

CB
Carolina Ballet
Robert Weiss, Artistic Director

THE NORTH CAROLINA DEPARTMENT OF CULTURAL RESOURCES
AND THE NORTH CAROLINA ARTS COUNCIL
PRESENT

Swan Lake



TEACHER RESOURCE GUIDE

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INTRODUCTION:

WHAT IS DANCE?

Bending, stretching, jumping, and turning are all activities that professional dancers do. They work hard for many hours each day to transform these movements into the language of dance, using each step as a word to compose a phrase, then a sentence, a paragraph, and finally a story, or an expression of a feeling such as joy, sadness, anger, or love. Then they put those movements to music and create one of the greatest forms of communication.

We communicate daily by talking, but through movement and facial expressions dancers learn to convey emotions and sometimes even stories without needing to speak out loud. Since dance uses no words, people around the world can understand and respond to it. This is why dance is sometimes called the universal language.

Movement to music is a natural response to our enjoyment of sounds. There are many different types and variations of dancing, ranging from tribal to swing dancing, and from hip hop to ballet. Dance is a wonderful way of expressing our joy of life. We hope that you discover how dance will unwrap your imagination and fill your heart with joy!

“The dance is a
poem of which
each movement
is a word.”

—Mata Hari



Lara O'Brien and company in Carolina Ballet's *Swan Lake*. Photo by Russ Howe.

PROFILE:
CAROLINA
BALLET
PRESENTS
SWAN
LAKE

Ask anyone on the street to name a ballet, and first response you will hear is *Swan Lake*. *Swan Lake* is the most popular ballet in the world. It is an important part of the repertoire of all major classical ballet companies because it captures a full range of human emotions—from hope to despair, from terror to tenderness, from melancholy to ecstasy.

Historically, there is surprisingly little written on the creation of the music or choreography. All we have to go on are personal recollections and memoirs. *Swan Lake* is believed to have premiered on January 15, 1865, at the Maryinsky Theatre, in St. Petersburg, Russia. The music, composed by Peter Tchaikovsky, is considered to be one of the most enduring scores. Tchaikovsky himself had a good deal of influence over the story's development. Legends of swans were presumably familiar to Tchaikovsky, who no doubt was familiar with the swan as a symbol of womanhood at its purest.

Surprisingly, upon its debut *Swan Lake* was hailed as a monumental flop. At its first performance, it was given a poor choreographic treatment, and the ballet was said to have no future. However, Russian choreographer Marius Petipa revealed the central dramatic theme of a woman trapped in the body of a bird through the movements of the dancer's arms, the articulations of her feet and positioning of her head and neck.

The story of *Swan Lake* tells of a young Prince who falls in love with the Swan Princess, a woman transformed into a bird by an evil sorcerer. The Swan Princess is destined to remain a strange composite creature, until rescued by a man's undying love.

Enthralled by the beauty of the Swan Princess, the Prince pledges his eternal love—but later, at a party in honor of his 18th birthday, he is tricked by the sorcerer, von Rothbart, into declaring his love for an evil twin of the Swan Princess. Realizing his inadvertent betrayal, the Prince rushes back to the lake, where he battles von Rothbart and destroys his power. The lovers are then reunited and the evil spell broken.

Considered to be one of the more technically demanding ballets, *Swan Lake* remains a favorite among dancers. No doubt this is because it is one of the few classical ballets that is as consistently challenging technically as it is emotionally.

In a successful production of *Swan Lake*, there should be no visible distinction between dancing and acting; the challenges are realized hand in hand. It is this that makes *Swan Lake* the most impressive, moving, and most enduring of the classic ballets.

The scenario of *Swan Lake* is indeed a typical 19th century ballet cliché where the hero falls in love with the heroine, who is usually an enchanted woman or supernatural female creature, with the story usually ending in tragedy, or sometimes ending with an apotheosis where their spirits are reunited.



Cyrille de la Barre in Carolina Ballet's *Swan Lake*. Photo by Russ Howe.

CAROLINA BALLET

MISSION STATEMENT

Carolina Ballet's Education & Outreach Program is committed to empowering individuals and developing life skills through creative and educational programming, while strengthening ties within the community and state of North Carolina. Programs are designed to inspire a greater appreciation for ballet while introducing participants to the benefits this art form offers.

Vision

Carolina Ballet's Education & Outreach Program is designed to help students develop self-confidence and to discover the joy of creativity through the appreciation of the skills and performance of ballet. It is our hope that students will apply these concepts to every facet of their educational endeavors and throughout their lives, thus fostering positive attitudes toward ballet and the arts.

Goals

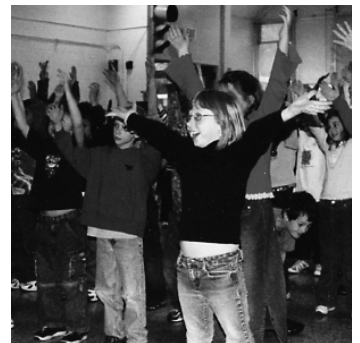
- Enhance the quality of life for children, youth, and adults
- Expose and educate children and the community on the concepts of ballet
- Generate interest in ballet through educational outreach opportunities for students
- Broaden Carolina Ballet's potential audience by generating interest among students
- Work to incorporate the education program into every facet of Carolina Ballet's organization
- Promote healthy lifestyles for children and the community

Mission

Our Education & Outreach Program strives to educate students and the community about the concepts of ballet by promoting physical, emotional, intellectual, and social development through a variety of educational experiences. The following objectives are interwoven within all aspects of our educational programs:

- Stimulate mental alertness and concentration
- Promote creative problem solving, decision-making, and risk-taking
- Foster cognitive development
- Develop critical thinking
- Strengthen reasoning and communication skills
- Emphasize social studies and history (society and culture)
- Emphasize health-related issues and healthy lifestyles
- Develop social relationship skills
- Develop an appreciation of cultural diversity
- Foster aesthetic values to improve quality of life
- Promote self-esteem and self-expression

Students will come to know the importance of discipline, practice and persistence, which can apply to other aspects of their lives, thus contributing to a successful future.



Photos taken from Dancers in Schools program at North Carolina Elementary Schools.

WELCOME TEACHERS!

Dear Teachers,

Welcome to Carolina Ballet! We are delighted that you and your students are embarking on an exciting adventure into the world of ballet. Through the use of this Teacher Resource Guide your students will be introduced to the art of classical ballet as an expressive language. This guide will inform you on how ballet uses music, the human body, and the inspiration of the dancer and choreographer in an extraordinary way to inspire engagement with Carolina Ballet's production of *Swan Lake*.

This guide is divided into several sections that include information about ballet history, the elements of ballet and music, essential ballet vocabulary, theater etiquette, and answers to common questions about ballet. The Student Activity Book includes activities that will enhance and support a student's learning of the materials. Please feel free to reproduce any pages from these guides for your use in stimulating and nurturing student awareness.

Carolina Ballet seeks to enhance student participation in the arts through our *Dancers in Schools* and *cARTwheels* programs. We believe that, through participation in these programs, students develop their creative and cognitive capacities, which helps them establish self-confidence and independence. The arts serve as a remarkable tool for engaging students in learning, empowering them to grow as individuals and providing them opportunities for self-expression. Creative and imaginative individuals move the world forward through constant change and improvement. We believe all students deserve access to the rich education and understanding that the arts provide, regardless of their background, talent, or abilities.

As the curtain rises to begin Carolina Ballet's *Swan Lake*, you will journey to a magical world where dance, music, costumes, and scenery combine to create colorful moving images that tell an amazing tale of princes, princesses, sorcerers, and enchanted kingdoms.

We hope that this experience will increase enjoyment of the art of ballet and will bring the joy of dance into your lives.



Margaret Severin-Hansen and company in Carolina Ballet's *Swan Lake*. Photo by Russ Howe.

ABOUT THIS GUIDE OVERVIEW

Carolina Ballet, in collaboration with state and local offices of North Carolina's Department of Cultural Resources, will present student performances of *Swan Lake* to students in grades 3-5 in five school districts throughout the state. To prepare the students for a more meaningful experience in attending a live performance of ballet, the following plans have been developed.

Student Levels: Grades 3-5

Length of Unit: Six lessons for grade level and/or resource instructors

Instructor Materials: Guide consists of descriptions of learning activities and resources

Lessons: Six lessons of 45-60 minutes each; five lessons are to be presented one to two weeks before the live performance, and one lesson is to be presented after the performance

Instructor(s): Each school determines their plans for implementing the project. Classroom Teacher, Media Specialist, and/or Art/Music/Physical Education Teachers can facilitate the lessons and objectives.

Local Resources: Schools may elect to identify local resources such as dance studios, musicians, and local artists who can complement lessons and collaborate with instructor(s). A local community representative such as a radio or television personality may be invited to read or tell the story of *Swan Lake*. We encourage the schools' media centers to order a copy of the book *Swan Lake* by Lisbeth Zwerger from Amazon.com. The story and illustrations in this book inspired the Carolina Ballet version of this classic tale.

Project Goal

The materials focus on the ballet *Swan Lake* as choreographed by Robert Weiss to the music composed by Peter Tchaikovsky. Students will learn that a ballet is a story told in dance. They will learn to recognize movements and melodies that occur during the ballet. Additionally, students will identify and respond to the movements and music used as a representation of the characters and events in preparation for a rewarding experience in seeing *Swan Lake* as performed by a professional ballet company.

Learning Objectives: Activities may have more than one learning objective. The activities can be adapted for younger and older students and include variations for groups and individuals.

Students will:

- Learn that stories can be told verbally, musically, and through physical movement
- Learn the story of *Swan Lake* and something of its origin
- Identify the music composer Peter Ilyich Tchaikovsky and his other works
- Understand that ballet is a creative way to tell a story by combining music and movement
- Become familiar with the history of ballet
- Learn about professional dancers: requirements, training, skill and preparation for a performance
- Learn ballet basics: ballet positions and ballet vocabulary
- Understand who and what is involved in presenting a ballet
- Identify instruments used in the music score as a representation of the characters and events
- Review the story of *Swan Lake* and study the content of the scenes to be presented
- Learn about the main characters of the story, the conflict, location, and the resolution
- Learn how to be a good audience and develop an appreciation for ballet and music

**ABOUT
THIS
GUIDE
OVERVIEW
OF LESSONS**

LESSON ONE: *The Story of Swan Lake*
Students will learn story of *Swan lake*.

LESSON TWO: *Getting Started: An Introduction to Ballet and Music*
Students will learn how stories can be told verbally, musically and through physical movement.

LESSON THREE: *Stepping Out: Mime and Movements*
Students will learn how the art of ballet and music may be a pure expression of stories, dreams and emotions.

LESSON FOUR: *Stageworks: Scenes and Settings*
Students will gain an understanding of the significance of symbolism by appreciating how sets and costumes create the atmosphere in order to integrate dance, music, and the décor.

LESSON FIVE: *Preparing for the Ballet*
Students will become familiar with what it takes to attract an audience and instill an understanding of appropriate audience behavior.

EPILOGUE: *That's a Wrap...After the Ballet: reflection and follow-up*
Students will learn to express individual viewpoints using elements of description, analysis, and evaluation.



Timour Bourtasenkov and Lilyan Vigo in Carolina Ballet's *Swan Lake*. Photo by Russ Howe.



B
Carolina Ballet
Robert Weiss, Artistic Director

BACKGROUND INFORMATION
ABOUT DANCE

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FUNDAMENTALS
OF BALLET
GLOSSARY

Ballet was popularized in France by King Louis XIV. Many of the ballet terms and steps were originally handed down from the French in the 16th century. Here are some common terms and their definitions.



Carolina Ballet

Advertising—to announce publicly by a printed notice or a broadcast

Applause (clap)—to show you enjoyed the ballet

Arabesque—extending a straightened leg directly behind the body at different heights

Artistic Director—chooses dancers, ballet masters, and ballets to be performed in ballet company

Audience—spectators at a performance

Audition—to try out for something

Ballare—Italian word meaning to dance

Ballerina—female ballet dancer

Ballet—classical dance form originating in European Courts characterized by grace and movement

Ballet Master/Mistress—person in charge of setting the choreography

Barre—equipment used by dancers for balance while warming up their muscles

Choreographer—person who creates movements to carry out a story or theme

Choreography—the art of creating and arranging steps to make a dance

Company Pianist—person who plays the piano so that dancers can rehearse to live music

Composer—person who writes music

Conductor—works with musicians to bring music to life by controlling tempo and volume of instruments

Corps de ballet—group of dancers who work together as an ensemble, forming the background for the ballerina

Costumes—clothing that performers wear to help set the mood of the story; costumes must also allow for freedom of movement

Costume Designer—person who creates look of the costumes for ballet

Curtain Speech—welcoming remarks before a performance begins

Dance—to move quickly up and down or about

Dance Critic—person who provides his/her opinion of the performance to help people decide if they would like to see it

Danseur—male ballet dancer

Dress Rehearsal—final practice before a performance

En Pointe—to dance on the tips of toes in pointe shoes

Ensemble—a group of dancers working together on a performance

Etiquette—rules governing the proper way to behave

Glissade—ballet movement meaning “to glide”

Grand Allegro—large jumping, traveling steps

Instrument—device used to play music

Jeté—a jump from one foot to the other preceded by a brush with the working leg

Jeté en Tournant—a large jeté where one is turning

Keyboard—horizontal set of keys that produces sound on an organ, harpsichord, clavichord, etc.

