



ATLANTA BALLET 2 presents

BEAUTY & THE BEAST

Atlanta Ballet 2 performs Bruce Wells' *Beauty & the Beast*. Featuring Atlanta Ballet company dancer Keith Reeves. Photo by Kim Kenney.

2018-2019 FIELD TRIP EDUCATOR GUIDE

Atlanta Ballet 2's production of
Beauty & the Beast is supported by:



Dear Educators,

Welcome to ArtsBridge’s 2018-19 Field Trip Season!
We are thrilled to present the Atlanta Ballet 2 production of *Beauty & the Beast*.

This study guide was designed to acquaint both you and your students with *Beauty & the Beast*, presented by Atlanta Ballet 2, as well as provide an interdisciplinary approach to teaching your existing curriculum and skills. This study guide was prepared by Atlanta Ballet and Cobb Energy Centre staff members with educational backgrounds. Every attempt was made to ensure that this study guide can be used to enhance your existing curriculum. We hope both you and your students enjoy the educational experience of Atlanta Ballet and have fun along the way!

This will be the first ballet experience for many of your students and will be most fully enjoyed with a bit of preparation before they arrive at the theater. This guide has been developed to acquaint both you and your students with the ballet *Beauty & the Beast*, as well as to familiarize students with the world of ballet (vocabulary, history, etc.) Our goal is to provide you with an innovative, multidisciplinary approach to teaching required skills and curriculum, including Georgia Performance standards and national arts standards.

Thank you again for sharing this experience with your students. We value your feedback and we use it when planning future community engagement programs. We welcome comments from you, your students, and/or administration following the performance. It is our sincere hope that you enjoy the performance, and look forward to seeing you and your students at the ballet!

We look forward to inspiring and educating your students through the arts at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

The ArtsBridge Team & Atlanta Ballet

GUIDE CONTENTS

About The Cobb Energy Performing Arts Centre	3
Field Trip Guidelines	4
Transportation Information	5
Directional Map	6
Local Dining	7
Theatre Etiquette	8
Pre-Show Activities	9-10
Dance Vocabulary	11
Theatrical Vocabulary	12
Atlanta Ballet: Past & Present . . .	13
Atlanta Ballet 2	14
Meet the Artistic Director and Choreographer	15
<i>Beauty & the Beast</i> Synopsis . . .	16
About the Performance	17
Ballet History	18
Curriculum Connections	19
Who’s Who in the Ballet	20
Post-Show Activities	21-23
Atlanta Ballet Survey	24

About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 – 40,000 to 50,000 students each year.

Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend. All Kids In Step purchases are non-refundable. In case of inclement weather, tickets may be exchanged for future Kids In Step performances. The Kids In Step Coordinator will work to accommodate you for a future Kids In Step performance the following year.

Payment: Payments must be made in full, 3 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$6 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students **MUST** be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette* on Page 8)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre!



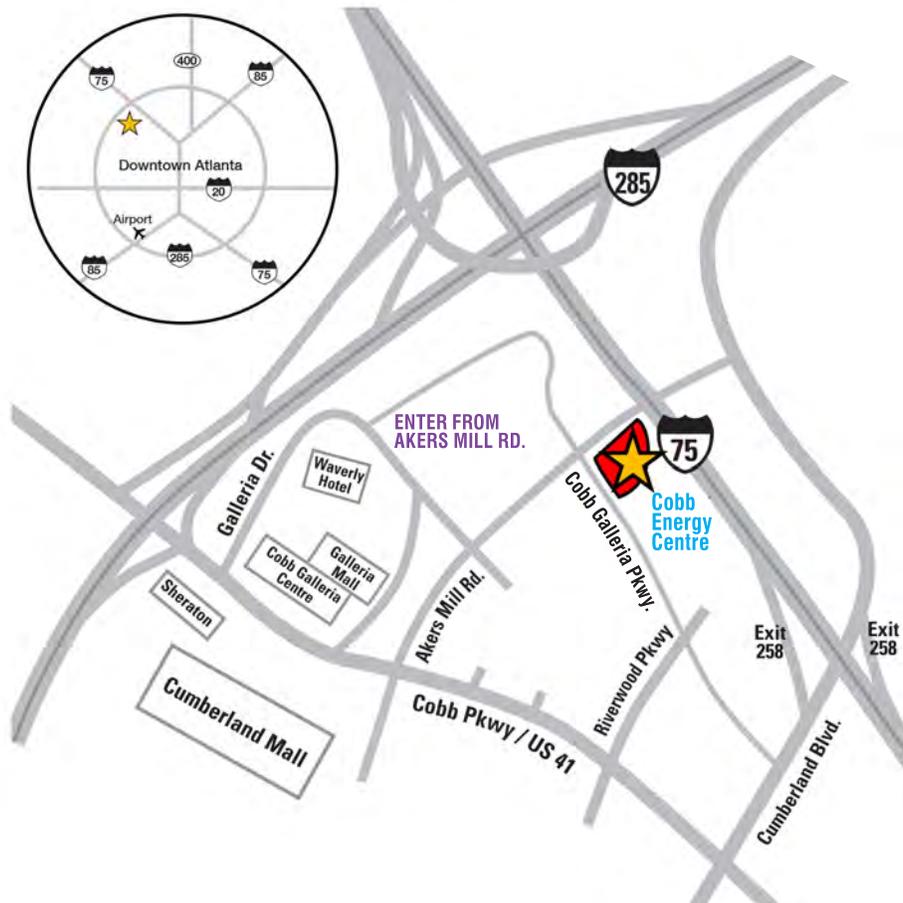
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$6 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Local Dining

