well.

LET'S SHARE (Dance and Drama)

Prior to the performance create groups of approximately five students. Assign each group particular questions. Answers can be jotted down in a notebook during intermission or on the way back to school. Upon returning to the classroom, information can be written down in the form of essays and/or shared with classmates.

Possible questions to explore:

- How are emotions expressed through the choreography/music/costumes?
- How does the lighting change the mood from one scene to another?
- How does the music change the mood from one scene to another?
- How does the set design enhance the story?
- How do the costumes help tell the story or reflect the mood?

IN REVIEW (Comprehensive Arts, Dance, Language Arts/English)

Assign the class to write a newspaper or magazine review of the performance. Discuss elements of a good review.

- What did you like about the ballet?
- Why?

Afterwards, compare with published reviews and discuss agreements and disagreements with professional reviews and class reviews.

Professional reviews may be found in newspapers and online.

More questions help you enjoy the ballet...

1. How many dancers are performing at one time? If there is more than one, how are they interacting with each other? Are they moving in unison, or is each of them doing different steps?
2. Different dancers in the ballet play different characters. How do the dancers' movements let you know which character they are playing?
3. When was the last time you lifted a person above your head and have it appear effortless? Or performed several gravity-defying leaps? Ballet can be enjoyed by boys, girls, men and women. It is very hard work and requires great athletic ability, coordination and strength. Many dancers perform a 2 ½ hour ballet with only a few short breaks. Male ballet dancers have to jump higher and turn more times than their female counterparts.

Compare and contrast qualities of professional dancers to those of other professional athletes. Make a list of qualities that are similar between a ballet dancer and a hockey player. basketball player? football player? soccer player?

After the Performance

WHAT'S DIFFERENT?

Gr: 5-12.....Subjects: Language Arts, Foreign Languages, Dance

Ask students to describe the motions of the dancers in the performance that they saw and what they thought those motions symbolized. List these descriptions and symbols on the board. Then have students brainstorm movements from dances that they are more familiar with (break-dancing, hip-hop, mosh, etc.) and what they symbolize. Have students compare and contrast the styles.

DANCING WORDS

Gr:3-8.....Subjects: Language Arts

Discuss the ballet and brainstorm figurative words that describe the ballet. Record these words on a word wall or chart. Discuss various forms of figurative speech (similes, metaphors, hyperbole...) and create examples with students. Record these also. Direct students to write a narrative description of a part of the ballet that called their attention. Have them use figurative language to create the images of movement.

More...

1. Have students write a review of the performance, trying to incorporate some of the glossary terms provided at the end of this guide. Another idea is to have them write thank-you notes to the dancers (*DANCERS LOVE TO HEAR FROM YOU!*) and/or to the sponsor.
2. Encourage students to try out some of the ballet steps they saw the dancers practicing or performing.
3. Demonstrate to students the importance of turn out. Have them stand next to their desks and hold onto it for support, with their toes pointed forward (feet parallel to each other). Then, ask them to lift one leg to the side, keeping their torsos straight and in an upright position. At a certain point, the leg cannot be raised any further because it is blocked by the hip bone. Attempt the same movement again, this time with the feet and legs turned out in first position. Make sure the leg stays turned out as it is raised. The leg should go quite a bit higher because the act of turning out has moved the hip bone back and out of the way. You might also want to show your students what the hip bone looks like using a picture or model of a skeleton.
4. Discuss with students how the performance was different from what they expected. What parts did they like/dislike? Would they want to go to a ballet performance in the future? What did they learn? You may want to quiz them verbally on some aspects of the performance.
5. Have students draw, paint or color a scene that they liked best.
6. Discuss the similarities and differences of the ballet performance and theater to other performances students may have been to such as a movie, a sports event, a rock concert, or a school play. What are the differences between a live performance and one on television or video?

THE FOLLOWING ACTIVITIES CAN BE USED EITHER BEFORE OR AFTER THE PERFORMANCE.

Ballet Terms

Word Search

Find and circle the words from the Word List. The words can all be found somewhere in this study guide.
(Hint: the glossary at the end may help you!)

