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Introduction

Dear Educator,

We have often thanked you, the academic community and educators of our children, for being partners with us in Arts Education. We have confirmed how the arts bring beauty, excitement, and insight into the experience of everyday living. Those of us who pursue the arts as the work of our lives would find the world a dark place without them. We have also seen, in a mirror image from the stage, how the arts bring light, joy, and sparkle into the eyes and the lives of children and adults in all walks of life.

Pittsburgh Ballet Theatre strives not only to entertain but to demonstrate the significance and importance of presenting our art in the context of past history, present living, and vision for the future. In this quest we present traditional ballets based on classic stories revered for centuries, such as Coppelia and Cinderella; and contemporary ballets by artists who are living, working, and creating everyday, such as our jazz program Indigo In Motion and the premiers we have done to the music of Sting, Bruce Springsteen, and Paul Simon. In this way we propel our art into the future, creating new classics that subsequent generations will call traditional.

It is necessary to see and experience both, past and present. It enhances our life and stirs new ideas. We have to experience where we came from in order to develop a clear vision of where we want to go. It all works together – in the arts, in education, in government, and in life. We want students to experience, enjoy, and appreciate it all. Again, we say thank you for being our partners in the important mission of making that happen.

Terrence S. Orr
Artistic Director
How to Use This Handbook

This handbook is designed for teachers whose students will be attending Pittsburgh Ballet Theatre’s special school performance of Coppelia.

The activities and exercises included in this handbook are designed to prepare your students for the performance and to encourage critical thinking on the aesthetics of ballet. The discussion questions do not have right or wrong answers. Rather, they engage thinking in a new direction and illustrate that dance is a form of language.

The activities have been carefully created for integration into classroom discussion. Several of the activities have been adapted from those designed by teachers who participated in previous seasons’ programs. In their evaluation, these participating teachers observed that those students who had received some preparation for the performance demonstrated a higher level of interest and response.

The activities in this handbook are grouped according to narrative, technical and choreographic elements. There is also a section that suggests ideas for follow-up activities. Each activity is designed to meet one or more of the stated objectives. We know that you will not be limited by the suggestions in this book and that you will need to adapt these activities to meet your individual and instructional needs.

The collaborative nature of producing ballet can lend itself to expanding the ballet experience beyond your classroom. There are many opportunities for interdisciplinary studies. Physical Education classes can participate by teaching basic ballet positions and introducing general fitness and nutrition to understand the strength and stamina that a dancer must develop in order to perform. While art classes may create beautiful scenery and costume sketches; the Technology Education and Family and Consumer Sciences departments may work to translate those sketches into three-dimensional scenery and costumes. The time period in which Coppelia was first performed provides an opportunity for the arts to enter the history class.

Whatever opportunities you pursue for interdisciplinary uses of this handbook, we know the students will benefit by an expanded awareness of the many talents needed to put together a production such as the Ballet. The reward for all of us who are involved in educating young people comes when we see how the elements that work together to create this elaborate and beautiful presentation of Coppelia create not only enjoyment for our students but a sense of the beauty and purpose the arts have in our lives.
Academic Standards and Objectives

The Pennsylvania Department of Education Academic Standards for the Arts and Humanities are the guidelines for what students should know and be able to do in both the performing and visual arts, in addition to understanding the arts in relation to the humanities. Below we have included the Dance Content Standards developed by the National Dance Association which are specific to dance in the standards’ unifying themes of production, history, criticism and aesthetics in addition to the components that yield an overall knowledge of the Arts and Humanities.

DANCE CONTENT STANDARDS:

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

Knowledge of the Arts and Humanities incorporates carefully developed and integrated components such as:

- Application of problem solving skills
- Extensive practice in the comprehension of basic symbol systems and abstract concepts
- Application of technical skills in practical production and performance
- Comprehension and application of the creative process
- Development and practice of creative thinking skills
- Development of verbal and nonverbal communication skills

This handbook is designed to aid you in your task of enabling your students to experience the arts while at the same time having a useful, educational experience. The content and activities within this book focus on at least one of the above content standards and can be used as components to achieve knowledge in the Arts and Humanities as a whole.
The "Introduction" to the Pennsylvania Department of Education *Academic Standards for the Arts and Humanities* states that "Dance Education is a kinesthetic art form that satisfies the human need to respond to life experiences through movement of the physical being." Becoming educated about the classical art of ballet even extends beyond dance education into music, theater, visual arts and humanities.

At the very least, the experience of attending a ballet performance will help your students develop an appreciation of their cultural environment, and through the activities outlined in this hand book, the students should be able to –

**9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts**

- Demonstrate how a story can be translated into a ballet.

**9.2 Historical and Cultural Contexts**

- Demonstrate how a choreographer uses music, movement and mime to help create a ballet.

**9.3 Critical Response**

- Demonstrate how costumes, scenery and lighting help support plot, theme and character in a ballet.

**9.4 Aesthetic Response**

- Write a thoughtful, informed critique of a performance.
What to Expect at the Benedum Center

It is a special privilege to attend a live performance at the Benedum Center. Polite behavior allows everyone, including the dancers, to fully enjoy and concentrate on the performance. Discuss with your students the following aspects of audience etiquette:

1. Once inside the Benedum Center you will not be permitted to leave and re-enter the building.

2. Programs will not be given to each student, but teachers may request up to twenty programs for use in follow-up classroom activities. The playbill includes a synopsis, historic information on the ballet, casting and biographies of Pittsburgh Ballet artists.

3. Be sure to sit in the section assigned to your school. An usher will be happy to help you find where your school's seats are located.

4. You may talk to your neighbor in a normal speaking voice prior to the performance and during intermission. Remember the performance begins with the first note of the musical Overture. During the performance even the softest whisper can be distracting. **DO NOT TALK DURING THE PERFORMANCE.**

5. There will be two intermissions. This allows the dancers time to rest or make elaborate costume changes, the production staff time to make major set changes, and students time to stretch their legs and use the rest rooms.

6. The taking of pictures is prohibited during a performance, so it is best to leave your cameras at home.

7. Applause is the best way to communicate with the dancers. It tells them that you are enjoying the performance. If you see something you like, feel free to applaud!

8. Remain with your class. The Benedum Center is very large, and it is easy to get lost.

9. Chewing gum, food and drink are not acceptable in the theater.

10. The Benedum Center is considered an Historic Landmark. There are a lot of different things that the students can look for when they arrive. In the next section, there are different items listed with some interesting facts about each.
History of the Benedum Center for the Performing Arts

Pittsburgh Ballet Theatre performs in the Benedum Center for the Performing Arts. Built in 1928, the theater was originally called the Stanley Theater and was constructed in conjunction with the Clark Office Building. Over the years many big name entertainers, big bands and rock-and-roll groups have performed at the Stanley.

When the theater opened, there was a Wurlitzer organ in the orchestra pit that had been purchased for $125,000. It was used for sing-a-longs and silent movies until 1936. That year, the St. Patrick’s Day flood destroyed the organ. The water rose to the edge of the balcony before leveling off. Three men were trapped in the theater for three days before being rescued in pontoon boats by the police.

Two other companies owned the Stanley prior to the Benedum Foundation. In 1976, the Cinemette Coporation bought it. In 1977 DiCesare-Engler Productions purchased the building and used it for rock concerts until 1982. In 1984, The Benedum Foundation bought the run-down theater and decided to restore it to its grandeur. The budget for the project was $42 million. This figure includes both the restoration and the purchase of the property behind the theater. Because the building is considered a Historic Landmark, special rules had to be followed in the restoration. They could not make any major structural changes to the building unless given special permission. The colors, fabric, and the materials used had to be as close to the original as possible. The painters scraped down through the layers of paint to find the original colors. The colors of the carpeting were discovered when a workman found a small piece in a heating duct. The murals on the ceiling of the Grand Lobby were restored using original photographs.

