



HoustonBallet  
50<sup>TH</sup> ANNIVERSARY SEASON

# DANCING THROUGH TIME WITH HOUSTON BALLET

*"ONE SMALL STEP FOR MAN...  
ONE GIANT LEAP FOR HOUSTON BALLET."*



## STUDIO SERIES

STUDY GUIDE

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### Cover Photo

Houston Ballet Academy Dancers in *Raymonda*  
Photo: Lawrence Knox

# WHAT IS STUDIO SERIES?

Studio Series are interactive, educational performances by Houston Ballet II and the Houston Ballet Academy Professional Program at Houston Ballet Center for Dance. This study guide has information and activities for before and after the performance that are intended to extend the learning experience.

## WHAT TO EXPECT

### ARRIVAL & DEPARTURE

Houston Ballet's *Studio Series* performance will take place at the Houston Ballet Center for Dance.

Bus pickup and drop-off will be at:

Houston Ballet Center for Dance  
601 Preston Street  
Houston, TX 77002





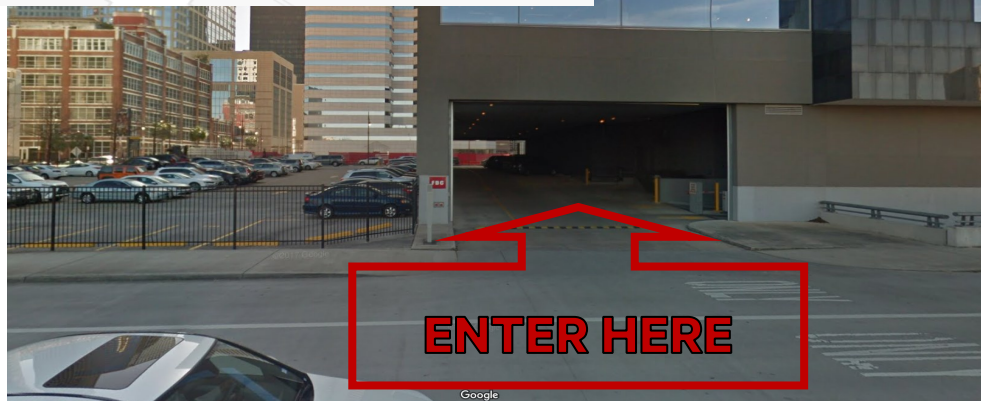
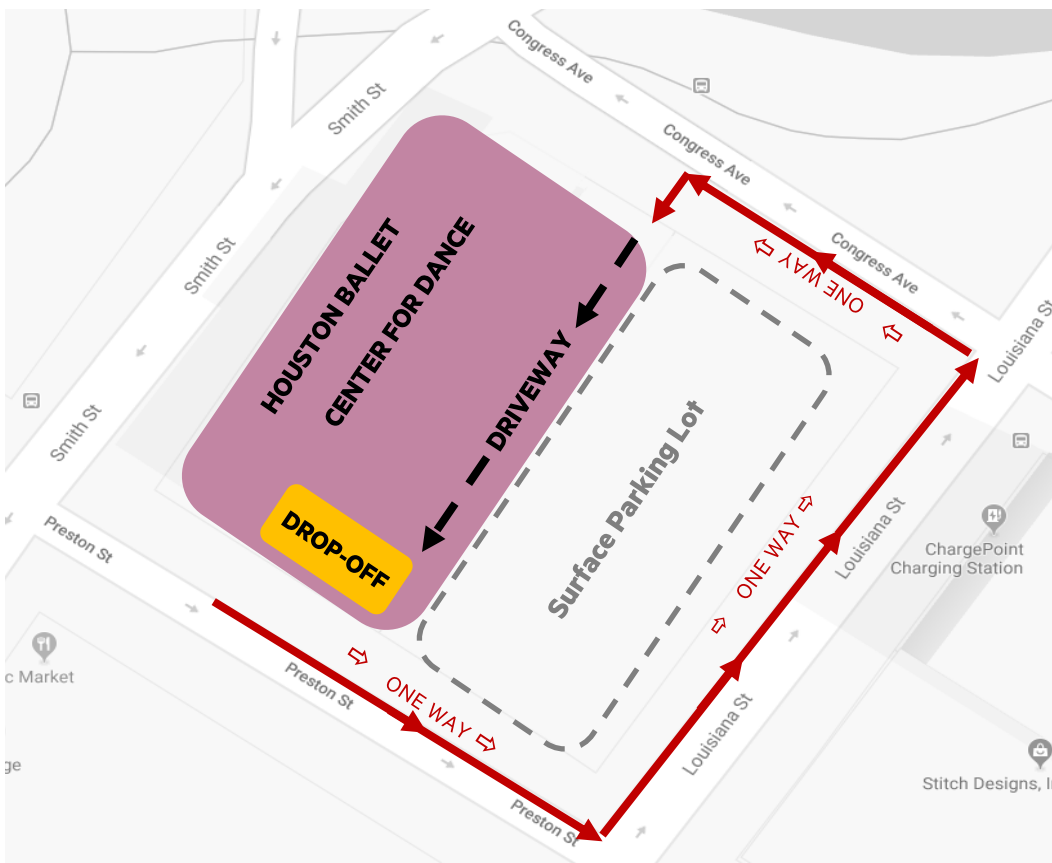
# Houston Ballet Center for Dance

## Bus Entrance/Drop-off

Houston Ballet Center for Dance (601 Preston St.) is at the corner of Smith St. and Preston St. Access to the drop-off area can be found by entering the driveway on the Congress Ave. side of the building.

**DO NOT enter driveway from PRESTON ST.**

**ENTER driveway from CONGRESS AVE. (pictured below)**  
**ENTRANCE is on the LEFT (past parking lot)**





# LEARNING OUTCOMES

Students who attend the *Studio Series* performance and utilize this Study Guide's extension activities will be able to:

- Use words and/or pictures to summarize one or more of the ballets in *Dancing Through Time with Houston Ballet*;
- Compare/contrast one or more of the ballets in *Dancing Through Time with Houston Ballet*;
- And demonstrate appropriate audience behavior.

