



ALICE (IN WONDERLAND)

Friday, April 17, 2020

10:30 am - 12:30 pm

Chrysler Hall, Norfolk

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BALLET
 香港芭蕾舞團
 Septime Webre 甄承天
 Artistic Director 藝術總監



Hong Kong Ballet

One of Asia's premier dance companies, Hong Kong Ballet is internationally recognized for its artistry and represents Hong Kong's unique East-meets-West character. Celebrating its fortieth anniversary this year, Hong Kong Ballet has evolved since its 1979 founding into a vibrant performing arts organization with a dynamic repertoire and emphasis on excellence.

With nearly fifty dancers from all over the globe—Hong Kong, mainland China and other parts of Asia, Australia, Europe, and the United States—the company has won recognition both regionally and internationally. Hong Kong Ballet's repertoire includes celebrated restagings of the classics, original full-lengths created for the company, and an award-winning series of ballets for young audiences. The company also performs works by some of today's most sought-after choreographers.

International touring is a major part of the organization's artistic activity; the company has traveled to eleven countries over nearly fifty tours. In addition to its performances on stages at home and abroad, Hong Kong Ballet maintains a full schedule of community engagement programs throughout Hong Kong to ensure that the art of ballet is accessible to all.

SOURCE: Adapted from Hong Kong Ballet, www.hkballet.com.

Activity: To Think and Talk About...

Grades 3-12

Share and discuss with a partner, group, or your class:

What is your experience with ballet? Have you ever attended a ballet performance? Before the show, write down a few words that best describe what you think you might see or feel at the Hong Kong Ballet performance. Now view the company's video celebrating its fortieth anniversary: <https://youtu.be/SrwrAbehaSA>. Does it change your original ideas about ballet? Add to or revise your list to reflect that. After the show, see if your new perceptions were accurate.

ALICE (in wonderland) The Ballet

The *Alice in Wonderland* tale has been told and retold—on stage and screen, in music, literature, comic books, even a theme-park ride—since it was first published as a pair of novels for young readers in the late 1800s. In many ways, this *ALICE* sticks pretty close to the original, written by Lewis Carroll: a girl disappears down a rabbit hole and finds a strange, wondrous, and sometimes scary land full of whimsical creatures, freaky characters, and the super-cranky Queen of Hearts. But it includes some clever twists, like incorporating author Carroll himself into the action and—look carefully!—transforming Alice’s real-life friends and relatives into Wonderland residents. Here’s a synopsis—a summary or quick description—of the ballet.



Act I

Prologue

Alice daydreams as her family swirls around her chaotically. She is mesmerized by the mysterious and quirky Lewis Carroll, a family friend, who takes Alice on a boat ride and picnic in the country.

Down the Rabbit Hole

During their picnic, Lewis Carroll begins telling Alice an astounding story of a little girl’s adventures in a wonderland. As Alice drifts to sleep, a White Rabbit hops by. The nervous Rabbit checks his pocket watch because he’s late. He quickly leaps into a rabbit hole; Alice follows. She falls for what seems like miles.

Alice lands with a thud in a hallway filled with closed doors. She drinks a potion and grows quite tall; she fans herself and shrinks quite small. Through a keyhole, the tiny Alice catches her first glimpse of the evil Queen of Hearts. When Alice eats a bit of cake and returns to normal size, she can no longer fit through the tiny door that leads to the wondrous world.



Pool of Tears and the Caucus Race



Frightened and confused, Alice cries a pool of tears. The Dormouse swims by and befriends Alice. Then, a Dodo Bird, an Eaglet, and a flock of Flamingos plop into the pool. The Dodo Bird decides the best way to get everyone dry is a “Caucus

Race” – essentially a nonsense race with no clear rules or winners.

Pig and Pepper

Alice comes upon a Fish footman (or servant) who is delivering an invitation to the Queen of Hearts’ croquet game to the Frog footman who works for the Duchess. Inside the Duchess’s cottage, bedlam reigns. The Duchess is agitated because the Cook has put too much pepper into the soup.

