



dance music theater

# Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

*SchoolTime 07/08*



## Study Guide

**Tchaikovsky Perm Ballet, *Swan Lake***

Monday, March 31, 2008 at 11 a.m.

Zellerbach Hall



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



### Cal Performances Education and Community Programs Sponsors

Cal Performances' Education and Community Programs are supported by American Express Company Foundation, California Arts Council, California Mortgage & Realty, Design Community & Environment, Evelyn & Walter Haas, Jr. Fund, Orton Development Inc., Sharon & Barclay Simpson, Pacific National Bank, The Wallace Foundation, Bernard E. & Alba Witkin Charitable Trust, and The Zellerbach Family Foundation.

# Welcome

March 7, 2008

Dear Educators and Students,

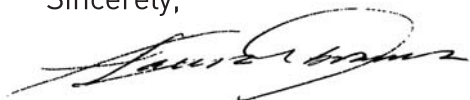
Welcome to *SchoolTime!* On **Monday, March 31, at 11:00am**, your class will attend **Tchaikovsky Perm Ballet's** performance of *Swan Lake*, Act 1. Performed by one of Russia's most distinguished dance companies, *Swan Lake* captures the full range of human emotion like no other – from hope to despair; fear to tenderness; melancholy to happiness. The story of a young woman trapped in the body of a bird unfolds with battles, betrayal and the eternal devotion of a young love-smitten prince. This production is a perfect introduction to the art of classical ballet, with lavish sets and costumes, Tchaikovsky's resounding score and exquisite dancing.

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate during the performance by:

- OBSERVING how the dancers use their bodies in the ballet
- LISTENING to how the music by Pyotr Illyich Tchaikovsky supports the mood and action of the dance
- THINKING ABOUT how mime is used in ballet to communicate the story
- NOTICING how the music, lights, costumes and sets enhance the performance
- REFLECTING on the sounds, sights, and performance skills on display at the theater.

We look forward to seeing you at *SchoolTime!*

Sincerely,



Laura Abrams  
Director of Education  
& Community Programs



Rica Anderson  
Education Programs Administrator

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# 1 Theater Etiquette

**Be prepared and arrive early.** Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

**Be aware and remain quiet.** The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

**Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

**Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

**Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



# 2 About the Performance

## Swan Lake

### Guiding Questions:

- ◆ When was the ballet *Swan Lake* created? Who contributed to the different elements of the ballet?
- ◆ What were people's reactions to the first production of *Swan Lake*? Why?
- ◆ What specific movements do the dancers use to bring the ballet to life?

Written by Trudy Garfunkel

*Swan Lake*, a classical ballet of romance and tragedy, is one of the crown jewels of 19th century ballet. Its melodic score by Peter Ilyich Tchaikovsky is filled with beauty and grandeur. The Tchaikovsky Perm Ballet & Orchestra, one of Russia's premier companies, brings a traditional version of Act I of this moving, psychological dance drama alive in an elaborate production featuring 125 dancers and musicians.

### Brief History of Swan Lake

The ballet *Swan Lake* is based on a Russian fairy tale about an evil sorcerer who turns young girls into birds. The first production in 1877 in Moscow was a failure. The staging was considered dull and routine and Tchaikovsky's music was not appreciated by the public. The prima ballerina thought the choreography was too difficult to dance, so she felt free to insert her favorite music into the score and dance her favorite choreography from other ballets. The ballet was not performed again for many years. However, by the time Tchaikovsky died in 1893 his genius had been recognized worldwide. Fifteen months after his death, a new production of the ballet was presented at St. Petersburg's Mariinsky



Theater as a tribute. Marius Petipa (1822-1910) choreographed the first and third acts; Lev Ivanov (1834-1901) choreographed the second and fourth acts.

The production of *Swan Lake* performed by the Tchaikovsky Perm Ballet is based on the version by Petipa and Ivanov with additional material by Russian dancer, choreographer, and teacher Aleksandr Gorsky (1871-1924). Gorsky added elements to intensify the drama and clarify the psychological motivation of the characters. The company's current production has been staged by internationally renowned ballerina, Natalia Makarova.

### Synopsis of *Swan Lake*

Act I will be presented at the *SchoolTime* performance.

**ACT I (The Palace Garden):** At Prince Siegfried's 21st birthday celebration, his mother reminds him that it is time to choose a bride. As the festivities end, a flock of swans is seen in the distance; the Prince and his friends decide to hunt them. This act contains examples of solos, pas de trois (dances for three people) and dances for the ensemble.



ACT II (The Lakeside): Siegfried meets Odette, the Swan Queen. Odette is really a princess who is under the spell of the evil wizard, Von Rothbart. Odette and her handmaidens have been turned into swans and can assume human form only between midnight and dawn. For the spell to be broken, a man must swear his eternal love to Odette. Prince Siegfried does so, promising to be faithful to Odette forever. The highlight of this act is the pas de deux (dance for two people) for the Swan Queen and the Prince in which they demonstrate their growing love for each other.

ACT III (The Palace Ballroom): Siegfried's mother the Queen has invited princesses from many lands to meet the Prince. Von Rothbart tricks Siegfried into proposing marriage to the wizard's daughter, the Black Swan, Odile, thereby causing the Prince to break his promise

to Odette. When the Prince realizes his terrible mistake, he rushes from the palace in despair. This act is filled with a number of ethnically flavored dances reflecting the cultures of the visiting princesses

ACT IV (The Lakeside): All versions of Swan Lake do not end the same way . Sometimes one of the lovers dies, some times they live happily ever after. In this version, by the Tchaikovsky Perm Ballet, both Odette and Siegfried die at the end.