Leap—to jump from one foot to the other

Leotard—stretchy garment worn by males and females in a ballet class

Lighting Design—used to enhance scenery and costumes, as well as provide a sense of time

Marketing—to offer something for sale

Movement—process of moving the foot or foot and body

Musician—person who writes, sings, or plays music

Orchestra—group of musicians playing together

Pas de chat—ballet movement that involves darting and jumping

Pas de deux—dance for two people, traditionally a ballerina and a premier danseur

Performance—presentation of a dance, play, or theatre piece

Petit Allegro—small jumping steps

Plié—ballet movement meaning “to bend”

Port de Bras—carriage of the arms

Pointe Shoes—shoes worn by female dancers to enable them to dance on their toes

Principal Dancer—male or female dancer with the highest ranking in a company, and star of the ballet

Professional Dancer—person who has had training and has the talent to make dancing a career

Rehearsal—practice of a dance before performing

Review—description and opinion of a performance

Rhythm—the pattern of music or movement through time

Scene—view or sight that looks like a picture

Set—design that decorates the stage

Set Designer—decoration of the stage

Setting—place where a story occurs

Solo—dance performed by one person

Sound Designer—person who magnifies the sound of the music

St. Petersburg—city in Russia where Tchaikovsky composed his music

Stage Manager—person who runs the performances and turns the choreographer’s vision into reality

Standing Ovation—public expression of praise; enthusiastic applause where audience stands

Steps—combination of foot or foot and body movements in a repeated pattern

Stretch—to elongate or extend one’s muscles

Studio—place where dancers practice and rehearse

Symphony—a sonata or song for orchestra

Technique—the method and procedures of classical ballet training to get desired results

Tempo—speed at which rhythm moves

Theme—primary idea within a musical composition

Tutu—costume with a skirt of net fabric worn by female dancer

Unitard—garment combining leotards and tights in one piece

Usher—person who leads audience members to their seats

BACKGROUND INFORMATION ABOUT DANCE

The History of Ballet

Ballet is the most sophisticated form of dance. It has a vocabulary of movement that comes from many diverse sources—the courts and folk traditions of Europe, the theatrical practices of Ancient Greece and Rome, the popular Renaissance entertainment of commedia dell'arte, and lastly, modern dance of America and Europe. The word “ballet” comes from the Italian *ballare*, “to dance.” We can trace the origins of ballet to the courts of Italy at the height of the Renaissance. Before there was music, there was dancing: “Dancing as a primitive ritual—as a form of hero worship and worship of gods, as glorification of the dead, as a means of celebrating the seasons and the elements—is fundamental in history” (George Balanchine).

As society grew more complex and Europe divided itself into courts of various nobility, most of these courts had their own dancing master. Dancing skills were every bit as important as fencing for the nobility. As the patterns of court dances became more complex, participants actually memorized the movements. Peasants had their own style of dances that were more improvised, each from their own set of rules. Dancing as a popular skill, often embodied in folk dances, has been present in every country around the world throughout history. Each country has developed its own style—with emotional content and costumes—from its distinct cultural background.

As dances became more complex, choreographers (the makers of dancers) had visions of even more physically and emotionally expressive theatrical presentations that required professional dancers. Each king, prince, or duke who had a castle or an important position vied with the next to put on more and more impressive presentations.

In 1661, Louis XIV (the Sun King) of France established the Royal Academy of Dance and Music. Elaborate theatrical productions, including dance, were performed at the Palace of Versailles. This was an important moment in the history of ballet. The Ballet Master (teacher and choreographer) to the court of Louis XIV, Pierre Beauchamp, named the five basic positions of the body that are required to practice ballet. This included the practice of turned-out feet that made it easier and more graceful for a dancer to move from side to side. Dancers from all over Europe, including the Italians, who had started it all, came to study in France.

In 1790, a choreographer named Jean-Georges Noverre published a famous treatise on dance, *Letters on the Dance and Ballet*. By this time, ballet had become almost a circus spectacle with more and more complicated steps and patterns as its basis. Noverre, in his *Letters*, called for reform of dance to a more simple, dramatic, expressive state.

During the next 60 years, ballet developed all over Europe, as many great choreographers perfected the art and took it in different directions. During this time, ballet went from pure dancing as poetry in motion to dramatic presentations often written by the choreographer, but also by many famous writers of the period—Moliere or Hans Christian Andersen, for example. Unfortunately, of the many ballets produced during this period, very few have survived. Unlike the plays, operas, and musical compositions that could be written down and remembered, dance relied purely on one generation of dancers and ballet masters teaching the next.



Image right: King Louis XIV
(the Sun King) of France

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The History of Ballet, continued

Romantic Period

Around 1830 in France, ballet began what is known as the Romantic period. It was during this time that the tutu and the point shoe were developed. Eventually, a new ballet technique developed around dancing *en pointe*.

The year 1841 marked the first performance of the greatest of all Romantic ballets, *Giselle*, at the Paris Opera. It was later reconceived by Marius Petipa, the most important choreographer of the nineteenth century. With support from the Russian czars, he transformed the Maryinsky Theater in St Petersburg into the most impressive and important ballet company and school in the world. The three most well-known ballets in the history of dance were created during Petipa's tenure, all to the music of the brilliant Russian composer Peter Ilich Tchaikovsky—*Swan Lake*, *Sleeping Beauty* and *Nutcracker*. These ballets are still performed today all over the world. Later in his career, Petipa's ballets became formulaic and stale.

Modern Ballet

The choreographer Michel Fokine, impresario Diaghilev, and other Russian collaborators formed the Ballet Russe. It was Fokine's and Diaghilev's intention to completely modernize ballet and bring it into the twentieth century with shorter, less lavish works and more ballets per program.

The Ballet Russe involved some of the greatest musicians and artists of the time—Johann Strauss, Maurice Ravel, Igor Stravinsky, Claude Debussy, Pablo Picasso, and Henri Matisse, as well as some of the most famous choreographers—Leonide Massine and George Balanchine.

When Diaghilev died penniless in 1929, the company dissolved, as it was solely the expression of his artistic vision. George Balanchine came to America and founded what became one of the most innovative companies in the history of ballet, New York City Ballet, where he introduced amazing new ballets created by him and others. His work let dance speak for itself, without relying on a story line, and instead focusing on the body moving in space to the music. At the same time this was going on in America, a young woman from the corps of Ballet Russe, Ninette de Valoise, returned home to London to found what became the Royal Ballet of England. During this period, Britain and America became the centers of ballet in the world. Also in the mid- to late-twentieth century Antony Tudor, another important English choreographer, was creating ballets at American Ballet Theater.



Professional Dancers

A professional dancer is someone who has spent many years in training and has enough talent and dedication to make dancing a career. Most professional dancers begin their training by the age of 10 or younger. Some children begin as early as age five by taking creative movement or pre-ballet classes.

Professional dancers are hired into a company around the age of 18, usually beginning as a member of the corps de ballet. Those who are exceptionally gifted are promoted to the rank of soloist (one dancer dancing alone), and a very few eventually become principal dancers (the leading or featured dancers).

In the past, the word "ballerina" was an honorary status given by critics and audiences—a title given to only the most extraordinary dancers. Today "ballerina" is used for any professional female dancer, and "danseur" applies to any professional male dancer.

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Professional Dancers, continued

Professional ballet dancers have the ability to combine movement with music to capture and express feelings and convey them to the audience. Like actors use words, dancers use body language and gestures to express emotions in their movements. Some dancers even take acting classes to assist them in the parts of the ballet when they must "act out" scenes while dancing. A professional ballet dancer is paid a salary and works regular hours.

Like athletes, dancers constantly strive to perfect their bodies and to improve their movements or actions. Dancers depend on their bodies, which age and are subject to injury. Some injuries result from accidents during rehearsal or from rehearsing the same movements over a long period of time.

Dancers also learn other forms of dance, such as modern, jazz, tap, and folk dancing.

Dance is an art form, emphasizing expression over winning or losing. A dancer has many complex goals, which vary from one performance to the next. Dancers are artists, athletes, and actors all at once. Their hard work and dedication to ballet are rewarded with a sense of accomplishment when they perform for an audience. The dancers' movements are always expressive in an aesthetically appealing way.

At Carolina Ballet, a professional dancer works about eight hours a day, six days a week while preparing for performances. A typical workday begins with company class in the ballet studio with a series of exercises to prepare the body for movement and improve the dancers' technique by developing strength, flexibility, and precision. A day of rehearsal may include five or six ballets the dancers are learning or practicing.

On performance day, there is a warm-up class and up to three hours of rehearsal before the performance. Then, there is a short break for the dancers to apply their make-up, dress, and prepare for the performance.



Creating a Ballet

Ballet is a dance set to music using a dancer's movements to express emotion or an idea. Since there are no spoken words in ballet to tell the story, the dancers interpret the emotion aided by costumes, lighting, and scenery. The choreographer is the main source for the ideas for a new ballet and creates all the dance steps. There are a number of other artists who help to bring this creative energy to life, and a successful ballet is the result of the teamwork of many talented people. The choreographer also works closely with a composer, who writes the music or decides how a piece of music fits a certain mood. The costume designer, set designer, and lighting designer all play an important role in helping to complete the choreographer's vision. Described below are the roles of the many team members who help to create a new work of art.

The Artistic Director

The artistic director chooses the dancers, the ballet masters, and the ballets to be performed in a ballet company. The artistic director chooses the choreographers for new works. Many artistic directors are choreographers themselves, although some are not. The artistic director also chooses the conductor, who selects the musicians, and the production manager, who chooses his or her own team to manage all backstage aspects of the ballet. In ballet companies today, especially in the United States, the artistic director is also in charge of the business side of the company. This includes fund raising, which is increasingly important, because ticket sales typically account for only 50 percent of the company's total budget. The artistic director also manages all aspects of market-

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Creating a Ballet, continued

ing the ballet company's productions to the community. In the past, the artistic director was the chief ballet master and did not have to worry about these other aspects of the organization.

The Choreographer

Choreography is the method of creating a dance. A choreographer is the person who creates the movements that carry out the theme (story) of the ballet. Each piece varies in length, subject, style, and mood. Choreographers can create works based on music, a story, or at times, the dancers themselves. They teach a work to the dancers one step at a time. It is not uncommon to rehearse an entire afternoon and only complete one minute of a new work.

The Ballet Master

The ballet masters are in charge of the choreography—new and old. Once the choreographer has set the choreography or, in the case of older ballets, the stager has restaged the choreography, the ballet masters are in charge of rehearsing the dancers to technically perfect the movements as well as to instill the choreographer's vision with emotional content. The ballet masters also teach class, because dancers never stop learning and growing as long as they are dancing.

The Set Designer

The set is the decoration of the stage. Sets can be as simple as a single chair or column or as elaborate as the entire inside of a house or castle. The set designer works with the artistic director to come up with ideas for the set. A crew of carpenters, painters, and stagehands puts the set together.

The Sound Designer

The sound designer gently magnifies the sound of the live musicians or recorded music, allowing enough volume for both the dancers and the audience to feel comfortable while giving optimum enjoyment to the aural aspects of the performance.

The Lighting Designer

The best lighting designers paint with lights. Lighting is extremely important to a ballet production because it enhances the mood of the ballet. For example, bright lighting could mean strong themes, daytime, or happiness. A darkened stage can mean either nighttime or sadness. Lighting can also accentuate an area of the stage or focus attention on a particular dancer. Sometimes the stage is darkened to show the passage of time. The darkened stage provides an opportunity for dancers and scenery to be added or removed.

The Conductor

The conductor works with the choreographer to understand his or her vision for the dance and the music. Then, the conductor takes that concept and works with the orchestra to bring the music to life artistically by controlling the orchestra's tempo and the volume of the various instruments, all while carefully observing the dancers. A conductor works to create the dramatic rises in the sound of the music to accentuate the movements of the dancers.

The Company Pianist

The pianist plays the piano for the class and rehearsals so that the dancers can rehearse to live music. The pianist works with the choreographer and conductor to make sure the music and dance are coordinated.

The Stage Manager

The stage manager works with the choreographer in rehearsals at the studio in order to learn the choreographer's vision for the ballet. Once at the theater, the stage manager runs the

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Creating a Ballet, continued

performances and turns this vision into reality. The stage manager works backstage and, through special signals known as "cues," he or she communicates with everyone involved in the production. Cues are given to the dancers to send them onstage, to the conductor to start the orchestra, and to the crew who run the scenery and lighting systems. Without a stage manager, none of the people involved in the production would be able to function as a team, and the audience would never see the beautiful ballet envisioned by the choreographer.

The Costume Designer

The costume designer is responsible for creating the look of the costumes worn by the dancers in a ballet. Throughout the design process, the costume designer works very closely with the choreographer. The costume designer creates detailed sketches for each costume and chooses the colors and fabric used by the costume builder to create the actual costumes.

Tutus consist of a snugly fitting bodice and a multi-layered net skirt. The skirt, which comes in a variety of lengths, is used to accent the dancer's legs. A unitard is a garment that combines a leotard and tights into one piece. Unitards are made of a stretch material that molds itself to the dancer's body. This shows off the line of the body and gives the dancer total freedom of movement. Unitards are often used in more modern dances, while tutus are used in classical ballets.

The choreography and style of the movement determines the type of costumes and shoes worn by the dancers.

The Costume Coordinator and Builder

The costume coordinator oversees the construction of the costumes by the costume builder to ensure that the final product is just what the costume designer imagined.

Costumes and Ballet Shoes

Ballet costumes and shoes have evolved since the beginning of ballet. During the reign of King Louis XIV, dancers' feet rarely left the floor. Most of the movements were little steps, which propelled the dancer in a slow and stately manner.

In the early 18th century, the traditional heavy, long-skirted costumes were exchanged for lighter, airy materials, which allowed for more fluid movement and the incorporation of leaps and lifts. Gradually, as society would allow, the length of the ballerina's costume shortened to reveal her leg and accommodate the increased athletic prowess.

In Paris in 1832, Marie Taglioni, playing the part of a fairy, decided to dance on her toes to appear more light and ethereal. Her performance inspired dancing en pointe in ballet productions across Europe. Only women, not men, dance en pointe.

The foot is supported from underneath the arch by a stiff insole or shank, made of leather and cardboard. The box of the shoe, which is made of layers of burlap and paper saturated with glue, tightly encases the toes so the dancer's weight rests on an oval-shaped block.

Although the shoe enables the dancer to pose on tiptoes, it is her strength and technique that allow her to rise to the point and maintain the contraction of muscles required for balance.

Men never wear pointe shoes. Their shoes are called ballet shoes. While supporting the foot, ballet shoes also allow the male dancers to move freely, and they are light enough to enable them to leap high into the air. The men also need great upper body strength in order to lift the women high above their heads multiple times during a show. Even the lightest women weigh at least 100 lbs.

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MEET
CAROLINA
BALLET'S
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DIRECTOR
ROBERT
WEISS

Meet Carolina Ballet's Artistic Director, Robert Weiss

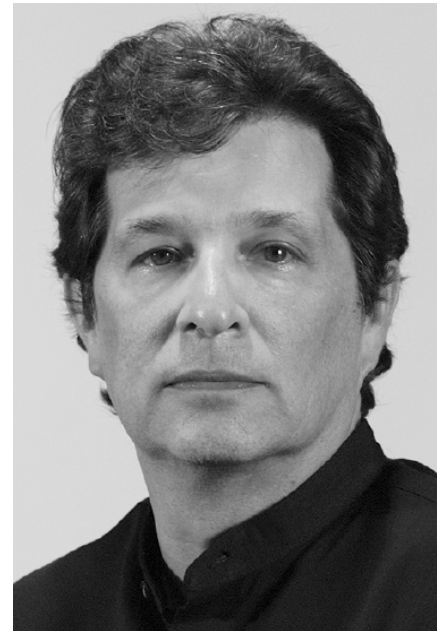
When Robert Weiss was five years old, his parents took him to see his first ballet, *Nutcracker*, in New York City. He was transported by the enchantment and finery of the production, so much so that he wanted to be a part of the magic. He asked his parents what he needed to do to have a part in *Nutcracker*, and three years later, at age, eight he began studying at the School of American Ballet.

