



# Swan Lake

— WITH THE ORCHESTRA —

Student Matinee

Friday, February 14, 2014

PITTSBURGH BALLET THEATRE

Teacher Resource Guide

## About *Swan Lake*

*Swan Lake* premiered in Moscow at the Bolshoi Theatre on March 4, 1877, with choreography by Julius Wenzel Reisinger and a score by Peter Ilyich Tchaikovsky. Surprising to us today, the ballet failed in its first run. Reviews criticized the choreography as mediocre, and the prima ballerina (Pelagaya Karpakova) and the conductor as inadequate. Some also felt the score was too complex for ballet, while others were unhappy about the juxtaposition of the gorgeous, intricate music with the rather unexceptional performance of the dancers.



Pierina Legnani [image source](#)

The *Swan Lake* that is known and loved by the world today is the product of the ballet's revision for the Maryinsky Theatre in St. Petersburg. After Tchaikovsky's death in 1893, the Maryinsky (now the Kirov Theatre) commissioned Marius Petipa, ballet master of the Imperial Ballet, to create a new version of *Swan Lake*. Petipa had worked with Tchaikovsky on *The Sleeping Beauty* and *The Nutcracker* and knew the composer's work well. Petipa delegated some of the choreography (Acts 2 and 4—the "swan" scenes) to his assistant, Lev Ivanov. The new production of *Swan Lake* made its re-entry into the ballet world on January 27, 1895. This time, it was a resounding success.

A major factor in the ballet's triumph was Italian ballerina Pierina Legnani, whose interpretation of the dual role of Odette/Odile—the White and Black Swans—is legendary. Her performance marked the first time a ballerina had tackled both roles: the dual role (now customary in most productions) is a supreme test of the dancer's ability to create character through dramatic and technical ability.

### Origins of the *Swan Lake* Story

The story of the ballet has its roots in the ancient tale of the "swan maiden," a theme that appears in slightly different forms in the literature and folk traditions of many countries and cultures. An early Hindu legend, ancient Greek mythology and the Arabian tales of *One Thousand and One Nights* all include stories of a woman who turns into a swan or vice-versa.

The libretto for the ballet probably grew from German and Russian swan maiden folk tales. It is not known for certain who the author is: it may have been written by Reisinger; by Vladimir Petrovich Begichev, director of the Imperial Theatres; or Vassily Geltser, a prominent soloist dancer who was well-read and cultured. Tchaikovsky also may have contributed. Begichev accompanied Tchaikovsky and a group of artists and supporters who toured Western Europe in 1868 with the production of Tchaikovsky's first opera, *The Voyevoda*. Three years later when Tchaikovsky visited his sister for a summer, he wrote, directed and choreographed a miniature ballet, "The Lake of the Swans" for his nieces and nephews.



[Swan Maiden](#), by Gertrude Demain Hammond, ca. 1909

## Storyline and Endings

Most of today's productions of the ballet follow the same basic outline:

*A young village girl named Odette has been cursed by the evil wizard Von Rothbart, so that by day she is the Queen of the Swans and by night she returns to her true human form. Prince Siegfried, who wanders into the magical forest where Odette lives, is taken by her beauty and eventually falls in love with her. But the only way to break her curse is if he swears that he has fallen in love with her and shows a true sign of his love for her. When Odette is asked by the Prince to attend a Ball with him, Von Rothbart's daughter Odile is transformed to look like Odette and fool Siegfried into believing that Odile is Odette. Odile makes him fall in love with her instead, stopping Siegfried from breaking Odette's curse. Siegfried swears his love for Odile at the ball, thinking she is Odette. Realizing with horror what he has done, Siegfried runs into the forest to find Odette. The two reunite and Siegfried confesses his love for Odette, and she forgives him.*



Design for Act II by F. Gaanen, 1877; [Picture source](#)

The storyline of the 1877 ballet was more dark, violent and tragic than the versions we know today. It included some elements that largely aren't in current productions:

- Odette's evil stepmother, in the guise of an owl, was her tormenter rather than Von Rothbart
- Odette's crown was magical and her only protection from the stepmother
- Siegfried tore the protective crown off of Odette, setting in motion a double suicide at the end
- The ending included a terrible flood, with undulating waves as a part of the scenic design

In today's productions, there are almost as many endings for the ballet as there are ballet companies! Here are a few:

<b>Pittsburgh Ballet Theatre</b>	<b>National Ballet of Canada (2010)</b>	<b>Various Russian and Chinese Versions</b>	<b>New York City Ballet (2009)</b>
Siegfried declares his love for Odette and the lovers throw themselves into the lake. The act strikes Von Rothbart dead and his power broken. The lovers are united in life after death.	Odette forgives Siegfried for his betrayal and the promise of reconciliation shines momentarily before Rothbart summons forth a violent storm. Rothbart and Siegfried struggle. When the storm subsides, Odette is left alone to mourn the dead Siegfried.	The true love between Siegfried and Odette defeats von Rothbart, who dies after the prince breaks one of his wings. Odette is restored to human form to unite happily with the prince.	The Prince's declaration that he wishes to marry Odile constitutes a betrayal that condemns Odette to remain a swan forever. Odette is called away into swan form, and Siegfried is left alone in grief as the curtain falls.

## A Swan Lake Timeline

- 1877:** First performance of the ballet *Swan Lake* in Moscow for the Bolshoi Theatre (Tchaikovsky's score and Reisinger's choreography).
- 1879-83:** Multiple productions of *Swan Lake* in Moscow, some with new choreography.
- 1883:** *Swan Lake* is dropped from the Bolshoi Theatre's repertoire.
- 1893:** Tchaikovsky dies.
- 1894:** Under the direction of Marius Petipa, Lev Ivanov choreographs a new Act II of *Swan Lake* for a performance at an event memorializing Tchaikovsky, marking a resurgence in interest in re-choreographing the ballet.
- 1895:** The Petipa/Ivanov version of *Swan Lake* premieres at the Maryinsky Theatre in St. Petersburg.
- 1895:** Pierina Legnani, Odette/Odile in the ballet, performs 32 fouettes in Act III. Petipa inserted the sequence especially for her (she had first performed the feat in *Cinderella*).
- 1911:** *Swan Lake* debuts in America (in condensed form) at the Metropolitan Opera House in New York City with the program "All Star Imperial Russian Ballet."
- 1934:** First full-length production in Great Britain by Vic-Wells Ballet in London.
- 1940:** San Francisco Ballet tours the first full-length American production of the ballet. American Ballet Theatre first performs Act II of *Swan Lake*.
- 1940s:** During World War II *Swan Lake* is performed for Russian troops in hospitals, factories, and on the battlefield as a morale booster.
- 1951:** George Balanchine premieres a one-act version of the ballet with his own choreography for New York City Ballet.
- 1970:** In its first season, Pittsburgh Ballet Theatre performs Act III of *Swan Lake* with famed guest stars Violette Verdy and Edward Villella from New York City Ballet.
- 1971:** PBT's first full-length performance of the ballet with guest stars Natalia Makarova and Ted Kivitt from American Ballet Theatre.
- 1984:** Rudolf Nureyev creates a version of the ballet that extends Siegfried's role with significant solos.
- 1995:** Matthew Bourne's *Swan Lake*, with an all-male cast, premieres at Sadlers' Wells theater, London.
- 2014:** PBT stages the full-length production for the 14th time.

