

# FESTIVAL BALLET PROVIDENCE



# EMERGENCE

**Study Guide**

# FESTIVAL BALLET PROVIDENCE

## EMERGENCE

### VIRTUAL PROGRAM ORDER

#### **Same**

Music: **Josh Knowles**  
Choreography: **Yury Yanowsky**  
Costumes: **Lyuba Yanowsky**

#### **Strings**

Music: **Johann Sebastian Bach**  
Choreography: **Yury Yanowsky**  
Costumes: **Emily Lovdahl**

#### **Ode te Amo**

Music: **Jóhann Jóhannsson**  
Choreography: **Yury Yanowsky**

#### **ad infinitum**

Music: **Jay Markov**  
Choreography: **Eugenia Zinovieva**  
Costumes: **Emily Lovdahl**

*This piece is made possible by a grant from New England Foundation for the Arts*

» » » **Recommended pausing point for limited class time** » » »

#### **Lady of the Camellias pas de deux**

Music: **Frédéric Chopin**  
Choreography: **Yury Yanowsky**

#### **Don Quixote Wedding Suite**

Music: **Ludwig Minkus**  
Choreography: **Marius Petipa**  
Staged by **Christopher Anderson, Yury Yanowsky**  
Costumes courtesy of Boston Ballet  
Costumes after the original design by Nicholas Georgiadis

## *THE BEGINNING OF DANCE*

Beginning **records** of dance are rare as the very nature of dance leaves nothing physical behind once the dance has ended. There are no canvases, scripts or scores of dance to leave for the next generation. Dances have been passed down through the ages with direct interaction from human to human. But from early **manuscripts**, sculptures and paintings we do have an understanding that dance has been an integral part of human celebration, **ceremony** and entertainment for centuries.

In Western cultures people reached out to join hands and move with the **melodic** phrases of the voice. One of the earliest western dances was the Ring Dance. It often had a central focus such as a **sacred** object or a tree to which the dance moved around. This chain-dance can be traced back to the Greek poet Homer, as it is one of the items on the Shield of Achilles in the Iliad. Greek **philosopher** Aristotle describes dance in Poetics as a rhythmic movement that expresses mans' character and struggle.

As dance rose up through the courts of Europe during the Renaissance one's ability to dance properly was an important **status** symbol. The ability to dance without showing much effort was a valued trait. It was fashionable to walk with toes turned out and the center of gravity further forward on the toes. Court dancing masters worked with the **aristocracy** to develop the skill required to perform dance with ease and make the dancing look effortless.

The courts of Italy and France helped storytelling in dance flourish through their grand **spectacles**. Often these stories placed the king in a lead role depicting an **omnipotent** character, such as a Greek god. King Louis XIV of France is referred to as the Sun King for his most notable dancing role as Apollo in the Ballet de la Nuit. King Louis XIV allowed the dancing masters to begin training court performers in the nobles dance technique to fill the supporting roles in his grand performances. Through this work the dance masters **codify** the positions of the feet and arms which are the foundation for ballet positions still used today. King Louis XIV founded the first dance training school in France, L'Academy Royale de Danse.

Today ballet schools around the world continue to use the positions and **terminology** developed at L'Academy Royale de Danse. Ballet steps continue to be taught and explained with their French terms. For example, a ballet plie is a movement in which the dancer bends at the knees to lower the body. The French term for fold or bend is plie. Dancers continue to bow and curtsy as though they are performing for royalty.

## *THE BEGINNING OF DANCE* - ACTIVITY -

### VOCABULARY

#### **Record(s)**

1. to write (something) down so that it can be used or seen again in the future to produce a record of (something)
2. to show a measurement of (something)
3. to indicate (something)
4. to store (something, such as sounds, music, images, etc.) on tape or on a disk so that it can be heard or seen later, to produce a recording of (something)

**Manuscript(s)** written by hand or typed <manuscript letters>

#### **Ceremony**

1. a formal act or event that is a part of a social or religious occasion
2. very polite or formal behavior

#### **Melodic**

1. a pleasing series of musical notes that form the main part of a song or piece of music
2. a song or tune

#### **Sacred**

1. worthy of religious worship
2. very holy
3. relating to religion
4. highly valued and important, deserving great respect

#### **Philosopher**

1. a person who studies ideas about knowledge, truth, the nature and meaning of life
2. a person who studies philosophy

**Status**

1. the position or rank of someone or something when compared to others in a society, organization, group, etc.
2. high position or rank in society
3. the official position of a person or thing according to the law

**Aristocracy**

1. the highest social class in some countries
2. the people who have special titles (such as duke and duchess), who typically own land, and who traditionally have more money and power than the other people in a society

**Spectacle(s)**

1. something exhibited to view as unusual, notable, or entertaining; especially an eye-catching or dramatic public display, an object of curiosity or contempt
2. glasses

