



Claire Lonchamp. © Olivier Houeix

# ***BEAUTY AND THE BEAST*** **BY MALANDAIN BALLET BIARRITZ**

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*Applause Series Curriculum Guide*  
March 28-29, 2017



CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

## Dear Teachers,

Thank you for joining us for the Applause Series presentation of "La Belle et la Bête" or *Beauty and the Beast* by Malandain Ballet Biarritz. Experience new ways of storytelling as you watch this fairytale unfold through movement and symbolism. This interpretation by Thierry Malandain takes its inspiration and tone from the original tale; as such, it is likely darker in tone than other versions with which students may be familiar. However, students will recognize the tale's familiar themes of transformation, conflict between our instincts and better natures, and the power of love and looking past one's external features.



The Beast kisses Belle.

We hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

As a final note about the study guide, many of the activities are movement-based; we encourage you to look to our "Introducing Movement into the Classroom" section for helpful tips to make your class's first steps into the world of dance a successful and enjoyable experience for all.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was compiled and written by Kathleen Hurley; edited by Karoline Myers.

# ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

**Public education programs** allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 55,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F.

Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and

## DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center*, 2744 seats
- *Stoner Theater*, 200 seats
- *Temple Theater*, 299 seats  
(located in the Temple for the Performing Arts)

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space. Features include the Lauridsen Fountain, the Crusoe Umbrella sculpture by Claes Oldenburg, and the Swirl sculpture by Jim Campbell.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 21st season of school performances!

# GOING TO THE THEATER . . .



## YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- \* What kind of live performance is this (a play, a dance, a concert, etc.)?
- \* What is the mood of the performance? Is the subject matter serious or lighthearted?
- \* What is the mood of the performers? Are they happy and smiling or somber and reserved?
- \* Are the performers encouraging the audience to clap to the music or move to the beat?
- \* Are there natural breaks in the performance where applause seems appropriate?

### A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

## THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Des Moines Civic Center:

- \* Leave all food, drinks, and chewing gum at school or on the bus.
- \* Cameras, recording devices, and personal listening devices are not permitted in the theater.
- \* Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- \* Do not text during the performance.
- \* Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- \* When the house lights dim, the performance is about to begin. Please stop talking at this time.
- \* **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- \* Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater and causing a distraction.
- \* Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- \* Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

# CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts.  
Below are tips for organizing a safe and successful field trip to the Civic Center.**

## ORGANIZING YOUR FIELD TRIP

- \* Please include all students, teachers, and chaperones in your ticket request.
- \* After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- \* Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- \* Des Moines Performing Arts reserves the right to cancel unpaid reservations after the payment due date.
- \* Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- \* Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- \* Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- \* All school groups with reservations to the show will receive an e-mail notification when the study guide is posted online. Please note that study guides are only printed and mailed upon request.

## DIRECTIONS AND PARKING

- \* Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3<sup>rd</sup> Street and 2<sup>nd</sup> Avenue. Turn onto 3<sup>rd</sup> Street and head south.
- \* Police officers are stationed at the corner of 3<sup>rd</sup> and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- \* Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- \* Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

## ARRIVAL TO THE CIVIC CENTER

- \* When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes.
- \* Each group will be assigned a specific location in the hall, and ushers will escort groups to their seats upon arrival. Various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- \* We request that an **adult lead the group into the theater and that other adults position themselves throughout the group.** This helps with supervision purposes and is especially important in the event a group must be seated in multiple rows.
- \* Please allow ushers to seat your entire group before rearranging individuals' seat locations or taking students to the restroom. This helps ensure that everyone has a seat in your designated section, as well as allows us to more efficiently seat other arriving groups. This helps us to start the performance on time.
- \* As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

## IN THE THEATER

- \* In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
- \* We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- \* Following the performance, please wait for your group to be dismissed prior to exiting the theater.
- \* If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

### QUESTIONS?

Please contact the Education department at [education@desmoinesperformingarts.org](mailto:education@desmoinesperformingarts.org) or 515.246.2355.

Thank you!

# VOCABULARY



La Belle et la Bête © Olivier Houeix

As you prepare to watch the *Beauty and the Beast* dance performance by Malandain Ballet Biarritz, here are some words to get you started.

