




KEY TO USING THE STUDY GUIDE

-  = Academic connections or discussion points
-  = Concepts for older students
-  = Activities designed to get students up and moving

HISTORY OF SWAN LAKE: THE STORY

The story of *Swan Lake* includes ideas and themes found in several age-old tales and myths. The idea of bird-women and the theme of our search for enduring love are two such concepts to look at. Swans in Greek mythology were connected to wisdom and creativity and were associated with the Nine Muses. The beautiful voice of the half-bird half-woman Siren in Greek mythology could woo men off their course. Hindu's swan-maiden goddess Saraswati, whose name means "one who flows," is linked to purity, beauty, and the arts and is dressed in pure white. And closer to home, in Native American culture, the famous Sacagawea's name means Bird-Maiden.



Statuette of Sirena de Canosa, a half-bird, half-woman from Greek mythology

At the time of *Swan Lake* people would have known of the *Tales of the Thousand and One Nights*, in which there is an account of Hasan of Basra, who visits the place of the bird-maidens. When they take off their feather garments, they become beautiful women. They might also have known the Russian story by Alexandre Pushkin, *Tzar Sultan*, which is the story of a prince who saves the life of a wounded swan who later reappears as a woman to




Painting depicting Lohengrin




Hans Christian Andersen's book, *The Wild Swans*

marry him, and as well the German folktale by Hans Christian Andersen called *The Wild Swans*. Peter Ilyich Tchaikovsky, the composer of the music for *Swan Lake*, was likely influenced by Wagner's opera *Lohengrin*, the story of a heroic Swan Prince, a man with a mysterious past who arrives on a magical swan-boat. Because threads of these historical tales touch on universal experiences of longing for true love and the consequences of our actions, *Swan Lake* strikes a note of familiarity in the viewer even though it is a fantasy ballet.


People have long marked their lives in seven year increments—by age seven one's permanent teeth are in and toddler-hood is over, by fourteen adolescence is in full swing, and the 21st birthday is seen as a rite of passage to adulthood. The SPS audience will see Act III of *Swan Lake*. The act opens with a royal party comprised of guests from other lands gathered to celebrate an important event—a coming of age party honoring Prince Siegfried and the moment he will choose his bride.

 Ask students how 21st birthdays are celebrated in the 21st century in America or around the world? For Prince Siegfried it signified the end of his carefree days as a bachelor. Being 21 meant that he would need to choose a girl to marry whether he loved her or not and take on the responsibilities of an adult man. Ask how it might feel to be told by parents that this was what you must do? Students might research other cultures' marriage traditions.

Celebrations of all types have long included everyday people dancing together as well as professional entertainers performing dances. Recently the United States held an Inaugural Ball in honor of President Barak Obama. People from all over the world were invited, from dignitaries to high school marching bands. At one point President Obama and First Lady Michelle Obama danced together on stage.

 Why do we dance together at celebrations? Why do performers dance for us at celebrations?

In *Swan Lake* Act III the stage lighting makes a dramatic shift when Von Rothbart in his dark flowing cape and his daughter Odile dressed as the Black Swan enter.

 Ask students to watch for their entrance. Suggest that after the performance you will discuss what happened and how they felt at that moment.



Ruben Martin (as Prince Siegfried) and Damara Bennett (as the Queen) in Act III of Oregon Ballet Theatre's production of Christopher Stowell's *Swan Lake*. Photo by Blaine Truitt Covert.

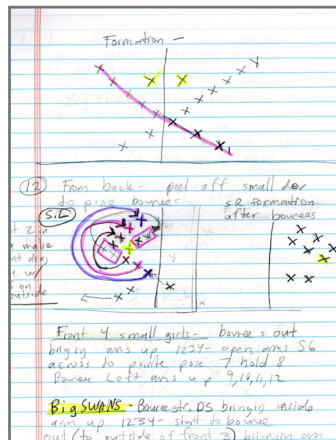
HISTORY OF SWAN LAKE: THE CHOREOGRAPHY

Countless versions of *Swan Lake* have been performed since Marius Petipa and Lev Ivanov set the choreographic template in 1895. Preservation of their choreography has relied mostly upon the ballet equivalent of oral tradition—passing the dance from seasoned artist to the next generation of performers. The choreographer who envisions a historically representative *Swan Lake* is faced with thousands of decisions. Dance historian Linda Besant interviewed OBT’s Artistic Director Christopher Stowell in 2006 asking him how he came to settle upon his version of *Swan Lake*. He said, “I’ve done a huge amount of research, traveling to see several productions, studying video, reading ballet masters’ notes and all sorts of history. There’s no way to know exactly what Petipa and Ivanov did... Wherever possible, I’m using choreography considered to relate to the original... Everything else is from scratch. We simply don’t know what the original fourth act was like, which leaves me license to match the emotion and drama in the music.”



