

**B**  
Carolina Ballet  
Robert Weiss, Artistic Director

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

PRESENT

# Swan Lake



STUDENT ACTIVITY BOOK

STUDENT NAME \_\_\_\_\_

TEACHER \_\_\_\_\_ GRADE \_\_\_\_\_

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

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

## WHAT IS DANCE?

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

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

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

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

—Mata Hari



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

THE  
STORY  
OF  
SWAN  
LAKE

(PERFORMANCE TO BE)

ACT I: SCENE 2 AND

ACT II: SCENE 2

### Prologue

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

### Act I: Scene 1

A very long time ago, a magic spell could change a person into a tree, a rock, or even an animal. At that time there lived a prince who loved to have a good time. His mother thought he needed to settle down since he was about to celebrate his 21st birthday. She planned a ball and invited princesses from other kingdoms so he could find a wife. The prince agreed, but first he insisted that he must try out his new bow and arrow on a hunting trip with his friends. *(Imagine the conversation between the prince and his mother)*

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

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

*(Imagine the setting: forest, lake, princess, and prince with his bow. Describe or improvise the conversation between the prince and the swan princess followed by the appearance of the evil sorcerer.)*

### Act II: Scene 1

At the ball, there was much dancing. The prince's mother hoped he would choose one of the invited princesses for his wife. The prince was sad, however, and thought only of the lovely swan princess he had met in the forest. Suddenly, there was thunder and lightning, and a prince and his beautiful daughter arrived dressed in black. The prince mistakenly thought it was his swan princess and told his mother that he would love her forever. At the door there appeared another guest, dressed in white. She was the real swan princess, but when she heard the prince say he loved another, she ran away.

*(Imagine the ballroom and birthday celebration for the prince with dancing. The scene is suddenly disrupted by the arrival of two uninvited guests: Imagine the scene and what happens. Listen to Music of Swan Lake.)*

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

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

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

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

FUNDAMENTALS  
OF BALLET  
GLOSSARY

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



Carolina Ballet

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

**Applause** (clap)—to show you enjoyed the ballet

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

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

**Audience**—spectators at a performance

**Audition**—to try out for something

**Ballare**—Italian word meaning to dance

**Ballerina**—female ballet dancer

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

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

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

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

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

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

**Composer**—person who writes music

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

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

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

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

**Curtain Speech**—welcoming remarks before a performance begins

**Dance**—to move quickly up and down or about

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

**Danseur**—male ballet dancer

**Dress Rehearsal**—final practice before a performance

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

**Ensemble**—a group of dancers working together on a performance

**Etiquette**—rules governing the proper way to behave

**Glissade**—ballet movement meaning “to glide”

**Grand Allegro**—large jumping, traveling steps

**Instrument**—device used to play music

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

**Jeté en Tournant**—a large jeté where one is turning

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

**Leap**—to jump from one foot to the other

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

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

**Marketing**—to offer something for sale

**Movement**—process of moving the foot or foot and body

**Musician**—person who writes, sings, or plays music

**Orchestra**—group of musicians playing together

**Pas de chat**—ballet movement that involves darting and jumping

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

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

**Petit Allegro**—small jumping steps

**Plié**—ballet movement meaning “to bend”

**Port de Bras**—carriage of the arms

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

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

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

**Rehearsal**—practice of a dance before performing

**Review**—description and opinion of a performance

**Rhythm**—the pattern of music or movement through time

**Scene**—view or sight that looks like a picture

**Set**—design that decorates the stage

**Set Designer**—decoration of the stage

**Setting**—place where a story occurs

**Solo**—dance performed by one person

**Sound Designer**—person who magnifies the sound of the music

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

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

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

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

**Stretch**—to elongate or extend one’s muscles

**Studio**—place where dancers practice and rehearse

**Symphony**—a sonata or song for orchestra

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

**Tempo**—speed at which rhythm moves

**Theme**—primary idea within a musical composition

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

**Unitard**—garment combining leotards and tights in one piece

**Usher**—person who leads audience members to their seats

ONCE  
UPON A  
TIME...

