

rnzb | Education

ROYAL NEW ZEALAND BALLET

ARTISTIC DIRECTOR: PATRICIA BARKER

**EDUCATION
RESOURCE**

Giselle



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INTRODUCTION

Created especially for the RNZB by co-choreographers Ethan Stiefel and Johan Kobborg in 2012 this quintessentially romantic ballet was re-staged in 2016 and again this year, 2021.

This production is the perfect fusion of everything that makes ballet so special: human characters, a romantic story, elegant costumes, beautiful choreography and exquisite pointe work.

As choreographer Ethan Stiefel says:

‘We were excited by the opportunity to honour the eternal magic of *Giselle* and her story, and to retain the essence of a beloved work that has been iconic for almost two centuries, but also to inject some new pace into the story-telling and to add further dimension and meaning to all of the characters. We had a clear vision of what we wanted to achieve. *Giselle* was meaningful to both of us as performers, albeit in different ways and at different times, so we started

from the perspective of artists, with lots of conversations, often over a beer when we managed to be in the same city.

The small scale of this *Giselle* – relative to the productions that we had performed in with American Ballet Theatre, The Royal Ballet and The Royal Danish Ballet – also made it special. It didn’t feel like it was cut down from a bigger show, instead, it sharpened the focus. And it was really made to fit the company and the dancers that I had got to know so well over the previous year, showcasing their diversity of talent, their excellent technique and their ability to tell a story. Details of the characters were developed in part because of the dancers who first performed those roles’.

As well as a wide range of production-related insights, this resource includes a collection of activities to introduce you and your students to the mystical and romantic world of *Giselle*.

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GISELLE CURRICULUM LINKS

In this unit you and your students will:

- Learn about the elements that come together to create a ballet experience.
- Identify the processes involved in making a theatrical production.

Curriculum links in this unit

Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

Key competencies

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – Students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

Learning objectives for Levels 7 & 8

Level 7 students will learn how to:

- **Understand dance in context** – Investigate and evaluate the effects of individual, social, cultural, and technological influences on the development of a variety of dance genres and styles.
- **Develop practical knowledge** – Extend skills in the vocabulary, practices and technologies of selected dance genres and styles.
- **Communicate and interpret** – Analyse, explain and discuss aspects of performance and choreography in a range of dance works.

Level 8 students will learn how to:

- **Understand dance in context** – Investigate, analyse, and discuss the features, history, issues, and development of dance in New Zealand, including the contribution of selected individuals and groups.
- **Develop practical knowledge** – Extend and refine skills, practices, and use of technologies in a range of dance genres and styles.
- **Communicate and interpret** – Critically analyse, interpret, and evaluate the artistic features and the communication of ideas in a range of dance works.

NCEA

Giselle, and the use of this resource, is ideal for NCEA level dance teachers and students who are learning to analyse and appreciate a dance performance.

ROMANTIC ERA

Created during the early to mid 19th century, Romantic ballet is defined by themes that emphasise intense emotion as a source of aesthetic experience. The plots of many Romantic ballets revolve around spirit

women (sylphs, willis, and ghosts) who enslave the hearts and senses of mortal men. The 1827 ballet *La Sylphide* is widely considered to be the first, and the 1870 ballet *Coppélia* to be the last, of the Romantic ballets.

Famous ballet dancers of the Romantic era include Marie Taglioni, Fanny Elssler and Carlotta Grisi.



Fun facts

Giselle is one of the few ballets from the 1800s that has been performed continually since its creation. One of the reasons it has stayed popular is that the main character is also a juicy and challenging acting role for a ballerina. *Giselle* begins as an innocent and happy girl, has her heart broken, goes mad and dies, and is finally reborn as a spirit. To play *Giselle* a ballerina needs to create many different moods for the audience.

Quiz Time – What did you learn?

1. When exactly in the 19th century was the Romantic era?

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2. List themes that belong especially to the Romantic era.

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3. What is the title of the first 'Romantic' ballet? In which year was it created?

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4. Which ballet is considered to be the last one from the Romantic era?

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5. Can you name some famous ballet dancers from the Romantic period?