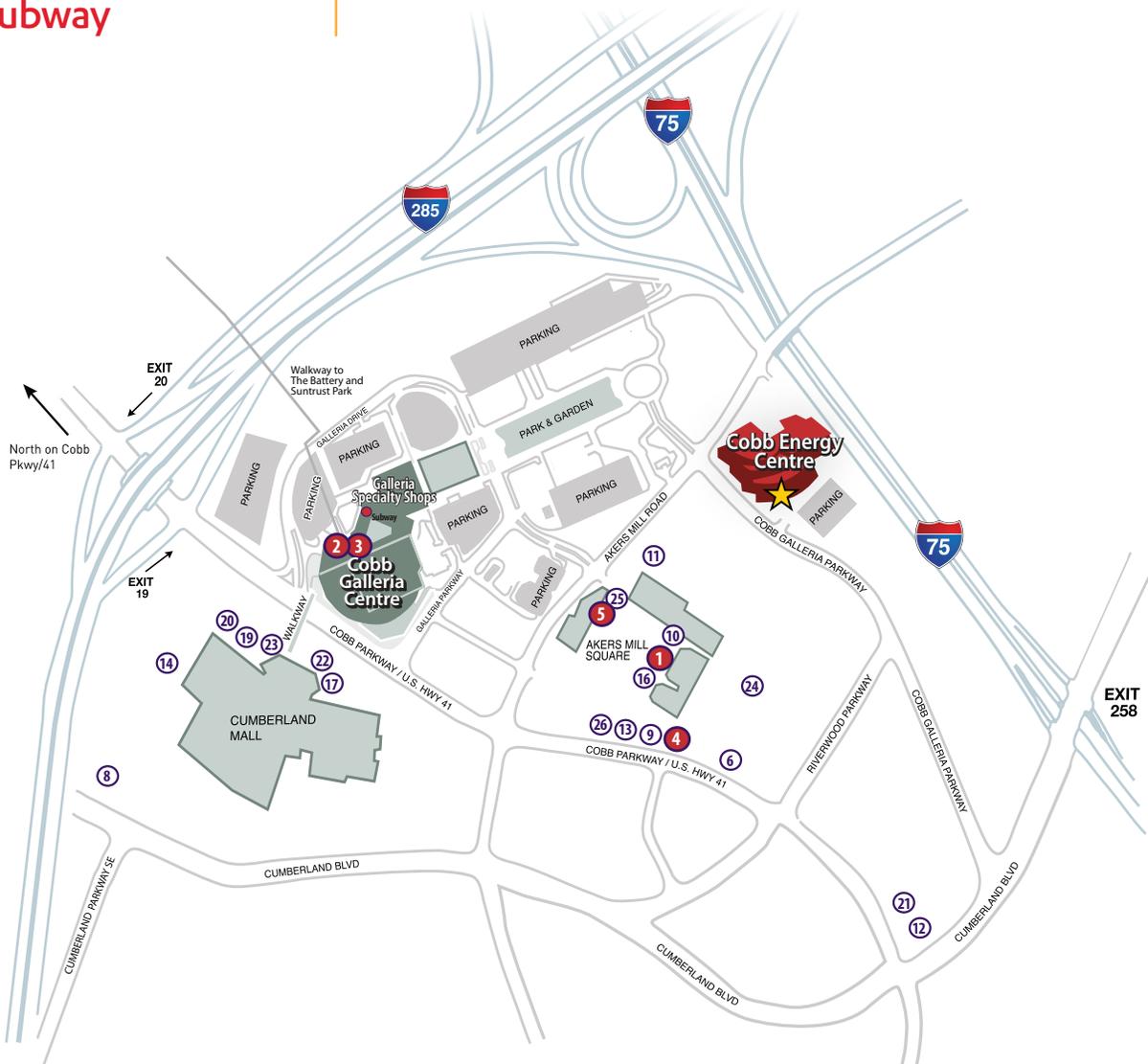
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. Grub Burger
2. Big Chow Grill
3. Murph's
4. Chick-fil-A
5. Subway