# ATTENDING A BALLET PERFORMANCE

Going to see a ballet performance is the **SAME** as going to a movie:

- ✓ The lights dim before the performance begins and the theater stays dark during the ballet.
- ✓ Audience members are expected to quietly sit in their seats during the performance.
- ✓ Audience members may NOT take any pictures or video during the performance. This is distracting to the dancers and other audience members, AND *Dancing Through Time With Houston Ballet* is copyrighted artistic material.
- ✓ All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.



*Williams Dance Lab: Studio Series Audience*  
Photo: Leslie Culhane

Going to see a ballet performance is **DIFFERENT** than going to a movie:



*Houston Ballet Center for Dance*  
Photo: Cameron Durham

- ✓ Ballet is performed live. The dancers can see and react to the audience!
- ✓ Audience members can show the dancers when they appreciate their performance! If something is funny, you can laugh! If the dancers are doing a great job, then you can clap!
- ✓ At the end of the show, the dancers all bow. This is called a curtain call. If you really loved the show, you can give the dancers a standing ovation to show that you appreciate their hard work!
- ✓ School clothes are appropriate, but some people like to dress up for ballet performances. Just make sure you are comfortable!

# DANCING THROUGH TIME WITH HOUSTON BALLET

The *Dancing Through Time with Houston Ballet* program will include ballets that represent Houston Ballet's important events and achievements from 1969 to the present!

Get ready to take a trip through time as we learn more about Houston and Houston Ballet!

**Houston is OUR CITY and Houston Ballet is OUR BALLET COMPANY!**

*Follow the timeline on the bottom of pages 15 – 19 to learn more about what was happening at Houston Ballet, in Houston, and around the world over the past 50 years!*

## PROGRAM



Students of Houston Ballet Academy  
Photo: Amitava Sarkar

### RAYMONDA

Choreography: Claudio Muñoz

Music: Alexander Glazunov

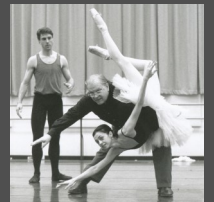
Type: One-Act

Houston Ballet Premiere: February 17, 1969



### BEN STEVENSON

In 1976, Ben Stevenson became Artistic Director of Houston Ballet. He was a director, teacher and choreographer; creating over 50 ballets for the company.



**1969**

July 20, 1969

Neil Armstrong walks on the Moon.

1976

Ben Stevenson is named Artistic Director of Houston Ballet.

May 25, 1977

Star Wars is released.

February 17, 1969  
Houston Ballet gives their first professional performance.

1971

Rockets move to Houston

April 1, 1976

Steve Jobs founds Apple.

**1979**



# DANCING THROUGH TIME WITH HOUSTON BALLET

## FIVE POEMS

Choreography: Ben Stevenson

Music: Richard Wagner

Type: One-Act

World Premiere: February 22, 2001



Artists of Houston Ballet  
Photo: Geoff Winningham



Students of Houston Ballet Academy  
Photo: Amitava Sarkar

## WALTZ OF THE FLOWERS from THE NUTCRACKER

Choreography: Claudio Muñoz

Music: Pytor Ilyich Tchaikovsky

Type: Full-Length

World Premiere: December 4, 1987



### THE WORTHAM THEATER

In 1987, Houston built this world class performance space for many of Houston's Arts organizations; including Houston Ballet.



1979

August 1, 1981  
MTV launched.

1979  
Li Cunxin is discovered.

September 4, 1981  
Beyoncé is born.

May 9, 1987  
Wortham Theatre  
Center opens

December 4, 1987  
Ben Stevenson's *The  
Nutcracker* premieres.

1989  
Houston Press is  
founded

1989

# DANCING THROUGH TIME WITH HOUSTON BALLET

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Former Houston Ballet Principals Carlos Acosta & Lauren Anderson  
Photo: Geoff Winningham

## DON QUIXOTE

Choreography: Ben Stevenson

Music: Ludwig Minkus

Type: Full-Length

World Premiere: February 23, 1995



Former Houston Ballet Principal Lauren Anderson  
Photo: Geoff Winningham



### LAUREN ANDERSON

Native Houstonian, Lauren Anderson danced with Houston Ballet from 1983 to 2006. In 1990, she became Houston Ballet's first African-American principal dancer. Today, Ms. Anderson works with Houston Ballet's Education & Community Engagement programs to bring Dance education and enrichment to the Houston community.



1989

1990

Lauren Anderson becomes the first African American principal dancer for a major ballet company.

1994

Houston Rockets win first NBA championship.

1995

Houston Ballet becomes the first full American ballet company invited to tour China.

1995

George W. Bush elected governor of Texas.

1999

# DANCING THROUGH TIME WITH HOUSTON BALLET



Students of Houston Ballet Academy  
Photo: Amitava Sarkar

## A DANCE IN THE GARDEN OF MIRTH

Choreography: Stanton Welch

Music: Dufay Collective

Type: One Act

Houston Ballet Premiere: September 4, 2003

## 4 CYGNETS from SWAN LAKE

Choreography: Stanton Welch (after Petipa and  
Ivanov)

Music: Pytor Ilyich Tchaikovsky

Type: Full-Length

World Premiere: February 23, 2006



Artists of Houston Ballet  
Photo: Amitava Sarkar



### STANTON WELCH AM

In 2004, Australian dancer and choreographer, Stanton Welch, became Artistic Director of Houston Ballet. Today, Mr. Welch continues to serve as Artistic Director; bringing creative and innovative performances to Houston and the world.



1999

2002  
Houston Ballet  
tours Russia

2003  
Stanton Welch is named  
Artistic Director of  
Houston Ballet.

2006  
Stanton Welch's *Swan  
Lake* premieres.

2002  
Houston Texans are  
formed.

February 1, 2004  
Houston hosts  
Super Bowl XXXVIII

2007  
The first iPhone is  
released

2009



# DANCING THROUGH TIME WITH HOUSTON BALLET

## PLAY

Choreography: Stanton Welch

Music: Moby

Type: One-Act

World Premiere: May 26, 2006



Students of Houston Ballet Academy  
Photo: Amitava Sarkar



Students of Houston Ballet Academy  
Photo: Amitava Sarkar

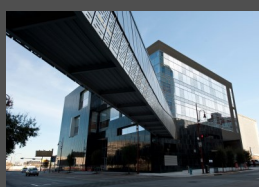
## BRIGADE

Choreography: Stanton Welch

Music: Benjamin Britten

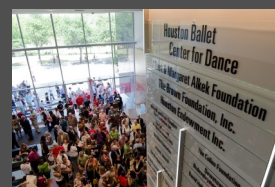
Type: One-Act

World Premiere: September 7, 2006



## HOUSTON BALLET CENTER FOR DANCE

In 2011, Houston Ballet moved into the state-of-the-art Center for Dance in downtown Houston. This is the biggest building made especially for Dance in the United States.