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BALLET TIMELINE OF GISELLE AND THE RNZB

1653 Louis XIV dances the Sun God in *Le Ballet de la Nuit*. His teacher, Pierre Beauchamps, formalises the terms we use as vocabulary in ballet today.

1700

1661 Louis XIV (Sun King) founds The Académie Royale de la Musique, later named the Paris Opéra Ballet.



1726 – 1727 Marie Camargo and her rival, Marie Salle, make their debuts in London. Camargo shortens her skirt to show her feet, paving the way for modern tutu.



1800

1828 Marie Taglioni makes her debut at the Paris Opéra, dancing on pointe for the first time.



1841 *Giselle* was first staged in Paris.



1900

1965 saw the New Zealand Ballet's first complete production of *Giselle*, performed as part of the Summer Festival in New Plymouth.

1973 brought a new production, staged by Dorothea Ashbridge.

1993 Artistic Director Ashley Killar stages his new version of the ballet *Giselle*.

2006 *Giselle* returns to New Zealand with designs by Peter Cazalet, and restaged by Gary Harris and Sherilyn Kennedy.

2000

1953 Poul Gnatt (1923–1995) founds the Royal New Zealand Ballet (RNZB) and a year later the company staged excerpts from *Giselle* as part of a “Let’s Make a Ballet” tour.

1981 Dorothea Ashbridge collaborated with Artistic Director Harry Haythorne on the company’s next *Giselle*.

2012 Ethen Stiefel and Johan Kobborg’s new *Giselle* production (after Marius Petipa) was premiered in Wellington.



THE STORY OF GISELLE:

A BRIEF SYNOPSIS OF THE BALLET FOR THE CLASSROOM

The characters of *Giselle*

Giselle – *Our young peasant heroine*

Berthe – *The mother of Giselle*

Hilarion – *The gamekeeper of the manor*

Count Albrecht – *A nobleman in love with Giselle*

Wilfred – *A noble fellow and faithful liege of Count Albrecht*

Lady Bathilde – *Fiancée of Count Albrecht*

Myrtha – *The Queen of the Wilis*

The Wilis – *The spirits of maidens who have been deceived by the man that they love.*

The story unfolds at harvest time in a remote village, as the beautiful and innocent Giselle is courted by a mysterious young man. Giselle, the only daughter of a widowed mother, loves to dance and play and, despite her mother's misgivings, is uninterested in the local gamekeeper, Hilarion, and captivated by the dashing young stranger. When he is revealed, publicly and painfully, as Count Albrecht, Giselle loses her reason and falls dead.

In a moonlit forest grove, the Wilis, unquiet spirits of girls betrayed in love, meet to welcome their new sister. Giselle rises from her grave, more beautiful than ever but destined to haunt the twilight, seeking revenge on all men. Hilarion arrives to mourn at Giselle's graveside. Seized by the Wilis, he is forced to dance until he drops dead. When Albrecht comes, bearing lilies for his dead love, he is destined to meet the same fate at the hands of the merciless Wilis, until Giselle's gentle spirit, loving and faithful even in death, shields him from their fury.

Click here to have access to the story of *Giselle* explained in a quick and stunning picture book.

▶ <https://www.youtube.com/watch?v=Hvr7WjveoYE>



THEMES OF GISELLE

Romantic Movement

Giselle is known as one of the most quintessentially Romantic ballets, representing the themes and ideals of the Romantic Movement. The Royal New Zealand Ballet production is set in late Victorian times, when interest in all things supernatural was popular. The story of *Giselle* is both romantic and ghostly, a perfect fit for this era.

Madness and Death

Giselle is often called “the *Hamlet* of dance”, due partly to its themes of madness and death, and also because of the difficulties of the lead role. Depending on which production you see, *Giselle* either dies of a frail broken heart or she takes her own life with a sword. In both scenarios she is so overcome with grief that she is taken by madness.

Vulnerability

Each of the main characters displays a sense of vulnerability at some point in the story. *Giselle* weakens when the truth is revealed, and her character is physically frail with a weak heart. Albrecht becomes weak with grief as he mourns *Giselle*’s death and they both show their vulnerability as they fall in love in Act One.