**Omnipotent**

having complete or unlimited power

**Codify**

1. to put (laws or rules) together as a code or system
2. to put (things) in an orderly form

**Terminology**

the special words or phrases that are used in a particular field

**UTILIZE EACH OF THE VOCABULARY WORDS TO ANSWER THE FOLLOWING QUESTIONS**

1. What was at the center of a Ring Dance?
  
  
  
  
  
  
  
  
  
  
2. What occasion or event were early humans known to have danced for?
  
  
  
  
  
  
  
  
  
  
3. What language was used to develop words for the field of dance at L' Academy Royale de Danse?
  
  
  
  
  
  
  
  
  
  
4. Where did dance flourish with grand public displays that told stories?
  
  
  
  
  
  
  
  
  
  
5. Dancing without showing much effort was an indication of what social class?
  
  
  
  
  
  
  
  
  
  
6. When Western cultures joined hands to dance, what would their music be?
  
  
  
  
  
  
  
  
  
  
7. Who described dance as a rhythmic movement that expresses mans' character and struggle?

11. If you wanted to improve your ranks in society, how would a court dancing master help?

## ANSWER KEY

1. The center of a Ring Dance often had a **sacred** object as a central focus.
2. Early humans were known to dance as part of a **ceremony**.
3. French is the language used to create dance **terminology**.
4. Dance flourished in the courts of Italy and France with grand **spectacles**.
5. Dancing without showing much effort was an indication that one was part of the **aristocracy**.
6. Western cultures joined hands and danced to **melodic** voices.
7. The Greek **philosopher** Aristotle described dance as a rhythmic movement that expresses mans' character and struggle.
8. King Louis XIV was responsible for **codifying** dance.
9. It was typical for a king to dance an **omnipotent** role.
10. We know that humans have danced for centuries through **manuscripts**, event though specific **records** are rare.
11. A court dancing master would help you improve your **status** by training you to dance without showing much effort.



## Action Verbs - The WHAT of Movement

Action verbs help us describe what the movement is. Actions can be locomotor (traveling) such as gliding and jumping; or axial (in place) such as twisting or rising. Select the action verbs that best describe the movement you are seeing.

<b>arch</b>	<b>bolt</b>	<b>connect</b>	<b>balance</b>	<b>drag</b>	<b>burst</b>
<b>attract</b>	<b>chop</b>	<b>crinkle</b>	<b>blink</b>	<b>explode</b>	<b>crush</b>
<b>contract</b>	<b>crawl</b>	<b>dash</b>	<b>bounce</b>	<b>flap</b>	<b>expand</b>
<b>cringe</b>	<b>diminish</b>	<b>droop</b>	<b>climb</b>	<b>fold</b>	<b>fall</b>
<b>curl</b>	<b>glide</b>	<b>flick</b>	<b>collapse</b>	<b>grab</b>	<b>float</b>
<b>drop</b>	<b>hop</b>	<b>flop</b>	<b>dab</b>	<b>kneel</b>	<b>grasp</b>
<b>envelop</b>	<b>jump</b>	<b>jiggle</b>	<b>dangle</b>	<b>lift</b>	<b>inflate</b>
<b>flip</b>	<b>leap</b>	<b>loop</b>	<b>float</b>	<b>lunge</b>	<b>jerk</b>
<b>fly</b>	<b>melt</b>	<b>ripple</b>	<b>gallop</b>	<b>pivot</b>	<b>kick</b>
<b>hang</b>	<b>ooze</b>	<b>roll</b>	<b>hurl</b>	<b>press</b>	<b>perch</b>
<b>hover</b>	<b>pinch</b>	<b>rotate</b>	<b>scatter</b>	<b>roll</b>	<b>plop</b>
<b>lean</b>	<b>pierce</b>	<b>run</b>	<b>scoop</b>	<b>scoot</b>	<b>plunge</b>
<b>point</b>	<b>pounce</b>	<b>scamper</b>	<b>shrink</b>	<b>scratch</b>	<b>push</b>
<b>pull</b>	<b>push</b>	<b>shiver</b>	<b>shrivel</b>	<b>shift</b>	<b>repel</b>
<b>punch</b>	<b>rebound</b>	<b>sink</b>	<b>skate</b>	<b>slide</b>	<b>smash</b>
<b>shiver</b>	<b>revolve</b>	<b>slither</b>	<b>skip</b>	<b>spin</b>	<b>soar</b>
<b>shrink</b>	<b>rock</b>	<b>squeeze</b>	<b>splash</b>	<b>spin</b>	<b>spring</b>
<b>spiral</b>	<b>run</b>	<b>swivel</b>	<b>thrust</b>	<b>stoop</b>	<b>squirm</b>
<b>straighten</b>	<b>slip</b>	<b>tilt</b>	<b>tiptoe</b>	<b>suspend</b>	<b>stagger</b>
<b>swagger</b>	<b>surround</b>	<b>trip</b>	<b>toss</b>	<b>swing</b>	<b>swoop</b>
<b>sway</b>	<b>topple</b>	<b>twitch</b>	<b>turn</b>	<b>tap</b>	<b>trace</b>
<b>tumble</b>	<b>walk</b>	<b>whither</b>	<b>whip</b>	<b>vibrate</b>	<b>uncurl</b>
<b>wobble</b>	<b>weave</b>	<b>wring</b>	<b>wiggle</b>	<b>whirl</b>	<b>yawn</b>

