

TOOELE VALLEY ACADEMY OF DANCE

Fill out pg 1-2 and email to directortvad@gmail.com by 7 PM Friday, January 10^h, 2025

GISELLE 2025 Auditions held Saturday, January 11th

At Clarke N. Johnsen Jr High Cafetorium: 2152 N 400 W Tooele

9:00 am - 2:00 pm (specific times p 3)

Name: _____ **Age:** _____

Parent/Guardian (if under 18) _____

Phone: _____

Email: _____

For what role(s) are you auditioning today?

Please check one or more below. See rehearsal demand chart & production schedule

- 1. Bertha** *Female [Age 25+]* Character Role. Dancing is not required
(Dancers 16+ can audition if willing to make appear older)
- 2. Duke of Courland** *Male [Age 30+]* Character Role. Dancing is not required
- 3. Bathilde** *Female [Age 16+]* Character Role. Dancing is not required
- 4. Hilarion** *Male [Age 15+]* Character Role, Small amount of dancing
- 5. Albrecht** *Male [Age 15+]* Character & Dancing, including Pas de Deux
- 6. Wilfred** *Male [Age 15+]* Character & small amount of dancing
- 7. Peasant Soloist** *Female [Age 12+]* Pointe Required
- 8. Shade Moyna** *Female [Age 12+]* Soloist – Int.-Advanced pointe
- 9. Shade Zulme** *Female [Age 12+]* Soloist – Int.-Advanced pointe
- 10. Myrtha, Wili Queen** *Female [Age 14+]* Soloist – Advanced Pointe Required
- 11. Giselle** *Female [Age 14+]* Soloist/Pas de Deux - Advanced Pointe
Required. Great Acting Needed
- 12. Giselle's Friends** *Female [Age 12+]* **2-4 Dancers** - In.-Advanced Pointe Good
Acting
- 13. Moon Flowers** *Females [Age 12+]* **4-5 Dancers** - Role will be on flat.
- 14. Sunrise Fairy** *Female [Age 12+]* Soloist - Int.-Advanced Pointe

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Audition Contract

Please review audition rules & guidelines available on p 7-8 of this packet

TVAD makes no guarantee that auditioners will be cast in a production based on an audition. To be guaranteed an opportunity to perform in our upcoming productions, we welcome dancers to enroll in one or more performing classes offered and participate in their assigned class role(s). If you [or your child] are offered an additional or alternate assignment, such as a specialty role, based on an audition or otherwise, you may be expected to forego other roles that would conflict with the specialty role. You may also be required to wear appropriate shoes and tights and/or pay a small costume rental fee (not to exceed \$50) and/or provide part of your costume. Judges are chosen at the director's discretion. Roles may be added or removed depending on what the director/judges see during auditions. Judges' decisions are final. Casting adjustments may be made by the director based on whether commitments to schedule and code of conduct are observed. As Artistic Director, Ms. Sarah may forgo auditions for certain roles and cast at her will. By signing below you agree to the terms of auditioning, including a commitment to attend required rehearsals/performances. Further, you understand the penalty of breaking the terms of this contract to be a relinquishment of participation in the auditioned role you [and/or your child] were cast in. Recasting decisions will be made at the director's discretion. Do not contact the Director or have a family member/friend contact the Director on your behalf to question the judges'/Directors' decisions or generally complain about the cast list. Questions/Concerns regarding casting and the audition process are welcome after 14 days from the day of auditions to the board's email address: boardtvad@gmail.com

I have read, I understand, and I agree to the terms of this contract:

AUDITIONER'S SIGNATURE _____
DATE _____

PARENT/GUARDIAN'S SIGNATURE _____
DATE _____

(if auditioner is under the age of 18)

Are you able to fully commit to the rehearsal/performance schedule? See Pages following **Yes/No**

Additional Comments/Conflicts:

Remember - fill out p 1-2 of this packet and email to directortvad@gmail.com by 7 PM Friday, January 11th

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Detailed audition times as follows *These are educated guesses as of course actual times may vary depending upon number of auditioners present for certain roles. Please arrive at least 15 min early to receive your number and to warm up.*

Group 1: 9:00-9:30 a.m.	Roles 1-3 [Bertha, Duke of Courland and Bathilde]
Group 2: 9:30-10:30 a.m.	Roles 4-6 [Albrecht, Wilfrid, Hilarian]
Group 3 10:00-11:30 am	Roles 10-11 [Giselle and Myrtha]
11:30am-12:00 pm	Lunch Break for Judges
Group 4 12:00-1:00 pm	Roles 7-9 [Peasant Solo, Sunrise Fairy, Zulme, Moyna]
Group 5 1:00-2:00 pm	Role 12-13 [Giselle's Friends and Moon Flower]