**abstract:** not depicting something in its exact form but showing the essence of the idea or object.

**choreography:** the arrangement of movement in space and time. A series of pre-planned movements usually set to music but can also be set to silence, poetry or text.

**classical ballet:** a system of dance based on formalized movements and positions of the arms, feet, and body designed to enable the dancer to move with the greatest possible agility, control, speed, light and grace. Classical ballet is based on the turned-out position of the legs, which increases the range of movement through added mobility in the hip joint and (for Western European audiences) imparts a pleasing line to the extended leg. With origins in the 17th-century palace court's, the terminology is mostly in French.

**contemporary dance:** a style of expressive dance that combines elements of several dance genres including but not limited to modern, jazz, hip-hop, lyrical, and classical ballet.

**creativity:** the ability to go beyond traditional ideas, rules, and patterns in order to create meaningful new ideas, forms, methods, and interpretations.

**ensemble:** a group of dancers performing together.

**neoclassical ballet:** a form of dance started in the 1920s in response to or rebellion of the Romantic ballet period in which set designs and costumes were extremely ornate.

**pas de deux** (*pah-duh -duh*) : the France ballet term for a dance for two people; a duet.

**pas de trois** (*pah-duh -trwah*): the French ballet term for a dance for three people; a trio.

**rehearsal:** practice in preparation of a public performance.

**repertory:** the group of dances that are actively performed by a company.

**solo:** a dance performed alone (one dancer) or set apart from other dancers on stage.

**symbolism:** use of symbols to signify ideas or qualities by giving them meanings that are different from their literal sense. A dance movement can symbolize an emotion. A prop can have a symbol different than its literal object (a heart can symbolize love, a key can symbolize a way to get secrets, etc.)

**technique:** a set of skills which dancers develop to perform a certain dance form. Sometimes, particularly in modern dance, choreographers become famous for making up their own dance technique.

**tempo:** the speed or pace of the music or activity.

**unison:** the same movement or series of movements performed at the same time by more than one dancer.

# ABOUT THE PERFORMANCE, pg. 1



You will see Malandain Ballet Biarritz perform their interpretation of the fairy tale *Beauty and the Beast*.

The performance will be approximately 50 minutes long, plus an introduction and Q&A afterwards.

## ABOUT THE STORY

The story of *Beauty and the Beast* has had many variations. The story generally centers on a character named Belle (or Beauty), who represents the soul of a human being, and the Beast, who represents animal instincts but also someone wounded and sad. In the story, Belle looks beyond the Beast's outer ugly appearance and falls in love with the person inside. The Beast is transformed by her love.

The first "Beauty and the Beast" story originated in 1757 by Gabrielle-Suzanne Barbot de Villeneuve of France. It was followed by a book and many film interpretations (including 1946, 1991 and 2017).

## MANY INTERPETATIONS

As with any story, different people can interpret the story in their own way. In the *Beauty and the Beast* performance that you will experience, we first meet the townsfolk and a trio of dancers dressed in black who serve as symbolic storytellers (the trio represent the Artist, the Body and the Soul). Not until several minutes into the ballet do we meet Belle and her father.

And, if you have seen the Disney film version of *Beauty and the Beast*, there are characters such as Gaston and Lumiere who are not in this ballet.

## ⇒ RECOMMENDED READING

You can read a full synopsis of Ballet Biarritz's interpretation of the tale on page 9.

## STYLE

*Beauty and the Beast* is a narrative ballet, meaning it tells a linear story using body movements instead of words, and it has a beginning, middle and end.

The style of dance is **neoclassical ballet** with some contemporary influences. The term "neoclassical" means based in classical ballet, but stripped of fancy sets and costumes so that the audience focuses on the dance steps themselves.

Choreographer Thierry Malandain worked with set and costume designers, dressmakers and mask makers to create the mood of the story.

## COMPARE AND CONTRAST

After the show, watch the 1991 Disney animated version of *Beauty and the Beast*. Compare and contrast the versions:

1. Which characters do or do not appear in each?
2. How do the plots differ? How are they similar?

## ABOUT THE PERFORMANCE, pg. 2



La Belle et la Bête © Olivier Housnik

### SYMBOLS

Symbols are a big part of how the *Beauty and the Beast* story is told.

