A Teacher's Handbook for
Pittsburgh Ballet Theatre's Production

of

Light / The Holocaust & Humanity Project

Choreography by Stephen Mills
Set & Costume Design by Christopher McCollum
Media Design by Action Figure
Light Design by Tony Tucci

Student Matinees Sponsored by

In-Step Programs Sponsored by

Pittsburgh Ballet Theatre's Arts Education programs are supported by the following:

Allegheny Regional Asset District
The William Randolph Hearst Endowed Fund for Arts Education
The Heinz Endowments
Highmark Blue Cross Blue Shield
Pennsylvania Council on the Arts
Pennsylvania Department of Community and Economic Development
PNC Foundation

Allegheny Technologies, Inc.
Citizens Bank Charitable Foundation
Anne L. and George H. Clapp Charitable and Educational Trust
Dominion Foundation
Ductmate Industries, Inc.
Eat 'n Park Restaurants, Inc.
Henry C. Frick Educational Fund of the Buhl Foundation
The Grable Foundation
Hefron-Tillotson, Inc.
The Mary Hillman Jennings Foundation
Martha Mack Lewis Foundation
Michael Baker Corporation
Howard and Nell E. Miller Foundation
W.I. Patterson Charitable Fund
PNC Equity Securities, LLC
James M. & Lucy K. Schoonmaker Foundation
H. Glenn Sample, Jr., M.D. Memorial Fund
The Edith L. Trees Charitable Trust
UPMC Health Plan
Hilda M. Willis Foundation
INTRODUCTION

Dear Educator,

The arts cross the boundaries of language and geography. They are multi-cultural and multi-national. Recently the City of Pittsburgh was privileged to host the G20 Summit with leaders from the world's largest economies. The purpose of a summit meeting is to bring those with different ideas, cultures, and philosophies together to make policies that can positively affect each one. The arts have an innate gift for accomplishing that end, and those of us who work in the arts are well aware of the tremendous value that they have in our lives and in the education of our children.

Dance has been widely used in history to perpetuate, modify and create culture for humankind. It gives us a perspective on the human existence that transcends our everyday activities. It enhances our lives in a way no other discipline can. In a tribute to playwright Vaclav Havel, actor Ron Silver reminds us that “…art matters…artists speak to people in ways that politicians cannot…art has the power to define us, to challenge us, and to make us explore the frontiers of human existence.”

Artistic representation of atrocities of The Holocaust bears a burden of responsibility for integrity and sincerity. We at Pittsburgh Ballet Theatre are honored and humbled to be the standard bearers of such an important and timely message.

Thank you for continuing to keep Arts Education as a vital part of your school curriculum and for partnering with Pittsburgh Ballet Theatre as we strive to give students a meaningful experience at the theater.

Terrence S. Orr
Artistic Director
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 and at the same time having a useful, educational experience.
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 information presented in this Handbook and DVD, 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 Byham Theater

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

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

2. Playbills are available to students for use in follow-up classroom activities. Upon entering the theater, teachers should pick up the programs for their school at the Patron Services table. The playbill includes information on the ballet, casting and biographies of Pittsburgh Ballet Theatre 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. Talking to your neighbor in a normal speaking voice is fine prior to the performance. During the performance, even the softest whisper can be distracting to those nearby. **DO NOT TALK DURING THE PERFORMANCE.**

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

6. Remain with your class. In the theater it is easy to get separated or lost.

7. Chewing gum, food and drink are not acceptable in the theater.
Preparing Students for the Performance

The ballet itself is 90 minutes in length and will be performed without intermission. Please have your students use the restroom facilities before the performance because leaving the theater during the ballet would not be appropriate unless it is an emergency.

Included with this packet of materials is an educational DVD that was produced by Pittsburgh Ballet Theatre to give students an insight into the performance and its impact on the emotions. **PLEASE MAKE TIME TO SHOW THIS DVD** to your students before coming to the Student Matinee on November 13th.

You have also received copies of an insert that was created for the Fall 2009 issue of the Pittsburgh Quarterly magazine. It includes background information about the Pittsburgh Ballet Theatre project and about some of the other exhibits and performances that are scheduled. An updated Community Events Calendar is also included in this Handbook. **PLEASE SHARE THIS INFORMATION with parents so they may be aware of the importance of this performance and also be able to take advantage of the wealth of artistic exhibits and performances included in the *Light / The Holocaust & Humanity Project*.**

*Light / The Holocaust & Humanity Project* was created at Ballet Austin in 2005. The research that was done on the history of The Holocaust and the impact that it had on the world and will have on future generations is extensive. Although their Footnotes Study Guide focuses on their particular community endeavor, it is suggested that you use the following information in your classroom:

About the Collaboration

*Light / The Holocaust & Humanity Project* is the most unique and extensively collaborative project in the history of Pittsburgh Ballet Theatre. PBT has forged a partnership with each of the following arts and culture organizations that have participated in this project through performances and exhibits unique to their disciplines and missions.

