

BALLET ARIZONA
IB ANDERSEN | ARTISTIC DIRECTOR

SWAN LAKE

The Ultimate Fairy Tale



STUDENT MATINEE
November 2, 2006

Study Guide

October, 2006

Dear Educator,

Welcome to BALLET ARIZONA'S Student Matinee program! This guide will provide you with materials and information to prepare you and your students for the upcoming Student Matinee performance of **Swan Lake** on **November, 2006**. Contents include ballet synopsis, composer and choreographer information, and more. Please feel free to copy and distribute any materials in this guide for your students or for other teachers as necessary. (*For more resources and further study, be sure to check out our Teachers Guide online as well.*)

Regarded as the greatest of all classical ballets, *Swan Lake* is the ultimate fairy tale portraying the tragic romance between the Swan Queen and Prince Siegfried. This popular ballet is complete with a moonlit lake, swan maidens, and mysterious wizardry.

The performance you and your students are about to see features scenes from Act II* of the full length presentation – which runs November 3-5 at Symphony Hall in downtown Phoenix.

The dancers and staff of BALLET ARIZONA look forward to having you attend our upcoming Student Matinee. If you have any questions, please feel free to contact me.

Sincerely,

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*Artists and Programming subject to change

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SWAN LAKE

About the Ballet

Choreography by Olga Eveinoff and Ib Andersen after Marius Petipa and Lev Ivanov

Lighting Design by Michael Korsch

Music by Peter Ilyich Tchaikovsky

Scenery design by David Walker, Courtesy of Texas Ballet Theater

Costume design:

Acts I & II, Scene 1 by Peter Cazalet

Acts I & II, Scene 2 by Zack Brown, Courtesy of Atlanta Ballet

Premiere: (Petipa-Ivanov production) Imperial Ballet, Maryinsky Theatre, St. Petersburg, 1/27/1895

Since its premiere in St. Petersburg in 1895, (the ones of the 1870's and 1880's at the Bolshoi Theatre in Moscow were considered unsuccessful) Swan Lake remains one of the most lasting, stirring, and matchless works in the ballet repertoire. Fossilized for many by the iconic, seemingly innocent fairy-tale image of the young Siegfried's love for the white swan, Odette, the work crosses worlds both mythical and real. The extraordinary range of emotional and psychological possibilities are bound together in Tchaikovsky's euphoric, otherworldly score.

Act I, Scene 1:

Prince Siegfried and his friends are celebrating his 21st birthday in the palace gardens when his mother, the Queen, arrives to present her son with a crossbow as a gift. The Queen reminds Siegfried of his duty to choose a bride and plan for marriage, but he replies that there is no one with whom he is in love. The Prince's mother and friends leave him in a melancholy mood. He is heartened when a flock of swans flies overhead, and he gives chase.

Act I, Scene 2:

Siegfried is hunting in the forest when he encounters Von Rothbart, an evil sorcerer who is the ruler of this enchanted place. Frightened, Siegfried prepares to shoot when Odette, Queen of the Swans, arrives in time to come between him and Von Rothbart. Odette explains how Von Rothbart has transformed her and her friends into swans, except between the hours of midnight and dawn when they resume their human forms. The only way to break this evil spell is if a man promises to marry her and never love another. Siegfried swears his faithfulness. After affirming their love, Odette and Siegfried are interrupted by Von Rothbart. It is dawn and Odette and her friends fall under the spell of the wicked sorcerer, leaving Siegfried alone in the forest.

Act II, Scene 1:

The Queen has arranged a ball in honor of her son in the hopes that he will choose a bride from among the royal guests. After dancing with several prospective brides, Siegfried tells his mother he will not marry any of them since he loves only Odette. Von Rothbart arrives with his daughter, Odile, whom he has transformed into the likeness of Odette. Rothbart hopes to trick Siegfried into promising to marry Odile, thereby keeping his spell on Odette unbroken. The guests from foreign lands dance a Spanish dance, a Hungarian czardas, a lively Neapolitan dance and a Polish mazurka. While dancing with Odile, Siegfried is enchanted by Von Rothbart's creation. As Siegfried swears eternal love to Odile, a vision of Odette appears, but it is too late. The Prince's oath is Von Rothbart's triumph, and the scene ends with Siegfried tormented by the agony of guilt.

Act II, Scene 2:

In despair, Odette arrives at the lakeside to tell her friends of Siegfried's betrayal. Siegfried finds Odette among the swans and begs her forgiveness. Although Odette forgives Siegfried, she realizes that their love is doomed. Von Rothbart gathers a storm in hopes to separate the lovers, but Odette breaks away in passion to leap into Siegfried's arms for one last embrace. Torn between her love for Siegfried and the power of Von Rothbart, Odette ultimately loses all strength and succumbs to the powers of evil. Faced with the reality that Odette will forever remain a swan, Siegfried collapses, brokenhearted.

