Le Corsaire
Resource Pack
1. **INTRODUCTION: HOW TO USE THE LE CORSAIRE RESOURCE PACK**

2. **MODULE 1: KEY STAGES 1-3**

Starting Points

Section 1: Dance Activities

1a. The arrival of the Ship: The entrance of the Pirates
1b. Getting to know you: Introducing the characters
1c. Setting the Scene – the Bazaar: A Turkish Marketplace
1d. Setting the Scene – the Cave: Trickery and Deception
1e. Setting the Scene – the Palace: Designing the Exotic
1f. The Shipwreck: The Tempestuous Sea

Choreographic Breakdown

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2b. Getting to know you: Introducing the characters
   Curriculum Subject: Creating Writing, Art and Design

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2d. Setting the Scene – the Cave: Trickery and Deception
   Curriculum Subject: Drama and Theatre

2e. Setting the Scene – the Palace: Designing the Exotic
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- Alternative choreographic task
- Counter balances

English Language Analysis and Creative Writing

4. **ENGLISH NATIONAL BALLET AND THE POETRY SOCIETY: SCHOOL WORKSHOP PROGRAMMES**

5. **SUPPORTING MATERIALS**

The following supporting materials can be found online at [www.ballet.org.uk/pirateday](http://www.ballet.org.uk/pirateday)

- Task Sheets 1 – 10
- In conversation with Gavin Sutherland: Musical Director and Conductor for Le Corsaire
- In conversation with Anna-Marie Holmes: Re-staging the choreography for Le Corsaire
INTRODUCTION: HOW TO USE THE LE CORSaire RESOURCE PACK

This resource pack provides teachers with creative ways to inspire students by integrating a professional work into all aspects of the scheme of study.

The activities in this resource pack provide ideas for integrating the themes, characters and narrative of Le Corsaire into the classroom. It focusses on dance activities and the development of dance specific skills for a range of students. Additionally, it provides an outline of how to incorporate elements of Le Corsaire into other areas of the curriculum.

This pack has two modules of work. Module One for Key Stages 1 - 3 comprises two sections, one which outlines suggested lesson ideas for dance and the other for cross curricular activities. Module Two is a set study for Key Stages 4 - 5 and looks at the use of poetic language to inspire dance in Le Corsaire, with particular focus on the development of choreography using the written word. Suggestions are made throughout the pack for development or adaptations, in recognition of multiple learning styles across the key stages.

How to use the Le Corsaire Resource Pack:

The tasks in Module One for Key Stages 1 – 3 are in two sections. Section One (Dance Activities) and Section Two (Cross Curricular Activities) are both broken into six themes taken from the narrative of Le Corsaire.

a. The Arrival of the Ship: The entrance of the Pirates
b. Getting to know you: Introducing the characters
c. Setting the Scene – the Bazaar: A Turkish Marketplace
d. Setting the Scene – the Cave: Trickery and Deception
e. Setting the Scene – the Palace: Designing the Exotic
f. The Shipwreck: The Tempestuous Sea

There are multiple ways of working with the activities included in this pack in order to develop a high quality scheme of work for use with your students:

1. Plan a whole term’s work around Le Corsaire by focussing all lessons on the themes above
   Choose one or more of the six themes listed above and use the dance and cross curricular activities suggested for that theme to create a scheme of work across multiple subject areas.

2. Incorporate Le Corsaire into your existing scheme of work as a special project
   Choose one task per week from any of the six themes suggested. These could be from any subject area, as a dance project or in the classroom.

Module Two is for teachers using Le Corsaire as an example work for GCSE, BTEC, AS and A2 Level Dance. For choreography modules, this pack gives examples of ways to develop movement using the written word as inspiration. For English Language and Creative Writing, the pack gives suggestions for work inspired by the heightened language of Romantic Poetry. In particular, referring to Le Corsaire and Romeo and Juliet; highlighting the similarities in the writing style used for these two tragic love stories.
MODULE 1: KEY STAGES 1 - 3

Starting Points:

*Le Corsaire* is a ballet based on the famous poem *The Corsair*, written by Lord Byron in 1814. Recommended task ideas from English National Ballet and The Poetry Society, link the two art forms of dance and poetry together for cross curricular learning and understanding.

We recommend you read the background information and blog posts on English National Ballet’s website [www.ballet.org.uk/leCorsaire](http://www.ballet.org.uk/leCorsaire) as a supplement to the Resource Pack. These include the story of the ballet, the characters, staging and music information, as a starting point for your lesson development plans.

You will also find detailed background information within the pack on the poem *The Corsair*, with explanations of key features of the writing style.

More information about *Le Corsaire* is available on the Learning Pages of English National Ballet’s website. Lord Byron’s *The Corsair* (1814) can be found online and more information about poetry and writing is available on the Young Poets Network.

Section 1: Dance Activities

1A. THE ARRIVAL OF THE SHIP: THE ENTRANCE OF THE PIRATES

**Pirate Ship Game**
This game provides a fun way to warm up in a Dance or PE lesson. It gets your students moving and thinking at the same time.

1a. Part 1:

- Ask students to imagine the dance studio, hall or classroom is a pirate ship. You (the teacher) are Conrad, the captain of the ship, and your students are the pirate mates.

- Teach the students the following commands and actions:

<table>
<thead>
<tr>
<th>Command</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Port</td>
<td>Left side of the ship – Everyone runs to the left</td>
</tr>
<tr>
<td>Starboard</td>
<td>Right side of the ship – Everyone runs to the right</td>
</tr>
<tr>
<td>Bow</td>
<td>Front of the ship – Everyone runs to the front</td>
</tr>
<tr>
<td>Stern</td>
<td>Back of the ship – Everyone runs to the back</td>
</tr>
<tr>
<td>Hit the deck</td>
<td>Everyone lies down as quickly as possible</td>
</tr>
<tr>
<td>Captain’s coming</td>
<td>Everyone stands in one straight line, salutes and says “Aye, aye captain”</td>
</tr>
<tr>
<td>Steer the ship</td>
<td>Students to hold a huge wheel and steer right to left</td>
</tr>
<tr>
<td>Hoist the sails</td>
<td>Hold the ropes and heave them down to your right and then left, lunging the legs as you do so</td>
</tr>
<tr>
<td>Pull up the anchor</td>
<td>Students hold the anchor ropes and pull them forward and backwards four times exclaiming “heave, ho, heave, ho” as they push and pull</td>
</tr>
<tr>
<td>Walk the plank</td>
<td>Stretch arms out horizontally and take 8 marches down to the end of the plank – students can pretend to jump in at the end</td>
</tr>
</tbody>
</table>

- **Development:** For a more advanced group you could ask them to think of what the actions might be for some of the commands. In a circle, ask the whole group for ideas and use four individual
suggesting as the final actions. Teach the chosen four actions to the whole class in order to retain the clarity of the movements.