CHART  
GETTING  
TO KNOW  
SWAN  
LAKE

As you become more familiar with the story of *Swan Lake*, see if you can fill in the blanks.

| <b>The Story</b><br><i>(Lesson One)</i> | <b>Characters</b><br><i>(Lesson One)</i> | <b>Scenes</b><br><i>(Lesson Two)</i>       | <b>Identifications</b><br><i>(Lesson Two)</i> | <b>Events</b><br><i>(Lesson Four)</i> |
|---|--|--|---|---------------------------------------|
|   |  |  |   |                                       |
|   |  | <b>Scene I</b><br><i>(not performed)</i>   |   |                                       |
|   |  | <b>Scene II</b><br><i>(performed)</i>      |   |                                       |
|   |  | <b>Scene III</b><br><i>(not performed)</i> |   |                                       |
|   |  | <b>Scene IV</b><br><i>(performed)</i>      |   |                                       |

ONCE  
UPON A  
TIME...

THE  
SORCERER'S  
REVENGE

## The Sorcerer's Revenge

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

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

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

ONCE  
UPON A  
TIME...  
CROSSWORD  
PUZZLE

# Once Upon A Time—Crossword Puzzle

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

## ACROSS

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

## DOWN

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

SORCERER

BALL

BIRTHDAY

LAKE

TRICKY

BOW

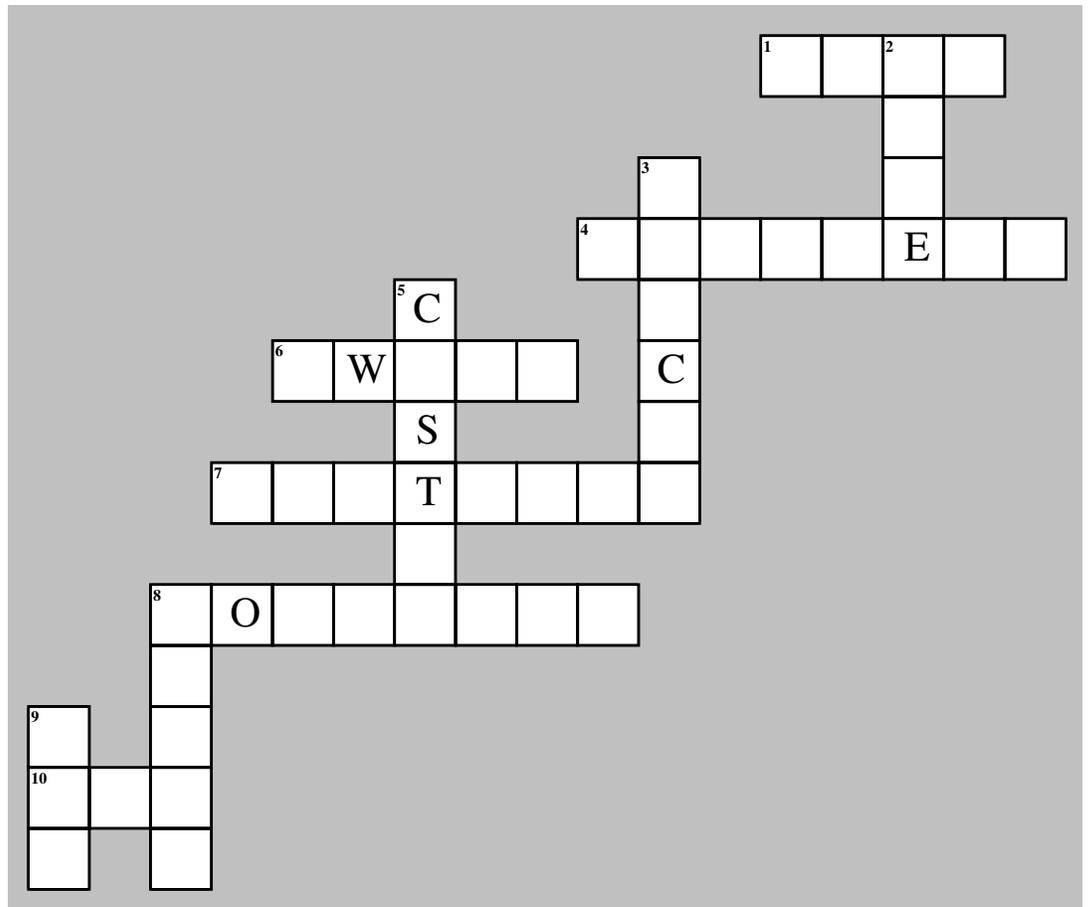
CASTLE

PRINCESS

SWANS

SPELL

OWL



SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

GETTING STARTED:

AN INTRODUCTION TO

BALLET  
AND MUSIC

BEHIND THE  
SCENES

CURTAIN CALL

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

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

**Principal Dancers:** Stars of the ballet.

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

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

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

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

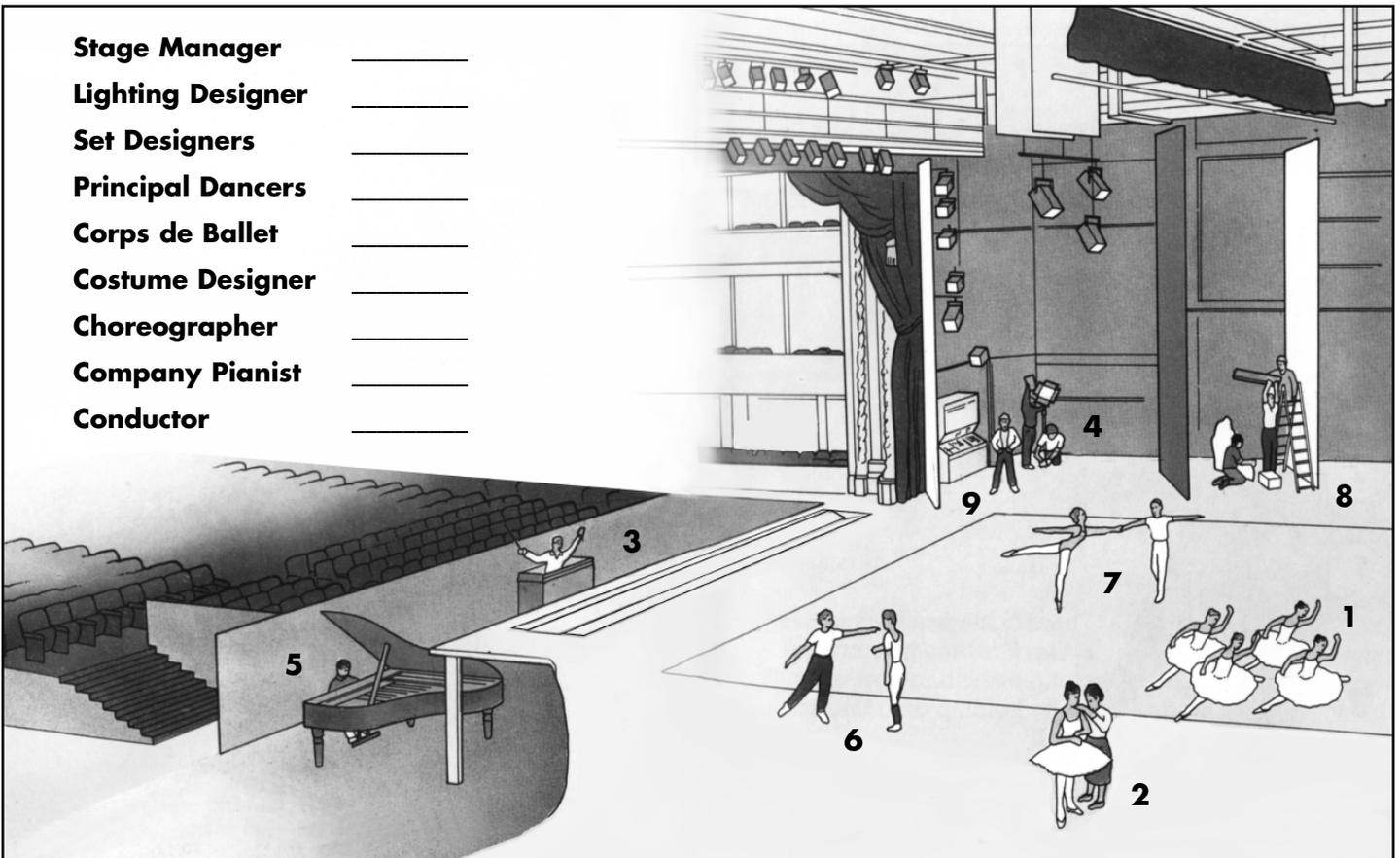
**Company Pianist:** Dancers like to rehearse to live music so there is a pianist who plays the piano during class and rehearsals.