### Main Characters

- Von Rothbart-the evil wizard
- Siegfried- the prince
- The Queen-Siegfried's mother
- Benno-Siegfried's friend
- Odette-the beautiful enchanted swan
- Odile-Odette's wicked double

# 3 About the Artists

## The Tchaikovsky Perm Ballet



### The Tchaikovsky Perm Ballet & Orchestra

The Tchaikovsky Perm Ballet & Orchestra is one of two groups under the umbrella of The Tchaikovsky Opera and Ballet Theater. The Tchaikovsky Opera and Orchestra (sometimes referred to as the Perm Tchaikovsky Opera and Orchestra) is the other group.

The Tchaikovsky Opera and Ballet Theater is based in Perm, a port city in the Russian Urals. Perm, which has more than 1.2 million inhabitants, is located 1,000 miles from the capital city of St. Petersburg. The opera company of The Tchaikovsky Opera & Ballet Theater was founded 1870, and the ballet company became a permanent institution in the mid-1920s. Known for its exemplary productions of the operas and ballets by Peter Ilyich Tchaikovsky, the Tchaikovsky Opera and Ballet Theater



Above: Map of Russia with close-up of Perm, Russia. Right: The Tchaikovsky Opera and Ballet Theater located in Perm, Russia.

has also produced and performed a growing number of other classical and contemporary works. The Tchaikovsky Perm Ballet Orchestra, a company of 125 dancers, soloists, and musicians, is one of Russia's most distinguished arts organizations. It is unique in that it draws all of its dancers from its own school, the most prestigious training institution for ballet in all of Russia.

## Pyotr Ilyich Tchaikovsky



Russian-born composer Pyotr Ilyich Tchaikovsky (1840-1893) did more than any other composer to elevate the quality of ballet music in the 19th century, making it an equal partner of

the choreography. His ballet scores are symphonic and filled with rich melodies; they are evocative and speak directly to the listener's emotions. His scores are not just unrelated tunes strung together; his music helps tell the story. In addition to three ballet scores, Tchaikovsky produced nine operas, six symphonies, three string quartets, numerous chamber works and concertos for various instruments, overtures, short pieces for piano and over 100 songs and choral works.



## Marius Petipa

The choreographer Marius Petipa (1822-1910) is responsible in large part for revitalizing ballet as an art form.

A ballet master and choreographer from France, Petipa arrived in Russia in 1847. During his 60-year career at the Mariinsky Theater's Imperial Ballet, he created 46 new ballets and revised 17 more. Petipa's genius was for combining the basic steps and movements of classical ballet into endlessly innovative patterns and inventive variations. His ballets were lavish, multi-act spectacles with romantic or storybook plots. They were filled with regal processions, folk and national dances, mime and divertissements (suites of dances that have nothing to do with the plot but are meant purely to entertain or show off the talents of the dancers), as well as numerous solos, duets, trios and ensembles for waves of dancers who crisscrossed the stage in intricate designs.



## Natalia Makarova

Born in 1940, Natalia Makarova entered the famed Vaganova Ballet Academy in her native Leningrad at age 13, and was placed in an

experimental program that condensed the nine-year program into six years. She joined the Kirov Ballet, following graduation and quickly rose to the rank of ballerina. Her international fame grew from her performance of *Giselle* with the Kirov Ballet in London. She became known for both outstanding classical technique and the ability to emotionally embody the characters she danced. *Giselle* became one of her signature roles. In 1970, she joined the American Ballet Theatre, dancing its vast repertory and working with Anthony Tudor, George Balanchine, Jerome Robbins and Glen Tetley. In 1972, she began an association with the Royal Ballet in London, and appeared as a guest artist with major ballet companies worldwide in her dance career. In 1980, Makarova staged the first full-length production of *La Bayadere* in the West for American Ballet Theatre, a production that is now in the repertoire of companies worldwide.

In 1989, Natalia Makarova was the first Russian artist-in-exile invited to perform in the Soviet Union. She returned to her native Leningrad and danced with the Kirov Ballet on the stage where she began her career. *Makarova Returns*, a documentary film of this historic event, was produced by the BBC. While Makarova's *Swan Lake* contains some of the classic choreography by Petipa and Ivanov, she also acknowledges the contribution of Sir Frederick Ashton to the production.

# 4 About the Art Form

## Ballet

### Guiding Questions:

- ◆ How do the movements, shapes and images the dancers create with their bodies tell a story?
- ◆ What characteristics make ballet a distinct form of dance?
- ◆ What is pantomime and how does it contribute to a ballet performance?

### History of Ballet

The roots of classical ballet go back to Renaissance Europe (c. 1300 -1600) where it was first presented by the Italian nobility. Those lavish performances combined music, mime, costume, poetry, singing, pageantry, elaborate stage effects, and dancing. Early ballet was participatory with the audience joining the dance at the end of the performance. The word ballet originally comes from the Italian, *ballare* (to dance) and *balletto* (little dance).

At first, the performers who appeared in these *ballets de cour* (court ballets) were not professionals, but members of the court; even kings and queens took part. Professional dancers did not appear on stage until the reign of Louis XIV, who ruled France from 1643 to 1715. Louis XIV, known as the Sun King, often performed in court ballets as a young man, but when he got older and gained weight, dancing became more difficult, and he stopped. Court protocol demanded that if the King didn't dance, none of his court could either.

Since Louis loved these regal entertainments, he created a Royal Academy of Music and Dance in Paris to train professional musicians, singers, and dancers. He also gave permission, for the first time, for ballets to be performed in public theaters. Many of today's classical ballet steps, poses, and movements derive from those developed at the Royal Academy, where dancers were trained in the elegant style beloved by the king.



Louis XIV



Jean-Georges Noverre



Ballerina

*Note:* A list of defined words pertaining to ballet can be found in the glossary on page 20.