2009

2011  
Houston Ballet moves  
downtown into the  
Center for Dance.

2017  
Houston Astros win  
first World Series.

2019  
Houston Ballet makes 50  
Years as a professional  
company!

2015  
Stanton Welch's *Romeo  
& Juliet* premieres.

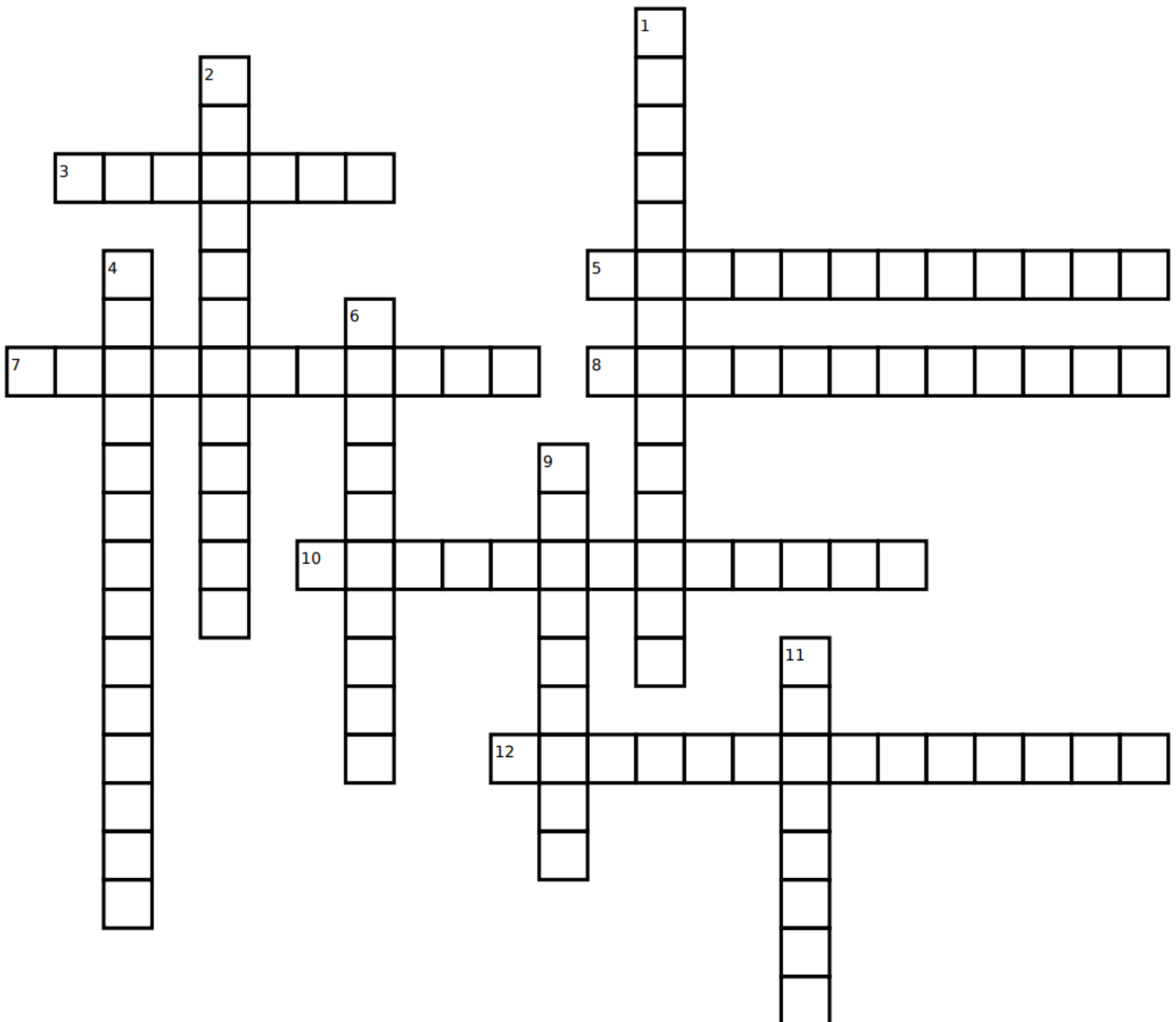
August 25, 2017  
Hurricane Harvey  
hits Houston

2019

# EXTENSION ACTIVITIES

# DANCING THROUGH TIME WITH HOUSTON BALLET

## CROSSWORD PUZZLE





# DANCING THROUGH TIME WITH HOUSTON BALLET

## CROSSWORD PUZZLE CLUES

### DOWN

1. In 1987, Houston built the \_\_\_\_\_; a world-class performance space for many of Houston's Arts organizations; including Houston Ballet.
2. In 1976, \_\_\_\_\_ became the Artistic Director of Houston Ballet. He made over 50 ballets for the company.
4. In 2011, Houston Ballet moved into the \_\_\_\_\_ in downtown Houston. This is the biggest building made especially for dance in the United States.
6. In 1969, a team of \_\_\_\_\_ from Houston were the first to walk on the surface of the moon.
9. Houston Ballet had its first professional performance on February 17, 1969 at \_\_\_\_\_.
11. In 2006, Stanton Welch created \_\_\_\_\_, his first story ballet for Houston Ballet. It tells the story of a girl turned into a swan by an evil sorcerer.