Every effort was made to have as many of the materials as possible made in Pittsburgh or Pennsylvania. The carpet was woven in England, but the drapery fabric was made in York, Pennsylvania on one of the two remaining jacquard looms in the United States. It took seven weeks to make the 400 yards needed.

The architects were given permission to add the wooden acoustical arch that is directly in front of the original proscenium. It has special panels that can be moved to change the acoustics of the hall to accommodate vocalists, instrumentalists, or actors.

The size of the Stanley stage and the dressing rooms were deemed inadequate, therefore the architects requested special permission to add a support building. It was given and the Pittsburgh Cultural Trust purchased the block of land adjacent to the theater for the addition. The additional space also allowed the construction of one of the largest stages in the country. The first is in the Metropolitan Opera House at Lincoln Center, New York City. The second is the stage at Indiana University School of Music in Bloomington, Indiana.

Pittsburgh Ballet Theatre, Pittsburgh Opera, Pittsburgh CLO and the Pittsburgh Dance Council are all constituents of the Benedum Center and perform there regularly.
Things to Look for at the Benedum

**The Marquees:** When you arrive at the theater note the marquees on the front and Penn Avenue sides of the theater. They were designed in 1928 to showcase the "new" electric lights. By the terms of the Historic Landmark agreement there is only limited reference to the new name of the theater—The Benedum Center for the Performing Arts.

**Orchestra Pit:** It is divided into two sections, each of which can be raised or lowered by the built-in hydraulic lift. When we have a smaller orchestra, half of the pit is raised and additional seating is installed. If an orchestra is not required, the entire pit is raised for seating.

**Grand Lobby:** All but one of the murals on the ceiling of the Grand Lobby were destroyed over the years. Celeste Parrendo, the painter who recreated them, worked from the photographs of the designs and from one of the well-preserved mural for the colors. Much of her work was done with Q-Tips. She tried to lie on her back and paint as Michelangelo did with the Sistine Chapel, however, the blood ran out of her hand and she couldn't paint. She quickly found ways to kneel or stand on the scaffolding in order to finish her painting.

**Stage:** This is the third largest stage in the country. The first is the Metropolitan Opera in New York City and the second is the Indiana School of Music at Bloomington. The full stage measures 144 feet wide by 78 feet deep. The performance space that you will see is 56 feet by 56 feet. The wooden floor is covered with marley, a black rubber-like, non-skid surface.

**Chandelier:** Believe it or not this beautiful centerpiece to the theater's elaborate dome weighs 2 tons or 4,000 pounds and has over 50,000 pieces of crystal. When it is cleaned, the chandelier is lowered to a certain point and then scaffolding is built around it. Each crystal is washed in soapy water and replaced.

**Proscenium Arch:** The opening around the stage is the proscenium. In accordance with the guidelines of the Historic Landmark restoration, the original elaborately painted plaster arch has been restored. An exception to the restoration guidelines was made for the wooden acoustical arch that your students will see. The panels in the arch can be adjusted to change the acoustics of the theater or they can be opened to accommodate vocalists, actors or musicians.
What is Ballet?

Ballet tells a story using music and dance instead of words and consists of movements that have been developed over the centuries. Classical ballet is found all around the world in countries such as Europe, the United States, China, Japan, Russia and South America.

The history of ballet has been ongoing for over four hundred years since its first recorded beginnings in 1581. However, the first recorded ballet, *The Ballet Comique de la Reine Louise*, was not the first ballet in history.

Dance became a larger part of court life during the reign of Louis XIV, as he was a great supporter of the arts. Slowly, dance made its way from the courts to the stage by 1681 with the opera-ballet *Le Triomphe de l’Amour*. Opera-ballet continued as an art form into the mid-eighteenth century.

Early classical ballets such as *La Sylphide* and *Giselle* were created during the Romantic Movement in the first half of the 19th century. This movement, concerned with the supernatural world of spirits and magic, influenced art, music and ballet. Women were often portrayed as passive and fragile, a theme that is carried through the “romantic ballets” of the time. It was also during this period that pointe work, or dancing on the tips of the toes, became the norm for ballerinas.

Ballets created during the latter half of the 19th century such as *Swan Lake*, *The Nutcracker* and *The Sleeping Beauty*, represent "classical ballet" in its grandest form. Their main purpose was to display classical techniques to the fullest. Complicated sequences that show off demanding steps, leaps and turns are choreographed into the story.

Ballets created during the 20th century are called "contemporary ballets." They do not always have a definite story line; however, they often have a theme, concentrating on emotions and atmosphere in order to arouse feelings in the audience. Emotions and reactions differ from person to person when viewing this style of ballet. George Balanchine, founder of the New York City Ballet and considered by many as the greatest classical choreographer of the 20th century, played a large part in bringing American ballet to the respect and eminence it holds today in the world of dance.

Twentieth century choreographers continue to create diverse styles of ballets, and ballet companies are giving dance audiences a wide range of ballets from which to choose. From old classics to new works, it is an exciting time for dance and balletomanes!
What Are Pointe Shoes?

Founder of New York City Ballet and famous choreographer George Balanchine once said that if no pointe work existed, he would not be a choreographer. Pointe shoes allow a ballerina to create the illusion of lightness and to project an increased sense of daring. Without pointe shoes, much of the magical quality of ballet would be lost.

Ballerinas began dancing on pointe between 1815 and 1830 using soft shoes reinforced by stuffed toes and starch. Since then, pointe dancing and the toe shoe have evolved considerably. Today pointe shoes provide comfort and support for a dancer, whether she is on pointe or in a flat position.

The contemporary pointe shoe is handmade by American and European manufacturers. The tip is made of a hardened box or block made of densely packed layers of fabric and paper hardened by glue. This box of glue and fabric encases, protects and supports the toes and gives them a small platform on which to perch. The rest of the shoe is made of a leather outer sole, a sturdy insole and a supple shank. The side and top of the shoe are covered with a cotton lining and an outer layer of satin, canvas or leather.

Dancers don't just put on pointe shoes and begin dancing. Selecting and preparing shoes is a very involved process. Dancers usually have a favorite cobbler who makes their shoes to very exacting specifications, including measurements, materials and finishing elements. Because of the handmade nature of each pair of shoes, no two pairs are ever identical. To ensure a proper fit, a dancer must have a fitting for each new pair of shoes.

Once a dancer has selected new pointe shoes, she must prepare them. It takes an hour or longer to "ready" a shoe for dancing. Each dancer has her own personal way of preparing her shoes. Dancers will darn the shoes to provide traction and to prevent the satin from fraying. Some pound the point with a hammer or squeeze the box in a door to soften it. Some cut the satin off the tips and use a carpenter's file to rough up the sole. To mold the shoes and prolong wear, dancers line the inside with floor wax or shellac. Finally, the ballerina attaches elastic and ribbons to hold the shoe in place. Legend has it that one dancer glued her entire foot to her shoe to keep it in place!

Dancers break in shoes by wearing them to class and rehearsal. Once they are broken in, dancers set that pair aside for a performance and use another pair. Dancers may change their pointe shoes several times during a performance depending on the range of difficulty of the ballet. Each female dancer goes through 100-120 pairs of pointe shoes each season at the Pittsburgh Ballet. It's no wonder the Ballet spends $80,000 on pointe shoes each year!
Getting to Know
Pittsburgh Ballet Theatre Dancer Ivan Bielik

My father had been a dancer so when I was eight years old he took me to audition for the National Ballet School in Vienna. I didn't become serious about dance until I was 12 years old, then I had to work very hard in order to get a professional position. When I was dancing at the Grazer National Ballet in Austria I met my lovely wife (Sayaka Tai, Pittsburgh Ballet Theatre corps de ballet dancer). We are expecting our first child in April.