Portraying the spirit world

When *Giselle* was first performed dancing en pointe had just become popular. *Giselle* brought it to prominence as this new style of dancing was perfectly suited to the ghostly willis, who appear in this Romantic ballet. Pointe work allowed ballerinas to create the illusion of floating like a ghost and to balance as if poised to take flight. The choreography uses a lot of soft rounded arm movements which have fairy-like qualities that add to the ghostly interpretation of the willis.



CO-CHOREOGRAPHERS ETHAN STIEFEL AND JOHAN KOBORG



Ethan Stiefel is an internationally renowned dancer, instructor, coach, director and choreographer. Stiefel was the Artistic Director of the Royal New Zealand Ballet from 2011–2014.

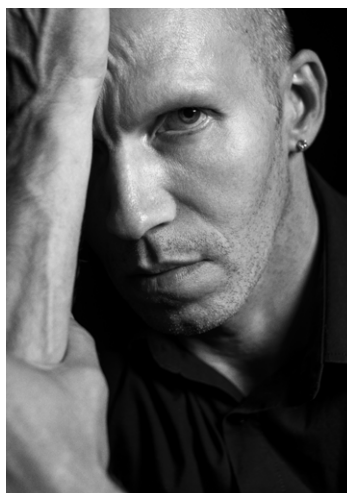
Stiefel began his professional

career at age 16 with the New York City Ballet where he quickly rose to the rank of Principal Dancer. He was also a Principal Dancer with the Zürich Ballet and joined American Ballet Theatre as a Principal Dancer in 1997. Stiefel gave his final performance with ABT in July 2012.

During his career, Stiefel performed leading roles in all of the full-length classics and danced in an extensive range of shorter works created by the industry's foremost classical, modern and contemporary choreographers.

As a choreographer, Stiefel created a new staging of *The Nutcracker* for the UNCSA. He choreographed a one act comic ballet, *Bier Halle*, and collaborated with Johan Kobborg on choreographing and producing a new production of *Giselle* for the RNZB.

He has been a guest teacher for many institutions and is currently a company instructor at American Ballet Theatre and the ABT Studio Company.



Having spent most of his childhood performing in various plays, musicals and television series, as well as travelling Europe as a singer, **Johan Kobborg's** future was thought to be as a singer or actor.



Only after entering the Royal Danish Ballet School in 1988 (aged 16) did his focus turn completely towards pursuing a career in dance.

After a year at the School he became an apprentice with the Royal Danish Ballet and during this time made his stage debut, dancing the Peasant Pas de Deux in *Giselle*. He joined the company as a full time member in 1991.

Johan was promoted to Principal Dancer by Peter Schaufuss in 1994, after his debut as James in *La Sylphide*. For the first time in the history of the Royal Theatre this took place onstage, in front of the audience.

After performing at Covent Garden as a guest artist, he joined London's Royal Ballet in 1999, while continuing to perform as a guest artist with companies around the world. In December 2013 he was appointed as Artistic Director of the Romanian National Ballet.

Johan has performed all the leading roles in all of the classic full length ballets and has also appeared in shorter works the most famous choreographers.



As a choreographer, director and producer he has created and staged works for many leading companies around the world.

Together they made an extraordinary team – the element of trust was key to the partnership and to the creation of this new production. They had a clear vision; by focusing on emotional content and vivid characterization, they succeeded in capturing the essence of this timeless ballet.

Their *Giselle* production, which was premiered in Wellington in November 2012, has become a signature work for the RNZB, with acclaimed performances in China, USA, the UK and Italy, and interpreted as a feature film (2013) by New Zealand director Toa Fraser.



I'm delighted to return to Wellington to work once more in the RNZB studios on this production. Giselle is one of ballet's greatest stories and we feel very honoured to have created a version that has resonated with international audiences and critics alike.

Ethan Stiefel



Fun fact

In 2012, Ethan and Johan dedicated this *Giselle* production to their fiancées and their families.