1a. Part 2:
Use the commands that you have already introduced and link one directional command (Port, Starboard, Stern, Bow) with another action. For example: combine ‘Port’ with ‘Pull up the anchor’.

The students now only have the directional command to guide them and they will have to remember where to go as well as the action that you have assigned to that direction.

<table>
<thead>
<tr>
<th>Command - spoken</th>
<th>Second command assigned - not spoken</th>
<th>Action</th>
<th>Suggested action developments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Port</td>
<td>Pull up the anchor</td>
<td>Everyone runs to the left. They take hold of the anchor ropes and pull them forward and backwards four times exclaiming “heave, ho, heave, ho” as they push and pull. After four pulls ask the students to make a pose showing their strong muscles.</td>
<td>When the students get to Port side, shout out a number between 2 – 4. Students then have to very quickly get into groups of this number. In their groups they form a chain holding onto one another’s waists and they perform their four “heave, ho” movements as a team. They let go to show their muscular poses.</td>
</tr>
<tr>
<td>Starboard</td>
<td>Walk the plank</td>
<td>Everyone runs to the right. They stretch their arms out horizontally and take 8 marches to move down to the end of the plank – finish with a jump into the sea.</td>
<td>After they jump into the sea, ask the students to land in their own swimming pose of their choice and invention. Give the students a chance to think of these and make them up before you play the game again.</td>
</tr>
<tr>
<td>Bow</td>
<td>Steer the ship</td>
<td>Everyone runs to the front. They take hold of a huge wheel and steer right to left.</td>
<td>Add in a big spin of the wheel with a quick turn on the spot, arms outstretched horizontally.</td>
</tr>
<tr>
<td>Stern</td>
<td>Hoist the sails</td>
<td>Everyone runs to the back. They act out holding the ropes and heave them down to the right and left, lunging as they do so.</td>
<td>After pulling up the sails, run up to the viewing deck at the top of a ladder and look for land by holding the hand up to the brow and searching from right to left.</td>
</tr>
</tbody>
</table>

• See Section 2a, for cross curricular development activities

1B. GETTING TO KNOW YOU: INTRODUCING THE CHARACTERS

Character gesture and mime
This activity teaches students how to represent character traits using movement and gesture.

Mime
• Ballet mime is an essential part of storytelling and is used in ballet to introduce character and to progress the narrative of a scene. Each gesture encompasses the feeling and expression of a line of poetry through little more than a single movement.
• Experiment as a group with some simple mime actions for everyday feelings or activities – brushing your teeth, walking to school, taking a maths lesson etc.
• Following this ask each student to think of one movement to represent an activity they like doing or
an item that they own which means something to them. Going round in a circle, ask each student to show their action and the rest of the group to respond in unison, copying the action.

• This builds a bank of gestural movements.

Character gesture

1b. Part 1: Whole class activity

• Begin by reading the synopsis as well as selected lines of poetry (found in Section 2b) from Lord Byron’s *The Corsair* to develop a full understanding of the characters personalities.

• NB. Refer to Section 2b – Cross Curricular activities linking to character profiles. Discuss these characters and their personality traits with your students. Create a mind-map for each character adding some descriptive adjectives for each one to inspire your creative dance later on. For example:
  
  **Conrad** – leader, romantic, brave
  **Medora** – beautiful, loyal, graceful
  **Birbanto** – deceitful, jealous, sneaky
  **Pasha** – powerful, pompous, greedy

• Around the circle, ask for suggestions of gestures which represent these four characters – use descriptive language from mind-maps created earlier to inspire movement ideas. Choose a short and simple gestural phrase for each character from the students’ suggestions. For example: Medora could walk forward and lift her veil and then bow; Conrad could sway side to side waving a fist in the air and then swipe his sword in front of him with a lunge forward.

• Practise these gestures in a ‘Simon-says’ style game. Call out the names of the characters as commands and see if the students can remember the gestures they have created for each character.

• **Development:** You could choose a different piece of music to correspond with each character. Prepare a CD or playlist with four tracks, one for each character, prior to the class. After doing the above task, stop and listen to each piece of music with the students. Talk about the quality of the music and what it says about that particular character. Play the game again, this time change the track intermittently and the students should listen to the piece of music and choose the correct character’s movement to perform.

1b. Part 2: Groups or pairs

• In a whole class discussion, remind the students of the characters and what they all do in the ballet. For example Conrad is leader of the Pirates and he loves Medora. He rescues the other slave girls from the Pasha’s Palace.

• Put the students into groups (ideally pairs and no more than four in a group) and give each student a character.

• Ask the students to think of two activities that their character might do and to create an action for each of those activities. For example Conrad is leader of the Pirates and he loves Medora; the movements could be a gesture towards his Pirate crew and then kneeling down on one knee with hands on heart – bowing his head to Medora. Give the students a clear time limit for this task – around 10 minutes.

• Stop the class and ask them to sit down in their pairs or groups. Ask for a few volunteers to show their actions and encourage the rest of the class to give feedback. Ask – could you tell which character the student was representing? If yes, how did he or she demonstrate the character clearly without words? Refer back to the character mind-maps you created at the beginning of this activity. At this stage you may find you need to reiterate the details of the task and give the students five more minutes to refine their movements.
The final part of this task is to create a short sentence sequence of mime to introduce your character and what he or she does in the ballet to your partner or the rest of your group.

Write the sentence structure on the board or flip chart:

“My name is _______. I am ________ and _______

Ask the students to fill in the blanks with their actions:

Example:

“My name is CONRAD, I am leader of the Pirates and I love Medora”

“I am” – Gesture to yourself
CONRAD – Use your character gesture created in part 1 of this task
“I am” – repeat point to yourself
Leader of the Pirates – call your pirate crew towards you
I love Medora – kneel with two hands to your heart and bow

Encourage the participants to use facial expression to demonstrate the variability of Conrad’s character. For example he is leader of the Pirates so he is fierce and strong, however he is also in love with Medora and demonstrates a softer side.