In Czechoslovakia where I was born, hockey is a very big sport. For many years I dreamed of coming to Pittsburgh because of Mario Lemieux, Jaromir Jagr, and the Penguins. I was watching in 1991 when they won the Stanley Cup and continued my dream. Now here I am – a dream come true!

**Hometown:** I was born in Topolčany (Slovakia), but my hometown now is Vienna, Austria where my parents live.

**Training:** Vaganova Kirov Academie under Valentin Onoschko and Michael Birkmayer.

**Greatest Influence:** Vladimir Malakhov – a wonderful dancer who now directs the ballet in Berlin. When I got my first job, he invited me to stand behind him in class so that I could watch and learn.

**Favorite choreographers:** I had the opportunity to work with Richard Werlock, the top choreographer in Europe who has won Grand Prizes in Paris, the Kirov, and Düsseldorf, Germany. He choreographs everywhere in the world. It was incredible to work with him, something I will never forget.

**Favorite music:** Puccini

**Favorite food:** Duck and wienschnitzel

**Favorite ice cream flavor:** Caramel

**Other interests besides ballet:** Playing golf and watching hockey

**What three people from any time or place would you invite to dinner?** My family

**Any pets:** One yellow Labrador. His name is Valentin.

**Favorite spot in Pittsburgh:** On the golf course

**Advice to students:** Work hard and try to listen to what your teacher says!
Getting to Know
Pittsburgh Ballet Theatre Dancer Kumiko Tsuji

When I was little, I saw ballet on TV. I just wanted to wear a pretty tutu and tiara. That was the only reason why I started ballet. As soon as I started, I got into it. Since then, I always wanted to be a ballerina, always dancing at home. I tried so hard. When I became a professional dancer it felt a little weird because before, ballet was my hobby but now it's my job. I always try to think how happy I am that my job is something I like. Also, I really appreciate that my parents let me go to another country to do what I wanted.

**Hometown:** Tokyo, Japan

**Number of years as a dancer:** Sixteen years since I started ballet; four years as a professional.

**Training:** Kishibe Ballet Studio. Later, the Royal Ballet School in London, England.

**First professional job:** Hong Kong Ballet as a Corps de Ballet member.

**Favorite role:** Cupid in *Don Quixote*

**Greatest influence:** My parents, especially my Mom.

**Favorite thing about dance:** Doing a performance and affecting people. When I dance classic ballet, I do like the music and the acting…And wearing pointe shoes!!

**Least favorite thing about dance:** You have to keep in shape. Ballet hurts your body. If things do not go well, it's also stressful.

**Family:** My mother, father, and two brothers – one older and one younger.

**Hobbies:** Knitting

**Any pets?** Two fat cats named Tiger and Tarzan.

**Favorite spot or hangout in Pittsburgh:** A shopping mall.

**Favorite ice cream flavor:** Cookies 'n' Cream

**Favorite vacation:** Disney World in Florida

**Future plans:** After my dancing career, I would like to go back to Japan, have a family, and do something that is different from ballet.
The History of Coppelia

*Coppelia*, premiering on May 25, 1870 at the Theatre Impérial de l’Opéra Paris, is among the most popular and well-known comedy ballets. It is a major component of the repertoires of numerous ballet companies throughout the world. Perhaps it is among the well-known because of its break with the tradition of ballets of the time. Instead of being full of turmoil or tragedy, *Coppelia* is full of excitement, mysteries, surprises, and of course, fun. The comedic quality of this ballet and its break with tradition can be attributed to its creators – Arthur Saint- Léon, original choreographer and librettist, Léo Delibes, composer, and Charles Nutter, librettist after E.T.A. Hoffmann. Also, the staying-power of *Coppelia* is a prime example of its success, especially when one considers the time period and the historical events that surrounded the premier of this ballet. There have been numerous re-creations of *Coppelia* by renowned choreographers including Marius Petipa and Enrico Cecchetti, then George Balanchine.

*Coppelia* was created in the late 1860s, the end of a period known as the Romantic Era, and a time when Paris was slowly losing hold of its role as the dance capital of the world. Ballets from the Romantic Movement were characteristically full of serious and intense stories where the focus was on how the mood of a story was conveyed to an audience.

Music of the Romantic Era was built on the music of the Classical Era but was infused with subjective, personal emotions. *Coppelia* was rooted in these traditions of the Romantic Era and incorporates elements of this era such as robust peasants; however, there are no ethereal creatures. All of the characters are rather human, even those that possess mechanical traits. And, to one’s surprise, *Coppelia* has a happy ending! Another sign of its break with Romantic tradition is the incorporation of national dances and divertissements, elements that would be seen in ballets to come.

Arthur Saint-Léon, choreographer of *Coppelia*, was the son of the ballet master of the Wuertemberg Ducal Theatre in Stuttgart. Saint-Léon was a dancer, violinist, and choreographer who, by the middle of his career, was in great demand in various countries around the world. Saint-Léon had collaborated with Charles Nutter, librettist, on the ballet *La Source*; because of the success of *La Source*, in 1866 Émile Perrin, the director of the Paris Opera, asked them to collaborate again. Together they re-created E.T.A. Hoffmann's story, *The Sandman*, adding comic humor and a happy ending. They strove to maintain the original theme of the story, but added a sprightly, young character named Swanilda, as the focus of the story. They also relocated the story from Germany to Galicia in Central Europe because that region was thought to be "more colorful."
Léo Delibes, composer, had also worked with the two before. He had composed the music for *La Source* and knew Saint-Léon personally. Perrin appointed him to compose the music for *Coppélia*. Saint-Léon and Delibes were good friends and it was said that their skills were complementary, enabling them to create *Coppélia*, a ballet that neither of them could have done without the other.

After almost four years of collaboration, choreography, composing, and traveling, *Coppélia* was finally ready for its debut. On May 25, 1870, *Coppélia* premiered at the Paris Opera for leading figures of Parisian society. The elements of humor and the national dances were highly favored by Parisians, making the ballet an overnight success. People came to hear Delibes' score and to see the new Swanilda character. Unfortunately, the debut of *Coppélia* was cut short, just a month or two later, with the declaration of war.

The Franco-Prussian War had begun and it was disastrous for France. As the French army mobilized, declared war, and invaded Germany, the doors of the Paris Opera were closed. In January of 1871, after extreme food shortages, governmental changes, overcrowding, and homelessness, Paris began negotiating their surrender.

Fortunately *Coppélia* was not forgotten, despite the political turmoil of the time. Marius Petipa of St. Petersburg, Russia re-interpreted the story and created his own version of *Coppélia* by 1884. It was later restaged by Enrico Cecchetti in 1894, and this Petipa-Cecchetti version was taken to London in 1906. Anna Pavlova danced *Coppélia* on her tour of the United States in 1910. Later, George Balanchine and Alexandra Danilova collaborated to create new choreography including portions of the score that had not been choreographed before.
The History of Coppelia—A Timeline

1681: Before 1681 women were not allowed to perform in the ballet. Composer Jean Baptiste Lully forced the issue in the academy established by Louis XIV. Finally women were allowed in the ballet, however, they often did not have any leading parts.

July 7, 1796: Charles Didelot's ballet *Flora and the Zephyr* is believed to be the first ballet in which dancers danced on pointe. This transformed the way ballet was performed.

1815: E.T.A. Hoffmann writes, *Der Sandman*, the story on which *Coppelia* is loosely based. Some years later, librettist Charles Nuitter and Arthur Saint-Léon reworked the Hoffmann story to produce the ballet, *Coppelia*.


March 12, 1832: *La Sylphide*, the first of the Romantic Ballets, was performed. Romantic Ballets have characteristically serious and intense stories focusing on the mood of a story and its conveyance to an audience.

December 16, 1834: Arthur Saint-Léon gives his first performance as a violinist.

