



**GEORGIA BALLET**  
***DANCE THROUGH THE AGES***

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K-6

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### About the ARTIST



The Georgia Ballet resident professional company offers diverse performances for audiences of all ages an exceptionally high-quality professional dance experiences. They strive to bring out the best of their artists and to incorporate all of their talents so they can entertain, elevate and stimulate our audience. Their exceptional classical ballet base helps their dancers navigate various styles of choreography and express a wide range of emotions through multiple mediums.

### About the ART

**Ballet** is a type of performance dance that began in Italy in the 15<sup>th</sup> century and later developed into a concert dance form in France and Russia. The dance has become widespread and very technical form of dance with its own vocabulary based in the French language. Its influence throughout the world has sparked other dance forms. Ballet is taught throughout the world and incorporates the dances of other cultures.

### SPECIAL TOPIC: **Dance Through the Ages**

The Georgia Ballet dancers demonstrate selections from the Romantic, Classical and Modern dance eras. The changes made between each era and why they occurred will be discussed.

**Classical** era ballet is based on traditional ballet technique and vocabulary. Different styles have emerged in different countries, such as French, Italian, English and Russian ballets. Several of the classical ballet styles are associated with specific training methods named for their creators. The [Royal Academy of Dance method](#) is a ballet technique and training system that was founded by a diverse group of ballet dancers. They merged their respective dance methods (Italian, French, Danish and Russian) to create a new style of ballet that is unique to the organization and is recognized internationally as the English style of ballet. Some examples of classical ballet productions are: [Swan Lake](#) and [the Nutcracker](#). The Georgia Ballet will perform the grand pas de deux from *Don Quixote* that is based on the novel by Cervantes. To view a performance, click [here](#). To learn more about the ballet, click [here](#).





**Romantic era ballet** is influenced by the ideas of [Romanticism](#) in art and literature. The era occurred during the early to mid 19th century primarily in Paris and in [London](#). It is typically considered to have begun with the 1827 début in Paris in the ballet [La Sylphides](#). The "Night Scene" from this ballet will be performed at Spivey Hall. To view a performance, click [here](#). The Romantic ballet had no immediate end, but rather a slow decline. In 1870 the ballet [Coppélia](#) is considered to be the last work of the Romantic Ballet.

During this era, the development of [pointe work](#), although still at a basic stage, profoundly affected people's perception of the ballerina. Many lithographs of the period show her virtually floating, poised only on the tip of a toe as seen in the picture here. This idea of weightlessness was the main goal in ballets such as [La Sylphide](#) and [Giselle](#), and the famous leap apparently attempted by [Carlotta Grisi](#) in [La Péri](#). To learn more about the ballet, [La Sylphides](#), click [here](#). To learn more about the Romantic era, click [here](#).

**Modern era ballet** evolved with the arrival of Ballets Russes into Europe on the eve of World War I. In the twentieth century, ballet had a wide influence on other dance genres. Also in the twentieth century, ballet took a turn dividing it from classical ballet to the introduction of modern dance, leading to modernist movements in several countries. Modern ballet became abstract with no story, very little costuming or scenery but touts athleticism rather than delicacy. The Georgia Ballet will perform the pas de deux from *Rhapsody* (choreographed by Frederick Ashton) as an example of modern ballet. To view an explanation and performance, click [here](#). To learn more about the ballet, click [here](#).



**The Elements of Dance:** The concepts and vocabulary that help students develop movement skills and understand dance as an artistic practice. The acronym **BASTE** illustrates this best.

**B: Body-** When we look at a dancer's whole body we might consider the overall shape design; is it symmetrical? Twisted? What part of the body initiates movement?

**A: Action-** Movement can also be improvised, meaning that the dancers make it up "on the spot" as they spontaneously dance.

**S: Space-** Spatial relationships between dancers or between dancers and objects are the basis for design concepts such as beside, in front of, over, through, around, near or far.

**T: Time-** Rhythmic patterns may be metered or free rhythm. Much of western music uses repeating patterns (2/4 or 3/4 for example), but concepts of time and meter are used very differently throughout the world.

**E: Energy-** Energy is about how the movement happens. Choices about energy include variations in movement flow and the use of force, tension, and weight. Sometimes called **Dynamics**.



## VOCABULARY

**Arabesque:** a body position in which a dancer stand on one leg (supporting) with the other turned out and extended behind the body (working).

**Ballet:** an artistic dance form performed to music using precise and highly formalized set steps and gestures; light, graceful, fluid movements and the use of point shoes characterize classical ballet.

**Choreography:** the sequence of steps and movements in dance

**Grand pas de deux:** a dance duet, usually performed by a male and a female character of a full-length ballet. For more about the pas de deux, click [here](#).

**Modern Dance:** a free, expressive style of dancing started in the early 20th century as a reaction to classical ballet. In recent years, it has included elements not usually associated with dance, such as speech and film.

**Pointe work:** performing steps while on the tips of the toes with feet fully extended and wearing pointe shoes that are specifically designed for this movement.

**Barre:** Exercises performed with a long bar mostly as a means for stretching

**Plies:** The heels stay on the floor. The movement is straight down and then straight up. The joints should be relaxed with no tension in the hips, knees or ankles. Click [here](#) for a video.

**Port de bras:** Refers to the movement of the arms and how they move from one position to another. Click [here](#) for more information.

**Tendu:** The action of stretching your leg and foot out from one position to another while keeping it on the floor. Click [here](#) to see the action.

**Degagés:** Pointing of the foot to an open position with an arched instep slightly off the floor. Click [here](#) to see it.