1C. SETTING THE SCENE – THE BAZAAR: A TURKISH MARKETPLACE

What might you find in a marketplace?
This activity teaches students how to represent shapes and objects using the body. This exercise contrasts to the literal form of mime.

1c. Part 1: Whole class activity

Discuss the possible things you might find in a Marketplace.

Consider the difference between the Marketplaces that we are familiar with in the UK, and those that you would find in Turkey and Greece (the countries that Le Corsaire is set in). Ask - what might you find in a Turkish Bazaar? Talk about the kind of stalls that you would find – food, drink, materials, bric a brac.

Ask - what sort of things will the stalls be selling? Spices, clothes, handbags, slippers, trinkets, carpets, fabric, snakes in baskets etc.

Ask each students to pick three things that they might see or buy in the Bazaar. Ask them to imagine the look, feel, shape, size and texture of the items.

Ask the students to decide if the objects are soft or hard, delicate or sturdy, large or small. Ask each individual student to imagine they are holding their three objects in turn.

How would they handle their object?
What shape would they make with their object in the air?
For example, if your object was a snake in a basket, the shape you may create would be round, smooth or long.

Standing in a large circle, direct each student to choose one object to pass to the person next to them. Explain that they should consider the type of object when passing it across. If they are holding the snake in a basket it may be handled delicately, and therefore the student should pass it to their partner quietly so as not to disturb the snake. The person next to them receives the object and then morphs the shape into an item of their choosing to pass along to the next person.
For example: one person passes a snake in a basket and the next person changes it into spices.

1c. Part 2: Pair work
- Repeat this task but in pairs. Ask the students to remember their three items from the Bazaar. Explain that they should make an exchange with their partner by passing your item to them and waiting for them to pass a different item back. This is repeated three times until the students have passed all of their items.

- This could develop into a short ‘buying and selling’ dance – add another layer to the task by asking the students to link their movements together into a fluid phrase using transition movements such as turns, rolls, slides and jumps in between each exchange.

- In a Bazaar, conversations take place between the buyer and the seller. Change the relationship between the partnership; now one is the seller and one is the buyer. Ask the students to imagine they are bartering with one another. Discuss how this will alter the quality of the movement between the two characters in their dance. For example their movement will be more direct or urgent.

- When explaining the task, use words such as backwards and forwards, give and take, hustle and bustle, question and answer. To create the phrase of movement, explain that one student will begin and the other will respond in an A, B, A, B, A, B structure.

1D. SETTING THE SCENE – THE CAVE: TRICKERY AND DECEPTION

Plotting in the shadows
This task teaches students how to create movement working with a partner, and how to perform in unison. Additionally the task focusses on representing a particular character through changing movement dynamics.

1d. Part 1: Mirroring
- In a circle, ask the students to imagine they are Birbanto and the Pirate crew sitting around the fire plotting mutiny in the cave. Ask - how would you move or behave if you were plotting a scheme? For example, fast and sharp or nervous and jerky; how would your faces look. Ask the students to experiment with their movement ideas, sitting on the floor and just using their arms. Ask the students to imagine the dark cave with a fire burning, casting a shadow on the wall as they move.

- After carrying out the whole class task, ask students to create and remember four of their own movements for working with a partner.

- Next, ask the students to turn and face a partner (still seated). Label each partner A or B and explain that they should take it in turns to perform their movements whilst their partner tries to copy the movements exactly. Stop the students and swap their roles so that the other partner is the leader. Tell the students that the key is to try and be totally in sync with your partner despite not knowing what they will do in advance.

- Now ask the students to stand up with their partner and develop their movements so that they incorporate some standing movements on a high level and some on a low level. Ask them to suggest new ways they might be able to catch their partner out and stop them from being able to copy now that they have seen your movements a few times. For example - change the speed or dynamics of the movements; make the movements more direct, sharper, faster, softer or free-flowing. Again, swap the roles to give both partners a chance to be the leader.

1d. Part 2: Developing movement in pairs
- Remind the students of the sneaky, fast, nervous, jerky movements that they created as Pirates in the cave earlier.

- If these movements cast shadows across the walls of the caves they would be bigger than the actual
movements created by the Pirates. Discuss how they might adapt their movements from gestures into big shadow movements dancing across the cave walls. Use words like wider, taller, extended to explain this concept further. Show some images of shadows to help explain this idea.

- Ask the students to combine their movements from the shadow game together with their partner to make a sequence of approximately six movements. This time ask the students to think about how the movements they have created at the beginning could be made bigger to represent the shadows.

- Development: Key Stage 3 students should also incorporate the different levels that were explored in Part 1 as well as simple linking steps such as turns, rolls, jumps, steps and slides to link the sequence together in a coherent dance phrase.

1E. SETTING THE SCENE – THE PALACE: DESIGNING THE EXOTIC

In your dreams

In Act 3 of *Le Corsaire*, the Pasha lies down in the Palace to go to sleep. As he sleeps, he dreams of his Harem girls as flowers and his Palace as a garden. Included in the pack are images of the Palace from *Le Corsaire*. One is of the real Palace and the other is the Palace in the dream world of the Pasha.

- Using the images included as inspiration, ask the students what they would find, see, smell or hear if they were in the Pasha's Palace. In comparison, ask them what sorts of things would they expect to find in the Palace from the Pasha's dreams.

- Ask the students to imagine their own homes as a Palace. What would it look like? What objects would be in their Palace? What entertainment would they like to have there?

- Working in partners, ask the students to take their partner around their home / Palace and show them 3 different things. Use the tools introduced in 1c. the Bazaar task to for the process of developing movement material.

- Development (linked to task 2e. Cross Curricular Activities): If you have carried out task 2e. (making a poem inspired by the images of the Palace in *Le Corsaire*), use the lines of poetry created to inspire a dance choreography task.

  - Ask each student to bring their poem to the class. To begin with, ask them to pick out specific lines or words from the poem that evoke the senses – texture, colour, smell etc. Ask the students to pick out four examples.

  - Using these four examples, direct the students to create movements for each line or word individually. Again, refer to the notes from task 1c. the Bazaar for explaining how to create movements inspired by objects or images.