Other Nearby Restaurants

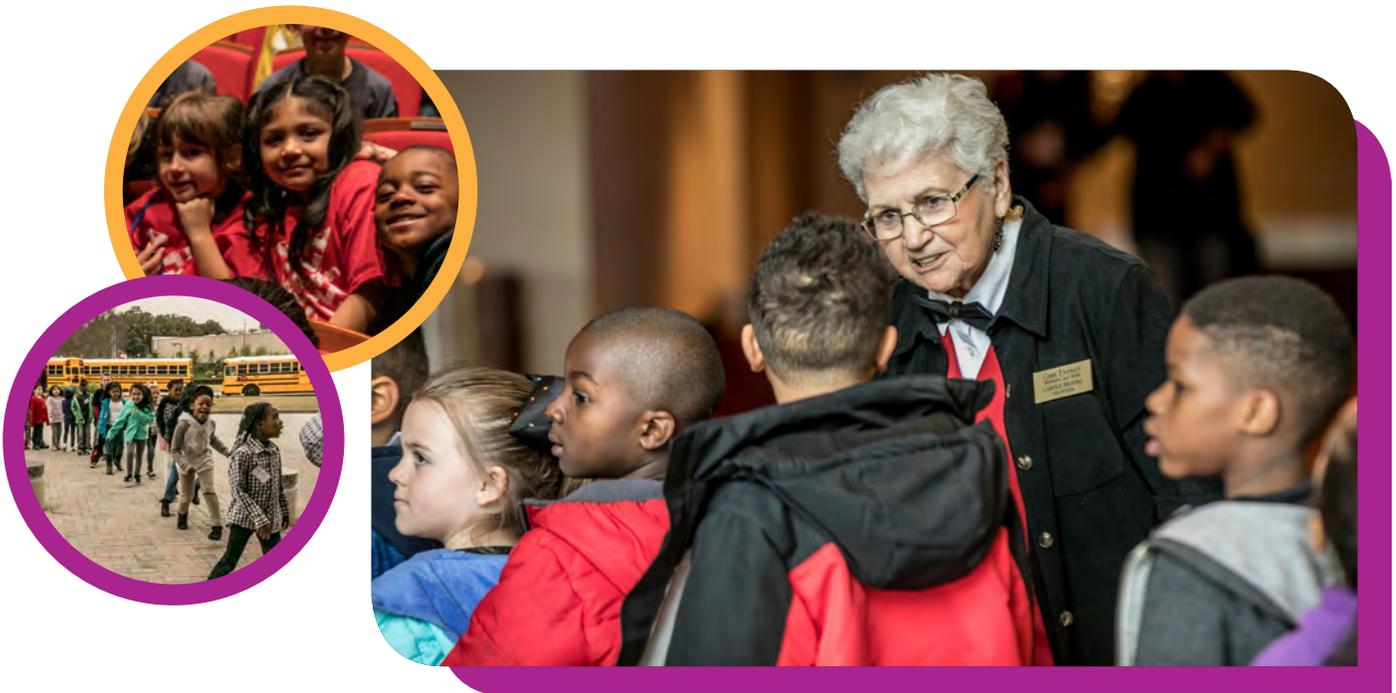
6. Bonefish Grill
7. C&S Seafood and Oyster Bar
8. Carrabba's
9. Chipotle Mexican Grill
10. Chuy's Tex-Mex
11. Cinco's Mexican Cantina
12. Copeland's of New Orleans
13. Corner Bakery Cafe
14. Fresh To Order
15. Kuroshio Sushi Bar & Grill
16. Longhorn Steakhouse
17. Maggiano's Little Italy
18. Olive Garden
19. P.F. Chang's
20. Stoney River Legendary Steaks
21. Taco Mac
22. Ted's Montana Grill
23. The Cheesecake Factory
24. Top Spice
25. Blaze Pizza
26. Zoe's Kitchen



Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. 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 theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

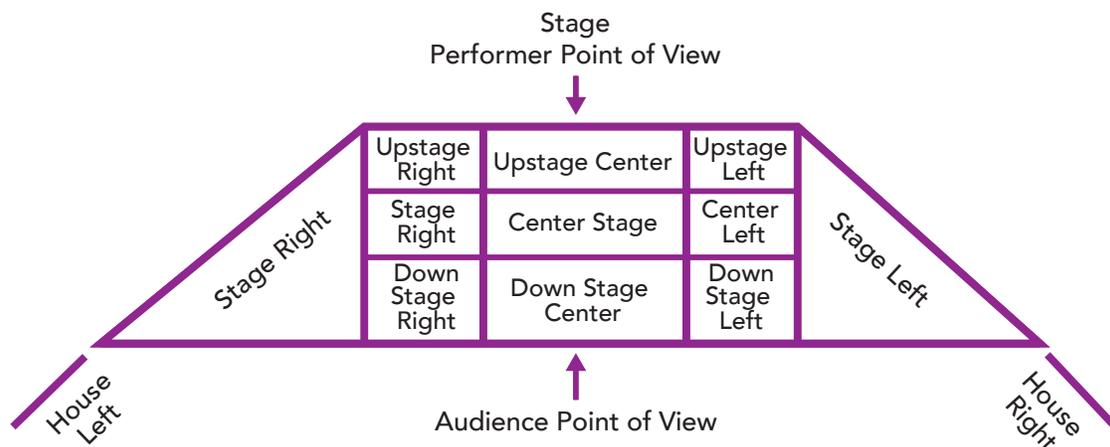
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



CREATING A BALLET

This is a teacher-led activity.