ADOLPHE ADAM (1803 - 1856) COMPOSER

This French musician and music critic was a prolific composer of operas and ballets who is best known today for his ballets *Giselle* (1841) and *Le corsaire* (1856, his last work), his operas *Le Postillon de Lanjumeau* (1836), *Le Toréador* (1849) and *Si J'étais Roi* (1852) and his Christmas carol *Minuit, Chrétiens!* (1844), later set to different English lyrics and widely sung as *O Holy Night* (1847).

A contemporary of Hector Berlioz and Charles Gounod, Adam was a noted teacher at the Paris Conservatoire, teaching other influential composers including Léo Delibes, who achieved greatness as a composer of both opera and ballet and acknowledged Adam's significant influence on his career.

Adam wrote *Giselle* in just three weeks, recalling "I composed the music in high spirits, I was in a hurry and that always fires my imagination. I was very friendly with [Jules] Perrot and Carlotta [Grisi] and the piece evolved, as it were, in my drawing room".

Giselle was one of the first ballets that had music written especially for it. The composer created a melody or theme for each character, and these themes appear throughout the ballet to help you hear how the characters are feeling.



To hear Adam's evocative ballet score, click on the link below.

 <https://www.youtube.com/watch?v=YGn8Oi6x7LQ>



RNZB COSTUMES



Our costumes have been designed by Natalia Stewart. She started her career as a classical ballet dancer after graduating from Moscow Choreographic Academy (Bolshoi Academy).

After moving to the UK Natalia continued to dance but at the same time started to pursue her interest in theatre design. Throughout her dancing career she met inspirational artists who helped her to learn the basics of the design and to develop her own style. In 2001 Natalia successfully graduated from London College of Fashion with BA in Theatre and Costume design.

She has since worked for many of London's West End Theatres, at the Royal Opera

House and for internationally renowned ballet companies in Europe and Americas.

Natalia has designed the Royal New Zealand Ballet's *Giselle* costumes using historical references from the late Victorian era.

Many characters costumes have a peasant theme, others have a sense of aristocracy and wealth.

The Wilis are in a longer white tutu style known as the Romantic tutu, which represents the Victorian fashion of longer, fuller dresses. They are all cut at a certain measurement from the floor (27.5 cm), so that the audience can see the feet of each ballerina, regardless of height or body shape, when dancing. It looks particularly spectacular!



Have a look at Natalia Stewart's original sketches for *Giselle*.

The *Giselle* costumes, designed by Natalia Stewart in 2012, have been brought out of the RNZB storage facility and the Costume Department is in the process of doing fittings, remakes, refining undergarments and giving everything a good airing.





Witness the processes involved in making a brand new costume for Bathilde.



STAGE 1 – BUSTLE CAGE USING ORIGINAL PATTERN



STAGE 2 – NEW BODICE AT FIRST FITTING STAGE



STAGE 3 – THE COMPLETED COSTUME

HOWARD C. JONES

SCENIC DESIGNER



Since 1996 he has been the Director of Scene Painting, Assistant Dean of Academics and on the Design faculty at the University of North Carolina School of the Arts. Before

that he was one of the founders of Cobalt Studio, an apprentice painting studio in New York.

He has designed over 250 shows over the course of his career.

Giselle Stage Design

For every show the Royal New Zealand Ballet presents, there are many, many people involved, not just the dancers. One busy group of people is the Production Team who design and build the set then “bump in” (that means put it on stage) the set in each theatre.

The production team is given a mini model of the stage by the designer. It’s a tiny version of what the stage will eventually look like. Often the designer and the technical director spend days fiddling with the details of the mini stage, they even have mini props and mini cut-out dancers!

Here are some images of the *Giselle* stage design in miniature:



ACT 1 SET IN A PICTURESQUE VILLAGE



ACT 2 A GRAVEYARD WITHIN A FOREST



KENDALL SMITH

LIGHTING DESIGNER



Kendall Smith has been working professionally for the past 30 years both as a designer for the stage and as consultant for numerous theatre projects throughout the United States. He has

designed for concerts, dance, musicals and opera throughout his career. He lit Andrea Bocelli's U. S. Premier opera performance and has worked with famous opera singers such as Luciano Pavarotti. As the Resident Lighting Designer for Michigan Opera since 1989 he has lit over 65 productions. Kendall Smith last returned to the Royal New Zealand Ballet in 2015 to create the lighting for Liam Scarlett's acclaimed production of *A Midsummer Night's Dream*.