  - This could also be a group task for up to four students in a group. Ask students to link their movements together to make the choreography flow as one coherent piece. The choreography should evoke the exotic feel of the Turkish Palace.

1F. THE SHIPWRECK: THE TEMPESTUOUS SEA

All at sea

This exercise focuses on the different ways of travelling and the qualities of the movement choices

- Ask the students to explain what it would feel like to be on a Ship out at sea.
• Ask the students to demonstrate ideas for the following movements:

  • What sorts of movements would they do if the Ship was on a calm sea? For example: circles, gliding, gentle movements such as slides and arm extensions that peel open slowly.
  • What sorts of movements would they associate with rippling waves? For example: undulating, movements that ripple and go from high to low, unfolding legs and arms, rolls and turns.
  • What sort of movements would they associate with a stormy sea? For example: fast, energetic, jumps, turns and spins, sharp changes of direction, travelling at speed to new locations, wide shapes that collapse down and reform in a different location or position.

• Direct the students around the room by calling out the different sea states and seeing them change their movement qualities accordingly.

• Choose a piece of music which represents each of the three sea states. Instead of calling out the different sea states, change the music and see if the students can respond physically to the music changes.

• Add in a pause in the music and when the music stops ask the students to create a still position.

  **Position 1:** “Land Ahoy” – ask the students to make a high position looking out to sea in the hope of finding land.
  **Position 2:** “Man the lifeboats” – ask the students to make a low position as though they are getting into a lifeboat to sail away from the Shipwreck.

You could also add in a second command to Position 2. Call out a number between 2 and 4. The students have to get into groups of this number to make their “Man the lifeboats” position.
# Choreographic Breakdown

## Character gestures:

The movements listed below are key gestures and positions from the main characters in *Le Corsaire*

<table>
<thead>
<tr>
<th>Character</th>
<th>Movement</th>
</tr>
</thead>
</table>
| **Conrad** | 1. **Strong position:** Feet slightly apart, place one hand on the waist with fists clenched. With the other arm, place the hand across the chest with fingers spread.  
2. **Gesture:** “Beautiful” mime action – circles the face with one hand in a stroking action with the back of the hand.  
3. **Action:** Imagine you are catching and smelling the rose which has been thrown to you by Medora. |
| **Medora** | 1. **Movement:** Stand on one leg with the other tucked behind. Sway both arms gently in front of the upper legs and body, indicating a beautiful dress or tutu.  
2. **Action:** Imagine Medora lifting a veil to reveal her face for the first time to Conrad, the Pasha and the audience.  
3. **Gesture:** Coaxing the Pasha; stretch both arms out in front of the body and repeatedly draw in towards body in an enticing motion, whilst taking very small running steps backwards to distract the Pasha from Conrad. |
| **Birbanto** | 1. **Movement:** Stand on one leg on a slight bend, extend the other to the side with heel flexed. Lean over the extended leg with arms bent and crossed in front of the body, one arm is placed on top of the other.  
2. **Gesture:** Jump to land in a position with feet set wide apart, arms extended in front of body with fists clenched and wrists crossed – this is the ballet mime for die and Birbanto is doing this towards Conrad in Act 2.  
3. **Movement:** Take one arm in front of the face, tuck the head into the elbow as though hiding – keep the elbow high and leave the other arm outstretched behind you. Palms remain flexed. Then perform a quick running step on the spot to make one full turn on a low level. |
| **The Pasha** | 1. **Mime sequence:** Walk forwards and peer round, observing the Harem girls. Place one hand on the waist and the other on the chest, and hold up three fingers to the audience. Extend the hand as if flicking something away and look away. Here the Pasha is indicating that he is not interested in any of the three Odilesques (Harem girls), instead he has eyes only for Medora.  
2. **Action:** At the sight of Medora’s beauty, the Pasha shakes a fist above his head in a celebratory manner, and then repeats this action with a jump, both legs off the floor.  
3. **Position:** Lift one leg in front of the body with the knee bent and foot flexed; the standing leg is slightly bent. Both hands are placed on the waist. |
Act 1, Pirates Mazurka:

The following choreography is taken from Act 1, The Bazaar. The key movements in this dance form a starting point for creative exercises suggested in this pack.

Opening
Begin with the students in parallel lines, with approximately six people in each line. Ideally make sure there is an even number of lines so that partner work can be incorporated. These movements can travel all in one direction, or you may choose to alternate the lines so that they go in opposite directions and cross one another as they dance.

2 counts
1. Extending one leg to the back and off the floor, on the other leg take a step hop facing the side of the room. Hold the arms outstretched horizontally, with palms flexed.

2 counts
2. Step back to face the front onto the leg that was lifted behind. Cross the other leg behind on a slight knee bend. Both arms move downwards sharply in the same direction, one arm is slightly across the front of the body. Palms remain flexed.

4 counts
3. Take one arm in front of the face, tuck the head into the elbow as though hiding – keep the elbow high and leave the other arm outstretched behind you. Palms remain flexed.

4. At the same time take a quick running step on the spot making one full turn on a low level towards the arm that is bent in front of the face – this movement can also be performed in pairs by linking the outstretched arm with a partner and turning together.

8 counts
5. Repeat movements 1 to 4 in the opposite direction.

16 counts (2 counts per movement)
6. Placing both hands on the waist, with legs slightly apart, bend one knee and transfer the weight onto this leg, extend the other leg but maintain contact with the floor. Repeat this transfer of weight eight times.

16 counts (4 counts per sequence)
7. Facing the front right diagonal corner, lean and reach forwards, as though taking hold of a rope with one hand. Swap hands, clasping higher and higher up the rope three times. Pull down the imaginary rope in front of the body with two hands, twist from the waist as if throwing it across and behind you.

4 counts
8. Lean back onto one leg, leaving the other outstretched and lift the arms into a diagonal line with the same arm high as the extended leg. Palms are flexed.

4 counts
9. Repeat movements 3 and 4 turning with one arm bent at the elbow in front of the face.

8 counts
10. Repeat movements 8 and 9 in the opposite direction.

8 counts
11. All face the front and return to lines; stand with one arm held high as though brandishing a sword, place the other hand on the waist. With small running steps, take four full turns on the spot (or fewer turns if required.)
12. Repeat movements 3 and 4 turning with one arm bent at the elbow in front of the face. End the turn facing towards a partner in the next line.