Ted Kivitt and Natalia Makarova in PBT's 1971 production. Photo by Michael Friedlander



# The Setting and Characters

<b>Choreography:</b>	Marius Petipa & Lev Ivanov
<b>Music:</b>	Peter Ilyich Tchaikovsky
<b>Costume Design:</b>	Peter Farmer
<b>Lighting Design:</b>	Robert Hand, Jr.
<b>Set Design:</b>	Julia Trevelyan Oman, R.D.I
<b>World Premiere:</b>	January 27, 1895

## The Setting

The ballet takes place in two locations, Siegfried's Castle (the ballroom and courtyard) in Acts I and III and the lake/forest in Acts II and IV. Both are represented by large painted backdrops. For the lake, smaller side backdrops of painted trees frame the stage to give the illusion of a bigger forest. There are very few props needed in this ballet.

## The Characters

**Odette:** *Village girl who has been turned into a swan by the evil wizard Von Rothbart. Falls in love with Prince Siegfried.*

**Siegfried:** *Prince who has arrived at an age where he must choose a wife. While on a hunting trip into the woods meets and falls in love with the girl/swan named Odette.*

**Odile:** *The evil Von Rothbart's daughter who tries to trick Prince Siegfried into thinking she is Odette by transforming herself to look like her*

**Von Rothbart:** *Evil wizard who turns Odette into a swan*

**Benno:** *Siegfried's best friend*

**The Queen:** Siegfried's mother

**Cygnets and Swans:** *Magical swans that inhabit the forest and protect it and their queen*



## Additional Characters:

**The Tutor**

**The Jester**

**Court gentlemen and ladies**

**Friends of the prince**

**Guests at Siegfried's party/  
ball**

**The Vision (of Odette)**

**Master of Ceremonies**

**Czardas**

**Spanish (dancer)**

**Neapolitan (dancer)**

**Mazurka (dancer)**

**The Princesses**

The Jester (Makoto Ono) flies across the stage while Court Gentlemen and Ladies look on. The backdrop shown is the Courtyard Scene. Photo by Rich Sofranko, 2010

# The Synopsis

## ACT I

(In the late afternoon. A meadow near the castle.) Prince Siegfried is celebrating his twenty-first birthday. His friend Benno and tutor Wolfgang have invited guests from the surrounding estates to join in the celebration. The party is interrupted by the arrival of the Queen Mother, who presents her son with a crossbow and reminds him that it will be his duty at his coming of age to choose a bride from six eligible princesses. The Queen departs and the festivities continue until Benno sights a flight of swans. Inspired by his new crossbow, the Prince calls Benno to organize a hunting party and the young men leave in search of the swans.



## ACT II

(Some hours later, after sunset. By the lake.) As Prince Siegfried enters the forest, he suddenly sees a magnificent swan in flight. He carefully takes aim, but to his astonishment, the bird transforms into a most beautiful maiden. At first the maiden is frightened by Siegfried, but he assures her he will do no harm and asks her to explain the marvel he has just seen. She tells him she is the Princess Odette, of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a swan; only in the hours of darkness may she assume her human guise. Indeed, this very lake is filled with her mother's tears. She tells him she is condemned for eternity, and only if a young man, true of heart, swears eternal love to her and marries her, will the spell be broken. But if he should betray her, she will remain a swan forever. Siegfried realizes his destiny has changed, and swears his love and faithfulness to Odette. At that moment, the sorcerer appears. The Prince in his passion reaches for his crossbow, but Odette pleads with him not to shoot, for she knows if the sorcerer is killed before the spell is broken, she too will die. Dawn approaches, the sorcerer disappears, and Odette is compelled by the spell to return to her guise as a swan.



## ACT III

(The next night. The Great Palace Hall.) Guests assemble for the birthday ball, including six princesses from different countries whom the Queen Mother has chosen as eligible maidens for her son's hand. Prince Siegfried dances with each beautiful young princess. He is urged by his mother to make a decision, but is haunted by the memory of Odette and refuses to choose a bride. Suddenly, a fanfare announces the arrival of Baron Von Rothbart with his daughter Odile. Siegfried is thrilled to see the young maiden, who is the image of his beloved Odette. He is

dazzled by her beauty and vibrance, and deceived into declaring his love and fidelity to Odile. As Prince Siegfried swears his love, a fleeting vision of the real Odette appears. Von Rothbart, with Odile, triumphantly reveals their wicked ruse. Siegfried realizes he is victim of an evil plot and exits the great hall in search of Odette.

#### ACT IV

(Later that night. By the lakeside.) The swan-maidens are anxiously waiting the return of Odette. She appears and tells of Von Rothbart's treachery. Before dawn, she intends to die. A great storm rages. Siegfried, bursting into the glade, discovers the tearful Odette and begs her forgiveness. As dawn approaches, Von Rothbart appears again in his disguise as a sorcerer. Odette tells Siegfried she must kill herself, or forever be a swan. Siegfried, knowing his heart belongs only to Odette, declares he will die with her, thus breaking the power of Rothbart. The lovers throw themselves into the lake. Rothbart is mortally struck and his power is ended.

*Apotheosis: The lovers are united in life after death.*



Erin Halloran and Nurlan Abougaliev, 2010. Abougaliev as Rothbart (different performance). Photos by Rich Sofranko, 2010

## The Composer: Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky was born in Kamsko-Votinsk, Russia on May 7, 1840. He was a precocious child who could read French and German at the age of six and at age seven was writing verses in French. He began taking piano lessons when he was seven years old. He showed an ultra-sensitivity to music and had a delicate musical ear.

In 1850 his well-to-do middle-class family moved to St. Petersburg where he attended school. He was mildly interested in music and at age 14 began attempting composition. By the time he graduated from the School of Jurisprudence in 1859 and had started work as a clerk first-class, his family had lost most of their money due to bad investments. Tchaikovsky ended up making a great deal of money during his life, but gave away much of it and freely spent the rest.

At age twenty-one he began to study music seriously. He worked with Nicolai Zarembo until the St. Petersburg Conservatory opened in



Tchaikovsky at 25, photo by Zakharin.  
[Photo source](#)

1862. He was one of the best students at the conservatory and in 1866 he moved to Moscow to be a harmony teacher for the Moscow Conservatory. He led a quiet life there, teaching and composing. In 1877, a wealthy widow started to subsidize Tchaikovsky, a relationship that was to last fourteen years. However, there was one strange condition to the widow's financial support—they were never to meet. With this financial independence, he was able to resign from the Conservatory in 1878.

When Tchaikovsky first began composing for ballet, ballet music was considered unimaginative: the music world was astonished that such a great composer would "stoop so low." But he showed an unprecedented mastery of the art, creating vivid orchestrations, effective themes and melodies that flawlessly matched physical movements.\* He went on to compose three full-length ballets that would become enduring masterworks of the genre: *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*.

\**The New Grove Dictionary of Music and Musicians*, p. 152-3

## The Music

*Swan Lake* was Tchaikovsky's first ballet. Years earlier he had begun working on a score for the ballet *Cinderella* but he seems to have abandoned the idea. In letters to his friends and family Tchaikovsky explained that his motivation for undertaking *Swan Lake* was partly because he needed the money (he received 800 rubles for this work) and partly because he wanted to try composing for ballets. It's not known whether Tchaikovsky and Reisinger collaborated to any great extent: Tchaikovsky completed the score in about a year and Reisinger created the choreography based on the finished product.

