

Queensland Ballet

Coppélia

Teachers' Resource Kit



Queensland
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QUEENSLAND SYMPHONY
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Thank you to the original authors of the 2014 Coppelia Teachers’ Resource Kit.

Queensland Ballet acknowledges the traditional custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural land scape of this country.

About Queensland Ballet

Queensland Ballet is a vibrant and compelling contributor to Australia's cultural landscape and an integral part of the national and international ballet ecology. Our dancers have performed to widespread acclaim locally, nationally, and internationally, we have a thriving elite dancer training Academy, and we offer inspiring education and community engagement programs across Queensland.

Our aim is to make dance accessible to all – from watching a story unfold on stage, to learning dance, and professional ballet training. We aim to reach far and wide with events, and to take you beyond the stage immersing you in the stories that move you.

About Queensland Ballet's Education Programs

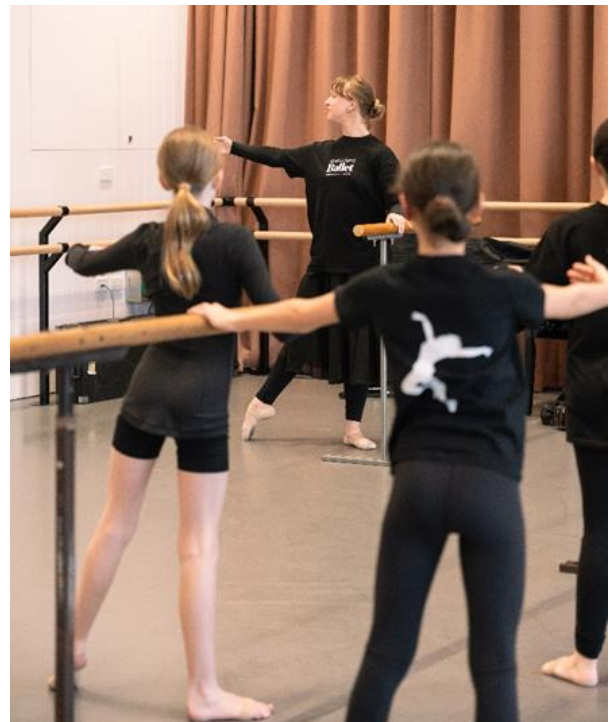
Queensland Ballet's adept Teaching Artists bring curriculum-aligned, safe, and inclusive dance experiences directly to your students. Developed by our specialist Community and Education Team and validated by educators, our education programs are meticulously crafted to align with the Australian Curriculum V9 – The Arts: Dance strands, encompassing content descriptors, elaborations, and connections to General Capabilities and links to Achievement Standards. Our Senior offerings seamlessly align with QCAA Senior Dance General and Applied Syllabi, ensuring that each workshop not only relates to but enhances the ongoing teaching and learning in the classroom. Our Early Childhood workshops are hinged on the five broad learning outcomes identified in the Early Years Learning Framework (EYLF).

Our programs offer students and teachers inspiring, accessible and relevant dance experiences to suit all ages, year levels and abilities. We do this through an exciting and carefully curated program of:

- In-School Workshops
- School Immersions at the Thomas Dixon Centre
- Teaching Resources
- Teacher Professional Development sessions
- Community Dance Classes
- Regional Tours

Developed by a team of highly experienced program managers, educators, Teaching Artists, Community Specialists, all offerings are underpinned by artistic excellence, curriculum relevance, accessibility, and creativity.

If you are interested in learning more about our Education programs, please visit our [website](#) or email education@queenslandballet.com.au.



*School Immersions at the Thomas Dixon Centre.
Photography Angharad Gladding.*

About Coppélia

Coppélia is considered one of the last ballets created in the Romantic era and therefore contains elements of both romanticism and classicism.

The Romantic Era

- The height of the Romantic era in ballet was during the 1830s through to the 1850s. However, there were Romantic ballets created as early as 1806, such as *Paul et Virgine*, and as late as 1870, such as *Coppélia*.
- The Romantic era for ballet was influenced by socio-cultural action of the time. The French Revolution contributed to development of ballet themes, moving from narratives concerning the gods to those that explored the lives of ordinary people.
- The Industrial Revolution, particularly the creation of railways, allowed people to travel more easily between countries. As such, Romantic ballet choreographers developed an interest in exotic lands and cultures, particularly countries from the East.
- Romantic ballets often blended realism and fantasy, including elements of beauty, passion, emotion, imagination, nature, and the supernatural.
- The movement style was characterised by soft and rounded arms and head positions with the upper body in a forward tilt. This made the dancers' movements very graceful and gentle, contributing to the ethereal atmosphere of Romantic ballets.
- The soft pointe shoe was created, replacing the heeled slippers of ballet d'action. This allowed female dancers to rise onto pointe for very brief moments creating a floating, ethereal effect.
- The famous white bell-shaped knee-length tutu was also created, allowing the female dancers more freedom of movement.
- Newly invented gas lighting was used along with fly wires to assist in portraying supernatural themes.