Make sure you have reviewed "Dance Vocabulary" and "Who's Who in the Ballet" before beginning this activity.



Atlanta Ballet 2 performs Bruce Wells' *Beauty & the Beast*. Photo by Kim Kenney.

Select a story that the class has read or will read together and create a ballet from that story. Tell the story with movement/dance only – do not use words! Now that you have studied all the people involved in creating a ballet...

- Assign each student or a group of students a role
- Select the characters
- Select what scenes will be danced by the corps de ballet and soloists and as pas de deux
- Select music for each scene (classical music is suggested)
- Put the ballet together

This should take the class a few days to accomplish. Make sure you keep their choices (music, etc.) to a minimum or it will take them too long.

An alternate idea for older or more advanced students

Let each group select their own story and complete the same tasks. When performing for each other, have them guess the story on which each ballet is based.

Helpful Hints... Creating a dance is just like writing a story. It must include a beginning, middle, and end. Use the following sheet on pantomime to help create movement sequences.

DANCE VOCABULARY



Atlanta Ballet company dancers Jackie Nash & Jacob Bush. Photo by Charlie McCullers.

Ballet – A theatrical art form using dance, music, and scenery to create a story.

Classical ballet – A traditional style of ballet, which stresses the academic technique developed through the centuries.

Modern ballet – A type of ballet from the twentieth century. To this day, modern ballet looks to re-invent itself and focus on the creation of new, original movement.

Choreograph – To design or plan movements of a dance.

Pas de deux – A dance for two people used to display their beautiful technique.

Tutu – The short classical ballet skirt made of many layers of tulle. A romantic tutu is a long tulle skirt reaching below the calf.

Pointe shoes – The satin ballet shoes used by dancers when dancing on their pointe (toes). Pointe shoes are reinforced with a box constructed of numerous layers of strong glue in between layers of material. Pointe shoes are not made of wood.

Adagio (u-da-zhe-o) – A succession of slow, soft, lyrical and continuous movements. Adagio creates the illusion that the positions flow from one into another.

Allegro (a-leg-grow) – Involves fast and dynamic movements, usually jumping steps and sequences.

Arabesque (eh-rah-besk) – A position on one leg with the other leg raised behind the body and extended in a straight line.

Grand jeté (gr-awn-d jet-ay) – A big jump from one foot to the other in which the working leg is brushed into the air and appears to have been thrown.

Plié (plee-ay) – Bent, bending – of the knee or knees.

Pirouette (peer-o-wet) – A rotation or spin – a complete turn of the body on one foot, on pointe or demi-pointe (half-pointe).



Atlanta Ballet company dancer Jessica Assef. Photo by Charlie McCullers.

THEATRICAL VOCABULARY

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager

CASTING – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights, and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers, or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director, and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

ATLANTA BALLET

PAST AND PRESENT



Atlanta Ballet performs Marius Petipa & Lev Ivanov's *Swan Lake*. Photo by Gene Schiavone.

Atlanta Ballet was founded over eight decades ago by dance visionary Dorothy Moses Alexander (1904-1986). Miss Dorothy had a dream of bringing quality ballet to the Atlanta community. The result was the Dorothy Alexander Dance Concert Group – the first step in the regional ballet movement that swept the nation. In 1946, the Company, now named Atlanta Civic Ballet, became the first dance company in the nation to help fund a symphony. The season's annual proceeds were donated to the Atlanta Youth Symphony, which would later become Atlanta Symphony Orchestra.

In 1958, Miss Dorothy invited Robert Barnett, a soloist with the acclaimed New York City Ballet and a protégé of George Balanchine, to join the Company as a principal dancer. Upon her retirement in 1963, Barnett was named artistic director and introduced many Balanchine masterworks into the repertoire, including *The Nutcracker*. For more than 30 years, Mr. Barnett expanded Miss Dorothy's dream of excellence.

John McFall became Atlanta Ballet's third artistic director in 1994. Mr. McFall's imagination and innovative vision have brought contemporary modern dance premieres, numerous new full-length ballets, and several world premiere productions to Atlanta. His pioneering spirit inspired collaborations with Big Boi of OutKast, Indigo Girls, The Red Clay Ramblers, the New Birth Missionary Baptist Church Choir, and the Michael O'Neal Singers.

Upon John McFall's retirement in 2016, Gennadi Nedvigin was named Atlanta Ballet's fourth artistic director in the Company's 87-year history. Mr. Nedvigin joined Atlanta Ballet after an illustrious dance career that included his training at the famed Bolshoi Ballet Academy and nineteen seasons as a principal dancer with San Francisco Ballet. As artistic director, he presents a varied repertory that reintroduces some of the finest classical and neoclassical works in existence, while also bringing in new works from the most sensational and sought-after choreographers in the world. He uses his vast experience to nurture the Company, helping the dancers achieve the highest level of artistry, and elevate the national and international profile of Atlanta Ballet.