*Swan Lake* would eventually change the public perception of music for ballet but, at the time, Tchaikovsky didn't realize he had written a masterpiece. He was under the impression that Léo Delibes' score for the ballet *Sylvia* was vastly superior to his own work, writing "...what charm, what wealth of melody! It brought me to shame, for had I known of this music, I would have never written *Swan Lake*."

What we now recognize as Tchaikovsky's *Swan Lake* score probably sounds very different from his original 1877 arrangement. Riccardo Drigo (an Italian composer and Maryinsky Theatre conductor, who had conducted the premiere of Tchaikovsky's *The Sleeping Beauty*) and Modeste Tchaikovsky (the composer's brother) reworked it for the Petipa/Ivanov version in 1895. Drigo lightened the orchestration, cut certain passages and added others, giving the ballet an easier and less discordant feel. This version has been used by most succeeding *Swan Lake* productions.

-adapted from [theballetbag.com](http://theballetbag.com) and [classicalcat.net](http://classicalcat.net).

### Instrumentation for *Swan Lake*

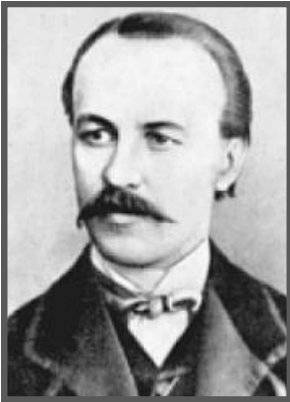
Violin 1	7	Clarinet	2
Violin 2	6	Bassoon	2
Viola	4	French Horn	4
Cello	4	Trumpet	3
Bass	3	Trombone	3
Flute/Piccolo	3	Tuba	1
Oboe/English Horn	2	Timpani	1
		Percussion	2
		Harp	1



# The Choreographers



**Julius Reisinger** (1828-1892), *Swan Lake*'s first choreographer, was born in Prague. He began his professional life as a dancer in the corps de ballet and achieved the rank of leading soloist. By 1850 he was appearing in starring roles in *Giselle* and other Romantic-era ballets and soon secured an 8-year contract to dance in Germany and Austria. He had stints as ballet master/choreographer at theaters in Prague and Leipzig during the 1860s. He then became choreographer of the Bolshoi Theatre in Moscow. He authored more than twenty works and is linked with two memorable events: the first stage production of *Swan Lake* and the first ballet performance for the opening of the Prague National Theatre in 1884. [Picture Source](#)



**Lev Ivanov** was born in Russia in 1834. He is said to have been placed in an orphanage by his mother when he was 11 months old, but in his memoirs he mentions being brought up by a merchant's family until age eight, sent to a boarding school for two years, and then enrolled in the Imperial School of Ballet in St. Petersburg.

In 1852 he became a member of the corps de ballet of the Maryinsky Theatre. Ballet master Jules Perrot (one of the choreographers of the ballet *Giselle*) gave him minor roles and appointed him to the position of dance teacher. When Marius Petipa succeeded Perrot, Ivanov became premier danseur and mime. He was known for his roles in the ballets *Esmeralda* and *La Bayadère*, among others.

[Picture Source](#)

Ivanov staged many ballets—both new ones and revivals—for the Imperial Theatre, including *The Nutcracker* (1892) and Acts II and IV of *Swan Lake* (1895), with Petipa. He was considered unlike any of the previous ballet masters in that he had a deep love and aptitude for music. (Though he had no formal musical training he was known to be able to play an entire ballet score after only one hearing.) He had an exceptional ability to “feel” the music and bring its emotional intensity to his choreography. His scenes in *Swan Lake* are lyrical and introspective in style (closer to the Romantic style of ballet), compared to Petipa's virtuosic and flamboyant court scenes, which helped to define ballet's Classical era.



**Marius Petipa**, the “father of classical ballet,” was born in Marseilles, France in 1818. He began dance training at the age of 7 with his father Jean Petipa, a French dancer and teacher. Marius was educated at the Grand College in Brussels and also attended the conservatoire, where he studied music. In 1831 he made his debut in his father's production of Gardel's *La Dansomanie*.

Jean Petipa became the Maitre de Ballet at the theatre in Bordeaux, and it was here that Marius completed his education. At sixteen he became premier danseur at the theatre in Nantes, where he also produced several short ballets. He toured North America with his father and in 1840 he made his debut at the Comedie Francaise, partnering the famous Carlotta Grisi in a benefit performance. He spent a few years dancing in Spain and Paris: in 1847 left for Russia. He had signed just a one-year contract but was to remain there for the rest of his life.

[Picture source](#)

Considered an excellent dancer and partner, his acting, stage manners, and pantomime were held up as examples for many generations. In 1854 he became an instructor in the Imperial Theatre

school, while continuing to dance and restage ballets from the French repertoire. Sources differ on the first original work he staged for the Imperial Theatre, but all concur that his first great success was *The Daughter of the Pharaoh*. This work resulted in his 1862 appointment as Choreographer-in-Chief—a position he held for nearly fifty years—and in 1869 he was given the added title of Premier Ballet Master of the Imperial Theatre. The value of his accomplishments is inestimable: he produced more than sixty full-evening ballets, including *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*, *La Bayadere*, and *Don Quixote*, among others, as well as innumerable shorter works. He is considered to have laid the foundation for Russian ballet and for ballet itself in the 20th century. Petipa died in 1910.

## The Choreography

The choreography for *Swan Lake* was a collaboration between Petipa and Ivanov, with Petipa contributing Acts I and III and Ivanov Acts II and IV. Petipa's scenes define classical style, with character and court dances that dazzle with ornament and technical difficulty. Odile's 32 fouettes in Act III (inserted by Petipa for the ballerina Pierina Legnani) is one of highest feats of technical virtuosity a ballerina can achieve.

Acts II and IV—Ivanov's "white" or swan scenes—are distinctly different. Lyrical and introspective, they lack the showy embellishments of Petipa's scenes. The vocabulary is simple and clear: movements and poses suggest swan wings, necks, and bodies and offer images of flying, swimming, and preening. Act II, in scenes in which the swans move together as one entity, is often considered the greatest possible achievement for a corps de ballet. The combination of the two choreographers' styles, and the tension between them, is a perfect blend of brilliant choreographic composition: dazzling virtuosity and expressive intensity.



Petipa/Ivanov's *Swan Lake* has served as the basis for most productions since 1895. How much of the ballet remains true to the original choreography is unclear, however, as revisions are made continually by nearly every company that stages it. But, as George Balanchine once commented, "*Swan Lake* is always changing. That is as it should be."

*Photo by Rich Sofranko, 2010*

*Compiled from: Homans, Macaulay, PNB Notes (see Resources and References page.*

### Did You Know? *The Dying Swan*

*The Dying Swan* ballet, made famous by ballerina Anna Pavlova, is not part of *Swan Lake*. Choreographed by Michel Fokine, it was set to music by Camille Saint-Saëns and first performed by Pavlova in 1911. Fokine took part of his inspiration for the dance from Ivanov's style in *Swan Lake*—fluid, lyrical, introspective—and "opened the way to a freer, more intense and immediate style of dance." This new style signaled a change in ballet that would be felt (and seen) throughout the 20th century.