Marius Petipa, *Choreographer*



(1819–1910) Marius Petipa, known as the "father of classical ballet," was born in Marseilles, France, in 1819. He began his dance training at the age of seven with his father, Jean Petipa, the French dancer and teacher. Marius was educated at the Grand College in Brussels and also attended the conservatoire, where he studied music.

Although he disliked dancing in his early years, his progress was so great that he made his debut in 1831 in his father's production of Gardel's *La Dansomanie*.

In 1834 Jean Petipa became Maitre de Ballet at the theatre in Bordeaux and it was there that Marius completed his education. At the age of sixteen, he became premier danseur at the theatre in Nantes, where he also produced several short ballets.

In 1839 Marius left Nantes to tour North America with his father. When they returned, they went to Paris. The following year he made his debut at the Comedie Francaise, where he partnered Carlotte Grisi in a benefit performance. He continued his studies with A. Vestris and became a principal dancer in Bordeaux.

Petipa next went to Spain in 1845, to work at the King's Theatre. While in Madrid, he studied Spanish dance and choreographed *Carmen et son Terero*, *La Perle de Seville*, *L'Aventure d'une fille de Madrid*, *La Fleur de Grenade*, and *Depart Dour la Course des Toureaux*.

Petipa returned to Paris as a principal dancer, but in 1847 left for Russia. He had signed a one-year contract with the St. Petersburg Imperial Theatre, but was to remain there for the rest of his life.

As a principal dancer, Petipa often appeared with Fanny Elssler and was much acclaimed for his performances in such ballets as *Paquita* (which he restaged and in which made his debut), *Giselle*, *La Peri*, *Armida*, *Catarina*, *Le Delire d'un peintre*, *Esmeralda*, *Le Corsaire* and *Faust*. Considered an excellent dancer and partner, his acting, stage manners, and pantomime were held up as examples for many generations of dancers.

Petipa's first great success staging an original work for the Imperial Theatre was *The Daughter of Pharaoh* (staged in six weeks), which resulted in his appointment as Choreographer-in-Chief in 1862 -- a position he held for nearly fifty years.

In 1869 Petipa became Premier Ballet Master of the Imperial Theatre. The value of his accomplishments is inestimable: he produced more than sixty full-evening ballets and innumerable shorter works and he is considered to have laid the foundation for the entire school of Russian ballet. The ballet repertoire in the Soviet Union is still based mainly on his works.

Those who felt the dramatic content of ballet should be strengthened began to oppose Petipa toward the end of his career. His noble classicism and consciousness of form was considered old-fashioned, and in 1903, at age 84, Petipa was forced to retire from the Imperial Theatre as a direct result of the failure of his ballet, *The Magic Mirror*. His last years were filled with bitterness and disillusionment because his beloved theatre had been taken away. He died in St. Petersburg in 1910.

Marius Petipa is considered one of the greatest choreographers of all time. He researched the subject matter of the ballets he staged, making careful and detailed preparations for each production, and then worked closely with the designer and composer. Petipa elevated the Russian ballet to international fame and laid the cornerstone for 20th Century ballet. His classicism integrated the purity of the French school with Italian virtuosity.

Lev Ivanov, *Choreographer*



(1834–1901) Ivanov was a Russian dancer, teacher, choreographer, and ballet-master. Ivanov was assistant to chief ballet-master Marius Petipa at the Imperial St. Petersburg Theatres and was instrumental in the development of the classic romantic ballet in Russia. When Petipa fell ill, Ivanov created the choreography for *The Nutcracker* (1892) to the music of Tchaikovsky. After Tchaikovsky's death, the previously unsuccessful *Swan Lake* (1877) was revised with choreography by Petipa and Ivanov, each doing alternate acts in varying styles. His other major works include revivals or stagings of *La Fille Mal Gardée*, *The Enchanted Forest*, *The Magic Flute*, and *Cinderella*. Ivanov sought a closer relationship of dance and music, thereby influencing the work of later choreographers, including Michel Fokine.

Olga Evreinoff, *Guest Choreographer*



Born in Prague, Olga trained in Russia and graduated from the Vaganova (Kirov) Ballet Academy. After emigrating to the West, she danced in Canada and Norway.

Olga's principal talent and true calling is teaching and coaching dancers. As a coach and teacher, she has worked for more than two decades with the world's leading ballet companies such as American Ballet Theatre, Royal Ballet, National Ballet of Canada, and Teatro alla Scala. She has worked with Rudolf Nureyev, Mikhail Baryshnikov, Natalia Makarova, Sir Kenneth MacMillan, Erik Bruhn, Sir Anthony Dowell and Jiri Kylian. She regularly coaches such exceptional artists as Sylvie Guillem, Darcey Bussell, Carlos Acosta, and Igor Zelensky. As a teacher, she was invited to Robert Joffrey's first summer school in California and to the School of American Ballet by George Balanchine.