The Cast List will be emailed to those auditioning by 10 PM on Saturday, January 11th

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Role	Rehearsal Demand	Why
Bertha	Medium	In multiple scenes in Act 1 no dancing but needs to be comfortable with pantomiming
Duke of Courland	Low	In a couple of scenes with little action no dancing
Bathilde	Low-Medium	In a couple of scenes with medium amount of action with very simple dancing
Albrecht	High	In most scenes in Act 1 and 2 needs to have dance experience and comfortable with partnering and acting.
Hillarion	Medium-High	In multiple scenes in Act 1 some dance experience would be preferred but not needed. Acting is more important.
Wilfred	Medium-Low	In a couple of scenes with medium amount of action. Will have some dancing and be comfortable with acting.
Peasant Solo	Low-Medium	In 1 scene primarily solo role with little acting with other cast. Very light and innocent type dancer.
Shade Zulme	Medium-High	In multiple scenes in Act 2. Will have solo work as well as being with the Wili Corp.

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Shade Moyna	Medium-High	In multiple scenes in Act 2. Will have solo work as well as being with the Wili Corp
Sunrise Fairy	Low-Medium	In 1 scene with solo work with sunrise corp. Looking for good presence to match Myrtha. Dancing will be more allegro.
Giselle's Friends	Medium-High	In most scenes of Act 1. Dancing and interacting with other cast. Good acting will be the what we look at first and then dancing technique.
Moon Flowers	Low	In 1 Scene in one dance with no interactions with other cast. Looking for those who can match other dancers. Dancing will be more adage style.
Giselle	High	In the entire ballet. Will have solo work as well as corp work. Lots of interactions. Need great ballet technique as well as acting. Needs to be comfortable acting in love with whoever is cast as Albrecht.
Myrthe	High	In most scenes of Act 2. Will have solo work as well as some corp work. Looking for a very strong, imposing presence. Needs to have great technique and controlled extensions.

Low = Will have a lower amount of rehearsals to attend, lower commitment level required.

Medium = Will have more rehearsals that may be longer. Will be in multiple scenes and will therefore have more rehearsal demand/a higher commitment level is required.

High = A very rehearsal-demanding role requiring a very high commitment level

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- ★ While the rehearsal schedule is not fully completed, please look at the schedule on the following pages. The Saturdays we DO NOT have rehearsal are marked. If you have any conflicts on the other days please note them on your audition paperwork. It is very hard for us to have productive rehearsals if we are missing auditioned roles.
- ★ We understand that unavoidable things come up and we do our best to work with you on these conflicts but we ask that you please help us as well and don't schedule anything on your needed rehearsal dates if avoidable.
- ★ If you miss more than 1 rehearsal for your auditioned role, it is up to the directors discretion whether your role will be re-cast and given to an understudy/alternate dancer(s).
- ★ Soloists must be willing to rehearse on their own time to best learn & retain choreography.

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GISELLE BALLET 2025 REHEARSAL SCHEDULE

PLEASE KEEP THIS SCHEDULE FOR YOUR OWN RECORDS

All rehearsals held at 291 N Main unless otherwise announced.

Please review the production schedule below and list any conflicts you have on page 2 of this packet.

Photo Shoot for promotional poster TBD involving Giselle, Albrecht, Myrtha, Zulme, and Moyna

Saturday, January 18th Costume Committee Meeting

Saturday, January 25th Initial Fittings

		CLASS NAME & ROLE	INSTRUCTOR
	8:00-8:30 am	RENVERSE – Leaves	Ms. Sarah
	8:30-9:00 am	RELEVE – Sunrise	Ms. Christina
	9:00-9:30 am	PIQUE – Dusk	Ms. Christina
	9:30-10:15 am	DEVELOPPE – Royal Court	Ms. Andrea
	10:15-11:00 am	GLISSADE & MEN'S CLASS – Deer/Hunters	Ms. Christin
	11:00-11:45 am	FRAPPE – Starlight	Ms. Christin
	12:30 -1:00 PM	PLIE – Pumpkins	Ms. Christin
	1:00-1:30 PM	CAMBRE – Harvest Celebration	Ms. Colee
	1:30-2:00 pm	DEGAGE – Will-o'-the-Wisps	Ms. Colee
	2:00-2:30 pm	PREPARATORY – SunRays	Ms. Saige
	2:30-3:00 pm	TENDU – Daisies	Ms. Saige
	3:00-4:00 pm	Auditioned/Specialty Roles	

Sat., February 1st Rehearsals

Sat., February 8th Rehearsals

Sat., February 15th Rehearsals

Sat., February 22nd Rehearsals

Saturday, March 1st NO REHEARSALS

Saturday, March 8th Rehearsals

Saturday, March 15th FULL Scenes minus littles

Saturday, March 22nd FULL REHEARSAL. All Cast including all Class Roles.

