

# Ballet Shoes



**London Children's Ballet  
2019  
Education Pack**



# LONDON CHILDREN'S BALLET

Dear Teacher,

We are delighted your school is able to come to the London Children's Ballet schools' outreach matinée performance of *Ballet Shoes* on Friday 5 July at noon at the Peacock Theatre.

We have prepared this Educational Pack to help you prepare the children in your class for their trip to see *Ballet Shoes*. We have found children appreciate the ballet so much more if they know what to expect, understand the story and the idea of telling stories without words, and know a bit about the characters and dancers involved. It may even be helpful to make copies of the synopsis for the children to bring to the theatre.

There are **two key things** that we would be so grateful if you could do:

- 1) After the ballet, ask the children in your class to write letters to us, especially decorated letters, describing their visit to the ballet and what they thought about it. We use these letters each year to help raise money for your sponsored tickets, and it is important for us to be able to show the charity's donors how much these trips to the theatre mean to the children involved.**
- 2) At the workshop we will give a feedback form for each class teacher to complete and return to us after the show. I know you are incredibly busy, but completing this form is compulsory for all schools attending as these statistics are required of us by our funders. In addition, your comments help us improve our work and give you a better experience. There is an electric version too if you prefer, [click here!](#)**

Please send letters from the children and feedback forms to: Lara Waterfield, London Children's Ballet, 73 St Charles Square, London W10 6EJ.

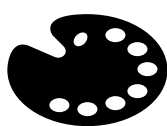
Tickets will be sent to you in June and we look forward to seeing you at the theatre.

With many thanks,

Lucille Briance,

Founder and Artistic Director

## Education Pack Activity Key



WRITING

THINKING/  
DISCUSSION

ART/DRAWING

MOVEMENT

PUZZLE/  
GAME

LISTENING/  
MUSIC

ACTING

# Synopsis of Ballet Shoes

**This synopsis only includes the parts of the book that are included in the ballet.**

The story opens in 1934. An eccentric explorer lives in a big house near the Natural History and Science Museums in London. The explorer, Great Uncle Matthew, is called G.U.M. (or Gum) by Sylvia, his grown-up great niece, who lives with him and her old nanny, Nana.

He travels to exciting places all around the world and collects very old rocks with fossils in them. The house is so full of the rocks that Gum has collected that he is told not to bring back anymore as there is no more space in the house. So Gum doesn't bring home any more old fossils but instead, he rescues abandoned babies he discovers on his adventures. The first baby to arrive, Gum saved from a sinking ship that had struck an iceberg. Sylvia and Nana name her Pauline.

A year later, Gum appears with another baby, this one rescued from a Russian hospital. She is named Petrova. As Gum leaves on his travels again, he is told not to bring home any more babies. But a few years later, another baby and a pair of ballet shoes are delivered to the house. This one Gum has rescued from a ballet dancer who wanted a better life for her child. Instead of bringing her himself, Gum has just arranged for her to be delivered! Nana and Sylvia are at first very annoyed but soon grow to love her as they love Pauline and Petrova. She is given the name Posy.

With Posy, Gum has sent a letter containing enough money for the family to live on for eight years. In his letter, he tells them he is going on a long adventure and won't be back for a few years. At first this doesn't matter. The babies grow up to be very happy children.

When Pauline goes to school and the teacher calls the register, Pauline can't think what to say her surname is. After school, she discusses her problem with Sylvia and they decide on a special name, a name that is only for the three unique sisters, the name of Fossil.

Petrova soon joins Pauline at school but when it is time for Posy to go, she can't, as the money Gum sent is running out and nobody knows where Gum is. Soon, there is so little money left for the family, they can't afford to pay for the school uniform and books so Pauline and Petrova have to leave school.

The three sisters are very close and make a vow to each other. They "vow to get their names into the history books because it's their own and nobody can say it's because of their grandparents."

Sylvia and Nana decide to take in lodgers to earn money to support the household. Once the old rocks and fossils have been cleared out and the rooms decorated, the house is big enough for five lodgers.

The first lodgers to arrive are Mr and Mrs Simpson in their car. Mr Simpson owns a car repair business. The Simpsons are followed by Theo Dane, a ballet teacher. The last to arrive are Doctor Jake and Doctor Smith, not medical doctors but teachers. Everyone gets on very well together. When Sylvia tells the lodgers of her problems educating the sisters, the teachers offer to teach Pauline and Petrova so that Sylvia only needs to teach Posy.

Theo Dane, the ballet teacher, offers to take the girls to audition at Madame Fidolia's Academy of Performing Arts where they can learn to dance and to act so that they would be able to perform on stage and bring money into the household.

Theo teaches the children a dance to perform at the audition which Pauline and Posy really enjoy. Posy has always danced around the house and loves dancing in front of an appreciative audition audience. Pauline realises in the acting audition that she is a natural performer. However Petrova, a bit of a tomboy who is far more interested in motorcars and aeroplanes, finds it all far more difficult.

The three girls are accepted into the Academy. Pauline loves the acting classes and makes a special friend called Winifred. Posy is the star of the ballet classes and soon Madame Fidolia gives Posy the great honour of teaching her herself. For poor Petrova, each class is a struggle but her life is transformed when she comes home from school and Mr Simpson takes her to help in his garage. He even has small work overalls made especially for her.

Eventually after long hours of dance classes, the older children are ready to work on stage. Pauline is sent to audition for 'Alice in Wonderland' and travels by tube to the theatre with other children from the Academy.

Both Pauline and Winifred would like to be Alice because it is the lead role and earns the most money. Sadly for Winifred, whose family needs money even more than the Fossils, Pauline gets the role and Winifred is her understudy.

As Pauline is so successful as Alice, the audience wait outside the stage door every night to show their appreciation. One night she is approached by a Hollywood agent who invites her for a screen test. All this attention begins to affect Pauline's behaviour and she becomes rather spoilt and difficult.

