

SchoolTime 05/06



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

1906
Centennial Season
2006



Study Guide

Tchaikovsky Perm Ballet

Swan Lake

Friday, April 7, 2006, at 11:00 a.m.

Zellerbach Hall

Welcome



March 28, 2006

Dear Educator and Students,

Welcome to *SchoolTime*! On **Friday, April 7, 2006**, at **11:00 a.m.**, Cal Performances presents the *SchoolTime* performance of *Swan Lake* by the **Tchaikovsky Perm Ballet & Orchestra** at Zellerbach Hall on the UC Berkeley campus.

The Tchaikovsky Perm Ballet & Orchestra is one of Russia's most distinguished companies. Presenting classical and contemporary orchestra, ballet and opera compositions, the company places an emphasis on the ballets and operas of Pyotr Tchaikovsky, who was born near Perm.

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

- OBSERVING how the dancers use their bodies
- LISTENING to the musical score by Pyotr Illyich Tchaikovsky
- THINKING ABOUT how mime is used in ballet to express the story
- REFLECTING on their experience in the theater

We look forward to seeing you at Zellerbach Hall!

Sincerely,

Laura Abrams
Director
Education & Community Programs

Rachel Davidman
Education Programs Administrator



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 celebrates 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.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by California Arts Council, Walter & Elise Haas Fund, National Endowment for the Arts, The Wallace Foundation, The Zellerbach Family. Additional support is provided by Berkeley Community Fund, California Savings Bank, Citibank, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, McKesson Foundation, The San Francisco Foundation and Union Bank of California.

SchoolTime Study Guide

Tchaikovsky Perm Ballet

Swan Lake

Friday, April 7, 2006, at 11:00 am

Zellerbach Hall

Table of Contents

1. Theater Etiquette	1
2. Setting the Stage	2
3. About the <i>SchoolTime</i> Performance: <i>Swan Lake</i>	3
4. About the Artists	5
5. About the Art Form: Ballet	7
6. Learning Activities	10
7. Connections to California State Standards	12



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

2 Setting the Stage

Learning Objectives

- Students will become familiar with the classic story of *Swan Lake*
- Students will be able to recognize characteristics of classical ballet
- Students will become familiar ballet vocabulary

Pre-Performance Activities

Choosing at least one of these pre-performance activities will give your students a framework for their field trip experience and will allow them to better understand what they see on stage.

- Listen to Tchaikovsky's music for *Swan Lake*. Identify the recurring musical theme and then listen for it during the performance.
- Read the story of *Swan Lake* and discuss characteristics of fairytales.
- Try a few of the basic ballet positions with your feet.

Questions to Think About During the Performance

Reviewing these questions with your students prior to the performance will prepare them for their experience in the theater. Students who are familiar with the vocabulary, concepts and themes they will encounter in the show are much more likely to enjoy and understand the performance.



- What do you notice about the way the dancers move? What are some characteristics of classical ballet?
- What pantomime gestures did you notice? What were the characters expressing?
- How would you describe what you saw to a friend?

3 About the *SchoolTime* Performance

Swan Lake

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.

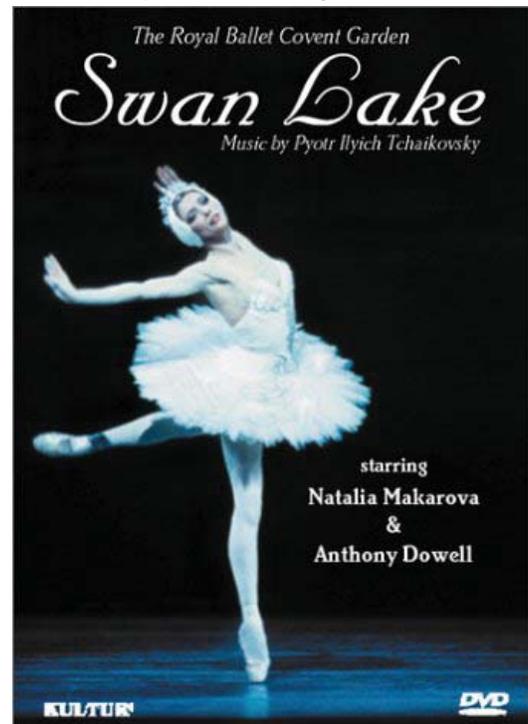
The Tchaikovsky Perm Ballet & Orchestra, one of Russia's premier companies, brings a traditional version of Act II of this moving, psychological dance drama alive in an elaborate production featuring 125 dancers and musicians.



Brief History of *Swan Lake*

Swan Lake, a ballet with music by **Pyotr Ilyich Tchaikovsky (1840-1893)**, is based on a Russian fairy tale about an evil sorcerer who turns young girls into birds. The first production in Moscow in 1877 was a failure. The staging was considered dull and routine and Tchaikovsky's music was not appreciated by the public. The prima ballerina thought it 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 II 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



Odile and Siegfried in Scene II

4 About the Artists:

Tchaikovsky Perm Ballet & Orchestra

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 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.



The Tchaikovsky Opera & Ballet Theater in Perm, Russia

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.