Lighting Concepts for *Giselle*

Ethan and Johan decided to have this take place in Albrecht's memory as he reflects back on his treatment of Giselle and the torment he has felt for these past many years. Albrecht's memory of the events have both the qualities of dream and nightmare. He recalls the warmth of the summer days in the countryside, but also of the danger and remorse that lurks inside him. Howard Jones created a picturesque countryside with trees and a beautiful sky which mirrors Giselle's unrestrained joy and youth. I lit the first act with romantic colors of lavender and pinks, like a Bruegel countryside, with dappled light and sunshine. As Giselle falters, the evening brings on more saturated colors, less refined and the contrast is heightened.

Act Two is in the land of the Wilis, which



begins the younger Albrecht's nightmare. With the dark blues and blacks of Mr Jones, austere scenery and the bright white of Natalia Stewart's costumes it gave an opportunity to highlight the Wili's ethereal quality. Myrtha and the spirits have overtaken the graveyard and they appear to glow and glide across the stage. It starts very shadowy and dark and increases in intensity as they threaten both Hilarion and Albrecht. The color becomes more pale and steely as they become more menacing. We finally return back to Old Albrecht, sensing that this vision continues to haunt him every night.

Given the beautiful painting of the scenery I used almost as much light 'painting' the drops as I did for the dancers. It was important to bring out both the romantic and the haunted qualities of Mr. Jones' set, so there were lights hung in many areas both onstage and in the front of the house to accentuate these two facets. Both backdrops were translucent which required as much light from the front as they did from the back, which gave the sky such depth.

STORYTELLING THROUGH GESTURE

Romantic ballets such as *Giselle* use expressive movement components to convey roles and relationships, create mood and help the viewer to follow the storyline, or “libretto”, of the ballet. Gestural actions, known as mime, also help to make the storyline clear. Mimed movements in ballet are a kind of gestural sign language used to draw attention to key moments within the story.

Here are some examples of mime used in the Royal New Zealand Ballet’s production of *Giselle*, demonstrated by former RNZB dancers Lucy Green and Kohei Iwamoto.



Marriage or engagement

Right hand indicates left ring on finger



Death

Hands overhead, fists crossed at wrists...



...come down in front of body to waist level.

A strong motion!



Love

One or two hands on heart

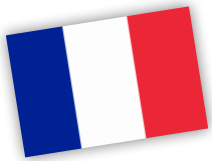


**Promise/
Vow/Swear**

Two fingers raised overhead

THE LANGUAGE OF BALLET

Many centuries ago the first steps of ballet were devised in France. From then on all ballet movements and steps are in French. You may think you don't know any French, but see if you can match up the words below...you may surprise yourself!



FRENCH

En pointe

Pirouette

Plié

Pas de deux

Tendu

Devant

Demi

Rond de jambe

Grand

Jeté

Relevé



ENGLISH

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

To bend (A bending of the knee or knees)

Big

To point or stretch the foot

Supporting one's body weight on the tips of the toes, usually while wearing structurally reinforced pointe shoes.

To leap

Whirl or spin (A complete turn of the body on one foot, on pointe or demi-pointe)

Half

A dance for two people (traditionally a ballerina and a premier danseur)