July 1835: Saint-Léon makes his debut as a dancer in Munich.

February 21, 1836: Léo Delibes is born.

April 17, 1845: Arthur Saint-Léon marries Neapolitan ballerina Fanny Cerrito, one of the top ballet stars of the day. Their marriage lasted only six years and during that time Fanny and Saint-Léon offered themselves to directors as a "package."

1859: Saint Léon was appointed the Ballet Master of the Imperial Theatres of Russia. He succeeded Jules Perrot.

May 25, 1870: *Coppelia* debuts.

July, 1870: Outbreak of the Franco-Prussian War

September 2, 1870: Saint-Léon dies of a heart attack.

September 23, 1870: The Siege of Paris, which lasts until January, takes its toll. Guisepppina Bozacchi, the original Swanilda dies on her 17th birthday.

January, 1871: The French begin negotiating their surrender.
June 14, 1876: Delibes's ballet Sylvia debuts at the Paris Opera.

1884: Petipa adaptation of Coppelia premiers in Russia.

March 11, 1887: Coppelia makes its debut in America at The National Opera Company in New York.

January 16, 1891: Delibes dies.

December 27, 1896: Coppelia adaptation presented by The Royal Danish Ballet.

February 28, 1910: Anna Pavlova makes her debut at the Metropolitan Opera in New York dancing Swanilda. This marks the debut in America of the Russian adaptation.

1958: The role of Franz is still danced by a woman at the Paris Opera Ballet.

1973: Pierre Lacotte stages a re-creation of the original Coppelia at The Paris Opera.

July 17, 1974: New York City Ballet debuts its Balanchine adaptation with Alexandra Danilova in the role of Swanilda.
# Cast of Characters

### Act One

- Swanilda
- Franz
- Dr. Coppelius
- Swanilda's Mother
- Burgomeister
- Coppelia
- Swanilda's Friends
- Heinz
- Franz’s Friends
- Czardas Lead
- Czardas Women
- Czardas Men
- Bell Carriers

### Act Two

- Chinese Doll
- Arabian Doll
- Spanish Doll
- Scottish Doll
- Harlequin Doll
- Astrologer Doll
- Mazurka Leader
- Mazurka Women
- Mazurka Men
- Aurora
- Prayer
- Priest
- The Cardinal
- Alter Boys
Synopsis

Act I

In the village square stands the house of Dr. Coppelius the toymaker. The young Swanilda tries to attract the attention of Coppelia, a strange girl whom the village inhabitants suppose to be the old magician-craftsman's daughter. Sitting, as always, still and serious in the window, Coppelia is a source of fascination for Franz, even though he is betrothed to Swanilda.

When the square is empty, Dr. Coppelius comes out of his house and goes off, absent-mindedly dropping his key. Swanilda and her friends find it and, overcome with curiosity, enter the house. Coppelius returns, anxiously looking for his key and sees his door open, dashes into the house. Franz, thinking the doctor is away, also enters the house by means of a window.

Act II

Inside, the girls enter the old man's workshop on tiptoe. Swanilda sees Coppelia seated in the corner and discovers to her joy that the figure is only a mechanical doll. Meanwhile the others amuse themselves by turning on all the automatons with which the workshop is filled. Coppelius bursts seriously into the room and all the intruders run away. Only Swanilda has not been able to reach the door in time; instead, she hides in Coppelia's corner, taking the place of the doll.

Franz arrives and, surprised by the indignant magician, confesses that he loves Coppelius' "daughter" and would like to marry her. Feigning friendliness, Coppelius offers his guest a drink spiked with a sleeping potion. When Franz falls senseless to the chair, the doctor calls on his magic arts to transfer the young man's life to the doll Coppelia, which he loves as if it were really his daughter. Swanilda, still disguised as Coppelia, falls in with the plan and pretends to progress gradually from mechanical movements to a radiant human vitality. To the amazed delight of the old man, she performs two brilliant dances, until tired of the joke. She capriciously turns the workshop upside-down and wakes Franz, then shows the doctor the real Coppelia in the corner. The young lovers go off happily together, yet their moment is bittersweet as Coppelius sadly embraces his cold automaton.

Act III

In the village square the marriage of Swanilda and Franz is celebrated with festive dances, interrupted only by the wedding ceremony and one last, short appearance of the misanthropic Coppelius.
Arthur Saint-Léon was one of the most sought after dancers, violinists, and choreographers of his time. He received invitations to perform and choreograph in almost every major city in Europe during the mid-19th century, with the exception of Milan. He, in collaboration with librettist Charles Nuitter and composer Léo Delibes brought comedy and national dances into the world of ballet.

Arthur Michel Saint-Léon was born in Paris on September 17, 1815; however some have argued his true birth year is 1821. His father was the Ballet Master of the Wuertemberg Ducal Theater, Stuttgart, in addition to being a dancer and fight choreographer for the Paris Opera. It was he who encouraged Saint-Léon to delve into the worlds of dance and music. Thus, at the young age of 13, Saint-Léon made his debut as a violinist after studying with both Mayseder and Paganini. Just one year later he made his debut as a dancer in Schneider's ballet *Die Reisande Ballet-Gesellschaft*.

In 1833, Saint-Léon began to travel throughout Europe for various appearances in multiple countries of the European continent. And, over the next two and a half decades, Saint-Léon choreographed numerous ballets in a variety of European cities. After his marriage to renowned ballerina, Fanny Cerrito, in 1845, he choreographed his first ballet, *La Vivandiere ed il Postiglione*. After this production, Saint-Léon went on to create numerous roles for Cerrito in ballets such as the role of "Phoebus" in Jules Perrot's ballet *La Esmerelda*. He also choreographed *La Fille de Marbre* for her debut; and, after the success of this ballet, Saint-Léon produced 16 ballets and divertissements for the Paris Opera.

Saint-Léon went on to hold the title of Principal Ballet Master of the Paris Opera from 1851 to 1852, and then remained in Paris for a few additional years to choreograph and compose music. He then spent a season in London and later moved to Portugal. In Portugal he received the honor of being named professor of the Lisbon Conservatory and was awarded the Cross of the Order of Christ by the king of Portugal.

After his time in Portugal, Saint-Léon again toured Europe, this time for 18 months, until he was appointed ballet master for the Imperial Theaters in St. Petersburg, Russia, in 1859. During his eight years with the Imperial Theaters, Saint-Léon had time to travel back and forth between Russia and other European countries. It was during this time that *Coppelia* was created. He was commissioned by the Paris Opera in 1868 to choreograph *Coppelia* and it debuted in Paris on May 25, 1870. Just three months after the debut of *Coppelia*, on September 2, 1870, Saint-Léon died of a heart attack in Paris. To date, only his ballet *Coppelia* is performed, but it is a main component of many ballet companies around the world.
The Composer: Léo Delibes

Léo Delibes composed a variety of scores for operas, operettas, and ballets. One of his most noted scores is *Coppélia*, as it is thought by many to have been a work that pushed ballet music in a new direction, one of expressive character and descriptive tone.

Clement Philibert Léo Delibes was born in Paris on February 21, 1836. At the age of nine he began his training in music at the Paris Conservatoire. He went on to study composition with Adolphe Adam, composer of *Giselle*, and before the age of 30, became accompanist and chorus master for the Théâtre-Lyrique. In 1864, Delibes was appointed second chorus master for the Paris Opera.

In 1856, Delibes began to create works for the stage, his first being a light opera entitled, *Deux sous de charbon*. For the next 15 years or so, Delibes continued to compose for the stage and eventually ventured into the world of ballet; he collaborated with Ludwig Minkus on a ballet that later became known as *La Source*. Later, Delibes was again asked to collaborate, this time for a revival of Adolphe Adam’s *Le Corsaire*. The music for this ballet was then combined with that of *La Source* to accompany *Soir de Fête* for the Paris Opera.