Since 1991 Olga has lived in the Netherlands and divides her time between working with the Dutch National Ballet and Nederland's Dans Theater, in addition to her guest collaborations with major ballet companies. For the past several years, Olga has been a regular guest faculty with the Royal Ballet in London, teaching and coaching the Company dancers.

She has staged *Paquita* in Argentina, the Netherlands and here in Phoenix with Ballet Arizona, *Raymonda* in Norway, Argentina, at American Ballet Theatre with Baryshnikov, and also *Aurora's Wedding* for Ballet de Monte Carlo to name a few. For well over a decade, Olga has been Makarova's principal collaborator, staging the full-length *La Bayadere* across the world, and recently, *Swan Lake* in Brazil. She has a successful ballet class recording produced with the late Lynn Stanford.

Olga last visited Phoenix and Ballet Arizona during the 2005-06 season to stage Ballet Arizona's performance of Marius Petipa's *Raymonda* at Orpheum Theater in downtown Phoenix.



Ballet Arizona's performance of *Swan Lake*, November 2003; staged by Evreinoff and Ib Andersen

Ib Andersen, *Choreographer*

Artistic Director, Ballet Arizona



Internationally admired as both a dancer and choreographer, Ib's contribution to the world of dance is the product of a journey through multiple influences. A journey which began with his formal European training at one of the World's most prestigious ballet schools and continued to his maturation at the hands of George Balanchine. The end result is a world renowned artist who is comfortable flirting with both the Classical and Contemporary aesthetic of modern day ballet.

Born in 1954 in Copenhagen, Denmark, Ib's first exposure to dance was through ballroom dancing. At age 7 he was accepted into the School of the Royal Danish Ballet. His ascendancy was quick - at 16 he was asked to join the Royal Danish Ballet and became a principal dancer for this world-class company at age 20. Ib's career flourished in Denmark and throughout Europe until he was invited by George Balanchine to audition for the New York City Ballet (NYCB). He was hired by Balanchine immediately and was on his way to learning 35 ballets within the first three months of his tenure there. So successful at adapting himself to the Balanchine style, the great choreographer created principal roles for him in *Ballade*, *Mozartiana* and *Dauidsbündlertänze*. Other choreographers such as Jerome Robbins also created roles for his unique style.

Receiving his first commission from the Royal Danish Ballet in 1987 (*1-2-3—1-2*), Ib was now an active choreographer. Upon retiring from NYCB in 1990, he traveled the world staging Balanchine ballets, as well as those by Bournonville, Fokine, Robbins and others. His international background led him to create works in countries such as Slovenia (*The New World*, 1981), Belgium (*Carnaval*, 1982), Norway (*Holberg Suite*, 1993), Japan (*Simple Symphony*, 1993), Canada (*Wave*, 1994) and the U.S. (*Brandenburg Concerti*, 1994; *Rhapsody Concerto*, 1994; *Thyra*, 1995; *XII Men*, 1996).

After his tenure with Pittsburgh Ballet as Ballet Master, Ib moved to Arizona to be among the locale's dramatic scenery and colors. Soon after, in the summer of 2000, he accepted the position of Artistic Director for Ballet Arizona. He oversees a season which combines the classical and contemporary in a way which only someone with his background can bring to life. His choreography, as well as his ability to challenge his dancers, has been received with critical acclaim. New works such as *Amoroso*, *Indigo Rhapsody*, *Sueños*, *2B*, and *Elevations*, along with new views on *Romeo & Juliet*, *Swan Lake*, *Coppélia*, and *The Nutcracker* continue to add to his growing cannon of work. In addition, Ib produced a full-length ballet, *Mosaik*, that debuted in April, 2004, with original choreography, costumes and set design. Ballet Arizona presented *Mosaik* again this year to great acclaim.



Ib Andersen's 2B;
Photo by Rosalie O'Conner

As a member of the Balanchine Trust, Ib is part of a select group of individuals permitted to stage ballets by the great Master worldwide. The Trust is an independent organization which was formed to oversee the licensing and production of Balanchine works.

In addition to his dance career, Ib is an accomplished visual artist who dabbles in various mediums of abstract painting.