Principal Dancer Alison Roper and former Principal Dancer Artur Sultanov. Photo by Blaine Truitt Covert.

Even though historically there are special written methods which record dances and more recently there are films taken of ballet choreography, a dance is best learned from someone who has danced it before, especially if the teacher has learned the dance from the creator—the choreographer. In literature, it is as if an author tells the reader what he meant in the writing of a certain passage. Consider and compare how “knowledge” is passed down in school for such subjects as science, history, and math to that of the great dances.



SWAN LAKE: FROM RUSSIA TO AMERICA

Although *Swan Lake*'s first version occurred in 1877, the version seen today as the standard of the ballet, the Petipa/Ivanov version, premiered in St. Petersburg, Russia on January 27, 1895—118 years ago.



Photo from Petipa and Ivanov's 1895 production of *Swan Lake*.

Due to political reasons, St. Petersburg has changed its name several times:

May, 1703 - August, 1914	St. Petersburg
August, 1914 - February, 1924	Petrograd
February, 1924 - July, 1991	Leningrad
July, 1991 - Present	St. Petersburg

Citizen’s lives were affected when each of these names changed. Access to arts and education reflected the changing times. Students might find it interesting to research the impact of politics on education and the arts.

Swan Lake danced to Tchaikovsky’s score is one of the major artistic exports of Russia. A two act version of the ballet was seen in Scandinavia and Germany in 1908. In 1909 a more extensive tour of a three-act version was seen in Europe, in 1910 in London and in New York in 1911. But, the first full-length American production of *Swan Lake* was produced for the San Francisco Ballet by William Christensen after Petipa and Ivanov’ in September 1940. Portland is the home of Jacqueline Martin Schumacher who, at the age of 19, performed Odette, the Swan Queen, in that very first *Swan Lake* in San Francisco, California.



Jacqueline Martin and Lew Christensen in San Francisco Ballet’s production of *Swan Lake*.

Math Quiz! How old is the first American Odette today?

What was going on in the 1940’s when *Swan Lake* was first performed in full by Americans? The US President was Franklin D. Roosevelt, and politically, the US Congress passed the Burke-Wadsworth Bill (the Selective Training and Service Act), which provided for the first peacetime draft (conscription) in the history of the United States. Meanwhile Hitler’s army was marching in Europe and immigrants were moving to the US for safety. Check out the “Bound For Glory” online photo exhibition of images of America in the 1940’s.

<http://www.loc.gov/exhibits/boundforglory/glory-exhibit.html>

SWAN LAKE is a classical ballet that combines real world situations with fantasy. In its entirety it has four acts and is three hours long. Acts I and III occur in the royal court of a Queen and her son Prince Siegfried, Acts II and IV occur near a lake where maidens are trapped in an evil sorcerer's spell and must live as swans by day and women at night.



Former Principal Dancer Anne Mueller and former Soloist Steven Houser. Photo by Ben Kerns.

Here is a listing of dance segments from the Stage Manager's cue notes outlining the events of Act III

MARCH
 PAS DE TROIS
 PRINCESSES
 VON ROTHBART & ODILE ENTER
 SPANISH
 NEOPOLITAN
 RUSSIAN
 CZARDAS (HUNGARIAN)
 BLACK SWAN PAS DE DEUX
 DECEPTION IS DISCOVERED

Act III includes several dances inspired by traditional folk dances that hail from European countries—Spain, Italy, Russia, and Hungary. Each time a choreographer embarks on creating *Swan Lake*, they must decide whether to follow a tradition or create something new.

👉 View and compare two youtube videos of the Russian dance: one a solo, the other a *pas de deux*

📺 <http://www.youtube.com/watch?v=mJTNaZKbaYs>

📺 <http://www.youtube.com/watch?v=p1-cC7kW7iA>

👉 View American Ballet Theatre's *Czardas* (Hungarian) folk dance and compare to Polish folk dance by students in San Diego

📺 <http://www.youtube.com/watch?v=u5B641myoMQ>

📺 <http://www.youtube.com/watch?v=vExHWiJ8OoQ>

👉 Folk dances keep evolving. Check out the amazing skills in Romafest Gypsy Dance Theater's, *Rhythm Game*.