[Picture source.](#)

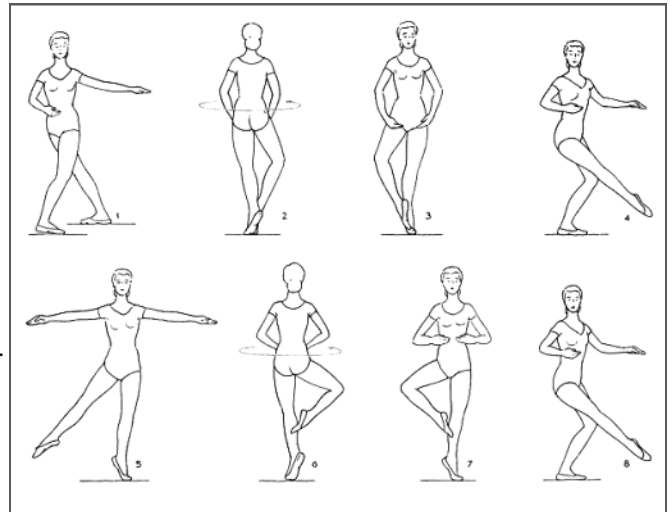


## Signature Step—Fouetté



A *fouetté* is a turn in which one leg makes a whipped circle. The dancer stands momentarily on flat foot with the supporting knee bent as the other "working" leg is whipped around to the side, creating the impetus to spin one turn. The working leg is then pulled in to touch the supporting knee as the dancer rises up on pointe on the supporting foot.

The ability to consecutively perform 32 of these turns (*fouettés en tournant*) is considered a bravura\* step by the ballerina, emphasizing her strength, stamina, and technique. Pierina Legnani was the first to perform 32 *fouettés* in the ballet *Cinderella* in 1893; she repeated the feat in *Swan Lake* in 1895 and in subsequent ballets as well.



\*a virtuosic step intended to show off the skill of the dancer

Top: Erin Halloran executing one of 32 fouettés in *Swan Lake*, 2010. Photo by Rich Sofranko. Right: Fouette diagram [image source](#)

## Costumes

In *Swan Lake* you can tell the swans from the "human" characters by their costumes. Prince Siegfried, his mother the Queen, his friend Benno, and the court visitors wear robes, gowns and dresses that are more or less normal attire for the era. The swans are set apart. They wear classical tutus—with the flat, pancake-like skirt that we most associate with classical ballet. Their costumes—along with their movements—help to create their other-worldly, magical aura.

### Fabric Facts

- ◇ Silk is the fabric of choice in ballet because it flows beautifully with the dancer's movements. It can also be dyed easily, so any color imaginable is possible.
- ◇ The peasant women in Act I wear romantic tutus, which are knee-length and have 4 layers of tulle and a silk organza overskirt. The tulle is in varying shades to give the tutu more depth. Headpieces are made of silk flowers wired into a crescent shape with ribbons. A romantic tutu takes about 3 days to make.

Costumes from Act I: Robert Vickery and Caitlin Peabody (in a romantic tutu), 2010. Photo by Rich Sofranko.





◇ Act III is “costume heavy,” with lush fabrics and trims used on the court and ethnic costumes. The princesses’ dresses have gold brocade bodices and skirts made of ombre-dyed silk chiffon. The czardas costumes are made of velvet, brocade, and a ruby-colored antique satin purchased in London.



◇ Von Rothbart’s costume is green brocade with petals made out of four different fabrics. Originally his cape was to the floor, but in dress rehearsal the Odette ballerina kept stepping on it . The cape had to be shortened just before the performance.

From Left: Anastasia Wovchko as the Queen; Elysa Hotchkiss and Robert Moore in the Spanish dance; Nurlan Abougaliev as Von Rothbart, 2010. Photos by Rich Sofranko.

### Swan Lake’s Classical Tutus



Julia Erickson as Odette, 2010. Photo by Rich Sofranko

- ◇ Worn by the Swans, Odette and Odile
- ◇ Skirts extend straight out at the hip line so that the dancer’s legs and movements can be easily seen by the audience
- ◇ Made of 12 layers of a stiff, pleated net (Balanchine net)
- ◇ Fitted with hoops to hold horizontal shape
- ◇ Each bodice is 10 pieces of white silk (black for Odile)
- ◇ Feathers are applied to white flannel and attached to the bodice along with some sequins (feather trim removed for washing)
- ◇ Odile’s tutu is made of silk dupionne with gold metallic appliqués, which give a feathery effect. The glitz and glamour of her costume immediately grabs the audience’s (and Siegfried’s) attention (see page 10 for a photo)

#### By The Numbers

- 3** Number of Odette and Odile tutus needed to fit the different ballerinas dancing those roles in PBT’s production
- 7** Days it takes to make **one** classical tutu
- 94** Costumes in the production
- 470** Accessories (headpieces, boots, etc.)
- 1994** When most of the costumes in this production were built. We use our costumes when we mount a production again (with some repairs and reconstruction each time!)

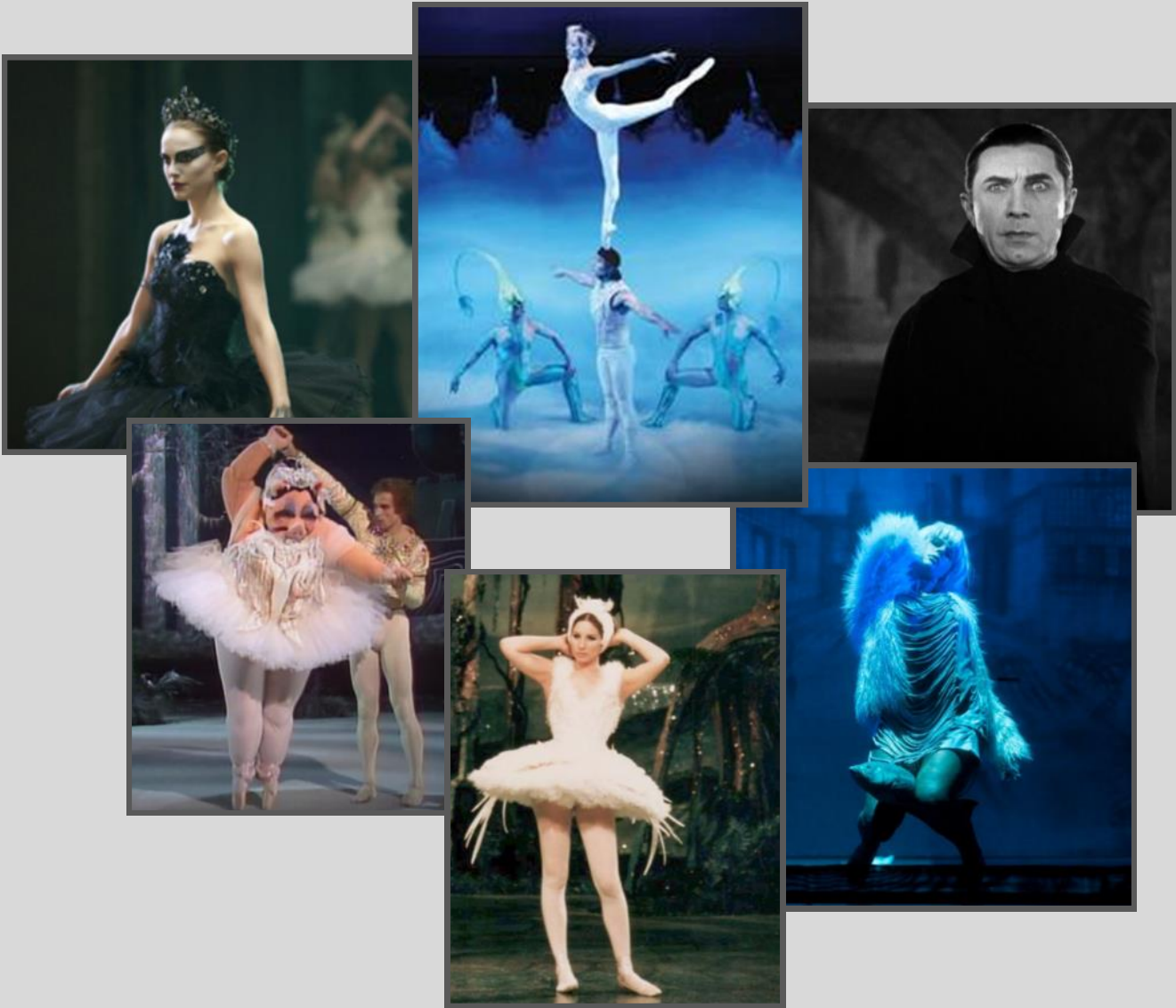
[Watch](#) Costumier Janet Marie Groom discuss how she builds classical tutus from our 2010 production!