As Mr. Weiss grew and studied, he demonstrated enormous talent. In fact, he was chosen to perform with the New York City Ballet, American Ballet Theatre, the Kirov Ballet, and the Bolshoi Ballet while he was still very young.

At the age of 17, Mr. Weiss decided that he wanted to be a professional dancer. He joined the New York City Ballet, where he worked with the world-famous choreographer, George Balanchine. Mr. Weiss danced with the company for 16 years, rising to the rank of principal dancer (principal dancers are the shows' stars). Mr. Weiss was the principal dancer in more than 40 ballets. Some of the roles that he performed were created just for him.

Mr. Weiss began choreographing ballets at the age of 17, and when he was 25, he began choreographing professionally. When he retired as a dancer, he became the artistic director of the Pennsylvania Ballet. As a choreographer, he has created more than 40 ballets. He has also choreographed a feature film.

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Founding Artistic Director Robert Weiss



Carolina Ballet, Inc. was founded in 1984 as Raleigh Dance Theatre, Inc. by Ann Vorus, owner of the Raleigh Dance Theatre. As a student company, its purpose was to provide performance opportunities for students of the school. Over several years, both the school and the company grew in reputation and stature as Carolina Ballet Theatre, a pre-professional regional company under Ms. Vorus and her successor as artistic director, Mary LeGere. Performances of the company began to attract favorable notice from area dance critics. In the fall of 1993, Raleigh lawyer Ward Purrington suggested to Ms. Vorus and the Raleigh Dance Theatre board that the company aspire to professional status. Market research suggested a professional dance presence in the Triangle region was not only needed but desired as well.

After exhaustive planning and subsequent interviewing of candidates from all over the country, Robert Weiss, former principal dancer with New York City Ballet and past artistic director of Pennsylvania Ballet, was selected in April 1997 as the founding artistic director of the new professional company, known as Carolina Ballet, Inc. Today, the company consists of thirty-two talented international artists from the United States, Canada, Russia, China, Uruguay, France, Hungary, Armenia, and Cuba.

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Dancers learn steps and movements of ballet as though they were learning to speak a language. The steps join together like sentences, and several sentences make a dance.

The ballerina below is dancing an arabesque. In the first picture she looks strong and confident. In the second picture she is softer, while in the third picture she is so happy she that she leaps right off the ground! You can see how the same step can suggest different moods or feelings.



1.



2.



3.

Ballet Talk

Sometimes the dances “talk” in a special sign language called mime. Only ballets that are over a hundred years old use mime. There are more than two hundred different gestures altogether—the ones shown here are all from *Swan Lake*.



Plead



Death



Fear



King or Queen



Man



Love



Marry



Swear

Top Images:Lilyan Vigo Timour Bourtasenkov in Carolina Ballet's *Swan Lake*. Photo by Russ Howe.

BALLET BASICS

Stepping Out: Ballet Basics

Ballet Positions

Every step, every jump, every turn in ballet begins and ends in one of the five basic positions of the feet. These five positions were defined more than 300 years ago by a famous French dancer and teacher named Pierre Beauchamps.

Ballet Vocabulary

Below is a list of frequently used vocabulary words that are associated with a ballet company.

Adagio: (uh-DAGH-ee-o) slow and sustained movements

Allegro: (uh-LEH-gro) fast running and jumping movements

Apprentice: a dancer who is learning to become a professional dancer

Arabesque: (Air-uh-BESKE) the dancer extends a straightened leg directly behind the body

Artistic Director: the overall leader of a dance company

Ballet Mistress/Master: a person associated with one company who is responsible for the training of the dancers and the teaching of choreography

Barre: (bar) a horizontal pole that dancers use for support during their daily warm-up

Choreography: (cor-ee-OG-ra-fee) the creation of dances to music using any movement including traditional ballet steps

Corps de Ballet: (cor-duh-ba-LAY) the supporting dancers of a ballet company

Danseur: (dan-SIR) any professional male dancer

En Pointe: (on point) a ballerina dancing on her toes while wearing toe shoes

Glissade: (gli-SAHHD) ballet movement meaning "to slide"

Grand Allegro: (pe-teet-AH-le-gro) large jumping, traveling steps

Jeté: (zhuh-TEY) a jump from one foot to the other preceded by a brush with the working leg

Pas de chat: (pah-duh-SHAT) a ballet movement that involves darting and jumping

Pas de Deux: (pah-duh-DUH) dance for two

Pas de Trois: (pah-duh-TWAH) dance for three

Pas de Quatre: (pah-duh-QWA-truh) dance for four

Petit Allegro: (pe-teet-AH-le-gro) small jumping steps

Pirouette: (Peer-oo-WET) any number of turns on one leg in any position

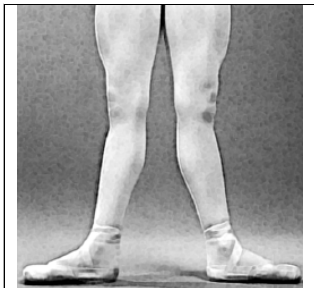
Principal Dancer: male or female dancer with the highest ranking in a company

Soloist dancer: accomplished dancer who is learning to become a featured dancer

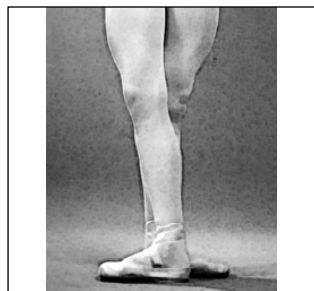
Turn Out: to rotate the legs out from the hips



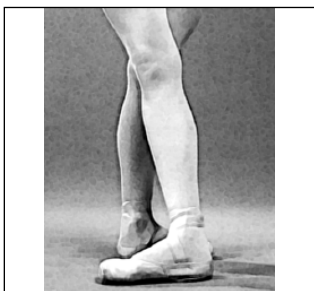
First Position



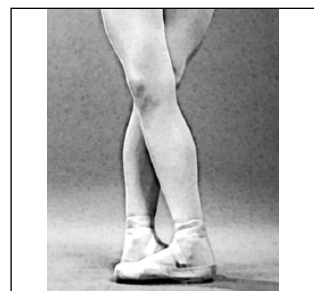
Second Position



Third Position



Fourth Position



Fifth Position

**BACKGROUND
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AND
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In class, dancers begin with gentle exercises at the barre to warm-up the muscles. They then move into the center of the floor, to practice slow arm movements called *port-de-bras*, and *adage*, which involves arabesques and careful balances. Next come small neat jumps, called *petit allegro*, followed by large jumps across the studio called *grand allegro*. Some jumping steps use turns, or *pirouettes*.



Plié means "to bend"



Glissade means "to slide"

There are seven movements in ballet. All the movements used in ballet are based on seven natural movements.

- These are:
- bending**
- stretching**
- rising**
- sliding**
- turning**
- darting**
- jumping**

Try each one yourself.



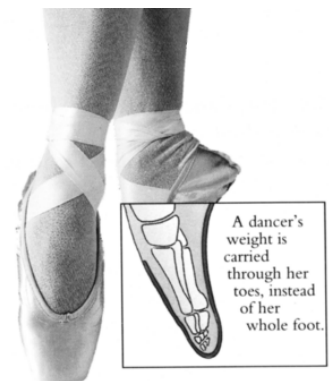
A pirouette is a turning step



This arabesque penchée uses a bending movement



A pas-de-chat involves darting and jumping



This is en pointe which means to be on the point of the toes.

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A
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TO
PRACTICE

Here is a ballet solo for you to try. Ready? *Trois petits sautés, grand sauté, glissade, jeté en tournant, première arabesques, pirouette en dedans!* Don't worry about the names, just follow the pictures and practice slowly, counting in your head. When you know the routine by heart, try dancing it in different ways, by changing the arm positions or adding more steps. You are becoming a *choreographer!* Try to find some suitable music to do your dance to.



1. Start in first position of arms and feet.



4. Run quickly, then jump and turn in the air at the same time. Swing your arms up, too.



2. Jump three times. As you do so, count "ONE and TWO and THREE..."



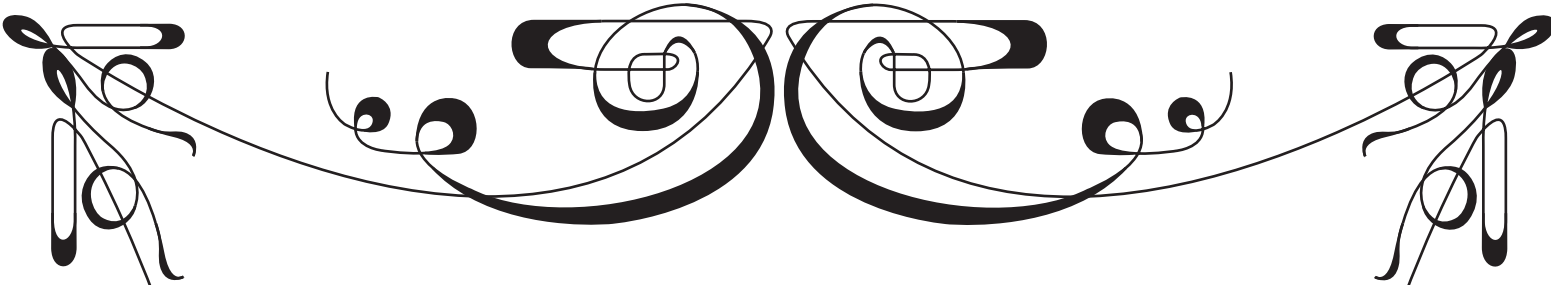
5. Slide your left foot up behind you, and stretch your right arm forward in an arabesque.



3. "AND FOUR!" Make a huge jump, stretching out your arms and legs as far as you can.



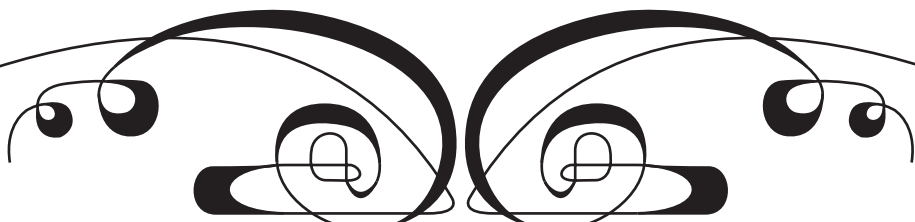
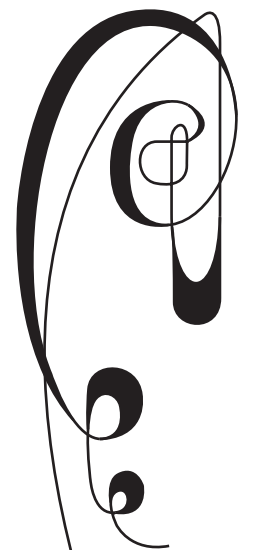
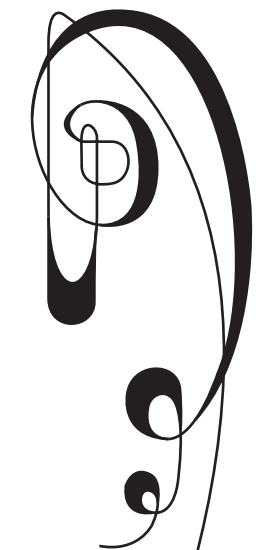
6. Quickly close your feet together. Spin twice on the right leg, and in a clear position.



Carolina Ballet

Robert Weiss, Artistic Director

THE LESSONS



LESSON # 1

ONCE UPON A TIME...

THE STORY OF SWAN LAKE

Objectives

- A.** Daily Objective:
 - 1. Lesson Content: The written story of *Swan Lake*
- B.** Concept Objective:
 - 1. Learn how stories can be told verbally, musically, and through physical movement
- C.** Skill Objective:
 - 1. Students will learn the story of *Swan Lake*
 - 2. Students will begin creating a chart and activities that identify important parts of the story

Materials

- A.** APPENDIX: Story of *Swan Lake* (See the story provided in these materials, or you may purchase the book upon which it is based. *Swan Lake* by Lisbeth Zwerger is available through Amazon.com.)
- B.** APPENDIX: Getting to know *Swan Lake*-Chart of story explaining setting, characters, costumes
- C.** STUDENT ACTIVITY BOOK: Chart students fill in about story of *Swan Lake*
- D.** STUDENT ACTIVITY BOOK: Once Upon a Time...The Sorcerer's Revenge
- E.** STUDENT ACTIVITY BOOK: Once Upon a Time...Crossword Puzzle

Vocabulary

- A.** Prince: Young man of royalty who is seeking a bride
- B.** Swan Princess: Princess of the Swans
- C.** von Rothbart: Evil Sorcerer
- D.** Cygnets: Little Swans
- E.** Castle: A large building that usually has high walls with towers and is surrounded by a moat for protection

Lesson Procedures/Activities

- A.** The teacher or local personality will read aloud the story of *Swan Lake* from story provided or the book.
- B.** The teacher will guide students in completing the story chart that details the elements of the story. Lesson One identified the characters and parts of the story.
- C.** The students will unscramble the evil sorcerer's version of the story and complete the crossword puzzle about the story from the student activity guide.

Evaluation/Assessment

- A.** Teachers can lead an informal discussion after reading the story to measure students' comprehension.
- B.** Teachers will evaluate students' pictures to measure their understanding of the story (Yes or No and If not, why not?).