The Cheshire Cat/Advice from a Caterpillar/The Mad Hatter’s Tea Party

While walking along, Alice comes upon a Cheshire Cat, who appears and disappears on a whim. Later, when Alice looks up to the sky, she finds he has become the moon.



She then meets a peculiar Caterpillar who smokes a pipe before metamorphosing into a butterfly before her eyes. Next, Alice stumbles into a puzzling tea party with the Mad Hatter, the March Hare, and the Dormouse.

Act II

Queen's Garden Party and Croquet Game

Card gardeners have accidentally planted white roses in the Queen's garden. The Queen of Hearts only wishes to grow red roses. Fearing her wrath, they paint the roses red. The Queen's court spills by and Alice sees her friend the White Rabbit and the Queen's Joker. Alice is invited by the Queen to play a very different game of croquet using Flamingo mallets and Hedgehogs as croquet balls. Blaming the Hedgehogs for losing the match, the Queen proclaims, "Off with their heads!" Alice saves the Hedgehogs and the angry Queen chases her into the forest.



Tweedle Dum and Tweedle Dee and the Jabberwock
In the forest, Alice happens upon a Rocking-Horse-Fly, a Bread-and-Butterfly, and beautiful Snap-Dragon-Flies. Tweedle Dum and Tweedle Dee playfully argue as they pass by. Alice reflects on her amazing journey with the Cheshire Cat, the Mad Hatter, the White Rabbit, and the Tweedle Twins. The languid group is suddenly threatened by the ultimate danger: the Queen's Jabberwock, a fierce monstrous creature. To protect her new friends, Alice slays the beast.

Illustrations drawn by John Tenniel (1820-1914). Wikimedia Commons.

SOURCE: Synopsis from "ALICE (in wonderland)," Cincinnati Ballet, <https://cballet.org/past-seasons/2014-2015-season/alice-in-wonderland>.



The Trial and Home Again

Back at the Queen's palace, Alice is arrested and put on trial for her crime. Utter confusion breaks out in the court while the Queen shouts, "Off with her head!" Alice realizes the silliness of the Queen and her court and they fall like a house of cards. She awakens from her dream and finds herself at home.



Activity: Alice vs. ALICE

Grades 3-12

What versions of *Alice in Wonderland* are you already familiar with? The classic animated Disney film? The Tim Burton–directed movie starring Mia Wasikowska and Johnny Depp? The Disneyland ride? The original novels or modern adaptations of it? Choose one and compare and contrast it with the ballet *ALICE (in wonderland)*. Capture your thoughts in an essay or create a presentation to share with your class or group.

“Buckle your seat belts,”

Septime Webre cautioned the audience as the curtain went up on the world premiere of his *ALICE (in wonderland)* in 2012. “You’re in for a wild ride.” That warning is just as apt today as Hong Kong Ballet brings Webre’s dizzying, dazzling production to stages across North America during its fortieth anniversary season.

Webre created *ALICE (in wonderland)* while he was Washington Ballet’s artistic director in our nation’s capital. In 2017, after nearly two decades with that company, he became Hong Kong Ballet’s

artistic director and brought his whimsical ballet with him.

A dance company’s artistic director chooses the works to be performed, hires the dancers, rehearses the troupe, and makes other creative decisions.

Webre is also *ALICE*’s **choreographer**, the person who develops and arranges sequences of dance steps into a complete work. Most choreographers are current or former dancers themselves, including Webre.

For Webre, the character of Alice is something of a superhero, suggested even in the capitalization of his work’s title: all-uppercase letters spell Alice’s name vs. Wonderland’s lowercase. “Her status as a little girl sends a message of girl power,” he’s explained. “She’s this little girl who’s vulnerable, but she’s strong, and she’s not afraid to stand up to something she thinks is wrong,” like the Queen of Hearts’ evil and cruelty. “It’s a great statement to girls in the world to be strong and to be themselves,” an idea that can easily apply to all young people.