## Action Verb Vocabulary

**Dash:** to move with sudden speed

**Explode:** to burst forth with sudden or violent energy

**Float:** to rest or flow smoothly as if on or in liquid

**Fold:** to bend

**Glide:** to travel effortlessly and smoothly

**Hurl:** to throw forcefully

**Jump:** to energetically spring into the air

**Melt:** to soften as if turning from a solid to liquid state

**Ooze:** to flow slowly

**Rebound:** to bounce back through the air after hitting a hard surface

**Spring:** to dart, shoot out, or leap with elastic force

**Sway:** to swing slowly back and forth

**Thrust:** to push with drive and force

**Tilt:** to move in an incline, or shift as if leaning

# SPACE

## The WHERE of Movement

The movement of all things happens in space. There are several ways we can describe how the movement utilizes space. Use the following elements to describe how the movement happens in space.

**Place: location**

In one place-----Traveling through space

**Size: the amount of space**

Small-----Large

**Shape: the form in space**

Symmetrical-----Asymmetrical

Open-----Closed

Straight-----Curved

Simple-----Complex

**Level: The vertical measure of space**

High -----Medium-----Low

**Direction: the orientation of the movement**

Forward --- Backward

Upward --- Downward

Liner --- Rotating

Diagonally---Sideways

**Pathway: the route that the movement travels on**

Straight---Angular---Zig Zag---Circular---Spiral---Diagonally--Meander

**Relationship: individual and group proximity to objects and each other**

In Front-----Behind-----Beside

Over----Under

Alone----Connected

Near----Far apart

Leading-----Following

# TIME

## The WHEN of movement

Time is the measure of the speed of movement, the duration of movement, and the many accents and patterns within. Identify which terms best describe the time of the movement you are seeing.

<b>Brief</b>	<b>Long</b>	<b>Fast</b>	<b>Slow</b>	<b>Steady</b>	<b>Uneven</b>
<b>Rhythmic</b>	<b>On Beat</b>	<b>Syncopated</b>	<b>Accent</b>	<b>Breath</b>	<b>Free</b>
<b>Patterned</b>	<b>Unison</b>	<b>Before</b>	<b>After</b>	<b>Sooner</b>	<b>Later</b>

# ENERGY / FORCE

## The HOW of movement

Energy is the measure of power and force in movement. Energy can be stored within or released into space. Identify the terms that best describe the energy of the movement you see.

<b>Percussive</b>	<b>Weak</b>	<b>Bound</b>	<b>Sustained</b>	<b>Strong</b>	<b>Sharp</b>
<b>Carefully</b>	<b>Loudly</b>	<b>Deliberately</b>	<b>Softly</b>	<b>Free</b>	<b>Heavy</b>
<b>Light</b>	<b>Explosive</b>	<b>Collapsed</b>	<b>Released</b>	<b>Smooth</b>	<b>Float</b>
<b>Attack</b>	<b>Jerky</b>	<b>Vibratory</b>	<b>Calm</b>	<b>Breathy</b>	<b>Frantically</b>
<b>Suddenly</b>	<b>Gentle</b>	<b>Controlled</b>	<b>Bound</b>	<b>Vigorous</b>	<b>Tight</b>

# FESTIVAL BALLET PROVIDENCE

## Ballet Today

Dance is an art form that ceases to exist the moment the dance ends. Unlike a painting or even a musical score, dance does not exist outside of the dancer. Ballet companies today are tasked with preserving the classical ballets of years past, along with creating contemporary pieces to reflect modern aesthetics and values. This means the ballet dancer of today must be able to perform in a wide range of styles, sometimes in the same night. Festival Ballet Providence's program **Emergence** is a great example of the range of work a modern ballet company will present.

While performing in classical ballets requires the challenging turns, jumps, pointe work and lifts, performing in a contemporary ballet requires a different language of movement. Contemporary ballets embrace movements that recognize gravity with flat feet, low level movement, even movement on the floor. Body postures in contemporary ballets can vary from more common pedestrian stances with parallel legs and feet, to rounded twisted spines, and horizontal or inverted body shapes. Partnering in contemporary pieces expands the gender roles for women to lift and men to be lifted.

Artistically contemporary ballets often reflect modern life situations and themes, or represent completely abstract ideas. Dancing in a contemporary ballet can require a dancer to perform with a focus on expressing an emotion or abstract shape, rather than a story character. Costumes, lights and sets for contemporary pieces will often aid in creating an environment for the dance to occur in rather than a specific scene or character portrayal.