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

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

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

- Stage Manager \_\_\_\_\_
- Lighting Designer \_\_\_\_\_
- Set Designers \_\_\_\_\_
- Principal Dancers \_\_\_\_\_
- Corps de Ballet \_\_\_\_\_
- Costume Designer \_\_\_\_\_
- Choreographer \_\_\_\_\_
- Company Pianist \_\_\_\_\_
- Conductor \_\_\_\_\_



GETTING  
STARTED

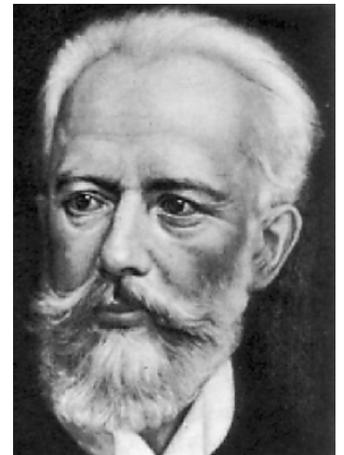
AN INTRODUCTION TO  
BALLET  
AND  
MUSIC

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

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

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

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



GETTING  
STARTED

AN INTRODUCTION TO  
BALLET  
AND  
MUSIC

Peter  
Peter  
Music  
Maker

**1. TCHAIKOVSKY word scramble:**

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

**2. TCHAIKOVSKY by the numbers:**

|  |       |
|--|-------|
| Was born this year                     | _____ |
| Began taking piano lessons at this age | _____ |
| Wrote this many symphonies             | _____ |
| Was this old when he died              | _____ |
| Wrote this many operas                 | _____ |
| Worked as a clerk for this many years  | _____ |

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

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

|       |       |       |       |       |
|-------|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ |

GETTING  
STARTED

AN INTRODUCTION TO  
BALLET  
AND  
MUSIC

THE  
MUSIC LAB  
WHAT  
AM I?