In front

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

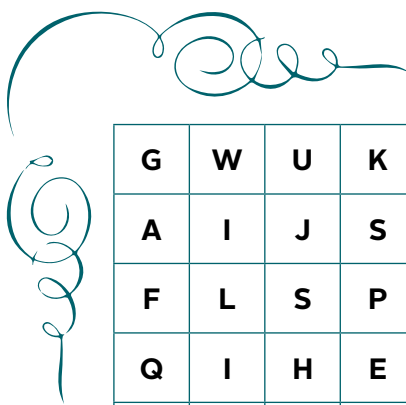
GISELLE WORD PUZZLE

Giselle
Ethan Stiefel
Love
Romantic
Pas de Deux
Death

Mime
Adolphe Adam
Broken Heart
Albrecht
Wilis

Lily
Long tutu
Ballet
Ghosts
Spirit

Peasant
Hilarion
Night
Bathilde
Graveyard



G	W	U	K	T	P	A	S	D	E	D	E	U	X	P	M	E
A	I	J	S	C	Z	Q	N	F	L	E	G	D	A	O	R	T
F	L	S	P	V	X	B	V	C	T	A	B	I	V	P	G	H
Q	I	H	E	A	B	A	L	L	E	T	C	T	M	K	T	E
B	S	A	A	L	X	J	I	H	K	H	R	A	W	Z	E	N
L	E	W	S	Q	L	Y	L	G	M	D	D	C	T	A	L	S
O	R	J	A	X	O	E	Y	N	K	A	U	N	I	G	H	T
N	P	D	N	K	V	W	Q	A	E	L	Y	R	O	C	X	I
G	A	B	T	P	E	F	U	H	I	B	A	J	E	H	K	E
T	H	C	Q	X	A	K	P	P	U	R	S	D	G	C	A	F
U	B	A	T	H	I	L	D	E	F	E	Q	P	M	I	M	E
T	F	N	T	D	O	B	S	U	X	C	F	A	I	X	J	L
U	V	K	M	D	G	D	K	W	S	H	B	G	S	R	C	U
V	G	R	A	V	Y	A	R	D	V	T	N	K	D	X	I	Y
H	A	F	J	Y	W	B	R	O	K	E	N	H	E	A	R	T
C	B	E	P	X	A	C	D	Q	A	M	Z	B	A	U	S	M
R	O	M	A	N	T	I	C	X	H	I	L	A	R	I	O	N



DANCE ACTIVITY

In *Giselle*, the dancers use a lot of mime to help tell the story. Listed below are some of the miming actions used in *Giselle* and other ballets.

Using the mime descriptions below, try and portray these sentences:

- 1 I have an idea, but you might think I'm crazy!
- 2 I am hungry and have no money
- 3 Please go away I have a headache
- 4 The children are asleep, let's dance!

You can also try miming lines from rhymes or poems, or your own writing. If a ballet mime action doesn't exist for some of the words, you can create your own.

If you want to turn your mimes into bigger, more choreographed movement, you can use different body bases to execute your actions, make them loco-motor, transpose the mime onto different body parts, use augmentation (make the movements bigger), or use embellishment (add detail). This can be done solo or in groups.



Mime actions from *Giselle*:

- **Cold** – *Rubbing arms*
- **Death** – *Hands overhead, fists crossed at wrists come down in front of body to waist level, a strong motion*
- **Dance** – *Hands circle each-other overhead*
- **Beauty** – *One hand circles face*
- **Now** – *Finger points decisively downward*
- **Marriage/engagement** – *Right hand indicates left ring finger*
- **See** – *Finger indicates eye*
- **Goodbye** – *Hands waving (a noble lady expecting to be greeted will hold one hand out to be kissed)*
- **Getting ready to meet someone** – *straightening/brushing off clothes and smoothing hair*

General ballet mime actions:

- **Quiet** – *Finger over lips*
- **Please** – *Palms together, pointed outward*
- **Fear** – *Arms over face*
- **Begging** – *Hands clasped*
- **Thinking** – *Two fingers at temple*
- **Idea** – *One finger taps forehead*
- **Revenge** – *Clenched fist comes down from overhead to down in front of body, a strong sustained motion*
- **Crown** – *Side of one hand coming down toward top of head three times, slicing movement*