Peter Ilyich Tchaikovsky, *Composer*



(1840–1893) Although Tchaikovsky was no doubt familiar with ballet from attending performances, *Swan Lake* was the first time he was to complete a composition for the art form. In 1870 Tchaikovsky told his brothers that he was hard at work on a four-act ballet of *Cinderella*. However, he seems to have quickly abandoned it as this is the last mention of the work and no sketches survive. (*Cinderella* was staged that winter with music by a German composer.) In August 1875 he wrote to Rimsky-Korsakov, "I took this work partly for money, which I need, and partly because I have long wanted to try my hand at this kind of music." To familiarize himself with the demands of the art form he studied the

ballet music of the period, which was of rather a poor standard. Thankfully his natural gifts and imagination enabled him to surpass this research and to produce a score that undoubtedly changed the public perception of music for ballet. Most of the music appears to have been written in Moscow, although just one month before he completed the work he wrote to his brother Anatoli, "I am up to my eyes in the orchestration of my ballet which must be ready by St. Thomas' week. As I still have to finish two and a half acts, I have decided to work at this most boring task both in Holy and Easter weeks; to be able to do this I must get away from here [Moscow]." The score was completed by April 1876. After subsequently hearing Delibes' score for *Sylvia*, Tchaikovsky wrote, "If I had known this music earlier, I would of course not have composed *Swan Lake*, for it is poor stuff compared to *Sylvia*."

Less is known about the genesis, composition, and performance of *Swan Lake* than about any other major work by Tchaikovsky. The complete ballet and the familiar suite from it were only published posthumously.

Some 6 years before the Moscow debut of Tchaikovsky's full ballet score for *Swan Lake*, he had written a little ballet to amuse his sister's children entitled *The Lake of the Swans*. Little of this original composition is thought to have found its way into the full length ballet.

Tchaikovsky had also previously worked on three stage works featuring the love of a mortal man for a non-mortal woman that ended in tragedy. They were the operas *Undine* (1869), and *Mandragora* (1869-70) and incidental music to the play *The Snow Maiden* (1873). The two operas were never performed. *Undine* he destroyed, and *Mandragora* was never finished. It is possible that in *Swan Lake* he found a vehicle that fulfilled his aspirations on this type of subject. We do know that the love duet in Act 2 of *Swan Lake* is based on music discarded from *Undine*. Now featuring solo violin and cello, it was originally scored as a duet for soprano and baritone.

The fact that the score of *Swan Lake* almost certainly contains a quantity of music previously composed for other projects in no way distracts from its intrinsic qualities when measured against the undeniably more "through-composed" scores of *The Sleeping Beauty* and *The Nutcracker*. It has a quite specific overall musical design that even extends to the key structure. The quasi-symphonic quality of Acts Two and Four has long been held up as the first, and possibly most significant, example of Tchaikovsky's reform of the hitherto episodic nature of ballet music.

Tchaikovsky's score for *Swan Lake* is orchestrated for two flutes, two oboes, two clarinets, two bassoons, four French horns, two cornets, two trumpets, three trombones, a tuba, a set of timpani drums, a triangle, a tambourine, castanets, a snare drum, cymbals, a bass drum, a gong, a glockenspiel, a harp, and a full complement of strings.



Preparing Your Students

DANCING CULTURES

Gr: 4-8.....Subjects: Visual Arts, Dance

Display materials (pictures, posters) showing the dance forms of different cultures. Have students choose a culture from one of the seven continents. Then ask them to match the culture they have chosen with one of the dance forms on display. If the student answers correctly, have them explain why they chose to match that dance with that culture.

THE ART OF MIME

Gr: 2-5.....Subjects: Language Arts, Theatre

Divide students into small groups and have them recreate a popular children's story using movement only. Have them practice movements and then perform the story for the class. Have the rest of the class try to guess the story based on what they have seen.

DO THE MATH (Shape and Line Geometry and Patterning)

Discuss a variety of shapes and line patterns that are frequently used in ballet choreography. Some line patterns include diagonal lines, parallel lines, perpendicular lines, grid formation, and staggered formation. Some shape patterns include circular, square, triangular (or angled), hexagonal and pentagonal. Formations may also resemble an object like a flower, a bicycle wheel, or a snowflake. Students can watch for a variety of these patterns and formations throughout the performance. Working in groups, have them create their own movements, incorporating specific mathematical elements.

IT HAPPENED WHEN? (History/Research)

Find things that were invented the year *Swan Lake* was first premiered. What famous people were born that year? What were some of the possible newspaper headlines that year? (For starters, see some Goings-On in 1877 below.)

Goings on in 1877 (Premiere year of *Swan Lake*)

Rutherford B. Hayes declared U.S. president.

Russia declares war on the Ottoman Empire.

First general railroad strike in U.S.

Easter egg hunt initiated at the Capitol, Washington, D.C.

Edison invents the phonograph.

More...