### MOVEMENT SYMBOLS

Gestures such as hugs can represent love, as in our real life. What other movements do you see that could be symbolic or representational of something?

### ABSTRACT SYMBOLS

Sometimes a choreographer likes to make symbols that are not so obvious or literal.

For example, in this version of *Beauty and the Beast*, there are three characters in black that frequently come in and out of the scenes and serve as storytellers. The man dressed all in black symbolizes “the artist”. Present in many scenes, he is like thoughts wandering in and around a creative idea like when daydreaming. The man with black pants symbolizes the “body” and the bare-legged woman with a black top symbolizes the “soul”. This pas de trois (trio) dances and partners together to show creativity, body and soul working together.

What other abstract symbols can you find as you watch? Your answer or interpretation might be totally different than someone else’s and that is okay.

### THEMES

One of the main themes of *Beauty and the Beast* is transformation. By winning the heart of Belle, the Beast frees itself from its animal form. In this case, metamorphosis is found through love.

#### While you watch...

The Beast is half man and half beast. Like a caterpillar who goes through an intense physical change to find flight, the Beast finds change through love. How and why does this happen for him?

Belle goes through a transformation also. She realizes she can love someone’s inside-person even when their outside-person is unlovable. How does that realization change her and the Beast?

### DID YOU KNOW?

There are 22 dancers in the company, and the movement is choreographed by Thierry Malandain.



Composer Pyotr Ilyich Tchaikovsky.  
Image: biography.com

### SCORE BY TCHAIKOVSKY

The music is a collage of pieces by Russian composer Pyotr Ilyich Tchaikovsky (1840-1893).

Tchaikovsky is considered the most popular Russian composer in history. His works include *The Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, and the *1812 Overture*, amongst many others.

# BEAUTY AND THE BEAST: FULL SYNOPSIS

*This synopsis reflects the full evening-length production. Certain sections may be abridged in the shorter school-show version.*

*The ballet is set to six movements taken from four Tchaivsky symphonic masterpieces.*

## **Eugène Onéguine, Op. 24 Interval and Waltz**

The story opens with the trio that serve as the storyteller – an Artist, the Body, and the Soul.

Once upon a time there was a wealthy merchant who had two sons and three daughters. The youngest is so lovely and admired that everyone calls her Belle (Beauty); this makes her two elder, arrogant, and entitled sisters jealous. Her father, a merchant, suddenly loses all his wealth and is left with nothing but a small farmhouse far from the city.

## **Symphony No.6 Pathétique – Movement 1:**

### **Adagio Allegro non troppo**

The sisters whine about missing high society while Belle adjusts to their new situation. There are gentlemen who wish to marry Belle, but she cannot imagine leaving her father.

A year passes, and her father returns to a merchant ship in port which may carry some of his goods. Greedily, the two eldest daughters ask him to bring back dresses and goods; Belle asks only for a rose. On his way home her father gets lost, is knocked off his horse, and encounters a castle. He goes inside where a table is laden with food and drink. As he is about to leave, he picks

This trio of dancers serve as symbolic storytellers for the piece.



the whitest rose for Belle.

## **Hamlet Op. 67**

Belle's father is confronted by a hideous Beast who punishes him for stealing the rose after being welcomed inside the castle. The Beast is willing to forgive the merchant if he will send one of his daughters in his stead. Alone, the Beast summons the things which symbolize his transformation – a key, a horse, a mirror, a glove, and the love which will save him.

Hours later, the merchant arrives home and tells his children what happened. While the others mourn their Father's fate, Belle refuses and goes to the castle to sacrifice herself to the Beast.

## **Symphony No.5 – Movement 2: Andante cantabile**

Terrified at first, Belle does not suffer the fate she dreaded. She is graciously welcomed by the Beast and lavished in luxury. Every evening he asks her to marry him but Belle refuses. Her only desire is to see her father again, whom she sees in the magic mirror sick

with grief. The Beast lets her go home.

## **Symphony No.5 – Movement 3: Waltz**

Back home, Belle shares a long embrace with her father. Her sisters are jealous of Belle being dressed like a queen. Belle feels sad about abandoning the Beast, especially when she sees him in the mirror half-dead.