LESSON #2

GETTING STARTED

AN INTRODUCTION TO BALLET AND MUSIC

Objectives

A. Daily Objective:

1. Lesson Content: Ballet History, What is a Professional Dancer?, Creating a Ballet
2. Lesson Content: History of Peter Tchaikovsky-Young Composers Series, Types of Musical Instruments

B. Concept Objective:

1. Learn that stories can be told verbally, musically, and through physical movement

C. Skill Objective:

1. Students will learn the definition of ballet as a form of dance and how it started
2. Students will learn to identify the definition of a composer and identify Tchaikovsky as a composer of *Swan Lake*
3. Students will become familiar with the life and achievements of Peter Tchaikovsky
4. Students will learn to identify types and sounds of musical instruments

Materials

- A. BACKGROUND INFO: Fundamentals of Ballet Glossary
- B. BACKGROUND INFO: History of Ballet
- C. BACKGROUND INFO: Creating a Ballet
- D. STUDENT ACTIVITY BOOK: Behind The Scenes: "Curtain Call"
- E. STUDENT ACTIVITY BOOK: Peter Tchaikovsky Biography and Activity Sheet "Peter, Peter Music Maker"
- F. STUDENT ACTIVITY BOOK: The Music Lab-Matching Musical Instruments and Word Search
- G. Internet research on types of Instruments and/or Resource Handout on types of musical instruments
- H. Tape Recorder
- I. Recording of the music of Peter Tchaikovsky's *Swan Lake*
- J. Ballet Excerpts with Music (available online at www.carolinaballet.com in a downloadable format)

Vocabulary

Artistic Director	Composer	En pointe	Professional Dancer
Ballare	Conductor	Instrument	Set Designer
Ballerina	Corps de Ballet	Lighting Designer	Soloist Dancer
Ballet Master/Mistress	Costume Designer	Movements	Stage Manager
Choreographer	Dance	Musician	Steps
Company Pianist	Danseur	Principal Dancer	Symphony

Lesson Procedures/Activities

- A. The teacher will explain to students the history and elements of ballet, and will use the student activity Behind the Scenes: "Curtain Call."
- B. The teacher will read aloud the story of Tchaikovsky, discuss his talent at a young age and familiarize students with the vocabulary. Students will complete activity "Peter, Peter Music Maker".
- C. The teacher will play the music of *Swan Lake* after story of Tchaikovsky is read.
- D. Teacher will review the recording of *Swan Lake* and find selections that contrast in style and tempo.
- E. Teacher will discuss the musical instruments within the music and how they are used to express different emotions. Student activity "The Music Lab" matching and word search.
- F. Tchaikovsky's score for *Swan Lake* is orchestrated for two flutes, two oboes, two clarinets, two bassoons, four French horns, two cornets, two trumpets, three trombones, a tuba, a set of timpani drums, a triangle, a tambourine, castanets, a snare drum, cymbals, a bass drum, a gong, a glockenspiel, a harp, and a full complement of strings, including the violin.
- G. Teacher will show Carolina Ballet CD-Rom of Ballet Excerpts to Music.

Evaluation/Assessment

- A. An informal discussion familiarizing students with ballet history and the elements of ballet will be held for teachers to determine students' understanding.
- B. An informal discussion after reading the story will be held on the life of Tchaikovsky. Teachers will listen to answers to determine students' understanding
- C. Teacher will monitor student progress in identifying musical instruments.

LESSON #2

GETTING STARTED

AN INTRODUCTION TO BALLET AND MUSIC

Brief overview of the history of ballet

Ballet is a form of dance and may be used to tell a story. The word ballet comes from the Italian *ballare*, to dance. Before there was music, there was dancing. More than 300 years ago, Louis XIV of France established the Royal Academy of Dance and Music. In another hundred years, ballet had become almost a circus sight. Costumes, wigs, and masks were used with complicated steps and patterns of movement on stage.

The three most well-known ballets in the history of dance were created to the music of the Russian composer Peter Ilich Tchaikovsky. These were *Nutcracker*, *Sleeping Beauty*, and *Swan Lake*. These ballets are still performed today all over the world. This spring we will have an opportunity to see *Swan Lake* performed by the Carolina Ballet.

Brief review of professional dancers

A professional dancer is someone who has spent many years in training. He or she has enough talent and dedication to make dancing a career. Most begin their training by the age of 10 or younger. Some children begin as early as age five by taking creative movement or pre-ballet class.

(Let's see how many of you have taken dance lessons: review children's experiences and identify various kinds of dance including ballet.)

Long ago, the word "ballerina" was an honorary status for a professional dancer. Today, "ballerina" is used for any professional female dancer, and "danseur" applies to any professional male dancer.

Professional ballet dancers have the ability to combine movement with music to express feelings and to convey these feelings to the audience. Like actors with words, dancers use body language and gestures to express emotions in their movements. Some dancers may take acting classes to help them in the parts of the ballet when they must "act out" scenes while dancing. A professional ballet dancer is paid a salary and works regular hours.

Like athletes, dancers constantly strive to perfect their bodies and to improve their movements or actions. Dancers also learn other forms of dance, such as modern, jazz, tap and folk dancing.

Dance is an art form. Dancers are artists, athletes, and actors all at once. At Carolina Ballet, a professional dancer works about eight hours a day, six days a week. A work day usually begins with company class in the ballet studio with a series of exercises to prepare the body for movement. The dancers also work to improve their technique by developing strength, flexibility, and precision. A day of rehearsal may include five or six ballets the dancers are learning or practicing. On performance day, there is a warm-up class and up to three hours of rehearsal before the performance. Then, there is a short break for the dancers to apply their make-up, dress and prepare for the performance. When Carolina Ballet comes to perform for us, there will be two performances in one day. On the day before, there will be rehearsal time in the place where they will perform for us.

Brief overview of Behind the Scenes

We won't see the important people behind the scenes for a ballet performance. To tell the story without words, the dancers are helped to show feelings or emotion by costumes, lighting, and scenery.

LESSON #2

GETTING STARTED

AN INTRODUCTION TO BALLET AND MUSIC

Overview of the Elements of Ballet:

Carolina Ballet has an Artistic Director. He chooses the dancers and the ballets to be performed in a ballet company.

Choreographer: this person is the main source for the ideas for a new ballet. He or she creates all the dance steps or movements that carry out the story of the ballet. The choreographer works closely with composers or music for the ballet. A choreographer teaches a work to the dancers one step at a time. It is not unusual to rehearse an entire afternoon and only complete one minute of a new work.

Ballet Master: The ballet masters are in charge of the choreography—new and old. They are in charge of rehearsing the dancers to perfect the movements as well as the emotional content of the story. Ballet masters also teach class, because dancers never stop learning and growing as long as they are dancing.

Set Designer: The stage is decorated for the performance by the set designer. Sets can be simple and plain or even be the inside of a house or castle. A crew of carpenters, painters and stagehands puts the set together. When we see *Swan Lake*, the set will be plain and left to our imagination. This is because of the limitations of the local facilities.

Sound Designer: There may be live music or recorded music for the ballet. Carolina Ballet often uses recorded music as it is very expensive to have an entire orchestra. The sound designer makes sure the volume is right for both audience and dancers.

Lighting Designer: The best lighting designers paint with lights. Lighting is very important to a ballet. Bright lights may mean daytime or happiness. A darkened stage can mean nighttime or sadness.

Conductor: The conductor works with the choreographer to understand his or her vision for the dance and the music. The conductor works to create the dramatic rises in the sound of the music or to accent movements of the dancers. Recorded music is conducted for ballet and may differ from recorded music at a symphony concert. At *Swan Lake*, listen for ways in which the music may help “tell” the different parts of the story.

Company Pianist: Dancers like to rehearse to live music so there is a pianist who plays the piano for the class and rehearsals.

Stage Manager: This person makes sure everything works at the performance of the ballet. Cues or special messages are sent to everyone involved in the production, dancers, music, lighting, and scenery.

Costume Designer: This person creates the way costumes help tell the story. Detailed sketches for each costume are made and colors and fabric selected.

Costumes and Ballet Shoes: Once, when playing the part of a fairy, the dancer decided to dance on her toes to appear more light and airy. This performance inspired dancing on point in ballet that we see today. Only women, not men, dance on point. A woman's ballet shoe is made especially for dancing on tiptoes but strength and technique make it possible to rise to the point and to maintain contraction of muscles required for balance.

LESSON #2

GETTING STARTED

AN INTRODUCTION TO BALLET AND MUSIC

Meet Carolina Ballet's Artistic Director, Robert Weiss

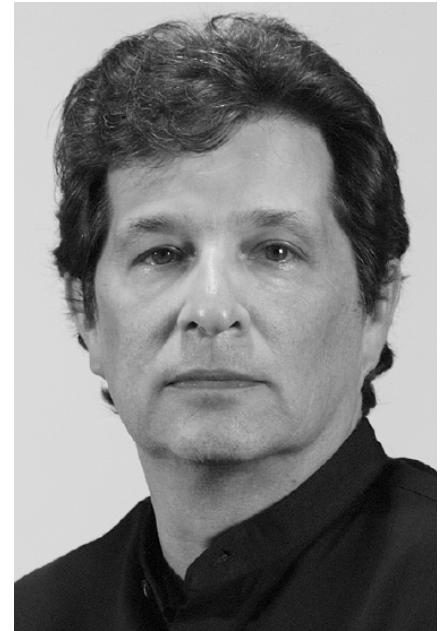
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LESSON # 3

STEPPING OUT

MIME AND MOVEMENTS

Objectives

A. Daily Objective:

1. Lesson Content: The recording of Tchaikovsky's *Swan Lake*

B. Concept Objective:

1. Instill an appreciation for ballet and music as a pure expression of dreams and emotions

Materials

A. Tape Recorder

B. Recorded music of Tchaikovsky's *Swan Lake*

C. BACKGROUND INFO: "Mime and Mood"

D. BACKGROUND INFO: "Basic Ballet Positions and Vocabulary"

E. BACKGROUND INFO: "Steps and Movements of Ballet"

F. BACKGROUND INFO: "A Dance to Practice"

G. STUDENT ACTIVITY BOOK: Mime and Movements: "Let's Dance" A Crossword Puzzle

H. Scarves, ribbon, capes, paper crowns, etc. as props

Vocabulary

A. *Glissade*: ballet movement meaning "to slide"

B. *Plié*: ballet movement meaning "to bend"

C. *Pas de chat*: a ballet movement that involves darting and jumping

D. *Port de Bras*: A carriage of the arms

E. *Jeté*: a jump from one foot to the other preceded by a brush with the working leg

F. *Jeté en Tournant*: a large jeté where one is turning

Lesson Procedures/Activities

A. The teacher will help familiarize students with mime by demonstrating the sign language gestures.

B. Teacher may elect to use an overhead projector and position a student behind projector and screen to demonstrate mime and movement positions.

C. The teacher will explain and demonstrate the basic ballet positions and vocabulary.

D. Teacher will familiarize students with movements of ballet emphasizing that ballet consists of steps joined together like sentences. Students will practice in small groups and demonstrate to each other the ballet example "A Dance to Practice".

Evaluation/Assessment

A. Teacher will observe students as they create mime and movements. Teacher will look for appropriate body language in order to convey the emotion of the characters and story. Teachers may want to have students observe the groups perform to guess the characters.

LESSON #4

STAGE WORKS

SCENES AND SETTINGS

Objectives

A. Daily Objective:

1. Lesson Content: The scenes of *Swan Lake*

B. Concept Objective:

1. Instill an understanding of how the sets and costumes are significant in creating the atmosphere of a ballet
2. Instill an understanding of symbolism

Materials

A. STUDENT ACTIVITY BOOK: "Lights, Camera, Action!" (The Scenes of *Swan Lake*)

B. APPENDIX: Instructions on Constructing "A Theater in a Box"

C. STUDENT ACTIVITY BOOK: Stageworks-"Celebrations" Designing an Emblem

D. Rolls of Drawing Paper

E. Tape, Crayons, Markers, Glitter, Construction Paper

F. Empty Paper Towel or Wrapping Paper Rolls (Two for each group of Students)

G. Empty Boxes that can be used to create a "A Theater in a Box"

Scenes of *Swan Lake*

1. Before the prince's birthday party, the prince went to the forest to try out his bow and arrow.
2. Near the lake the prince met the beautiful princess who told him the story of the evil sorcerer's spell.
3. At the birthday ball, the prince was tricked into loving the princess in black; the real swan princess heard his promise and ran away.
4. The prince found the swan princess at the lake and promised to love her.
5. The sorcerer caused an awful storm, but the true love of the prince and princess saved them and broke the sorcerer's spell.
6. The prince and the princess had a long and happy life together.

Lesson Procedures/Activities

A. Teacher will familiarize students with the prologue, and scenes of *Swan Lake*

B. Teacher will use student activity sheet of "Lights, Camera, Action" and have students describe each scene

C. Students will be divided into small groups and asked to create a scene in *Swan Lake*. By using one of the descriptive scenes above, students will create sketches that communicate the theme. Teacher will have students in the groups organize the order of their scenes to tell the story of *Swan Lake* by constructing a "A Theater in a Box". Student groups will each take turns presenting their "theater" story of *Swan Lake*. Students should use crayons, markers, glitter, construction paper, etc. to create their scene ideas.

D. Students will become familiar with significance of "symbolism" by learning about emblems. They will learn how an emblem is a pattern used to represent an idea or something that communicates meaning to diverse groups of people. Students will learn that the *Swan Lake* emblem is a visual representation of the story's spirit and dreams. Using the "Celebrations" activity sheet, students should create and design an emblem of their own that symbolizes a significant event or celebration in their life and then write three-five sentences about it and what it means.

Evaluation/Assessment

A. Teacher will observe students as they create their scenes to the story. Teacher will look for appropriate placement of scenes in order to evaluate student comprehension.

B. Teachers will grade students on their scene creations and final "A Theater in a Box" project to determine students' level of understanding.

LESSON #5

PREPARING FOR THE BALLET

Objectives

A. Daily Objective:

1. Lesson Content: Marketing a Ballet
2. Lesson Content: Going to a Theater Performance

B. Concept Objective:

1. Instill an understanding of how what it takes to attract an audience
2. Instill an understanding of appropriate audience behavior in a variety of settings.

Materials

- A. APPENDIX and STUDENT ACTIVITY BOOK: "How to Be a Good Audience"
- B. APPENDIX and STUDENT ACTIVITY BOOK: Being in an Audience "A Class Act"
- C. Drawing Paper
- D. Tape, Scissors, Glue, Crayons, Markers, Glitter, and additional embellishments

Vocabulary

- B. Marketing: to offer something for sale
- C. Advertising: to announce publicly by a printed notice or a broadcast
- D. Etiquette: the rules governing the proper way to behave
- E. Usher: a person who leads other persons to seats
- F. Curtain Speech: welcoming remarks made prior to a performance
- G. Standing Ovation: a public expression of praise; enthusiastic applause where audience stands

Lesson Procedures/Activities

- A. Teachers will have students design invitations, posters, brochures, newspaper advertisements, radio announcements, and programs advertising *Swan Lake*. Designs should be posted at your school to get upper class students excited about coming to the performance and being in an audience.
- B. In preparation for the ballet performance, teachers will have students describe places where they were members of an audience. Answers could include attending a ballet, movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the chalkboard.
- C. Teachers will discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a ballet be different from a football game? How would the audience behave at a rock concert as compared with a classical concert? Students will complete the activity: Being in an Audience "A Class Act."
- D. Students will be selected to act as performers in at least three of the settings listed above. For example, they may pretend to be playing a sport like golf or tennis; playing instruments in an orchestra or a rock band or they could pretend they are attending a ballet performance.
- E. Before and after each performance, teachers will review with the class where they are pretending to be and help the class evaluate the appropriate audience behavior for each location. Point out that some behaviors that are fine in one setting are considered inappropriate in another. Ask performers if they felt that the audience's behavior was appropriate for their performance and why. Allow the students to perform while the rest of the class pretends to be in the audience.