In the 18th century ballet became a serious art form on par with the opera. Jean-Georges Noverre helped advance the technical standards of ballet with his focus on the ballet d'action, in which the movements of the dancers are designed to express character and assist in the narrative. At this time, women played a secondary role as dancers. They wore heavy, layered costumes which included hoops, corsets, high heels and large wigs which prevented a graceful freedom of movement.

However, during the social change of the 19th century, ballerinas began experimenting with new techniques, most notably pointe work (dancing on the very tips of the toes), which rocketed the ballerina into prominence as the ideal stage figure. Around this time the Romantic Movement came into artistic vogue as a reaction to the scientific rationalization of nature and the build up of industrialization. Choreographers were inspired to compose romantic ballets around otherworldly, often supernatural stories. These “unreal” ballets portrayed women as fragile, delicate creatures who seemed so ethereal that they gave the illusion of defying gravity, and could be lifted effortlessly.

While France had been ballet’s leading capital, in the 19th century new innovators began to come from other countries, most notably Russia. Many memorable ballets based on western folklore, or evoking exotic and faraway places were developed in Russia in the mid-to-late-1800’s. For instance, choreographer Marius Pepita collaborated with the composer Peter Ilyich Tchaikovsky on *The Nutcracker* (1892), *The Sleeping Beauty* (1890) and *Swan Lake* (1895).

During this time, as the choreography demanded more detailed and acrobatic legwork, dancers began to perform in

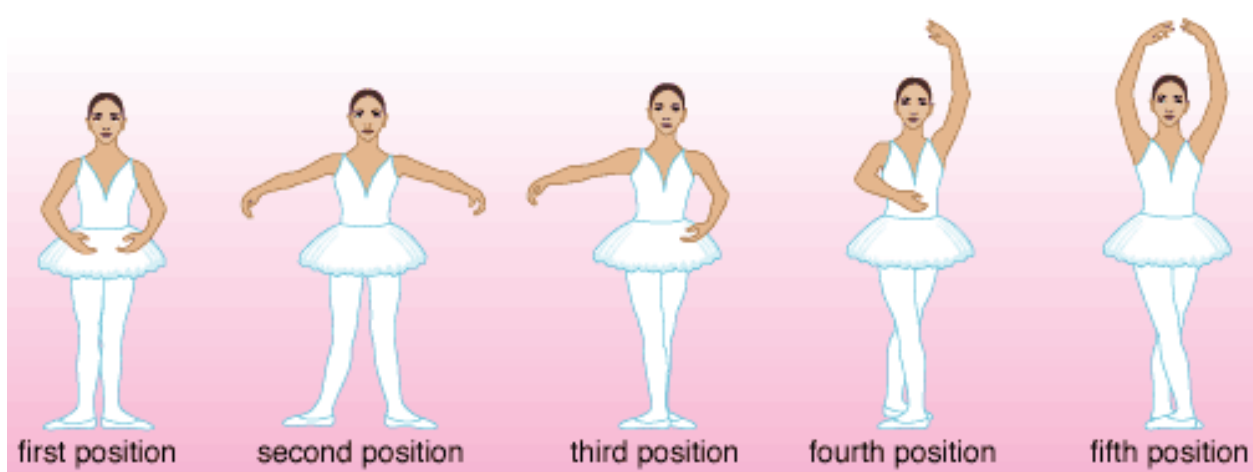
costumes such as the classical tutu that revealed their legs. The tutu was a short skirt supported by layers of crinoline. Dancers also wore leotards and tights as undergarments so glimpses of their bare flesh wouldn’t scandalize audiences of the time.

## The Form of Ballet

Characterized by graceful yet precise articulation of the body, ballet choreography emphasizes symmetry and repeating patterns. Striving to give the illusion of weightlessness, dancers hold their bodies in an upright position and extend their arms and legs away from the body. They also turn their legs out from the hips, and perform many turns and movements high on the balls of their feet or even on pointe.

Ballet uses five basic positions of the feet, and the terminology one would hear in a ballet class is in French. As ballet puts great emphasis on the method and execution of movement, ballet students are required to learn the names, meanings, and precise technique of each movement. While ballet dancers train their bodies to be strong and flexible, strength is particularly important in the legs, feet and the abdominals. A strong core is necessary for many movements in ballet, especially turns, and strong feet are essential for the many hours ballerinas spend on the tips of their toes.





## Examples of Ballet Steps & Positions

### Jeté [zhuh-TAY]

Throwing step. A jump from one foot to the other in which the working leg is brushed into the air and appears to have been thrown. There is a wide variety of jetés and they may be performed in all directions.

### Chaînés [sheh-NAY]

Chains, links. This is an abbreviation of the term tours chaînés déboulés, which means a series of rapid turns on the points or demi-points done in a straight line or in a circle.

### Plié [plee-AY]

Bent, bending. A bending of the knee or knees. This is an exercise to help make the joints and muscles soft and pliable and the tendons flexible and elastic, and to develop a sense of balance. There are two principal plies: grand plié or full bending of the knees (the knees should be bent until the thighs are horizontal) and demi-plié, or half-bending of the knees. Pliés are done at the bar and in the center of all five of the basic positions.

## Mime in Ballet

Pantomime or mime—acting without words or speech translated into movement—is one of the oldest forms of theater and is found in traditions around the world. The pantomime tradition in ballet, which goes back to Renaissance court entertainments, was also influenced by the *commedia dell'arte*, a form of traveling street theater that arose in Italy in the mid-16th century and became popular all over Europe. *Commedia* used improvised dialogue, masked stock characters, dancing, acrobatics, and mime to present plays based on a limited set of easily identified scenarios. The younger roles (e.g., Harlequin, Pierrot, Pierette, Pulcinella and Columbine) were taken by the best dancers. Specific dramatic gestures conveying meaning, feeling and actions are an important feature of classical story ballets such as *Swan Lake*. There are dozens of “words” in the language of ballet mime.