While creating *La Source*, Delibes worked with Saint-Léon and Nuitter; he was appointed to work with them again for the creation of *Coppélia* for the Paris Opera. *Coppélia* was the first complete ballet score written solely by Delibes. It has been argued that it is because of his music that *Coppélia* became and has remained so popular. When creating the score he combined classical elements with folk and dance music styles. He even included two Hungarian folk dances, the czardas and mazurka. His travels to Hungary, experiences with folk music, and the travels of Saint-Léon all influenced his musical style.

Delibes used the leitmotif as a way of identifying certain characters and setting moods. A leitmotif, "in music drama, [is] a marked melodic phrase or short passage which always accompanies the reappearance of a certain person, situation, abstract idea, or allusion in the course of the play; a sort of musical label." In using this element of composition, Delibes created a waltz for Swanilda, a canon for the Coppelía doll, and two different themes for Franz.

After *Coppélia* came another famous work, *Sylvia*, in 1876. In 1881 the Paris Conservatory named Delibes professor of composition. During the remainder of his life, he composed one other ballet and several operas. Delibes died in Paris on January 16, 1891.
The Costumes

The costumes for *Coppelia* are ethnically based, having been influenced by the peasant costumes of central and Eastern Europe in the 19th century. In their adaptation of "Der Sandman", Charles Nuitter and Arthur Saint-Léon relocated the story from E.T.A. Hoffmann's Germany to Galicia because it was thought to be more colorful. Galicia, in 1869, was a northern province of what was Austria-Hungary. On today's global map, that area lies in southeastern Poland and western Russia. The brilliant colors of the peasant dress during that era consisted of heavily embroidered fabrics with extensive trimmings of braid and lace providing designers, both then and now, with a rich palette of both colors and fabrics to create a real fairy tale canvas that would delight the eyes of the audience.

When Terrence S. Orr, Pittsburgh Ballet Theatre's Artistic Director came to PBT in 1997, the program for the year had already been selected. Having had previous experience with *Coppelia*, both as a dancer and ballet master at American Ballet Theatre, he was delighted. However, his pleasure subsided when he saw how tired and worn the production looked. With no money in the budget to mount a new production he decided to acquire, on his own, the beautiful production from ABT that he had grown to love. The sale, purchase, and rental of productions among ballet companies are a common practice, and with ABT mounting a new *Coppelia* this one was available. It was Mr. Orr's first step toward spicing up PBT's *Coppelia*. He also took the liberty of enhancing the story characterizations and choreography, another artistic license afforded to those staging and directing ballets.

At this point Pittsburgh Ballet Theatre's Costumier, Janet Campbell, entered the picture to mold these costumes to PBT's standards and its dancers. It was a monumental task, but a challenge that our costumier and her staff accepted with glee. Janet tells us what she looks for when first seeing a new production wardrobe.

> “Originally designed by New York designer William “Billy” Pitkin, this 'Coppelia' was premiered by American Ballet Theatre on December 24, 1968 at the Brooklyn Academy of Music. What first took my eye was the high quality of construction. A costumier cannot only look at the appearance of the costumes because the construction tells how long they will last and how prone to damage they will be as they are worn in performance. Costumes that are constantly in need of major repairs are costly and risky, but these costumes were beautifully made, as proven, by their longevity. They have also been worn, in the course of their life, by many famous dancers.
In addition to masterful construction, these costumes were built [costumes are ‘built’ not made] with some of the most beautiful fabrics and trimmings I have ever seen. Some of the costumes were worn out and did have to be replaced. Because some of the rich and beautiful trimmings were no longer available, we removed them from the worn-out costumes and placed them on the new costumes following the same design – a very arduous and cautious task requiring much patience.”

Besides their high quality and stunning beauty, we asked Janet what makes Coppelia unique in the world of ballet costumes.

“One of the most notable things about William Pitkin’s designs is how unusual it was for him to use a brilliant yellow for the principal role of Swanilda. Most often you find the principal female dressed in a pastel pink, so this yellow is a daring departure.

Also, the weight of the villagers’ and friends’ costumes is significant. The fabrics and trimmings are heavier in keeping with the authenticity of the ethnic peasant dress; they also complement the weight of the choreography in the nationality dances. The czardas and mazurka are strong and heavy dances. The weight of these village dances also influences the dancers’ footwear. Only Swanilda and her friends are in pointe shoes. The other girls wear boots for the czardas and character shoes for the mazurka.

All of the men wear boots, however, Franz’s friends have soft boot tops for their ballet shoes to allow for their challenging choreography, especially in Act I.

There are also some other interesting costume switches when Swanilda and her friends sneak into Dr. Coppelius’ toyshop.”

Keeping the costumes for a ballet company properly fitted and in good repair is a never-ending job. When one production goes out the door, another comes in. Costumier Janet Campbell has one assistant, three full-time seamstresses, a wardrobe mistress during production week, plus other part-time and volunteer helpers when needed. "If the dancers do not look good or feel good in their costumes, the dancing will be affected and that is the heart of the performance. Whatever we can do to make the dancing the best it can be, that is what we will do!"
Producing a Ballet – A Team Effort

Producing a ballet or any type of dance for that matter can be considered an art. Art is defined here as "an ability or special skill that develops and is applied," and production refers to the entire process the organization as a whole goes through to get a show up and running. Let's take a look at this production process, and the tasks of both the artistic components and management components to learn what needs to happen to produce a ballet like *Coppelia*.

We can look at this process as if it were a puzzle; there are numerous pieces of the puzzle and all must be present for the puzzle to be complete. Both the artistic component and the management components represent different chunks of this puzzle. Pieces of the artistic component include tasks such as programming, choreography, selection of music and performers, rehearsals, costuming, and of course the technical work of the production department.

The production department plays a very important role in this process because it is responsible for creating a visual representation of the story. There are many positions in the production department including lighting, sound, costumes, sets, properties or "props," paints or scenic artists, carpentry, electrics, and management personnel such as production managers and assistants, and stage managers and assistant stage managers. It is absolutely imperative for the production team to work together and have open lines of communication to produce an accurate visual representation of the story.

The lighting, set, and costume designers work together to ensure that these components of the production work with each other and are consistent in terms of what the artistic director wants to see, and with the specifics of the story's time period and theme. They also communicate to ensure that all elements of the production are represented at the best possible level. The lighting designer works in concert with the costume designer to ensure that the costumes will be lit properly. Different colors and different positions of lights have different affects depending on the color, texture, and weight of the fabric. Costume designers work with set designers to ensure consistency in theme, time period, and function.

For a story ballet like *Coppelia*, one of the most important components of the production is the design of the set. The look of the set from its theme, period, geographic setting, and colors dramatically affect how the audience perceives the story.
For the production of *Coppelia*, the set designers must know the story and be aware of the needs of the artistic director. The designers take into account the technical specifications of the theater such as width and depth of the stage, sight-lines and configuration of the theater, and then do research to determine appropriate concepts and components of the set. For *Coppelia* it is important for the designers to research both the time and the place to ensure that the designs will accurately represent the story. Once a design has been selected, the implementation phase begins; the plans, drawings, and models are produced so the set can be built. The master carpenters and his or her team work with "paints"and "electrics" to bring the renderings to life. When you come to see the PBT production of *Coppelia*, keep this design process in mind as you look at the sets for the different acts.

As stated before, the artistic component has many responsibilities in addition to those discussed at length above. The management component of the organization also has important tasks that represent another chunk of the puzzle. Their tasks include duties like marketing and fundraising, in addition to daily operations.

Marketing is essentially the act of selling a product, such as a production, so that people buy tickets and attend the performances. Assuming that an audience is desirable, marketing is a must because if people don't know about the production they will not come. Generally dance organizations devote 20% of their revenue to marketing. This set amount of money is a major determining factor regarding what sorts of marketing you can do.