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

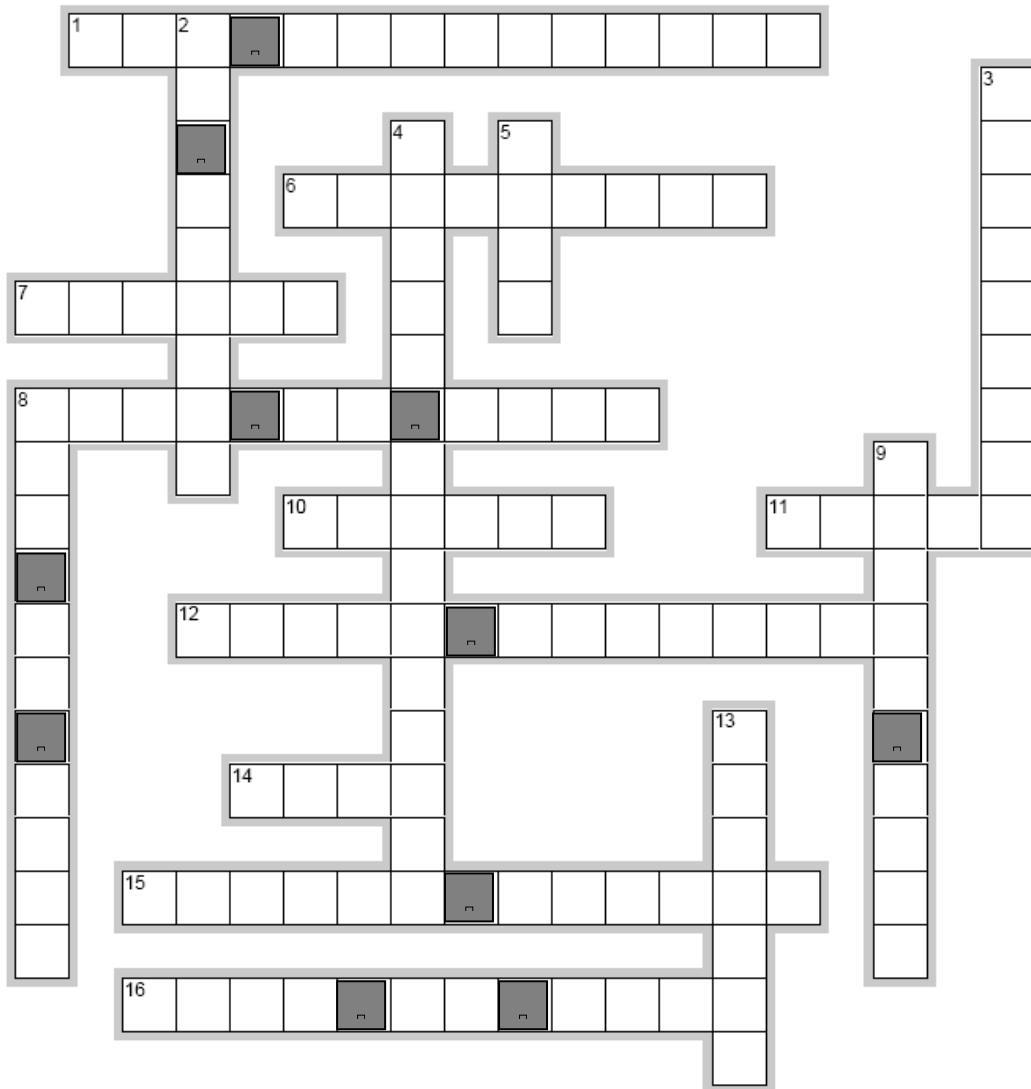
WORD LIST

ADAGIO	BALANCE	CABRIOLLE	EFFACE	PLIE
ALLEGRO	BARRE	CROISE	EN DEDANS	POINTES
ARABESQUE	BATTEMENTS	DEVELOPPE	ENTRECHAT	SISSONE
ASSEMBLE	BATTU	ECARTE	FONDU	TEMPS LEVE
ATTITUDE				TENDU

Ballet Crossword

Complete this puzzle by answering the questions below. The shaded boxes indicate spaces between two or more words. The words can all be found somewhere in this study guide.

(Hint: the glossary at the end may help you!)