Atlanta Ballet is the oldest ballet company in America, the largest self-supported arts organization in Georgia, and the official Ballet of Georgia.

Atlanta Ballet's eclectic repertoire spans the history of ballet, highlighted by the most beloved classics and the most inventive originals. Although a renowned leader in the promotion and education of dance, Atlanta Ballet's roots have been firmly grounded in the community and playing a vital role in the city's cultural growth and revitalization.



Atlanta Ballet company dancer Keith Reeves and Rie Matsuura in Bruce Wells' *Beauty & the Beast*. Photo by Kim Kenney.

ATLANTA BALLET 2



Photo by Kim Kenney.

Atlanta Ballet 2 represents the highest level of the Atlanta Ballet Centre for Dance Education and aligns with Artistic Director Gennadi Nedvigin’s vision for Atlanta Ballet. The mission of Atlanta Ballet 2 is to provide top-tier students with opportunities to develop technically with intense training and artistically through extensive performance experience. By serving the Atlanta community with balanced, quality performances and nurturing the next generation of young dancers, Atlanta Ballet 2 will support the growth of Atlanta Ballet’s professional company and the overall organization.

MEET THE ARTISTIC DIRECTOR GENNADI NEDVIGIN

Gennadi Nedvigin was born in Rostov, Russia and began his training at age 5. At 10, Nedvigin was accepted into Bolshoi Ballet Academy, one of the most prestigious schools in the ballet world. Upon graduating, he joined his first professional company, Moscow Renaissance Ballet, as a soloist before he was invited to dance with Le Jeune Ballet de France in Paris. In 1997, while on tour in the United States, San Francisco Ballet Artistic Director Helgi Tomasson offered Gennadi a soloist contract. Later that year, Nedvigin joined San Francisco Ballet. After three years with the company, he was promoted to principal dancer. During his career in San Francisco, Nedvigin was a winner of the International Competition's Erik Bruhn Prize (1999) and has received three Isadora Duncan Dance awards (2001, 2010, and 2017).

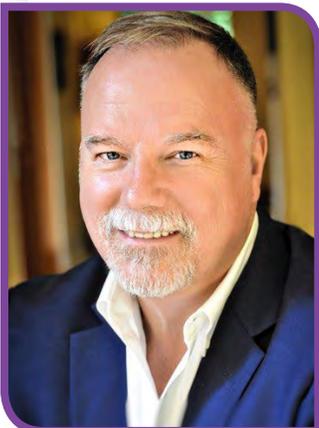
Over the years, he has shared his knowledge and training with other dancers by teaching master classes at numerous ballet schools in the United States. Nedvigin has been a guest artist with several internationally acclaimed companies and has appeared in many gala performances, tours, and festivals worldwide. While at San Francisco Ballet, he served as ballet master for several works by Yuri Possokhov, including *Classical Symphony* and *Swimmer*, as well as excerpts from *Bells*, *Diving Into the Lilacs*, and *Carmen*. In February 2016, Nedvigin became the fourth artistic director in Atlanta Ballet's then 87-year history.



Photo by Charlie McCullers.

Gennadi Nedvigin

Gennadi Nedvigin
attended the Bolshoi Ballet Academy, one of the most prestigious schools in the ballet world.



Bruce Wells

MEET THE CHOREOGRAPHER BRUCE WELLS

Bruce Wells is an internationally acclaimed choreographer who began his career with George Balanchine's New York City Ballet. Following this, he was the resident choreographer for Connecticut Ballet, Boston Ballet, and Pittsburgh Ballet Theater. In addition, Mr. Wells' ballets appear in the repertoires of The Australian Ballet, Dance Theater of Harlem, Atlanta Ballet, Pacific Northwest Ballet, Ballet Chicago, Milwaukee Ballet, Nashville Ballet, Nevada Dance Theater, and, most recently, Kansas City Ballet. Mr.

Wells has taught for the schools of

Boston Ballet, Oregon Ballet Theater, City Ballet School of San Francisco, The Vancouver Ballet Society in British Columbia, Jacob's Pillow, Kansas City Ballet, and Pacific Northwest Ballet.



Atlanta Ballet 2 performs Bruce Wells' *Beauty & the Beast*. Photo by Kim Kenney.

BEAUTY & THE BEAST

SYNOPSIS



Atlanta Ballet 2 performs Bruce Wells' *Beauty & the Beast*. Featuring Atlanta Ballet company dancer Keith Reeves. Photo by Kim Kenney.

Long ago, a handsome young prince lived in a magnificent castle and enjoyed a life of riches but was rude and unkind to his subjects. One fateful day, an old beggar approached him. Due to his cold heart, the selfish Prince turned the poor woman away. To the Prince's surprise, the woman then transformed into a beautiful enchantress. She put a curse on the Prince for his ugly behavior and turned him into an equally ugly beast. The enchantress' curse could only be broken by one thing: true love's kiss.