Fundraising or development is selling the mission concept of the organization or a production concept to funders. Contributed income is usually a large portion of an organization's total assets. These funders can be foundations, corporations, government agencies and individuals.

Each staff, artistic and management, must do its part to ensure the success of a production because producing a ballet requires a great deal of time, effort, creativity, artistry, and cooperation from many individuals. A live performance is much more than just throwing on a costume, turning on music, and walking out onto an empty stage. When you come to the PBT production of *Coppelia*, take a minute to look at the set, check out the lighting, notice the detail of the costuming. Look in the program to see who supports the organization and count how many people are on the artistic and management staffs.
Activity Designs

This handbook provides activities for students in three different categories, *Plot, Theme and Character; Music, Mime and Movement; and Costume, Scenery and Lighting*. *Follow-up* activities are also included.

**Plot, Theme, and Character**
The exercises in this section focus on the elements of plot, theme, and character. Though dramatic structure in its strictest definition does not exist in ballet, a story ballet does share the elements of plot, theme, and character.

**Music, Movement, and Mime**
Music and Movement are the essence of dance, and in classical ballet there is the added dimension of pantomime, gestures which can be literal or symbolic. In this section, you will find activities designed to acquaint your students with the ballet's music and to introduce them to the choreographic process.

**Costumes, Scenery, and Lighting**
In his book "Perceiving the Arts," Dennis Sporre suggests that dance is essentially a visual and theatrical experience, and part of our response is to those theatrical elements of dance that are manifested in the performance.
In dance, as in theater, technical elements come together to create the spectacle of production, and we should look at costumes, scenery, and lighting as important parts of dance. The activities in this section should encourage students to consider the technical elements of dance.

**Follow-up Activities**
The follow-up activities may be the most important part of the field trip experience. They provide the teacher with a method of evaluation, and they provide the opportunity for the student to extend his or her experience.
Plot, Theme, and Character: Activity 1

*Coppelia* and Historical Events

**Dance Content Standards Met:** Numbers 5 & 7

**Introduction**

Significant changes often occur as the result of a major historical event such as a war, struggles, a new invention, or even a medical breakthrough. Take for example how the world changed as a result of implementing the assembly line method in factories, or the impact of the telephone. War and struggle also yields significant changes in society as a whole. As discussed in the section entitled "The History of Coppelia", and in referring to the Timeline beginning on page 14, the debut of *Coppelia* occurred a month or two before the outbreak of the Franco-Prussian War.

**Assignment**

Research the time period surrounding Franco-Prussian War looking for changes in society, changes in cultures, and other differences and similarities before and after. The following questions can be used to begin your research.

What events led to the outbreak of the Franco-Prussian War?
What were some of the significant societal changes that resulted from this War?
How were the arts, as a whole, affected by the Franco-Prussian War?
Was there a significant change in the attitudes of people towards the arts?

**Next Steps**

Hold a classroom debate centered on the current role of the arts in society compared to past roles. Use the research collected to develop and support multiple opinions and sides to this topic. Divide the class into different groups to represent various opinions and have students take turns defending their group's position.
Plot, Theme, and Character: Activity 2

Story Re-Enactment

Dance Content Standard Met: Number 7

Introduction

Stories can be interpreted in a variety of ways, and interpretations are affected by many elements. Think of a storyteller for example. The inflection of his or her voice, emphasis on certain words, and the speed at which the story is read or told influence how the mood is conveyed. Take theater for another example. The characteristics of an actor or actress, and the way in which they interpret their character’s qualities, strengths, and weaknesses, also affect how the mood is conveyed to the audience, and how the audience interprets the story.

Assignment

Using the "Cast of Characters" on page 16, and the "Synopsis" on page 17, create a script for the Coppelia story and act out the different scripts created. Use the elements of vocal inflection, word choice, reading speed, emotion, and body language to gain a better understanding of how an audience's mood will be affected, and how different qualities affect a character.

Next Steps

After viewing PBT's production discuss the similarities and differences between that production and your class's version of the story. Despite the fact that there is no actual "script" for PBT's production, compare the qualities of the different characters. Did the class portray the characters in a similar way or were there striking differences? Did the class version fit with PBT's production? Could it have been used as a narrative during the ballet?
Plot, Theme, and Character: Activity 3

Time to Create!

Dance Content Standard Met: Number 7

Introduction
Stories are often interpreted differently by each person. It is also possible to have different written versions. For example, the story of *Coppelia* ends with Franz and Swanilda getting married. Over time, however, some choreographers have created different endings.

Assignment
Now, it's your turn. Take Act III from the "Synopsis" on page 17 and re-write it. Perhaps in your version of the story Swanilda and Franz decide not to get married. Maybe Dr. Coppelius is actually able to bring Coppelia to life and Franz falls in love with her. The sky is the limit, just be creative!

Next Steps
Share your newly re-created ending of *Coppelia* with the class. Discuss the reasons behind your choices and compare and contrast those choices with the choices others made.
Music, Mime, and Movement: Activity 1

*Positions of the Feet and Arms & Movements in Dance*

**Dance Content Standards Met:** Numbers 1, 2, & 4

**Assignment**

**Positions of the Feet:** In ballet there are five basic positions of the feet, numbered one through five. Refer to the pictures below and match your feet to each of them.

- **First Position**
- **Second Position**
- **Third Position**
- **Fourth Position**
- **Fifth Position**

**Positions of the Arms:** There are also various positions of the arms. Match your arms to the pictures shown below.

- **First Position**
- **Second Position**
- **Third Position**
- **Fourth Position**
- **Fifth Position**
Movements in Dance: There are multiple steps referred to as the "movements in dance." There are three movements that ballet/dance beginners are taught. First learn to pronounce the terminology given below, learn the definition, and then attempt to do the movement described.

1. plier (plee-ay): to bend. Keeping both feet flat on the floor at all times, bend your knees. Remember to send your knees directly out over your toes!

2. relever (ruh-leh-vay’): to rise. This can be done on one foot or both feet together. Start with the feet together, keep the knees straight, and lift the heels high enough so all of your body weight is on the balls of the feet – NOT the tips of your toes. Repeat this on one foot.

3. sauter (soh-tay): to jump. This sort of jump is performed "two feet to two feet." This means that you leave the ground by jumping off of both feet at the same time, and you land on both feet at the same time. Begin in a plié (as described above). Using your feet the same way you did to perform releve, propel yourself into the air. Be sure to straighten and extend your legs in the air, but land in plié to cushion your knees.

Next Steps
Now, combine what you have learned. Choose one position of the feet to stand in and one position of the arms to hold at the same time. Next, perform each of the movements of dance listed above while continuing to hold the positions of feet and arms you chose. Now you're dancing!
Music, Mime, and Movement: Activity 2

A Play on Rhythm

Dance Content Standards Met: 1, 2, 4, & 7

Introduction
Dance is often defined as the art of creating movement that enables a dancer to be one with the music. To do that, the choreographer and composer must have a good sense of rhythm and meter. Some people seem to have an innate sense of rhythm while others struggle to find the downbeat of a simple pattern.

Assignment
For this activity, put on a piece of music and clap with the beat. Try music in all tempi; fast, slow, and in-between. See if you are able to keep the beat, even as the tempo changes.

If you master the challenge above, try changing the rhythm. Put on the same music as before trying one clap on the downbeat and sub-dividing the remaining beats. i.e.

\[ \boxed{\begin{array}{c} \text{Clap} \ \text{Clap} \ \text{Clap} \ \text{Clap} \ \text{Clap} \ \text{Clap} \ \text{Clap} \ \text{Clap} \text{Clap} \text{Clap} \end{array}} \]

Then, create your own clapping rhythms to the music. Add stomps of the feet and patsches (patting the knees with your hands) to vary the sound and coordinate movements of different parts of the body.