INSTRUMENTS

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



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

*What am I?*



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

*What am I?*



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



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

*What am I?*



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

*What am I?*



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

*What am I?*



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



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



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



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



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



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

GETTING  
STARTED

AN INTRODUCTION TO  
BALLET  
AND  
MUSIC

THE  
MUSIC LAB  
SEARCH  
AND  
FIND

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

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

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | L | O | I | V | S | L | A | B | M | Y | C | I | A | Y |
| D | R | U | M | N | A | B | U | T | E | P | M | U | R | T |
| P | I | A | N | O | R | N | C | Y | M | B | A | L | S | U |
| N | I | L | O | I | V | O | T | Y | H | A | R | P | T | N |
| C | N | E | N | M | M | A | H | M | M | M | L | E | O | E |
| L | I | N | A | A | U | I | U | H | I | B | P | I | N | I |
| A | V | I | I | B | R | R | E | R | C | M | A | I | O | A |
| R | T | R | P | U | D | T | D | M | U | N | L | L | A | V |
| I | E | U | E | T | U | L | F | R | U | O | E | L | S | H |
| N | P | O | B | L | V | P | T | B | I | R | O | R | A | A |
| E | M | B | F | H | A | R | P | V | U | I | D | M | F | T |
| T | U | M | A | H | A | B | U | T | V | T | P | U | P | L |
| N | R | A | T | R | I | A | N | G | L | E | P | R | A | H |
| E | T | T | C | Y | M | B | A | L | S | A | A | D | A | E |
| S | I | A | L | H | M | M | N | F | T | H | H | L | I | H |

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

STEPPING  
OUT

MIME  
AND  
MOOD

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

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



1.



2.



3.

**Ballet Talk**

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



**Plead**



**Death**



**Fear**



**King or Queen**



**Man**



**Love**



**Marry**



**Swear**

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

# BALLET BASICS

## Stepping Out: Ballet Basics

### Ballet Positions

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

### Ballet Vocabulary

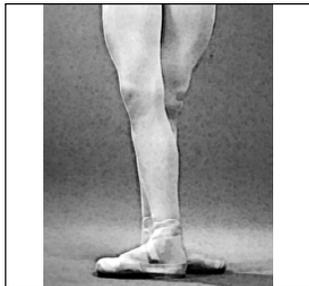
Below is a list of frequently used vocabulary words that are associated with a ballet company.



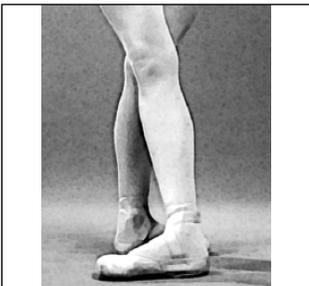
First Position



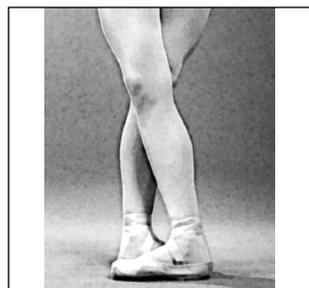
Second Position



Third Position



Fourth Position



Fifth Position

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

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

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

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

**Artistic Director:** The overall leader of a dance company

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

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

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

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

**Danseur:** (dan-SIR) Any professional male dancer

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

**Glissade:** (glee-SAHHD) ballet movement meaning "to glide"

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

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

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

**Pas de Deux:** (pad-duh-DUH) Dance for two

**Pas de Trois:** (pad-duh-TWAH) Dance for three

**Pas de Quatre:** (Pad-duh-QWA-truh) Dance for four

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

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

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

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

**Turn Out:** To rotate the legs out from the hips

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

STEPPING  
OUT

STEPS  
AND  
MOVEMENT

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

These are:  
bending  
stretching  
rising  
sliding  
turning  
darting  
jumping

Try each one yourself.

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



**Plié means "to bend"**



**Glissade means "to slide"**



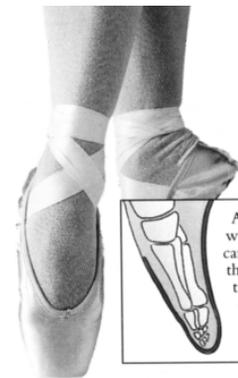
**A pirouette is a turning step**



**This arabesque penchée uses a bending movement**



**A pas-de-chat involves darting and jumping**



A dancer's weight is carried through her toes, instead of her whole foot.

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

STEPPING  
OUT

A  
DANCE  
TO  
PRACTICE

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



1. Start in first position of arms and feet.



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



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



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



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



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

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

STEPPING  
OUT

MIME AND  
MOVEMENTS

LET'S DANCE!