Former Principal Dancers Clare Morehen and Huang Junshuang performing *Coppélia* in 2014. Photography David Kelly.

The Classical Era

- The height of the Classical ballet era was during the late 1800s, in particular, the 1890s in Russia.
- Classicism was founded on formalist principles, whereby Classical choreographers created 'movement for movement's sake'. Classical ballets still conveyed a narrative and emotion (like Romantic ballets), but more emphasis was placed on the movement and dancing itself.
- Classical ballet choreographers adhered to strict rules and formulae concerning movement and structure, showcasing clean lines and virtuosic style. As such, their character, folk and national dances were adapted to suit the Classical ballet style, making them rarely authentic.
- The knee-length Romantic tutu restricted the Classical ballet dancers' movement. Therefore, the short Classical ballet tutu was created which allowed the dancers to execute higher leg extensions. This short tutu was usually worn by the soloist, marking her elevated status.
- Key characteristics of Classical ballets included geometric and symmetrical formations, emphasising balance and harmony.
- Pointe shoes were developed, allowing ballet dancers to rise on pointe for longer periods of time. Thus, as opposed to Romantic dancers, all Classical ballerinas, including the corps de ballet, were required to dance on pointe.
- The set and costume designs were incredibly opulent, appealing to the Russian government officials who were the major patrons at the time.
- Classical ballets became longer and extended beyond two acts – some could be as long as five or six acts.
- Subject matter often dealt with love and the relationship between a man and woman. There is often an obstacle that comes between the two characters; however, they usually end positively.

The Ballet

- *Coppélia* is a three-act ballet which was created by French choreographer Arthur Saint-Léon and was first performed by the Paris Opéra on 25th May 1870 at the Théâtre Impérial de l'Opéra, Paris.
- The plot was inspired by ETA Hofmann's stories, *Der Sandmann (The Sandman)* and *Die Puppe (The Doll)*.
- Set in Germany, the story is about a young man, Franz, who falls in love with Dr Coppélius' doll, Coppélia. Franz's fiancée, Swanilda, discovers that Coppélia is a clockwork doll. Swanilda disguises herself as the doll and fools Dr Coppélius into believing that his doll has come alive. Finally, she reveals herself and Franz is forced to admit he was fooled. The ballet concludes with Franz and Swanilda's wedding.
- The ballet incorporated elements of both Romanticism (knee length tutus and a narrative that portrayed ordinary people and the supernatural theme of the doll) and Classicism (in the concluding section there was an emphasis on dancing rather than drama).
- The original score was composed by French opera and ballet composer, Léo Delibes.

Class Discussion Topic

Watch Queensland Ballet's production of *Coppélia* and write a list of Romantic ballet elements and Classical ballet elements which can be seen in this work.

Queensland Ballet's Production of Coppélia

- This production is loosely adapted from Arthur Saint-Léon's *Coppélia* and is set in the small South Australian town of Hahndorf, a German settlement.
- Choreographed by Greg Horsman, after Arthur Saint-Léon and Marius Petipa
- Music composed by Léo Delibes, arranged and conducted by Nigel Gaynor and performed by Queensland Symphony Orchestra.
- Costume design by Noelene Hill.
- Set design by Hugh Colman.
- Lighting design by Jon Buswell.
- Prologue animation produced by PixelFrame, Illustrated by S.M. Olive, directed by Lucas Thyer and edited by Ryan Smith.
- A co-production of Queensland Ballet and West Australian Ballet, first performed in Brisbane, Australia, on 24 April 2014.



Former Principal Artist Natasha Kusch and Academy Ballet Master and Resident Choreographer Paul Boyd performing in Coppélia in 2014. Photography David Kelly.

The Story

Prologue

Germany, 1878

Dr Coppélius and his daughter Coppélia are migrating to South Australia, where he will be a doctor in the small German settlement of Hahndorf. During the long voyage to Australia, Coppélia's fragile health deteriorates, and she dies in her father's arms.

Research Activity

Research your family lineage and identify your family's heritage.

Act I

South Australia

In Hahndorf, Dr Coppélius is grief-stricken and shuts himself off from the townspeople, despite their entreaties for his medical help. When he smashes his daughter's mechanical toy, he is suddenly struck by an idea which could restore his beloved Coppélia to him.