## **Symphony No.6 Pathétique – Movement 4:**

### **Finale Adagio lamentoso**

Belle returns to the castle and finds the Beast lying on the ground. She goes to him and says, "You shall not die. You shall live and be my husband." Upon uttering these words, the castle shines brightly and the Beast turns into a handsome Prince.

## ABOUT THE ARTISTS



This production of *Beauty and the Beast* comes to us all the way from Biarritz, France. Learn more about the dance company, dancers, and choreographer.

### ABOUT THE DANCE COMPANY

Malandain Ballet Biarritz was created in 1998 in the town of Biarritz, France by France's Ministry of Culture and Communication. The company's founding and much of their financial support comes directly from the French government, which believes in supporting the creation and performance of art forms like dance.

The company employs 22 permanent dancers, who perform as their full-time job.

Approximately 80,000 people see Malandain Ballet Biarritz perform each season, and the company presents at least one hundred performances a year. One third of the performances take place on tours outside of France to places like Germany, Spain, Switzerland, Russia and the United States of America.

Sometimes the company performs with live music from the Basque National Orchestra. In the Des Moines performance, they will be dancing to recorded music.

### ABOUT THE DANCERS

The dancers in Malandain Ballet Biarritz are all trained in classical ballet. They come from all over the world including France, Venezuela, Australia, Spain, Japan, Mexico, Belgium and Portugal.

Although the website is in French, visit <http://malandainballet.com/danseurs> to see photos of the dancers.

ABOVE: Malandain Ballet Biarritz's production of "Cendrillon" or *Cinderella*. Thierry Malandain has choreographed more than 80 works, including adaptations of several fairytales. Image: Critiphotodanse



### ABOUT THE CHOREOGRAPHER

Thierry Malandain was born in 1959 in Petit-Quevilly, France. He started his dance career as a professional dance performer, before transitioning to be a choreographer/dance maker and director.

He has won many awards for his creations. Malandain has made over 80 works of choreography so far in his life and is still making more. He loves the style of ballet "for its power, virtuosity, humanity and sensuality."

# WHAT IS DANCE?



IMAGE: Community Megabarre event led by Ballet Biarritz in Dallas, Texas.

Dance is a fundamental part of the human experience. Read on to learn more about the many reasons why people dance and how dances are put together.

## WHY WE DANCE

People have always danced.

In some societies, people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, or to have a good harvest. In other societies, people dance mostly for their own amusement – by themselves or with others. In some places, dance is a performing art in which people dance to entertain others.

When people dance they move their bodies rhythmically to express ideas or emotions. Most of the time, dance has a structure. Sometimes it is improvised or made up on the spot. Traditional folk or tribal dances are passed down from generation to generation.

## PHRASES

All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence.

Dance can be performed as a solo, duet, or in a group.

## CHOREOGRAPHY

Dances or movement structures by a single person or made in a collaborative team is called choreography. A piece of choreography can include pre-planned steps and/or improvisation structures in which the dancers “jam” with each other on the spot.

## COSTUMES

Costumes are used to help bring the choreographed dance to life and to help communicate the story or idea. In modern dance and ballet, costumes are often form-fitting and may include bare skin. This allows the audience to see the detailed shapes made by the dancer’s body.

## SPOTLIGHT ON: ATHLETICISM

To dance and to play a sport requires a purpose of movement: jumping from one end of the stage to the other as a form of expression, or, stretching an arm to catch a ball. As you watch think about the following:

- ◇ What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?
- ◇ What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- ◇ As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a ball player playing a full game?

# ELEMENTS OF DANCE — B.A.S.T.E.



La Belle et la Bête © Olivier Houbix

Dance is the movement of the human body through space in time using energy. Dancers use movement to express emotions, stories, ideas, and beliefs. The five elements of dance include: body, action, space, time, and energy. It is important to understand each element as they come together to create the whole.

Discuss each of the elements as a class and then explore each element through movement exercises. These can be as simple as the instructor asking students questions such as: “Show me low!”, “How can you make the body go high?”, “Show walking, skipping, etc.”, “Use your fingers and show fast.” “Show me stretching.” Other, more in-depth ideas for exploring the elements of dance can be found on page 18.