Activity 1: Watch all of the pieces in Festival Ballet Providence's **Emergence**. Identify which pieces are contemporary and which reflect a more classical style. Explain your answer using examples from the pieces as they relate to the information in the description above, Ballet Today.

Activity 2: Identify pieces of visual art or music that reflect the same artistic elements found in contemporary ballets. Use clear examples comparing the works to explain how they are similar.

# FESTIVAL BALLET PROVIDENCE

FBP Dancer Eugenia Zinovieva in "Same" by Yury Yanowsky.





# FESTIVAL BALLET PROVIDENCE

FBP Dancer Charlotte Nash and Azamat Asangul in "Same" by Yury Yanowsky.



# FESTIVAL BALLET PROVIDENCE

## Don Quixote Wedding Suite

The ballet Don Quixote is loosely based on the Spanish novel Don Quixote de la Mancha by Miguel de Cervantes. In this story ballet, Don Quixote sets out to find the woman of his dreams. In a market Don Quixote sees Kitri, the daughter of an innkeeper, who is in love with the barber Basilio. Kitri's father has already determined that she will marry the nobleman Gamache. Don Quixote believes Kitri is the woman of his dreams, while Basilio and Kitri devise to trick her father into agreeing that they can marry. In the third act of the ballet, Kitri, Basilio and the entire town dance to celebrate their love and marriage. Don Quixote leaves the town still searching for the woman of his dreams.

The Don Quixote Wedding Suite occurs in Act 3 of the ballet during the divertissement in the scene of Basilio and Kitri's wedding celebration. The Wedding Suite is one of the most famous grand pas de deux variations. It provides an opportunity for the dancers to demonstrate their skills turning, jumping, balancing and lifting.

A grand pas de deux translates as a big dance for two. It is a traditional structure that can be found in many classical ballets. It typically has five parts and begins with an introduction of the dancers called the entre. Both the male and female dancers then dance a slow dance together called an adagio. After the adagio each dancer has a solo variation. First the male dances a variation showcasing his high jumps and multiple turns. The female then dances her variation which is filled with complex pointe work, turns and soaring jumps. Finally, the male and female dancers come together demonstrating their virtuosity in the coda.

The term divertissement comes from the latin word *divertere*, meaning to divert or turn in a different direction. In music and dance the divertissement is the part of the ballet which moves away from storytelling and features virtuosity in dance for entertainment's sake. During the divertissement there is little to no progression in the storyline, but it is often where we find the leading dancers perform some of the most challenging variations and breathtaking steps.

### Vocabulary

**Act:** one of the principal divisions of a theatrical work (such as a play, ballet or opera) which divides the work by setting and time.

**Divertissement:** a dance sequence or short ballet usually used as an interlude within a larger work.

**Divert:** to turn from one course or use to another

**Virtuosity:** great technical skill in the practice of a fine art

**Variations:** a solo dance in classic ballet; also a repetition in modern ballet of a movement sequence with changes

**Grand pas de deux:** a dance for two that typically has five parts, consisting of an entre (introduction), an adagio, two variations (a solo for each dancer), and a coda (conclusion)

**Scene:** a division of an act presenting continuous action in one place



# FESTIVAL BALLET PROVIDENCE

FBP Dancers Eugenia Zinovieva and Mamuka Kikalishvili in "Don Quixote Wedding Suite."



FBP Dancer Eugenia Zinovieva in "Don Quixote Wedding Suite."



# FESTIVAL BALLET PROVIDENCE

## Storytelling with Classical Pantomime

In a classical story ballet there are no spoken words to tell the story. The story is told through dance, music, costumes, sets, lighting, and **pantomime**.

Pantomime is a standard gesture that conveys meaning in the story. These movements communicate in the same way a traffic cop signals cars with the wave of an arm. Some pantomime movements are commonly used outside of the ballet, such as placing a finger over the lips to communicate to be quiet. Other pantomimes are less common outside of the stage.



**Activity 1:** Go through each of the pantomime gestures on page 2 and practice them together as a class.

**Activity 2:** Play a class game of charades. One at a time pick a pantomime and perform it for the class. See if the others can guess what the pantomime is.

**Activity 3:** Divide up into small groups and create a short conversation using only pantomimes. Have each group perform their pantomime and guess what the conversation is saying.

**Activity 4:** Watch Drosselmeyer in the beginning of the battle scene between the mice and soldiers. Write down what you think he is telling Clara.