Six years later, Swanilda and her friend Mary are intrigued by a beautiful young woman, Coppélia, sitting on Dr Coppélius's balcony. When she blows a kiss to Swanilda's sweetheart, Franz, and he enthusiastically returns the gesture, Swanilda is enraged.

The townspeople return victorious after a local football match. Mr Angus announces that the new bell which he has commissioned for the church has arrived and will be dedicated tomorrow. The celebrations are interrupted by a cacophony of noise and strange lights in Dr Coppélius's house.

Swanilda tests Franz's faithfulness by the tradition of listening to an ear of wheat – if the wheat whispers, it means that her beloved is true. Unhappily, the wheat is silent. The older folk encourage the young people to dance with them in the style of their forebears and soon everyone is dancing together.

As night falls, Dr Coppélius emerges. He is teased by a group of boys, and unknowingly drops his house key. Finding the key, Swanilda urges her friends to enter his house. Franz has a similar idea.

Act II

Swanilda and her friends discover that Coppélia is in fact a life-size doll. When Dr Coppélius returns and drives the girls out in a rage, Swanilda manages to hide. Franz enters the workshop by climbing up a ladder. Seizing the new intruder, Dr Coppélius tries to use Franz's spirit to give life to his precious mechanical doll. Playfully masquerading as Coppélia, Swanilda dupes the doctor into thinking that his dearest wish has come true.

Act III

The new church bell is hung with great ceremony. Having escaped from Dr Coppélius's workshop, Swanilda and Franz are telling Mary and Henry of their adventure, when they are confronted by an angry Dr Coppélius, clutching his lifeless doll. In the scuffle which follows, Mary is knocked to the ground. Shocked, Dr Coppélius revives Mary and makes his peace with the townspeople. Franz proposes to Swanilda, who joyfully accepts, and all join in the celebrations.

The Characters

Dr Coppélius

A migrant from Germany, Dr Coppélius's heart is broken when his beloved daughter, Coppélia, dies on the ship's voyage to Australia. Upon arrival in Hahndorf, the grief-stricken father sets out to become the village doctor but is unable to overcome her death. The villagers see him as an eccentric 'madman' who keeps to himself.

Coppélia

Dr Coppelius's only child, who dies in her father's arms enroute to Australia. He builds a mechanical doll who is a replica of Coppélia, and she sits on his balcony overlooking the town. Coppélia looks so life-like, the villagers are fooled into believing she is a real young woman.

Swanilda

Mischievous, stubborn, and lively, 18-year-old Swanilda is popular with the other village girls and is also the girlfriend of Franz. Swanilda becomes extremely jealous when she sees Coppélia has attracted Franz's attention, and takes matters into her own hands...

Franz

Swanilda's sweetheart Franz is boyish, charming, and friends with the other young men in the village. He becomes captivated by the sight of Coppélia on the balcony, but when Swanilda notices, mayhem unfolds...

Mary

Best friend of Swanilda and part of group of village girls, Mary is madly in love with football captain, Henry - not that he realises it, at first. She is happy to join in the mischief with Swanilda.

Henry

Captain of the football team and love interest of Mary - not that he knows it.

Class Discussion Topic

Can you think of any stories in modern popular culture that explore these themes of friendship, love, grieving, and multi-culturalism?



Costume design for Coppélia doll (Act II) by Noelene Hill.

From the Choreographer

My journey with *Coppélia* began when I was a 15-year-old student at Geelong High School. It was a school trip to see a performance of *Coppélia* by the West Australian Ballet. I was mesmerised and loved the humour and how it was integral to the story. The next encounter had an even bigger impact on me – a performance by the Dancers Company of Dame Peggy van Praagh's production, which had been created for The Australian Ballet.



Greg Horsman
Choreographer

In 1982, aged 18 and having completed my training at the Victorian Collage of the Arts Secondary School, I danced the role of Franz in a production by Ann Roberts and Maggi Sietsma for the North Queensland Ballet (now Dance North). Here, I learnt a great deal about being in character, comedic timing, and storytelling. A few years later, I danced as Franz with The Australian Ballet, this time in Dame Peggy's production where I had the great fortune of being coached by her. In 1996, I performed Franz for the last time, with English National Ballet in Ronald Hynd's equally charming production.

When I started thinking about my own production of this ballet, I looked at setting it in a different place and period which might relate more to our own community and audiences today. The original synopsis sets the ballet in a village in the Austrian Empire in the late 18th century. With names such as Franz and Swanilda, I felt I didn't want to stray too far away from this setting.

I thought about all the people who had come to this country since 1788 and made Australia into the multi-cultural society that it is today. I also remembered a visit I had to the small village of Hahndorf in South Australia, which had been settled by German Lutherans fleeing religious persecution and war in 1838 and still retains its original character today. My first thoughts on seeing the village was how it had a different look and feel to other small towns I had visited and I joked at the time "you could set *Coppélia* here".