Later, Pauline gets the role of Peaseblossom in 'A Midsummer Night's Dream' and again Winifred is her understudy. Petrova also gets a role as a fairy in the play. While Winifred sits quietly in their dressing room reading, Pauline's behaviour gets even worse, so bad that she breaks an important rule and refuses to wear her robe backstage. When she is told to wear her robe she throws a tantrum. The role of Peaseblossom is taken away from her and she is now Winifred's understudy.

That evening when Pauline returns home from the theatre, she tells Sylvia everything. Sylvia has not been aware of how spoilt Pauline has become, as she is so worried about their money problems. She is even thinking of selling the house.

Although Sylvia is disappointed that Pauline has behaved so badly, she suggests that Pauline writes an apology. Backstage the next day, Pauline hands her apology notes to the theatre staff and to Winifred. She agrees to do as she is told at all times, takes her robe and is given her role back. Life then becomes very exciting for Pauline. As a result of her screen test, Pauline is offered a film contract in Hollywood.

Meanwhile Posy, who has become an excellent dancer under Madame Fidolia's private teaching, discovers that a famous Russian dancer who is dancing in 'A Midsummer's Night's Dream', runs a very famous school in Eastern Europe and is in London. She goes backstage and insists on seeing this great man. Once he sees her dance, he is enchanted and offers her a place at his school. Posy is ecstatic.

Poor Petrova will be left without her sisters in London. Before her sisters set off, Pauline to America with Sylvia and Posy to Eastern Europe with Nana, Gum suddenly arrives home from his adventures. He is unable to recognise the babies he rescued years before. He is very excited by Pauline and Posy's plans and after hearing from Petrova what she wants to do, he suggests that he and Petrova move next to the aerodrome where Petrova can learn to fly.

# THE CHARACTERS IN BALLET SHOES



Gum - Great-Uncle Matthew Brown, who is Sylvia's great uncle and later on her guardian after her parents die. He finds the three sisters during his travels

Sylvia - Gum's niece who he has left looking after his house. She becomes a surrogate mother to the Fossil sisters

Nana - Sylvia's old nanny.

Pauline - The oldest of the three sisters, who was rescued from the titanic shipwreck. She is a talented and beautiful actress with an independent personality.

Petrova - The middle of the three sisters, who was adopted from couple that died in Russia. She is hardworking and diligent, and loves engines, aeroplanes, and cars.

Posy - The youngest of the three sisters, who was sent to the house by Gum with a pair of ballet shoes. While she is very young, she is already considered an excellent dancer.

Mr and Mrs Simpson - Two boarders in the house.

Doctor Jakes and Doctor Smith - Two retired professors (in literature and maths) that board at the house. They agree to teach Pauline and Petrova when they must leave school.

Madame Fidolia - A retired prima ballerina from Russia, who is the head of Madame Fidolia's Academy of Performing Arts. She is Posy's teacher.

Theo Dane - Another boarder and dance teacher at the Children's Academy of Classical Ballet.

Winifred - Another student at the Academy, who is both a friend and a rival of Pauline. Winifred is very talented, and her family needs the money from her acting career even more than the Fossils.

# ABOUT NOEL STREATFEILD



Noel was born in Sussex in 1895 and was one of three sisters. After working in munitions factories and canteens for the armed forces when World War I broke out, Noel followed her dream of being on stage and went to RADA (The Royal Academy of Dramatic Art) and became an actress.

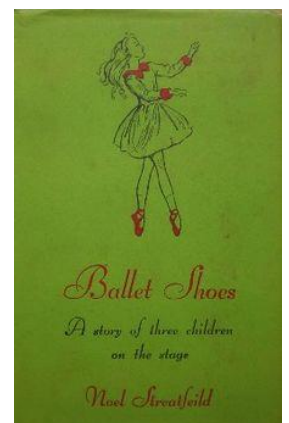
She began writing children's books in 1932 and 'Ballet Shoes' was published in 1936. The story was written at a time when ballet was becoming very popular in England. Many great Russian ballet teachers who were exiled, settled in London where they set up their own ballet schools. Many ballet companies were founded, and Noel was a big fan. She wrote 'Ballet Shoes' and her sister Ruth Gervis helped her by doing the illustrations. When the book was published, it was so popular that one London bookshop had to have a special downstairs counter dedicated to selling 'Ballet Shoes'. There was a limit on the number of copies a person could buy, and even Noel herself could only buy two!

She quickly became one of the most popular authors of her day, rather like J.K Rowling is today. When she visited the famous Puffin Book Fair, there were queues right out of the building and all the way down the Mall. She was one of the first winners of the Carnegie Medal, which was given to exceptional children's book writers, and was awarded an OBE in 1938. Noel Streatfeild lived in London. She died in 1986. Before she died, she had written over 80 books!

## ACTIVITY BOX



Imagine you were writing your own book! What would your book be about and why?



# A BOOK IN A BOOK

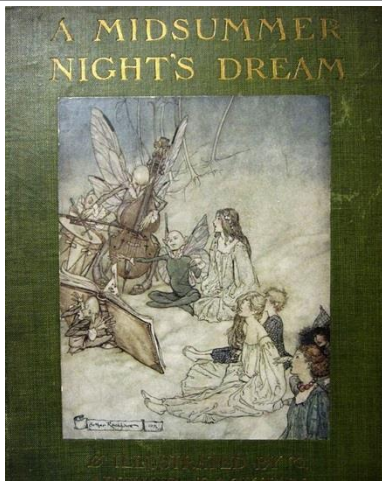
Noel Streatfeild includes two other famous pieces of literature in Ballet Shoes: A Midsummer Night's Dream by William Shakespeare and Lewis Carroll's Alice's Adventures in Wonderland. Both are renowned as being popular stories for children full of magic and other worlds. You can imagine how excited the sisters would be to perform in a ballet of one of their favourite books.

