



Don Quixote

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October 2007

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A Teacher's Handbook for
Pittsburgh Ballet Theatre's

Don Quixote

Choreography by **Marius Petipa and Alexander Gorsky**
Music by **Ludwig Minkus**
Staged by **Terrence S. Orr**

Sponsored by



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

Allegheny Regional Asset District
William Randolph Hearst Endowed Fund for Arts Education
The Heinz Endowments
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Pennsylvania Department of Community and Economic Development
PNC Foundation

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INTRODUCTION

Dear Educator,

As a teacher of children and adolescents you have an important and sometimes overwhelming responsibility. The impression you make on your students and the messages you impart to them will have a profound effect on the rest of their lives. You not only give them knowledge of the world around them, you also give them the tools to carve out a meaningful life for themselves and the inspiration to use those tools in the best interests of themselves, society, and the planet on which they live.

Experience and knowledge of the arts are an essential component in the educational process. 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.*”

The State of Pennsylvania took its stand on the value of the arts when the Department of Education adopted the Academic Standards for the Arts and Humanities. We at PBT are proud to provide you not only with a meaningful and magical experience at the theater, but also with a performance of the highest quality and background information about the production, accompanied by the suggested classroom activities in this study guide. We hope it will provide you with knowledge, tools, and inspiration to make the art of ballet and theater live in the hearts, minds, and souls of your students. Thank you for continuing to keep Arts Education as a vital part of your school curriculum.

We will see you at the Benedum!

A handwritten signature in black ink that reads "Terrence S. Orr". The signature is written in a cursive, flowing style.

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 *Don Quixote*.

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 to be integrated into classroom discussion. Several of the activities have been adapted from those designed by teachers who have participated in previous seasons' programs. In their evaluations, these 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, which are essential to understanding the function and integrity of the ballet art form. In addition, the suggested Classroom Activities and the background information that support them also address the Academic Standards for the Arts and Humanities put forth by the Pennsylvania Department of Education. *These activities are offered as springboards to the creative imaginations of teachers and students for adaptation to individual instructional needs.*

There are many opportunities in the suggested classroom activities 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, Technology Education and Family and Consumer Sciences departments may work to translate those sketches into three-dimensional scenery and costumes.

How to Use This Handbook (*continued*)

Below is information related to the grouping of our activities. As you review the materials in this handbook you may note that some pages are titled WORKSHEET. These pages, as most of the "Activity" pages, are designed to be student ready for copying and may be used alone as an activity or in support of another activity.

PLOT, THEME AND CHARACTER

Dramatic structure in its strictest definition does not exist in ballet, though a story ballet does share the elements of plot, theme, and character. The exercises relating to these elements focus on familiarizing students with the story and characters of *Don Quixote*.

The Synopsis is the basis for our activities in this section. The original story by Cervantes is a classic of literature. It may be appropriate for high school students to read.

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 a production; therefore, we should look at costumes, scenery and lighting as an important part of dance. The activities in this section should encourage students to consider these technical elements of producing a dance performance.

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.

Academic Standards and Objectives (*continued*)

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 handbook, 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 students. Program books and a special edition of the "Student Spotlight" may be picked up by a teacher at the theater. The playbill includes a synopsis, historic information on the ballet, casting and biographies of Pittsburgh Ballet artists that may be used for follow-up activities in the classroom.
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. During the performance, however, even the softest whisper can be distracting. **DO NOT TALK DURING THE PERFORMANCE.**
5. There will be one intermission. 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.

Things to Look for at the Benedum Center

1. The Marquees - When you arrive at the theater, note the marquees on the front and the Penn Avenue side 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 – Benedum Center. See if your students can find all of the references to the Benedum Center and to the original name, the Stanley Theater.

2. 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 photographs of the designs and from one 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.

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

4. 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. (You can see the top of the arch from the balcony.) 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.

5. 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, rinsed, dried, and replaced.

5. The 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 University School of Music in 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.

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 Building, housing offices and stores. Over the years many famous entertainers and a host of 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 Corporation bought it. Then, DiCesare Engler Productions purchased the building in 1977 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 1928 grandeur. The budget for the project was \$42 million. This figure includes both the restoration and the purchase of the property behind the theater.