To help bring his vision of an updated Alice to life, Webre assembled a stellar creative team. Liz Vandal—known for her exciting designs for film and music stars, ballerinas, and acrobats—created the eye-popping costumes, which are more dimensional than the typical ballet tutu or tights. Many of the high-tech fabrics were specially



Hong Kong Ballet



designed and printed with vivid graphics that play with patterns, geometrics, and even fractals—patterns that repeat at smaller and smaller sizes (lookin’ at you, doors!).

Webre called on composer and violinist Matthew Pierce to create *ALICE*’s **all-new score**, or musical accompaniment. Pierce’s brother is a professional ballet dancer; Pierce shares his sibling’s passion for the world of dance and often composes for dance organizations. For *ALICE*,



Pierce wove bits of many different musical styles into the score, from American jazz and pop to Middle Eastern and Asian influences.

Since dance performances typically don't include speech, things like choreography, costumes, and the score become extra important. The dance steps, wardrobe, and music are used not simply to look pretty or sound nice, but to convey meaning and communicate ideas about the story's setting, action, and characters—even in *Wonderland*.



Hong Kong Ballet

Activity: What Makes a Superhero?

Grades 3-8

Can you think of any books, movies, TV shows, games, or comics in which a young person is a superhero? What's "super" about that character? What's "heroic"? Now imagine yourself as a superhero. What special powers would you have? What super or heroic things would you do? Create a comic or write an illustrated story about your superhero adventures.



Hong Kong Ballet

Activity: Speaking Without Words

Grades 6-12

Often in dance, every element of a production—from choreography to costumes, music, and even props and lighting—works to convey meaning. Make a list of three or four characters from *ALICE*, then for each, describe how the dance movements, costume, and music helped communicate ideas about that character. (Need a memory-refresh? Check out this video: <https://youtube/pcgXOwc-e1E> Arrange your observations in a chart, outline, or graphic organizer.

SOURCE: "Washington Ballet—*ALICE (in wonderland)*," DanceTabs, May 6, 2012; "Washington Ballet Presents *ALICE (in wonderland)*," YouTube, <https://youtube/q3z29KQZDf4>.

Alice's Adventures in Wonderland and Through the Looking-Glass

The *Alice* tale as we know it—and staged in the *ALICE (in wonderland)* ballet—is based on two separate novels by Lewis Carroll, 1865's *Alice's Adventures in Wonderland* and its 1871 sequel, *Through the Looking-Glass, and What Alice Found There*. Both deal with a child main character, Alice, finding herself in a fantastical world—down a rabbit hole, beyond a mirror—inhabited by freaky creatures who live by nonsensical rules and topsy-turvy time schedules.

The *Alice* books were written and published in England's Victorian era, during the reign of Queen Victoria from 1837 to 1901. It was a time of great technological, economic, and social change. The Industrial Revolution's machines and factories were replacing farming and handcrafts. Newfangled inventions like the telegraph and telephone made instant communications possible. Science-based ideas challenged previously religious-based notions. Rapid growth of a railway system connected all parts of the country on a routine and predictable timetable. These things and more were fueling Victorian imaginations...and fears. The world was changing right before everyone's eyes.



Queen Victoria, Prince Albert, and children by Franz Xaver Winterhalter. Wikimedia Commons.

A child's experience of Victorian England depended largely on the wealth of their family. Poor children were often put to work in factories or on the street—shining shoes, selling matches—by the age of six; children from better-off families were educated, typically at boarding schools for boys and at home by governesses for girls. The real-life Alice for whom Carroll wrote his stories came from a privileged home; this likely meant she was not to speak to adults unless spoken to, she'd eat her meals

separately from her parents, she could play but dare not get dirty, and she'd abide by the strict manners and moral training expected of all Victorian children of her class. Typical Victorian children's books—until Lewis Carroll, that is—were written as teaching tools to underscore “proper” morals.