[Click here to watch the video.](#)

# FESTIVAL BALLET PROVIDENCE

## Storytelling with Classical Pantomime

### Meaning

### Pantomime Movement

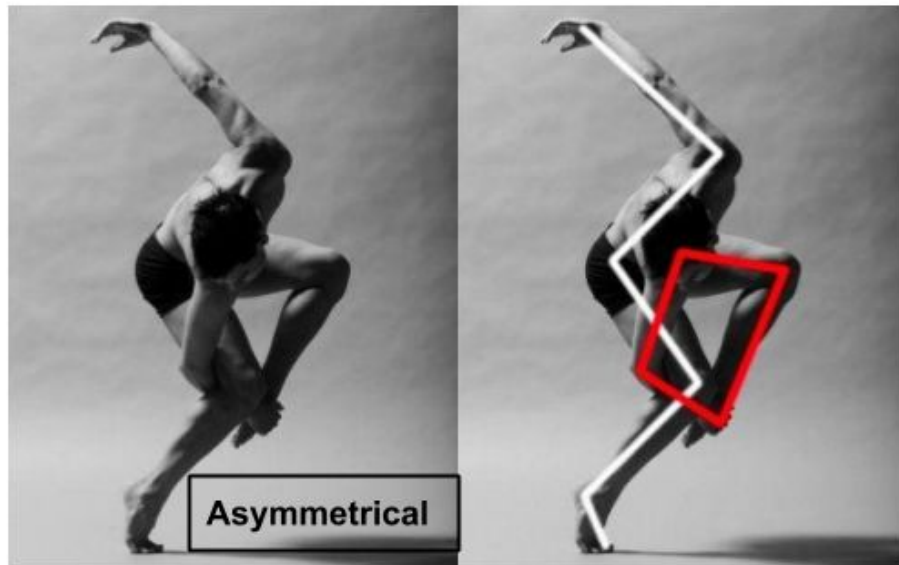
I	Point to yourself
King or Queen	Hand gestures to each side of the head like a crown
Love	Both hands over heart
True/Faithful	Hold 2 fingers up high in the air
You/He/She	Gesture to other people palm up
Think	Touch your temple with your finger
Got an idea	Lift your finger off your temple into the air
See	Point to each eye
Hear	Cup your ear with your hand
Cry or Tears	Fingers from both hands flutter down cheeks
Sleeping	Place both palms together and rest cheek on hands
Growing up or get taller	Move hands higher and higher up like touching shelves from the bottom to the top.
Beautiful or Handsome	Circle your hand around your face
Crazy	Circle your hand next to your ear
Wicked or Evil	Raise both fists in the air with bend elbows
Die or dead	Cross arms at wrist with hands in fists
Welcome or Enter	Extend both arms in front, then open them to the sides
Marry	Point to your ring finger
Yes	Nod head up and down
No	Turn head side to side, or swipe arm out to the side

# FESTIVAL BALLET PROVIDENCE

## Finding Shapes in Dance

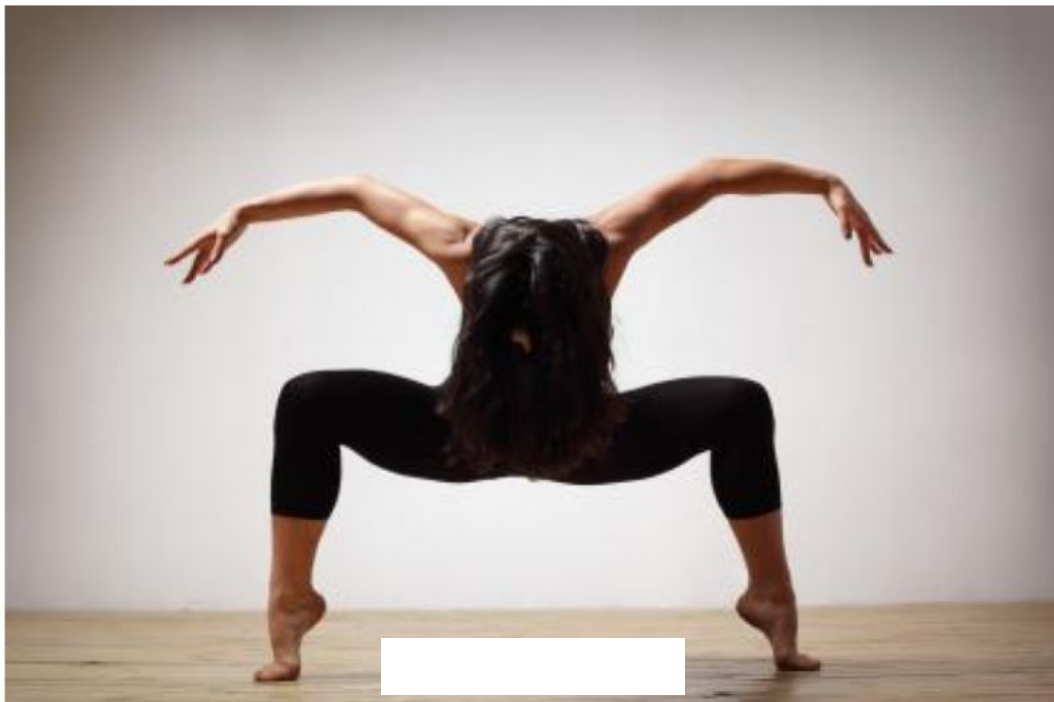
As dancers move through space, their bodies create shapes.