Across

1. A famous ballet performed annually during the holiday season
6. A full turn or spin on one leg
7. A position in which the working foot is drawn up to the knee of the supporting leg
8. The movement of the arms
10. An Italian term for a very slow ballet movement
11. The wooden handrail the dancers hold on to during class, warm-ups or practice
12. The position in which the heels are touching and the legs and feet turned out from the hips
14. A bending of the knee that is very useful for jumps
15. The person (in this case, man) who teaches company ballet classes and conducts rehearsals
16. A turn or spin while jumping in the air

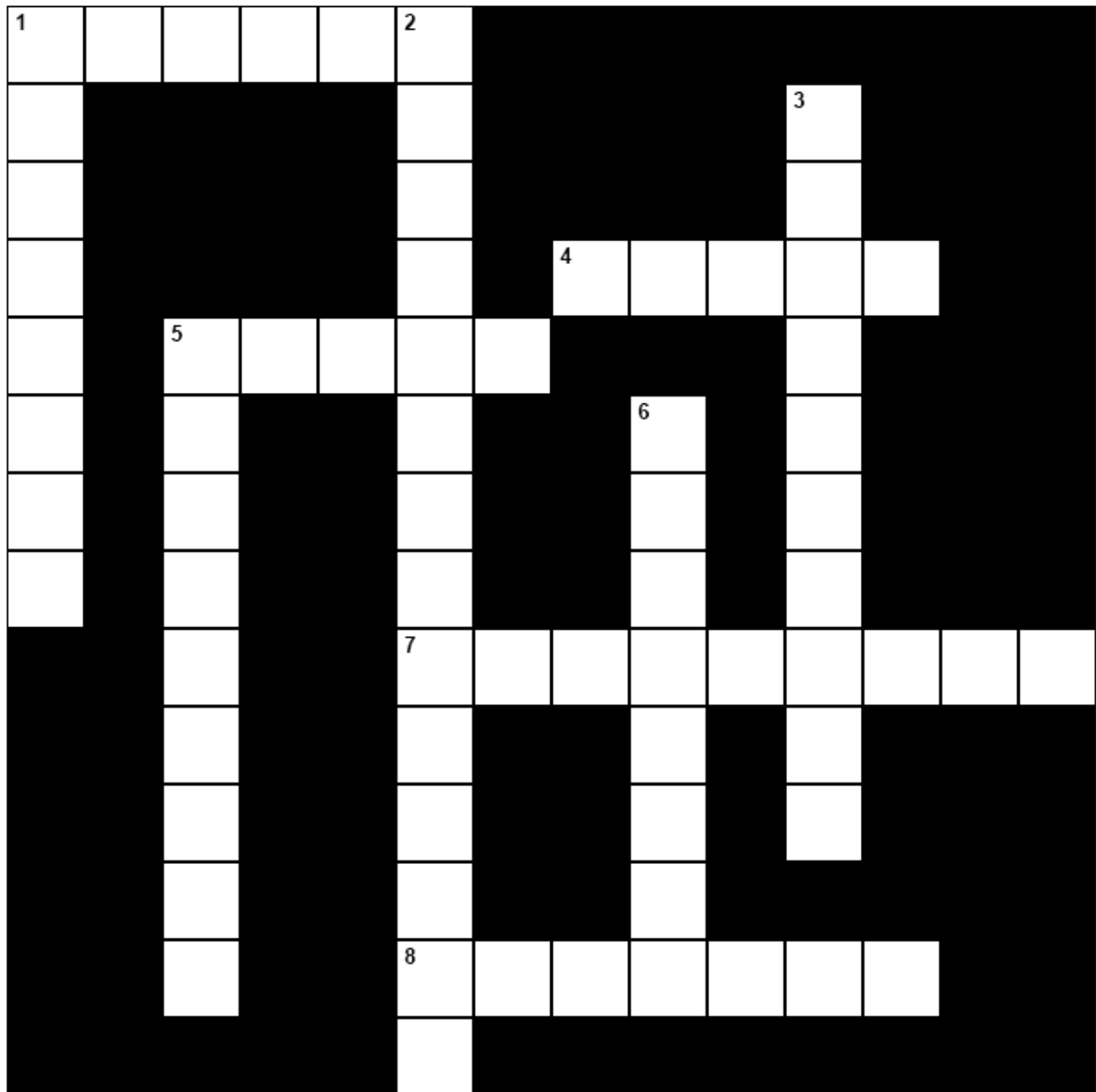
Down

2. Dancing on the tips of the toes
3. A position where the dancer stands on one leg with the other leg raised in the air
4. Big, high kicks with the legs
5. The skirt worn by women in classical ballet, made from layers of silk or nylon tulle
8. A dance for two people, usually a man and a woman
9. A large leap taking off from one leg and landing on the other
13. An Italian term for a very fast ballet movement

Nutcracker Crossword

Complete this puzzle by answering the questions below. The shaded boxes indicate spaces between two or more words. The words can all be found somewhere in this study guide.

(Hint: the synopsis at the beginning may help you!)