Adapted from “Dance Education Initiative Curriculum Guide”, Perpich Center for Arts Education.

**BODY** refers to the awareness of specific body parts and how they can be moved in isolation and combination.

*shape:* curving, angling, twisting

*parts:* arms, legs, head, feet, hands, torso

**ACTION** refers to locomotor and non-locomotor movement.

*locomotor:* walk, run, leap, hop, skip, gallop, slide (anything that moves from one point to another)

*nonlocomotor:* bend, twist (anything that does not move from one point to another)

following and leading

**SPACE** refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers.

(SPACE, cont.)

*levels:* low, medium, high

*direction:* forward, backward, diagonal, sideways

*focus:* straight, curved, open, closed, peripheral

**TIME** is a musical and dance element. It includes beat, tempo, accent, and duration.

*tempo:* fast, medium, slow

with or without music

long / short

patterned / counted

**ENERGY** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

*quality:* strong, light, sharp, smooth, soft, sudden, sustained, free, bound

# THE PEOPLE BEHIND THE SCENES

When people see a performance, they often think only of the performers on stage; however, there are many other people who come together to make the performance happen.

## WITH THE COMPANY

The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience with Malandain Ballet Biarritz's production of *Beauty and the Beast*.

**Artistic Director:** the person who makes sure the dance company is meeting the artistic standards of the company. Artistic standards may include the quality of dancers, dance (choreography), sets, costumes, lights, and music.

**Choreographer:** the person who plans the structures of the dances, choreography and improvisation, as well as how they are sewn together to make the artistic presentation.

**Composer:** a person who writes music.

**Lighting Designer:** the person who decides what kind of light (bright / dark / colors) will illuminate each dance piece.

**Costume Designer:** designs all the costumes the dancers wear on stage.

**Technical Director:** makes sure all the technical aspects go together and work — for example the set, lights and sound.

**Rehearsal Director:** schedules the daily rehearsal plan, ensuring each dance piece is given enough time at rehearsal.

**General Manager:** oversees all the business of the company, everything from advertising to insurance to paychecks to hiring personnel to make artistic decisions. In general, making sure the company runs smoothly.

## ON THE ROAD

In addition, each theater that Ballet Biarritz travels to has many people on staff to help with the show. This includes the theater's own Technical Director and stage crew that works with the company's technical director.

As you can see, dance is a truly collaborative experience, requiring trust and teamwork among many people.

## SPOTLIGHT ON COSTUME DESIGN

At right is a photo of the dancers portraying Belle and the Beast, overlaid with sketches of their costumes by costume and set designer Jorge Gallardo.

What do you notice about the designs? How are they similar? How are they different?

What do the costume design choices tell us about these characters? What do they tell us about the type of story the Artistic Director is trying to tell?



# PRE-SHOW EXPLORATION, pg. 1

## 1) WHO DANCES?

**Goals:** To understand that dance is a shared art form around the world

**Explanation:** Students will view a short video featuring people from around the world dancing, paired with guided discussion.

**Materials:**

- ◇ Internet connection with YouTube access
- ◇ Projector or other way to show the video
- ◇ Chalk board or chart paper

**Activity:**

1. Explain to students that they will be going to the theater to see a professional dance performance. Today, you would like to explore the question of ‘Who dances?’
2. Write “Who Dances” on the board or flipchart paper. Ask for students to volunteer ideas about who dances. (Ideas may include ballerinas, cheerleaders, brides and grooms, etc.)
3. After you have gathered responses, tell students that they are going to watch a short video that may give them some additional thoughts on who dances.
4. Play the “Where...is Matt 2012” video by clicking on the image below.

**Follow-up Questions:**

1. Did anything surprise you about the video?
2. Are there additions we need to make to our ‘Who dances’ list? (Eventually, the goal is to have a student suggest that everybody dances in some form.)
3. Now that we’ve explored who dances, why do you think people dance? (To celebrate, to entertain, to worship, to express themselves, etc.)



Show students the video “Where the Hell is Matt? 2012” in which Matt Harding engages people from all around the world in dancing with him.