1. Draw a line over these images to highlight the shapes the dancers are making.
2. Write if the shape is more symmetrical or asymmetrical in the box.

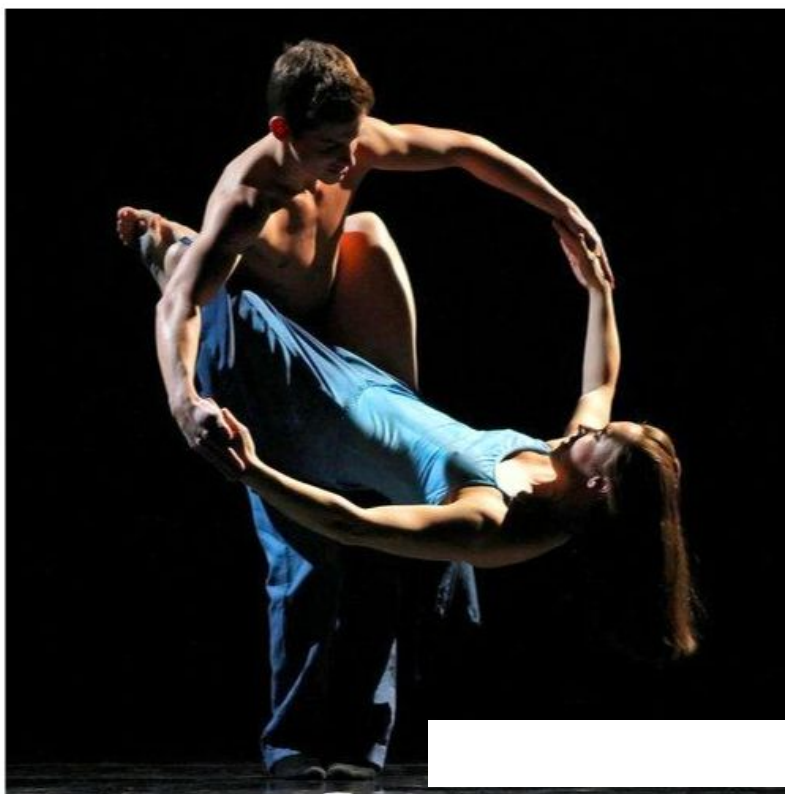




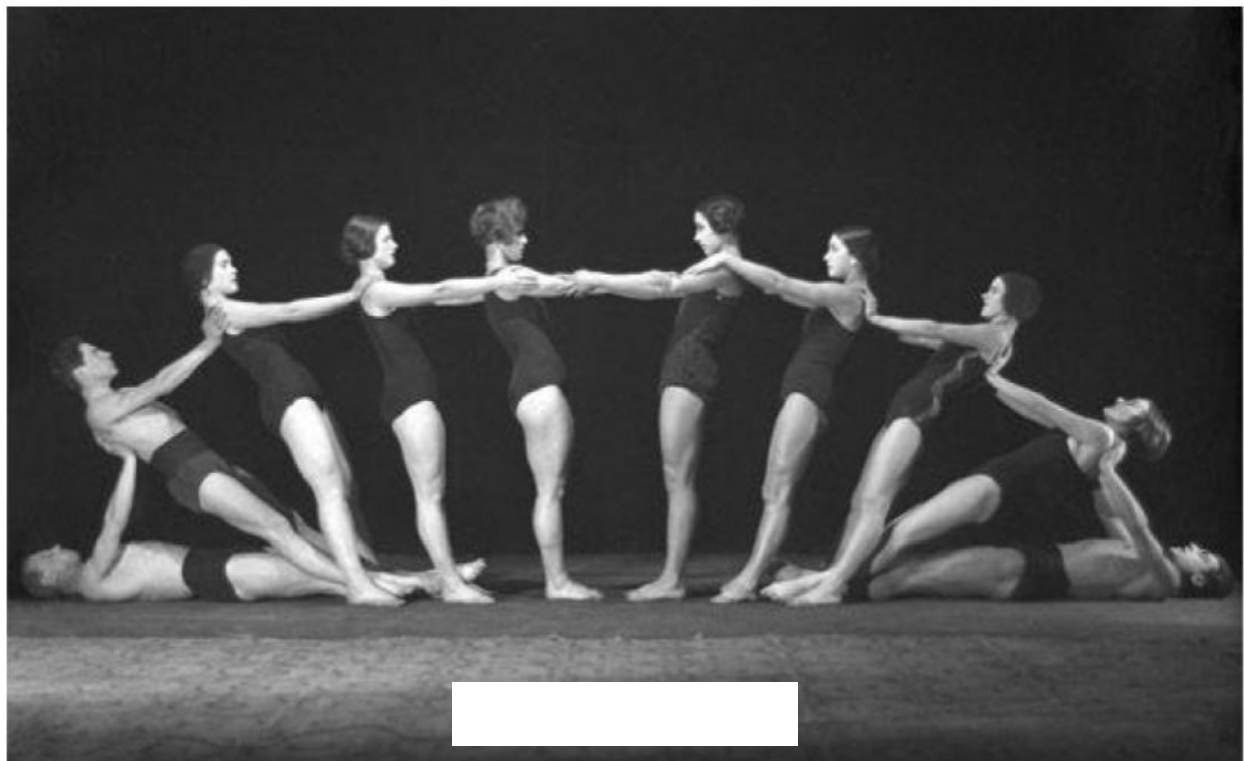
# FESTIVAL BALLET PROVIDENCE



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## SHAPE - Using Artificial Intelligence to Create Shape Dances

When you pose for a camera, you are creating a shape with your body for the camera to capture. Dancers call these poses, shapes. In a dance thousands of shapes are created by the dancer's body in space. Use the Living Archive to translate the shapes you create into a stick figure dance.

**How to make a shape dance with the Living Archive AI dance maker** First begin on the website <https://artsexperiments.withgoogle.com/living-archive>. Watch the introduction and then click Get Started.

1. Click the camera icon next to "Find a Pose"
2. Click the camera icon next to "Take a Picture"
3. Create your first shape in front of the camera.  
Hold very still so that the computer can read your shape. When the green bar comes up it will count down until it has recorded your shape.  
If it isn't reading your shape, try backing away from the camera so that it can see more of your body.
4. The computer will create a stick figure of your shape.
5. The computer will pick a shape from the archive that is most like your shape.
6. Click to add a pose.
7. X out of the image for your first pose/shape and repeat steps 1-6 until you have entered all of your shapes.
8. You will see your shapes accumulate at the bottom of the screen. Click the triangle play button to watch your shapes dance.
9. You can click the download button to save your dance and share it with each other.

Find out more about the Living Archive and Wayne Mc Gregor at <https://youtu.be/Hd3BDvfmg4k> and <https://youtu.be/qshkvUOc35A>



# FESTIVAL BALLET PROVIDENCE

## BALLET VOCABULARY

Use the ballet vocabulary below to complete the missing words in Nadia's Backstage Visit.