I read about their journey to Australia and found out that some children and elderly had died on the voyage. I considered how this could be incorporated to enhance Dr Coppélius's character. I didn't much like the concept of him as a magician or toy maker, and he disappears after Act II in a lot of productions. Who is this man and why did he want to make a life like doll and try to bring it to life? I concluded he had to have lost his daughter, and he was trying to recreate her. This gave me the context for Dr Coppélius arriving in Australia, a grieving and broken-hearted man. I made him a real doctor, a man of science, and developed the other characters and the story from there.

I also wanted to address the third act which has great music but less narrative. I included Dr Coppélius here and resolved his storyline. I also used other pieces of Delibes's music, in this production, which he wrote for a ballet called *La Source*, that I feel fits perfectly and allows for my expanded storyline.

I must also thank my design team Hugh Colman, Noelene Hill and Jon Buswell for bringing to life images that were in my head, and PixelFrame for their creation of the video in the prologue.

I can't believe it was ten years ago that the production was created. I hope that you, the audience, enjoy this version of *Coppélia* and who knows, will maybe visit Hahndorf someday if you haven't already.

Q&A with Costume Designer, Noelene Hill

214 individual pieces make up 67 costume sets for *Coppélia*, including striking late 19th century bodices, full skirts, jackets, pants, kilts, and football uniforms. Then there are 78 accessories – earrings, brooches, glasses, tie pins and watches; 13 floral headpieces, traditional German hats and fedoras; and 12 caps and bonnets. Costume Designer Noelene Hill designed the collection for *Coppélia*'s premiere, drawing on research of the period, architecture, characters, and art of the time.

How do the costumes convey Hahndorf in the 19th century?

Costumes play an important part in helping the dancer to not only portray their character, but also reflect the time and setting of the ballet. Every aspect of the costume has a role to play – the cut, colour, type of fabric chosen, and the way the fabric is treated. I designed the costumes to reflect the silhouettes and features of late 19th century German, English and Scottish attire, such as the full skirts, shapes on the sleeves, bodice details, style of the men's pants, accessories and other details. While I based my designs on historical references, I have taken some designer liberties to suit the style of the ballet, the character, and the need for dancers to be able to move easily in the costumes.

What research did you do?

I considered the story, the period and setting, and the style of choreography and other research – such as looking through my library of costume reference books, looking at art, architecture, anything that might interest me in relation to the theme, including colours, shapes, textures, or historical characters. I then discussed all these ideas with the choreographer.

How do you ensure the costumes are easily danced in?

Ballet costumes are constructed differently from fashion garments. Each costume is fitted on the dancer, and it's important they fit well and conform to the movement of the dancer's body. Fabrics are selected with wearability and mobility in mind; for example, jackets are made with built-in gussets and tutus are made in two separate pieces – a bodice and the tutu skirt.

Where did you get your inspiration for the Hahndorf Magpies football uniforms?

I chose to dress the football team in black and white, which are the colours historically worn by the Hahndorf Magpies since 1920. The style of costumes I took from historical references of the time period – stripes and jerseys we stitched strips of black and white jersey together to create the striped fabric.

Any personal standout or favourite pieces or accessories?

I am fond of all the costumes as they represent each unique character, however a standout would be the tutu that Swanhilda wears as the *Coppélia* doll. My inspiration came from the 19th century music box dolls. I also enjoyed designing the artwork for the clockwork automation dolls in Dr Coppélius's workshop.

Photography Jakob Perrett



Responding Activities

Objectives: To understand and discern the components of dance analysis including description, interpretation, and evaluation.

Responding Activity 1

Appropriate for Academic Years 7 – 9

Preparation

The table on the following page consists of five description categories (movement, movement qualities/dynamics, dancers, aural elements, and visual/setting/environment) and one interpretation category. Each category has four examples from *Coppélia*. Cut out the cards and place them in an envelope.

Activity

1. Students group into pairs or trios. Hand out an envelope of cards to each group. Working from their knowledge of *Coppélia*, students work together silently to arrange cards into categories.
2. Students may discuss within their groups, refining their choices.
3. As a class, discuss student choices, making sure they justify their answers. Reveal answers to the class.

Extension Activity (Instead of step 3)

4. Leaving one student behind from each group, the other students move around to view other groups' cards to note and discuss their decisions.
5. Students return to their own group's cards, making any changes if desired.
6. Reveal answers to the class. Some questions you could ask your students include:
 - Why is that card a description or an interpretation?
 - How did you decide what the difference was between the descriptions and interpretations?
 - Do any cards fit into more than one category?