Both of these books have already been turned into full length ballets by the Royal Ballet but LCB includes their own version of the stories. Dancers at Madame Fidolia's Academy of Performing Arts audition and perform the parts for various characters from these two books such as the Cheshire Cat, Tweedle Dum and Tweedle Dee, Bottom, Titania and Puck.

## A Midsummer Night's Dream

**By William Shakespeare**

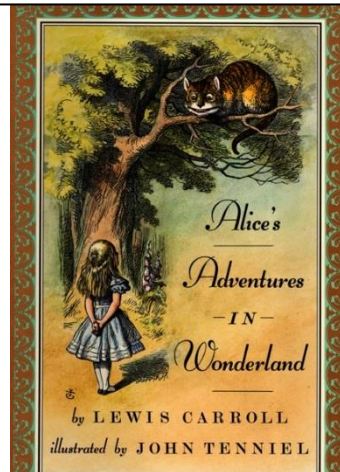
The scene LCB recreates is set in the magical fairy kingdom. The fairy queen Titania is assisted by fairy attendants. Titania is tricked by the cheeky spirit Puck into falling in love with a man who has been turned into a donkey called Bottom. After she realises her mistake she dances with the Fairy King Oberon.



## Alice's Adventures In Wonderland

**By Lewis Carroll**

The children at Madame Fidolia's Academy of Performing Arts audition be parts in Alice in Wonderland. Alice falls down a rabbit hole and enters a strange world full of magical creatures like the Cheshire Cat, the Mad Hatter, March Hare, Tweedle Dum and Dee. In LCB's Ballet Shoes you see the children auditioning for these characters and embodying the funny personalities to impress the audition panel.



## ACTIVITY BOX



If you were to create your own ballet based on a children's novel, play or story what would it be? How would you adapt it for the stage? Would you need to change anything? Who would be your main characters? How would you show their personalities through movement?

What would your large group scenes be? (if your story does not have lots of characters maybe think about other key elements that effect your story. For example, the corps de ballet dancers can portray wind in Secret Garden or the gold thread in Rumpelstiltskin or the snow storm in Snow White).

If you have time think about the following too:

- Costumes, set design and music

**We would love to hear your ideas! Please ask your teacher to send them to us!**

# HISTORICAL CONTEXT

During the reign of Queen Victoria (1837 – 1901) Britain was one of the wealthiest and strongest countries in the world. The British Empire stretched round the globe. Goods from British factories were sold everywhere. By 1930 all was changing. The First World War (1914 – 18) had cost Britain millions of pounds and hundreds of thousands of soldiers were killed. Britain and its allies had won the war and Britain still had an Empire, but many parts of it, for example India, wanted to be free of British control. The 1930s began with an economic crisis called 'The Great Depression'. Wages fell, and millions of people lost their jobs. By 1932 almost a quarter (25%) of all workers had no job. In some towns, such as Jarrow in the north of England, four workers out of every five were unemployed. In Jarrow around 200 men organised a protest and marched from Jarrow to London, carrying a petition to the British government requesting the re-establishment of the shipyard industry in the town following the closure in 1934.



People looked to government to solve the problem. Before long, Prime Minister MacDonald was in trouble. His government did not know how to deal with the problem. Everyday more people lost their jobs. Businesses collapsed and fewer products were sold around the world. It was a serious emergency. The government tried to deal with a crisis. It spent less and cut the money for the unemployed. By 1937 things were beginning to improve. Even so, there were still many people without work, particularly in Scotland and the north of England.

In the 1930s about 45 million people lived in Britain. Most British people thought of themselves as upper, middle or lower class. There were even three types of railway carriage – 1st, 2nd and 3rd class. A person's class was based on things like their education, their family background and where they lived. Most of all, it depended on their job and how much they earned. About 7% of the population were upper class and had enough money to live without doing a job. Most other people (68%) were working class who did manual jobs, such as labouring or working in factories and earned between £50 and £150 a year. They did not own their own homes. Their houses were often small and crowded, without bathrooms or electricity. As the economic crisis began to end, the government tried to provide people with better houses.





About 25% of the population was middle class. All sorts of people were middle class, including doctors and shop assistants. They earned between £150 and £10,000 a year and didn't do manual labour.

Many people for the first time were able to buy their own homes. A new semi-detached house cost about £500. Wealthy people had owned cars, but now more and more people could afford to buy cars. The shops were full of new inventions to buy: washing machines, vacuum cleaners, toasters and electric irons, to name just a few.



Our money today is different to the 1930s when Pauline, Petrova and Posy lived. Something called 'Decimalisation' started in 1971. Decimalisation is the system you have learnt at school, where you count in tens. Now, 100 pennies make up one Pound. But back in 1934, there were 12 pennies to a shilling, and 20 shillings to a pound... which means there were 240 pennies to a pound. There were also halfpennies (ha'pennies), which were only phased out in 1984, when your parents might have been alive.

## ACTIVITY BOX



Create your own weekly budget! You have been given a budget of £320 for 1 month.

After you have paid your monthly rent (£135) and bills (£25) and you have £160 left (£40 a week).

Select what items you would buy and plan a weekly budget using the template on the next page.

Essentials	Activities	Luxury extras
Groceries £20 (or £5 a week)	Hobby/activity class £9 (£36 a month)	Toy Aeroplane/car £4.50
Luxury Groceries £40 (or £10 a week)	Theatre Ticket £30	Board Game £3.50
Monthly Bus and Train pass £19 (or £4.75 a week)	Meal out £24.75	Cinema Ticket £5.99
	Hair cut £10.95	Skipping Rope £2
	Radio £15	New Outfit £10.45
	Football Match £8.25	Sweets 10p per item
	Summer Holiday £100 (can be paid in instalments throughout the month)	

# Your Budget

Already paid

Rent £135

Bills £25

= £160

Remaining £160

We recommend you spend £40 a week but you can split the £160 how you wish.

Remember you will need to eat, and you will probably need to travel.