**Ballet:** a kind of dancing that is performed on a stage and that uses dance, music, costumes, and scenery to tell a story

**Ballerina:** a woman who is a ballet dancer

**Corps de ballet:** a group of dancers that perform together framing the principal dancers.

**Principal dancer:** a dancer of the highest level who often performs leading roles.

**Usher:** a person who shows people to their seats in the theater.

**Choreographer:** a person who creates dances or ballets.

**Costume Designer:** a person who creates costumes for a performance.

**Lighting Designer:** a person who creates the lighting effects for a performance.

**Stage Manager:** a person who coordinates all aspects behind the scenes during the performance to make sure it runs smoothly.

**Audience:** a group of people who gather together to listen to something (such as a concert) or watch something (such as a movie or play) the people who attend a performance.

**Theater:** a place where people gather to watch a performance.

**Lobby:** an open area in a public building (such as a hotel or theater) near the entrance; a foyer or entrance hall

**Wings:** 1. a part of an animal's body that is used for flying or gliding 2. the area at the side of the stage out of sight

**Stage:** The area of a theater where the dancers perform.

**House:** The area of a theater where the audience sits.

**En Pointe:** To perform a dance movement on the top of one's toes.

**Tutu:** a ballet skirt worn by a ballerina.

**Demi-Plie:** A half plie in which the legs fold, but only to the point the heels remain on the floor.

**Chasses:** A traveling ballet movement similar to a gallop where the back leg chases the front.

**Arabesque:** A ballet posture where a dancer stands on one leg with the other leg extended to the back.

**Pas de deux:** a dance for two people

**Fouette:** a turn on one leg where the other leg whips in and out to maintain momentum.

**Waltz:** a dance in triple time (3/4) with a swinging or swaying quality.

## NADIA'S BACKSTAGE VISIT

*Use the Ballet Vocabulary words to fill in the blanks for this story.*

Ever since Nadia could remember she loved to dance. Her favorite type of dance was \_\_\_\_\_. She dreamed of becoming a \_\_\_\_\_ one day. Today Nadia was especially excited because she was going to visit her aunt at the \_\_\_\_\_. Nadia's aunt performed many leading roles as a \_\_\_\_\_ with the ballet company. Nadia had watch her aunt perform many times from the \_\_\_\_\_, but today she was going to get a chance to watch from backstage. As she entered the theater an \_\_\_\_\_ met her in the \_\_\_\_\_ and showed her not to a seat, but to a hidden backstage door.