1. Read more about the choreographers and the composers.
2. Listen to tapes or CD's of music, both classical and contemporary. Have students dance and move to the music. Encourage them to write/draw/paint/act/explain how the music makes them feel, or what it reminds them of.
3. Have students try out the five positions of the feet (see our general *Teachers Guide* [online](#)). Starting with first position, have them point their toes outward but don't force them beyond where they are comfortable. Proceed with the remaining four positions. If there is a student in the class who has taken ballet classes, perhaps he or she could demonstrate.

Watching Ballet

There are many things to consider when watching ballet. The most important is to **watch** and **listen**. If you're talking to your neighbor you might miss something important or disturb other people who are watching (or even the dancers). If there's something you see that you want to share with a friend, write it down on a piece of paper and then you can talk about afterwards. If you have questions, you will have a chance to ask them afterwards as well.

LET'S SHARE (Dance and Drama)

Prior to the performance create groups of approximately five students. Assign each group particular questions. Answers can be jotted down in a notebook during intermission or on the way back to school. Upon returning to the classroom, information can be written down in the form of essays and/or shared with classmates.

Possible questions to explore:

- How are emotions expressed through the choreography/music/costumes?
- How does the lighting change the mood from one scene to another?
- How does the music change the mood from one scene to another?
- How does the set design enhance the story?
- How do the costumes help tell the story or reflect the mood?

IN REVIEW (Comprehensive Arts, Dance, Language Arts/English)

Assign the class to write a newspaper or magazine review of the performance. Discuss elements of a good review.

- What did you like about the ballet?
- Why?

Afterwards, compare with published reviews and discuss agreements and disagreements with professional reviews and class reviews.

Professional reviews may be found in newspapers and online.

More questions help you enjoy the ballet...

1. How many dancers are performing at one time? If there is more than one, how are they interacting with each other? Are they moving in unison, or is each of them doing different steps?
2. Different dancers in the ballet play different characters. How do the dancers' movements let you know which character they are playing?
3. When was the last time you lifted a person above your head and have it appear effortless? Or performed several gravity-defying leaps? Ballet can be enjoyed by boys, girls, men and women. It is very hard work and requires great athletic ability, coordination and strength. Many dancers perform a 2 ½ hour ballet with only a few short breaks. Male ballet dancers have to jump higher and turn more times than their female counterparts.

Compare and contrast qualities of professional dancers to those of other professional athletes. Make a list of qualities that are similar between a ballet dancer and a hockey player. basketball player? football player? soccer player?

After the Performance

WHAT'S DIFFERENT?

Gr: 5-12.....Subjects: Language Arts, Foreign Languages, Dance

Ask students to describe the motions of the dancers in the performance that they saw and what they thought those motions symbolized. List these descriptions and symbols on the board. Then have students brainstorm movements from dances that they are more familiar with (break-dancing, hip-hop, mosh, etc.) and what they symbolize. Have students compare and contrast the styles.

DANCING WORDS

Gr:3-8.....Subjects: Language Arts

Discuss the ballet and brainstorm figurative words that describe the ballet. Record these words on a word wall or chart. Discuss various forms of figurative speech (similes, metaphors, hyperbole...) and create examples with students. Record these also. Direct students to write a narrative description of a part of the ballet that called their attention. Have them use figurative language to create the images of movement.

More...

1. Have students write a review of the performance, trying to incorporate some of the glossary terms provided at the end of this guide. Another idea is to have them write thank-you notes to the dancers and/or to the sponsor.
2. Encourage students to try out some of the ballet steps they saw the dancers practicing or performing.
3. Demonstrate to students the importance of turn out. Have them stand next to their desks and hold onto it for support, with their toes pointed forward (feet parallel to each other). Then, ask them to lift one leg to the side, keeping their torsos straight and in an upright position. At a certain point, the leg cannot be raised any further because it is blocked by the hip bone. Attempt the same movement again, this time with the feet and legs turned out in first position. Make sure the leg stays turned out as it is raised. The leg should go quite a bit higher because the act of turning out has moved the hip bone back and out of the way. You might also want to show your students what the hip bone looks like using a picture or model of a skeleton.
4. Discuss with students how the performance was different from what they expected. What parts did they like/dislike? Would they want to go to a ballet performance in the future? What did they learn? You may want to quiz them verbally on some aspects of the performance.
5. Have students draw, paint or color a scene that they liked best.
6. Discuss the similarities and differences of the ballet performance and theater to other performances students may have been to such as a movie, a sports event, a rock concert, or a school play. What are the differences between a live performance and one on television or video?

THE FOLLOWING ACTIVITIES CAN BE USED EITHER BEFORE OR AFTER THE PERFORMANCE.

Ballet Terms Word Search

Find and circle the words from the Word List. The words can all be found somewhere in this study guide. (Hint: the glossary at the end may help you!)