In a nearby village, there lives a beautiful young girl named Belle who lives with her father, a vendor in the town. A vain and selfish huntsman named Gaston often visits this small village. Always followed by adoring women, Gaston only has eyes for Belle. He attempts to woo Belle, but she has no interest in him. As Belle's father prepares to leave the small village for the markets of the big city, Belle requests that he bring her back a rose. They then bid farewell.

Along the way, the merchant gets lost but remembers his daughter's wish for a rose. He plucks a single rose from a garden just outside the weathered castle where the former Prince, now the Beast, confronts him. Belle's father begs for his life. The Beast then negotiates the merchant's release in exchange for his

daughter. "It must be your daughter's decision," demands the Beast, who gives the old man a chest of gold before sending him on his way.

With a heavy heart, the merchant returns to the village. There he tells the story of his encounter with the Beast. Everyone is horrified except for Belle, who is determined that her father should not die. Broken hearted, the merchant returns to the rose garden with Belle.

They meet with the Beast, and Belle agrees to stay in her father's place. The Beast gives two bags of gold to the merchant before he takes his leave. The Beast then commands his court to prepare for the evening's ball. First, they must decide upon a beautiful gown for Belle. When the Beast returns, Belle hesitantly accepts a dance with him. Embarrassed by his appearance, the Beast calls for a performance for Belle.

Interrupting the performance, Gaston enters the garden with Belle's father and demands that Belle leave with him. She refuses, and the Beast returns to protect her. Gaston and the Beast begin to fight. Gaston pulls out a pistol and shoots the Beast. Belle's heart is so touched by the Beast's bravery that she cannot help but kiss him. With only a few breaths of life left in him, the curse is lifted and the Beast magically transforms back into the handsome prince he once had been.

The couple dances together and lives happily ever after.



ABOUT THE PERFORMANCE

ATLANTA BALLET 2 presents

BEAUTY & THE BEAST

Artistic Director **Gennadi Nedvigin**

Music by **Léo Delibes**

Conceived & choreographed by **Bruce Wells**

Lighting Design by **Joseph R. Walls**

Scenic Design by **Ryan Sbaratta**

Costume Design by the **Atlanta Ballet Costume Shop**

Dean of the Centre for Dance Education: **Sharon Story**

Centre Faculty: **Serena Chu & Abigail Tan-Gamino**

Performed by **Atlanta Ballet 2 & Centre for
Dance Education Academy Students**



Atlanta Ballet 2 performs Bruce Wells' *Beauty & the Beast*. Featuring Atlanta Ballet company dancer Keith Reeves. Photo by Kim Kenney.

A BRIEF HISTORY OF BALLET

Ballet as we know it today began during the Renaissance around the year 1500 in Italy. In fact, the terms “ballet” and “ball,” as in a masked ball, come from the Italian “ballare,” “to dance.” When Catherine de Medici of Italy married the French King Henry II, she introduced early dance styles into court life in France.

At first, the dancers wore masks, layers upon layers of brocaded costuming, pantaloons, large headdresses, and ornaments. Such restrictive clothing was sumptuous to look at but difficult to move in. Dance steps were composed of small hops, slides, curtsies, promenades, and gentle turns. Dancing shoes had small heels and resembled formal dress shoes rather than any contemporary ballet shoe we might recognize today.

The official terminology and vocabulary of ballet was gradually codified in French over the next 100 years, and, during the reign of Louis XIV, the king himself performed many of the popular dances of the time. Professional dancers were hired to perform at court functions after King Louis and fellow noblemen had stopped dancing.

A whole family of instruments evolved during this time as well. The court dances grew in size, opulence, and grandeur to the point where performances were presented on elevated platforms so that a greater audience could watch the increasingly pyrotechnic and elaborate spectacles. Jump ahead 200 years and take a look at the proscenium stage at the War Memorial Opera House (San Francisco) – the elevation of the stage and dramatic height of the curtained opening reminds us of this development firsthand.

From Italian roots, ballets in France and Russia developed their own stylistic character. By 1850 Russia had become a leading creative center of the dance world, and as ballet continued to evolve, certain new looks and theatrical illusions caught on and became quite fashionable. Dancing en pointe (on toe) became popular during the early part of the nineteenth century, with women often performing in white, bell-like skirts that ended at the calf (romantic tutus).

Pointe dancing was reserved for women only, and this exclusive taste for female dancers and characters inspired a certain type of recognizable romantic heroine – a sylph-like fairy whose pristine goodness and purity inevitably triumphs over evil or injustice.

In the early twentieth century, the Russian theater producer Serge Diaghilev brought together some of Russia’s most talented dancers, choreographers, composers, singers, and designers to form a group called the Ballet Russes. The Ballets Russes toured Europe and America, presenting a wide variety of ballets. Here in America, ballet grew in popularity during the 1930s when several of Diaghilev’s dancers left his company to work and settle in the U.S. Of these, George Balanchine is one of the best-known artists who firmly established ballet in America by founding the New York City Ballet. Another key figure was Adolph Bolm, the first director of San Francisco Ballet School.