Photo by John Thomson, 1837-1921, Victoria and Albert Museum.

The *Alice* of Carroll's books tackles these stuffy Victorian notions of a child's role in the world.

Victorian children had virtually no control over their daily lives, and at first Alice similarly seems to have little control over things like her size and her surroundings. But along her journey through Wonderland, she learns how she can adjust her size, and she ultimately realizes her own power to stand up to the evil Queen of Hearts and change her situation herself. By story's end, Alice controls her exit from this strange world simply by making it stop—by waking herself up.

Other aspects of the Victorian world make their way into the *Alice* tale too. Think about all the weird rules, rituals, and behaviors of the residents of Wonderland—from a Victorian child's viewpoint, the adult world's moral-training guidelines, strict timetables, and fussy rules for everything from play to meals probably seemed pretty weird and nonsensical as well.

All children—Victorian or modern-day—eventually grow up. And just like Alice, by working through challenges along the way, they discover their own strengths and build their own identity. You could say there's a little bit of Alice in all of us.

Activity: Victorian Kids

Grades 5-12

Research Victorian childhood (for both wealthy and poor kids) and compare the experience to growing up today. How are things different? How are they similar? Are all childhoods equal now? If not, how and why? Are there things all children need or deserve? Write down your thoughts and/or discuss them with your class.

Lewis Carroll is the **pen name**—or an author's made-up name—of Charles Lutwidge Dodgson. He was born in the English countryside in 1832, the oldest boy in a family of eleven children. He grew up entertaining his younger brothers and sisters with nonsense rhymes, puzzles, games, and a family newspaper that he wrote and “published.” Deaf in one ear from an illness, Carroll also suffered from a bad stammer; throughout his life, he found it easier to speak when he was around children.



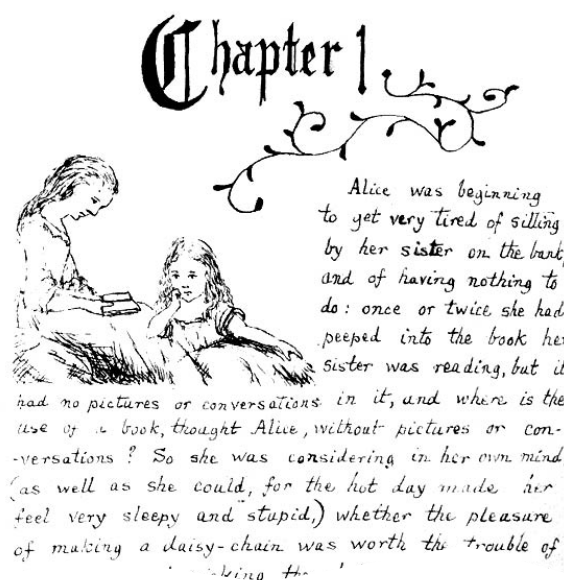
Lewis Carroll. Wikimedia Commons.

He studied mathematics at Christ Church College, Oxford, then stayed on as a math tutor. He was an avid photographer—a new craze in England at that time—and also wrote essays, pamphlets, and poetry. When Henry George Liddell was named dean of the college, Carroll became friendly with the family, which included the Liddells' daughters, Lorina, Edith, and ten-year-old Alice. Chaperoned by their governess, the girls would visit Carroll at the school, where “he told us stories, illustrating them by pencil or ink drawing as he went along,” Alice remembered in 1932. “He seemed to have an endless store of these fantastical tales.”



Alice Liddell with sisters. Wikimedia Commons.