## Introduction to Mime

These gestures can be used to introduce your students to basic pantomime expressions. Practice the following. Then, play a game of charades where students pick a word to pantomime for the class, while other students guess what word is being expressed.

**anger** - shake your fists above your head.

**ask or plead** - clasp your hands together in a begging gesture.

**beautiful** - with the thumb of your right hand make a circle around your face going from right to left.

**crying or sadness** - trace tears down your face.

**dancing** - raise your arms high above your head with your hands circling each other.

**death** - cross your outstretched wrists, with fists tightly clenched in front of your body.

**fear** - hold your hands in front of your body, with palms facing outward, while leaning the upper body backward or turning away from the danger; raise your left arm over the head, shielding the face with right palm.

**kiss** - touch your lips with the fingers.

**love** - place your crossed hands over your heart and turn your head slightly to the left.

**marriage** - use your right index finger to point to the ring finger of your left hand.

**princess** - lift your hands just above the top of your head as if enclosing a crown.

**promise** - place your left hand over your heart and hold your right hand straight up with two fingers pointed upwards.

**protect** - with your body facing the danger, throw back both arms and hold your head high.

**queen** - let the index finger of your right hand touch top of your forehead.

**remember** - touch your temple with the index finger.

**stop** - hold up your hand, palm out.



# 5 Selection of Folktales

## Guiding Questions:

- ◆ What are folktales?
- ◆ What qualities do folktales have? How do folktales inspire our imagination?
- ◆ What common themes and imagery do you find in the selected folktales?

## How Are Folktales Important to Learning?

Children naturally gravitate toward folktales, appreciating their larger-than-life magical quality, the interesting characters, the simple yet dynamic narrative arc and their relatively short length. But educators also recognize the enormous value of folktales in everything from teaching students classroom curriculum, to raising cultural awareness, to modeling qualities like independence and strength. In 1987, the California State Board of Education adopted a new history curriculum that substantially enriches the historical content of the elementary grades with myths and folktales. More recently, Virginia has revised its elementary curriculum to include folktales in language arts and social studies.

Here are some additional reasons to introduce your students to folktales:

- Reading and discussing folktales promotes students' problem-solving and critical thinking skills. Each story is about characters experiencing adventures, making choices, and living with the consequences of decisions. Students

also learn to grasp the sequencing of events in stories and recall and analyze information about places, ideas, concepts and experiences that are often unfamiliar.

- Students learn basic narrative structure from studying folktales. They can easily identify the parts of the story like beginning, middle and end, characters, point of view, setting, obstacle(s) or problems posed and how these are resolved.

- Folktales open the imagination. The stories give students "images" for visual art projects and "story plots" for creative drama or dance.

- There are folktales from all over the world. When students read tales from different cultures they learn to appreciate diverse cultures, recognize the universality of humanity and become curious to learn more about the customs, beliefs and history of other countries.

- Folktales are a bond with other generations. Children come to know stories that their parents, grandparents and great-grandparents know. Discovering and sharing variations in tales provides more insight into cultural and historical shifts. Also, each family has their own folklore; stories of children being born, the first time Mom and Dad met, and other old family stories that are often retold. Engaging students in their own personal folklore and encouraging them to write about it also inspires literacy.

- Hearing folktales read, especially if they are read expressively, motivates students to do their own storytelling.

Storytelling encourages spontaneous play, self-expression, and self-esteem. It also provides a way for students struggling with literacy to have a joyful language experience.

- When students listen to folktales they build concentration, listening skills and focus. The listeners bond together in a shared experience and the story becomes part of the classroom culture.

- Folktales often contain moral lessons about how to treat others, encouraging students to practice empathy and care about other people's feelings.

- In folktales, a young person often encounters challenges and rises to the occasion by behaving courageously and discovering their self-confidence, capability and ingenuity. These stories reassure students that by tapping into their inner strength and confidence, they too can learn to navigate an often dangerous and frightening world.

## Swan Tales

### *The Swan Maiden, Sweden*

A young peasant in the parish of Mellby [in Blekinge], who often amused himself with hunting, saw one day three swans flying toward him, which settled down upon the strand of a sound nearby. Approaching the place, he was astonished at seeing the three swans divest themselves of their feathery attire, which they threw into the grass, and three maidens of dazzling beauty step forth and spring into the water. After sporting in the waves awhile they returned to the land, where they resumed their former garb and shape and flew away in the same direction from which they came.

One of them, the youngest and fairest, had, in the meantime, so smitten the young hunter that neither night nor day could he tear his thoughts from the



bright image. His mother, noticing that something was wrong with her son, and that the chase, which had formerly been his favorite pleasure, had lost its attractions, asked him finally the cause of his melancholy, whereupon he related to her what he had seen, and declared that there was no longer any happiness in this life for him if he could not possess the fair swan maiden.

“Nothing is easier,” said the mother. “Go at sunset next Thursday evening to the place where you last saw her. When the three swans come, give attention to where your chosen one lays her feathery garb, take it, and hasten away.”

The young man listened to his mother's instructions, and, betaking himself, the following Thursday evening, to a convenient hiding place near the sound, he waited, with impatience, the coming of the swans. The sun was just sinking behind the trees when the young man's ears were greeted by a whizzing in the air, and the three swans settled down upon the beach, as on their former visit.

As soon as they had laid off their swan attire they were again transformed into the most beautiful maidens, and, springing out upon the white sand, they were soon enjoying themselves in the water. From his hiding place the young hunter had taken careful note of where his enchantress had laid her swan feathers. Stealing softly forth, he took them and returned to his place of concealment in the surrounding foliage.