Special rules had to be followed in the restoration because the building is considered an Historic Landmark. No major structural changes could be made to the building unless special permission was given. The colors, fabrics, and 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 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.

History of the Benedum Center for the Performing Arts ***(continued)***

The size of the Stanley stage and the dressing rooms were considered very inadequate; therefore, the architects requested special permission to add a support building. Permission 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 the Metropolitan Opera House stage in Lincoln Center, New York City. The second is the stage at the Indiana University School of Music in Bloomington, Indiana.

The Benedum Center for the Performing Arts is owned by The Pittsburgh Cultural Trust. Constituents that perform there regularly include Pittsburgh Ballet Theatre, Pittsburgh Opera, Pittsburgh CLO and the Pittsburgh Dance Council.

What is Ballet?

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

The earliest ballets were created using themes and stories from classical literature and mythology. In the first half of the 19th century the "Romantic Movement" influenced art, literature, music, and ballet. The movement was concerned with the supernatural world of spirits and magic. It often showed women as passive and fragile. These themes are reflected in the ballets of the time and are called "romantic ballets." *Giselle* and *La Sylphide* were created during this time.

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

During the 20th century "contemporary ballets" were created. Although there is no definite story line, these ballets often have a theme and concentrate on emotions and atmosphere, attempting to arouse feelings in the audience. Emotions and reactions differ from person to person when viewing this style of ballet.

There are also new ballets which are being created that are patterned after traditional ballets in their structure and form. These ballets incorporate contemporary choreographic innovations while using classical forms and traditional stories and fairy tales such as Ben Stevenson's *Alice In Wonderland*, *Cinderella*, *Dracula*, and *Cleopatra*, and Septime Webre's *Peter Pan*.

What Are Pointe Shoes?



Founder of New York City Ballet and famous choreographer George Balanchine once said that if no pointe 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, giving 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. Dancers know their cobbler by the mark put on the bottom of the shoe. But 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 for dancing. 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 pointe 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 sometimes line the inside with floor wax or shellac. Finally, each ballerina attaches elastic and ribbons to hold the shoe in place.

Dancers break in shoes by wearing them to class and rehearsal. Once they are broken in, a dancer sets the pair aside for a performance and uses another pair. Dancers may change their pointe shoes several times during a performance depending on the range and 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 about \$80,000 on pointe shoes each year!

Getting to Know

Pittsburgh Ballet Theatre Soloist Kaori Ogasawara



Soloist Kaori Ogasawara has been dancing professionally for 13 years. This is her ninth season with Pittsburgh Ballet Theatre.

I was born into a ballet family. My grandmother had trained in Russia and had the biggest studio in Sapporo. She only had sons, who weren't interested in becoming ballet dancers. Since I am her only granddaughter, she decided to make me into a ballerina.

It sounds like a dream, but because I started at two years old, I often got into trouble for falling asleep at the barre. It wasn't until I was five years old that I really got serious about ballet. My grandmother had staged *Swan Lake* for the Sapporo Ballet Association. It was exciting and a great honor, but on the night of the dress rehearsal the principal ballerina got sick. Since she wasn't able to attend the rehearsal, no one was dancing when they played her music. So I decided I would do the rehearsal for her! It was my first Grand Pas de Deux – at the age of five – and it made me decide to become a ballerina.

Now, my ballet family has grown. My dream came true, and I've become a professional ballerina with PBT. I also get to dance in the same company with my husband and share this experience with my son, Emiya.

Hometown: Sapporo, Japan

Training: Ogasawara Ballet, with my grandmother; Boston Ballet School; and my coach in Japan, Takao Hisamitsu.

First professional job: Boston Ballet II

Favorite role: Myrtha in *Giselle* – because it is completely different than the characters I usually get to play.

Favorite choreographer: John Cranko – I went to the theater to see his *Onegin* seven times when I was at the Boston Ballet School.

Favorite thing about dance: I get to live in a different world when I go on stage.

Any pets? We have a black peek-a-poo dog named Mame (from edamame or "little soybean").

Favorite food: Even though I am Japanese, I have to say that my favorite food is a cheeseburger at Chili's Restaurant.