Next Steps
Now it's time to progress to performing the "movements in dance" (from the previous page) with the music. For example, for the plier the bending and straightening of the knees could take two beats each. For relevé, rise up onto the balls of your feet in one beat, balance for two beats, and lower your heels for one beat. For sauté, try jumping one sauté per beat. (Maybe some students could progress to two jumps per beat.)
Music, Mime, and Movement: Activity 3

**Doll or Human?**

**Dance Content Standards Met:** Numbers 1, 2, 3, & 4

**Introduction**
During the second act of *Coppelia*, Swanilda and her friends sneak into Dr. Coppelius’ home. He soon returns to find them there and all escape, with the exception of Swanilda. Fearing that he will find her, she disguises herself as the doll *Coppelia*. It is also during this act that Dr. Coppelius attempts to bring the doll to life. Swanilda goes along with the game and begins moving with a stiff, almost robotic-like quality. She is supposed to be a doll coming to life so her movements are disjunct and lack a fluid quality often associated with ballet. Slowly, however, Swanilda, pretending to be *Coppelia*, gains more of a human movement quality. She becomes more fluid, softer, and more lively.

**Assignment**
Think of the characteristics that define doll or robot-like movements and compare those to characteristics that define human-like movements. After defining these qualities, create movements that represent each quality. Once you’ve created specific movements of both qualities, focus on transitions between the two. Go from being a robot to a human and vice-versa.

**Next Steps**
Choreograph a series of movements from robot/doll-like to life-like or vice-versa and teach your series of movements to someone else in the class. Have them teach you their series of movements and then put the two series together. Expand your group and find two more people to teach. After you learn their series, incorporate it into your own. Eventually, you will have your own dance "routine."
Costumes, Scenery, and Lighting: Activity 1

Design-a-Set

Dance Content Standards Met: Numbers 4 & 7

Introduction
As you have learned, stories can be told, read, and interpreted in a variety of ways and the way in which the mood of the story is conveyed drastically affects one’s interpretation. With that in mind, another crucial element in the process is designing the context of the story and, in the case of Coppelia, designing the set. The set is a visual representation of the story and the location in which it takes place.

There are many ways to create visual representations of the set. For example, sets can be "rendered" as a two-dimensional image, like a photograph. Or, sets can be looked at from an aerial view, as if you were in a helicopter looking down at the tops of buildings or like blueprints for a house. And, when creating these visual representations, there are numerous things to consider including scale, shape, and placement of objects and components of the set.

Assignment
Below is a list of objects that appear on the stage as part of the set for Coppelia. Decide where these objects should be placed within the set, and draw a two-dimensional image or snapshot of the stage. This snapshot can have color and should take into consideration the size of different objects compared to others, their shape, and their placement.

Chair, cymbals, giant alphabet block, telescope, table, lantern, sword, bed, cabinet, giant magic book, bookshelf, life-size dolls, and benches

Next Steps
Next, take a more abstract approach to rendering and create an aerial snapshot of the stage. Focus should be put on how the tops of objects look and how that can be represented. Again, scale, shape, and placement are important. Then, compare your creations with your classmates, and discuss your thought process and decision-making process.
Costumes, Scenery, and Lighting: Activity 2

Lights, Camera, Action!

Dance Content Standards Met: Numbers 3, 4, & 7

Introduction

"In lighting design, just as in literature, the concepts of good and evil are often associated with light and darkness. When a scene is lit with dark and murky shadows, most people instinctively react with a sense of foreboding. The suspicion that something could be lurking in the shadows is almost universal. When a scene is brightly lit, we instinctively relax, because we think that nothing can sneak up on us.

The direction from which light strikes an object has a direct effect on our perception of that object. Light striking a face from a low angle effectively creates a "monster" light, because such light does not occur in nature. And light that places the face in heavy shadow …will create an uneasy reaction in viewers, because they cannot see the facial expression of the person in the shadows and so cannot read his or her intentions." (Gillette, p. 292-3)

In addition to creating "monster" lights and other effects that elicit uneasy responses from viewers, lighting can also highlight and bring on other feelings. Bright lights of different colors can create a party scene. Circling lights can create an image of police.

Assignment

Using flashlights and reading lights, try to create some of the effects mentioned above. What responses do you feel? How does the angle of the light affect the image? What features of a person's face can you see at different angles? What features fade away when the angle of the light is changed? How does that affect your response?

Next Steps

Take choreography created in the previous activity and add lighting. See how different angles, different lighting schemes, and different lights affect mood and audience perception.
Costumes, Scenery, and Lighting: Activity 3

Create-A-Costume

Dance Content Standards Met: Numbers 2, 4, 5, & 7

Introduction

Costume designers are an integral part of the production process of a ballet. What a dancer wears on stage must not only fit the part, but must also take into consideration that the dancer is going to be moving, a lot. How can you design a costume in which a dancer can move freely? Remember there can be no constraints on arms or legs and no fear that a snap will come un-done, a button will fall off, or a large flowing skirt will restrict the level of a jump or kick!

These are examples of some typical questions that designers ask themselves before creation officially begins.

1. How much money do you have in the costume budget?
2. What is the theme of the production?
3. Does the production take place during a specific time period? If so, when?
4. When do the costumes have to be finished?
5. How should the costume hang, flow, and move?
6. What does the set look like? What is the color palette?
7. What colors are being used in the lighting palette?

Assignment

Pick one or two characters from the "Cast of Characters" on page 12 and create costumes for each. Answer the questions above as part of your planning process.

Next Steps

Display your costume renderings and explain the choices you made. How do the designs of your classmates differ?
Follow-Up: Activity 1

Be the Critic!

Dance Content Standards Met: Numbers 1, 2, 3, 4, 5, & 7

Introduction
One of the most effective ways for teachers to assess what their students have learned from viewing a performance is to have them write a review.

Assignment
Past reviews can be accessed at the library or online. Look in the paper for reviews of the Coppelia production you have just seen. Remember that all opinions are valid but that respecting the artists involved will yield a feeling of respect from your readers. To get you started on your review, here are some questions to think about:

What did you think of the costumes? Did they "match" the piece in terms of time period and characters? Did they allow the dancer to move in ways that were necessary? Were they distracting?

What did you think about the set? Was the set abstract or life-like? Did it enhance the ballet and the dancing, or did it distract the audience?

What did you think about the dancing? Did the dancers use proper technique and good form? Did they play their characters well? Did they make everything look easy even though you know the steps are complex?

Was there anything that really stood out to you? When you left the theater, did you discuss the ballet with anyone? If so, what was the first thing you told them?

Next Step
If your school has a school newspaper or newsletter, check to see if some of the reviews could be published.
Follow-Up: Activity 2

Production Project

Dance Content Standards Met: Numbers 1-7

Introduction
You have learned about ballet, choreography, music, and some aspects of production. You have learned that producing a ballet is a complex group process that requires a great deal of teamwork and cooperation. You have even viewed a production done by professionals.

Assignment
Now it's your turn. Look back at the work created in the other activities such as the narrative/story, the set and costume designs, the choreography, etc. Take what you've learned and produce your own theatrical piece as a class. You can produce your own version of Coppelia or you can produce something entirely different. Think about music, a script, costumes, etc. It's all up to you!

Next Steps
Once you have assigned duties and tasks to different people for the above assignment and the production process is underway, look into dates for a possible performance. Is there a stage in your school that could be used? Who would you invite? Would it cost anything to put on the show?
Follow-Up: Activity 3

Marketing and Public Relations

Dance Content Standards Met: Numbers 3, 4, 5, 7

Introduction

We are all overwhelmed with advertisements, circulars, billboards, commercials, and telemarketing calls all day. How then does a Marketing Director or Public Relations Manager decide the best way to attract the attention of the public?