## 2) ELEMENTS OF A FAIRY TALE

**Goals:** To analyze a fairy tale as a story with magic, magical creatures and a moral at the end

**Explanation:** Dance is an art form that can tell a story without words. In this activity, students will explore the question how a narrative ballet communicates elements of a fairy tale.

**Materials:**

- ◇ Internet connection
- ◇ Projector or another way to show video

**Activity:**

1. Explain to students that they will be going to the theater to see a fairy tale told through the art form of ballet. Today, they will be watching video of a different fairy tale also told through ballet.
2. While students watch, encourage them to watch for representations of **transformation** or **symbols**. (Tip: let students know that even simple things like dancing on pointe — on the tips of the toes — can symbolize rising above worldly cares and aspiring to be closer to heaven.)
3. Show students a video excerpt of Malandain Ballet Biarritz performing the fairy tale called “Pulcinella”.

[VIDEO LINK](#)

**Follow-up Questions:**

1. How was the story told with movement rather than words? Can you give an example of a specific movement that you thought had a particular meaning?
2. Map out a “story board” of “Pulcinella” that tells what happened in the narrative at the beginning, middle, and end.
3. What fairy tale components did you see in “Pulcinella”? Who were the magical creatures? What magic occurred in the story? What was the moral at the end?

# PRE-SHOW EXPLORATION, pg. 2

## 3) THE DANCING MIRROR

**Goals:** To identify locomotor and non-locomotor action, to develop basic dance vocabulary, and to practice types of action.

**Explanation:** In this movement-based activity, students will explore ACTION (one of the basic elements of dance) through exploration of locomotor and non-locomotor movements.

**Materials:**

- ◇ Open area
- ◇ Chalkboard and chalk or whiteboard and markers

**Activity:**

1. Write 'locomotor movement' and 'non-locomotor movement' on the board and read the descriptions of each from the elements of dance ACTION section on page 12.
2. Read through the examples of each type of action as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves. If your body sways, their body sways, etc.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor movement as they mirror the action.
5. Ask students to form pairs and each take turns being the leader and the follower using both locomotor and non-locomotor actions.

**Follow-up Questions:**

1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

**Teacher Tip:**

If you have not introduced movement activities within your classroom before, be sure to check out "Preparing for Success: Introducing Movement Into the Classroom" on page 18 for some simple exercises and pointers to get your class started.

Adapted from Diavolo's "Young Person's Concert Study Guide."

## 4) GROOVING TO THE BEAT

**Goals:** To identify and create a beat, to change tempo of beat and movement, and to move through space to beat.

**Explanation:** In this movement-based activity, students will explore TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

**Materials:**

- ◇ Open area

**Activity:**

1. Ask the students to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as 'Mississippi' for a slow tempo, 'art' for a fast tempo, or 'dancer' for a medium tempo. i.e. "one, Mississippi, two," etc.
3. Ask students to divide into two groups: A and B.
4. Ask group "A" to clap a beat using one of the tempo prompts from the previous step, while group "B" moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group "A" can experiment with different tempos, prompted by you, as students in group "B" change their movement to the beat.
6. Ask the two groups to switch roles.

**Follow-up Questions:**

1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group's movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc.). What are some other ways that you might move through space to a beat?

**Teacher Tip:**

If you have not introduced movement activities within your classroom before, be sure to check out "Preparing for Success: Introducing Movement Into the Classroom" on page 18 for some simple exercises and pointers to get your class started.

Adapted from Diavolo's "Young Person's Concert Study Guide."

# POST-SHOW ASSESSMENT AND DISCUSSION

## DISCUSSION QUESTIONS

### The Art Form

1. Who dances?
2. Why do we dance?

### Elements of Dance

1. Which parts of the body were the dancers using?
2. Were all the body parts moving together or separate from one another?
3. Were all the performers moving at the same speed? How would you describe their movement?
4. What kind of spatial shapes did the dancers form?
5. What adjectives would you use to describe the energy of the dancers?

### Performance Components

1. How did the lighting add to the show?
2. How did the costumes help to express the ideas, moods or time periods of the dance?
3. How did the music add to the show?
4. How did the movement of the black curtain change the scenes and scene location?