**Grand battement:** Throwing the working leg into the air from the hip and bringing it back down to a position, typically fifth position. Click [here](#) for a demonstration.

**Chassés:** A French word for “chase” applied to a triple-step pattern that glides in a “step-together-step”. Click [here](#) for a demonstration.

**Grand jetés:** French for “big throw” or a big jump where a dancer throw one leg into the air, pushes off the floor with the other, jumping into the air and landing again on the first leg. Click [here](#) to see it.

## ACTIVITIES

### ENGAGE

1. Stand in front of the class and tell them that you are going to "speak" to them without using any words. Tell them that you will point to someone who should tell the class what you are "saying" or feeling.

Wave to the students with a smile on your face. Point to a student. (The student should say "hello."). Then, frown and pretend to cry. Point to a student. (The student should say "I'm sad.") Finally, furrow your brow and fold your arms. Point to a student. (The student should say "I'm angry.")

2. Next, tell the class that you are going to pretend to do something. They must guess what you are trying to communicate. Pantomime the process of getting into a car, starting it, and driving it. When you have finished, ask the students what you were doing.

3. Explain to students that you are doing something called "pantomime." Tell them that pantomime is a way to communicate without using words. Instead, you use your face and your body to help show actions, thoughts, or feelings.

### BUILD KNOWLEDGE

1. Tell the students that they will now do a pantomime. Have them get up and start moving by walking around the room. Tell them to pretend that they are walking to school.

2. Next, give the students the following prompts. (Give them about a minute to adjust to each new scenario):

You are walking to school in the pouring rain.

You are walking to school after a big snowstorm, and there is a foot of snow on the ground.

You stayed up late, so you are very tired when you are walking to school.  
It is the last day of school, and you can't wait to get there.

3. When you have finished the exercise, ask the students to talk about the things they did to show the different situations. How did they change their body movements to show that they were walking through snow? To show that they were tired?

4. Ask students if they think it would be possible to tell an entire story without words. Tell them that you are going to read them a story. As you read, they should listen carefully and think about how they could tell it without words. After you have read the story, tell the students that you are going to re-tell part of the story through pantomime. Their job is to guess which scene you are miming.

### LESSONS from ArtsEdge at the Kennedy Center

*ArtsEdge at the Kennedy Center can offer further excellent lessons. These are highly recommended.*

[https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Telling\\_a\\_Story\\_Dance](https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Telling_a_Story_Dance)

[https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Ballet\\_and\\_Classical\\_Music](https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Ballet_and_Classical_Music)

### CROSS CURRICULAR CONNECTIONS and STANDARDS

Standard	Explanation
MK-5GM.6	Listening to, analyzing, and describing music a. Identify specific music events in an aural example, given appropriate terminology. b. Identify characteristics of musical elements in music which represent diverse genres and cultures.
MK-5GM.7	Evaluating music and music performances. a. Evaluate musical performances of themselves and others. b. Explain personal preferences for specific musical works and styles using appropriate vocabulary.
M6-12GM.9	Understanding music in relation to history and culture a. Perform, listen, move and/or distinguish between music from various historical periods and cultures (e.g., various world regions). b. Describe how music and musicians function in various cultures. c. Demonstrate appropriate audience behavior for the context and style of music performed
<b>Program Focus</b>	

ELACCK-5SL1.c.	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
ELACCK-5RI8	Explain how an author uses reasons and evidence to support particular points in a text.
ELACCK-5L3.c	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
ELACCK-5RI3	Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
ELACCK-5 RL7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
ELACCK-5RL3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions]
DK-5FD.1	Identifies and demonstrates movement elements, skills, and terminology in dance
DK-5CR.2	Demonstrates an understanding of dance as a way to create and communicate meaning a. Improvises movement based on own ideas, feelings, concepts, and kinesthetic awareness b. Recognizes and accurately describes movement and dance elements. c. Moves expressively to music or other accompaniment (e.g., sound, text)
DK-5CO.3	Integrates the use of technology and new media a. Explores dance as an art form through the use of media and technology
DK-5CO.1.g.	Describes the similarities and differences in various dance styles (e.g., ballet, jazz, tap, folk)
TAMS6-12.7	Integrating various art forms, other content areas, and life experiences to create theatre a. Identifies similarities between theatre and other art forms
TAMSK-5.11	Engaging actively and appropriately as an audience member in theatre or other media experiences a. Models appropriate audience behaviors b. Analyzes the relationship between an audience and a performer

## REFERENCES and RESOURCES

<http://smithsonianeducation.org/spotlight/dance.html>

<http://www.eatgoodbread.com/Interpretive%20Dance.pdf>

<http://voiceseducation.org/node/5993>

[https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Telling\\_a\\_Story\\_Dance](https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Telling_a_Story_Dance)

[https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Ballet\\_and\\_Classical\\_Music](https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Ballet_and_Classical_Music)

<http://www.the-ballet.com/sylphide.php>



## YOUNG PEOPLE'S CONCERTS 2018-2019 STUDY GUIDE

[https://en.wikipedia.org/wiki/Glossary\\_of\\_ballet](https://en.wikipedia.org/wiki/Glossary_of_ballet)

<http://www.the-ballet.com/quixote.php>

<https://www.roh.org.uk/productions/rhapsody-by-frederick-ashton>

<https://www.georgiaballet.org/about>

<https://millicentmouse.wordpress.com/2010/11/27/what-is-a-port-de-bras/>

<https://www.youtube.com/watch?v=wi6tii9TRyg>

[https://www.youtube.com/watch?v=cVky\\_Q13lpY](https://www.youtube.com/watch?v=cVky_Q13lpY)

<https://ballethub.com/ballet-term/jete-grand/>