Evaluation/Assessment

- A. Teachers will grade students on their advertising designs to determine students' learning process.
- B. Teacher will determine whether student responses indicate an understanding of the appropriate behavior as an audience member in a variety of settings?

LESSON #6

THAT'S A WRAP

REFLECTION AND FOLLOW-UP

Objectives

A. Daily Objective:

1. Lesson Content: Express individual viewpoints using elements of description, analysis, and evaluation

B. Concept Objective:

1. Instill an appreciation for ballet and music as a pure expression of dreams and emotions

Materials

A. Writing Paper

B. Pencils/Pens

C. APPENDIX : Sample of Carolina Ballet *Swan Lake* Review

D. STUDENT ACTIVITY BOOK: Tell us what you think "The Voice of Dance"

Vocabulary

A. Review: A review offers an assessment and reaction to the work.

It explains what is noteworthy, whether or not it was effective or persuasive, and how it enhanced an understanding. A review should include answers to the necessary journalism questions: Who, What?, Where?, When?, How? and Why? In addition to analyzing the work, a review often suggests whether or not the audience would appreciate it.

B. Dance Critic-a person who writes about dance performances. Critics provide their opinion of the performance to help people decide if they would like to see it.

Lesson Procedures/Activities

A. Students will read a sample of a Carolina Ballet review from *Swan Lake*.

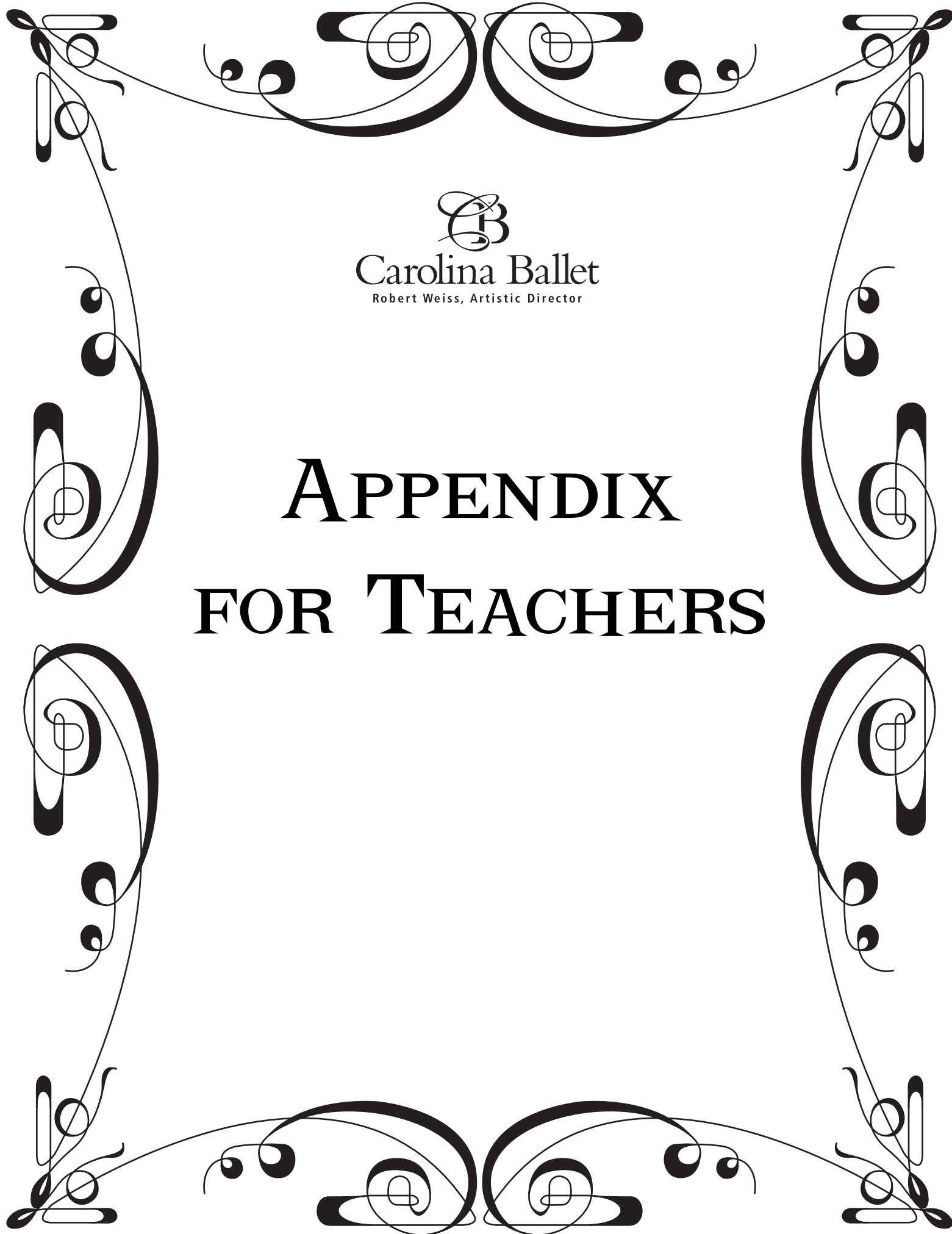
B. Teachers will have students be dance critics and write a review stating their viewpoint using elements of description, analysis, and evaluation.

C. Students will write a review of their study of the *Swan Lake* story. After seeing the actual ballet performance they will determine a comparison of what they learned about the story and what they saw at the performance.

Evaluation/Assessment

A. Teacher will grade students on their advertising designs to determine students' understanding.

B. The students' reviews should include the title, date, time, and a description of the performance. Students should comment on the parts they enjoyed, what they thought could be improved, and their recommendation to the reader about attending a future performance.



Carolina Ballet

Robert Weiss, Artistic Director

APPENDIX FOR TEACHERS

APPENDIX FOR
TEACHERS

THE
STORY
OF
SWAN
LAKE

ACT I: SCENE 2
AND ACT II: SCENE 2
TO BE PERFORMED
FOR STUDENTS

Prologue

The princess and her friends are enjoying a beautiful afternoon when suddenly the sky darkens. A sorcerer disguised as an owl flies over the young women and changes them all to swans. *(Imagine how this scene would be like and who is involved)*

Act I: Scene 1

A very long time ago, a magic spell could change a person into a tree, a rock, or even an animal. At that time there lived a prince who loved to have a good time. The prince agreed, but first he insisted that he must try out his new bow and arrow on a hunting trip with his friends. She planned a ball and invited princesses from other kingdoms so he could find a wife. All right, the prince said, but first I must try out my new bow and arrow on a hunting trip with my friends. *(Imagine the conversation between the prince and his mother)*

Act I: Scene 2 (to be performed for the students)

Once in the forest, the prince was soon separated from his friends. He stopped by a lake, where he saw a beautiful young woman. But as he looked at her, she seemed to disappear. In reality, his vision was blocked by the sorcerer who had changed the young woman and her friends into swans. After searching for her, the prince finally found the young woman again. She told him her sad story, explaining how the sorcerer had transformed her and her friends into swans. Every night at midnight, she could take her human form again, but only until dawn, when she turned back into a swan. "Only one thing can free me from this spell," she said. "It is the true love of a man." Upon hearing this, the prince knelt to tell her that he loved her truly. However, the evil sorcerer suddenly appeared, flying over them with loud flapping wings. The sun began to rise and the princess and her friends turned into swans once again. *(Imagine the setting: forest, lake, princess, and prince with his bow. Describe or improvise the conversation between the prince and the swan princess followed by the appearance of the evil sorcerer.)*

Act II: Scene 1

At the ball, there was much dancing. The prince's mother hoped he would choose one of the invited princesses for his wife. The prince was sad, however, and thought only of the lovely swan princess he had met in the forest. Suddenly, there was thunder and lightning, and a prince and his beautiful daughter arrived dressed in black. The prince mistakenly thought it was his swan princess and told his mother that he would love her forever. At the door there appeared another guest, dressed in white. She was the real swan princess, but when she heard the prince say he loved another, she ran away. *(Imagine the ballroom and birthday celebration for the prince with dancing. The scene is suddenly disrupted by the arrival of two uninvited guests: Imagine the scene and what happens. Listen to Music of Swan Lake.)*

Act II: Scene 2 (to be performed for the students)

The prince realized he had been tricked. The princess in black was the sorcerer's daughter, not the swan princess. He rushed out of the castle to try to find the swan princess. He found her at the lake with her friends. "I love you." declared the prince. "No danger will chase me away." The evil sorcerer caused an awful storm to come up that flooded the banks of the lake. The sorcerer's evil power was great, but greater was the power of love. The swan princess and the prince were pulled into the lake but held on to each other. The sorcerer tried to make the storm stronger, but he himself got caught in the splashing water. The true love of the prince and the princess was stronger than the evil power of the sorcerer. At last the sorcerer was lost in the water and the spell was broken. The princess and her friends were free at last! The prince and princess had a long and happy life together.

(Imagine the Swan Princess rushing away and the prince running after her. He finds her at the lake in the forest, but the sorcerer finds them too. A huge battle occurs in and around the lake. Ask students to imagine what happens when the spell is broken.)

ONCE
UPON A
TIME...

CHART
GETTING
TO KNOW
SWAN
LAKE

Getting to Know *Swan Lake*

As the story of *Swan Lake* is told, fill in the chart below with the students, so that it is completed by the end of the unit.

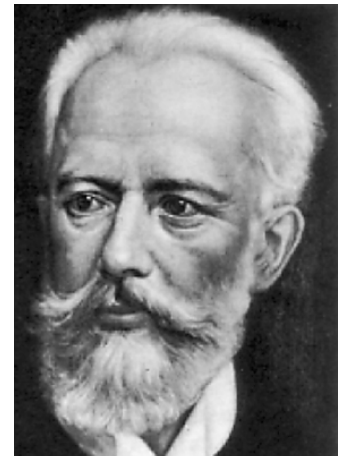
The Story <i>(Lesson One)</i>	Characters <i>(Lesson One)</i>	Scenes <i>(Lesson Two)</i>	Identifications <i>(Lesson Two)</i>	Events <i>(Lesson Four)</i>
A magic spell changes the princess and her friends to swans	Swan Princess and friends An owl (sorcerer)	Prologue (not performed) Princess and friends out for a walk	Swan headpieces Owl (sorcerer's form)	Lovely afternoon suddenly turns dark, an owl flies by
Mother decides the Prince needs a wife, so she plans a ball and invites many princesses Prince enjoys the forest with his friends	Mother and Prince Prince and his friends	Scene I <i>(not performed)</i> Castle Forest	Royal clothing of mother Prince in hunting outfit Hunting bow (birthday gift)	Mother and Prince talk about his future Prince goes through the forest and tries his bow
Prince falls in love with the Swan Princess Prince learns of the evil spell then pledges his love	Prince Swan Princess	Scene II <i>(performed)</i> Forest and the lake in the forest	Swan princess in white, flowing dress	The Prince sees a beautiful woman The Prince finds her
Prince dances with invited princesses The sorcerer arrives with the Black Swan who wins the Prince's favor The Swan Princess sees what happens and runs away and the Prince learns he has been tricked	Prince Guests Sorcerer and Black Swan Swan Princess	Scene III <i>(not performed)</i> Ballroom in the castle Balcony of the castle	Ballroom music and dancing Black Cape (<i>sorcerer</i>) Black dress White dress (<i>Swan princess</i>)	Ballroom with entrances and balcony
The Prince finds the Swan Princess The Sorcerer arrives and a huge battle rages The Prince wins and the spell is broken What happens ever after?	Prince Sorcerer Swan Princess	Scene IV <i>(performed)</i> The forest and lake	Ballroom clothing Black Cape White, flowing dress Strong wind High waves	Calm lake changes during a terrible storm

Peter Ilyich Tchaikovsky was born in Kamsko-Votinsk, Russia, on May 7, 1840. He was a very bright child who could read Russian, French, and German by the time he was six years old. He hated physical exercise, did not like to wash, and did not care about the way he looked or what he wore.

Peter's interest in music was so strong that his governess became concerned because it was unusual for a child so young. If he could not find a piano to try out the music he made up, he would use his fingers to tap out his tunes on the windowpanes of his house. Once while doing this, he tapped so hard on the glass that the window broke, leaving him with a serious cut on his hand.

Peter began taking piano lessons when he was six years old. After attending boarding school, he studied law and mathematics and took a job as a clerk in the Ministry of Justice. After just four years, he quit to attend music school full time to study composing. He was soon invited to teach class. Tchaikovsky was a nervous, unhappy man all his life, yet his beautiful music made him the most popular of all the Russian composers. He wrote the music for three of the most famous ballets of all time, the *Nutcracker*, *Swan Lake*, and the *Sleeping Beauty*. He traveled to the United States, where he conducted several concerts. In his lifetime, he wrote nine operas, six symphonies, four concertos and three string quartets, as well as numerous songs, suites, and overtures.

One of his most famous pieces, *The 1812 Overture*, uses cannons and church bells and is often played on the 4th of July. Tchaikovsky was only 53 when he died in St. Petersburg in 1893. He had just completed his sixth symphony, which he felt was the best piece of music he ever created.



APPENDIX FOR
TEACHERS

GETTING
STARTED

AN INTRODUCTION TO

BALLET
AND
MUSIC

THE MUSIC LAB
WHAT AM I?