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

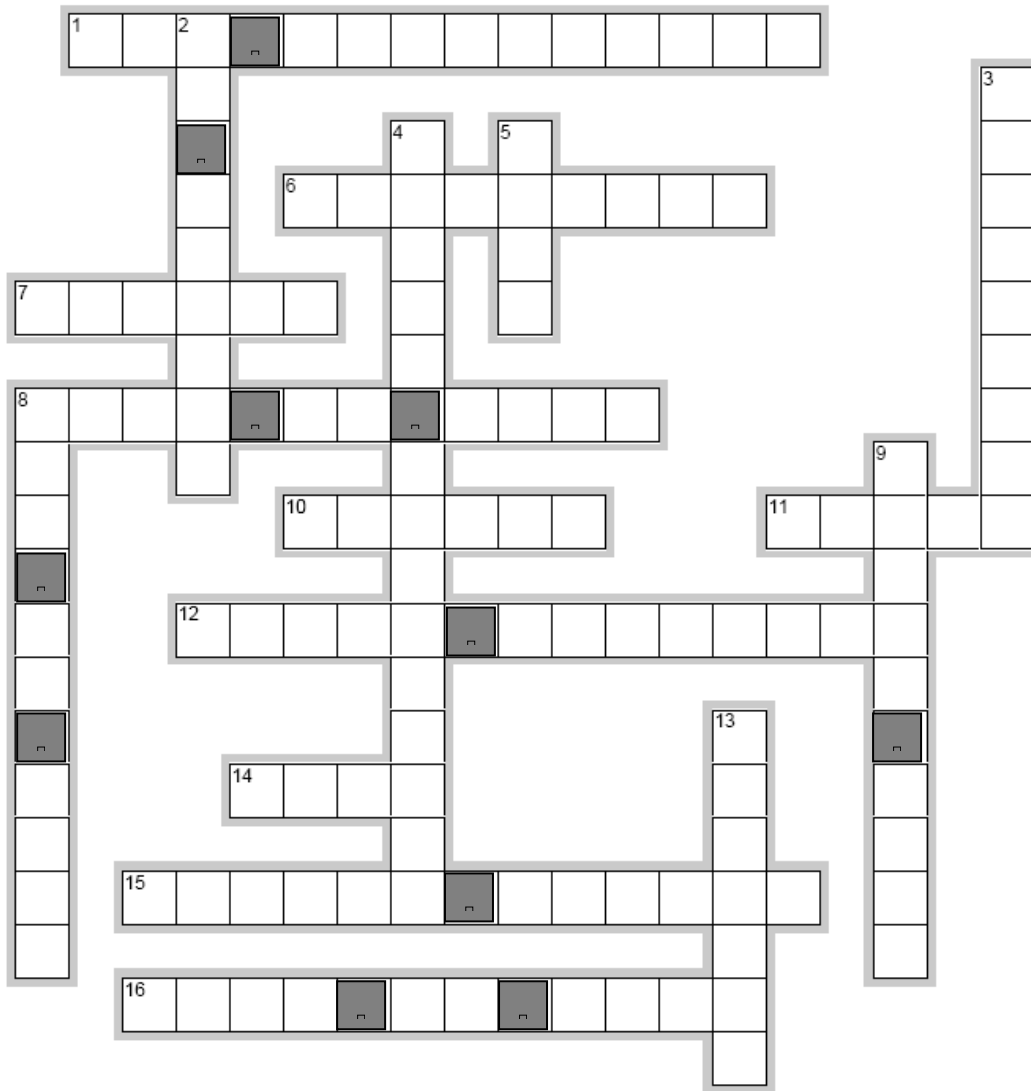
WORD LIST

ADAGIO	BALANCE	CABRIOLLE	EFFACE	PLIE
ALLEGRO	BARRE	CROISE	EN DEDANS	POINTES
ARABESQUE	BATTEMENTS	DEVELOPPE	ENTRECHAT	SISSONE
ASSEMBLE	BATTU	ECARTE	FONDU	TEMPS LEVE
ATTITUDE				TENDU

Ballet Crossword

Complete this puzzle by answering the questions below. The shaded boxes indicate spaces between two or more words. The words can all be found somewhere in this study guide.

(Hint: the glossary at the end may help you!)