### ACROSS

3. By 1980, Houston had the 6th largest population of native \_\_\_\_\_ speakers in the US.
5. \_\_\_\_\_ was Houston Ballet's first Cuban principal dancer.
7. 2019 marks Houston Ballet's 50th \_\_\_\_\_ (a date remembered or celebrated every year because of something special).
8. Australian dancer and choreographer, \_\_\_\_\_, came to Houston for the first time in 1999. In 2004 he became the next Artistic Director of Houston Ballet.
10. Houston is an \_\_\_\_\_ city with people from all over the world. Houston Ballet has always reflected that; with dancers of all nationalities dancing leading roles.
12. Houston native, \_\_\_\_\_, was Houston Ballet's first African-American principal dancer.

# SHOW WHAT YOU KNOW

Use the frames below to draw and/or write the beginning, middle and end of one of the ballets you watched.

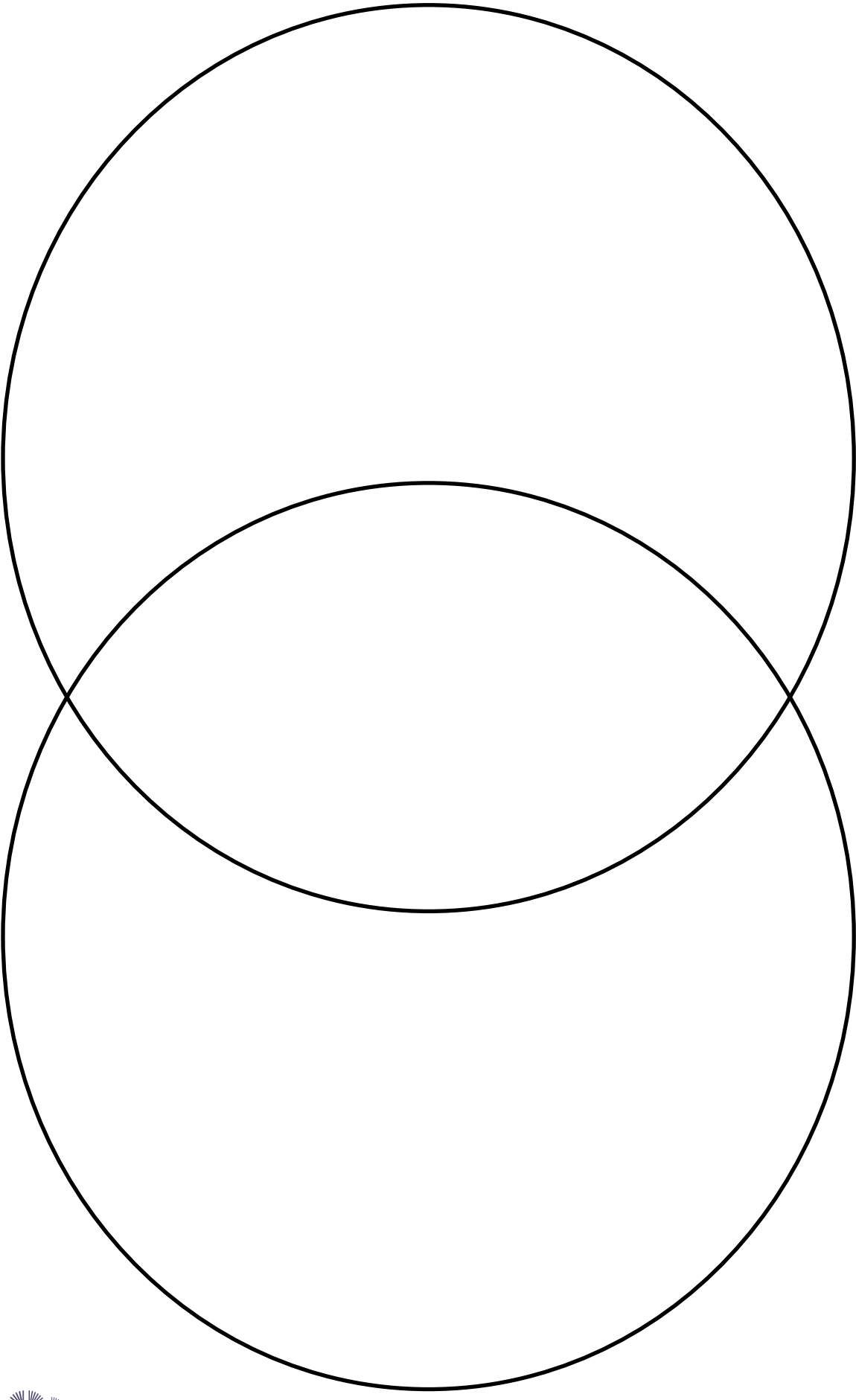
BEGINNING

MIDDLE

END

# COMPARE & CONTRAST

Use the Venn Diagram below to compare and contrast two ballets from *Dancing Through Time With Houston Ballet*. What was different about the music, movement, costumes, and lights? What was the same?





# REVIEW & REFLECT

Think about the performance you watched. What was your favorite ballet? Why? Be specific. Discuss the movement, music, costumes, lights, and sets.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LEARN  
MORE

# HOUSTON BALLET

## A BRIEF HISTORY

The mission of Houston Ballet is to inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs.

Houston Ballet Foundation was formed in 1955 as an academy for nurturing talented dance students with dreams of professional dancing. In 1969, the professional company was founded and drew upon the strength of the Houston Ballet Academy.

In 1976, Houston Ballet conducted an international search for an Artistic Director. Ben Stevenson, former director of the National Ballet of Washington D.C., Principal Dancer and Ballet Master with the London Festival Ballet, was hired and served as Artistic Director until 2003. Through his exceptional leadership and direction, Houston Ballet developed a broad repertory including both classical and contemporary works as well as an Academy with a first-rate professional training school.

In 1987, the company moved into its new performing home, the magnificent Wortham Theater Center, a facility with which few performing arts houses in the world can compare.

In July 2003, the acclaimed Australian choreographer Stanton Welch assumed the artistic leadership of Houston Ballet, now America's fifth largest ballet company. Mr. Welch has transformed Houston Ballet by raising the level of classical technique and infusing the company with new energy, drive and vision. He continues to introduce new and existing works by distinguished choreographers, and continues to attract some of the world's best coaches to work with the Houston Ballet dancers. He has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

In 2011, Houston Ballet moved into its new home, the Houston Ballet Center for Dance. With over 70,000 square feet and a bridge connecting it to the Wortham Theater Center, it is the largest facility dedicated to professional dance in North America.