INSTRUMENTS

- French Horn
- Tambourine
- Flute
- Triangle
- Drum
- Cymbals
- Viola
- Clarinet
- Trombone
- Harp
- Trumpet
- Tuba



This is a brass musical instrument that has a very long tube. You play it by holding it with the curving downward and buzzing into the mouthpiece. For a louder effect you play with the bell up, instead of down. *What am I?*



This is a long slender metal tube with three valves. It's bent into a paper clip shape, but if you stretched it out, it would be 6 1/2 feet long. Your lips vibrate when you play this instrument. It plays the highest pitches of the brass family. Its sound is bright, brilliant, and exciting. *What am I?*



This is a long brass musical instrument. Instead of having valves, it uses its sliding shape to change sounds. *What am I?*



This is a large, brass, musical instrument that has the lowest pitch. It has a long metal tube, curved around and around, with a huge bell at the end. *What am I?*



This is a musical instrument with many strings that you play with your fingertips and thumb. It is a large instrument with 47 strings stretched across a wooden frame. The bottom part of the wooden frame is hollow. *What am I?*



This is a stringed instrument that is slightly larger than the violin. The sound is deeper and warmer than the violin, which has a high, bright, and sweet sound. *What am I?*



This is a large hollow cylinder that makes a range of sounds from thunder to whispers. It makes the lowest sounds in the percussion family and is used for rhythm and mood. You play it by hitting either side with sticks that have large soft heads, often covered with sheepskin or felt. *What am I?*



This is a long slender black tube woodwind instrument with a flared bell and metal keys. To play it, you hold it in an up-and-down position, put the mouthpiece and the reed in your mouth, and blow. You use both hands to press on the keys to open and close the holes, and change the pitch of the sounds. *What am I?*



These are musical instruments that you bang or hit together to make a sound. They look like a pair of gold-colored pot lids. The sound can be used for drama and excitement, rhythm, or delicate sound effects. *What am I?*



This is a musical instrument that has a triangular shape that makes a ringing sound when you bang it. *What am I?*



This is a small drum made of a circular wooden frame with small discs called metal jingles along the side. These jingles produce sound when it is shaken, rubbed, or struck on the drumhead with the knuckles. *What am I?*



This instrument is usually made from silver, gold, or some other type of metal. You play it by holding it sideways with both hands and blowing across a hole. You use your fingers to open and close the keys, which changes the pitch of the sounds. *What am I?*

APPENDIX FOR
TEACHERS

STAGEWORKS

SCENES AND
SETTINGS

THEATER
IN A BOX

Supplies (Have one set of materials for each theater to be made):

1. Strong Cardboard Box to be movie stage (about 10" x 12"), open side of box should be size to let 8.5" x 11" page show.
2. Cardboard paper towel rolls (2) (about 14 inches long).
3. White drawing paper (8.5 x 11) for title page and 6 scenes.
4. Roll of white drawing paper that is long enough to hold title and scenes.
5. Scotch tape, masking tape.
6. Drawing materials: pencils, crayons, markers, glitter glue.

Preparation:

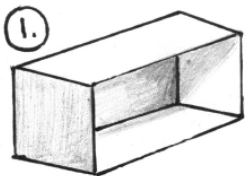
1. Have slits (at least 1 inch longer than width of rolled paper) cut in the two sides of the box.
2. Have 2 cardboard rolls cut to correct length (taller than box).
3. Prepare roll of paper. Draw lines to indicate sections where paper scenes will be added. Make beginning section and ending section about 10 inches long.
4. Prepare title page with story name. (Page at beginning or ending could include children's names.)

Activity:

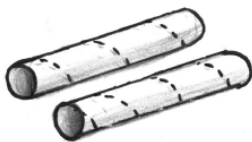
1. Discuss the 6 scenes that will be portrayed.
2. Each child makes a picture illustrating his scene. Make sure scene is made on correct direction (long way across on the paper).
3. Arrange the scenes in sequence.
4. Attach title page and scenes to the roll of paper.
5. Put the finished roll through the slits. Attach each end to one of the cardboard paper rolls (about 1/2 inch above the bottom of the roll).
6. Children tell the story as they roll the movie through the box (onto the opposite roll).
7. You may wish to decorate the box stage.

Suggested sentences to use for the scenes:

1. Before his birthday party, the prince went out to the forest to try out his new bow and arrow.
2. Near the lake, the prince met the beautiful princess, who told him the story of the evil sorcerer's spell.
3. At the birthday ball, the prince thought the princess in black was the swan princess, and he promised to love her; the real swan princess heard the promise and ran away.
4. The prince found the swan princess at the lake and promised to love her.
5. The sorcerer caused an awful storm, but the true love of the prince and the princess saved them and broke the sorcerer's spell.
6. The prince and princess had a long and happy life together.



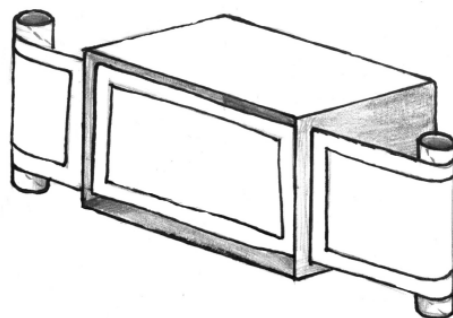
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3



4



APPENDIX FOR
TEACHERS

PREPARING
FOR THE
BALLET

HOW
TO BE
A GOOD
AUDIENCE

Most people who come to the **Progress Energy Center for the Performing Arts** for the first time have a lot of questions. Here are the answers to some questions students usually ask:

Q: *What do people wear to the ballet?*

A: You can wear whatever you want to the ballet. Some people like to dress up and make their visit to the theater a special occasion.

Q: *How will I know where to sit?*

A: Your school will be designated a specific area to sit. Upon arrival, your teacher will check in at the welcome table and an usher will direct you to your seat.

Q: *May I talk in the theater?*

A: You may talk quietly before the ballet begins. During the ballet you must be quiet so everyone can hear the music. You'll want to pay close attention so you don't miss anything. Talking during the ballet may distract those sitting around you.

Q: *How do I know when the ballet is going to start?*

A: When you first come to the theater, the lights will be on so that you can see everything. When the ballet is about to start, the lights will dim, just like at the movies. This is an exciting moment...time to get ready to concentrate on the performance.

Q: *When should I clap?*

A: You should clap whenever you see something you like. A ballet audience usually claps when the conductor comes out, when the ballerina first appears on stage, when the starring male dancer appears on stage, and when a dancer or group of dancers finishes a dance. You can also clap when a dancer does steps that are difficult, such as several turns in a row. At the end of the ballet, all of the dancers will come out and take a bow. Then you can really let them know how much you appreciate their dancing!

APPENDIX FOR
TEACHERS

PREPARING
FOR THE
BALLET

BEING IN AN
AUDIENCE

A
CLASS
ACT

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, sometimes acceptable, or never acceptable at each kind of event?

Student: Place **"OK"** in the chart if the behavior is always okay, **"A"** if acceptable and **"NA"** if never acceptable at all at each type of performance.

	Sporting Event	Movie	Live Theater	Piano Recital	Orchestra Concert	Ballet Performance	Opera Performance	School Play
Eat								
Talk								
Cheer								
Stand Up								
Walk about								
Give ovation								
Applaud								
Clap with music								

THAT'S
A
WRAP!

BE THE
VOICE OF
DANCE

Tell us what you think.

Compose a short review of Carolina Ballet's *Swan Lake*.
Follow below to see what you need to include.

Part of a dance critic or reviewer's job is to give someone who was not at the performance an idea of what it was like and whether or not they should go to see it. Reviews should include:

- **The who, what, where, how, and why of the performance**
- **Who performed and who choreographed the dance**
- **Who composed the music and how was it used**
- **What you think the choreographer set out to accomplish and if he/she was successful**
- **What was visually interesting in the dance**
- **What was the quality of the dancers' performance**

'Swan' enchants prince and audience

BY ORLA SWIFT
STAFF WRITER

RALEIGH
As fairy tales go, "Swan Lake" is as dysfunctional as they come. Charming prince is pressured by family to find himself a wife. Prince balks,

DANCE REVIEW

preferring to party with his pals. Then he spots a hottie in the forest who leads a troublesome double life — human by night, swan by day — that she claims can be cured if the right man would come along. Poof! Prince falls in love and vows to fix her. Obsession 101.

But it's hard to be a cynic when presented with Carolina Ballet

artistic director Robert Weiss' new version of this beloved tale.

Inspired by Lisbeth Zwerger's illustrated storybook adaptation of the tale, Weiss routs out the tiresome pomp of the royal lifestyle and infuses the prince's world with a sincere and earthy charm.

Jeff A.R. Jones' set design and David Heuvel's costumes alone are an enchanting sight, evoking Zwerger's elegant illustrations. Heuvel's costumes are especially imaginative, from the subtle feathers in the swans' dresses to the layered leaflike autumn motif of the ballroom outfits, each family color-coded.

Weiss uses Tchaikovsky's original score, played live under conductor Alfred E. Sturgis' direction. But Weiss trimmed the music and inserted two alternate selections

DETAILS

WHAT: "Swan Lake" by Carolina Ballet
WHEN: Today, 2 and 8 p.m.; Sunday, 2 p.m.
WHERE: Memorial Auditorium, BTI Center, Raleigh
COST: \$10-\$59; \$5 student rush
INFO: 719-0900, www.carolinaballet.com

for the prince-swan love scenes.

He also reshaped the story with intriguing new twists, such as a dalliance between the queen and the sorcerer. The result is enchanting, as the extended curtain call at Thursday's opening night attested.

Dancer Timour Bourtasenkov is a perfect prince, obstinate and immature with regard to his royal duties, but so physically expressive in his unwavering infatuation

that the audience has no choice but to wish him well.

Lilyan Vigo captures a similar dichotomy in her portrayal of the beloved swan. In her love and grief alike, she moves with a subtle and expressive elegance. But she also dances the part of the manipulative faux-swan seductress, conjured by the sorcerer to trick the prince into betraying his beloved swan.

That dance was among the bal-

let's most haunting. Clad in a dark dress that evoked fool's gold, Vigo moved sensually and so seamlessly with the music — particularly during violinist Margaret Partridge's solo passages — that it seemed she had cast even the musicians under her spell.

And then there's the sorcerer, Cyrille de la Barre, whose role Weiss has expanded with several impressive solos and an especially riveting drowning scene in the dramatic climax. De la Barre fails to capture the menace of his role, and he often comes across as emotionally wooden. But from a technical standpoint, his sorcerer is dazzling.

Melissa Podcasy's queen is reservedly regal, which makes her romantic dalliance with the sorcerer all the more dramatic. By

dance's end, she is visibly rejuvenated by the sorcerer's magic.

Weiss also added a romantic set of dances between Pablo Javier Perez and Margaret Severin-Hansen, which the pair executed marvelously, drawing roars from the audience.

But despite all its magic and mystery, it's the vulnerability in Weiss' choreography that makes his "Swan Lake" so alluring. When his swans limp, when his prince sighs, when the queen grows giddy with infatuation, Weiss' reimagining of this oft-told tale finds bewitching new treasures within. And poof! We are in love.

Staff writer Orla Swift
can be reached at 820-4764
or oswift@newsobserver.com.

Send the reviews to:

Education Director
Carolina Ballet, Inc.
3401-131 Atlantic Avenue
Raleigh, NC 27604
education@carolinaballet.com

What is ballet?

Ballet is a silent art that entails dancing to music on stage in front of an audience using the classical ballet vocabulary.

How does an idea for a ballet evolve?

A person called a choreographer comes up with an idea or story and then creates gestures to make movements that they then teach to dancers.

How do ballet dancers make up the steps they dance?

Dancers do not make up the steps. They learn basic ballet positions in ballet class. Ballet steps are like words. Just as you combine words to form a sentence and then a paragraph, choreographers combine hundreds of steps to express a feeling, an idea, or tell a story.

What do dancers do when they are not on stage?

When not on stage, dancers must practice daily exercises in a ballet class to stay in shape and improve their skills. They spend a lot of time learning and practicing dances taught by a choreographer. The daily routine of a ballet dancer is similar to that of a professional athlete.

How long does it take to become a ballet dancer?

To become a professional dancer, it takes approximately 8-10 years of training. Beginners go to ballet class once or twice per week; by the time a student is 15 years of age, he or she will be taking 10-15 lessons per week.

While ballet classes may provide exercise, discipline, and enjoyment for all, the hope of a professional career is limited to a very few people. Those who will enter professional ballet companies have worked hard and long to develop their superior skills and are dedicated to their art. They are artists, athletes, and actors.

Why does it take so long to become a ballet dancer?

Ballet dancers must combine three careers in one. They are actors, athletes, and artists. Part of a ballet dancer's job is to make the difficult look easy. Ballet dancers must spin around many times without getting dizzy, lift their legs above their ears, and jump high in the air. It takes a lot of training to accomplish these things.

Is ballet just for girls?

No, boys do ballet too. Ballet is hard work and requires great coordination, strength, and athletic ability. Boys have to learn to jump high, turn very fast without getting dizzy, lift girls, and make it all look easy.

Why do the girls wear pointe shoes?

Girls wear pointe shoes to dance on the tips of their toes and give the illusion that they are "floating on air." Most girls go through at least one pair of pointe shoes in a single performance.

What do dancers eat?

Dancers eat just about anything. They do not survive on just carrot sticks and celery. Dancers must eat a good balanced diet in order to maintain the level of energy needed to by their bodies during physically demanding rehearsals and performances.

Internet Connections

Music Units:

The National Core Knowledge: www.ckcolorado.org/lessons/music.asp Lessons for primary students about composers and their music. Click on Swan Lake and The Nutcracker for detailed, printable activities.

Compendia Music Licensing: www.compendialicensing.com This has the music of various classical artists.

GREAT PERFORMANCES: www.pbs.org/gperf/education/tchaikovsky.html Educational Resources: Composer Biographies: Tchaikovsky

San Francisco Symphony: www.sfskids.org/templates/splash.asp Fun with Music

Ballet Units:

New York City Ballet is for kids: www.nycballet.com/families/families.html A website for kids with a wonderful e-book on the history of ballet. Each of the entries on the graphic timeline has a sound icon which reads the text — perfect for primary students!

Pittsburgh Ballet Theatre Kids: www.pbt.org/kids/index.htm Excellent resources for books, videos, and additional web resources. Ballet positions, glossary, and even printable trading cards for the Principal Dancers and Soloists of the Pittsburgh Ballet.

American Ballet Theatre: www.abt.org/education Comprehensive alphabetical listing of ballet terms and positions. Some of the terms have Quicktime video demonstrations.

BalletMet Dance Academy: Ballet Notes: www.balletmet.org/balletnotes.html contains biographies of choreographers and composers, such as Peter Tchaikovsky, Marius Petipa, and George Balanchine. The site also contains synopses and historical information about various ballets.

Books

The World of Ballet by Judy Tatchell. Paperback, 64 pages. A guide to the art of ballet.

Ballet and Dance by Annabel Thomas. Paperback, 48 pages. A guide to the history, style, and basics of different forms of dance including jazz, modern, ballet, and tap. This book also introduces students to the various people involved in creating and staging a dance performance.

Ballet by Annabel Thomas, Paperback, 48 pages. Practical and informative introduction to ballet. Good illustrations.

ABC of Ballet by Janet Grosser. Paperback, 48 pages. Illustrated guide defines basic ballet-related terms: arabesque, battement, pas de chat, relevé, sissonne, many others. Pronunciation guide included.

Dancing Is by George Ancona. Paperback, 48 pages. This book explores dance in many different cultures and the relationship of dance to other kinds of movement.