Week 1	Week 2	Week 3	Week 4
<b>Weekly Total</b>	<b>Weekly Total</b>	<b>Weekly Total</b>	<b>Weekly Total</b>

Total amount spent: \_\_\_\_\_

Money left over for savings (if any): \_\_\_\_\_

You saving account has a 5% interest rate how much will you have next month in your account with the added interest? \_\_\_\_\_

# TRANSPORT

London in the 1930s tried to be cleaner, more modern, and efficient. It was increasingly a city of electric lighting and cars, rather than the gas lighting and horse-drawn carriages of the past. The London Passenger Transport Board (now Transport for London) was created in 1933 as a way of bringing all the capital's transport providers together.

This meant that transport in London was improved dramatically. Larger diesel engine buses replaced older buses, and the trolleybus system was expanded. On the Underground new trains were introduced. The Piccadilly line was extended west to Uxbridge and north to Cockfosters and extensions of the Bakerloo and Northern lines followed.

*You have probably been on the tube plenty of times with your family but imagine riding on one of the tube trains for the first time. Unlike the tube today, in the 1930's there would have been no electric signs or automated announcements saying "The next station is..." This means you would have had to play close attention, or you might miss your stop!*



The Tube in 1930's London



The Tube in London today

During the 1930s more people were able to take holidays. Those who liked the British seaside went to modern holiday camps and some Londoners even managed to go abroad.

In the 1930s, passenger air travel became less of a novelty as commercial airline operations became established. Air services were used not only for business travel, but also by very wealthy people for recreation that included shopping and skiing. From 1930 to 1938, the number of people taking part in air travel went from 6,000 to 1.2 million! But air travel wasn't always very easy. At this time, airplanes reached heights of about 13,000 feet (less than half of what they do now), and only went about 200 miles per hour. Airplanes also had to make many stops to refuel, so this made passengers' journeys very slow!

Airplanes had been used throughout World War I, so this jumpstarted the commercial airline industry when the war was over. However, the airplanes of the 1920's were made out of wood and fabric. In the 1930's, the airplanes were made out of metal, which made them more durable, meaning they could last longer.

And the structure of the planes changed as well, moving from a biplane (two levels of wing) to monoplane, which must have felt very futuristic for the travellers at the time!



Biplane



Monoplane

## ACTIVITY BOX

Write a paragraph imagining you are a passenger on the tube or in an airplane in the 1930s trying to explain this experience to someone.

# CHARACTER DEVELOPMENT



Throughout the story of *Ballet Shoes*, one of the main characters, Pauline, learns a big lesson about what it means to have **ambition** while also having **humility**.

**Ambition** is the strong desire to succeed.

**Humility** is having a modest view of your own importance. This also involves being kind and respectful to others.

Pauline is picked for the lead role in one of the performances at the Academy and begins to throw tantrums and is rude to Winifred because she lets her ambition and success go to her head. She thinks she is better than her fellow dancers because she has the star role. Because of the way Pauline acts, her teacher decides to give her part to Winifred for one show, making Pauline very upset. She is very sad and feels bad for acting the way she did. In *Ballet Shoes*, Noel Streatfield writes: *'It was all very well to be ambitious, but ambition should not kill the nice qualities in you.'* Noel is explaining that having ambition is not a bad thing, but we should always remember to be respectful and kind towards others, and act with humility. Pauline writes an apology to Winifred and the Stage Manager and gets her role back again. Through this important experience, Pauline learns what it means to act with both ambition and humility.

## ACTIVITY BOX



- We would describe Pauline as **ambitious**. What describing words (adjectives) would you use about these other characters in the ballet?
  - Posy
  - Petrova
  - Sylvia
  - Winifred
- What do you think is the best way to show humility?
- Can you understand why Pauline is so unhappy and behaves like she does? Write a letter from Pauline to Winifred or the Stage manager apologising for your actions, explaining why you acted in this way and how you will change.
- Discuss as a class times when you have shown humility. Then discuss times when you could have shown more humility.

# Storyboard

Draw your own pictures of the story



1. Gum brings home Pauline as a baby to Sylvia and Nana

2. Nanny and Sylvia as a baby Posy arrives, having been sent by Gum.

3. As money is low Sylvia and Nana decide to take in lodgers. 5 lodgers arrive at the house.

4. Pauline, Posy, and Petrova audition for the academy.

5. Petrova and Mr. Simpson work in the garage.

6. Pauline and Winifred audition for Alice and Wonderland.

7. Pauline's behaviour gets even worse, so bad that she breaks an important rule and refuses to wear her robe backstage.

8. Pauline apologises to Winifred.

9. Pauline performs in "A Midsummer Night's Dream"

10. Pauline is offered a film contract in Hollywood. A famous Russian dancer offers Posy a place at his school.

11. Posy and Pauline get set to leave. Poor Petrova will be left without her sisters in London.

12. Gum arrives home from his travels. He suggests that he and Petrova move next to the aerodrome where she can learn to fly.

## Meet the Cast



**Ruben Garcia** – My name is Ruben and I am 11 years old. I started dance at the age of 2, but only began to take it seriously around the age of 7. Since then, ballet has become my life and my dream is to become a professional ballet dancer with a leading company one day. I first heard about LCB through a good friend of mine who was in the production 'Little Lord Fauntleroy'. I came to watch him and really wanted to join the company myself. Finally this year I could, and luckily was chosen! I am really happy to be playing two roles, a tap student in Act 1 and Puck in Act 2. Puck is a very cheeky and mischievous little fairy who spends his days playing tricks and getting people in a muddle. What I think is so great about LCB is being part of a team, making new friends and receiving brilliant coaching. Everyone should give it a shot!



**Eve Austen-Marriott** – Hi, I am Eve. I am nine years old and I love to dance, play netball and build my lego. I would like with as many people as I can, to share my passion for Ballet. I love to dance because it helps me to express myself and make other people happy. LCB is giving me the opportunity to perform on a West end stage, doing what I love most, to dance ballet! I am playing the parts of a Maid, Pas De Deux, a Locker Room Girl and a Fairy. Look out for me! The Locker Room Girls are the crazy kids in The Academy and the fairy costume is so pretty. I have made many new friends and the Choreographer; Ballet mistress and Directors are all so kind. I hope you follow your dream one day too.