One day in July 1862, Carroll and a fellow teacher took the Liddell children on a boat ride and picnic, “on which occasion,” Carroll wrote in his diary, “I told them the fairy-tale of *Alice's Adventures Underground*,” about a girl falling down a rabbit hole and having wild adventures. Alice enjoyed the story so much she begged Carroll to write it down for her. He did, giving Alice the hand-illustrated manuscript and thinking nothing more of it. But a novelist visiting the Liddells saw the manuscript on a table, read it, and was so enthused he urged Mrs. Liddell to persuade the author to publish it.



Handwritten *Alice's Adventures in Wonderland* manuscript, with Carroll's illustration. Wikimedia Commons.

After revising the manuscript and hiring John Tenniel, a famous illustrator, to create the artwork, Carroll saw his book published in 1865 as *Alice's Adventures in Wonderland*. The book was a slow but steady success; Carroll's sequel to it, *Through the Looking-Glass*, and *What Alice Found There*, in which Alice discovers another wacky world on the other side of a mirror, was published in 1871.

Carroll continued to write children's books and mathematical games as well as academic studies of Euclidean geometry and logic until his death in 1898. By that time, *Alice* (the two stories packaged as one artistic triumph) had become the most popular children's book in England. Today, it is one of the most famous and beloved children's books in the world, and it has never gone out of print.

SOURCE: *Alice in Wonderland* Study Guide, Alabama Shakespeare Festival, <https://asf.net/wp-content/uploads/2017/08/sf-ALICE-15-study-guide-sponsor-rev.pdf>; “Lewis Carroll,” Encyclopaedia Britannica, <https://www.britannica.com/biography/Lewis-Carroll>.

CARROLL'S INVENTIVE WORDPLAY

Lewis Carroll loved all sorts of wordplay—riddles, puns, word games, nonsensical poems. And he was a master of the colorful **neologism**, or newly made-up word, phrase, or expression.

His favorite type of neologism was a single new word formed by combining the sounds and meanings of two other words. Terms like **brunch** (from *breakfast* and *lunch*), **smog** (*smoke* and *fog*), and **motel** (*motor* and *hotel*) are modern-day **portmanteau** words. Back in the 1800s, Carroll was a whiz at them. He even came up with that special name for these linguistic mash-ups: in Carroll's time, a portmanteau was a suitcase whose two sides folded up into one single piece of luggage.

In 1871's *Through the Looking-Glass*, Carroll has the character of Humpty Dumpty explain to Alice some of the made-up words in the book's nonsense poem Jabberwocky, about the slaying of the creature called the Jabberwock. "Well, '**slithy**' means 'lithe and slimy,'" Humpty says. "'Lithe' is the same as 'active.' You see it's like a portmanteau—there are two meanings packed up into one word."



Illustration drawn by John Tenniel (1820-1914). Wikimedia Commons.

Carroll gave an even deeper explanation of the portmanteau in the preface to his 1876 nonsense poem *The Hunting of the Snark*:

For instance, take the two words "fuming" and "furious." Make up your mind that you will say both words, but leave it unsettled which you will first. Now open your mouth and speak. If your thoughts incline ever so little towards "fuming," you will say "fuming-furious"; if they turn, by even a hair's breadth, towards "furious," you will say "furious-fuming"; but if you have the rarest of gifts, a perfectly balanced mind, you will say "frumious."

Carroll's best-known portmanteau is probably chortle, a blend of chuckle and snort, also found in *Jabberwocky*. But with the ginormous (aha! giant + enormous) success of the *Alice* books in the late 1800s and early 1900s, Carroll's portmanteau words became widely popular, and as we chillax (hey! *chill* + *relax*) with ALICE (*in wonderland*) today, the list of bodacious (yay! *bold* + *audacious*) portmanteaus continues to grow.