Today, the Houston Ballet continues to delight and inspire audiences through artistic excellence and innovative choreography. The 2019-2020 year marks the 50th anniversary of the Houston Ballet!

Want to Learn More?  
Scan these QR Codes



[houstonballet.org](http://houstonballet.org)



[wikipedia.org](https://en.wikipedia.org/wiki/Houston_Ballet)

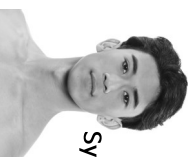
# WHERE IN THE WORLD?

Houston is an international city! Houston Ballet has always reflected that with dancers that come from all around the world.

Harper Watters  
Principal Dancer  
Dover, New Hampshire



Syvert Lorenz Garcia  
Demi Soloist  
Oslo, Norway



Soo Young Cho  
Principal Dancer  
Incheon, Korea



Monica Gómez  
Demi Soloist  
La Havana, Cuba

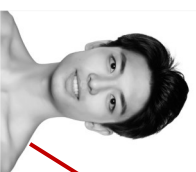


Yuriko Kaiya  
Principal Dancer  
Aichi, Japan



Houston Ballet  
Center for Dance

Song Teng  
Corps de Ballet  
Hunan, China



Karina González  
Principal Dancer  
Caracas, Venezuela



Stanton Welch AM  
Artistic Director  
Melbourne, Australia



# WHY DO THEY WEAR THAT?

Dancers, like athletes, have to wear special clothes for both practice and performance.

## CLASS AND REHEARSAL:

In rehearsal, both boys and girls wear leotards and tights. Just like football players at the line of scrimmage, dancers need to move fast. It's best not to have lots of clothing in the way to add friction. So dancers and many other athletes wear extra tight pants to help them move faster and without constraint.



Houston Texans football uniform.



Houston Ballet Academy in class.



Team USA Track Outfits



Students of Houston Ballet Academy  
Photo: Cameron Durham

## PERFORMANCES:

Houston Ballet dancers wear all different kinds of costumes, depending on the ballet they are performing. In classical ballets, women wear tutus, and men wear tunics. In the photo to the left, the female dancer is wearing a classical tutu, pointe shoes and tiara. Her partner is wearing a tunic, tights and ballet slippers. Pointe shoes are satin ballet slippers that have a hard tip that allows female dancers to dance on the tips of their toes.

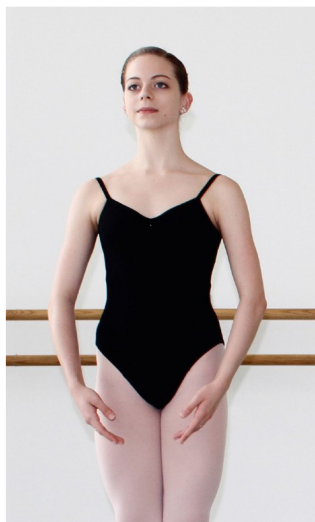


Former Artists of Houston Ballet II  
Photo: Amitava Sarkar



# ALL ABOUT ARMS

Try making all 5 positions.  
Can you keep your back straight while you do them?



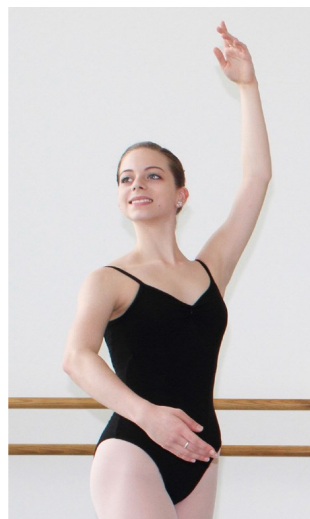
**FIRST POSITION**



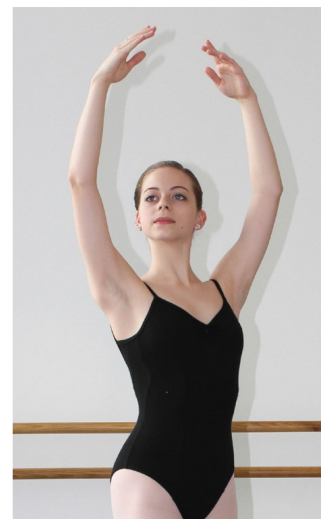
**SECOND POSITION**



**THIRD POSITION**



**FOURTH  
POSITION**



**FIFTH  
POSITION**

# FANTASTIC FEET

Ballet dancers use 5 positions of the feet when they dance.  
Their legs are turned out, meaning their toes point to the side instead  
of the front.

Men and women use the same positions.



**FIRST  
POSITION**



**SECOND  
POSITION**



**THIRD  
POSITION**



**FOURTH  
POSITION**



**FIFTH  
POSITION**

# GLOSSARY

**Anniversary:** a date remembered or celebrated every year because of something special

**Artistic Director:** the person who selects each ballet the company performs.

**Choreographer:** the person who makes up the steps for a dance.

**Company:** a group of dancers who perform together.

**Composer:** the person who writes the music.

**Costume:** a performer's clothing and accessories.

**Curtain Call:** The bow dancers take at the end of a performance.

**Designer:** The person who decides how the costumes and/or sets should look.

**Friction:** A force that holds back the movement of a sliding object.

**Gesture:** an expressive movement with 1 or 2 body parts that communicates an idea.

**International:** active or known in many nations.

**Mood:** the overall feeling of a written work or performance piece.

**Pointe Shoe:** a ballet shoe, worn by women, with a hard tip that allows them to dance on the tips of their toes.

**Posture:** the way a person holds their body when standing or sitting.

**Set:** the stage decorations that help us understand where and when a ballet takes place.

**Setting:** when and where a story takes place.

**Standing Ovation:** A period of prolonged applause during which those in the audience rise to their feet and clap for the performers.