Soon thereafter two of the swans were heard to fly away, but the third, in search of her clothes, discovered the young man, before whom, believing him responsible for their disappearance, she fell upon her knees and prayed that her swan attire might be returned to her. The hunter was, however, unwilling to yield the beautiful prize, and, casting a cloak around her shoulders, carried her home.

Preparations were soon made for a magnificent wedding, which took place in duet form, and the young couple dwelt lovingly and contentedly together.

One Thursday evening, seven years later, the hunter related to her how he had sought and won his wife. He brought forth and showed her, also, the white swan feathers of her former days. No sooner were they placed in her hands than she was transformed once more into a swan, and instantly took flight through the open window. In breathless astonishment, the man stared wildly after his rapidly vanishing wife, and before a year and a day had passed, he was laid, with his longings and sorrows, in his allotted place in the village churchyard.

### ***The Feathery Robe, Japan***

On the coast of Suruga, at Miwo, there once lived a fisherman by the name of Hakurioo. One day when he was resting from his work on the bank in the sunshine he saw a brightly glistening white robe lying before him, delicate and translucent

and entirely woven from feathers. At the place where the shoulders would fit on the wonderful robe there hung two wings.

He eagerly picked it up, wanting to take it home and carefully put it away, when a beautiful girl appeared before him. She sobbed aloud and demanded the return of her robe.

Hakurioo was at first not at all willing to give up his find. But then the girl said, amidst endless sobs and tears, that she was a heavenly goddess, and that she would have to remain miserably on earth as long as she did not have her feathery robe, that she had taken off while bathing, and which had thus wrongly come into his hands.

Moved by compassion, the fisherman said, "Very well, I will give your robe back to you, if in return you will dance the heavenly dance for me with which you daughters of heaven soar through the clouds."

The maiden replied, "Yes, give me my robe, and you shall behold the most beautiful dance that I am able to dance."

The fisherman considered for a moment and said, "No, dance first, and then I will give you your robe."

With this the heavenly maiden grew angry and said, "Shame on you, that you doubt the words of a goddess! Quickly, give me my robe, for without it I am not able to dance. You will not regret it. That I promise you!"

Thereupon Hakurioo handed her the feathery robe. She immediately put it on and rose into the air. True to her words, before the fisherman's amazed eyes she performed the most magnificent dance that one can imagine, at the same time singing the most beautiful, sensuous melodies, until Hakurioo did not know what was happening to him. In more and more beautiful loops she rose higher and higher, but it was a long time before

she disappeared from the enchanted fisherman's view, soaring into a light cloud that was drifting toward Fujiyama's summit, with the last sounds of her godly song sounding in his ears.

### ***The Three Swans, Germany***

Once upon a time there was a hunter. He was very despondent because his wife had died. He often wandered about in the forest entirely alone, thinking about whether or not he would ever find a second wife whom he could love as much as he had the first one.

One day he wandered ever deeper into the woods, with his gun at his side and not knowing where he wanted to go. At last he came to a straw hut. Stepping inside, he found there an old man with a crucifix lying before him. He greeted the man, who received him in a friendly manner and asked him what had led him to this forest hut.

The hunter told him of his sorrows: that he had lost his wife, that he now lived by himself, and that he did not know if he would ever be happy again.

The old man said to him, "There is help. Three swans will come here soon. Look at them carefully! After they have flown to the pond, you must secretly go there without letting them see you. Take one of their dresses and immediately return here with it."

As soon as the old man had spoken, three snow-white swans flew toward the hut. After the hunter saw them, they flew further to a nearby pond.

The hunter crept up and secretly took a dress that one of the swans had taken off and laid on the bank. Then he returned with it to the old man's hut.

When the swans wanted to get dressed again, one of them had only a

shift. As a beautiful maiden she came to the hunter, who had her dress, and moved into his house, and became his dear wife.

Before the hunter left the old man, the latter said to him, "You must carefully hide the swan-dress from your wife so that she cannot find it again."

The hunter did this, and he lived with his second wife for fifteen years. She bore him several children, and the married couple were very happy together.

Then it happened that one morning the man left, saying to his wife, "I shall be back at noon to eat."

After he had left, the woman watched him until he disappeared into the woods. Then she went to the attic, which the man had not locked this time, opened the chest containing the swan-dress, put it on, and as a swan, flew far, far away.

When the man came home to eat, his wife had disappeared. Not even the children could say where she was, for they had not seen her.

Then the hunter returned to the old man in the woods and told him of his misfortune: that once again he had lost his wife, and that he did not know where she had gone.

The old man said, "You did not put the dress away carefully. She found it and has flown away with it."

"Oh," said the hunter sadly, "is it not possible for me to find her again?"

"It is possible," said the old man, "but now it is dangerous, and it could cost you your life."

The hunter wanted to do everything for his wife, and so the old man said to him, "First you must attempt to get into the castle where your wife now lives. That will best happen as follows: She has donkeys that carry flour from a miller

every day. Go to the miller and ask him to hide you in a flour sack. The rest you will learn from your wife.”

With that the hunter found his way to the miller and talked him into hiding him in a sack. A donkey carried him a great distance to a splendid castle.

After arriving there he immediately found his wife, and no one could have been happier than was she, and she thanked her husband from the bottom of her heart for coming to redeem her.

But then she said to him, “Before we can be happy and live together, you must fight with three dragons who are here. They will come to you on three days and in different forms. They will torment and plague you for one hour each day, and if you withstand this without uttering a sound then they cannot further harm you, and I will be free. But if you speak a single word, they will kill you.”

Then the hunter promised that he would surely redeem her.

On the first day three great snakes came and wrapped themselves around

the hunter’s feet until he could not move, and they tormented him for an entire hour. Because he endured this in silence they went away without harming him.