ACROSS

1. During her dream, Clara and the Nutcracker visit the Kingdom of _____.
4. Clara's brother _____ accidentally breaks the Nutcracker's arm off.
7. The mice call on their leader, The _____, to help them.
8. Clara is entertained by several dancers, including Spanish, Chinese, and _____.

DOWN

1. The Nutcracker and his _____ fight off the mice.
2. The leader of the Kingdom of Sweets is the _____.
3. The gift that Clara receives at the party is a _____.
5. When Clara begins her dream, the _____ tree grows to an enormous size.
6. All of the children at the party are given _____.

It's Show Time: Audience Etiquette

Going to see a dance company or other performance groups in a theater can be a magical, memorable event for audience members and performers alike.

Inappropriate behavior on the part of an audience member can not only distract the dancers or the performers on stage, but can prevent other members of the audience from enjoying the show.

You can talk about or demonstrate through role play the following DO'S and DON'TS of theater behavior or etiquette:

1. Applause:

Don'ts: Boo, Hisses, "Talk Show" Audience

Do's: Clapping, "Bravo" (at end of performance or act)

Excessive noise making, especially at inappropriate times, is very distracting and disrespectful to the performers. It is advisable to simply hold applause if one dislike a performance or performer.

2. Food:

Don'ts: Crunching, chewing, noise, wrappers, spilling, distractions

Do's: A focused and undistracted audience member

Theaters do not allow food in the seating areas. In the lobby refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby.

3. Talking:

Don'ts: Whispering with companions, shushing, discussions about performance during it

Do's: Making a note on a program of something you want to remember to tell your friend about the performance after it's over. Wait until intermission or the end of a performance to speak.

4. Dress:

Don'ts: Big hats, jingly bracelets

Do's: Dressing nicely as a sign of respect to the artists and the theater

It is difficult to see over someone with a big hat on. It can also be very distracting to hear jewelry jingling during a performance.

5. Tape/Cameras:

Don'ts: Flashes during picture taking, video/audio taping of any sort

Do's: Enjoyment of the performance. Pick up a booklet or pamphlet with pictures in the lobby of the theater.

Photographs and/or audio and video taping are not allowed in the theater not only because they are distracting to the performers, but because it is considered an infringement on their rights as theatrical (live) performers. The performer has a right to be in control of when his/her picture is taken, and how it is used.

6. Bus:

Don'ts: Hanging out the window, yelling, throwing out food wrappers, standing inside bus

Do's: Remembering bus number, staying with group, keeping left over lunch in a bag (if it is allowed on the bus) until such time as it can be put in the garbage.

Obvious safety precautions and courtesy to the driver are noted here.

WHAT'S APPROPRIATE?

Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions. Is the listed behavior always acceptable (AA), sometimes acceptable (SA), or never acceptable (NA) at each kind of event?

TYPE OF EVENT									
BEHAVIORS	Sporting Event (football, basketball, or baseball game)	Movie	Live Theater	Rock Concert	Jazz Concert	Orchestra Concert	Ballet	Opera	School Performance
Eat									
Talk									
Cheer during action or performance									
Stand up or walk around during action or performance									
Give a standing ovation									
Applaud at end									
Clap along in time with music									

Glossary of Ballet Terms

Ballet terminology is the same the world over. French is the primary language of ballet because the first academy of ballet was based in Paris, France over 300 years ago. Ever since then, ballet dancers and teachers have been using the same words.

adagio (a-DAHZH-ee-o): A slow dance movement.

allégro (al-LAY-groh): Quick and lively dance movement.

arabesque (ah-ra-BESK): The position in ballet where the dancer stands on one leg with the other leg stretched in the air - usually out to the back, at a right angle to the body. The arms usually correspond to the position. There are many types of *arabesques* depending on the direction of the body, height of the leg, and position of the arms.

artistic director: The person at a ballet company who is in charge of choosing ballets to perform, hiring dancers, rehearsing the company for performances and other artistic decisions.

assemblé (ah-sahm-BLAY): "assembled." This movement is a jump in which the working leg slides across the floor, helping to lift the dancer into the air where his/her feet then come together before landing in fifth position.

attitude (a-tee-TEWD): This term is derived by Carlo Blasis from the statue of Mercury by Giovanni da Bologna. As with the *arabesque*, this is a pose in which the working leg is raised; but unlike the arabesque, the knee is bent. Also unlike the arabesque, it can be done to the front, the side or the back.

balancé [ba-lahn-SAY]: "balanced," describing the shifting of the dancer's weight from one foot to the other when performing this step. The dancer steps out to the side with one foot, crosses in front or behind with the second foot, shifting weight with this second step, and then replaces the weight back onto the first foot by releasing the second.