For more information, see My Ballet Book by Kate Castle.



Jessica He in Craig Davidson’s *Remembrance/Hereafter*. Photo by Gene Schiavone.

CURRICULUM CONNECTIONS

GRADES K-5

Activity	When to Teach	Curriculum Connection
Watching the Ballet	Before the performance	Language Arts: Experience traditional and contemporary literature through a variety of media.
Creating a Ballet	After the performance	Language Arts: Identify the main characters. Identify characters' actions, motives, emotions, traits and feelings.
Answer This...	Before the performance	Language Arts: Respond to questions about literature.
Who Am I?	Before the performance	Language Arts: Respond to questions about literature.
Extra, Extra!	After the performance	Language Arts: Communicate ideas by using the writing process.
Dance Vocabulary	After the performance	Language Arts: Increase vocabulary to reflect a growing range of interests.



Atlanta Ballet dancers in Liam Scarlett's *Vespertine*. Photo by Kim Kenney.

WHO'S WHO IN THE BALLET

OFF STAGE

Stage Manager:

In charge of all that happens backstage in performances and rehearsals.

Technical Director:

Coordinates the lighting, sets, costumes and all backstage crew members.

Wardrobe Mistress/Master:

Assists with the costumes and tells the performers how to wear them and take care of them.

Wigs & Make-Up Designer:

Designs and supervises all the hairstyles, wigs and make-up.

Artistic Director:

Head of the ballet, makes all the final and creative decisions.

Ballet Master/Mistress:

In charge of all company rehearsals and classes, including staging, setting and coaching the dancers.

Balletomane:

Ballet fan or enthusiast.

Choreographer:

Creates all movement/dance for the ballet.

Composer:

Writes the music score for the ballet.

Costume Designer:

Designs the costumes and supervises their construction.

Crew:

Assists in construction, installation and changes of the set, costumes, lights and props.

Dresser:

Helps dancers put on their costumes correctly.

Lighting Designer:

Plans the design, colors and frequency of light changes on stage.

Properties Manager:

Designs and supervises all objects that are not a part of the set or costumes.

Set Designer:

Designs the set and scenery and supervises set construction.

ON STAGE

Cast:

All performers on stage.

Ballerina:

Female dancer.

Dancers:

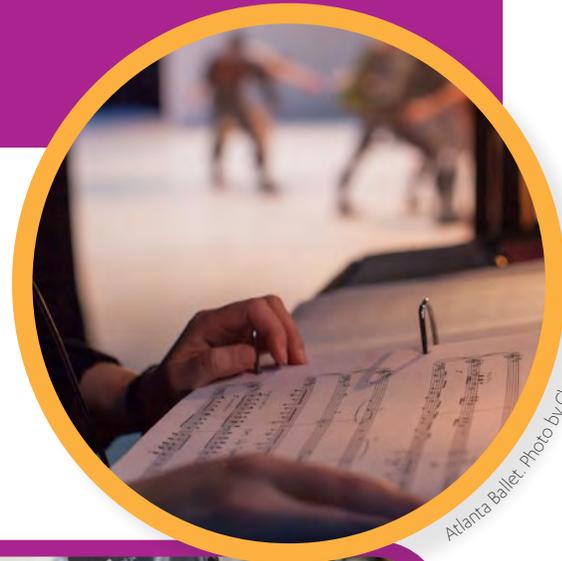
Performers who dance or move to tell the story.

Premier Danseur:

Male dancer.

Soloists:

All dancers who perform dances by themselves.



Atlanta Ballet. Photo by Charlie McCullers.



Atlanta Ballet. Photo by Kim Kenney.

POST-SHOW ACTIVITIES

Who Am I?