Other interests besides ballet: Traveling – all over the world, but my favorite vacations are going on a cruise ship or to Disney World.

Last movie you saw: Shrek III – I saw it while I was in Japan this past summer.

Getting to Know

Pittsburgh Ballet Theatre Dancer Robert Moore

This 2007-2008 Season is Robert Moore's first season dancing with the professional company at Pittsburgh Ballet Theatre.

When I was young, my two older sisters took gymnastics and ballet. I got tired of waiting around for them so I started gymnastics. I also played baseball and football. The place we went had a package deal for gymnastics, ballet and tap. I was reluctant to take ballet, but my teacher and parents said it would help me in sports, and it did. When I saw my first *Nutcracker* performance, I was hooked.

I continued playing sports, but right before I was supposed to dance in my first *Nutcracker* performance, I broke my ankle playing football. My teacher said I had to choose. I chose ballet because it was more challenging, and I might have a better chance for a college scholarship. When I was 15, my teacher said if I really wanted to dance I would have to go away for training. I left home and went to the Harid Conservatory in Boca Raton, Florida. My Mom still talks about how hard that was.



Hometown: I was born in York, Pennsylvania, but I grew up in Noblesville, Indiana.

Number of years as a dancer: Nineteen years.

Favorite choreographer: John Cranko

Favorite role: Onegin, which I danced in Rio de Janeiro in 2004.

Other jobs: I started at Boston Ballet II in 1996 and then went right into the corps de ballet. In 2005 my wife Polly, a principal ballet dancer in Boston, retired from the stage. We went to Indiana to start a ballet school. Then we got the opportunity to come to Pittsburgh. We both taught in PBT School last year, but this year I was given the opportunity to join the Company.

Favorite thing about dance: The response we get from the audience.

Greatest influence: Mikhail Baryshnikov, Rudolf Nureyev, and Peter Martins. They are great role models for men in ballet.

Hobbies: Playing the bass guitar. I just started learning from PBT principal dancer Chris Budzinski. He plays several instruments and is trying to get a band together with PBT dancers.

Any pets? Two cats – Bruno and Sophia. Sophia is a blue point Siamese, bred from champions. Bruno is just a cat. They both like a lot of attention.

Favorite vacation: Rio de Janeiro. My wife, Polly, is from there.

Favorite television show: "No Reservations", a Travel Channel show about food around the world.

Advice to students: Keep your eyes and ears open.

The Author

Don Miguel de Cervantes Saavedra 1551-1616

The life of Don Miguel de Cervantes Saavedra, author of *Don Quixote*, reads like a fictional tale of adventure similar to the escapades of a soldier of fortune.

He was born in Alcala de Henares, Spain, the son of a poor Spanish doctor, which at the time meant a barber/surgeon who set bones, did blood-letting and other miscellaneous medical procedures.

His childhood was spent moving from town to town with his family, then in his early twenties, as many young Spaniards did, he set off for Italy. He spent a year in the service of a Roman Cardinal then enlisted in the army, a Castilian infantry regiment stationed in Naples. Shortly after, in 1571, he sailed with the galley fleet of the Holy League (the Pope, Spain, Venice, Republic of Genoa, Duchy of Savoy, the Knights of Malta and others under Austrian command) to defeat the Ottoman fleet in the Gulf of Lepanto near Corinth. Although he had "the fever", he refused to refrain from battle and fought bravely, receiving three gunshot wounds. One of them was to his left hand, and he was never able to use it again. It took six months in the hospital for him to heal, but he went right back to the soldier's life engaging in expeditions and battles throughout the region with the belief he was changing the course of European history.

In September of 1575 he headed home to Spain on the galley "Sol" from Naples to Barcelona. As they approached the coast, a band of Algerian corsairs (pirates) attacked the ship. After a valiant fight many crewmembers, including the captain, were slain. The surviving passengers, including Cervantes, were captured and put into slavery in Algeria. He made four unsuccessful escape attempts, and it was five years before his family was able to ransom his return to Spain.

He married and settled into life as a purveyor for the Spanish Armada and a tax collector. He continued, however, to lead a nomadic life for the next twenty years, living in a number of Spanish towns. Toward the end of that time he spent about four years in Seville. His business practices were brought into question, and he was imprisoned at least twice because his accounts showed irregularities. In 1606 he settled in Madrid where he lived for the rest of his life.