When Nadia arrived backstage, she met the \_\_\_\_\_, who was busy checking up on all of the props and scenery. One of the \_\_\_\_\_ dancers hurried across the \_\_\_\_\_ with a broken strap on her costume. She asked where she could find the \_\_\_\_\_ to get her costume fixed.

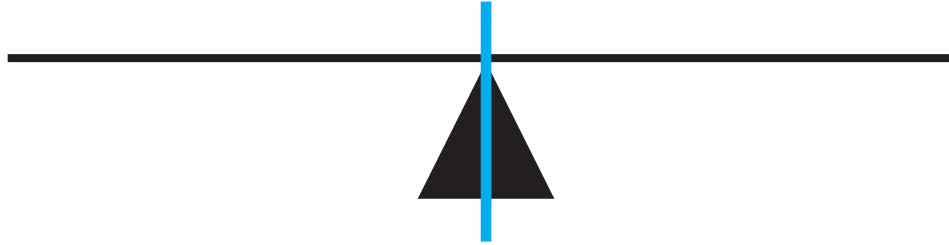
At the center of the stage, Nadia could see that dancers were warming up their bodies. They performed \_\_\_\_\_ and extended their legs high behind them in an \_\_\_\_\_. Two of the dancers were working on a triple time \_\_\_\_\_ that was part of their \_\_\_\_\_ dance. Another dancer was turning around and around \_\_\_\_\_ performing a whipping \_\_\_\_\_ turns. A male ballet dancer was performing elegant galloping \_\_\_\_\_ across the floor.

As the audience began to take their seats in the \_\_\_\_\_, the dancers cleared the stage. That is when Nadia saw her aunt. She was dressed in a sparkling white \_\_\_\_\_ ballet skirt and a crown. She told Nadia that she should stand in the \_\_\_\_\_ where she wouldn't be seen by the audience. Nadia felt butterflies in her stomach as the dancers all took their places on stage. The lights came up and the curtain rose. Nadia knew that this was a performance she would never forget.

## PHYSICAL SCIENCE (PS 3)

Ballet Dancers sometimes look like they defy gravity when they jump through the air and are lifted into the air. But they are actually constantly working with gravity to execute these moves. The center of gravity is the point at which an object will balance. A dancer's center of gravity must stay above the area that he/she makes contact with the floor. This is what allows them to balance.

For example, the center of gravity for this teeter totter is the blue vertical line:



Try to find the center of gravity for your pencil by balancing it on your finger.

Draw a line through the images of the dancers below to illustrate their center of gravity. Identify the forces at work in these images:



## FOUETTE TURNS

*Swan Lake* is known for its demanding technical skills in particular because of the technique of ballerina, Pierina Legnani. She performed with such grace and mastery, that the audience and everyone else who saw her claimed she set the bar. Legnani performed 32 fouettes (a fast whipping turn on one foot) in a row. Fouette turns on pointe (on the top of the toes) continue to be a technical challenge which dancers train for routinely. Even today, ballerinas around the world dancing the part of Odette/Odile are compared to Legnani's performance. *Swan Lake* remains a favorite for many ballerinas because of its extreme difficulty; both technically and dramatically.

For more on the physics of a fouette turn:

<https://ed.ted.com/lessons/the-physics-of-the-hardest-move-in-ballet-arleen-sugano>

To view fouette turns watch Marianela Nunez:

Marinela Nunez was born in Argentina and is a principal ballerina with The Royal Ballet. Watch Marinela perform fouettes in Don Quixote Coda, Swan Lake Black Swan Coda, Le Corsaire Coda, and La Bayadere.

<https://youtu.be/0SWtbwvhsas>

**Describe how the following physics terms can help describe fouette turns.**

Inertia

Centrifugal force

Velocity

Acceleration

Momentum

Radius

# FESTIVAL BALLET PROVIDENCE

## Dance Analysis

**Name:**

**Date:**

**Title of dance observed:**

Circle the words that best answer the following questions or statements.

What actions did you see in the dance?

Dash	Explode	Float
Hurl	Jump	Glide
Melt	Ooze	Spring
Sway	Balance	Turn
Tilt	Thrust	Rebound

Which of these best describe the energy of the piece?

Sharp	Smooth	Heavy
Light	Tight	Free

The speed of the movement can be described as:

Fast	Slow
Steady	Uneven

The levels in space that the movement occurs in include:

High	Low
Medium	Varied

The shapes that the dancers make in space are mostly:

Angular	Rounded	Symmetrical
Asymmetrical	Mirrored	Uniformed

The pathways that the dancers move in space include:

Linear	Diagonal	Circular
Zig-Zag	Spiral	Random

# FESTIVAL BALLET PROVIDENCE

The number of dancers observed performing were:

Solo	Duet
Small group	Large group

The dancers performed as:

A specific character	A nonspecific character	An abstract form in space
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The overall mood or expression presented by the dance was:

joyful	sad	passionate	longing
angry	distraught	playful	humorous

Write a dance review including all the words you circled above in your review.