#### Did You Know? Black Swan

The character of Odile was not originally a “Black Swan.” Her costume was that of an enchantress—multi-colored, glittering, and no feathers! We don’t know who the first ballerina was to appear in a black tutu, but the tradition was set by the captivating performance of Tamara Toumanova, a Ballet Russes de Monte Carlo dancer who donned the tutu and the Black Swan persona at a 1941 New York performance.

# Swan Lake in Arts and Culture

One of the most important works in ballet history, *Swan Lake* has become part of modern popular culture as well. A few examples of the broad, cross-cultural reach of the ballet include:



*Clockwise from Top Left:*

- Natalie Portman in the film *Black Swan* (2010): a ballerina vies to win the dual role of the Swan Queen, and loses her sanity in the process. [Picture source.](#)
- Chinese State Circus performs an excerpt from *Swan Lake* with acrobatic choreography (note the ballerina on pointe on Siegfried's head). [Picture source.](#)
- *Dracula*, the 1931 film starring Bela Legosi, uses a modified version of the "Swan Theme" from Act II of the ballet during the opening credits. The same piece was later used for the credits of *The Mummy* and is often used as a backing track for the silent film, *Phantom of the Opera*. [Picture Source.](#)
- *Swan Lake Reloaded* is a street dance/hip hop version of the story, which premiered in Stockholm in 2012. By Swedish dancer/choreographer Fredrik Rydman. [Picture source.](#)
- Barbara Streisand as Fanny Brice, in a spoof of *Swan Lake* in the film *Funny Girl* (1968). [Picture source.](#)
- Rudolf Nuryev dances with a Muppet ballerina in "Swine Lake" on the *Muppet Show* in 1977. [Picture source.](#)

# Swan Lake Listening Guide

\*Italian terms are in italics. See glossary for terms in bold.

## Track 1. Curtain and entrances

The curtain opens to a spirited *allegro*, with rising **sixteenth note** runs in the **strings** building up to the royal **theme**. The music fits the energetic dancing and stately costumes of Prince Siegfried and the other royalty. The strings move together in a melodic line, and trills in the **woodwinds** and upper strings lead to repeats of the **melody** (Excerpt 1). A quiet interlude of oboes, clarinets, and bassoons is joined by *pizzicato* strings and the rest of the woodwinds (Excerpt 2), leading to a return of the theme in a glorious *fortissimo*. The number resolves definitively on a *ff* chord.

Excerpt 1



Excerpt 2



## Track 2. Swan Theme

To begin this famous number, quiet string **tremolos** and harp **arpeggios** announce the lyrical oboe solo (Excerpt 1). The Prince sees the swan Odette and falls in love with her; through her morose theme he sees her curse. The harp and strings create a sense of romance for the scene, as well as mystery about the lake and tragedy about Odette's situation. The music *crescendos* from *pianissimo* to *forte*, and the **brass** take up Odette's theme with drama and intensity as the strings' tremolos continue. Tchaikovsky incorporates graceful **syncopation**, with the woodwinds playing quick *legato* triplets under strings' melody, then the strings forming slow, sweeping triplets (Excerpt 2). The melody returns in a *tutti fff*, then the music winds down with quiet tremolos as the prince is left alone, enchanted by Odette.

Excerpt 1

Moderato.



Excerpt 2



### Track 3. Dance of the Swans

Marked *piano*, the goose-like music opens with a comical *staccato* bass line provided by bassoons. Represented by **double reed** instruments, the swans dance gingerly in perfect synchronization to a bouncing harmonized melody in the oboes. The woodwinds join the oboes, followed by the strings, remaining consistently light and *staccato* until a final slurred section in the woodwinds.



### Coda

The resolute, march-like coda is marked *allegro vivace* in a 6/8 time signature. The beginning motive repeats then leads into an energized *ff* section as the swans dance in small groups, glowing blue with the stage lighting. The theme comes to a stop and restarts gradually as the swans make way for Odette, lit in bluish white. Syncopation in the brass leads into a series of final notes as all the swans return for a grand finish.



### Track 4. Mazurka

This palace dance opens with *tutti ff* chords and a *fermata* rest, followed by a run up to the opening of the mazurka. The mazurka—a Polish folk dance—is felt in one large beat subdivided into three, with an accented second beat (Excerpt 1). Following the theme with use of tambourine and intermittent fluttering woodwind figures, the music suddenly changes to a *grazioso* clarinet duet over *pizzicato* strings (Excerpt 2). The **tempo** picks up for an energetic string line leading back to the original theme, then intensifies in tempo and **dynamic** to a series of *ff* chords.

Excerpt 1



Excerpt 2



## Track 5. Black Swan Pas De Deux

### Variation I

The Black Swan's seductive dance opens boldly then fades into a gentle waltz with a slightly accented second beat. After a brief syncopated interlude, the Black Swan's theme returns gracefully with a **countermelody** in the violin. With her dark, glittering costume and exquisite dancing she captivates the Prince. The music builds up to an unresolved chord and proceeds into Variation II.



### Coda

The Black Swan's coda is composed of energized, Russian-sounding music marked *allegro molto vivace* in a quick 2/4 time signature. With cymbal crashes on every **offbeat**, the orchestra plays a *ff* melody (Excerpt 1), which is then imitated by the woodwinds accompanied by *pizzicato* strings. With a series of energized *tutti ff* chords (Excerpt 2), the Black Swan twirls in 32 consecutive fouettés (see page 14). After a sudden pause the music begins again, starting quietly with the woodwinds and building up to a repeat of the beginning of the coda. The orchestra repeats detached *ff* notes until concluding with finality on a *fermata* chord.