Across

1. A famous ballet performed annually during the holiday season
6. A full turn or spin on one leg
7. A position in which the working foot is drawn up to the knee of the supporting leg
8. The movement of the arms
10. An Italian term for a very slow ballet movement
11. The wooden handrail the dancers hold on to during class, warm-ups or practice
12. The position in which the heels are touching and the legs and feet turned out from the hips
14. A bending of the knee that is very useful for jumps
15. The person (in this case, man) who teaches company ballet classes and conducts rehearsals
16. A turn or spin while jumping in the air

Down

2. Dancing on the tips of the toes
3. A position where the dancer stands on one leg with the other leg raised in the air
4. Big, high kicks with the legs
5. The skirt worn by women in classical ballet, made from layers of silk or nylon tulle
8. A dance for two people, usually a man and a woman
9. A large leap taking off from one leg and landing on the other
13. An Italian term for a very fast ballet movement

Swan Lake Word Search

Find and circle the words from the Word List. The words can all be found somewhere in this study guide. (Hint: the synopsis at the beginning and the glossary at the end may help you!)

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

WORD LIST

ARABESQUE

BALLET

BARRE

BEAUTY

BETRAYAL

CHASSE

CHOREOGRAPHER

FAIRYTALE

FOOL

HUNTING

KNIGHTS

MARRIAGE

MOSCOW

ODETTE

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It's Show Time: Audience Etiquette

Going to see a dance company or other performance groups in a theater can be a magical, memorable event for audience members and performers alike.

Inappropriate behavior on the part of an audience member can not only distract the dancers or the performers on stage, but can prevent other members of the audience from enjoying the show.

You can talk about or demonstrate through role play the following DO'S and DON'TS of theater behavior or etiquette:

1. Applause:

Don'ts: Boo, Hisses, "Talk Show" Audience

Do's: Clapping, "Bravo" (at end of performance or act)

Excessive noise making, especially at inappropriate times, is very distracting and disrespectful to the performers. It is advisable to simply hold applause if one dislikes a performance or performer.

2. Food:

Don'ts: Crunching, chewing, noise, wrappers, spilling, distractions

Do's: A focused and undistracted audience member

Theaters do not allow food in the seating areas. In the lobby refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby.

3. Talking:

Don'ts: Whispering with companions, shushing, discussions about performance during it

Do's: Making a note on a program of something you want to remember to tell your friend about the performance after it's over. Wait until intermission or the end of a performance to speak.

4. Dress:

Don'ts: Big hats, jingly bracelets

Do's: Dressing nicely as a sign of respect to the artists and the theater

It is difficult to see over someone with a big hat on. It can also be very distracting to hear jewelry jingling during a performance.

5. Tape/Cameras:

Don'ts: Flashes during picture taking, video/audio taping of any sort

Do's: Enjoyment of the performance. Pick up a booklet or pamphlet with pictures in the lobby of the theater.

Photographs and/or audio and video taping are not allowed in the theater not only because they are distracting to the performers, but because it is considered an infringement on their rights as theatrical (live) performers. The performer has a right to be in control of when his/her picture is taken, and how it is used.

6. Bus:

Don'ts: Hanging out the window, yelling, throwing out food wrappers, standing inside bus

Do's: Remembering bus number, staying with group, keeping left over lunch in a bag (if it is allowed on the bus) until such time as it can be put in the garbage.

Obvious safety precautions and courtesy to the driver are noted here.

WHAT'S APPROPRIATE?

Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions. Is the listed behavior always acceptable (AA), sometimes acceptable (SA), or never acceptable (NA) at each kind of event?

		TYPE OF EVENT							
BEHAVIORS	Sporting Event (football, basketball, or baseball game)	Movie	Live Theater	Rock Concert	Jazz Concert	Orchestra Concert	Ballet	Opera	School Performance
Eat									
Talk									
Cheer during action or performance									
Stand up or walk around during action or performance									
Give a standing ovation									
Applaud at end									
Clap along in time with music									

Glossary of Ballet Terms

Ballet terminology is the same the world over. French is the primary language of ballet because the first academy of ballet was based in Paris, France over 300 years ago. Ever since then, ballet dancers and teachers have been using the same words.

adagio (a-DAHZH-ee-o): A slow dance movement.

allégro (al-LAY-groh): Quick and lively dance movement.

arabesque (ah-ra-BESK): The position in ballet where the dancer stands on one leg with the other leg stretched in the air - usually out to the back, at a right angle to the body. The arms usually correspond to the position. There are many types of *arabesques* depending on the direction of the body, height of the leg, and position of the arms.

artistic director: The person at a ballet company who is in charge of choosing ballets to perform, hiring dancers, rehearsing the company for performances and other artistic decisions.

assemblé (ah-sahm-BLAY): "assembled." This movement is a jump in which the working leg slides across the floor, helping to lift the dancer into the air where his/her feet then come together before landing in fifth position.

attitude (a-tee-TEWD): This term is derived by Carlo Blasis from the statue of Mercury by Giovanni da Bologna. As with the *arabesque*, this is a pose in which the working leg is raised; but unlike the arabesque, the knee is bent. Also unlike the arabesque, it can be done to the front, the side or the back.