📺 <http://www.youtube.com/watch?v=N2dMk-vMWS8>

👉 Check out this link to OBT's blog and look at videos about *Swan Lake*.

📺 <http://oregonballettheatre.wordpress.com/2013/01/23/the-magic-of-swan-lake/>

SWAN LAKE: THE MUSIC

The story of *Swan Lake* appealed to Tchaikovsky's romantic nature. He had previously composed a little ballet for his niece and nephew in 1871 called *The Lake of the Swans*. He brought the musical theme, or leitmotif, that represents the Swan Queen from that earlier family entertainment into his composition for *Swan Lake*.

A leitmotif (pronounced light-mow-teef) is a musical theme that recurs to evoke a particular feeling related to a character or situation or to signal that the character is present. A leitmotif is often the melody that you hum in your head when you leave the performance.

👉 Listen to a recording of *Swan Lake* by Peter Ilyich Tchaikovsky. Ask students if the music feels "danceable." See if they can identify any recurring melodies. Ask if they prefer one section more than another.

👉 Folk dances from countries around the world consist of locomotor movements (steps that travel from one place to another) and non-locomotor movements done in place. Usually there is a repeatable pattern of moves that matches the beat of the music. Sometimes the dances are done in certain formations, like a circle or a square.

The Kennedy Center has a wonderful website, ArtsEdge, that provides resources and lesson plans for teachers. Here are links to two approaches to folk dances, one for early elementary and the other for Grades 5-8.

📺 <http://artsedge.kennedy-center.org/educators/how-to/tipsheets/early-elementary-social-dance.aspx>

📺 <http://artsedge.kennedy-center.org/educators/standards/national/arts-standards/5-8/dance/dance-5.aspx>

VOCABULARY LIST OF BALLET STEPS AND OTHER TERMINOLOGY EASILY IDENTIFIED IN *SWAN LAKE*.

Arabesque – To stand on one leg with the other leg extended to the back in a 90° angle from the hip. This can be done with a straight or bent standing leg or *sur les pointes*.



Anna Pavlova demonstrating an arabesque in a 1909 production of *Swan Lake*.

Attitude – Standing on one leg, such as in arabesque, with the lifted leg bent at a 90° angle and well turned out. The leg may be lifted to the front or back.



Natalia Makarova performing a bourée

Bourée – Whether done *sur les demi-pointes* or *sur les pointes*, it is a traveling step done with legs crossed and ankles close together.

<http://www.abt.org/education/dictionary/index.html>

Click on “Pas de bourrée couru” (pah duh boo-RAY koo-Rew) for a short video demonstration.

Fouetté – A turn on one leg with the other leg whipping in a circle. Odile performs 32 fouettes in Act III—amazing!

<http://www.abt.org/education/dictionary/index.html>

Click on *Fouetté rond de jambe en tournant* and see a video clip.

Pas de deux – A dance for two people. At the SPS we will see Odile and Prince Siegfried dance the famous Black Swan *pas de deux*.

Pas de trois – A dance for three people. At the SPS we will see a *Pas de Trois* near the beginning of Act III.

Supernumerary – People who perform supportive roles in ballets but are not professional dancers. Act III includes supernumeraries doing roles as guests of the court.

Sur les demi-pointes – To dance on the balls of the feet with the heels lifted as high as possible from the floor.

Sur les pointes – To dance on the tips of the toes. Women wear special shoes called pointe shoes. DON'T TRY THIS WITHOUT POINTE SHOES AND TRAINING.



Alison Roper and Artur Sultanov perform a *pas de deux* in Christopher Stowell's *Swan Lake*. Photo by Blaine Truitt Covert.



Principal Dancer Yuka Iino and Guest Artist Jonathan Porretta in Oregon Ballet Theatre's production of Christopher Stowell's *Swan Lake*. Photo by Blaine Truitt Covert.