### Prior Knowledge and Connections

1. What was your favorite part of the ballet? Why?
2. If you could ask Thierry Malandain, the creator of the ballet you saw, a question, what would you ask him?
3. What themes or ideas did you see in the performance? What did you see specifically that led you to that conclusion? Did any of those themes repeat in different ways throughout the show?
4. Did any of the movement or music remind you of anything you've experienced before? If so, what did they remind you of?

## ASSESSMENT ACTIVITIES

### 1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

### 2) INTERPRETATION PROMPTS

One of the best things about watching dance is that everyone can see something different. Make a set of 'interpretation prompts' for every two students using the printable on page 17. Pair students up and have them put the cards facedown. When you signal, have them pick a card up, read it, and debate the prompt. Signal to pick up the next card after conversations seem to be waning. At the end, invite pairs to share something that surprised them from their conversation.

### 3) COLLABORATIVE IMPRESSIONS

When Thierry Malandain made *Beauty and the Beast* ("La Belle et Le Bete") he said that he wanted to make a dance that "will not only leave a lasting impression of joy, but that will also restore the essence of sacred things and serve as a response to the difficulty of living." With a group of 3-4 students talk about what movies, books or plays you have watched that left a lasting impression on you? What books really made you think? Why? What movies have changed the way you felt about something? Why?

### 4) WRITE TO THE DANCERS

Once you have seen the performance and you have had a chance to discuss it, write to the Malandain Ballet Biarritz dancers. Artists love to read about what teachers and students thought of the performance.

Letters may be sent to:

Education Department  
Des Moines Performing Arts  
221 Walnut Street  
Des Moines, IA 50309

## INTERPRETATION PROMPTS (For use with Post-Show Activity #2, page 16)

<p>What did the gold fabric that covered the dancers at the end mean to you? Why?</p>	<p>The horse character shows up a few times in the ballet. Horses could symbolize transportation in that time period but also a journey or strength.</p> <p>What did the horses mean to you? When did they show up in the story?</p>
<p>Why did the dancers throw off their gold jackets near the beginning?</p> <p>Do you think it meant they were changing characters? Changing their perspective?</p>	<p>Sometimes the group of dancers used their bodies to create an atmosphere, like waves in the ocean or packs of wolves.</p> <p>What images did you see from the group dances?</p>
<p>At one point there was a “gobo” (a projected image) of a forest on the curtain and floor to make it look like the dancers were amongst trees.</p> <p>How did you interpret their costumes? Were they wolves or skeletons or demons? Why did you think that?</p>	<p>This ballet does not show how or why the prince was transformed into a Beast.</p> <p>Use your imagination and create a story as to why you think that happened.</p>
<p>The three people in black could represent symbolic storytellers (the artist, the body, the soul). But they could also represent past, present and future.</p> <p>Which dancer was which? Why?</p>	<p>At the end of the ballet the Beast is transformed back into the Prince and is united with Beauty. They walk in slow motion towards the audience while holding hands.</p> <p>Why do you think the choreographer chose for them to walk at that tempo? What is the dramatic intent of that choice?</p>

# PREPARING FOR SUCCESS...

## INTRODUCING MOVEMENT INTO THE CLASSROOM

Introducing movement into the classroom can be a richly rewarding experience, tapping into both visual and kinesthetic learning modalities. For the non-dance educator, however, the prospect can be intimidating.

Like any new concept and experience in the classroom, introducing dance is best done when scaffolded. The following are some helpful exercises to aid you in laying a foundation for integrating movement activities, such as the ones on page 15, into your classroom with success.

### STEP 1: TALK ABOUT DANCE

**Goal:** To encourage students to realize that dance is for everyone and to lay the foundation to create a nonthreatening environment for movement exploration.

**Explanation:** In this activity, students will discuss their concepts of dance and will progressively explore how the body can convey emotion.

**When:** Prior to introducing movement to the classroom for the first time.

1. Explore what dance means. Ask questions like, "What is dance?", "What does dance mean to you?", "How do you dance?", "Who dances?"
2. Explain that dancing is for everyone and that it is a powerful means of human communication.
3. Now suggest several emotions for the students to show you without words or sounds. Call out happy, sad, love, fear, anger, etc., one at a time. Have the class show those emotions.
4. Repeat the exercise, this time without the use of any facial expression, and then without the use of different body parts, to encourage many different ways to express emotion.