Responding Activity 1 continued...

Silent cards

MOVEMENT	Vocabulary was derived from traditional ballet with jumps and turns.	There was a scene in which the choreography imitated football-like movements.	The females all danced on pointe.	The German Slap Dance involved the dancers striking their thighs, knees and soles.
MOVEMENT QUALITIES/ DYNAMICS	The mazurka was energetic.	Coppélia danced rigidly.	The German Slap Dancing was highly percussive.	Their grand jétés appeared to be suspended in the air.
DANCERS	There were 36 dancers in total.	The role of Franz was performed by -----.	The dancers were from diverse backgrounds.	The Slap Dance Movement highlighted the dancers' strong physiques.
AURAL ELEMENTS	The music was arranged and conducted by Nigel Gaynor.	The mazurka used a 3/4 time signature.	It is both tuneful and highly effective for the narrative.	The celebration music was played forte (loud).
VISUAL SETTING/ ENVIRONMENT	The backdrop depicted a landscape with gum trees.	There was a magpie on the roof.	They wore kilts.	There are gas lanterns.
INTERPRETATION	Dr Coppélius was enraged to find Swanilda and her friends trespassing in his workshop.	Swanilda tricked Dr Coppélius into thinking that his doll Coppélia had come alive.	The ballet presents themes of multi-culturalism.	Franz proposes to Swanilda, who joyfully accepts.

Responding Activities 2 & 3

Responding Activity 2 (Appropriate for Academic Years 10 – 12)

Evaluate how effectively Greg Horsman portrays Australian, Scottish and German cultures in his production of *Coppélia*. Analyse and interpret how he has used movement and one other dance concept of your choice to do this. Support and justify your evaluation using examples and evidence from the ballet.

Notes for teachers

Students could explore the following:

- Production Elements
- Space
- Dynamics

Responding Activity 3 (Appropriate for Academic Years 10 – 12)

Write a review of *Coppélia* to be published in the Arts and Entertainment section of your local newspaper that analyses and evaluates how Greg Horsman's themes make his performance of *Coppélia* relevant to contemporary Australian audiences. Focus on how the themes are portrayed through use of significant dance concepts. Support and justify your evaluation using examples from the ballet.

Notes for teachers

Hint for students:

- Briefly address relevant contextual information about the performance, the dance company and the creative team and Artistic staff involved in the production.
- Include brief contextual information about the history of *Coppélia* and the Romantic era.
- Appropriately reference your research sources.

Get in touch!

We love to see how students respond to our productions and resources. Share your work with us via email education@queenslandballet.com.au.

Warm-up Suggestions

Suitable for Academic Years 4 – 7

Begin by revising the plot of *Coppélia*.

- Use the music from Act III, the celebration scene. Students move through and around the space in curved pathways, avoiding collisions and occupying the whole space, as though at the festival. Stop the music at random intervals. Each time the music stops, students quickly find their way to the floor. Repeat this process several times.
- In Act II, Dr Coppélius returns to his workshop and discovers Swanilda and her friends trespassing. In a rage, he drives the girls out of his workshop. Re-create this chaotic scene: students walk briskly around the space, frequently changing directions. Announce that Dr Coppélius is entering from various points in the room. Each time, students need to make their way to the opposite side quickly, as though they were hiding from him. Clap to signal Dr Coppélius leaving again, the students returning to their brisk walks around the room. Repeat this process several times.
- Proceed with conventional stretches.



Costume design for Dr Coppélius (Prologue & Act I) by Noelene Hill.

Choreographic Activity

Safety note: Ensure students have completed a suitable warm-up and stretches to prevent injury, especially if moving on to the more complex movement required in extension tasks.

Objective: To explore spatial elements and movement qualities to create two contrasting phrases.

During the second act of *Coppélia*, Swanilda disguises herself as Dr Coppélius's doll, Coppélia. While pretending to come alive, Swanilda performs doll-like movements. These movements are angular, rigid, robot-like and percussive, lacking the fluid quality often associated with ballet.

Activity

Individually or in pairs, brainstorm gestures, actions, spatial elements (shape and size) and movement qualities involved in the movement of a doll or robot.

Use this information to create a phrase of eight movements that represents a doll or robot.

Choose one gesture/movement in this phrase to repeat a minimum of four times, creating a motif. Each time you repeat your movement:

- Change the size, level, direction of the movements.
- Change the duration and speed of the movements.
- Change the dynamics or movement qualities of the movements.
- Add a set floor pattern.

Extension Task (Academic Years 6 – 8)

Join another student or group and teach each other your phrases and motifs. Decide how you will combine them together and rehearse the transitions. Then present in small groups.