After his return to Spain he began his writing career in 1585 with his first major work, *La Galatea*, and some plays. Much of his early work was lost. Until he settled in Madrid, his writing was an avocation. His business endeavors were his living. The adventures he had before returning to Spain were the inspiration and subject matter of much of his writing. It was not until "The First Part" of *Don Quixote* was published in 1605 that Cervantes was able to make a living with his writing and live a more successful lifestyle instead of the poor existence that had been his life.

The Novel

The Adventures of Don Quixote

Don Quixote is comprised of two separate books that were written ten years apart, 1605 and 1615, with the second being a long awaited continuation of the first. The full Spanish titles are *El ingenioso hidalgo don Quijote de la Mancha I* and *Segunda parte del ingenioso caballero don Quijote de la Mancha*.

In the Prologue of "The First Part" of *The Adventures of Don Quixote*, Cervantes makes some references that indicate the idea for this novel was conceived during one of his imprisonments, in Argamasilla de Alba in La Mancha. He wanted to create this work "to give a picture of real life and manners, and to express himself in clear language." It was this introduction of everyday language into the novel that made it so appealing to the public. This practice had not occurred previously in Spanish literature. This writing brought him international acclaim as a writer, whereas his other writing never did. "The Second Part" of *Don Quixote* appeared in print not long before the author's death.

The books chronicle the adventures of Don Quixote, Knight (or Man) of La Mancha, a hero who enthusiastically pursues his quest to find the ideal woman, Dulcinea, who possesses beauty and virtues above and beyond any other. The quest is a metaphor for a search of the ideal representation of any desire.

Along the way, however, the self-deception and misperceptions that Don Quixote exhibits provides the comedy of errors that often arises from each situation. The books are a series of episodes with characters that the Don and his faithful servant, Sancho Panza, encounter on their quest.

From a literary standpoint, the books are considered to be the first true modern romance novel and the prototype of the comic novel. It is said to be a satire of the classic romances of chivalry. It maintains the formality of language in the narrative to give it the air of seriousness and solemnity, yet the dialogue employs the vernacular of the characters. Many of the encounters involve comic situations that may appear as modern as vaudevillian or even slapstick comedy.

Cervantes also excels in the characterizations of his players and their contrast to each other. Don Quixote is noble and virtuous, looking for all things good and embodying those traits, yet he is a bit mad and his perception of reality is not very accurate. Sancho Panza, his squire and companion is simple, not especially high-minded, and rather crass. He does, however have a better grasp of reality, even though he faithfully supports his knight in his comedic and chivalrous quest.

The Ballet

The ballet, *Don Quixote*, has a history dating back to 1740 when it was first staged in Vienna. From 1740-1843, there were eight different ballets created on the story of *Don Quixote* all over Europe in Austria, France, Russia, England, German, and Italy. It was the great Marius Petipa who was asked in 1869 to create a ballet of *Don Quixote* for the Imperial Bolshoi Theatres in Moscow. It was an immediate success.

As with all ballets, especially in the 19th century, each staging included changes and revisions, at first by Petipa and later by others. In 1870 Petipa staged a new version for the Imperial Ballet in St. Petersburg. He reworked the choreography, and Ludwig Minkus, the composer, completely reworked the score. The ballet became an immediate classic and has withstood the test of time.

In 1900, an innovative Russian choreographer named Alexander Gorsky was invited to revive *Don Quixote* for the Bolshoi. There was a renaissance of the arts going on in Russia, and Gorsky "resolved to produce [it] not in accordance with established practice but more on the lines advocated by the Moscow Art Theatre, which proclaimed the new theory of unity of artistic conception." He commissioned the painters Korovin and Golovin to create sets and costumes. A very important change was the role of the corps de ballet. They were no longer just background for main characters but became an integral part of the whole. In 1902 this production was staged in St. Petersburg at the Maryinsky Theatre. It became a permanent part of the Bolshoi repertoire and even survived after the Russian Revolution while many other ballets did not.