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.



*Pyotr Ilyitch Tchaikovsky
(1840-1893)*

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.



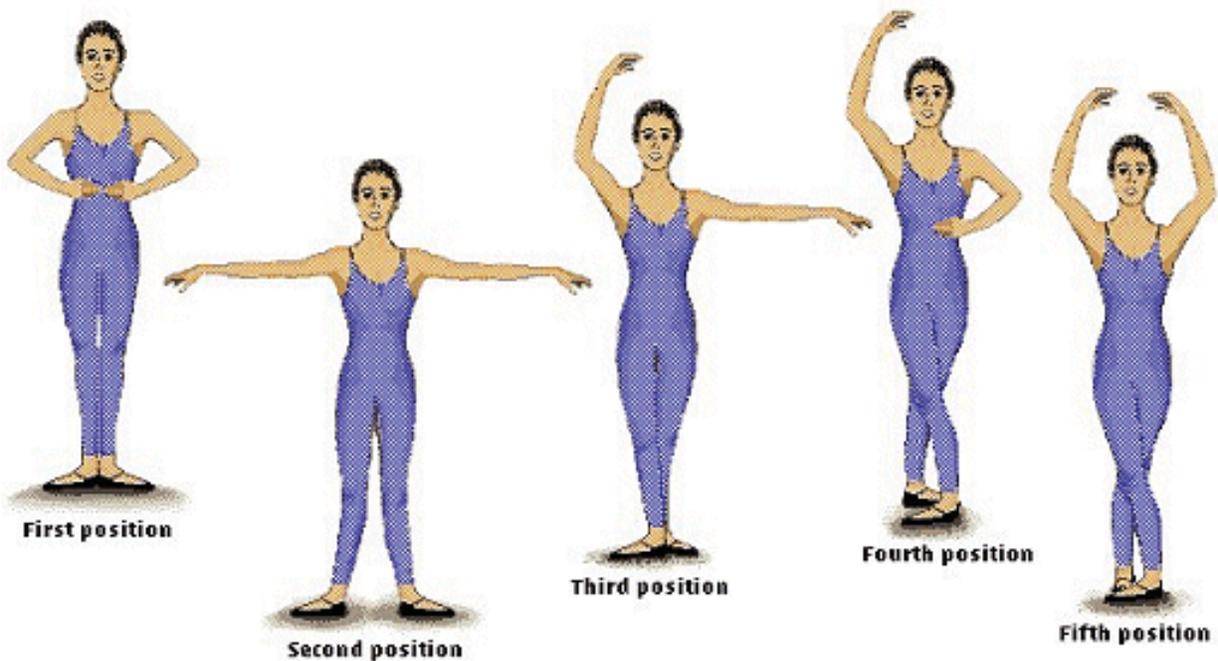
Marius Petipa (1822-1910)

Interesting Note:

Russian classical ballet reached its height in three ballets created in the last decade of the 19th century. All had musical scores by Peter Ilyich Tchaikovsky. These ballets, which are all still danced today in many different versions, are The Sleeping Beauty (1890, choreographed by Marius Petipa), The Nutcracker (1892, choreographed by Lev Ivanov) and Swan Lake (1895, choreographed by Ivanov and Petipa).

5 About the Art Form: Ballet

Classical ballet is a form of dance that originated in the royal courts of France in the 1500s. The first known ballet, the *Balet comique de la Royne* was performed in Paris in 1581. Ballet is characterized by graceful yet precise articulation of the body. Dancers hold their bodies in an upright position and the legs are turned out from the hips. In general the body is lifted, the arms and legs extend out away from the body and many of the turns and movements are done high on the balls of the feet or even on *pointe*. Ballet uses five basic positions of the feet, and the terminology you would hear in a ballet class is in French.



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 dell'arte* 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.

Excercise: Introduction to Mime



These gestures can be used to introduce your students to basic pantomime expressions. Practice the following examples with your students. 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.

Ballet Terms

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.

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.

turnout - A distinguishing characteristic of classical ballet: knees and toes that face frontward 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.

6 Learning Activities

Pre-performance 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 with. You may come up with your own or have students participate in creating the questions.

Questions

1. Who is the choreographer of the version of *Swan Lake* you will see at Cal Performances?
2. Who is the composer of the score 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. 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

Post Performance Activities

Performance Summary

Consider the following questions when writing your summary of the performance:

Costumes:

What colors were used for the dancers' costumes? How did the costumes add to the overall performance?

Dances and Movement:

Did the men and women move differently? Pick one of the dances you enjoyed most and explain what the dance was about and describe how the dancers moved.

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?

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!

Introduction to Mime

See page 8.



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?



7 Connections to California State Standards

California State Content Standards Dance Grades K-12

For the particulars to your grade level please visit
<http://www.cde.ca.gov/be/st/ss/damain.asp>

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.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Rachel Davidman, Laura Abrams, James Coleman, Hollis Ashby and Nicole Anthony. Portions of this guide were written by Trudy Garfunkel. Special thanks to New Jersey Performing Arts Center. Copyright © 2006 Cal Performances