**Tilda Marriage Massey** – Hi, I'm Tilda and I'm thirteen years old. I started dancing at my local ballet school when I was three or four and fell in love with it straightaway. I especially love the illusions ballet creates – it's almost like magic. For example, how ballerinas make everything look effortless and graceful when every muscle is working at its hardest. I also love how you can express things with your body that cannot come out in words.

Being a part of LCB is incredible, especially the supportive environment where everyone works together like a family. And, of course, the amazing choreography! That's why I think LCB is such an incredible experience. My character is called Petrova and she is one of the three sisters. I think that Petrova is different to her sisters because she just wants to fly planes and play with cars, instead of doing ballet. I love playing this character because I can feel free and have a lot of fun with it. I can't wait to portray this character on stage!

**Hugh O'Sullivan** – I'm Hugh, I'm sixteen years old and I play the parts of Mr. Simpson, a handy mechanic, and Manoff, a famous male ballet dancer. I've really enjoyed dancing with LCB to create this production of 'Ballet Shoes' and even though this is my third time in an LCB production I am still amazed by how well the show comes together whilst being able to have so much fun throughout the process. I have been dancing since I was 9 yrs old and don't intend to stop anytime soon as I will be starting full time vocational dance training in September this year. LCB was a huge stepping stone for me and was truly where I discovered my desire to perform. I urge you to find something you are passionate about and follow your dreams for I think that it is truly rewarding to be able to do something you love... who knows, maybe one day, you may find yourself in an LCB production. Enjoy the show!



# Dress Code In 1930's

Health and fitness was an important aspect of thirties lifestyle. As sunbathing became a popular leisure activity, fashion answered the needs of sun seekers by making chic outfits for the beach. In 1930, Prunella Stack started the Women's League Of Health And Beauty in Britain. The motto was 'Movement Is Life' and the League promoted the idea of a healthy mind and a healthy body. The League had thousands of members who put on huge displays in parks and other venues.

1930s clothes for women were feminine and tidy by day with a return to real glamour at night. The inter-war years saw dramatic changes in women's dress: skirts became shorter, clothes became lighter, less restrictive and most women started wearing trousers. They were relatively new for women, and previously worn only by men, or by women in rare and special circumstances. These changes in women's dress occurred because in the 1930s women had more productive and busier lives and needed clothes that gave a freedom of movement. Since the First World War, women moved into paid employment in increasing numbers and in a growing range of occupations and their educational opportunities expanded. Women also gained more power over their lives thanks partly to inventions that reduced time spent on housework.

The item of clothing most popular in the 1930s was the suit. The early suits of the 30s were designed to reflect the appearance of a manly chest – during this period, bigger was definitely better! Jackets were accessorized with shoulder pads to create a square shape, sleeves were narrow at the wrist to form a frame over the chest area. Every man wanted to show off a masculine, athletic body - it was as important to look fit and healthy in 1930s as it is in the 21<sup>st</sup> century.

Popular American child star Shirley Temple and the young Princesses Elizabeth and Margaret influenced girls' fashions, in particular party dresses which featured multiple frills and ribbons. The girls wore knee-length dresses, with puffed sleeves and round collars. Girls wore dresses at all times and very often had ribbons tied in their hair.

The most popular item for younger boys in the 1930s was the shorts (called 'knickers') and shirt suit, held together by buttons at the waist. It was known as a buster suit. Boys of all ages wore short trousers and it was only when they hit their mid-teens that they could be promoted to long trousers, although some schools still insisted that all male pupils wore shorts. For formal occasions, boys' suits were often smaller versions of those worn by their fathers.



# Costumes of the Ballet



Costumes are a very important part of any performance. A costume helps you get into character and helps the audience recognize who you are meant to be. Can you guess the characters from these Ballet Shoes design sketches? We have added a list of options below to help!

1. Sylvia
2. Dormice
3. March Hare
4. Fairies
5. Puck
6. Mr. Simpson
7. Posy, Petrova, and Pauline



# Fit for stage

When making costumes for a ballet, the **costume designer** draws the costumes and it is important for them to make sure that the designs don't restrict the dancer's body. As well as looking beautiful on stage, dancers need to be able to move! Ballet costumes are designed to fit the dancer's role and allow them to move freely and comfortably on stage. When the designs are finished, the **costume makers** find the fabric and make the costumes according to the design. The materials used to make them are usually light and stretchy, allowing dancers to do big leaps and many turns!



## ACTIVITY BOX



Choose your favourite character from *Ballet Shoes* and design a costume for them. You can create a costume for whatever period you would like your version of 'Ballet Shoes' to be set in. Here are some things to think about:

- What sort of material will allow the dancer to move freely?
- What sort of clothes were typical of your chosen period?
- How are these different to the clothes that you wear today?

When designing a costume it is important to remember:

- Who the costume is for? Think about your character's personality.
- What colours you want to use and why
- What sort of material you want to use and why

Label your design with these details

# Ballet Dancing: Strength and Flexibility

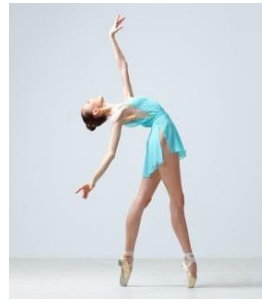
**Dancers need to be both strong and flexible.**

Dancers need to have incredibly **strong muscles** to control their limbs (arms and legs) when they are dancing. Even standing with good balletic posture requires lots of strength. Feet have to be strong to help a dancer take off from the floor when they are jumping, core (stomach) muscles need to be strong to help with balance and turning, and leg muscles need to be long and lean but capable of holding positions that most people can't hold. Female dancers need particularly strong feet and ankles to help them dance on the tips of their toes. Male dancers need to do additional weight training to help them gain strength for partner work (when they lift up the female dancers).