More Carroll Portmanteaus

Beyond **slithy**, **chortle**, and **frumious**, there's...

galumph (*gallop* + *triumph*): to move heavily

mimsy (*miserable* + *flimsy*): feeble, weak, or lightweight

snark (likely *snake* + *shark*): originally, one of Carroll's imaginary creatures, but can also refer to a snorting noise, a type of US missile, a small sailboat, and the common usage today as sarcasm (*snide* + *remark*)

Activity: Perfect Portmanteaus

Grades 3-12

Now that you know all about portmanteaus, have fun creating your own. Ask your friends—and maybe even your frenemies (ha! *friends* + *enemies*)—to jot down single words on small pieces of paper. Toss them all in a bag, pull out two at a time, and see how their sounds and meanings can be combined to create a brand-new word. Keep a list and decide which of your new portmanteaus are the most fantabulous (yep! *fantastic* + *fabulous*).



Whether for religious reasons, social celebrations, as entertainment for others, or for their own enjoyment, people have always danced, historians believe. Pictures on pottery and stone show dances from thousands of years ago in ancient Egypt and Greece.

When people dance, they move their bodies—usually accompanied by music—to express emotions or ideas. In this way, dance is a language. People might dance alone or with others. When people dance to entertain an audience, they often do so as part of a performing group called a dance company. Dance companies usually specialize in a certain type of dance, such as modern, jazz, tap, or ballet.

Choreography is the art of creating dances. A choreographer envisions how a dance will look. Choreographers arrange steps and movements into dances. Choreographers not only have to be knowledgeable in their chosen dance form, but they must select music and work with set, lighting, and costume designers.

ELEMENTS OF DANCE

All forms of dance can be broken down into its most basic parts. The acronym BASTE can help you remember these dance building blocks. As you watch a dance performance, keep these elements in mind. They can help in your analysis and understanding of the performance.

Body

A dancer uses parts of the body or the entire body in various ways.

Example: A dancer might use his arms, legs, hands, feet, even his neck and head.

Ask yourself: How did the dancers use their bodies? What shapes did their bodies make?

Image: Tomb of Kheruef. Wikimedia Commons.

SOURCES: Adapted from The Elements of Dance, <https://www.elementsofdance.org>.

Action

A dancer moves or makes actions in various ways.

Example: A dancer might bend, sway, or leap.

Ask yourself: What movements or actions did the dancers make?

Space

A dancer moves through space in various ways.

Example: A dancer might move forward, backward, diagonally, up, or down.

Ask yourself: What patterns in space did the dancers use?

Time

A dancer moves in time in various ways.

Example: A dancer might move at a quick tempo or in a certain rhythm.

Ask yourself: What aspects of time—speed, rhythm, accent—did the dancers use?

Energy

A dancer moves with varied energy.

Example: A dancer might move smoothly or suddenly.

Ask yourself: What kind of energy did the dancers use?

Activity: Let's Dance

Grades 3-8

Explore the elements of dance by demonstrating an example of each one yourself. Now become a choreographer by creating your own original work set to your choice of music using your classmates as your dancers. You and your classmates don't need to know any specific dance steps; any sequence of steps set to music can become a ballet. Perform your new dance for your class. Can your classmates identify the dance elements in your work?

Grades 6-12

Think of types of contemporary dancing people do or have done in social settings, rather than to entertain an audience, such as disco, moshing, break dancing, hip-hop, line dancing. How do these dance styles reflect the culture from which they emerged? Which elements of dance do they use and how? What does the dance style's language—its movement vocabulary—communicate to others?

Ballet began in the sixteenth and seventeenth centuries in the royal court of France. These court dances were part of lavish entertainment extravaganzas presented by the monarchy to show the ruler's greatness.

In the eighteenth century, ballet spread across Europe, coming into its own as a performance art, with a well-defined vocabulary of steps, movements, and poses. Ballet was further refined into the nineteenth century with the evolution of dancing en pointe, in which a ballerina dances on the tips of her toes with special shoes. Innovations in the twentieth century, especially from Russian ballet companies, included fresh ideas about movement and expression.