13. All students take a step hop to face a partner from the line next to them, extending one leg back and off the floor. Bringing the back leg through, take two more steps with swords held high.

14. Bending at the waist, bring the sword down to point towards the floor and take four long dragging steps backwards.

15. Repeat movements 13 and 14 hopping towards a partner and then four dragging steps away.

16. All facing the front; take a step forwards throwing the weight over the front leg and letting the head relax. Both arms cross in front of the body. Recover by taking the weight back and bringing the front leg to the side, throw the arms up in a high V shape.

17. Repeat movement 16.

18. Finish by stamping the foot against the floor four times and throwing the arms up in celebration on the final stamp.
Section 2: Cross Curricular Activities

RHYMING COUPLETS

Much modern poetry is written without rhyme or metre, but in older English poetry, rhyme and metre were very important. Lord Byron’s *The Corsair* (1814) was written in Heroic couplets, a form used frequently in narrative or epic poetry.

**Heroic couplets** are two lines of poetry which rhyme and are written in iambic pentameter. Iambic pentameter is a line of poetry which is measured into five stresses or accents. Like music, this has a rhythmic effect on the reading of each line and creates a pulse or flow throughout the poem. They are called ‘heroic’ couplets because traditionally they were used to describe the adventures, deeds and trials of heroic characters.

A good example of a heroic couplet from *The Corsair* (1814) are these lines to described Conrad:

“There was a laughing Devil in his sneer,
That raised emotions both of rage and fear”

In his book, *Writing Metrical Poetry*, William Baer defines the effect of the heroic couplet:

“As a result of its perfect symmetry and powerful rhyme, the couplet is naturally heightened and intensified. Its tight structure creates emphasis and remarkable individuality. As a consequence, couplets have a natural aphoristic quality, and they’re especially useful for epigrams, maxims, and adages.”

This means that good couplets stick in our minds and are a pleasure to recite.


Curriculum subject: English

The rhyming couplets below are linked to the Pirate Ship Game from Section 1a. Each two line rhyme links to a Pirate command that the students might hear on a Pirate Ship.

**Walk the plank:**
Defy the Captain and the Devil thank –
Now walk the long walk off the shortest plank!

**Find the treasure:**
My lads, there’s treasure in that blustering ship.
Load up your muskets! Take a blade for the trip!

**Steer the ship:**
The wind’s arising, feel the rock and reel,
Hold down the sails, six hands upon the wheel!

**Hoist the flag:**
Now, now my girls, said Captain Holly Lodger.
Your prayers and pistols! Hoist the Jolly Roger!

**Scrub the deck:**
This pirating is more than beer and swords -
Get on your knees lads, scrub these boards!

**Raise the anchor:**
The wind’s a-blowin’ hard, it’s time to leave -
Raise up the anchor mateys, pull and heave!

- Read these rhyming couplets as a group and ask the students to pick out the key words and language that they recognise as relating to Pirates. For example anchor, treasure, swords, the plank, lads, mateys.

- See if the students can match some of the commands from the Pirate Ship Game (Section 1a.) to the rhyming couplets. You can do this as a group or the students can work as individuals using Task Sheet 1 [link].

- Alternatively the students can use Task Sheet 2 [link] which involves filling in the blanks using the suggested Pirate words or objects that you have discussed earlier in the class.

2B. GETTING TO KNOW YOU: INTRODUCING THE CHARACTERS

Curriculum subject: Creative Writing, Art and Design

Character Profiles
The rhyming couplets below are taken from Lord Byron’s The Corsair (1814). Each rhyming couplet represents part of the characters’ personality. These have also been translated into simple language for use with younger groups.

2b Part 1:
Talk about these characters as a group and pick out the words from the rhyming couplets and ‘translations’ overleaf which describe the character’s personality traits, for example vengeful, gentle, warrior, dreaded etc.

- Using Task Sheet 3 [link], students can match the descriptive adjectives to the character they best relate to. The students will build up a bank of descriptive imagery which represents the character.

- **Key Stage 2 Development:** Ask your students to use the lines from the poem to develop a profile for each character (could be in groups - one character per group). Use the describing words from Task Sheet 3 [link] as a starting point. Your students’ character profiles could be in the form of a biography. You can give each student a copy of Task Sheet 4 [link] which gives a template biography as a starting point.

- **Key Stage 3 Development:** Ask your students to turn their character profiles or biographies into a poem. Consider the information on rhyming couplets and how they are created in the notes from Section 2a. and discuss this with the class. The students could think about a possible scenario for their characters as a starting point for creative development and intertwine this into the poem they are writing.

2b. Part 2:
Students can use their descriptive words, character profiles, biographies or poems as a basis for designing their character. They should consider the costume, colour, facial expression and body language of your character.

You could provide Task Sheets 5 – 8 [link] - sketches of the characters by Bob Ringwood - as a template for the design for younger students.
Character rhyming couplets:

Conrad:
That man of loneliness and mystery,  
Scarce seen to smile, and seldom heard to sigh (1, VIII)

As if within that murkiness of mind  
Work'd feelings fearful, and yet undefined (1, IX)

There was a laughing Devil in his sneer,  
That raised emotions both of rage and fear (1, IX)

He knew himself a villain – but he deem'd  
The rest no better than the thing he seem'd (1, XI)

Lone, wild, and strange, he stood alike exempt  
From all affection and from all contempt (I, XI)

Medora:
Thou know'st it is not peril that I fear,  
I only tremble when thou art not here (1, XIV)

Or my guitar, which still thou lov'st to hear  
Shall soothe or lull – or, should it vex thine ear (1, XIV)

And she – the dim and melancholy star,  
Whose ray of beauty reach'd him from afar (1, XVI)

She saw not – felt not this – not dared depart,  
Nor deemed it cold – her chill was at her heart (3, III)

Birbanto:
Still sways their souls with that commanding art  
That dazzles – leads – yet chills the vulgar heart (1, VIII)

Yet so my heart forebodes, but must not fear  
Not shall my followers find me falter here (1, XIII)

Down to the cabin with Gonsalvo bends,  
And there unfolds his plan – his means – and ends (1, XVII)

Up rose that Dervise – not in saintly garb,  
But like a warrior bounding from his barb (2, IV)