Extension Task (Academic Years 9 – 12)

Repeat the above process, brainstorming the gestures, actions, spatial elements and dynamic elements of a pedestrian human movement, like walking or sitting. Use this information to create a 'human' motif. Discuss how this will be different to the previous phrase. Discuss 'transition' between phrases ternary form (ABA) or binary form (AB). Structure your phrase in a binary or ternary form and rehearse the transitions. Then present in small groups.

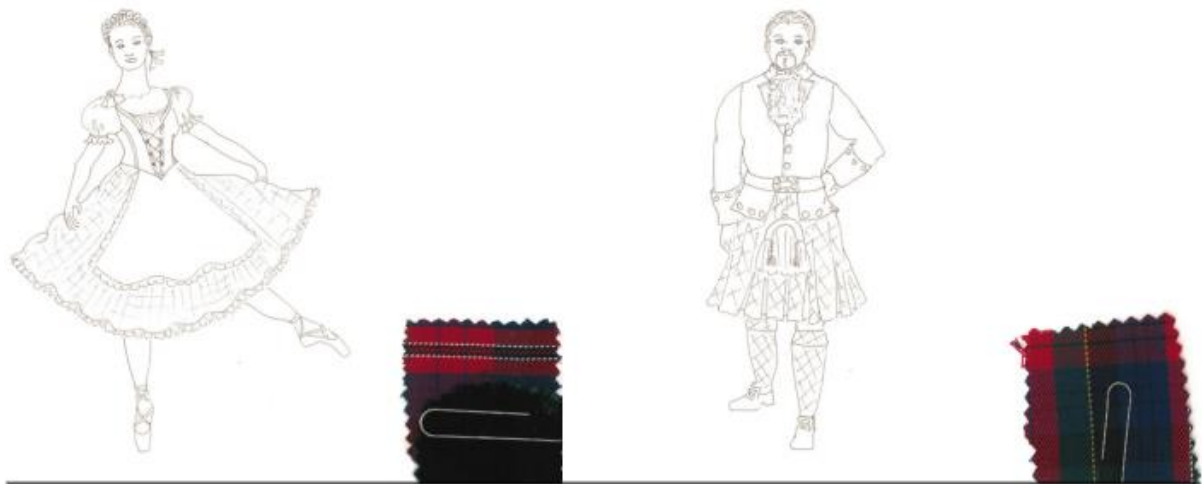
Audience Reflection

- Ask for statements of meaning, i.e. what did you notice, appreciate, find interesting?
- What form did they use, ternary or binary? Discuss if and why it was effective.
- Could a motif be identified? How was it manipulated throughout? What effect did this have?
- What spatial elements and movement qualities were used and how did they create contrast between the doll-like/ robot and human-like phrases?
- How could the movement vocabulary be further developed to enhance what they were conveying?

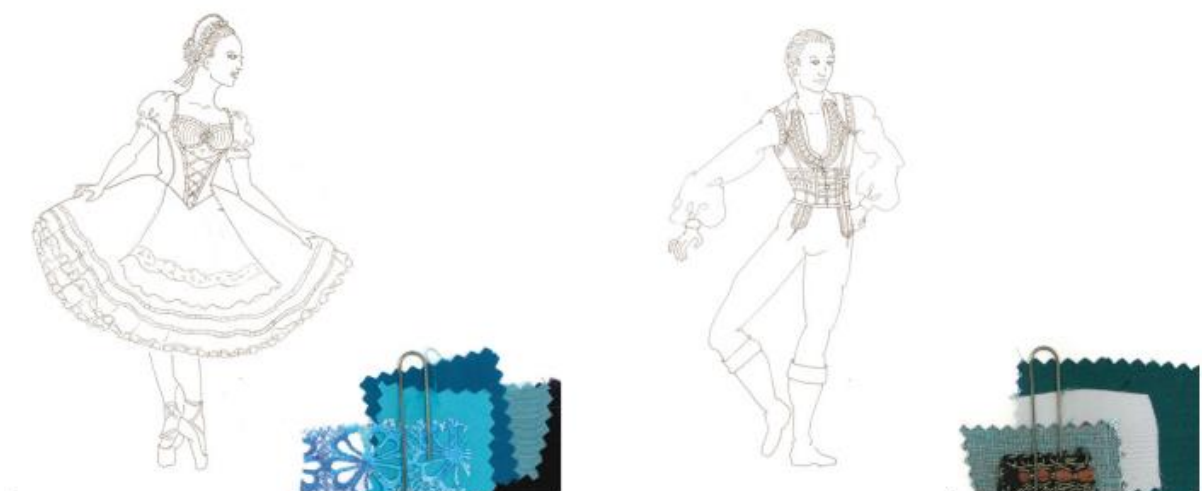
Costume Design - Activity 1

During the Romantic period, French choreographers became interested in the characteristics of exotic cultures, other eras and other places. As such, Romantic ballets frequently included a national dance that represented a foreign culture. Look at the costume designs below and identify which nationality they belong to. You may have to research national costumes. All costumes designs are by Noelene Hill.