The first performance of *Don Quixote* outside of Russia was in 1924 when the famous ballerina Anna Pavlova took her small company on tour. They performed a shortened version. The full-length version was not performed in the West until Ballet Rambert staged it in England in 1962. In 1980 Mikhail Baryshnikov staged it for American Ballet Theatre. This production, with sets and costumes by award winning designer Santo Loquasto, is the one that Pittsburgh Ballet Theatre presented in 1998, 2003, and now in 2007.

The story of the *Don Quixote* ballet tells only one of the many tales in the novel. The story comes from Book II of The Adventures of Don Quixote, beginning with "Chapter XX – A description of the Wedding of Camacho [Gamache] the rich and the Adventure of Basilio the poor." The object of their affections is Kitri [originally Quiteria], the innkeeper's daughter. For this reason, it is sometimes subtitled *Kitri's Wedding*.

This is a joyous, festive, and funny ballet. The choreography is some of the most spectacular ever created. It is classical in style and movement vocabulary with elements of Spanish rhythms and flair both in the dancing and the music. The ethnic character dances for both the villagers and toreadors in which the women wear character shoes instead of pointe shoes. The Grand Pas de Deux in the wedding scene of Act II is such a showstopper that it is often performed alone.

Synopsis

Prologue

Driven by the vision of Dulcinea the ideal woman, the tarnished (yet inspired) Don Quixote begins his adventure with his trusty squire Sancho Panza in tow.

Act I – Sevilla

Kitri, Lorenzo's daughter, is in love with Basilio. Much to her chagrin, she learns of her father's plan to marry her to Gamache, a foppish nobleman. Don Quixote and Sancho Panza enter the village, causing great commotion. Noticing Kitri, Don Quixote wonders if he has, at last, found his Dulcinea. At the height of merriment, Kitri and Basilio, aided by their friends Espada and Mercedes, sneak off followed by Don Quixote and Sancho Panza. Gamache and Lorenzo attempt to pursue the young people.

Act II Scene I – Gypsy Camp

The fleeing couple is discovered in a friendly gypsy camp by Don Quixote and Sancho Panza. All are inspired by the romance of the night. As the vision of Dulcinea appears to him, Don Quixote realizes Kitri is not his ideal, but belongs with Basilio. Suddenly, the wind gains momentum. Don Quixote foolishly attacks a windmill, believing it to be a giant threatening Dulcinea's safety. Failing miserably, he collapses into a deep sleep.

Act II Scene II – The Dream

Don Quixote has an enchanted dream of beautiful maidens in which the image of Kitri symbolizes his Dulcinea.

Act II Scene III – Sunrise

Lorenzo and Gamache interrupt Don Quixote's dream. Sympathetic to the plight of the young lovers, Don Quixote attempts to lead the two astray.

Act II Scene IV – In the Tavern

Finally discovered, Kitri is forced by Lorenzo to accept the attentions of Gamache. The thwarted Basilio commits "suicide". Upon learning of the farce, Kitri implores Don Quixote to persuade Lorenzo to wed her to the "corpse". Instantly Basilio comes to "life!" Triumphant, Kitri leaves to prepare for marriage which Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable.

Act III Scene I – The Wedding

The village celebrates the marriage. Don Quixote congratulates the couple, bids them warm farewell and resumes his everlasting adventures.

The Composer

Aloisius Ludwig Minkus 1826-1917

Aloisius Ludwig Minkus was born in Velké Meziříčí, near Brno, Moravia in 1826. Today, that area of the Austrian Empire is part of the Czech Republic.

Not much information is available about Ludwig Minkus' personal life and family. He was married and had a daughter, Lyubov, who became a Corps de Ballet dancer with the Imperial Ballet in St. Petersburg, Russia. Early influences on his musical life are also unclear. During his professional career he lived and worked in four cities: Vienna, Paris, St. Petersburg, and Moscow.

In his early years, Ludwig studied violin and excelled. At some point in his young life, he moved to Vienna where most of his musical training took place. At nineteen, he enrolled in the Vienna Conservatory where he began studying composition. He wrote some salon pieces for violin, and five were published. He started doing some conducting and in 1846, at the age of twenty, he relocated to Paris for a career as a violinist and conductor.

