

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.

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

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.

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

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.

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

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

Emotions



happy



sad



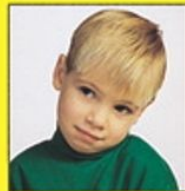
angry



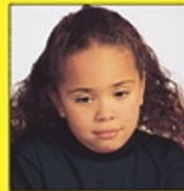
excited



afraid



shy



guilty



tired



jealous



loved



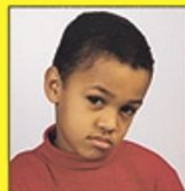
hopeful



bored



proud



sorry



embarrassed



surprised

Learning Facial Expressions

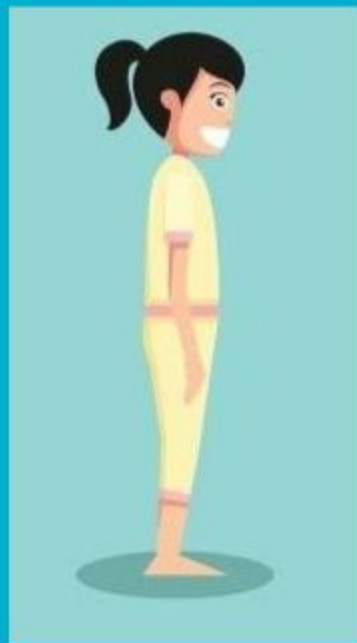
Choose 8 of these emotions.

Practice using your face to express the emotions.

Pair up with a friend and see if they can guess what emotions you are expressing.

Posture Communicates

Posture is the position of the body when someone is standing or sitting. Our posture can influence the way we feel and provides clues to those around us as to how we feel. By understanding how posture communicates, you can build a better understanding of non-verbal communication.



Assignment:

Look at the following 8 images.

Based on each person's posture, infer how you think they feel. Sad? Confident? Shy? Excited? Tired? Confused? Angry? Calm?

Stand or sit in each posture and see how the posture makes you feel.



Posture description:

Hands on hips
Shoulders back
Head high
Spine straight
Legs straight
Feet together

Try standing like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Shoulders rolled forward

Head tilted forward

Spine rounded

Hips tucked under

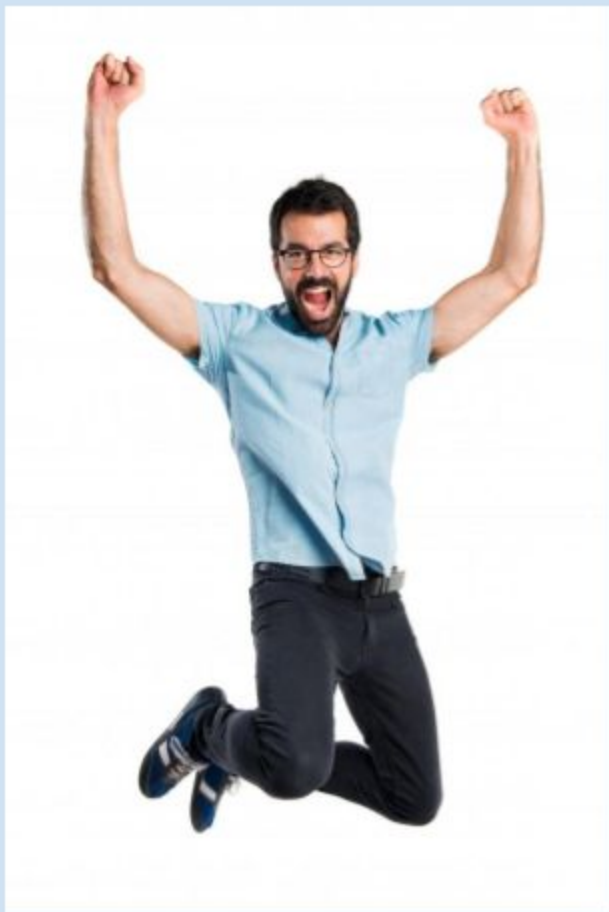
Arms hanging forward

Try standing like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Fists high in the air

Head high

Spine straight

Legs in the air

Feet off the ground

Try standing like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Hand to head

Head forward

Spine slightly curved

Shoulders forward

Feet on the ground

Try standing like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Fists on hips

Shoulders forward

Head forward

Spine slightly curved

Try standing like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Hand on head

Elbows on desk

Shoulders forward

Head forward

Spine leaning forward

Neck contracted

Try sitting like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Head tall, straight

Elbows by side

Shoulders back

Wrists on desk

Spine vertical

Neck long

Try sitting like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.



Posture description:

Arms crossed

Shoulders rounded

Head tilted front

Spine leaning back

Feet flat on floor

Try sitting like this.

How does this posture make you feel?

What can you infer this person is feeling?

Type your answer in the box.