A. Mary and Mr Mctaggart (Act I)



B. Swanilda and Franz (Act III)



Costume Designs by Noelene Hill.

Costume Design - Activity 2 – 4

Costume Design Activity 2

Research other ballets which were choreographed in the Romantic period and identify if they included 'exotic lands' or national dances.

Costume Design Activity 3

The design of costumes and the fabrics used to create them can affect the way dancers are able to perform. For example, heavy fabrics will affect the dancer's ability to jump. Look at the Coppélia doll costume design at right and the other designs on the previous page and explain how the designs and the fabric used may affect a dancer's movement (shape, size, level) and movement qualities (e.g. percussive, sustained, etc).

Costume Design Activity 4

Scottish kilts are made from a fabric with a tartan pattern. Each tartan represents a particular clan or family. Tartans are a repetitive pattern of squares and rectangles, usually of a few colours (note the tartan pattern used in Mr McTaggart's costume on the previous page). Design your own tartan pattern on an A4 page which represents your family. This pattern should include:

- Geometric shapes that are repeated (perhaps in a tessellating format)
- Four colours
- Symbols or images



Photography Jakob Perrett.

Appendices

Appendix 1: Ballet Vocabulary

Allégro

[a-lay-GROH; Italian: al-LAY-groh]

Brisk, lively. A term applied to all bright and brisk movements. All steps of elevation such as the entrechat, cabriole, assemblé, jeté and so on, come under this classification.

Arabesque

[a-ra-BESK] One of the basic poses in ballet, it is a position of the body, in profile, supported on one leg, which can be straight or demi-plié, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line from the fingertips to the toes. The shoulders must be held square to the line of direction.

Assemblé

[a-sahn-BLAY]

Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. Both legs come to the ground simultaneously in the fifth position.

Attitude

[a-tee-TEWD]

It is a position on one leg with the other lifted in back, the knee bent at an angle of 90 degrees and well turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side.

Balancé

[ba-lahn-SAY]

Rocking step.

Ballon

[ba-LAWN]

Bounce. Ballon is the light, elastic quality in jumping in which the dancer bounds up from the floor, pauses a moment in the air and descends lightly and softly, only to rebound in the air like the smooth bouncing of a ball.

Battement

[bat-MAHN]

Beating. A beating action of the extended or bent leg. There are two types of battements, grands battements and petits battements. The petits battements are: Battements tendus, dégagés, frappés and tendus relevés: stretched, disengaged, struck and stretched and lifted.

Battement tendu

[bat-MAHN tahn-DEW]

Battement stretched. The working foot slides from the first or fifth position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight. When the foot reaches the position *pointe tendue*, it then returns to the first or fifth position. Battements tendus may also be done with a *demi-plié* in the first or fifth position.

Battement, grand

[grahn bat-MAHN]

Large battement. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. This must be done with apparent ease, the rest of the body remaining quiet.

Bras bas

[brah bah]

Arms low or down. This is the dancer's "attention." The arms form a circle with the palms facing each other and the back edge of the hands resting on the thighs. The arms should hang quite loosely but not allowing the elbows to touch the side.

Chainés

[sheh-NAY]

Chains, links. This is an abbreviation of the term "tours chainés déboulés": a series of rapid turns on the points or demi-pointes done in a straight line or in a circle.

Chassé

[sha-SAY]

Chased. A step in which one foot literally chases the other foot out of its position; done in a series.

Coda

- (1) The finale of a classical ballet in which all the principal dancers appear separately or with their partners.
- (2) The final dance of the classic pas de deux, pas de trois or pas de quatre.

Couru

[koo-REW]

Running. As, for example, in pas de bourrée couru.

Demi-plié

[duh-MEE-plee-AY]

Half-bend of the knees. All steps of elevation begin and end with a demi-plié. See *Plié*.

Demi-pointes, sur les

[sewr lay duh-mee-PWENT]

On the half-points. Indicates that the dancer is to stand high on the balls of the feet and under part of the toes. Also used in the singular, "sur la demi-pointe."

Devant

[duh-VAHN]

In front. This term may refer to a step, movement or the placing of a limb in front of the body. In reference to a particular step, the addition of the word "devant" implies that the working foot is closed in the front.

Diagonale, en

[ahn dya-gaw-NAL]

In a diagonal. Indicates that a step is to be done travelling in a diagonal direction.