balancé [ba-lahn-SAY]: "balanced," describing the shifting of the dancer's weight from one foot to the other when performing this step. The dancer steps out to the side with one foot, crosses in front or behind with the second foot, shifting weight with this second step, and then replaces the weight back onto the first foot by releasing the second.

ballerina (bahl-lay-REE-nah): The female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best *ballerina* is called the "Prima Ballerina".

ballet master, ballet mistress (ba-LAY ma-stir, ba-LAY mis-tris): This is the title given to the person responsible for conducting company class for the dancers and rehearsing the ballets. He/she is also responsible for knowing the company's repertoire and teaching these ballets to the dancers.

barre (bar): A wooden or sometimes metal hand-rail placed around the walls of the ballet studio. The dancers begin their daily classes using the *barre* for support.

battu (ba-TEW): Beaten. Any step embellished with a beat is called a *pas battu*.

cabriole (ka-bree-AWL): a leap in which the lower leg beats against the upper one at an angle, before the dancer lands again on the lower leg.

choreographer (core-ee-og-rah-fer): The person who arranges movements and patterns of dancers in order to form entire dances. They may also develop the concept or idea of a ballet.

corps de ballet (cor duh bal-Lay): The group of dancers other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

croisé (krwah-ZAY): "crossed". A position on stage in which the dancer faces one of the front corners with the legs crossed. In *croisé devant*, the downstage leg is in fourth position to the front; in *croisé derrière*, the upstage leg is in fourth position to the back.

dedans, en (*ahn duh-DAH-N*): Inward. In steps and exercises the term *en dedans* indicates that the leg, in a position *à terre* or *en l'air*, moves in a circular direction, counterclockwise from back to front.

développé (dayv-law-PAY): "developed." To execute this movement, the dancer draws the toes of the working foot up to the knee of the supporting leg and then extends the foot outward into a position that is held in the air before being released, returning the feet to the position in which they began.

divertissement (dee-vehr-tees-MAHN): a short entertaining dance.

écarté (*ay-har-TAY*): Separated, thrown wide apart. *Écarté* is one of the eight directions of the body, Cecchetti method, referring to the openness of the position.

effacé (eh-fah-SAY): "shaded," one of the eight directions of the body, Cecchetti method, referring to the way in which part of the dancer's body is hidden from the audience in this position.

entrechat (*ahn-truh-SHAH*): Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

first position: the first of five positions of the feet, with the heels placed together and the legs turned out from the hips forming a straight line with the feet.

fondue, fondu (fawn-DEW): "melted." The term refers to any movement that lowers the body by bending one leg. In a *plié*, both legs support the body; in a *fondue*, only one leg supports the body.

grand battement (grahn baht-MAHN): "large beat". The movement is a "kick" in which the working leg is raised as high as possible while keeping the rest of the body still. "Kick" is in quotation marks because the battement should be a controlled lift, not a throwing of the leg into the air, and the leg must be controlled as well when coming down. This is also the kick one associates with a chorus line.

jeté (zhuh-TAY): A jump in the air. There are many different types, but the most common is the *grande jete* or big *jete*. In this movement both of the dancer's legs are split in mid air after taking off from one leg and then landing on the other.

pas (pah): In French means "step".

pas de deux (pah de duh): A dance for two people, usually a man and a woman. *Deux* in French means two.

pirouette (peer-o-WET): A turn or spin on one foot. Doing multiple *pirouettes* takes very good balance and coordination.

plié (plee-AY): A bending of the legs where the knees point directly to the side. Most ballet steps such as jumps and turns begin and end with a *plie*. Plies may be done in any of the five positions of the feet.

pointe (pwent): The tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called *pointe* shoes. *En Pointe* means to dance on the tip of the toes.

port de bras (pawr duh brah): The five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): A male ballet star or leading dancer of the ballet company. He is the male version of the Prima Ballerina.

retiré (ruh-tee-RAY): This is French for "to withdraw." The movement is one where the working foot is drawn up to the knee of the supporting leg.

sissonne (see-SAWN): *Sissonne* is named for the originator of the step. It is a jump from both feet onto one foot - with a few exceptions.

temps leve (tahn luh-VAY): Step to lift; a term used to describe a sharp jump either on one foot or two. May be done in any position.

tendu (than-DEW): movement where the leg is extended straight out from the supporting leg with the foot fully pointed - it can be done front, side or back.

tour en l'air (toor-ahn-lehr): A turn in the air. A step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (too-too): A ballet costume made of a bodice and layers of netting. In most classical ballets the ballerina wears a classical *tutu* which sticks straight out from the waist. In Romantic ballets, such as *Giselle*, the *tutu* is long, hanging below the calf.

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