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Saturday, March 29th FULL REHEARSAL. All Cast including all Class Roles.

Saturday, April 5th NO REHEARSALS SPRING BREAK

Saturday, April 12th FULL REHEARSAL. All Cast including all Class Roles.

Saturday, April 19th Costume Distribution

		CLASS NAME & ROLE	INSTRUCTOR
	8:00-8:30 am	RENVERSE – Leaves	Ms. Sarah
	8:30-9:00 am	RELEVE – Sunrise	Ms. Christina
	9:00-9:30 am	PIQUE – Moonlight	Ms. Christina
	9:30-10:15 am	DEVELOPPE – Royal Court	Ms. Andrea
	10:15-11:00 am	GLISSADE & MEN'S CLASS – Deer/Hunters	Ms. Christin
	11:00-11:45 am	FRAPPE – Starlight	Ms. Christin
	12:30 -1:00 PM	PLIE – Pumpkins	Ms. Christin
	1:00-1:30 PM	CAMBRE – Harvest Celebration	Ms. Colee
	1:30-2:00 pm	DEGAGE – Will-o'-the-Wisps	Ms. Colee
	2:00-2:30 pm	PREPARATORY – Sunbeams	Ms. Saige
	2:30-3:00 pm	TENDU – Daisies	Ms. Saige
	3:00-4:00 pm	Auditioned/Specialty Roles	

Saturday, April 26th DRESS REHEARSAL

Monday, April 28th Rose Wagner Performance @ 7 PM

Saturday, May 3rd THS Performance @ 7 PM

ALL Auditioners MUST be able to fully commit to the following days and times without exception:

- ❖ **SAT., April 26th** Dress Rehearsal – Clarke N. Johnsen Jr High 10 AM-5 PM
- ❖ **MON. April 28th @ 7:00 p.m.** performance @ Rose Wagner (SLC) Call Time 3:15 PM
- ❖ **SAT., May 3rd @ 7:00 p.m.** performance @ Tooele High (Call Times TBA, block out 2-10 PM)

See Libretto as well as a more detailed description of roles at the end of the packet

Proceed to pages 7 & 8 of this packet for Audition Rules & Guidelines

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Audition Rules & Guidelines

What to wear to an audition

For ladies, black leotard and pink ballet tights. Skirts, wraps, legwarmers, and any other type of attire is discouraged. For gentlemen, a fitted plain black, grey or white short sleeve t-shirt, black shorts or jazz/sweat pants [worn below the knee but above the ankle] & thin, knee length black socks are preferred. *Those auditioning only for character roles (roles that do not require dancing) may forego these rules and wear casual clothing.*

Shoes

Ballet Flats are absolutely required. Ladies, pink. Gentlemen, black, white or grey. Ladies who are auditioning for a role that is to be danced on pointe must bring pointe shoes to audition in as well as flats. Those auditioning only for character roles may wear character shoes or regular heels. No stilettos please.

Hair

Ladies hair must be pulled back away from the eyes. Hair that is long enough should be in a bun or french-twist. Hair that is too short for a bun must still be secured back with a headband and/or bobby pins. Gentlemen should look well groomed & hair should be styled so as to be away from the eyes.

Be on time (that is, early)

Arrive to your audition between 15-30 minutes early in order to receive your number, adorn proper attire, and warm up. If you are not at least 15 minutes early to an audition, you will be considered late. Those that are late forfeit the opportunity to participate in the audition.

Upon arrival

Upon arrival you will receive a number. This number is to be worn above the waist, clipped onto the leotard [for gentlemen, onto the shirt]. You may then begin warming up in the designated areas. Do not be a distraction. Follow directions. You will be judged on professionalism throughout the audition.

What to expect

The director of the audition will explain and demonstrate what you are to do. If you are confused or have clarifying questions, raise your hand. Make sure to prepare and finish in the manner the director indicates. Know your number so that when it is called, you are ready to move center stage in a quick and orderly manner. After dancing, remain still in your ending pose with your number visible to the judges until the director indicates that you are finished and free to move off the floor.

Dismissal

Due to the nature of our auditions, a set dismissal time is not guaranteed but we will do everything we can to stick to the schedule. Auditioners are welcome to leave after

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auditioning for the roles they desire. After concluding the auditions, the director will dismiss all remaining auditioners and the judges will begin deliberation.