Excerpt 1



Excerpt 2





## Glossary of Musical Terms

**Allegro**—quick, lively tempo

**Arpeggio**—a series of notes spelling a chord

**Brass instruments**—metal wind instruments, including: trumpet, trombone, euphonium, and tuba

**Chord**—a set of three or more notes played together

**Countermelody**—a subordinate melody accompanying the principal line

**Crescendo**—to grow louder

**Double reeds**—instruments whose sound is produced by two joined reeds vibrating, including oboes, English horns, and bassoons

**Dynamic**—volume

**Fermata**—an orchestral note or rest held out of time

**f (forte)**—loud

**ff (fortissimo)**—very loud

**Grazioso**—graceful

**Legato**—in a smooth, even style

**Melody**—a musical line or statement comprising a series of notes

**Offbeat**—normally unaccented beat

**p (piano)**—soft

**pp (pianissimo)**—very soft

**Pizzicato**—played with plucked strings

**Sixteenth notes**—quick notes; four sixteenths per beat

**Staccato**—short articulation

**Strings**—wooden instruments with strings, played by bowing or plucking, including: violins, violas, celli, and double bass

**Syncopation**—a shift of accent caused by stressing a normally weak beat

**Tempo**—pace of the music

**Theme**—a brief melody which forms the basis of a passage

**Time signature**—an indication of rhythm and beat. 2/4 is felt in two beats that are each divided into even numbers of smaller beats; 6/8 is felt in two beats that are each divided into three smaller beats

**Tremolo**—a wavering effect produced by quickly alternating between two notes

**Tutti**—all playing together

**Vivace**—lively and vivacious

**Winds**—instruments whose tones are produced by air being blown through them

**Woodwinds**—wind instruments, most of them made of wood, including: clarinet, oboe, flute, bassoon, French horn, bass clarinet, and English

## References and Resources

Beaumont, Cyril, *The Ballet Called Swan Lake*. New York: Dance Horizons, 1952

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Macaulay, Alistair, "So Whose *Swan Lake* Is It?" *The New York Times*, May 10, 2012

*The Phaidon Book of Ballet*, Oxford: Phaidon Press, 1981

### On the Internet:

www.theballetbag.com (search *Swan Lake*)

www.classicalcat.net (search Tchaikovsky and *Swan Lake*)

www.pbs.org (Great Performances: *Swan Lake*)

*Swan Lake* Notes. [www.pnb.org](http://www.pnb.org) (Pacific Northwest Ballet: search repertory/*Swan Lake*)

# Characters and Costumes of Swan Lake

Costumes for PBT's production of *Swan Lake*, designed by Peter Farmer



**Odette**



**Odile**



**Prince Siegfried**



**Von Rothbart**



**Queen**



**Jester**

# Swan Lake Word Search

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

## FIND THESE WORDS!

CROSSBOW

CYGNET

ETERNAL LOVE

FOUETTE

LAKE OF TEARS

MAGIC SPELL

ODETTE

ODILE

PETIPA

SIEGFRIED

SWAN

TCHAIKOVSKY

VON ROTHBART

Answer key on page 33

# Entry Pointes for Swan Lake

“Entry *Pointes*” are questions, topics, and areas of focus for educators to use and make connections between their curriculum and the ballet. We strive to make meaningful connections in each content area of the Pennsylvania Academic Standards and provide numerous entry pointes for a multitude of different learners at all levels. Educators are encouraged to expand and adapt the entry pointes as necessary to meet the needs of their students and address certain standards.

Other important notes about Entry Pointes:

- After each individual entry pointe on the following pages is a suggested grade range (elementary, middle or high school) in parentheses.
- Common Core suggestions are included in some Entry Pointes, and Common Core –appropriate Entry Pointes are listed by the following symbol: C
- Most of the information presented in the guide falls within an 8th-11th grade reading level according to the Lexile® Framework for Reading. A chart with measures is listed on page 33.

<b>Reading, Writing, Speaking, and Listening.....</b>	<b>25</b>
<b>(PDE Academic Standards 1.1-1.9)</b>	
<b>Mathematics (PDE Academic Standards 2.1-2.11).....</b>	<b>25</b>
<b>Science and Technology and Engineering (PDE Academic Standards 3.1-3.4).....</b>	<b>26</b>
<b>Environment and Ecology (PDE Academic Standards 4.1-4.5).....</b>	<b>27</b>
<b>Civics and Government (PDE Academic Standards 5.1-5.4).....</b>	<b>27</b>
<b>Economics (PDE Academic Standards 6.1-6.5).....</b>	<b>28</b>
<b>Geography (PDE Academic Standards 7.1-7.4).....</b>	<b>28</b>
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**Student Interpersonal Skills (PDE Academic Standards 16.1-16.3).....32**

**Lexile Reading Measures List .....33**

**Reading, Writing, Speaking, Listening (PDE Academic Standards 1.1-1.9)**

c1. In *Swan Lake*, Odette is a Swan by day and her true form by night. Look at characters from other legends and stories that change form by day to night. Analyze the good-evil connection, gender, and historical context in these stories. Compare and contrast Odette to other creatures in similar situations to hers.

c 2. How has the storyline of *Swan Lake* been influenced by the era of literature in which the ballet was created? Has it been influenced at all? Research the literary history of the year that *Swan Lake* was created and explain or make an opposing argument to why this could or could not have influenced the storyline of the ballet.

c 3. Re-write the story of *Swan Lake* from the point of view of an inanimate object such as a cross-bow, tree, etc.

c 4. In *Swan Lake*, Odette and Siegfried are united in life after death. In what other famous works of literature are lovers united in life after death? Explain why this has been a popular ending to tragic love stories.

5. In the first act of *Swan Lake*, the Queen Mother instructs Prince Siegfried that it is his duty to choose a bride, in essence to continue the “family business”. If you were a princess, describe how your career choices may or may not be your own. How could a royal family organize, lead, direct, and control the court of heirs?

c 6. Connect *Swan Lake* to *Romeo & Juliet*. Are Odette and Siegfried star crossed lovers?

**Mathematics (PDE Academic Standards 2.1-2.11)**

1. The postage stamp was introduced in the UK on 5/1/1840. Converted to US\$ (approx.), what has happened to postage rates since then? Plot a graph of yearly intervals (e.g., 1840, 1875, 1900, 1950, 2000, and 2013) and their equivalent postage rates. What major political decisions were employed when setting up the US Postage Office? What major technological changes have impacted methods used currently to send information and materials from location to location? What are some social and economic implications?

c 2. In Act 2 of *Swan Lake*, Princess Odette claims that the Lake is filled with her mother’s tears. Investigate the biology of actual human tears. What volume is possible in a “good cry”? What is the volume of a specific small lake in your geographical area? How many “good cries” would it take to fill the lake? Would the lake support life like a fresh water or salt water lake?

3. Plan your ideal birthday celebration. Consider and calculate the cost of factors like number of guests, location, food, entertainment, decorations, etc. Research and determine how this would compare to the celebration for Prince Siegfried in *Swan Lake* in 1828.

© 4. You can dance without music, but ballet is usually accompanied by music. How do music and math relate? How would math and counting connect music and the dance? Investigate different types of dance and/or music and their mathematical properties.

© 5. Swans and almost all birds fly in a 'V' shape. In *Swan Lake*, geometric shapes are utilized to create positions and formations for the swan corps de ballet. Research geometric and angular shapes, explain why this 'V' shape would be most efficient or make a counter argument to try and explain why a different shape or angle would be more effective and efficient.

### **Science and Technology and Engineering (PDE Academic Standards 3.1-3.4)**

1. In *Swan Lake*, Prince Siegfried is given a crossbow for his 21<sup>st</sup> birthday. Research and describe the evolution of weapons throughout world history.

2. Imagine that Siegfried and Odette actually marry. In a surreal way, they could produce children who were half-human, half-swan. How much of the genomic sequence overlaps in humans and swans? What could hybrid children actually look like?

3. If a choreographer chose to actually "fly" Princess Odette at the top of Act 2 in *Swan Lake*, what physical properties must be addressed? Investigate the safety record of "Flying by Foy", a theatrical support company that helps Peter Pan, Mary Poppins, and other productions. What technologies are used to create theatrical flying illusions? How does dance simulate "flying" in other ways?