Ballet often tells a story or expresses an idea or emotion, the dancers' movements combined and ordered in a way that conveys meaning without words. Music, costumes, lighting, and scenery help set the mood or communicate the story line.

Early ballet dancers were not as skilled as they are now. Modern ballet dancers are athletes as well as artists, capable of amazing technical feats. Professional dancers spend long hours in training, often up to eight hours a day, six days a week.



Hong Kong Ballet

BALLET'S SEVEN MOVEMENTS

Just as all dance can be broken down into its basic elements, the specific dance form of ballet can be broken down into seven basic categories of movement. The names of ballet steps are French, as ballet began in France.

Bend: A plié (plee-AY) is a bending of the knees, with the feet and knees turned outward. The plié helps the dancer's legs function like a spring, preparing her for jumps and cushioning her landings. A demi-plié is a small bending; a grand plié is deeper, like a deep knee bend.

Stretch: Etendre (eh-TAHND) is the stretching of the entire body, giving it lightness and lift. A tendu (tahn-DEW) is a stretching of the leg, where one leg is extended straight out from the supporting leg—to the front, side, or back—with the foot fully pointed.

Rise up: Relevé (rel-eh-VAY) is when a dancer rises up to the balls of her feet or to the tips of her toes.

Leap: A sauté (so-TAY) is a jump or leap. Successfully executed jumps seem to defy gravity, with the dancer descending softly to the floor. Jumps are often used in the faster, livelier dance passages called allegro (al-LAY-groh).

Dart: Elancé (ay-lan-SAY) means to move in a different direction while in the air, the dancer altering his body in a darting manner. Any jump performed elancé is done just above the floor.

Glide: A glissade (glee-SAHHD) is a smooth, gliding movement often used to prepare for jumps. Glissé (glee-SAY), or gliding, steps are used in slower passages known as adagio (a-DAHZH-ee-o).

Turn: Tourné (toor-NAY), or turns, such as chaîné (shen-AY) and pirouette (peer-o-WET) are performed in a fixed position. Chainés are a series of quick, successive turns done with alternating feet. In a pirouette, the dancer makes a complete turn of the body balanced on one foot.

arabesque (ah-ra-BESK): the position where the dancer stands on one leg with the other leg stretched out to the back, usually at a right angle to the body. The arms usually correspond to the position. There are many types of arabesques depending on the direction of the body, height of the leg, and position of the arms.

ballerina (bahl-lay-REE-nah): the female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best ballerina is called the prima ballerina.

corps de ballet (core duh bal-LAY): the group of dancers, other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

jeté (zhuh-TAY): a jump in the air. There are many different types, but the most common is the grand, or big, jete. In this movement, both of the dancer's legs are split in midair.

pas de deux (pah de duh): a dance for two people. Deux in French means two.



pointe (pwent): the tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called pointe shoes.

port de bras (poor duh brah): the five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): a male ballet star or leading dancer of the ballet company. He is the male version of the prima ballerina.

tour en l'air (toor ahn lehr): a step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (TOO-too): a ballet costume made of a bodice and layers of netting.

En pointe foot, Jim Lamberson, Wikimedia Commons.



Hong Kong Ballet

Activity: Become a Ballet Dancer

Grades 3-5

Research some of the ballet steps listed here. Can you find pictures or video showing how these steps are performed? Try executing the steps. Which are the most challenging? Which are easiest? See if you can identify any of the steps during the Hong Kong Ballet performance.

Activity: Athlete or Artist?

Grades 6-12

Hong Kong Ballet dancers train as intensely as pro athletes, yet dancers are perceived as artists. Make comparisons and draw contrasts between professional athletes and professional dancers. How do they train? What do they wear? What personality characteristics does each professional need to achieve their goals? How are athletes and dancers similar? How are they different? (This Hong Kong Ballet video may give you some ideas: <https://youtu.be/koCE4Malv5M>) Organize your thoughts graphically with a chart or table.