The next day the dragons appeared as turtles and shot balls of fire at the hunter, until he could no longer withstand it, but he withstood it nonetheless, and he uttered not a sound, so after one hour they left him.

On the third day they came again as gigantic snakes and took the hunter whole into their jaws. He was deathly afraid and thought that he would have to cry out, and that he would no longer be able to withstand it, but out of love for his wife, he withstood it nonetheless.

When the three hours had passed, there suddenly stood before him — instead of the three snakes — three noblewomen. These were the three enchanted swans, whom he had now redeemed. And they remained with him and with his wife in the castle, and they all lived together in peace and happiness, and if they have not died, then they must be still alive.



# 6 Learning Activities

## ***Swan Lake: The Game Show***

After sharing the history and story of *Swan Lake* with your students, ask questions in a game show style format. This can be a fun way to check for understanding and will help prepare students for what they will experience at the theater.

*Tip: Little prizes can be fun to add to this activity. Here are 8 questions to start. You may come up with your own or have students participate in creating the questions.*

### **Questions**

1. Who is the choreographer of *the Swan Lake* ballet you will see at Cal Performances?
2. Who is the composer of the music for *Swan Lake*?
3. What vow did Siegfried break with Odette?
4. Who originally choreographed *Swan Lake*?
6. What was the name of the ballet company you saw perform in Zellerbach Hall?
7. Who is the artistic director of the ballet company?
8. What helped you understand the story even though there were no words?

### ***Discussion of Common Themes***

Many of the stories that ballets are based on have similar themes. For example good and evil, or love and betrayal. Select other fairytales to read aloud to your students, or read the ones included in this guide. Afterwards, have students brainstorm common themes. Ask students to see whether they recognize any of the same themes when they see the performance of *Swan Lake*.

#### ***Classic Romantic Ballets: Characteristics to look for:***

- Supernatural elements like fairies, magicians and mythical creatures
- Stories of tragic love
- Tutus for women (either short or mid length)
- Pantomime used to communicate emotion or action

### ***Performance Poster***

Now that you have seen Swan Lake, your assignment is to make a poster advertising the performance. Consider the following while designing your poster:

What words will you choose to put on the poster that will inform the public about this group? If you were to add highlights from a “review,” what would these highlights say?

What graphics will you use? How does color communicate feeling or set a tone?

What information do you need to include? Think about time, location, date etc. How will you emphasize this information.

Feel free to send in your poster to Cal Performances. We love to see student work!

### ***Odette and Odile***

Traditionally, the Swan Queen Odette and Odile, who fools the Prince into breaking his promise, are danced by the same ballerina. What does the dancer do differently in the two roles? How does she convince you that this is a different character? What other factors help you to distinguish between Odette and Odile?

Start with these 2 images. Which is Odette? Which is Odile?



## Language & Performance Arts (Grades 1-8)

### *Folktale Dance*

- Choose a folktale from the Selection of Folktales on page 10 in this study guide or from one that you have read in class. Start by brainstorming and listing on the board all of the important scenes. Put the scenes in order; divide the class into the same number of groups as scenes, and assign each group a scene. Give each group a large piece of paper and drawing implements and ask them to draw their scene for a storyboard.
- Assemble the storyboard in a prominent place. Ask each group to think about the characters and the actions in their scene. Can they come up with a “signature” gesture for each character? (For example, the swan may unfold her arms and slowly mimic flying.) Can they create movements to represent the actions in their scene? Allow students to decide who will play each character (several students may also represent one character), who will be the “set” or “scenery,” creating shapes for this with their bodies, who will make the sound effects. Encourage students to be creative with the movement in their scene. They should be imaginative with how they use the performance space, their body levels and the directions they might face or move toward. They might also choose when to use repetition, unison, and canon movement.
- Have each group share their scene with the class.

## History & Language Arts (Grades 4-12)

### *Making Folklore from History*

- Several historical figures like pioneer Daniel Boone, frontiersman Davy Crockett, and even America’s first president, George Washington have generated folklore created from events in their lives. There are also legendary heroes like John Henry who may or may not have been an actual person, but who came to represent the hardworking African-American men who helped build the railroad.
- Choose a figure from history or from current events. Research some events from that person’s life that you might embellish into a folktale. You may also think about the qualities of this individual’s character and choose to create a whole new story based on that. For example, the legend about George Washington admitting to cutting down the cherry tree serves to emphasize his integrity. Feel free to use hyperbole, to add elements of the supernatural or ingredients from other legends to make your folktale as creative as you can.
- If you prefer, you may choose a group of people who achieved something historically significant (like suffragettes, civil rights activists, women who built ships during WWII, early union activists, etc.) and create a mythical character who might represent this group.
- Write a story in three or four paragraphs in which you describe the larger-than-life qualities of this figure, the challenging event(s) they were involved in, and how they used their powers to resolve this event.
- Share some of your stories with each other by reading them out loud.

## References

### FOLKTALE SITES

<http://www.pantheon.org/areas/folklore/folktales/>  
<http://www.spiritoftrees.org/folktales/folktales.html>  
<http://www.americanfolklore.net/sindex.html>  
<http://ls.berkeley.edu/dept/folklore/>

### RELATED VIDEOS AND CLIPS ON THE INTERNET

[www.youtube.com](http://www.youtube.com)

Search under:

- “Perm Ballet Swan Lake Odette Variation” (2 minutes)
- “Perm Ballet” (various short clips)

*SWAN LAKE* – THE PERM BALLETT

Also available on DVD. You can purchase a copy at [www.amazon.com](http://www.amazon.com).