**Flexibility** is having a body that moves freely and easily. Dancers need flexible legs and backs to help them dance beautifully. Audiences are really impressed when they see high legs or split jumps!

## Interesting Facts

- Football players and boxers often take ballet classes as part of their training. It helps them to gain better balance and speeds up their footwork. Rio Ferdinand trained at the Central School of Ballet between the ages of 11 and 13
- Female dancers have to dance on the tips of their toes, this is called dancing “sur la pointe”.
- A professional male ballet dancer can leap up to five feet off the floor!



## ACTIVITY BOX !!

How long can you stand on one leg without wobbling? Practise standing still on one leg and once you think you have mastered that, then see if you can balance up on the balls of your feet for one minute with your heel as high off the floor as you can get it.

DO NOT try to balance on your toes like you see above. You need special shoes to do this know as Pointe shoes. Dancers train for a long time before they start pointe work. The typical age to get your first pair of pointe shoes is age 11 or 12. It is a very exciting moment, but it is not easy and dancers spend a lot of time working to make their feet as strong as possible to hold their weight.

# Ballet Dancing: Movement and Grace

## Corps de Ballet !

Corps de Ballet is a term that refers to dancers dancing in a group. While soloists will normally be dancing a specific named character, such as 'Romeo', 'Aurora' or 'Clara', a Corps de Ballet dancer does not usually have a name for their character. Instead, they work as one big unit.

A good corps de ballet must work as team and try to appear like they are moving as one. They tend to do the same choreography in unison and sometimes making complicated patterns at the same time.

Timing is especially important for every member of the corps de ballet and they must be focused. It is much easier to spot one corps member out of twenty standing out of place or being a count late than a principal changing a dance step as the mistake is simply more noticeable.

**ACTIVITY:** In small groups create a short phrase of movements and positions. Try to perform them at exactly the same time. This will require a lot of concentration and team work.

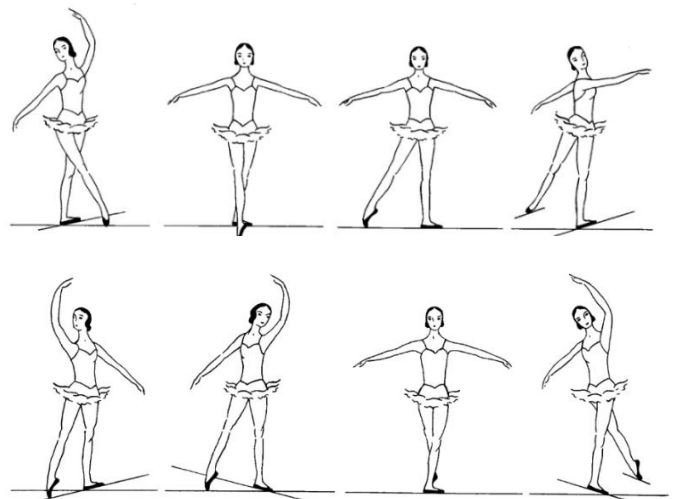
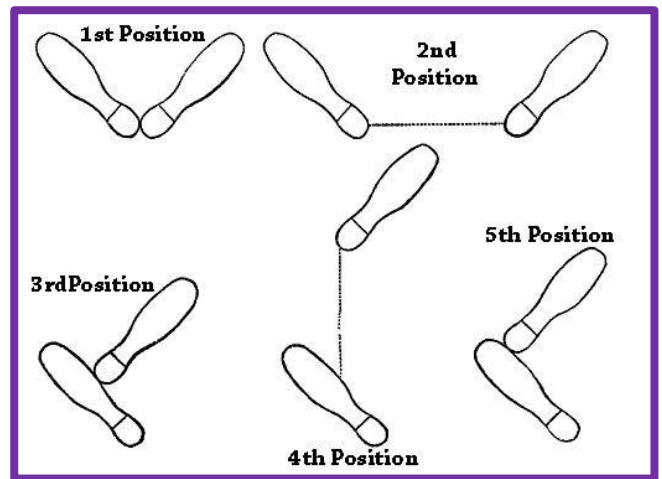
Simple phrases will look more effective. Try to include:

- A jump
- A freeze/frame position (here are some examples)
- Graceful running on the balls of your feet in a circle.
- Remember to use the 5 positions of the feet as places to start and finish.

## Ballet Positions !

The five positions of the feet are usually one of the first things taught in a ballet class. They are essential to the technique of classical ballet as practically every step begins and ends in one of the five basic positions.

**Practise the five positions of the feet in class.**



# French Vocabulary

The words used to describe the movements in ballet are French and they are universally understood by dancers. If a ballet dancer were to go to a class in any country, they would be able to understand what steps to do even if they did not speak the language of the country they were in.

## Dictionary of Classical Ballet

TERM	PRONUNCIATION	MEANING
Plie	plee ay	to bend
Releve	rel u vay	to raise
Tendu	tahn dew	to stretch
A Terre	ah teyr	on the ground
Degage	day ga shay	to disengage
Rond Je Jambe	rawn duh zhahmb	circle of the leg
En Dehors	ahn duh or	outside
En Dedans	ahn duh dahn	inside
Fondu	fawn dew	to melt
Coupe	koo pay	to cut
Passe	pa say	to pass
Developpe	dayv low pay	to develop
En L'Air	ahn leyr	in the air
Frappe	fra pay	to strike
Soutenu	soot uh new	to sustain
Petit Battement	puh tee bat mahn	small beat
Grand Battement	grahn bat mahn	big beat
Port De Bras	porre duh brah	carriage of the arms
Croise	kwah zay	crossed
En Face	ahn fahss	facing front
Efface	ay fah say	shaded
Ecarte	ay kar tay	separated, wide open
En Croix	ahn kwah	in a cross
Devant	duh vahn	in front
Derriere	deh ree eyr	behind
En avant	ahn a vahn	forward
En arriere	ahn a ree ayr	backward

## ACTIVITY BOX

Discuss in groups what ballet moves/positions you think might be described by these French words.