Pasha:
Alla! Alla! Vengeance swells the cry –  
Shame mounts to rage that must atone or die! (2, VI)

'Twas strange – that robber thus with gore bedew'd,  
Seem'd gentler than Seyd in fondest mood (2, VII)

But drop for drop, for Seyd's unglutted eye  
Would doom him ever dying – ne'er to die! (2, VIII)

Translations:
That lonely and mysterious man,  
Who never smiled and didn't even sigh

It was as if his mind was confused  
And full of vague fearful thoughts

He sneered like a laughing Devil,  
And it made people feel angry and scared

He knew he was a bad man,  
But he thought no one else was any better

He was lonely, wild and strange;  
His men didn't love him but they didn't scorn him either

It's not danger I'm afraid of,  
I'm afraid of you not being with me

I know you love to hear my guitar,  
So I will play it to make you feel better

Medora was like a sad, misty star  
Whose beautiful light reached Conrad from afar

Medora didn't see or feel the wet sea spray, she couldn't leave the beach;  
She didn't feel the cold, because she was frozen in her heart

He had a lot of influence over his pirate crew;  
The kind that dazzles and frightens people

I have a bad feeling about the future,  
But I mustn't be scared, and my crew mustn't think I'm scared

He goes down to the ship's cabin,  
And plans his attack, how he will do it, and what he wants

He was disguised as Dervise the priest,  
but when he leapt up he was like a warrior in the middle of a battle

The Pasha shouted with the need for revenge,  
Saying they must turn their shame into anger,  
and kill the pirates or die themselves!

It was strange how a robber covered in blood  
Seemed gentler than the Pasha, even when he was in a loving mood

The Pasha was so fixed on revenge,  
He wanted Conrad to be tortured forever, and
2C. SETTING THE SCENE – THE BAZAAR: A TURKISH MARKETPLACE

Curriculum subject: Music

Creating a scene using sound

• Ask - what does the Marketplace sound like? Refer to the mind-map from task 1c for features from the Marketplace and ideas for things that might inspire sounds. For example: Market sellers calling and selling their wares, a snake charmer, livestock, children playing, wooden wheels on cobbled streets, horses, sea water lapping at the dock.

• Break the class up into groups and give each group a sound to focus on. Ask each group to create their Marketplace sound with their voices.

• You can act as the conductor for the different groups; introduce a simple stop and start gesture for the students to recognise easily. As the conductor bring the different sounds in and out to develop a Le Corsaire Marketplace soundscape. You could also introduce a gesture for ‘louder’ and ‘quieter’ to create depth to the soundscape.

• Add in music to represent the sounds of the Marketplace. Recreate the vocal sounds with simple percussion instruments. Ask the students what sort of instrument they would choose for a snake charmer, children playing, and seawater splashing. Ask the students to explain their instrument choices and discuss the different sounds that can be created with the instruments you have available.

• Repeat the conducting exercise, this time with instruments. Ask the students which they preferred. Do they think some sounds work better with voices and others with instruments? Finally, add the voices back in where necessary to complete the soundscape.

• This could be done in a whole class or in smaller groups.

2D. SETTING THE SCENE – THE CAVE: TRICKERY AND DECEPTION

Curriculum subject: Drama and Theatre

Speaking and Listening Game

In Act II of Le Corsaire, Birbanto persuades his Pirate comrades to give up their captain in favour of his leadership. Meanwhile, Medora persuades Conrad to go against his Pirate ways to help her free the rest of her friends. The aim of this game is to teach students the power of persuasive and carefully selected gesture and language, and the effect it can have on your ability to achieve what you need or want.

• Split the class into two groups on either side of the classroom.
• The aim of the game is for one half of the group to convince the other half to give something to them. This could simply be a sock or shoe or inanimate item to begin with.
• The rules are that this has to be done with body language and gesture only – no touch.
• Ask the students to think about the kinds of gestures and movements which suggest persuasion and deception.
• The next stage of this game is to use your persuasive gestures to get the opposite team to give up one of their teammates, or to persuade one of the team members to swap sides willingly.
• Development: The same objective should be reached but this time using purely persuasive language – again no touch is allowed – the persuasion comes just from the use of carefully selected language.
In Lord Byron’s *The Corsair*, we are introduced to the Pasha (Seyd), along with a description of his Palace. The scene is one of luxury and pleasure – lamp-lit and smoky with rich fabrics and beautiful dancing girls. The rhyming couplets below are taken from *The Corsair* and describe the Palace:

**Palace rhyming couplets:**
In Coron’s bay floats many a galley light,  
Through Coron’s lattices the lamps are bright (2, I)

High in his hall reclines the turban’d Seyd;  
Around – the bearded chiefs he came to lead (2, II)

The long Chibouque’s dissolving cloud supply,  
While dance the Almas to wild minstrelsy (2, II)

And revellers may more securely sleep  
On silken couch than o’er the rugged deep (2, II)

With cautious reverence from the outer gate  
Slow stalks the slave, whose office there to wait (2, III)

**Translations:**
*In the water of Coron many light ships sail*  
*And through the windows of the Palace you can see bright lamps*

*The Pasha is sitting high up in the hall, wearing a turban, And around him are the bearded warriors he rules over*

*Pipes are giving off clouds of smoke,  
And girls are dancing wildly*

*The party-goers will have a better night’s sleep  
On a silk couch in the Palace, than in their ships, on the water*

*Respectfully, a slave walks from the outer gate of the Palace, Where he stands guard*

English National Ballet’s new designs by Bob Ringwood have sought to recreate the opulence and exoticism of a Turkish palace. The images below are taken from Bob Ringwood’s designs for the backdrops of the Palace.

The next exercise reverses the design process that Bob Ringwood has used. Your students can write their own poems inspired by the images of *Le Corsaire* available in this pack or on English National Ballet’s website.
• Begin by reading the rhyming couplets overleaf as a group and asking students to consider the feelings, sounds and images that are conjured up when they hear the lines of poetry. Show the images of the sumptuous backdrops of the Palace scenes (overleaf). Remind students that the ballet *Le Corsaire* was inspired by Lord Byron’s poem *The Corsair* and that these lines of poetry would have been the starting point for the design process.