Assignment

Find advertisements for PBT’s production of Coppelia. What catches your attention? Are any elements lost in the design? Do the advertisements give you all the pertinent information such as date, time, place, what it is, and how to purchase tickets? Discuss your beliefs for what make different advertisements effective. How would you change the advertising to attract different interest groups or age levels?

Next Steps

Design a poster/brochure/billboard advertisement for the production of Coppelia. Think about size, color, and other design elements in addition to the message you want to send. Where would you place the ads?
Pittsburgh Ballet Theatre Job Descriptions

- **Artistic Director:** The guiding force behind the company. Responsible for the artistic growth and direction of the organization. Among other things, the artistic director selects the dancers for the company and determines what the ballet company will perform each season.

- **Managing Director:** Responsible for the financial and professional success of the company. Oversees all non-artistic personnel.

- **Resident Choreographer:** Responsible for creating new ballets for the company to perform.

- **Conductor:** Auditions and selects musicians for the PBT Orchestra. Conducts the orchestra for the performances. Arranges music and determines the size of the orchestra for the piece. Works with dancers and Ballet Masters on tempo. Controls the tempo and sound of the orchestra while considering the dancers’ needs.

- **Resident Composer:** Collaborates with choreographers to compose original music for ballets.

- **Ballet Master:** Advises the Artistic Director on scheduling and casting. Scouts for new talent and choreography. Works with the dancers on a regular basis, teaching company class, rehearsing upcoming ballets and constantly coaching and refining the dancers' work.

- **Assistant to the Artistic Director:** This position could actually be called "Coordinator for the Artistic Staff" because the person in this position assists the Artistic Director, Resident Choreographer, Conductor and Ballet Masters. Other responsibilities include workman's compensation for the dancers, negotiating music rights, and handling logistics for visiting artists.

- **Rehearsal Pianist:** A pianist who works with the company on a daily basis playing music for company class and rehearsals.

- **Production Manager:** Responsible for making the production look the way the Artistic Director perceived it to look. Negotiates with designers and union personnel.
- **Stage Manager:** Assists the production manager and "calls" the shows. The Stage Manager gives everyone their cues including lighting technicians, dancers, conductor, props and sets for the performance. He runs the show. He is also responsible for the audio and video requirements for the company.

- **Costumier:** Makes new costumes for ballets and alters existing costumes to fit other dancers. PBT's Costumier also designs costumes and creates her own patterns out of plain brown paper.

- **Marketing Director:** Responsible for all income goals. Oversees Public Relations, Subscriptions, Group Sales and Telemarketing.

- **Director of Public Relations:** Pitched story ideas to the media and is responsible for most of the written communication to all of PBT's audiences, for example the PBT newsletter and programs.

- **Director of Arts Education:** Responsible for developing education materials about the productions and for implementing arts education programs within schools and the community.

- **Telemarketing Manager:** Oversees phone representatives who seek subscriptions and request contributions.

- **Subscription Relations Manager:** Handles seating and ticketing for ballet subscribers as well as all customer service opportunities.

- **Director of Development:** Responsible for soliciting contributions from corporations, foundations and individuals.

- **Tour Manager:** Responsible for booking PBT on national and international tours. Handles all logistics of dancers' itinerary.

- **Director of Finance:** Accountant for the Ballet. Oversees the budget by tracking expenses, income and cash flow.

- **School Director:** Manages all aspects of the Pittsburgh Ballet Theatre School including training, recruiting and scholarships.

- **Ballet Teacher:** Responsible for teaching dance to children and adults through PBT School.
Glossary

**arabesque (a-ra-besḵ)** One of the basic poses in ballet. A position of the body, in profile, supported on one leg with the other leg extended behind and at a right angle to it. The arms are held in various positions creating the longest possible line from the fingertips to the toes.

**attitude (a-tee-tewd)** A position on one leg with the other lifted in back, the knee bent at an angle of 90 degrees and well turned out so that the knee is higher than the foot.

**ballerina (bah-luh-ree'nah)** A leading female dancer of a ballet company. A dancer earns the title ballerina through years of hard work and great dancing.

**balance (ba-lahn-say')** A rocking step much like a pas de valse and is an alternation of balance, shifting weight from one foot to another.

**ballet (bah-lay')** From the Italian *ballare*, to dance.

**battement (bat-mahn)** A beating action of the extended or bent leg. There are two types, grand battement and petit battement.

**Châiné (sheh-nay'), or déboulé** A series of turns on pointe or demi-pointe executed in a line or in a circle, in which the feet remain close to the floor and the weight is transferred rapidly and almost imperceptibly from one foot to the other as the body revolves.

**classic (klas'ik)** When applied to ballet, the word classic is not the contrary of Romantic. Classic applies to a rigorous basic vocabulary of steps and movements capable of infinite variation and a system of instruction that makes such variation possible for individual dancers.

**corps de ballet (core, di, bah-lay')** Dancers who appear only in large groups. The corps de ballet is the backbone of every ballet company.

**divertissement (di-ver-tis-mah')** A section of a ballet consisting of dances that have no connection with the plot.

**entrechat (an-tray-sha')** Probably from the Italian *intrecciare*, to weave or braid. A beating step of elevation in which the dancer jumps straight in the air from a plie and crosses his feet a number of times, making a weaving motion in the air.
jeté (zhe-tay’) From the French jeter, to throw. This is a jump in which the weight of the body is thrown from one foot to the other.

leotard A tightly fitting practice or stage costume for dancers, covering the body from neck to thighs or to the ankles.

mazurka A Polish folk dance in 3/4 time which has been introduced into a number of ballets as a character dance.

pas de deux (pah, duh, duh') A dance for two people.

piqué (pee-kay’) Executed by stepping directly on the point or demi-point of the working foot in any desired direction or position with the other foot raised in the air.

pirouette (peer-oo-wet’) A complete turn of the body on one foot.

plié (plee-ay’) From the French plier, to bend. In the classic dance, this is a bending of the knees, with the knees wide open and the feet turned outward. The function of the plie in the dancer’s body is like the function of the springs in an automobile, and is necessary for the development of flexibility.

port de bras (port, duh, brah’) In ballet, the movement or carriage of the arms.

sauter (soh-tay’) To jump or jumping.

turn-out This is the ability of the dancer to turn his or her feet and legs out from the hip joints to a 90-degree position. This gives the dancer freedom of movement in every direction.

tutu (too'-too) Slang term for the very short petticoat worn by a dancer in the interest of modesty. The classical ballet skirt, usually made of many layers of net and tulle. The romantic tutu was introduced by Marie Taglioni in La Sylphide and ended half-way between the knee and the ankle. The classic tutu reaches to the knee. Over the years, the tutu has been gradually shortened to show the whole leg. The stiff skirt appearance of the contemporary tutu is almost horizontal.
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Discography and Videography

Recordings
Léo Delibes: Coppelia
Format: CD
Release Date: October 5, 1994
Label: CONIFER

Composed By Leo Delibes
Performed By John Brown, Royal Opera House Orchestra Convent Garden Conducted By Mark Ermler

Delibes: Sylvia-Coppelia Highlights
Format: CD
Release Date: September 29, 1992
Label: ANGEL CLASSICS

Selections from Coppelia:
Composed By Leo Delibes
Conducted By Jean-Baptiste Mari
Performed By Bruno Pasquier, Daniel Sapin, Herve LeFlock, Jean-Pierre Eustache, Maurice Gabai with Orchestre du Théâtre National de l’Opéra de Paris

Videos
Coppelia
Release Information:
Studio: Kultur Video
Video Release Date: May 30, 2000
Run Time: 107 minutes

The Australian Ballet
Lisa Pavane and Greg Horsman

Coppelia
Studio: Wea/Atlantic/Nonesuch
Theatrical Release Date: January 1, 1994
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