# GLOSSARY

( Continued )

**Story Ballet:** a ballet that tells one complete story over multiple acts.

**Tiara:** a small crown that a female dancer wears on her head.

**Tunic:** a long shirt worn by a male ballet dancer in classical ballets.

**Tutu:** the costume traditionally worn by female dancers in classical ballets. (can be long or short).

**World Premiere:** the first public performance of a dance, play, motion picture, musical work, etc.



# TEKS ADDRESSED

*The following TEKS are addressed during Student Matinees and/or as a part of the extension activities included in this study guide.*

*(Please note: The TEKS addressed will vary depending upon the Studio Series attended.)*

## ENGLISH & LANGUAGE ARTS

### Listening/Speaking

#### KINDER

ELA.K.21A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.K.21B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.K.23A: Follow agreed-upon rules for discussion, including taking turns, and speaking one at a time.

#### GRADE 1

ELA.1.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.1.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.1.29A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

#### GRADE 2

ELA.2.28A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.2.28B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.2.30A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

#### GRADE 3

ELA.3.29A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.3.29B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

#### GRADE 4

ELA.4.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.4.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

#### GRADE 5

ELA.5.27B: Follow, restate, and give oral instructions that include multiple action steps.

### Comprehension Skills

#### KINDER

ELA.K.8B: Describe characters in a story and the reasons for their actions.

ELA.K.Fig19E: Retell or act out important events in stories.

ELA.K.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence

#### GRADE 1

ELA.1.9A: Describe the plot (problem and solution) and retell a story's beginning, middle, and end with attention to the sequence of events.

ELA.1.9B: Describe characters in a story and the reasons for their actions and feelings.

ELA.1.Fig19D: Make inferences about text and use textual evidence to support understanding.

ELA.1.Fig19E: Retell or act out important events in stories in logical order.

ELA.1.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

## **GRADE 2**

ELA.2.6A: Identify moral lessons as themes in well-known fables, legends, myths, or stories.

ELA.2.9B: Describe main characters in works of fiction, including their traits, motivations, and feelings.

**ELA.2.Fig19D: Make inferences about text and use textual evidence to support understanding.**

**ELA.2.Fig19E: Retell important events in stories in logical order.**

ELA.2.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

## **GRADE 3**

ELA.3.5A: Paraphrase the themes and supporting details of fables, legends, myths, or stories.

ELA.3.7A: Explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.

**ELA.3.8A: Sequence and summarize the plot's main events and explain their influence on future events.**

**ELA.3.8B: Describe the interaction of characters including their relationships and the changes they undergo.**

**ELA.3.Fig19D: Make inferences about text and use textual evidence to support understanding.**

**ELA.3.Fig19E: Summarize information in text, maintaining meaning and logical order.**

**ELA.3.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.**

## **GRADE 4**

ELA.4.3A: Summarize and explain the lesson or message of a work of fiction as its theme.

**ELA.4.6A: Sequence and summarize the plot's main events and explain their influence on future events.**

ELA.4.5A: Describe the structural elements particular to dramatic literature.

**ELA.4.6B: Describe the interaction of characters including their relationships and the changes they undergo.**

**ELA.4.Fig19D: Make inferences about text and use textual evidence to support understanding.**

**ELA.4.Fig19E: Summarize information in text, maintaining meaning and logical order.**

**ELA.4.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.**

## **GRADE 5**

ELA.5.3A: Compare and contrast the themes or moral lessons of several works of fiction from various cultures.

**ELA.5.6A: Describe incidents that advance the story or novel, explaining how each incident gives rise to or foreshadows future events.**

ELA.5.5A: Analyze the similarities and differences between an original text and its dramatic adaptation.

**ELA.5.6B: Explain the roles and functions of characters in various plots, including their relationships and conflicts.**

ELA.5.13B: Interpret factual or quantitative information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams.

**ELA.5.Fig19D: Make inferences about text and use textual evidence to support understanding.**

**ELA.5.Fig19E: Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.**

**ELA.5.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.**

## **Written Composition**

### **GRADE 1**

ELA.1.19B: Write short letters that put ideas in a chronological or logical sequence and use appropriate conventions (e.g., date, salutation, closing).

### **GRADE 2**

ELA.2.19B: Write short letters that put ideas in a chronological or logical sequence and use appropriate conventions (e.g., date, salutation, closing).

ELA.2.20A: Write persuasive statements about issues that are important to the student for the appropriate audience in the school, home, or local community.

### **GRADE 3**

ELA.3.20A.i: Create brief compositions that establish a central idea in a topic sentence.

ELA.3.20A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.3.20A.iii: Create brief compositions that contain a concluding statement.

ELA.3.20B: Write letters whose language is tailored to the audience and purpose (e.g., a thank you note to a friend) and that use appropriate conventions (e.g., date, salutation, closing).

ELA.3.21A: Write persuasive essays for appropriate audiences that establish a position and use supporting details.

#### **GRADE 4**

ELA.4.17: Write about important personal experiences.

ELA.4.18A.i: Create brief compositions that establish a central idea in a topic sentence.

ELA.4.18A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.4.18A.iii: Create brief compositions that contain a concluding statement.

ELA.4.18B: Write letters whose language is tailored to the audience and purpose (e.g., a thank you note to a friend) and that use appropriate conventions (e.g., date, salutation, closing).

ELA.4.19A: Write persuasive essays for appropriate audiences that establish a position and use supporting details.

#### **GRADE 5**

ELA.5.17A: Write a personal narrative that conveys thoughts and feelings about an experience.

ELA.5.18A.i: Create multi-paragraph essays to convey information about the topic that present effective introductions and concluding paragraphs.

ELA.5.18A.iii: Create multi-paragraph essays to convey information about the topic that include specific facts, details, and examples in an appropriately organized structure.

ELA.5.18A.iv: Create multi-paragraph essays to convey information about the topic that use a variety of sentence structures and transitions to link paragraphs.

ELA.5.18B: Write formal and informal letters that convey ideas, include important information, demonstrate a sense of closure, and use appropriate conventions (e.g., date, salutation, closing).

ELA.5.19A: Write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives.

## **DANCE**

#### **KINDER-GRADE 2**

DANCE.K–2.3.1: Understand the differences in dances through historical periods.

DANCE.K–2.2b.4: Understand and remember proper performer, audience, and classroom behavior.

DANCE.K–2.3.4: Apply dance concepts to the other content areas.