**Bingo:** Make a grid that is 3 squares by 2. Chose terms from the list of French words in the first column, write 1 in each box. Your teacher will read out the definitions in English. If it matches with your word cross it out. As soon as all your words have been crossed off raise your hand and say **BINGO**.

# Acting in Ballet

In ballet, there is no talking at all! The whole story is told by the dancers using their bodies.

How do dancers show who their character is and what they are doing during a ballet? It's not through dance steps alone – it's a combination of dance steps, **facial expressions** and **mime** that help tell the story.

During a traditional ballet there will be scenes which use a lot of mime to help the audience understand the story. Mime is a combination of gestures and movement to tell a story without any words. In *Ballet Shoes*, the Sylvia needs to show her anger at Gum for sending them another child to care for but also her love for the three sisters. Also Pauline will use gestures as well as movements to show remorse when apologising for her bad behaviour.

Facial expressions are also an important way of showing how a character is feeling. For example, if a character is happy and excited the dancer might smile widely as if they are laughing or if the character is frightened or scared, the dancer might open their eyes and mouth widely and place their hands on their face.

The choreographer (the person who creates the dances) may also choose dance steps that make the dancers move in a certain way to give the audience clues as to what sort of character they are playing. For example, Petrova's movements may be more angular and jagged compared to Posy's graceful balletic movements to show their different personalities.

## ACTIVITY BOX

In groups, choose one of the following scenarios. Create one frozen image to present that includes all the characters and tells the story of the moment you have chosen. Remember to focus on the position of your body and your facial expression. Be creative! You want your audience to know exactly what character you are without any words. Use your whole body to do that. Perform your still image to the rest of the class and see if they can guess which one it is.

1. Petrova struggling in her dance class as teachers and students watch and try to help.
2. Pauline apologising to Winifred and the Stage Manager.
3. Posy in one of Madame Fidolia's dance classes with the other dancers
4. The Three Sisters showing the new tenants their favourite activities.
5. Dancers auditioning for lots of different parts in *A Midsummers Night Dream*.

If you can think of any other moments in *Ballet Shoes* that would make good still image try these too.

# Music at the Ballet

Can you imagine a ballet without music? How would everyone know when to stop or start? How would the corps manage to stay together?

The person who writes the music is called the **composer**. At the theatre, the music will be played by a **live orchestra**, which is led by the **conductor**. The orchestra sit with their instruments in an area called the **pit** underneath the stage. See if you can spot the tip of the conductor's baton during the performance!

An orchestra is made up of these instruments:



## ACTIVITY BOX

Close your eyes. Have a listen to the snippets of music from the *Ballet Shoes* score, which are attached to this pack, and have a good think about the following for each extract.

- ♪ What do you think could be happening on stage right now?
- ♪ How does this music make you feel?
- ♪ How do you think the dancers are moving on the stage and what type of dance steps could they be performing to this music?
- ♪ What instruments would you use to play these snippets and how would it affect the mood if you used a different instrument?



# PUZZLES

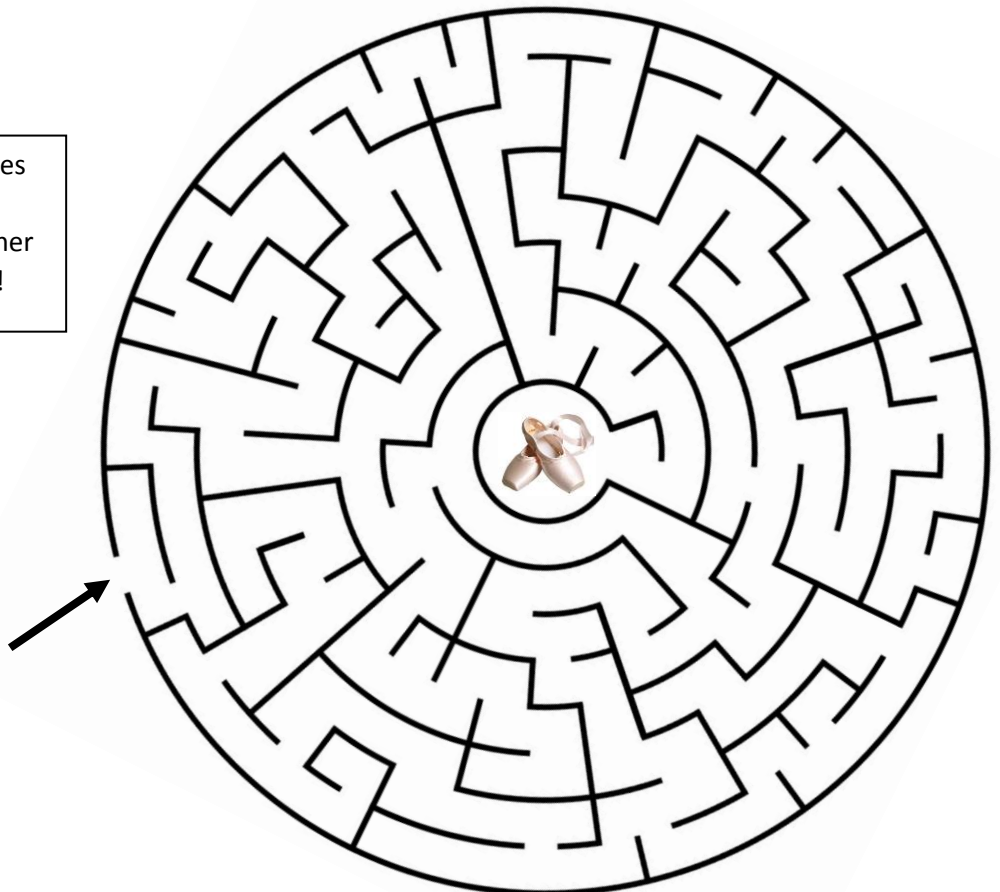


See if you can find the words listed below amongst the grid! They can be found vertically, horizontally, diagonally, and backwards.