Hong Kong Ballet

<https://www.hkballet.com>

Website of Hong Kong Ballet providing in-depth information on the company, its dancers, repertoire, and history.

<https://www.youtube.com/user/hkballet/featured>

YouTube channel of Hong Kong Ballet featuring a variety of entertaining and engaging performance, behind-the-scenes, and meet-the-artist videos.

Alice in Wonderland

<http://www.alice-in-wonderland.net>

Vast website with *Alice* info, resources, and activities.

Lewis Carroll Society of North America

<https://www.lewiscarroll.org>

Website of nonprofit organization dedicated to promoting awareness and appreciation of the life, work, time, and influence of Lewis Carroll. The “Research and Education” page features FAQs and educators’ resources.

Victorian England

<https://www.natgeokids.com/uk/discover/history/general-history/victorian-facts>

Student-friendly list of facts about the Victorians from National Geographic Kids. Includes vintage photos.

Victorian Childhood

<https://www.museumoflondon.org.uk/application/files/1414/5579/2208/what-was-life-for-children-victorian-London.pdf>

Downloadable PDF from the Museum of London exploring what life was like for children in Victorian England, with a focus on the city. Illustrated with Victorian photographs and art, plus photos of Victorian artifacts.

Elements of Dance

<https://www.elementsofdance.org>

Online teacher resources for dance featuring lesson planning and downloadable worksheets, graphic organizers, posters, and other tools for use in the classroom.



Hong Kong Ballet

VIRGINIA STANDARDS OF LEARNING

Dance Arts: DM.1, 2, 4, 7, 10, 15; DI.3, 5, 6, 11, 12, 18, 19, 23; DII.18; DIII.19

Music: 2.8, 13; 3.9; 4.8; 5.8, 11, 17; EI.18; 6.7, 8; 7.8; 8.7, 8; MIB.19, 20; MII.18, 19; MIAD.18, 19; MG.17, 18; MCB.7, 8; MCI.7, 8; MCAD.7, 8; HG.6, 8; HIB.19, 20; HII.18, 19; HIAD.20, 21; HIAR.20, 21; HGI.17, 18; HGII.17, 18; HCB.7, 8; HCI.7, 8; HCADE.7, 8; HCAR.7, 8

English: 3.1, 2, 4, 6, 8, 10; 4.1, 2, 4, 6, 7, 9; 5.1, 2, 4, 6, 7, 9; 6.1, 2, 4, 6, 7, 9; 7.1, 2, 4, 6, 7, 9; 8.1, 2, 4, 6, 7, 9; 9.1, 3, 5, 6, 8; 10.1, 3, 5, 6, 8; 11.1, 3, 4, 5, 6, 8; 12.1, 3, 5, 6, 8

History and Social Science: WG.1, 7; WHII.1, 8



Hong Kong Ballet

We need your feedback to make our Education Programs even better! Please take a moment to complete this form and either return it to the Virginia Arts Festival office at 440 Bank Street, Norfolk, VA 23510, fax it to (757) 605-3080, or e-mail your answers to education@vafest.org.

WorldClass® Event: _____

How did your students respond to the performance?

How did you prepare your students for this performance? Did you use the Education Guide? If so, how? Did students enjoy the materials?

How did this performance contribute to experiential learning in your classroom?

What role do the arts play in your school? In your classroom?

If you could change one thing about this experience, what would it be?

Please include quotes and comments from your students as well!

(Optional)

Name: _____

School: _____ City: _____

Would you like to be part of our database? Yes No



2019-2020 WORLDCLASS® EDUCATION PROGRAMS

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Virginia Arts Festival
440 Bank Street
Norfolk, VA 23510

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A Midsummer Night's Dream
November 2019



Charlotte Blake Alston
February 2020



ALICE (in wonderland)
April 2020



Collage Dance Collective
April 2020



Virginia International Tattoo
April 2020



The Kingdom Choir
May 2020