• To begin writing poems inspired by these images, ask your students to imagine they are walking through the Palace, from the cool and misty courtyard to the opulent hall where Gulnare dances for the Pasha. Set up an imagery task – ask students to write down the colours, smells, textures and atmosphere that they feel all around them. Students can use *Task Sheet 9* [link] to complete this task.

• Refer to the work you have already done on heroic couplets to provide a framework for the poetry writing.

• **Development:** Students could also reverse this process and design their own Palace scenes.

• **Development:** Link to Dance task 1e. to create a dance sequence inspired by the poems that have been written.

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**2F. THE SHIPWRECK: THE TEMPESTUOUS SEA**

**Curriculum Subject: Art and Design, Science and Geography (water and weather)**

**Part 1: Art and Design**
Using the [instruction film](link) and [templates](link) provided, students can make their own Pirate Ship using only a cereal box or alternatively a piece of paper or cardboard. Students can decorate and personalise their Pirate Ships in any way they choose. Image example of some of the items you can make from our tutorials.

**Part 2: Science and Geography**
English National Ballet’s *Le Corsaire* ends in shipwreck – one of the most breathtaking spectacles in ballet. By using the Pirate Ships they have made earlier, students can explore the forces at play which affect a Ship at sea and may eventually lead to shipwreck.

**Water:**

• Begin with a lesson focussing on the different forms of water that you might find e.g. Snow, Stream, Reservoir.
• What are the differences between these water sources?
• Think of words that describe water and their opposites for example flowing and still. What are the characteristics of the different types of water? Use *Task Sheet 10* [link] to complete this task.
Weather:
• Moving on, plan a lesson on weather with a particular focus on storms. What are the forms of weather that make up a storm? For example extreme forms of weather such as strong wind, heavy rain, thunder and lightning.

Shipwreck:
• What causes a Ship to float or sink? Use the Ships that the students have made to experiment by trying them out on water. Do they float? Experiment by adding different items into the Ship e.g. a penny, a marble. How many can the Ship carry before it can no longer float?
• Does this change if you make a bigger / smaller Ship?
• Then what happens if you try to recreate some of the water and weather conditions that the students learnt about earlier? Place the Ships in a large container of water and experiment
Choreography:

Le Corsaire is an epic love story inspired by the 1814 poem The Corsair by Lord Byron. The ballet maintains the essence of the Byronic hero Conrad and his love for Medora in a tale of deception and tragedy; however the story does not follow the exact narrative of the poem. The synopsis of English National Ballet’s Le Corsaire can be found online at www.ballet.org.uk/lecorsaire. Additionally a copy of the full poem by Lord Byron is available online.

The following information provides hints, tips and creative ideas for teachers using the written word as a stimulus when working with Key Stage 4 – 5 students in choreography modules.

Using the written word as a starting point
When adapting a poem, play or novel for dance, or using the written word to inspire movement, explain to your students that they should focus on the essential aspects – the main characters, the emotion, the moral implication of the story rather than translating every line, phrase or conversation into movement.

• Choose a theme or a series of stories / poems as a starting point for your students. You could ask them to find a piece of writing that follows this theme or you could choose one poem or play as a starting point for all students to work on. Song lyrics are another form of writing that could be used.

Le Corsaire – English National Ballet’s abridged synopsis of Lord Byron’s poem The Corsair is an option that could be used for this task.

• Ask the students to read the piece you / they have chosen and look out for the following broad categories within the writing;
  • The overall ‘feel’ of the piece – emotional and moral implications of the piece.
  • Descriptive imagery which evokes the senses – smell, texture, colour, sounds.
  • Characters that stand out.
  • Specific words that stand out.

• Ask students to decide which of these categories stands out in their particular piece.
• The movements that the students create should be representative of one of the above categories.

Example:
The overall ‘feel’ and emotional implication of the piece Le Corsaire:
The story Le Corsaire is an epic love story which incorporates a sense of betrayal and loyalty. To create a basic motif inspired by Le Corsaire;
• Begin by creating two movements which represent the love and romance that runs through the story. These movements might be gentle, smooth, flowing and expansive.
• Then create two contrasting movements demonstrating the deception and betrayal that ensues. These movements might be sharp, restricted and gestural.
• Consider how these movements link together through travelling steps to maintain the flow of the choreography as a whole.

Ask the students to adapt the movements and generate more material by experimenting with choreographic devices such as;
• Changing the direction of facing
• Changing the level the movement is performed on
• Restricting the movements to a smaller space
• Trying to expand the movements to as wide a space as possible
• Change the timing of the movement
• Add in a moment of stillness
Alternative choreographic task

Choreographic alphabet

• Choose a line from a poem, song or novel and ask the students to pick out one key phrase or a few key words as the starting point.

Example:
Four key words chosen from the quote below from *Le Corsaire*.

Yet the same feeling which thou dost condem,
My very love to thee is hate to them,
So closely mingling here, that disentwined
I cease to love thee when I love mankind (Conrad, 1, XIV)

• Instead of creating a movement for the word itself, direct the students to think about the individual letters that make up the words.

  • Ask students to create a movement for each letter in their chosen words.
  • Explain they they should think about how that letter looks – is it curved, sharp, disjointed or fluid. Ask them to think of small movements at first and consider the different body parts that they can use to create the shapes in space.
  • Encourage the students to initiate movements from different body parts such as the head, elbow, hips or knee (and not always the arms or hands).
  • Encourage the students to use the floor and all the space between high and low levels, not simply tracing shapes in front of them.
  • Encourage the students to consider how the movements flow together in sequence instead of stopping and starting between one movement and the next.
  • Students can then begin to use choreographic devices (listed above) to amend the choreography and develop the movement material.

• As a final development of the choreographed material, ask the students to work in pairs to thread their movement material together into a duet.

  • Begin by asking the students to perform their movements next to their partner. As a group, watch each pairing and look for moments in the material where the choreography connects naturally.
  • Ask the students to think of ways to connect their movements with each other’s – this could be through eye contact or through making physical contact with each other. For example through a counter-balance.
  • During this task, dancers may make contact for a brief moment or they could sustain a long counter-balance to change the dynamic of the phrase.
Counter-balances

Principle of Counter-balances
A counter-balance is a pulling or pushing action between two or more people where the weight is shared evenly between them. Counter-balance and weight-bearing exercises rely on mutual trust between the partners.