DANCE.K–2.4.1: Remember, understand, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.K–2.4.2: Evaluate and explain the dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.K–2.4.4: Observe and understand the differences of artistic movement choices and its effects on audience.

#### **GRADE 3–GRADE 5**

DANCE.3–5.2b.4: Understand and apply proper performer, audience, and classroom behavior.

DANCE.3–5.3.1: Analyze and evaluate the differences in dances through historical periods as communicated through dance movement.

DANCE.3–5.3.4: Understand and apply dance concepts in various media to the other content areas.

DANCE.3–5.4.1: Analyze, evaluate, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.3–5.4.2: Evaluate and apply dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.3–5.4.4: Analyze, evaluate, and apply the differences of artistic choices and its effects on audience and/or performer.

#### **MS DANCE I**

MS DANCE. 1.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.

MS DANCE. 1.1D: identify dance movement elements through space, energy, and time.

MS DANCE. 1.3D: understand dances in various media and other content areas.

MS DANCE. 1.4A: define the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.

MS DANCE. 1.4B: identify relationships between dance and other content areas.

MS DANCE. 1.4C: define the content and choreographic structures used by various American choreographers.

MS DANCE. 1.4D: define artistic decisions of personal dance works.

## **MS DANCE II**

MS DANCE. 2.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.

MS DANCE. 2.1D: explore and demonstrate dance movement elements through space, energy, and time.

MS DANCE. 2.3D: evaluate dance in various media and other content areas.

MS DANCE. 2.4A: demonstrate the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.

MS DANCE. 2.4B: interpret relationships between dance other content areas.

MS DANCE. 2.4C: demonstrate the content and choreographic structures used by various American choreographers.

MS DANCE. 2.4D: interpret and evaluate artistic decisions of personal dance works.

## **MS DANCE III**

MS DANCE. 3.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.

MS DANCE. 3.1D: develop dance movement elements through space, energy, and time.

MS DANCE. 3.4A: design and apply criteria for evaluating the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.

MS DANCE. 3.4B: create relationships between dance and other content areas.

MS DANCE. 3.4C: compare and contrast the content and choreographic structures used by various American choreographers.

MS DANCE. 3.4D: interpret, evaluate, and justify artistic decisions of personal dance works.

## **HS DANCE I**

DANCE.I.1A: Demonstrate basic kinesthetic and spatial awareness individually and in groups.

DANCE.I.1C: Recognize knowledge of dance genres, styles, and vocabulary.

DANCE.I.1D: Identify images found in the environment through movement.

DANCE.I.2Ab: Explore, improvise, and demonstrate original movement during the creative process.

DANCE.I.4A: Incorporate appropriate movement vocabulary when identifying qualities and discussing meaning of performance or production in dance.

DANCE.I.4B: Demonstrate appropriate audience behavior and etiquette in the classroom and at performances.

DANCE.I.4C: Identify relationships between dance and other content areas.

## **HS DANCE II**

DANCE.II.1A: Demonstrate kinesthetic and spatial awareness individually and in groups.

DANCE.II.1C: Demonstrate effective knowledge of dance genres, styles, and vocabulary.

DANCE.III.1C: Compare knowledge and skills of dance genres, styles, and vocabulary.

DANCE.IV.1C: Demonstrate and evaluate a working knowledge and skills of dance genres, styles and vocabulary.

DANCE.II.1D: Interpret details in movement in natural and constructed environment.

DANCE.II.2Ab: Explore, improvise, and perform original movement during the creative process.

DANCE.I.2Ac: Express ideas and emotions through movement.

DANCE. II.2Ac: Expand the expression of ideas and emotions through movement.

DANCE.II.4A: Identify characteristics of a variety of dances.

DANCE.II.4B: Analyze qualities of performance and proper etiquette in dance.

DANCE.II.4C: Identify similarities of form and expression in dance and other content areas.

## **HS DANCE III**

DANCE.III.1A: Analyze kinesthetic and spatial awareness individually and in groups.

DANCE.III.1D: Differentiate designs and images in natural and constructed environment.

DANCE.III.2Ab: Experiment, improvise, and perform original movement during the creative process.

DANCE.III.2Ac: Compare and contrast the expression of ideas and emotions through movement.

DANCE.III.4A: Compare characteristics and qualities of a variety of dances.

DANCE.III.4B: Analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member.

DANCE.III.4C: Understand the relationship of dance performance skills and other content areas.

## **HS DANCE IV**

DANCE.IV.1A: Evaluate kinesthetic and spatial awareness individually and in groups.

DANCE.IV.1D: Create designs and images found in natural and constructed environment.



DANCE.IV.2Ac: Evaluate the expression of ideas and emotions through movement.  
DANCE.IV.4A: Evaluate personal dance compositions and the work of others.  
DANCE.IV.4B: Create and reconstruct a choreographic study using varied media and environments.  
DANCE.IV.4C: Create a portfolio based on personal artistic works, performance works, or research.

# MUSIC

## KINDER

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.  
5B: Identify simple interdisciplinary concepts related to music.  
6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## GRADE 1

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.  
6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## GRADE 2

3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.  
5C: Identify simple interdisciplinary concepts related to music.  
6A: Begin to practice appropriate audience behavior during live or recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## GRADE 3

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.  
5C: Identify the relationships between music and interdisciplinary concepts.  
6A: Exhibit audience etiquette during live and recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## GRADE 4

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.  
5D: Examine the relationships between music and interdisciplinary concepts.  
6A: Exhibit audience etiquette during live and recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## GRADE 5

3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.  
5D: Examine the relationships between music and interdisciplinary concepts.  
6A: Exhibit audience etiquette during live and recorded performances.  
6D: Respond verbally or through movement to short musical examples.

## MS MUSIC I

MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.  
MUSIC I.5E: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

## MS MUSIC II

MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.  
MUSIC II.5F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances

## MS MUSIC III

MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC III.5.F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

## **HS MUSIC I**

MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.

MUSIC I.5A: Compare and contrast music by genre, style, culture, and historical period.

MUSIC I.5D: Identify and explore the relationship between music and other academic disciplines.

## **HS MUSIC II**

MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.

MUSIC II.5A: Compare and contrast music by genre, style, culture, and historical period.