ballerina (bahl-lay-REE-nah): The female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best *ballerina* is called the "Prima Ballerina".

ballet master, ballet mistress (ba-LAY ma-stir, ba-LAY mis-tris): This is the title given to the person responsible for conducting company class for the dancers and rehearsing the ballets. He/she is also responsible for knowing the company's repertoire and teaching these ballets to the dancers.

barre (bar): A wooden or sometimes metal hand-rail placed around the walls of the ballet studio. The dancers begin their daily classes using the *barre* for support.

battu (ba-TEW): Beaten. Any step embellished with a beat is called a *pas battu*.

cabriole (ka-bree-AWL): a leap in which the lower leg beats against the upper one at an angle, before the dancer lands again on the lower leg.

choreographer (core-ee-og-rah-fer): The person who arranges movements and patterns of dancers in order to form entire dances. They may also develop the concept or idea of a ballet.

corps de ballet (cor duh bal-Lay): The group of dancers other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

croisé (krwah-ZAY): "crossed". A position on stage in which the dancer faces one of the front corners with the legs crossed. In *croisé devant*, the downstage leg is in fourth position to the front; in *croisé derrière*, the upstage leg is in fourth position to the back.

dedans, en (*ahn duh-DAHN*): Inward. In steps and exercises the term *en dedans* indicates that the leg, in a position *à terre* or *en l'air*, moves in a circular direction, counterclockwise from back to front.

développé (dayv-law-PAY): "developed." To execute this movement, the dancer draws the toes of the working foot up to the knee of the supporting leg and then extends the foot outward into a position that is held in the air before being released, returning the feet to the position in which they began.

divertissement (dee-vehr-tees-MAHN): a short entertaining dance.

écarté (*ay-har-TAY*): Separated, thrown wide apart. *Écarté* is one of the eight directions of the body, Cecchetti method, referring to the openness of the position.

effacé (eh-fah-SAY): "shaded," one of the eight directions of the body, Cecchetti method, referring to the way in which part of the dancer's body is hidden from the audience in this position.

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.

first position: the first of five positions of the feet, with the heels placed together and the legs turned out from the hips forming a straight line with the feet.

fondue, fondu (fawn-DEW): "melted." The term refers to any movement that lowers the body by bending one leg. In a *plié*, both legs support the body; in a *fondue*, only one leg supports the body.

grand battement (grahn baht-MAHN): "large beat". The movement is a "kick" in which the working leg is raised as high as possible while keeping the rest of the body still. "Kick" is in quotation marks because the battement should be a controlled lift, not a throwing of the leg into the air, and the leg must be controlled as well when coming down. This is also the kick one associates with a chorus line.

jeté (zhuh-TAY): A jump in the air. There are many different types, but the most common is the *grande jete* or big *jete*. In this movement both of the dancer's legs are split in mid air after taking off from one leg and then landing on the other.

pas (pah): In French means "step".

pas de deux (pah de duh): A dance for two people, usually a man and a woman. *Deux* in French means two.

pirouette (peer-o-WET): A turn or spin on one foot. Doing multiple *pirouettes* takes very good balance and coordination.

plié (plee-AY): A bending of the legs where the knees point directly to the side. Most ballet steps such as jumps and turns begin and end with a *plie*. Plies may be done in any of the five positions of the feet.

pointe (pwent): The tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called *pointe* shoes. *En Pointe* means to dance on the tip of the toes.

port de bras (pawr duh brah): The five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): A male ballet star or leading dancer of the ballet company. He is the male version of the Prima Ballerina.

retiré (ruh-tee-RAY): This is French for "to withdraw." The movement is one where the working foot is drawn up to the knee of the supporting leg.

sissonne (see-SAWN): *Sissonne* is named for the originator of the step. It is a jump from both feet onto one foot - with a few exceptions.

temps leve (tahn luh-VAY): Step to lift; a term used to describe a sharp jump either on one foot or two. May be done in any position.

tendu (than-DEW): movement where the leg is extended straight out from the supporting leg with the foot fully pointed - it can be done front, side or back.

tour en l'air (toor-ahn-lehr): A turn in the air. A step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (too-too): A ballet costume made of a bodice and layers of netting. In most classical ballets the ballerina wears a classical *tutu* which sticks straight out from the waist. In Romantic ballets, such as *Giselle*, the *tutu* is long, hanging below the calf.

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