- The Holocaust Center of the United Jewish Federation
- Agency for Jewish Learning
- Carnegie Library of Pittsburgh
- Carnegie Mellon University
- Chatham University
- Senator John Heinz History Center
- Opera Theater of Pittsburgh
- Pittsburgh Jewish Israeli Film Festival
- Pittsburgh Quarterly
- The Pittsburgh Cultural Trust
- The University of Pittsburgh
- Winchester Thurston School

Included in the Teacher’s Handbook of materials is a Community Events Calendar with a description and dates of each program that is being offered as part of the *Light / The Holocaust & Humanity Project*. The exhibits, performances and educational workshops and seminars commemorate the anniversary of *Kristallnacht* or "Night of Broken Glass" on November 9th. The events occurring in Germany on this date in 1938 are recognized as the beginning of The Holocaust.

Please encourage your students and fellow faculty to take advantage of this wonderful and important series of artistic events. In most cases, admission is minimal or free.
About the Production

Choreography in the Romantic and Classical Periods of ballet is now considered to be in the public domain. This means that there are no royalties to be paid and a certain amount of artistic license is exercised by choreographers and artistic directors as they adapt specific productions to their own company of dancers. For this reason, the credits in the playbill may be listed in the following manner:

Original Choreography by Marius Petipa OR Choreography by Terrence S. Orr
Staged and Directed by Terrence S. Orr after Marius Petipa

Since the twentieth century, many contemporary ballets are copyrighted by the choreographer or the company that commissioned the work. In this case, there is little artistic license allowed and permission to perform the work must be secured from the owners. It is then expected that the performance will follow the original and is often set on the dancers by the living choreographer or a repetiteur designated by him or her. If the choreographer is deceased, the Trust that owns the works, such as the George Balanchine Trust, must be petitioned for permission to perform the ballet.

In the case of Light / The Holocaust & Humanity Project, choreographer Stephen Mills will work in the studio with Pittsburgh Ballet Theatre dancers for four weeks prior to performance to teach them the steps and assist them in interpreting the concept that he originated. Stephen Mills is the Artistic Director of Ballet Austin in Austin, Texas where this ballet was created. Mr. Mills maintains the rights to the choreography and Ballet Austin owns the production – sets, scenery and costumes.

Pittsburgh Ballet Theatre is the first Company to perform Light / The Holocaust & Humanity Project except for its premiere at Ballet Austin. It is at the request of Mr. Mills that any ballet company performing this work will need to create an extensive collaboration with community partners and educational programming about The Holocaust.

Pittsburgh Ballet Theatre has chosen to focus their collaboration on the representation of The Holocaust in the Arts. For this reason, the programs listed on the Community Events Calendar cover a wide variety of artistic disciplines from dance to symphonic music, opera, literature, film, photography and painting. PBT's principal partner, The Holocaust Center of the United Jewish Federation of Pittsburgh, and the Agency for Jewish Learning are offering numerous workshops and seminars that focus on the historical and political aspects of The Holocaust.

Not only do we seek to educate the community about these events and this ballet, the Pittsburgh Ballet Theatre family also participated in educational experiences, including a seminar conducted for PBT by Dr. Edie Naveh, Director of The Holocaust Center of the United Jewish Federation Pittsburgh, and a trip to the United States Holocaust Memorial Museum in Washington, D.C. Each experience included a talk by a Holocaust survivor. Their stories were very different.
About the Ballet

*Light / The Holocaust & Humanity Project* is a unique ballet that deals with a very serious historical event. The emotional impact on the artistic and administrative staff and dancers of Pittsburgh Ballet Theatre has been considerable.

The experience in the theater will include two exhibits in addition to the performance. "Poland Personally" is an exhibit of artifacts that were buried by Holocaust victims to tell their stories. It is being presented by the Agency for Jewish Learning. "Lost, Loved, Remembered." is an exhibit created by the eighth graders at Winchester Thurston School that follows the lives of Holocaust victims and survivors through artistically created journals.

*Light / The Holocaust & Humanity Project*

*Although no artistic representation of the Holocaust can accurately express the catastrophic events endured by innocent victims of this period of history, Light / The Holocaust & Humanity Project humbly seeks to speak about the human issues embedded within it. These issues are of family, culture, segregation, deportation and indiscriminate decisions made daily about life and death. This work follows the experiences of one survivor, from the loss of her family to her liberation and the illumination of human relationships encountered along the way.*

*Ballet Austin*

The ballet is divided into seven sections:

- Adam and Eve
- Family
- Targets Behind Doors
- Isolation and Degradation
- Boxcar
- Ashes
- Hush
There are five pieces of music accompanying the dance:

- **Tehillim** by Steve Reich
- **Rhythm Song** from "Greatest Hits" by Evelyn Glennie
- **Weather** by Michael Gordon
- **Tabula Rasa** by Arvo Part
- "Dennis Russell Davies performs Philip Glass" by Philip Glass

The music will not be the easiest listening, but it appropriately and accurately accompanies the brilliant choreography and shocking reality of the events.