## **HS MUSIC III**

MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC III.5A: Classify representative examples of music by genre, style, culture, and historical period.

## **HS MUSIC IV**

MUSIC IV.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC IV.5A: Discriminate representative examples of music by genre, style, culture, and historical period.

# **THEATRE**

## **KINDER**

K.1B: Explore space using expressive movement.

K.1C: Imitate sounds.

K.1D: Imitate and recreate objects in dramatic play.

K.2A: Demonstrate safe use of movement and voice.

K.2B: Assume roles through imitation and recreation.

K.3D: Cooperate with others in dramatic play.

K.5A: Discuss, practice, and display appropriate audience behavior.

## **GRADE 1**

1.1B: Develop spatial awareness in dramatic play using expressive and rhythmic movement.

1.1C: Imitate actions and sounds.

1.1D: Imitate and create animate and inanimate objects in dramatic play.

1.2A: Demonstrate safe use of movement and voice.

1.2B: Create roles through imitation.

1.3A: Discuss aspects of the environment for use in dramatic play, such as location or climate.

1.3D: Cooperate with others in dramatic play.

1.5A: Discuss practice, and display appropriate audience behavior.

1.5C: Discuss the use of music, creative movement, and visual components in dramatic play.

## **GRADE 2**

2.1B: Expand spatial awareness in dramatic play using expressive and rhythmic movement.

2.1C: Participate in dramatic play using actions, sounds, and dialogue.

2.1D: Role play, imitate and recreate dialogue.

2.2A: Demonstrate safe use of movement and voice.

2.2B: Role play in real life and imaginary situations through narrative pantomime, dramatic play, and story dramatization.

2.3D: Cooperate and interact with others in dramatic play.

2.5A: Discuss, practice, and display appropriate audience behavior.

2.5C: Integrate music, creative movement, and visual components in dramatic play.

## **GRADE 3**

3.1B: Create playing space using expressive and rhythmic movement.

3.1C: Respond to sounds, music, images, language, and literature using movement.

3.1D: Reflect the environment, portray character, and demonstrate actions in classroom dramatizations.

- 3.2A: Demonstrate safe use of movement and voice.
- 3.2B: Participate in a variety of roles in real life or imaginative situations through narrative pantomime, dramatic play, or story dramatization.
- 3.3A: Identify technical theatre elements, such as props, costumes, sound, and visual elements that define character, environment, action and theme.
- 3.3D: Cooperate and interact with others in dramatic play.
- 3.5A: Apply appropriate audience behavior consistently.
- 3.5C: Discuss the use of music, movement, and visual components in dramatic activities and performances.

#### **GRADE 4**

- 4.1B: Develop body awareness and spatial perception using rhythmic and expressive movement.
- 4.1C: Respond to sound, music, images, language, and literature with voice and movement and participate in dramatic play using actions, sounds, and dialogue.
- 4.1D: Express emotions and ideas using interpretive movements, sounds, and dialogue.
- 4.2A: Demonstrate safe use of the voice and body.
- 4.2B: Describe characters, their relationships, and their surroundings.
- 4.3A: Describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme.
- 4.3D: Interact cooperatively with others in brief dramatizations.
- 4.5A: Apply appropriate audience behavior at formal and informal performances.
- 4.5C: Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

#### **GRADE 5**

- 5.1B: Develop body awareness and spatial perceptions using pantomime.
- 5.1C: Respond to sounds, music, images, languages, and literature using movement.
- 5.1D: Express emotions and relate ideas using interpretive and planned movement and dialogue.
- 5.2A: Demonstrate safe use of the voice and body.
- 5.2B: Describe characters, their relationships, and their surroundings in detail.
- 5.3A: Demonstrate character, environment, action, and theme using props, costumes, and visual elements.
- 5.3D: Interact cooperatively with others in dramatizations.
- 5.5A: Analyze and apply appropriate audience behavior at a variety of performances.
- 5.5C: Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

#### **MS THEATRE I**

- THEATRE.1.1B expand body awareness and spatial perceptions using mime;
- THEATRE.1.1C respond to sounds, music, images, and the written word, incorporating movement;
- THEATRE.1.2A demonstrate safe use of the voice and body;
- THEATRE.1.5A identify and apply audience etiquette at all performances;
- THEATRE.1.5C identify production elements of theatre, film, television, and other media;

#### **MS THEATRE II**

- THEATRE.2.5C demonstrate knowledge of production elements in theatre, film, television, and other media;
- THEATRE.2.1B develop and apply theatre preparation and warm-up techniques;
- THEATRE.2.1C create expressive and rhythmic movements
- THEATRE.2.2A demonstrate safe use of the voice and body
- THEATRE.2.5A understand and demonstrate appropriate audience etiquette at various types of performances;

#### **MS THEATRE III**

- THEATRE.3.5C demonstrate knowledge of production
- THEATRE.3.1B explore preparation and warm-up techniques
- THEATRE.3.1C create expressive movement and mime to define space and characters;
- THEATRE.3.2A demonstrate safe use of the voice and body;
- THEATRE.3.5A understand and demonstrate appropriate audience etiquette at various types of live performances;

#### **HS THEATRE I**

- THEATRE.I.2A: Demonstrate safe use of the voice and body

THEATRE.I.2B: Define creativity as it relates to personal expression

THEATRE.I.5A: Analyze and apply appropriate behavior at various types of live performances

## **HS THEATRE II**

THEATRE.II.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression

THEATRE.II.2B: Explore creativity as it relates to self and ensemble

THEATRE.II.5A: Evaluate and apply appropriate audience etiquette at various types of performances

## **HS THEATRE III**

THEATRE.III.2A: Employ safe, appropriate techniques to allow for physical, vocal, and emotional expression;

THEATRE.III.2B: Creativity as it relates to self and ensemble and its effect on audience;

THEATRE.III.5A: Compare behavior at various types of performances and practice appropriate audience etiquette;

## **HS THEATRE IV**

THEATRE.IV.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression;

THEATRE.IV.2B: Demonstrate creativity as it relates to self and ensemble and its effect on audience;

THEATRE.IV.5A: Evaluate and practice appropriate audience behavior at various types of performances;

## **Readiness Standards/Aligned Readiness**