The Language of Ballet by Thalia Mara. Paperback, 120 pages. This book presents concise easy-to-understand definitions of common ballet terms with phonetic pronunciation of all foreign words, more than 100 line illustrations complement the written definitions and brief biographies of famous dancers and companies.

Ballet by Kate Castle. Hardcover, 32 pages. The magic that you see on stage is only part of the hard work that goes into ballet.

Ballet by Lisa Dillman. Hardcover, 32 pages. This book defines the activity and gives some historical perspective. Succinct, specific advice is offered on exercises, equipment, and performance, accompanied by colorful, clear, and informative photos. The pictures demonstrate the various positions, steps, and exercises.

Ballet 101 by Robert Greskovic. Softcover, 634 pages. A complete guide that will help you understand ballet and includes the history, training, physiology, and a glossary.

Book of Illustrated Ballet Stories by Barbara Newman. Students will love listening to their favorite ballet stories told scene-by-scene, while looking at international dance companies in action.

Books Just For Kids

Starting Ballet Kid Kits by Usborne Books. Paperback. Ages 4-8. Simple activities and explanations for various movements.

Ballet by Kate Castle. Paperback, 64 pages. Ages 9-12. This book offers a true insider's view of everything about dance from the costumes, the steps, the choreographers, and the dance companies to what it's like in a class, a rehearsal, and a performance. The illustrations, which are luscious and atmospheric, thrill and inspire. This book provides detailed coverage of the history of ballet, retellings of favorite ballet stories, and a glossary of dancers, choreographers, companies, and technical terms, as well as a timeline of performances.

The World of Ballet by Kate Castle. Paperback, 64 pages. Ages 9-12. Readers will go behind the scenes to find out all about the dazzling and demanding world of ballet, from the history and practice of dance, costume, classes, and steps to who's who in a ballet company.

Hooray for Ballet! by Margaret Frith, Amanda Haley (Illustrator) Paperback, 32 pages. Grade 2-4. This light-hearted, clever look at the world of ballet is a fine introduction for those who enjoy some humor with their art. A young girl whose uncle is a dancer wants to learn more about this subject for a class assignment, so he takes her to her first ballet, *Swan Lake*, at Lincoln Center.

Tales from the Ballet: Retellings of Favorite Classical Ballets by Antonia Barber. Paperback, 96 Pages. Grades 2-4 This book emphasizes the magic, drama, and emotion of the great ballets. Any child would love this lavishly illustrated collection of nine of the most popular ballet stories including such classics as *Swan Lake*, *Nutcracker*, and *Giselle*, as well as *Firebird* and *The Boy and the Magic Flute*.

Dance Me a Story: Twelve Tales from the Classic Ballets by Jane Rosenberg. Paperback, pages Grade 3-6 The plots of 12 well-known ballets are adequately told so that readers can follow the sequence of events and have an idea of the type of dance movement and music that characterize important moments.

Max by Rachel Isadora. Paperback, 32 pages. Ages 4-8. Max loves to play baseball. One day while walking his sister to dance class, he learns a new way to warm up for his Saturday afternoon games.





Carolina Ballet

Robert Weiss, Artistic Director

ANSWER KEY

LESSON

1

ONCE UPON A TIME...

THE SORCERER'S REVENGE

The Sorcerer's Revenge

The evil sorcerer, von Rothbart, is trying to confuse you on the story of *Swan Lake*. He has chosen to tell his version, which is wrong. Can you help him put the following sentences in correct order to tell the story as it really happens?

- 1. At a party given by the Queen, the Prince is tricked into proclaiming his love to the wrong twin who was brought to the party by the sorcerer, the evil von Rothbart. 2. They marry and live happily ever after. 3. A fight happens with von Rothbart. 4. The Prince meets a beautiful Princess in the forest while out hunting. 5. His real love heard this and ran off very sad to the lake. 6. In the end the lovers are back together and the evil spell is broken. 7. The Prince discovers and follows her.*

1. Sentence 4

2. Sentence 1

3. Sentence 5

4. Sentence 7

5. Sentence 3

6. Sentence 6

7. Sentence 2

LESSON # 1

ONCE UPON A TIME...

CROSSWORD PUZZLE

Once Upon A Time—Crossword Puzzle

Using the clues and words below, complete the crossword puzzle about the story of *Swan Lake*.

ACROSS

- 1 What was the event at the birthday party called?
- 4 The prince loved her
- 6 What the princesses were changed to
- 7 The prince was celebrating this event
- 8 The tricky one who changed the princesses into swans
- 10 The sorcerer was disguised as this

DOWN

- 2 Where the prince found the swan princess
- 3 The sorcerer can be described this way
- 5 The prince lived here
- 8 The sorcerer's trick to change the princesses to swans
- 9 Used by the prince to go hunting

SORCERER

BALL

BIRTHDAY

LAKE

TRICKY

BOW

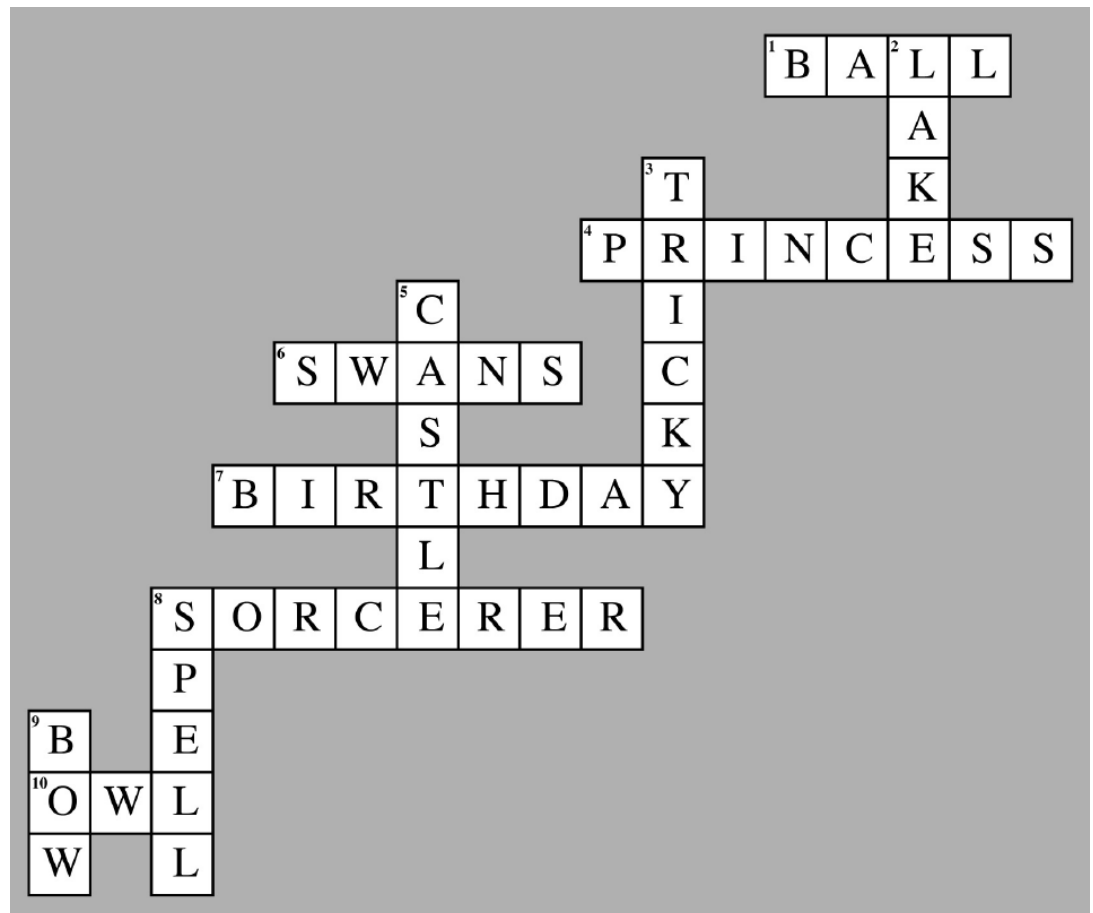
CASTLE

PRINCESS

SWANS

SPELL

OWL



LESSON #2

GETTING STARTED:

AN INTRODUCTION TO

BALLET
AND MUSIC

BEHIND THE
SCENES

CURTAIN CALL

We won't see the important people working behind the scenes to create the ballet performance. The idea for the story comes from the choreographer, who develops the gestures and movements and teaches them to the dancers. To tell the story without words, the dancers are helped to show feelings or emotion by costumes, lighting, and scenery. All of the following make the performance come alive!

Choreographer: This person is the main source for the ideas for a new ballet. He or she creates all the dance steps or movements that carry out the story of the ballet. The choreographer works closely with composers or music for the ballet. A choreographer teaches a work to the dancers one step at a time. It is not unusual to rehearse an entire afternoon and only complete one minute of a new work.

Principal Dancers: Stars of the ballet.

Corps de Ballet: A group of dancers who perform together and dance in unison.

Set Designer: The stage is decorated for the performance by the set designer. Sets can be plain and simple or they can be as complex as the inside of a house or castle. A crew of carpenters, painters and stagehands puts the set together. When we see *Swan Lake*, the set will be plain and left to our imagination. This is because of the limitations of the local facilities.

Lighting Designer: The best lighting designers paint with lights. Lighting is very important to a ballet. Bright lights may mean daytime or happiness. A darkened stage can mean nighttime or sadness.

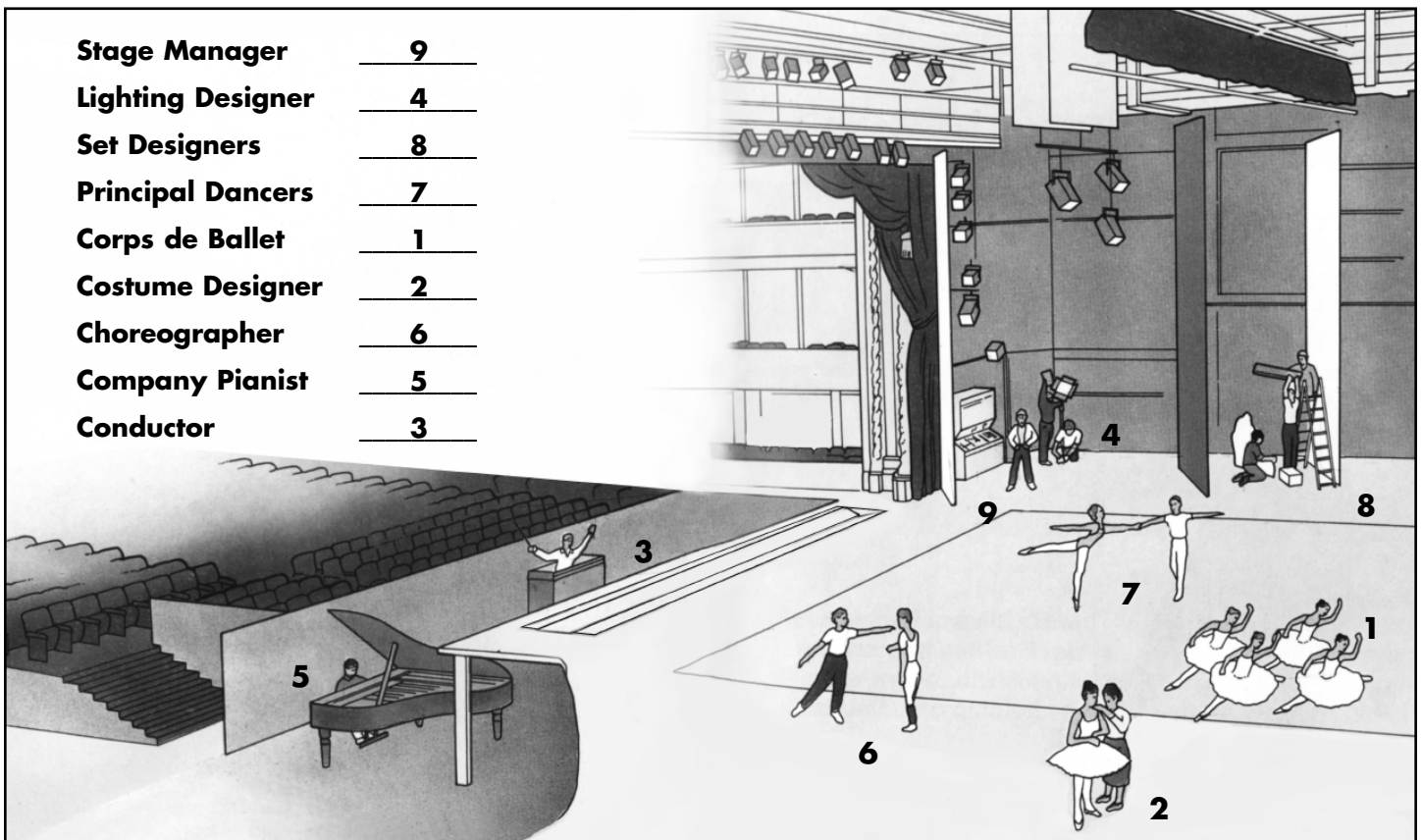
Costume Designer: This person creates costumes to help tell the story. The costume designer creates detailed sketches for each costume and selects the colors and fabrics.

Company Pianist: Dancers like to rehearse to live music so there is a pianist who plays the piano during class and rehearsals.

Stage Manager: This person makes sure the ballet performance runs smoothly. The stage manager oversees cues or special messages that are related to the dancers, music, lighting, and scenery.

Conductor: This person directs the orchestra, communicating to the performers with motions of a baton or his or her hands.

The people behind the scenes are all on stage getting ready for the performance. See if you can match the number beside each person to his or her correct title on the list below.



LESSON #2

GETTING STARTED

AN INTRODUCTION TO
**BALLET
AND
MUSIC**

Peter Peter Music Maker

1. TCHAIKOVSKY word scramble:

SOPRMCOE
NUSAIRS
RUTEROVE
PHYMSONY
NOCNAN
REAPO
TISUE

C O M P O S E R
R U S S I A N
O V E R T U R E
S Y M P H O N Y
C A N N O N
O P E R A
S U I T E

2. TCHAIKOVSKY by the numbers:

Was born this year	<u>1840</u>
Began taking piano lessons at this age	<u>6</u>
Wrote this many symphonies	<u>6</u>
Was this old when he died	<u>53</u>
Wrote this many operas	<u>9</u>
Worked as a clerk for this many years	<u>4</u>

3. How many words can you make from the letters in TCHAIKOVSKY'S full name?

P E T E R I L Y I C H T C H A I K O V S K Y

<u>LOVE</u>	<u>CHART</u>	<u>SKY</u>	<u>OVER</u>	<u>TEA</u>
<u>VOTE</u>	<u>CHAIR</u>	<u>HARP</u>	<u>HELP</u>	<u>VOICE</u>
<u>KITE</u>	<u>CHILD</u>	<u>REST</u>	<u>TACKY</u>	<u>VOCAL</u>

LESSON #2

AN INTRODUCTION TO

BALLET AND MUSIC

GETTING STARTED

THE MUSIC LAB
WHAT AM I?