### WEBSITES, BOOKS, CDS, AND RELATED STUDY AREAS

- Perm Ballet

<http://www.opera.permonline.ru/index.cfm?page=146>

### BOOKS FOR CHILDREN

Ballet for Beginners – Marie-Laure Medova  
Coppelia- Margot Fonteyn  
Dance – Bill T. Jones and Susan Kuklin  
Dance!- Elisha Cooper  
Dancing Wheels – Patricia McMahon  
First Lessons in Ballet – Lise Friedman  
I Dreamed I Was a Ballerina- Anna Pavlova  
Kids Dance – Jim Varriale  
Let’s Dance – George Ancona  
Max – Rachel Isadora  
On Your Toes: A Ballet ABC – Rachel Isadora  
Star Climbing – Lou Fancher  
Swan Lake – Rachel Isadora  
Tallchief: America’s Prima Ballerina – Maria Tallchief  
To Be an Artist – Maya Ajmera and John D. Ivanko

### BOOKS ABOUT THE STORIES IN CLASSIC BALLETS

Dance Me a Story: Twelve Tales from the Classic Ballets – Jane Rosenberg  
Footnotes: Dancing the World’s Best-Loved Ballets – Frank Augustyn and Shelley Tanaka

### MUSIC RECOMMENDATIONS

Tchaikovsky: [Swan Lake Highlights](#) – John Lanchbery and Philharmonia Orchestra (\$5.99 on iTunes)

## **OTHER IDEAS**

-Author study: Rachel Isadora

A former dancer, she has written many books related to dance

## **FIND OUT MORE ABOUT DANCE IN THE BAY AREA AND DANCE EDUCATION**

### **DANCE CLASSES (FOR CHILDREN OR ADULTS)**

**East Bay schools include:** Oakland Ballet Academy, Destiny Arts Center, Destined 2 Dance, African Queens, AXIS Dance Company, Shawl-Anderson Dance Center, Luna Kids Dance, Berkeley Ballet, Berkeley City Ballet, East Bay Center for the Performing Arts, The Beat, and Ashkenaz

### **DANCE EDUCATION WORKSHOPS FOR TEACHERS**

Luna Kids Dance

[www.lunakidsdance.org](http://www.lunakidsdance.org)

Performing Arts Workshop

[www.pawsf.org](http://www.pawsf.org)

California Dance Education Association

[www.cdeadance.org](http://www.cdeadance.org)

National Dance Education Organization

[www.ndeo.org](http://www.ndeo.org)

### **BOOKS ON ARTS EDUCATION**

Body, Mind, and Spirit in Action – Patricia Reedy

Framing Education as Art: The Octopus Has a Good Day – Jessica Hoffmann Davis

Variations on a Blue Guitar – Maxine Greene

### **ADDITIONAL REFERENCES**

Gilbert, A. (1992). Creative dance for all ages. Reston, VA: National Dance Association/American Alliance for Health, Physical Education, Recreation and Dance.

Mettler, B. (1989). Materials of dance: As a creative art activity. Tucson, AZ: Mettler Studios.

Noll, S. (1993). Jiggle wiggle prance. New York: Scholastic. Pica, R. (1995). Experiences in movement: With music, activity and theory. New York: Delmar Publishing.

# 7 Glossary

**arabesque** - One of the basic ballet poses – standing on one foot with the other leg extended straight behind the body to form a long graceful line.

**ballerina** - A classical female dancer.

**ballet d'action** - A ballet movement that involves the expression of character and emotion through dancers' bodies and faces, rather than through elaborate costumes and props.

**classical ballet** - The academic form of ballet and its vocabulary of steps and movements. The term does not refer to subject matter. Romantic story ballets like *Giselle* are classical, as are many contemporary works that are abstract or have no plot. The term classical Russian ballet refers to the ballets produced in imperial Russia during the last 30 years of the 19th century.

**corps de ballet** - Literally the body of the ballet, the dancers who do not appear as soloists, but as a large group or ensemble that is usually doing the same steps.

**danseur** - A classical male dancer.

**enchaînement** - A linking of two or more steps to form a movement. A series of enchaînements may form a variation or solo dance.

**jeté** - A leap from one leg to the other.

**pas de deux** - A *duet*, a dance performed by two people – usually a man and a woman.

**pirouette** - A complete turn of the body performed on one foot and usually on *pointe*.

**plié** - A bending of the knee, the basis of all ballet steps.

**pointe** - The action of rising to the tips of the toes while performing steps from ballet technique. It is mostly performed using hard-toed pointe shoes.

**prima ballerina** - A principal or main female dancer.

**Romantic Movement** - An artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe that stressed strong emotion as the main source of aesthetic experience. It started as a reaction against intellectualism, rigidity and materialism.

**turnout** - A distinguishing characteristic of classical ballet: knees and toes that face forward in a normal standing position are swiveled out from the hip at an angle of 90 degrees. It takes dancers many years of training to reach a 90 degree turnout.

**tutu** - The dress worn by a ballerina. Classical tutus, such as those worn in *Swan Lake*, have short circular skirts of many layers of mesh or net attached to ruffled underpants that show off the dancer's legs. Tutus are often decorated with sequins, beads or paste jewels. Romantic tutus feature unadorned white or pale colored transparent bell-shaped skirts that end at mid-calf.

# 8 California State Standards

## Dance

### 1.0 ARTISTIC PERCEPTION

*Processing, analyzing, and responding to sensory information through the language and skills unique to dance*

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

### 2.0 CREATIVE EXPRESSION

*Creating, performing and participating in dance*

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

*Understanding the historical contributions and cultural dimensions of dance*

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

### 4.0 AESTHETIC VALUING

*Responding to, analyzing, and making judgments about works of dance*

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

### 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

*Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers*

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

## Theater:

Kindergarten / 3.1 Retell or dramatize stories, myths, fables, and fairy tales for various cultures and times.