REFERENCES

Bird/woman references (Image of a Sirena de Canosa):

[http://en.wikipedia.org/wiki/Image:Sirena_de_Canosa_s._IV_adC_\(M.A.N._Madrid\)_01.jpg](http://en.wikipedia.org/wiki/Image:Sirena_de_Canosa_s._IV_adC_(M.A.N._Madrid)_01.jpg)

Image of Lohengrin

<http://www.stanford.edu/~rtracey/IHUM/images/lohengrin1.JPG>

Statue of Sacagawea at Washington Park in Portland, OR:

en.wikipedia.org/wiki/sacagawea

Swan maiden references:

http://www.khandro.net/animal_bird_swan.htm

Article about early ballet in Portland by Carol Shults and Martha Ullman West c. 2000:

<http://www.ochcom.org/dancing/>

Online dictionary of ballet steps:

<http://www.abt.org/education/dictionary/index.html>

Linda Besant, 2006 and 2008, Feature articles in Playbills, Oregon Ballet Theatre archive.

Try It! Try to do some of the steps described above.

CONTENT STANDARDS

This *Student Performance Series* and Study Guide provide opportunity for engaging in Oregon Content Standards for the Arts, especially:

Create, Present and Perform: Apply ideas, techniques and processes in the arts.

Historical and Cultural Perspective: Understand relationships of works of art to their social, historical, and cultural context, and the influence of arts on individuals, communities and cultures.

Aesthetics and Criticism: Respond to and analyze works of art, based on essential elements, organizational principles and aesthetic criteria.

FREQUENTLY ASKED QUESTIONS ABOUT BALLET

Why do the guys wear tights?

Almost every activity requires a special uniform of some kind. Just as football players, wrestlers, and baseball players wear stretchy material to help them move with flexibility and speed, ballet dancers often wear stretchy tights so they are able to leap, kick, and stretch as they dance. Another reason tights are worn is so the audience can see the incredible leg muscles that allow them to jump so high.

How do the ballet dancers stand on their toes?

Female ballet dancers wear special shoes called "pointe shoes" to help them achieve dancing on the tips of their toes. Pointe shoes are hard at the ends, and are handmade with layers of satin, glue and leather. Dancers must take several years of ballet lessons before they are allowed to wear pointe shoes. With hard work and good training to develop strong ankles and feet, most young ballet students begin working *en pointe* at age 11 or 12.

This ballet has no plot! Or does it?

Some do, and some don't. Ballets with plots, like *The Nutcracker*, are called story ballets. There are also abstract ballets, with a focus on movement instead of a specific story. Abstract ballets are meant to evoke ideas or emotions, and the audience can interpret them many different ways.

How old are the dancers?

Oregon Ballet Theatre's professional company members range in age from 18 to 34, but most are in their early-to-mid-20s. A few of the apprentices, however, are still in high school. All of the dancers began studying ballet when they were children, as it takes many years of dedication to become a professional ballet dancer.

How often do they practice?

Ballet dancers take class every morning for 1.5 hours, and then they rehearse all day. They have Sundays and sometimes Saturdays off, and they have a lunch break. Dancing is their full-time job.

Where are the dancers from?

Oregon Ballet Theatre dancers come from all around the world: Japan, Moldova, and different areas within the United States. There are dancers from California, Texas, Massachusetts, South Carolina, New York, China, and several who grew up right here in Portland.

APPLAUSE

DO clap after a really spectacular movement. Laugh if the situation onstage is funny. Applaud and say "Bravo!" at the end.
DON'T boo, whistle, hiss or make noise during the performance. It is distracting and disrespectful of the performers and to your neighbors in the audience.

FOOD

DO eat before you get to the theater if you think you might get hungry before the performance is over.
DON'T bring food or gum into the seating area. It makes noise, trash, and distractions.

TALKING

DO wait. Make a note on your program or a piece of paper if you want to remember something. Tell your friend after the ballet is over.
DON'T whisper or discuss things with other people during the performance. Your friends may want to listen to the music or pay attention to the dancers' movement or the story.

DRESS & BACKPACKS

DO dress neatly as a sign of respect to the artists and the theater.
DON'T wear over-powering perfume, big hats, or jingly bracelets. Leave backpacks at school. If you must bring one, you'll be asked to leave it in the lobby.

CELL PHONES, CAMERAS, IPODS, MP3 PLAYERS, ETC.

DO relax when the lights in the house (seating area) get dark. Sit back and enjoy the live performance with your eyes, ears, and imagination.
DON'T bring electronic devices into the theater. The noise and clicking can be distracting to your neighbors, and camera flashes can be dangerous to the dancers.