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

1. Posy
2. Pauline
3. Petrova
4. Gum
5. Madame Fidolia
6. Theo Dane
7. Puck

Posy has left her pointe shoes at the Academy! Follow the maze to the centre to help her find them so she can dance!



## LCB Post-Production and Workshop Advice

Dear teacher,

We hope you and your students are looking forward to the production of Ballet Shoes! We look forward to seeing you all at the upcoming workshops too. We've put together this help sheet, so you can encourage your students can continue to engage with the London arts scene. Please pass along any of this that you find relevant to your students' parents. We are always happy to offer support to anyone interested in having greater access to ballet, performance, and the arts. Please do stay in touch!

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## Arts Activities

### What London Children's Ballet do for you:

- **Ballet for £1 programme participants are eligible for a bursary** towards the LCB summer school and LCB summer fun. Workshop leaders will let you know if they let notice any students with a particular talent for dance who may be interested in these programmes.
  - <https://www.londonchildrensballet.com/training/summer-school/>
  - <https://www.londonchildrensballet.com/training/little-lcb/>
- Any children who already dance may be interested in our auditions. Please encourage them to visit our website and register for our mailing list as auditions will be announced in July!
  - <https://www.londonchildrensballet.com>
- If you have any children who are incredibly interested in ballet, please let us know and we can suggest and put them in touch with local ballet schools (we have close relationships throughout the London boroughs)
- School DVD offer £10/DVD; 3 for £25
- LCB is an Artsmark partner!!
  - For more information about the Artsmark award please go to our website to see who we can help your school work towards your artsmark ward <https://www.londonchildrensballet.com/files/2815/4332/4680/Artsmark.pdf> and the Artsmark Website to find out more about how this can benefit your school <http://www.artsmark.org.uk/>
  - It is such an amazing scheme and so worth while for schools and its pupils if they work towards an Artsmark Award. I am happy to have a chat about this at any time so please give me a call.

### Interested in theatre?

- Mousetrap Theatre Project 'Family First Nights'
  - Offers £6 theatre tickets to families
  - <https://www.mousetrap.org.uk/index.php/community/family-first-nights.html>
- Kids Week
  - For all of August, children ages 5-16 may attend participating theatre shows for free (if accompanied by a full paying adult). Shows often include pre- and post-show workshops, backstage tours, and a chance to go on stage!

- <https://officiallondontheatre.com/kids-week/>
- West End LIVE
  - Attend London's best musicals live and free! Sat. 22 June 11am – 5pm and Sun 23 June 12pm – 5pm
  - <http://www.westendlive.co.uk/>
- Royal Opera House / Royal Ballet
  - 'Welcome Performances'
    - Families who have never been to a ballet or opera at the Royal Opera House before are eligible for tickets priced £5-£20
    - <http://www.roh.org.uk/welcome-performances>
  - Schools matinees
    - £7.50 tickets available
    - <http://www.roh.org.uk/learning/schools-and-colleges/schools-matinees>
  - Schools 'Learning Platform'
    - <http://www.roh.org.uk/learning/learning-platform>
  - Family Sundays
    - Discover more about opera, ballet and the Royal Opera House in fun-packed Sundays, ideal for all the family, with a range of exciting and creative activities.
    - <https://www.roh.org.uk/functions/family-sundays>
  - Make your own model theatre! Maybe make stage for Ballet Shoes and add the characters!
    - [http://static.roh.org.uk/learning/swan-lake/new-pdfs/make-your-own-theatredit.pdf?\\_ga=2.26222333.1772644595.1556274877-664097295.1540542818](http://static.roh.org.uk/learning/swan-lake/new-pdfs/make-your-own-theatredit.pdf?_ga=2.26222333.1772644595.1556274877-664097295.1540542818)
- Southbank
  - Various free events throughout the year and lots of family events too. Make sure you select Family and Free events for options.
  - Keep an eye on this link for updates <https://www.southbankcentre.co.uk/whats-on?>

For more information please contact:

**Lara Waterfield**

0208 969 1555

[lara@londonchildrensballet.com](mailto:lara@londonchildrensballet.com)

# How does Artsmark work?

<https://www.artsmark.org.uk/about-artsmark>

<b>1</b>	Schools are able to <b>register</b> to the <b>Artsmark award</b> . Schools will be invoiced for the relevant fee amount to join Artsmark upon submission of their registration (£500 standard rate and £250 for schools with 100 or fewer students)
<b>2</b>	Schools must undertake a Self-Assessment exercise using the Artsmark <b>Self-Assessment tool</b> . This will give a school a general sense of its 'start point' in terms of arts capacity and quality of provision.
<b>3</b>	Two members of staff <i>including a member of the school's SLT</i> attend a Development Day which is run by their local <b>Bridge organisation</b> . At this event they begin high level planning for the arts in their school by drafting an Artsmark Statement of Commitment (SoC).
<b>4</b>	Back at school the <b>Statement of Commitment</b> is finalised and signed off by the headteacher and chair of governors. The Statement of Commitment will be the key arts planning document and will tie arts provision to overarching aims in the School's strategy – as evidenced in School Improvement or Development plans.
<b>5</b>	Artsmark Schools will be able to access additional support and networking opportunities throughout their Artsmark journey between the submission of their Statement of Commitment and completion of their Case Study. (See below)
<b>6</b>	Finally, schools will write up their learning using a template designed to capture their <b>Artsmark Case Study</b> . This will be informed by consideration of the Quality principles and the use of compelling evidence – increased participation, increased attainment, improved well-being, whatever the original drivers were, as stated in the SoC/School Improvement Plan.
<b>7</b>	Arts Council England will reflect on the Case Study evaluative report against the original Statement of Commitment to assess distance travelled and will award a 'level' of Artsmark award which the school can hold for two years before reapplying.