## English Language Arts

Kindergarten / 3.0 Literary Response and Analysis  
Students listen and respond to stories based on well-known characters, themes, plots, and settings. The selections in Recommended Literature, Kindergarten Through Grade Twelve illustrate the quality and complexity of the materials to be read by students.

### Narrative Analysis of Grade-Level-Appropriate Text

3.1 Distinguish fantasy from realistic text.

3.2 Identify types of everyday print materials (e.g., storybooks, poems, newspapers, signs, labels).

3.3 Identify characters, settings, and important events.

Grade 3 / 3.0 Literary Response and Analysis

### Narrative Analysis of Grade-Level-Appropriate Text

3.2 Comprehend basic plots of classic fairy tales, myths, folktales, legends, and fables from around the world.

3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them.

3.4 Determine the underlying theme or author's message in fiction and nonfiction text.

3.5 Recognize the similarities of sounds in words and rhythmic patterns (e.g., alliteration, onomatopoeia) in a selection.

3.6 Identify the speaker or narrator in a selection.

### Grade 5 / 2.1 Write narratives:

1. Establish a plot, point of view, setting, and conflict.

2. Show, rather than tell, the events of the story.

## Notes on *Swan Lake*

### *The Story*

#### Main Characters

Von Rothbart—an evil, supernatural creature

Siegfried—the prince

The Queen—Siegfried's mother

Odette—a beautiful enchanted swan

Odile—Odette's wicked double

#### Act 1: The Royal Hunting Ground

At his 21st birthday party, Prince Siegfried's mother tells him that he must choose a bride at the next night's ball. Solos, *pas de trios* (dances for three people), and dances that include the whole ensemble are performed during the celebration. At the end of party, the Prince and his friends spot a flock of swans and decide to hunt them.

#### Act 2: The Misty Marsh

In pursuit of the swans, Siegfried encounters Odette, the Swan Queen. Odette tells him that she is a princess under a spell cast by the evil wizard Von Rothbart. She can only assume her human form at night, at sunrise she turns into a swan. The only way the spell can be broken is if a man swears eternal love to her. Captivated by Odette, Prince Siegfried promises to love her forever. Odette and Siegfried then dance a *pas de deux* demonstrating their feelings for each other. The duet includes bird-like movements, such as arm gestures that

signify the fluttering motion of wings, and lifts and turns suggesting lightness and flight.

#### Act 3: The Royal Ballroom

At the ball, princesses from many lands dance, trying unsuccessfully to win the prince's favor. Then, Von Rothbart arrives with his daughter Odile, a swan princess dressed all in black who resembles Odette. Tricked into proposing to Odile, Siegfried breaks his promise to Odette. Then, realizing his terrible mistake he runs out to seek Odette's forgiveness.

#### Act 4: The Lakeside

Siegfried finds Odette at the lake and she forgives him. However, now only death can free Odette from Von Rothbart's spell. The lovers decide to throw themselves in the lake, thereby destroying Von Rothbart's power and releasing Odette's handmaidens from the spell.

### *How Would You End It?*

All versions of *Swan Lake* do not end the same way. Some choreographers choose a happier ending, like showing the lovers uniting in the afterlife and Von Rothbart being destroyed. If you were the choreographer, how you would end the story and what movements would you use to demonstrate this ending? Share your ideas with your classmates and practice a few of the movements.



## Double Dancing

The challenging roles of Odette and Odile are danced by the same ballerina. This ballerina embodies two very different characters and performs great physical feats, best demonstrated by Odile's 32 consecutive *fouettes* (fu-ET-tay)—spinning turns done on one leg—in Act 3.

In what ways might the dancer make the two characters different from one another?

One of the themes of *Swan Lake* is good versus evil, a theme that is shown through the black and white costumes. Another theme portrayed is love and forgiveness. As you watch the performance what other themes do you notice?

## Classic Romantic Ballet Defined

When people talk about classic romantic ballets, they usually mean full length ballets from the late 1800s—like *Swan Lake*. These ballets often share similar characteristics like:

- Supernatural elements, like fairies, magicians, and mythical creatures
- Stories of unattainable and tragic love
- Elegant and light-footed dancing using both ensembles and soloists
- Tutus (either short or mid-length) for women
- *Divertissements* (dee-vehr-tees-MAHN), a collection of dances not directly connected to the plot
- Mime, or gestures that communicate thoughts and feelings

Also, the choreography of all classical ballet:

- Is based on accepted steps, movements, and traditions that go back hundreds of years
- Uses five basic positions of the feet and arms
- Stresses that the upper body should be held stiff and upright
- Is based on symmetrical, or identical, corresponding patterns and designs
- Has dancers wear ballet slippers or pointe shoes

## An Evolving Classic

When *Swan Lake* debuted more than 125 years ago in Russia, it was considered a flop. But in 1895, Russian choreographer Marius Petipa (PEH-tee-PAH) and his assistant Lev Ivanov reworked the ballet into a production that pleased audiences. This version is now considered traditional.

Since then, many have approached the ballet with a spirit of reinvention, often making changes ranging from costumes to story details. But two aspects remain constant—the overall story and much of the original music by renowned Russian composer Pyotr Tchaikovsky (chy-KOFF-skee).

## Ballet Costume Facts

Did you know:

- The tight bodice of the classical tutu was originally made to resemble the clothes of the French courtiers.
- In order to balance for short amounts of time on their toes, ballerinas began to sew reinforcements into the tips of their silk slippers. This was the first version of the stiff-tipped pointe shoes used today.
- The tutu was created when ballet choreography became more challenging and intricate. Tutus revealed the dancers' legs so audiences could appreciate their skilled legwork. Before the tutu, performers had to dance wearing heavy costumes that included hoops, corsets, high heels and large wigs.





This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson and Nicole Anthony, and Jill Randall.  
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