- **Happiness/Joy** – Hands clasped under chin
- **Writing** – Finger writing on palm of other hand
- **Prayer** – Palms together, fingers pointing towards torso
- **Sorrow** – Fists pounding chest
- **Anger** – Fists pounding towards another's chest
- **Chatter** – Fingers of one hand opening and closing with opposing thumb
- **Direction** – Index finger indicates direction
- **Size** – One hand, palm down indicates height
- **Hunger** – Hand pats stomach
- **Sleep** – Cheek laid on hands, palms together
- **Reading** – Two palms face up side by side
- **Blind** – Hand out, palm down, feeling around empty air
- **Scheming** – Fingers moving down along the sides of chin
- **Go Away** – Two hands, palms pushing away
- **Headache/or not feeling well** – Back of hand to forehead
- **Flight or bird** – Undulating arms up and down
- **Playing an instrument** – Strumming hands, or pretending to play a flute
- **Life** – Hands rise at either side of the body, to well overhead palms up
- **Speak** – Side of hand to mouth
- **Listen** – Side of hand to ear
- **Kiss** – Fingers to lips, moving outward
- **You** – One hand motioning away, palm opening facing upward, gentle movement
- **Me** – One or two hands, fingers moving to chest
- **Why** – Two hands moving outwards, palms opening up, gentle movement
- **Heartfelt emotion** – Left palm on heart, right fingers beating on back of left hand
- **Promise/vow** – Two fingers raised overhead
- **Another's shame** – Wagging index finger
- **Tears** – Palms toward face, moving downward, fingers gently moving
- **Secret** – Hand severely cupping side of mouth
- **Tired** – Fingers rubbing eyes
- **Shout** – Both hands cupping mouth
- **Impatience/frustration** – Hands on hips, foot tapping the floor
- **Craftsmen/artisans** – gently hammer fist onto open palm of other hand
- **No Money** – One hand making dropping motions into open palm of other hand
- **Children** – One hand, palm down indicates various heights
- **Crazy** – Finger circling by ear



ANSWERS TO ACTIVITIES

Romantic Era (page 4)

Quiz Time – What did you learn?

1. When exactly in the 19th century was the Romantic era?
From the early to mid 19th Century
2. List themes which especially belong to the Romantic era.
Supernatural – Spirit women (sylphs, wilis and ghosts)
3. What is the title of the first ‘Romantic’ ballet? In which year was it created?
La Sylphide in 1827
4. Which ballet is considered to be the last one from the Romantic era?
Coppélia
5. Can you name some famous ballet dancers from the Romantic period?
Marie Taglioni, Fanny Elssler and Carlotta Grisi

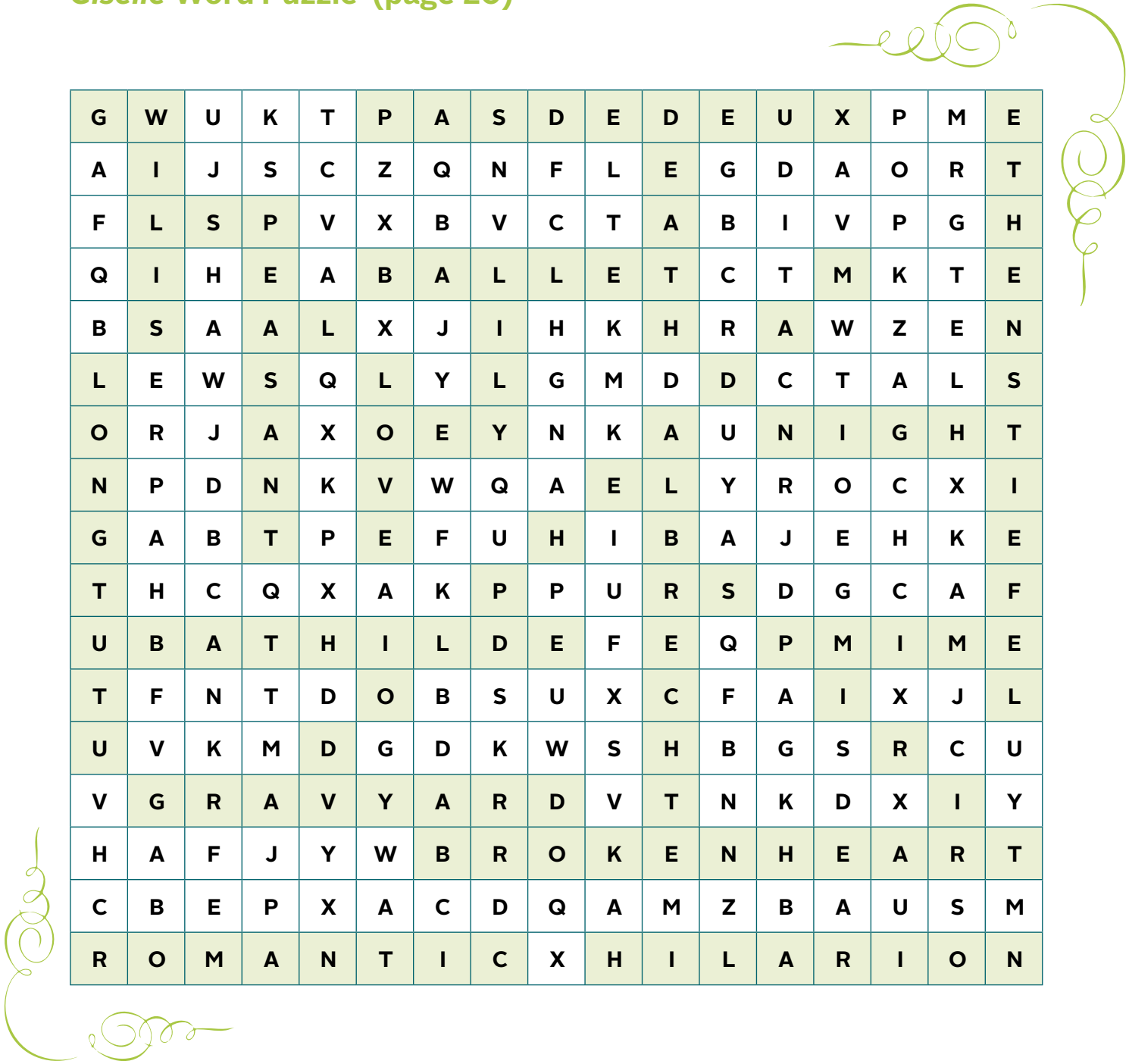
The Language of Ballet (page 19)