Échappé

[ay-sha-PAY]

Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. Échappés are done to the second or fourth position, both feet travelling an equal distance from the original centre of gravity.

Élévation

[ay-lay-va-SYAWN]

Élévation is the ability of a dancer to attain height in dancing. The elevation is reckoned by the distance between the pointed toes of the dancer in the air and the ground.

Entrechat

[ahn-truh-SHAH]

Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

Épaulement

[ay-pohl-MAHN]

Shouldering. The placing of the shoulders. A term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder.

Fondu, fondu

[fawn-DEW]

Sinking down. A term used to describe a lowering of the body made by bending the knee of the supporting leg.

Fouetté

[fweh-TAY]

Whipped. A term applied to a whipping movement. The movement may be a short whipped movement of the raised foot as it passes rapidly in front of or behind the supporting foot or the sharp whipping around of the body from one direction to another.

Fouetté rond de jambe en tournant

[fweh-TAYrawn duh zhahnbahn toor-NAHN]

Whipped circle of the leg turning. This is the popular turn in which the dancer executes a series of turns on the supporting leg while being propelled by a whipping movement of the working leg.

Glissade

[glee-SAD]

Glide. A travelling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it.

Jeté, grand

[grahn zhuh-TAV]

Large jeté. In this step the legs are thrown to 90 degrees with a corresponding high jump. It is done forward to attitude croisée or efacée, and to all the arabesques. It may also be done backward with the leg raised either croisé or efacé devant.

Pas de bourrée

[pah duh boo-RAY]

Bourrée step.

Pas de chat

[pah duh shah]

Cat's-step. The step owes its name to the likeness of the movement to a cat's leap.

Penché, penchée

[pahn-SHAY]

Leaning, inclining.

Pirouette

[peer-WET]

Whirl or spin. A complete turn of the body on one foot, on point or demi-pointe. Pirouettes are performed en dedans, turning inward toward the supporting leg, or en dehors, turning outward in the direction of the raised leg.

Plié

[plee-AY]

Bent, bending. A bending of the knee or knees.

Port de bras

[pawr duh brah]

Carriage of the arms

Relevé

[ruhl-VAY]

Raised. A raising of the body on the points or demi-pointes, point or demi-pointe.

Retiré

[ruh-tee-RAY]

Withdrawn. A position in which the thigh is raised to the second position en l'air with the knee bent so that the pointed toe rests in front of, behind or to the side of the supporting knee.

Rond de jambe

[rawn duh zhahnb]

Round of the leg, that is, a circular movement of the leg.

Sauté, sautée

[soh-TAY]

Jumped, jumping. When this term is added to the name of a step, the movement is performed while jumping.

Tour en l'air

[toor ahn lehr]

Turn in the air. This is essentially a male dancer's step. It's a turn in the air in which the dancer rises straight into the air from a demi-plié, makes a complete turn and lands in the fifth position with the feet reversed. The turn may be single, double or triple according to the ability of the dancer.

Tournant, en

[ahn toor-NAHN]

Turning. Indicates that the body is to turn while executing a given step. As, for example, in assemblé en tournant.

Variation

[va-rya-SYAWN]

Variation. A solo dance in a classic balle



The audience plays an important role in the performance!

Tips for audience etiquette at a Queensland Ballet performance

Know what you're about to see! Read the synopsis or purchase a program to learn about the performance, dancers and the team responsible for staging this performance. Prepare your mind for the show ahead, be aware of moments to look forward to and things you might like to discuss with your class after the performance.

Dress comfortably – school uniform is welcome. Bring a small notebook and pen to use at interval to make notes based on the Interval Prompts provided by your teacher.

Arrive ahead of the performance start time to allow for a calm entrance into the theatre. Late comers may not be permitted to the performance. It is encouraged that students do not bring school bags into the theatre but if you need to, allow time to check bags into the cloakroom if available.

Shhh... avoid all sounds that can disturb people around you and the performers (phones, talking, rustling etc). Avoid talking/whispering once the lights go down and while the performance is underway unless audience participation is part of the show. Make mental notes of what you want to comment on and discuss!

There is usually a 20-minute interval halfway through the performance where you can chat, purchase snacks and/or go to the bathroom.

Can you eat snacks during the performance? Depends on the theatre. Please be aware of the policy of the venue you're in.

It's helpful to remember that performers on stage can see and hear the audience, so noise and movement might distract them. The dancers need to focus on dancing for your enjoyment, therefore you need to prepare yourself for sitting quietly in your seat, without your phone, for a length of the show.

Phones must be turned off and should not be accessed during the show. The light from the screen can distract you, other audience members and even performers. Give yourself the best opportunity to enjoy the show by turning your phone off and keeping it out of sight.