I write all the music for the ballet. Who am I? _____

I am a female dancer in the ballet. Who am I? _____

I am in charge of all that happens backstage. Who am I? _____

I am the head of the ballet and make all the creative decisions.
Who am I? _____

We are the musicians who play music for the ballet. Who are we? _____

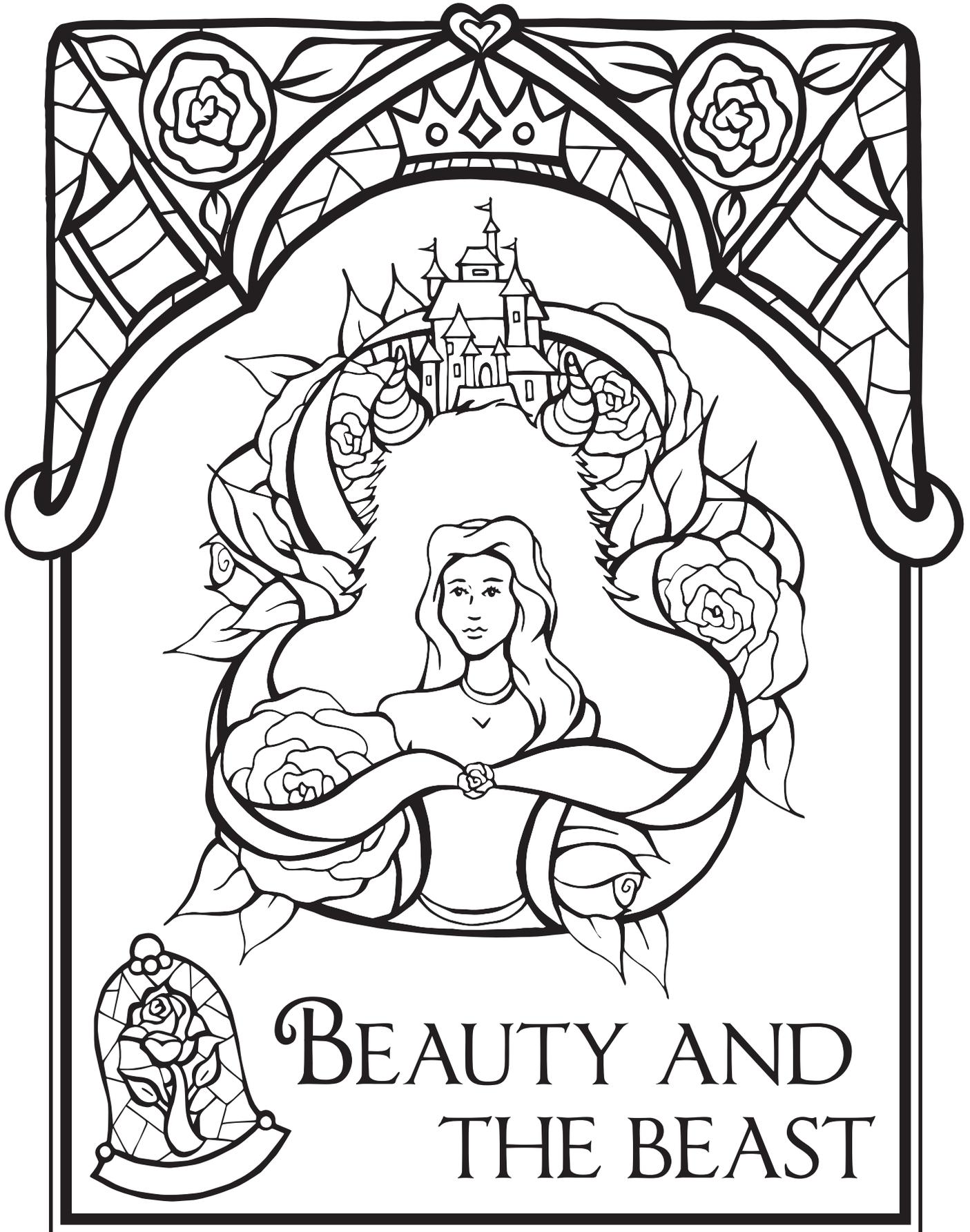
Dance Vocabulary Matching Quiz

- 1 Tutu
- 2 Adagio
- 3 Pas de Deux
- 4 Ballet
- 5 Choreograph
- 6 Allegro
- 7 Balletomane
- 8 Plié



Atlanta Ballet company dancers Erica Alvarado & Sergio Masero-Olarte.
Photo by Kim Kenney.

- _____ Theatrical art form using dance.
- _____ To plan the movements of a dance.
- _____ Involving fast and dynamic movements, usually jumping steps.
- _____ The short classical ballet skirt made of many layers of tulle.
- _____ A dance for two.
- _____ Bending of the knees or knee.
- _____ A ballet fan or enthusiast.
- _____ A succession of slow, soft, lyrical and continuous movements.



BEAUTY AND THE BEAST

EXTRA!
EXTRA!

Now that you have seen Atlanta Ballet 2's *Beauty & the Beast*,
write a newspaper story telling people what you saw.

ATLANTA BALLET NEWS

Write your headline here:

Write your story here:

Draw your picture here:

TEACHER EVALUATION FORM

After seeing *Beauty & the Beast* and using this study guide, please take a moment to fill out this evaluation form. Your answers will assist us in planning future programs and meeting the needs of your students.

Please return to:

ATLANTA BALLET

1695 Marietta Boulevard NW, Atlanta, GA 30318

Attention: Community Programs

Name of school and system: _____

Grade level: _____ Subject area taught: _____

Your name: _____ Title: _____

Which Atlanta Ballet performance did you and your students attend? _____

Rate the following on a scale from 1-5, 5 being the best

1 The ballet was a positive experience for you and your students. **1 2 3 4 5**

2 I used the activities from the study guide. **1 2 3 4 5**

3 The activities in the study guide were helpful in preparing students for the production. **1 2 3 4 5**

4 The study guide and attending the performance complemented my existing curriculum. **1 2 3 4 5**

5 I would attend this program or another Atlanta Ballet performance again. **1 2 3 4 5**

6 Which activity did you and your students enjoy the most? _____

7 Did your students impression/opinion of ballet change after this experience? _____

8 Is there anything you would like to see added or changed? _____

9 Additional comments or suggestions: _____