French 

English 

En pointe	<i>Supporting one's body weight on the tips of the toes, usually while wearing structurally reinforced pointe shoes.</i>
Pirouette	<i>Whirl or spin (A complete turn of the body on one foot, on pointe or demi-pointe)</i>
Plié	<i>To bend (A bending of the knee or knees)</i>
Pas de deux	<i>A dance for two people (traditionally a ballerina and a premier danseur)</i>
Tendu	<i>To point or stretch the foot</i>
Devant	<i>In front</i>
Demi	<i>Half</i>
Rond de jambe	<i>Round of the leg, that is, a circular movement of the leg</i>
Grand	<i>Big</i>
Jeté	<i>To leap</i>
Relevé	<i>Raised. A raising of the body on the pointes or demi-pointes, pointe or demi-pointe</i>

Giselle Word Puzzle (page 20)



G	W	U	K	T	P	A	S	D	E	D	E	U	X	P	M	E
A	I	J	S	C	Z	Q	N	F	L	E	G	D	A	O	R	T
F	L	S	P	V	X	B	V	C	T	A	B	I	V	P	G	H
Q	I	H	E	A	B	A	L	L	E	T	C	T	M	K	T	E
B	S	A	A	L	X	J	I	H	K	H	R	A	W	Z	E	N
L	E	W	S	Q	L	Y	L	G	M	D	D	C	T	A	L	S
O	R	J	A	X	O	E	Y	N	K	A	U	N	I	G	H	T
N	P	D	N	K	V	W	Q	A	E	L	Y	R	O	C	X	I
G	A	B	T	P	E	F	U	H	I	B	A	J	E	H	K	E
T	H	C	Q	X	A	K	P	P	U	R	S	D	G	C	A	F
U	B	A	T	H	I	L	D	E	F	E	Q	P	M	I	M	E
T	F	N	T	D	O	B	S	U	X	C	F	A	I	X	J	L
U	V	K	M	D	G	D	K	W	S	H	B	G	S	R	C	U
V	G	R	A	V	Y	A	R	D	V	T	N	K	D	X	I	Y
H	A	F	J	Y	W	B	R	O	K	E	N	H	E	A	R	T
C	B	E	P	X	A	C	D	Q	A	M	Z	B	A	U	S	M
R	O	M	A	N	T	I	C	X	H	I	L	A	R	I	O	N