Observation by parent/guardians

All of our auditions are closed auditions, meaning that parent/guardians are not invited to observe.

Respect

Respect yourself and others during and after the audition. This includes being considerate and polite to others, before and after the audition. Respect the decision of the judges and the director.

Casting Results

The results of the audition will be posted online and emailed that evening. Be positive with casting results. Not everyone is cast in the role they desire every time, not even professional dancers. Inevitably most auditioners will not receive the role they most desired. The way you handle the results of the audition is extremely important to the director and the cast at large, especially your peers. Be humble about your successes and your failures. Everyone will have both at some point in life and how you handle the aftermath of auditions speaks volumes about your personal character. The deliberation of the judges will be confidential. Do not ask the director why you were or were not cast in a particular role. Instead, ask yourself how you can learn from the audition. Many factors can determine whether/why a particular dancer receives a particular role. In some cases height or body type are considered, even hair color.

Other Auditioning Tips:

- ★ Audition for as many roles as you are able and willing to receive. Be clear on your audition paperwork if you are not willing or able to commit to any certain role.
- ★ Look out to the audience when auditioning a movement or combination.
- ★ Never draw attention to your mistakes. Mistakes are a part of performing and how you “cover up” your mistake will indicate to the judges how professional a performer you are. Do not make any audible noises during an audition..
- ★ The way you audition is likely the way you will perform. The judges are looking for the best all-around performer for each role. This includes not only how you execute a movement or combination, but how well you express yourself & generally perform. A neutral face full of energy and ease is the best auditioned expression. This can be difficult to achieve for some dancers. Keep tension out of your neck. Make dancing look effortless.
- ★ Enjoy the opportunity to audition.

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Giselle Libretto (subject to change)

Setting Germany during the Middle Ages

Act 1 Scene 1 – Albrecht & Giselle

We open to Albrecht and Wilfred entering the village at sunrise. Hilarion makes an entrance showing his love for Giselle by leaving presents at her door. Giselle enters shortly after Hilarion leaves and Albrecht takes credit for the gifts. They dance and Giselle plays “he loves me, he loves me not” with a daisy, which Albrecht manipulates in his favor.

Act 1 Scene 2 – The Village Wakes

The town begins to awaken and Giselle’s friends arrive and evaluate Albrecht. Villagers dance with Giselle and Albrecht. Bertha chastises Giselle for dancing too much with her weak heart and warns about the Willis.

Act 1 Scene 3 - Nobles Arrive

In the distance, the royal horns are heard. Albrecht exits to keep his true identity from being discovered. Duke and Bathilde arrive and Berthe provides them with lunch. Berthe then asks the Harvest Villagers to dance.

Act 1 Scene 4 – Harvest Celebration

The village celebrates the bountiful harvest. Leaves are blowing around with an abundance of pumpkins.

Act 1 Scene 5 – Albrechts Treachery

After the harvest celebration starts to wind down, Giselle turns her attention to the beauty of Bathilde’s clothes. Giselle and Bathilde talk and Bathilde gives Giselle her beautiful necklace. Giselle dances alone and then with Bathilde. Hilarion shows up and blows the Royal Horn. Thinking that the Royals have left, Albrecht shows up and is exposed by Hilarion and Bathilde that he is engaged to marry Bathilde.

Act 1 Scene 6 – Giselle’s Madness and Death

Giselle is devastated by the news of Albrechts lies. She begins to lose her mind getting lost in thinking about the good times she had with Albrecht before being snapped back to reality. Due to the stress of the news and her madness, Giselle’s weak heart stops and she dies.

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Act 2 Scene 1 – The Forest

We open to the Willis Forest. Deer are running through the forest being followed by hunters. The hunters notice that the sun is beginning to set. They discuss not wanting to be in the forest at night with the Willis and abandon their hunt. Dusk dances and melds into Moon Light during which we see Albrecht and Wilfred walking to visit Giselle's grave.

Act 2 Scene 2 – Rise of the Willis

Willis begin to rise from the fog to begin their nightly hunt of men wandering in the forest to seek revenge for the wrong that was done to them in life by men. Here we meet the Willi Queen, Myrtha and her 2 attendants Zulme and Moyna.

Act 2 Scene 3 – Giselle's Grave

Albrecht and Wilfred arrive at Giselle's grave and place the bouquet of lilies he brought her. As he is mourning at the Moon Fairy Flowers dance. Wilfred gets a glimpse of the Will-o'-the-wisps, is spooked and leaves Albrecht alone. Giselle rises from the grave and dances with Albrecht.