INSTRUMENTS

French Horn
Tambourine
Flute
Triangle
Drum
Cymbals
Viola
Clarinet
Trombone
Harp
Trumpet
Tuba



This is a brass musical instrument that has a very long tube. You play it by holding it with the curving downward and buzzing into the mouthpiece. For a louder effect you play with the bell up, instead of down. *What am I?*

French Horn



This is a long slender metal tube with three valves. It's bent into a paper clip shape, but if you stretched it out, it would be 6 1/2 feet long. Your lips vibrate when you play a trumpet. It plays the highest pitches of the brass family. Its sound is bright, brilliant, and exciting. *What am I?*

Trumpet



This is a long, brass, musical instrument. Instead of having valves, it uses its sliding shape to change sounds. *What am I?*

Trombone



This is a large, brass, musical instrument that has the lowest pitch. It has a long metal tube, curved around and around, with a huge bell at the end.

What am I?

Tuba



This is a musical instrument with many strings that you play with your fingertips and thumb. It is a large instrument with 47 strings stretched across a wooden frame. The bottom part of the wooden frame is hollow. *What am I?*

Harp



This is a stringed instrument that is slightly larger than the violin. The size is deeper and warmer than the violin. The sound of the violin is high, bright and sweet.

What am I?

Viola



This is a large hollow cylinder that makes a range of sounds from thunder to whispers. It makes the lowest sounds in the percussion family and is used for rhythm and mood. You play it by hitting either side with sticks that have large soft heads, often covered with sheepskin or felt. *What am I?*

Drum



This is a long slender black tube woodwind instrument with a flared bell and metal keys. To play it, you hold it in an up-and-down position, put the mouthpiece and the reed in your mouth, and blow. You use both hands to press on the keys to open and close the holes, and change the pitch of the sounds. *What am I?*

Clarinet



These are musical instruments that you bang or hit together to make a sound. They look like a pair of gold-colored pot lids. The sound can be used for drama and excitement, rhythm, or delicate sound effects. *What am I?*

Cymbals



This is a musical instrument that has a triangular shape that makes a ringing sound when you bang it. *What am I?*

Triangle



This is a small drum made of a circular wooden frame with small discs called metal jingles along the side. These jingles produce sound when it is shaken, rubbed, or struck on the drumhead with the knuckles. *What am I?*

Tambourine



These are usually made from silver, gold or some other type of metal. You play it by holding it sideways with both hands and blowing across a hole. You use your fingers to open and close the keys, which changes the pitch of the sounds.

What am I? **Flute**

LESSON #2

GETTING STARTED

AN INTRODUCTION TO

BALLET AND MUSIC

THE MUSIC LAB SEARCH AND FIND

Find each word in the box below and circle it. Some words may appear more than once. After you have found all the words, write on the lines below how many times each word appears in the box.

- | | | | |
|---------------------|---|----------------------|---|
| 1. HARP _____ | 5 | 8. CYMBALS _____ | 4 |
| 2. TRIANGLE _____ | 1 | 9. FRENCH HORN _____ | 1 |
| 3. FLUTE _____ | 2 | 10. DRUM _____ | 6 |
| 4. TRUMPET _____ | 3 | 11. PIANO _____ | 2 |
| 5. VIOLIN _____ | 2 | 12. VIOLA _____ | 2 |
| 6. TUBA _____ | 3 | 13. CLARINET _____ | 1 |
| 7. TAMBOURINE _____ | 1 | | |

The grid contains the following words circled in the image:

- HARP (3 times)
- TRIANGLE (1 time)
- CYMBALS (4 times)
- FRENCH HORN (1 time)
- DRUM (6 times)
- PIANO (2 times)
- VIOLA (2 times)
- CLARINET (1 time)
- TAMBOURINE (1 time)

LESSON #3

STEPPING OUT

MIME AND MOVEMENTS

LET'S DANCE!

Let's Dance—CrossWord Puzzle

Complete the crossword puzzle using the clues and words below.

ACROSS

- 2 a dance for two
- 4 equipment used by dancers to balance while warming up their muscles
- 7 a ballet movement meaning to bend
- 9 a person who plays the piano so dancers can rehearse to live music
- 11 a ballet movement meaning to glide
- 12 any number of turns on one leg in any position
- 15 a person who rehearses the choreography
- 17 a stretchy garment worn by males and females in a ballet class
- 18 a design that decorates the stage
- 19 a person who leads other people to their seats
- 21 extending a straightened leg directly behind the body at different heights

DOWN

- 1 a female ballet dancer
- 3 an Italian word meaning to dance
- 5 to dance on the tips of toes
- 6 the rules governing the proper way to behave
- 8 a person who directs the orchestra
- 10 a jump from one foot to the other
- 13 a French word for step of the cat
- 14 action that shows you enjoyed the ballet
- 16 a costume with a skirt of net fabric worn by female dancer
- 20 a dance performed by one person

CONDUCTOR

EN POINTE

SOLO

ARABESQUE

PLIÉ

BALLET MASTER

CLAP

PIANIST

ETIQUETTE

PAS DE CHAT

GLISSADE

BALLERINA

BALLARE

TUTU

BARRE

JETÉ

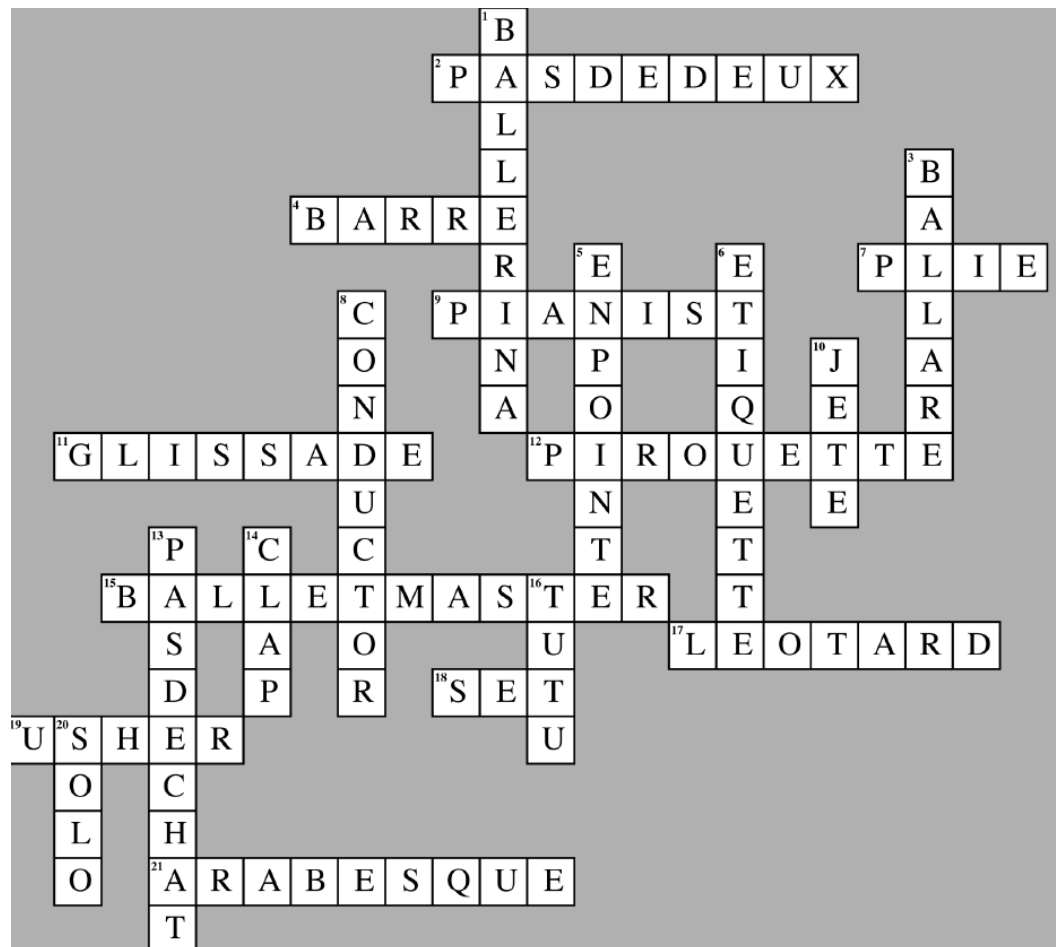
USHER

LEOTARD

SET

PIROUETTE

PAS DE DEUX



LESSON #5

PREPARING FOR THE BALLET

BEING IN AN AUDIENCE

A CLASS ACT

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, sometimes acceptable, or never acceptable at each kind of event?

Student: Place **"OK"** in the chart if the behavior is always okay, **"A"** if acceptable and **"NA"** if never acceptable at all at each type of performance.

	Sporting Event	Movie	Live Theater	Piano Recital	Orchestra Concert	Ballet Performance	Opera Performance	School Play
Eat	OK	OK	NA	NA	NA	NA	NA	NA
Talk	OK	NA	NA	NA	NA	NA	NA	NA
Cheer	OK	NA	NA	NA	NA	NA	NA	NA
Stand Up	OK	NA	NA	NA	NA	NA	NA	NA
Walk about	OK	NA	NA	NA	NA	NA	NA	NA
Give ovation	OK	A	OK	OK	OK	OK	OK	OK
Applaud	OK	A	OK	OK	OK	OK	OK	OK
Clap with music	NA	A	OK	OK	OK	OK	OK	OK

ACKNOWLEDGEMENTS

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Carolina Ballet

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Barbara Parramore, *Volunteer*

North Carolina Public Schools

Superintendents
Directors of Elementary Education
Principals
Arts Coordinators
PTA Representatives
Teachers
Teaching Assistants

North Carolina Department of Cultural Resources cARTwheels Program and The North Carolina Arts Council

Special Thanks

To all who have supported bringing the cARTwheels program to the counties and schools in North Carolina.



CAROLINA BALLET'S 2007-2008 10TH ANNIVERSARY SEASON

Join us as we celebrate 10 years of World-Class American Ballet in the Triangle.

Carmina Burana

Oct. 25–28, 2007 • Raleigh Memorial Auditorium
Thurs. Oct. 25 at 8pm Sat. Oct. 27 at 2pm & 8pm
Fri. Oct. 26 at 8pm Sun. Oct. 28 at 2pm

Carl Orff's compelling score, 100 voices of the North Carolina Master Chorale, and the dynamic choreography of Broadway's Lynne Taylor-Corbett combine to create an electrifying production that has been hailed as "powerful" (Dance Magazine) and "undeniably brilliant" (The Herald-Sun).

Cinderella & Peter and the Wolf

Nov. 21–25, 2007 • Raleigh Memorial Auditorium
Wed. Nov. 21 at 8pm Sat. Nov. 24 at 11am, 3pm & 8pm
Fri. Nov. 23 at 8pm Sun. Nov. 25 at 2pm

Join us for this program featuring two charming classic children's tales. Hailed as "beautifully wrought" by Jennifer Homans of the *The New Republic*, the magical *Cinderella* returns to the stage to cast its spell with choreography by Artistic Director Robert Weiss to a rich and elegant original score. This program also includes the Raleigh world premiere of *Peter and the Wolf* set to the familiar and delightful score by Sergei Prokofiev.

Nutcracker (Non-Subscription Event)

Dec. 14–23, 2007 • Raleigh Memorial Auditorium

It isn't the holiday season without *Nutcracker*. Join Clara, the Nutcracker Prince, and dozens of other whimsical characters in this holiday classic hailed as "a fantastic spectacle" by *Independent Weekly*.

Waltzes of Old Vienna

Jan. 31–Feb. 3, 2008 • Raleigh Memorial Auditorium
Thurs. Jan. 31 at 8pm Sat. Feb. 2 at 2pm & 8pm
Fri. Feb. 1 at 8pm Sun. Feb. 3 at 2pm

Sure to transport you to another time and place, these world premiere ballets pay tribute to one of the most celebrated and elegant dance forms in history. Set to the waltzes of the renowned Strauss family and Franz Lehar, *Waltzes of Old Vienna* is replete with magnificent sets and costumes and original choreography by Artistic Director Robert Weiss.

Balanchine Favorites

Feb. 21–Mar. 2, 2008 • A.J. Fletcher Opera Theater
Thurs. Feb. 21 & 28 at 8pm Sat. Feb. 23 & Mar. 1 at 2pm & 8pm
Fri. Feb. 22 & 29 at 8pm Sun. Feb. 24 at 1pm & 5pm
Wed. Feb. 27 at 8pm Sun. Mar. 2 at 2pm

George Balanchine created works of beauty and intrigue that characterized him as one of the most influential ballet artists of the 20th century. Join Carolina Ballet as we present some of his most stunning choreography, including *Allegro Brillante*.

Carolina Jamboree

Mar. 13–16, 2008 • Raleigh Memorial Auditorium
Thurs. Mar. 13 at 8pm Sat. Mar. 15 at 2pm & 8pm
Fri. Mar. 14 at 8pm Sun. Mar. 16 at 2pm

They're back! One of Carolina Ballet's most exciting collaborations, Broadway choreographer Lynne Taylor-Corbett and the Tony-winning string band The Red Clay Ramblers return to the stage with the production that brought audiences to their feet in 2005.

Cabaret

April 10–13, 2008 • Raleigh Memorial Auditorium
Thurs. April 10 at 8pm Sat. April 12 at 2pm & 8pm
Fri. April 11 at 8pm Sun. April 13 at 2pm

First presented to Raleigh audiences in 2000, this delightful evening of song and dance accompanied by a live cabaret singer on stage with the dancers features choreography by Broadway's Tony Award-nominated guest choreographer Lynne Taylor-Corbett.

Sleeping Beauty

May 15–18, 2008 • Raleigh Memorial Auditorium
Thurs. May 15 at 8pm Sat. May 17 at 11am, 3pm & 8pm
Fri. May 16 at 8pm Sun. May 18 at 2pm

Once upon a time, in a kingdom far away, a beautiful princess was born ... a princess destined by a terrible curse to prick her finger on the spindle of a spinning wheel and sleep for a hundred years. This captivating fairy-tale now becomes a world premiere ballet choreographed by Artistic Director Robert Weiss to one of Tchaikovsky's greatest scores for ballet.

**For more information contact the Ballet Line at 919.719.0900
or visit us on the web at www.carolinaballet.com**

All shows performed at The Progress Energy Center for the Performing Arts
2 E. South St. Raleigh, NC 27601