How to teach Counter-balances
To correctly perform a counter-balance in pairs, each partner must keep their weight directly over the centre of their body. This may involve bending the knees, or tilting the body so that the spine remains in line with the pelvis and knees are directly over the toes.

For example, a simple counter-balance involves partners facing each other and holding wrist to wrist (acrobat hold). They will then pull away from each other with a straight arm, creating tension between them. When pulling back, their bodies should remain straight so they do not throw their balance backwards by bending forward at the hip. When the partners are equally balanced and supporting each other’s weight, the centre of the counter balance has been found.

Safe Practice when teaching Counter-balances
When facilitating counter-balances, encourage the students to keep their arms taut and feet firmly grounded. Whilst attempting to balance the weight equally, the participants may pull too hard or not enough and possibly fall. If possible, use mats when first teaching counter-balances.

English Language Analysis and Creative Writing:

The Language of Love: The use of heightened language in Romantic Poetry or Prose
*The Corsair* was written by Lord Byron in 1814. Writing during the peak of the Romantic era of art and poetry, Lord Byron was also considered one of the most flamboyant of the Romantics. His life and writing (e.g. the figure of Conrad in *The Corsair*) led to the characterisation of the ‘Byronic hero’. Byronic heroes are often romantic but also often have a code of chivalric conduct, meaning that in *The Corsair*, Conrad leaves Medora to join his men, and he has an allegiance to them as well as her.

When analysing the language of *The Corsair*, it is interesting to compare the heightened language of love used by Conrad and Medora with Shakespeare's *Romeo and Juliet*. Heightened language is characterised by a number of key features:

- Hyperbole (exaggeration)
- Imagery (metaphor, similes and symbols) of nature and / or the cosmos
- Exclamation
- Personification
- Repetition and list of three
- Use of myths about love or lovers

The following tasks will enable students to understand the ways that language is adapted in order to portray a particular emotional state of mind or character.

Identifying heightened language
Below are some heroic couplets from *The Corsair* and some extracts from Act 2 Scene II of *Romeo and Juliet*.

See if your students can identify the features of heightened language that are present.

*From The Corsair*
*Now to Medora – Oh! my sinking heart,*
"Long may her own be lighter than thou art! (1, XIII)

Oh! how the chill blast on my bosom blew,
And day broke dreary on my troubled view,
And still I gazed and gazed – and not a prow
Was granted to my tears – my truth – my vow! (Medora, 1, XIV)

Yet the same feeling which thou dost condemn,
My very love to thee is hate to them,
So closely mingling here, that disentwined,
I cease to love thee when I love mankind (Conrad, 1, XIV)

This hour we part – my heart foreboded this.
Thus ever fade my fairy dreams of bliss (Medora, 1, XIV)

Again – again – and oft again – my love!
If there be life below, and hope above (Conrad, 1 XIV)

List – 'tis the bugle – Juan shrilly blew –
One kiss – one more – another – Oh! Adieu! (Conrad 1, XIV)

'He's gone!' – against her heart that hand is driven,
Convulsed and quick – then gently raised to heaven (1, XIV)

From *Romeo and Juliet* (all Act 2, sc II)

**ROMEO**

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:

Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp: her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

**JULIET**

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:

**ROMEO**

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,

**JULIET**

O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
JULIET
'Tis almost morning; I would have thee gone:
And yet no further than a wanton's bird;
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROMEO
I would I were thy bird.

JULIET
Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such
sweet sorrow;
That I shall say good night till it be morrow.

Writing heightened language
This task teaches students how to use the features of heightened language to develop their own creative writing.

- Using the list of heroic couplets and extracts given above and overleaf, ask the students to use four of the features of heightened langue as a starting point.
- Students can write their poem about a particular character of their invention or they could write about Conrad or Medora from The Corsair.
- Alternatively your students may benefit from a task that focuses on writing in the first person. The students could imagine they are addressing the subject of their love. Explain to the students that this could be a person or object of their desire.
- Introduce an element of urgency into the writing task to encourage the heightened declaration of love and the subsequent language choices. For example, the lover is going away to another country for work; is due to marry someone else; has a family at war with your family; does not believe you love them. You could use the scenario in Romeo and Juliet as an example of this due to the intensity of the characters’ family feud and the impact this has on Romeo and Juliet’s relationship.
- Remind students that they can be really over the top with their language choices.
- As a final challenge your students could try to write their poems in heroic couplets. Refer to the information in Section 2, Cross Curricular Activities for details on heroic couplets.

What if..?
This task focuses on the imaginary lives of the lovers beyond their tragic endings and challenges students’ creative skills as writers.

Both Lord Byron’s The Corsair and Shakespeare’s Romeo and Juliet are tragedies in which either both or one of the lovers dies. This has the effect of freezing their love in time, enabling it to be seen as “perfect”, more so because it is destroyed.

Discus the following scenario with your students:

- If Medora and Conrad survived until old age, what kinds of problems might befall them?
- Here you can think specifically about general problems that face couples for example arguing,
growing apart, becoming bored, worries about money, health etc. You can also consider specific problems that may face the two characters for example Conrad's dedication to his Pirate mates, his moodiness, Medora's personality – is she too needy and demanding of Conrad? Might Conrad wish he was with Guinare?

• Ask your students to consider this scenario for inspiration for their poem.

Write a poem that explores this:

• The students could use Conrad or Medora as a starting point for their poem and focus on the scenario that will face either character.

• Alternatively students could write a poem that uses both the characters voices, or write a poem in another voice – an omniscient one or the voice of someone that knows them.

• Tell students to refer to specific events within *The Corsair* as inspiration for the content of their poem.

• Lastly, the students could keep the historical time of the poem as it is, or make Conrad and Medora modern characters using scenarios from the students’ current lives as inspiration.
Why not book a Le Corsaire Schools’ Link workshop for your students? Repertoire workshops provide an insight into Le Corsaire and other English National Ballet repertoire, and include a range of themes and subjects appropriate for different Key Stages.

What does English National Ballet offer?
• Two distinct workshop options that link dance with subjects across the curriculum
• Professional artists to inspire and challenge students both physically and creatively
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• Key ballet motifs and creative tasks to develop choreography

How can I book or find out more?
Visit our website or contact English National Ballet’s Department of Learning for more information on 020 7581 1245 or email learning@ballet.org.uk

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