# Let's Dance—CrossWord Puzzle

Complete the crossword puzzle using the clues and words below.

## ACROSS

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

## DOWN

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

CONDUCTOR

EN POINTE

SOLO

ARABESQUE

PLIÉ

BALLET MASTER

CLAP

PIANIST

ETIQUETTE

PAS DE CHAT

GLISSADE

BALLERINA

BALLARE

TUTU

BARRE

JETÉ

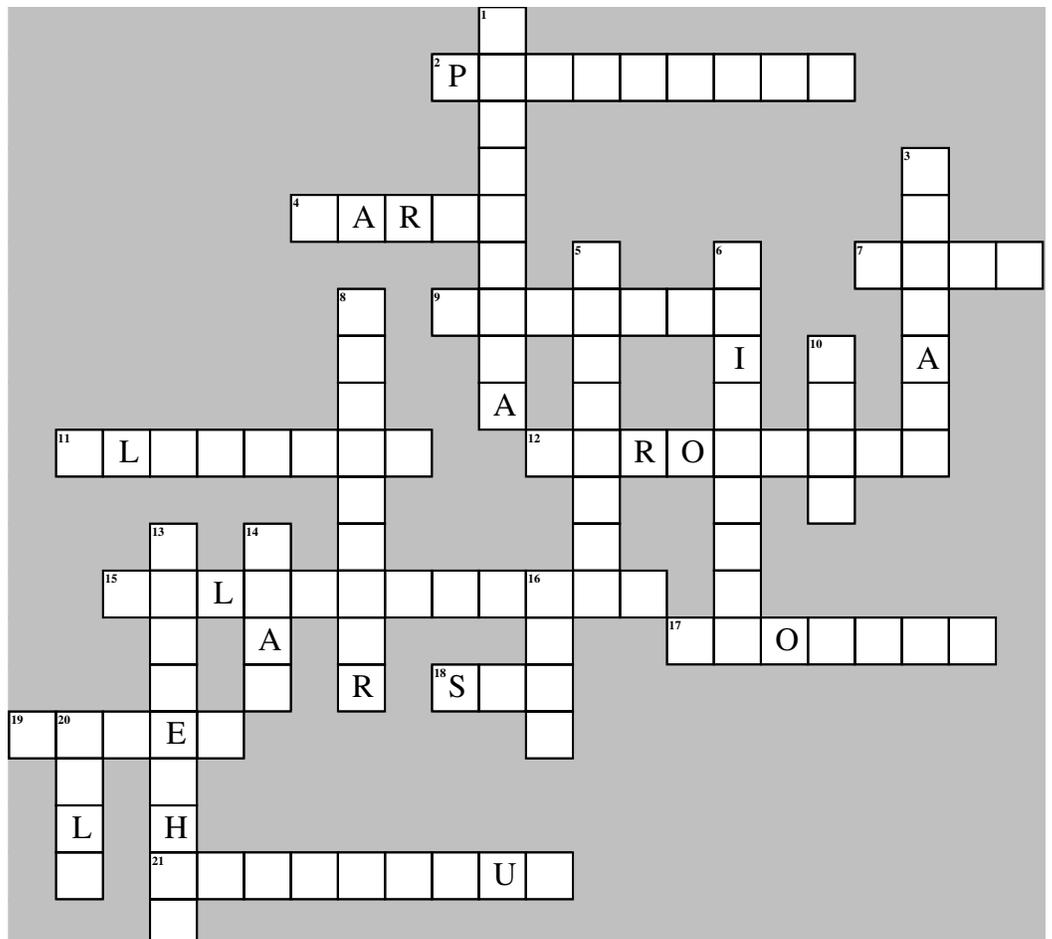
USHER

LEOTARD