4. Tchaikovsky was born and raised in Russia. Being Russian, if *Swan Lake* would have text, it would be in Russian. How can languages be translated through technology?

5. Thomas Edison invented and developed the phonograph on 11/21/1877. Describe technology principals used to record and playback sound. How was this used by consumers? Businesses? Implications to entertainment and fine arts industries. List major events in evolution of sound recording and playback technologies. What major changes have occurred within past 20 years? What major impact has this had on users, creatures, economies?

6. Alexander Walcott patented a photographic process on 5/8/1840, a day after Tchaikovsky was born. What was the nature of the process (technologies, techniques, etc.)? How was it used manually? What are major points/events in evolution of this process? Describe major technology changes within the past 20 or 80 years. How do technology changes impact uses and applications of this process? What are businesses and economic implications of technology changes in this photographic process?

### **Environment and Ecology (PDE Academic Standards 4.1-4.5)**

1. In Act 1 of *Swan Lake* the Prince celebrates in a meadow. What is the topography and ecological make-up of a meadow? What animals live in this habitat?

2. The Lake is filled with Princess Odette's mother's tears. How are lakes formed? Can they be manmade, and if so, how? What environmental and ecological properties make up lakes? What animals live in the surrounding environment? What lakes are local to the western PA area?

3. *Swan Lake* premiered in Moscow in 1877. How did most people interact with wildlife in this era? Discuss society's dependency or lack thereof on wildlife during this era.
4. In *Swan Lake* Princess Odette lives as a swan by day and a human by night. What type of environment do you think she would need to live in when she is in swan form? How might you represent that environment setting on stage?
5. In *Swan Lake* Princess Odette lives as a swan by day. How would you describe a swan to someone who has never seen one before? What type of costumes and makeup would you choose to depict Princess Odette on stage?
6. In Acts 2 and 4 of *Swan Lake* the setting is by Odette's Lake. Create your own map of this lake in your own version of the story. Explain why you chose its geographical location and environmental features and why it is important to your lake for its survival. Create a list of natural resources that could be found there.

### **Civics and Government (PDE Academic Standards 5.1-5.4)**

1. Marius Petipa was born in 1818. In that year, Habeas Corpus Act was passed. Investigate reasons for the earlier suspension of Habeas Corpus. Was the earlier suspension of Habeas Corpus constitutional?
2. Prince Siegfried first encounters Odette on a hunting excursion. Investigate laws regarding weapons. At what age can children use a gun, etc.? What are the requirements to own, carry, etc.?
3. In *Swan Lake*, Prince Siegfried is asked to choose a bride from eligible maidens from countries all around the world. Research marriages in a monarchy and how they are facilitated. How are these international marriages fostering relationships such as economic, trade, policy, etc.?
4. In the year 1840, when Tchaikovsky was born, New Zealand became a British colony. Which countries have been previously British colonies? What government structures or policies affect the relationship of colonies with colonizers? How have British policies differed from those of other colonizing nations?

### **Economics (PDE Academic Standards 6.1-6.5)**

1. In 1877, *Swan Lake* first premiered, railroad strikes happened all across the US. Investigate the social and economic causes of this strike as well as the implications. Look at the local events that took place in Pittsburgh. Research and investigate the flow of markets and these strikes. What effects did these strikes have on trade and standard of living? Was this strike effective and what factors play into a strike being "successful"?
2. The original dancer of Odette, Anna Sobesochan Skeya, was pulled from the premiere when a government official accused her of stealing several pieces of expensive jewelry from him. Research the pay and standards of living for a dancer in Russia in the 1870's. How do the ideas of resources, wants, scarcity, economics, and other factors may have played a factor in her choices. What incentives do dancers have in 2013 to pursue a career in this art form?

3. Investigate several different ballet companies' advertising for *Swan Lake*. What aspects of the design are aesthetically appealing? How might the aspects of advertising play a role in deciding whether or not to purchase a ticket to the production? What other considerations for ticket buying would you have to consider?
4. Tchaikovsky was supported financially by a wealthy patroness. What does "patronage" mean? What are the effects of a patronage system, private funding system, or government funded system on artists and the proliferation of the arts?
5. In which year were more entrepreneurial businesses established, 1877 or 2007? Considering these numbers from a percentile, which year was more successful? How does this ratio relate to today's entrepreneurial business growth?

### **Geography (PDE Academic Standards 7.1-7.4)**

1. Research the habitat of swans. What do they need for survival?
2. Create a chart comparing the climates of the following cities in Russia: St. Petersburg, Moscow, and Kamsko-Votinsk.
3. Where do actual swans live naturally? Do they always choose lakes as a habitat? Does the ballet depict a swan lake realistically, artistically, or in some other way?
4. When a ballet costumier creates a swan costume, are real feathers or synthetic feathers used? Where would real feathers come from and would the bird be killed to obtain the feathers? Has PETA ever protested feathered costumes?
5. Character names in *Swan Lake* are distinctly German yet the composer is Russian. How do names change by geographical location? Give examples of names used in different parts of the world and how some names change by country.
6. Princesses from 6 different countries attend the birthday ball. How would each princess have traveled from her own native country? How would they have traveled in the year the ballet premiered? How long would this have taken and how would they travel today?
7. As the synopsis of *Swan Lake* is read, envision the setting. Based on details from the synopsis, create a map of *Swan Lake's* settings including the lake, forest, and castle.

### **History (PDE Academic Standards 8.1-8.4)**

1. *Swan Lake* did not become a big success until two years after Tchaikovsky's death. This seems to be common among artists. What other works of art have become successful after their creators death?
2. Investigate the role of ballet in changing times of political and social reformation in Russia.
3. The year *Swan Lake* premiered the US established the compromise of 1877. What is compromise? Has this happened again within our electoral system? How has the election of the President changed or remained the same since 1877?



4. In 1877 the railroad strike of 1877 took place between Baltimore, Ohio, St. Louis, and Pittsburgh. What were the local impacts? How did this affect travel?

5. The Queen gives the Prince a crossbow for his birthday. When and where did crossbows first come into use? Place the crossbow in a timeline of human weaponry. Create a chart, graph, etc. to compare the efficiency of the crossbow with other forms of weaponry.

6. In southern Bavaria, King Ludwig's castle is a famous landmark. The castle inspired the design for Disney's Magic Kingdom including the taverns and the lake in the foreground. Could the castle inspire a set design for *Swan Lake*? How did Ludwig support the work of Richard Wagner? Could there have been connections between Wagner's Ring Cycle characters and *Swan Lake* characters?

### **Arts and Humanities (PDE Academic Standards 9.1-9.4)**

1. Personification of animals and objects are a reoccurring theme in ballet. What are some ballets that use this? Why do composers often incorporate this idea of personification into their music?

2. Many productions are a failure when they first open. *Swan Lake* was no different. Why was it a failure? What other Tchaikovsky ballets/performances were failures? How and why are they considered classics today?

3. After reading various critiques of *Swan Lake*, identify similarities and differences between the critiques and identify what types of criticism (contextual, formal, or intuitive) are being used.

4. Locate the cast list in the *Swan Lake* guide. Using text boxes or audio text links, craft complete explanations of the behind-the-scenes choices and decisions that were made about the pages contents based on your knowledge of the different roles or jobs necessary to produce a full-scale dance production. For example, who created, adapted, or influenced the choreography? Who decided which revision of the ballet to use? How were the characters listed, by order of entrance or importance? If you were a marketing staff member charged with creating a program book or playbill, what would be on your work plan and checklist?