Act 2 Scene 4 – Will-O'-the-Wisps and Wilfred's Death

The gentle Will-o'-the-wisps frolic in the forest before they are startled by the arrival of the Willis. The Willis dance and Wilfred stumbles upon them. The Willis sentence him, and they dance him to death.

Act 2 Scene 5 – Willis Against Albrecht

Albrecht comes back on stage, unaware of the Willis. They sentence him but Giselle vows to save him due to her love for him. Myrtha and the Willis are angered and proceed to try and dance Albrecht to death. Giselle continues to save him multiple times until the sun rises.

Act 2 Scene 6 - Sunrise

The Sunrise Fairy and her sunlight explode onto the stage. The Sunrise Fairy gets between Myrtha and Albrecht, banishing Myrtha and the Willis back to the night. The Sunrise Fairy gives Giselle space to say her last goodbye to Albrecht before she returns to her grave.

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Class Roles

Preparatory: Sunlight (Act 1)

Tendu: Daisies (Act 1)

Develloppe: Royal Court (Act 1)

Renverse: Leaves (Act 1)

Cambre: Harvest Celebration (Act 1)

Plie: Pumpkins (Act 1)

Glissade: Deer/Hunters (Act 2)

Pique: Dusk (Act 2)

Frappe: Moonlight (Act 2)

Degage: Will-o'-the-wisps (Act 2)

Releve: Sunrise (Act 2)

Corps de ballet: Willis (Act 2)

Petite Corps de ballet: Villagers (Act 1)

Auditioned Roles

Giselle (Act I & II) *Main character in the show. Needs to have great technique and be able to do hops en pointe on one foot. Must also have great acting and facials to portray a wide variety of emotions. Must also be comfortable acting "in love" with whoever is cast as Albrecht.*

Albrecht (Act I & II) *Male leading role. Dancing is required but choreography can be worked around the level of experience. Must be strong enough to partner. Good acting required.*

Hilarion (Act I) *Male role. Primarily an acting role. Does not require as much dance experience but some would be preferable. Choreography will be worked around the level of dance experience. He is a villager who is in love with Giselle and is very suspicious about who Albrecht truly is. May be added into Act II.*

Wilfred (Act I & II) *Male role. He is Albrecht's friend/confidant. Primarily an acting role but some dance experience would be preferred. He will be in a couple of scenes in Act I and a small death scene in Act II.*

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Bertha (Act I) *Acting role only. She is Giselle's mother. Looking for an older woman or an older teen who is willing to make themselves look older by using makeup. Must have great acting and confident with large hand motions to get what she is saying across to the audience.*

Duke of Courland (Act I) *Male Acting role only. Elder gentleman who has good stage presence and can appear regal. He is Bathilde's father.*

Bathilde (Act I) *Acting role primarily. Small amount of very simple dancing. She is engaged to Albrecht. She is nice but needs to still maintain a royal air about her.*

Peasant Soloist (Act I) *Intermediate to Advanced pointe is a must. Should be comfortable doing most steps en pointe. She will have 1 solo during Act 1.*

Moyna (Act II) *She is one of the Willis Queen's lieutenants. They will be in all of the scenes the Willis corp is in as well as their own solo/duet with the other lieutenant and a scene or two with Mrytha. May need to occasionally attend Pointe Corp class on Tuesdays from 3:45-5:30.*

Zulme (Act II) *She is one of the Willis Queen's lieutenants. They will be in all of the scenes the Willis corp is in as well as their own solo/duet with the other lieutenant and a scene or two with Mrytha. May need to occasionally attend Pointe Corp class on Tuesdays from 3:45-5:30.*

Mrytha (Act II) *The Willis Queen. MUST have a great stage presence. She should be overpowering and intimidating. Looking for great leg extensions and nice adagio control. May need to occasionally attend Pointe Corp class on Tuesdays from 3:45-5:30.*

Giselle's Friends (Act I) *Looking for 4 dancers to play Giselle's Friends. Intermediate pointe is required for this role. Acting is required. Should be able to interact with other dancers on the stage without too much guidance and instruction. Will be in scenes throughout the first act.*

Moon Flowers (Act II) *Looking for 4-5 dancers to dance on flat. Must be able to match other dancers, beautiful arm placement, and comfortable with adagio movement. Dancers around the same height would be preferred.*

Sunrise Fairy (Act II) *Need someone who can match the Willis Queens intensity in stage presence. They will be interacting with Myrtha, Giselle, and Albrecht. Will also be dancing with Sunrise Corp. May need to occasionally attend Releve class on Thursdays from 6:30-8:00.*