SET

PIROUETTE

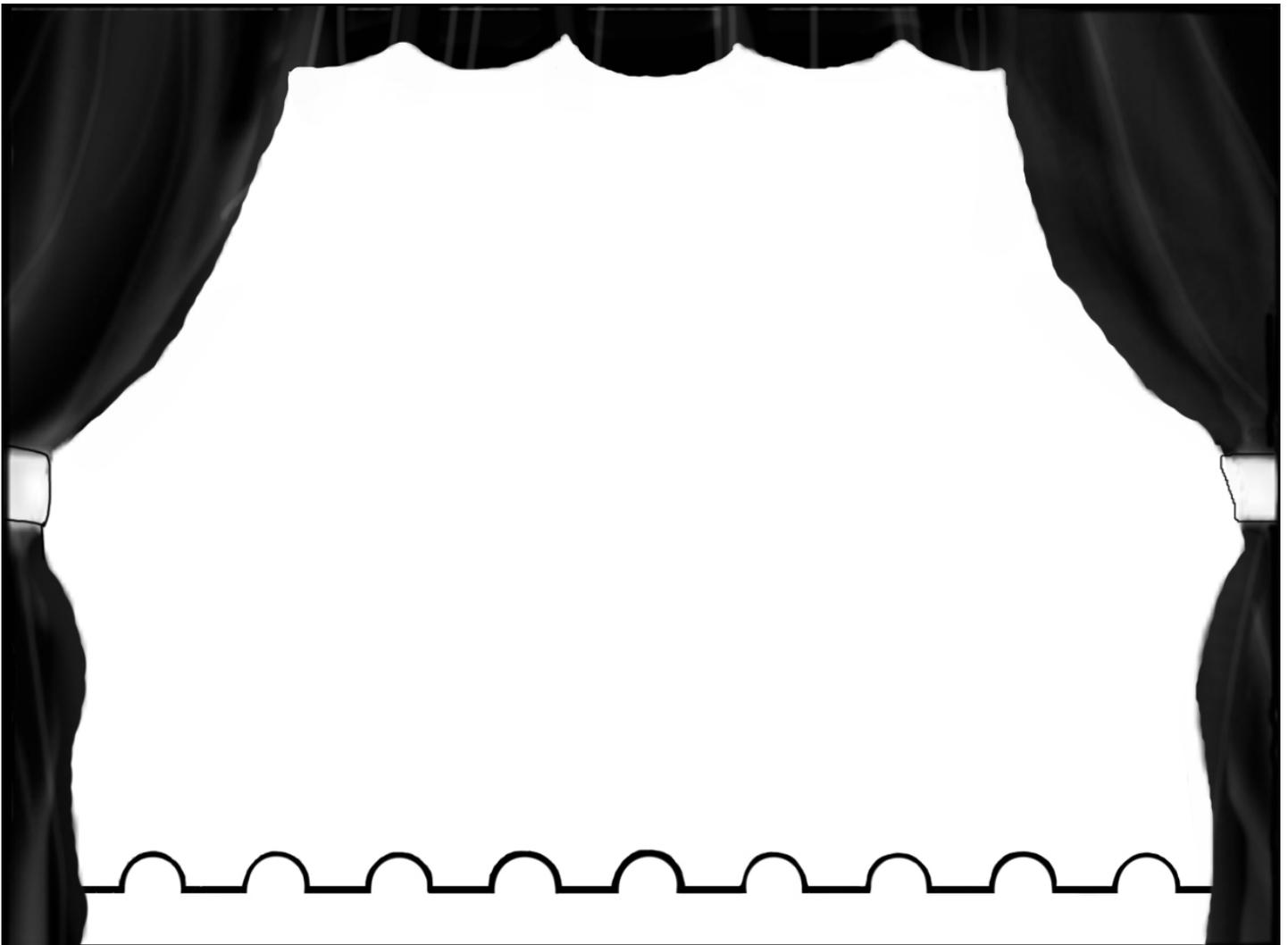
PAS DE DEUX



## Lights, Camera, Action!

Having heard the story of *Swan Lake*, imagine you are a scenic artist and have been asked to create the sets for the ballet. The scenic designs that need to be created appear below. Select from one of the following ideas and imagine how the scenes and the characters might look. Then draw your own design on the stage below.