### **Health, Safety and Physical Education (PDE Academic Standards 10.1-10.5)**

1. In *Swan Lake*, corps de ballet members are forced to do the same movements at the same time which forces them to rely on each other. Think about the interrelationships being formed through relying on others for your own personal well being. How do you communicate to form these interpersonal relationship using both words and your body? How could being forced to communicate without words enhance or take away from mental maturity growth in people? Explore activities that require movement without using words but that also force you to rely on others.

2. By applying basic movement concepts and skills, explain how certain everyday movements demand that body parts to work together to complete this one movement. Explore how lifting your leg or swinging your arm is a product of muscles and bones working together. Analyze this chain reaction and why it is crucial to physical activity.

3. In *Swan Lake*, the corps of swans and cygnets are challenged physically to dance a four-act ballet. The roles they dance require a lot of stamina and ability to immediately transition from full-out dancing to stand-still positions. Is it unhealthy for their bodies to face such harsh transitions in bodily function? Does this impact their physical health?
4. In *Swan Lake*, Odette and Odile are danced by the same girl, who makes appearances in all four acts. This is very demanding on the dancers' muscles and entire body. Create a list of foods that are beneficial to bodily health and stamina. Create a list of stretches or exercises they should do to warm up before the show so they can dance at maximum bodily health and strength.
5. Evaluate factors that impact the body systems and apply protective strategies. Look at how the dancers warm up and prepare their muscles. Dancers wear leggings to keep muscles warm. Does this benefit their muscular health?
6. Are all dancers able to dance each part? How many hours of practice does it take to dance the Princess Odette's role?
7. How can environmental factors—air, water, temperature—affect a dancer? What precautions do dancers have to take to protect themselves? Have public health policies had a positive or negative effect? Are their actions crucial to protecting a dancer's life?
8. Analyze nutritional concepts that impact health. How has the understanding of nutrition impacted ballet? Prepare a day's menu for a dancer. How many meals a day should they eat?

### **Family and Consumer Sciences (PDE Academic Standards 11.1-11.4)**

1. In *Swan Lake*, Prince Siegfried is celebrating his birthday and his mother is throwing a long party and feast for him. Create a budget for your own birthday party including food, menus, costs, entertainment, and decorations. You will have 25 guests. Create a timeline of how people celebrate their 21<sup>st</sup> birthday and coming of age from 1840 to present day. How have the celebrations changed? How are they similar? What literary works focus on coming of age? Create a 21<sup>st</sup> birthday invitation for Prince Siegfried.
2. Create a menu for the Prince's birthday Ball. What food would be served? How was food preserved during this era?
3. The Queen urges the Prince to choose a bride. Discuss parental roles in their child's marriage throughout history and cultures. Where are arranged marriages still common? What possible interests may the Queen have had in her son's marriage?

### **World Languages (PDE Academic Standards 12.1-12.6)**

1. Russian and English are based on different alphabets. Russian uses the Cyrillic alphabet. What are some differences and similarities of the two languages?
2. Tchaikovsky's native language was Russian. If the story of *Swan Lake* were told in Russian we might not understand the meaning behind it. How does the ballet of *Swan Lake* or ballet in general help to transcend the language barrier?

3. Tchaikovsky was born in Russia in 1840. He could read French and German by the age of six. Explore how these languages are different from each other and what challenges they would pose for a Russian child attempting to learn all three languages.

4. Investigate what it would be like for a child from an affluent family, like Tchaikovsky's, to live in the mid 1840's. Compare what it was like to be a child from a less affluent or more fortunate situation. Did every child have the opportunity to be literate in one or more languages? What barriers to literacy in Russia in the 1840's were prominent and how did they differ or concur with those of other families?

5. Joseph Dobrovsky wrote *The history of the Czech Language* the year Marius Petipa was born. Read translated excerpts and investigate general translations of Czech language and compare and contrast this with English and other languages. Why are narrations important in the history of languages and how do they lead to the understanding of languages? Investigate the way one other foreign language has endured and morphed over time.

### **Career Education (PDE Academic Standards 13.1-13.4)**

1. In 1818 and 1840, what were traditional work place roles? When considering these two years and the aforementioned work place roles, did these roles promote and or incorporate any form of art and if so what form(s)?

2. If you were a swan by day and a woman by night, what occupations might best work for you?

3. When considering career occupation, what processes would one need to go through to obtain one's career goal in 1818 or 1840? How does that differ from today's processes? Does the process or system we currently use produce a better end result or candidate? Explain your answer.

4. Compare and contrast the work place of 1818 and 1840 to today's. In what ways have we progressed and digressed?

5. Consider the costume designer's job. How many hours of work goes into creating various costumes (Swan tutu versus Prince Siegfried)? How many times will one dancer wear that costume?

6. *Swan Lake* premiered at the Bolshoi Ballet in 1877. Explore how ballets were publicized in the late 1800's. How were they funded? Who were the critics? Compare and contrast this to how ballets are marketed and publicized today. What role do critics have in their success and popularity today?

7. What entity is responsible for governing our PA Lakes?

### **Business and Computer IT (PDE Academic Standards 15.1-15.9)**

1. The Queen Mother chose six princesses from different countries for possible brides for Siegfried. Describe her actions in terms of global business decisions. How would the royal union accommodate political issues between two countries? Communication? Business opportunities? How does the British Royal Family make decisions that reflect their global view?

2. In Act 3 of *Swan Lake*, Siegfried is deceived by the look of Von Rothbart's daughter, Odile; the Prince thinks that she is his beloved Odette. Transform this plot to today's time and describe how a criminal might be thwarted by face-recognition software.
3. *Swan Lake* includes approximately 37 dancers. What kind of budget is needed to produce the ballet? Investigate salaries based on union rules and the average cost of production. Create a budget for a production of *Swan Lake*.
4. Tchaikovsky began his career as a harmony teacher for the Moscow Conservatory, but then a wealthy widow provided financial support for his creative endeavors, although they had never met or would meet. If Tchaikovsky were attempting to make a living as a composer today, how might he do this? What would his funding source be and how were the late 1800's different from today's funding for artists in terms of financial stability?
5. In the future how will technology be used to enhance performance experience? Do you believe technology could ever truly replace the experience of live performance? Explain your answer.
6. If you were to reproduce *Swan Lake* digitally what would be different or the same about your production in contrast to live productions? What technologies could you use to create a live performance effect? What would you use to create an experience aesthetic of textures, sound, lighting, and movement?
7. PBT rents costumes and scenery for *Swan Lake* to other ballet companies. Investigate business models for costumes and scenic rentals. What things need to be accounted for? How would you best utilize computer technology to keep track of rentals?

### **Student Interpersonal Skills (PDE Academic Standards 16.1-16.3)**

1. Ballet is a nonverbal art form. Retell the story using some other nonverbal method. Research other ways the story has been told.
2. Create a list of techniques used to express emotion throughout the production. How could changes in any of these areas impact the overall tone or mood of the production?
3. Identify two types of conflict (e.g., person vs. person) which occur in *Swan Lake*. Develop an argument as to why the resolution presented was or was not the best possible outcome.

# Lexile Reading Measures for *Swan Lake*

Section	Page	Lexile Measure
Swan Lake Ballet	5	1240
Synopsis	9	1080
Composer Bio	10	1070
The Music	11	1250
The Choreographers	12	1180
The Choreography	13	1130

## Word Search Answer Key

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