### STEP 2: SET EXPECTATIONS

**Goal:** To set expectations for class behavior during movement activities.

**Explanation:** To best ensure success, set collective rules of what is and is not appropriate during each movement activity. For example, keeping hands and feet to oneself, areas of the room that are off limits, when it is and is not okay to use our voices.

### STEP 3: WARM-UP

**Goal:** To get students ready for movement activities.

**Explanation:** Warm-ups are important to warm up the muscles and prepare for physical activity; this helps prevent injury. Warm-ups also get us ready to focus and concentrate.

**When:** You should consider doing some sort of warm-up prior to each time you do a classroom movement activity. The following are two examples of warm-up activities that aid clarity and focus.

#### **Name Game:**

1. In a circle, have each student stand shoulder to shoulder, with a straight posture and hands out of their pockets.
2. Students one by one, will turn to their right, look that person in the eye and state their name with purpose and clarity.
3. When everyone in the circle has gone, evolve the activity by adding tempo (ex. Say your name but let's move through the circle faster, like the wind, or slow like molasses) or add a quality (ex. Say your name like a lion).
4. When ready to move on to another step, add the element of switching directions and saying names across the circle, using eye contact and a clear voice.
5. Make sure the students keep going, even with laughter, until a complete round is made with each variation.

#### **Game of Ten:**

1. Begin by having students walk around the space at varying tempos per the instructor's call.
2. Circle up.
3. Next, give different sets of movements to be done to a count of ten. You may choose to use some of the following examples.
  - ◇ Shake out hands, legs, arms, and whole body.
  - ◇ Stretch for 10 in various directions
  - ◇ Roll down through the spine to the floor for a count of 10
  - ◇ Push-ups, 10 times.
  - ◇ Roll over, sit ups, 10 times.
  - ◇ Stand up slowly for a count of 10, shake out the body again.
  - ◇ Repeat

Adapted from Diavolo's "Young Person's Concert Study Guide."

# RESOURCES AND SOURCES



La Belle et la Bête © Olivier Houbert

## CLASSROOM RESOURCES

### Dance Resources:

ArtsEdge from the Kennedy Center Web Site. <http://artsedge.kennedy-center.org>

*Contains resources on national grade-level dance standards, lesson plans for integrating dance into core curriculum areas, and multimedia resources for students to explore various dance styles.*

Au, Susan. Ballet And Modern Dance. 2nd ed. 2003.

Dance Education Curriculum Guide. Perpich Center for Arts Education.

*Frames dance as an integral part of learning for all students. For more information and to order, visit [http://www.mcae.k12.mn.us/index.php?section=outreach\\_publications](http://www.mcae.k12.mn.us/index.php?section=outreach_publications)*

Humphrey, Doris. The Art of Making Dances. Princeton Book Company Publishers. 1991.

### Beauty and the Beast Resources:

[http://humanitiesresource.com/ancient/articles/Beauty\\_and\\_Beast-Final.pdf](http://humanitiesresource.com/ancient/articles/Beauty_and_Beast-Final.pdf)

*Translation of an abridged version of the original tale by Madame de Villeneuve. 26 pages in length with an approximate read-aloud time of 52 minutes.*

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## STUDY GUIDE SOURCES

“Beauty and the Beast.” Wikipedia.

[https://en.wikipedia.org/wiki/Beauty\\_and\\_the\\_Beast](https://en.wikipedia.org/wiki/Beauty_and_the_Beast)

“Beauty and the Beast” Program Notes. Malandain Ballet Biarritz.

Diavolo “Young Person’s Concert Study Guide.” Chisa Yamaguchi, Education Director.

Malandain Ballet Biarritz. Official Site.

<http://malandainballet.com/>

“No Gaston? Evil Sisters? The Original ‘Beauty and the Beast’ Story Is Not What You Expect.” MoviePilot.

<https://moviepilot.com/posts/3386298>

Ordway Center for the Performing Arts: Dance Study Guide Materials <http://www.ordway.org/>