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



## Celebrations!

An emblem is a pattern used to represent an idea or an individual. It usually communicates meaning to diverse groups of people. The *Swan Lake* emblem is a visual representation of the story's spirit and dreams. Create and design an emblem of your own that symbolizes a significant event or celebration in your life. After making your design, write three to five sentences about it and what it means.



*Swan Lake* emblem

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_

PREPARING  
FOR THE  
BALLET

HOW  
TO BE  
A GOOD  
AUDIENCE

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

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

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

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

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

**Q:** *May I talk in the theater?*

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

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

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

**Q:** *When should I clap?*

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

SWAN LAKE  
STUDENT  
ACTIVITY  
BOOK

PREPARING  
FOR THE  
BALLET

BEING IN AN  
AUDIENCE

A  
CLASS  
ACT

Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions. Is the listed behavior always acceptable, sometimes acceptable, or never acceptable at each kind of event?

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

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

THAT'S  
A  
WRAP!

BE THE  
VOICE OF  
DANCE

## Tell us what you think.

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

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

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

# 'Swan' enchants prince and audience

BY ORLA SWIFT  
STAFF WRITER

## RALEIGH

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

## DANCE REVIEW

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

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

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

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

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

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

## DETAILS

**WHAT:** "Swan Lake" by Carolina Ballet

**WHEN:** Today, 2 and 8 p.m.; Sunday, 2 p.m.

**WHERE:** Memorial Auditorium, BTI Center, Raleigh

**COST:** \$10-\$59; \$5 student rush

**INFO:** 719-0900, [www.carolinaballet.com](http://www.carolinaballet.com)

for the prince-swan love scenes.

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

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

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

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

That dance was among the bal-

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

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

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

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

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

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

Staff writer Orla Swift  
can be reached at 820-4764  
or [oswift@newsobserver.com](mailto:oswift@newsobserver.com).

## Send the reviews to:

Education Director  
Carolina Ballet, Inc.  
3401-131 Atlantic Avenue  
Raleigh, NC 27604  
[education@carolinaballet.com](mailto:education@carolinaballet.com)

### Books Just For Kids

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

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

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

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

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

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

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





Carolina Ballet

Robert Weiss, Artistic Director

CARTWHEELS PROGRAM

# APPLAUSE AWARD

ON BEHALF OF THE  
PRINCE AND SWAN PRINCESS  
WE CONGRATULATE

FOR PARTICIPATION IN THE ROYAL PERFORMANCE OF  
DRAMA, MUSIC AND DANCE FOR

## Swan Lake



MAY YOUR IMAGINATION BE AWAKENED AND YOUR MIND BE OPEN TO IDEAS THAT PREPARE YOU  
FOR A BRIGHT AND SUCCESSFUL FUTURE IN APPRECIATING THE ART OF BALLET.

SIGNED

FOUNDING ARTISTIC DIRECTOR

# CAROLINA BALLET'S 2007-2008 10TH ANNIVERSARY SEASON

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

## **Carmina Burana**

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

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

## **Cinderella & Peter and the Wolf**

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

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

## **Nutcracker (Non-Subscription Event)**

Dec. 14–23, 2007 • Raleigh Memorial Auditorium

It isn't the holiday season without *Nutcracker*.

Join Clara, the Nutcracker Prince, and dozens of other whimsical characters in this holiday classic hailed as "a fantastic spectacle" by *Independent Weekly*.

## **Waltzes of Old Vienna**

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

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

## **Balanchine Favorites**

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

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

## **Carolina Jamboree**

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

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

## **Cabaret**

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

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

## **Sleeping Beauty**

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

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

**For more information contact the Ballet Line at 919.719.0900  
or visit us on the web at [www.carolinaballet.com](http://www.carolinaballet.com)**

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