In 1853 he immigrated to St. Petersburg, becoming conductor of the private orchestra of Prince Nikolai Borisovich Yusupov. Three years later he moved to Moscow to serve for five years as lead violinist in the orchestra of the Moscow Imperial Bolshoi Theatre. He was soon appointed lead violinist and conductor of the Imperial Italian Opera at the theater. In 1861 he was promoted to Concertmaster at the Moscow Bolshoi Theatre and appointed violin professor at the new Moscow Conservatory. Three years later he was appointed Inspector of the Imperial Theatre Orchestras. Through these prestigious appointments, Minkus became friends with the French ballet master Arthur Saint-Léon.

Saint-Léon, one of the most celebrated ballet masters in Europe, was appointed First Ballet Master and Choreographer/Artistic Director to the St. Petersburg Imperial Theatres in 1860. This also included work at the Moscow Theatre, so the two men maintained both their friendship and professional connections. In 1862, Saint-Léon extended his first commission to Ludwig Minkus for the entr'acte for his revival of the Coralli/Adam ballet *Orfa*. This began Minkus' almost thirty year career as ballet composer for two titans of nineteenth century ballet, Arthur Saint-Léon and later, Marius Petipa. While maintaining his position in Moscow, his work with Saint-Léon also took him to Paris and St. Petersburg. His first full-length ballet score was an 1863 commission by Saint-Léon for *Fiametta*, which premiered that year in Moscow.

Through his friendship with Saint-Léon, Minkus came to the attention of Marius Petipa in St. Petersburg. Petipa began as Première Danseur and assistant to ballet master Jules Perrot in 1847. When Perrot left Russia in 1859, Marius Petipa became Second Ballet

Master. Both Saint-Léon and Petipa began to rely more on Minkus for musical compositions for their ballets.

In 1866 for Petipa's revival of *Giselle*, Minkus composed music for an additional variation in the Act II Grand Pas, which still remains part of this ballet. In Paris, he collaborated with Léo Delibes on music for Saint-Léon's *La Source*.

Minkus' most impressive opportunity and most celebrated accomplishment in the ballet world came in 1869 when Marius Petipa commissioned him to compose music for a new ballet in Moscow. The subject was *Don Quixote*. It was a resounding success and became one of the most enduring classical ballets.

In the following year, both Saint-Léon and St. Petersburg ballet composer, Cesare Pugni, died. Petipa was appointed Premier Ballet Master in Chief at the St. Petersburg Imperial Theatres, and through the great acclaim he received for the music of *Don Quixote*, Ludwig Minkus earned the post of Ballet Composer for the Court of His Imperial Majesty. This began his long and productive collaboration with Marius Petipa that produced a number of masterpieces in the 1870s and 80s. The most famous and masterful was *La Bayadère*. His music for Petipa's *Night and Day*, in honor of the coronation of Emperor Alexander III, prompted the Emperor to tell Minkus, "...you have reached perfection as a ballet composer..."

While performing his duties as ballet composer, he continued performing as a violinist. He was second violin in the première of Tchaikovsky's *String Quartet No. 1*.

He retired from his post at the Imperial Theatres in 1886. In 1891 he composed his last ballet for Petipa, *Kalkabrino*. He retired to Vienna that year and lived well on his Imperial pension until events of the Russian Revolution and World War I ended the payments. In December 1917, he died in poverty.

The Music

In the nineteenth century, there were "specialist ballet composers." Unlike composers of symphonic music, ballet composers were in the service of the Ballet Master. The creative process was regulated by requirements and requests, mostly by the ballet master, but sometimes a famous dancer could also require changes to the music to accommodate her abilities. These restrictions contributed to the general opinion that ballet composers were not as talented or capable as symphonic composers, and their music was of a lesser quality.

This process for the composition of ballet music persisted through the 19th century, even in Tchaikovsky's work with *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*. Tchaikovsky's colleagues and critics even wondered why he would "stoop so low" as to compose for the ballet. It was his work that revolutionized music for the ballet and made the choreographer and composer partners in the process.

Ludwig Minkus' exemplary talent is certainly demonstrated by the prestigious posts he held during his career, and his music should not be underestimated. He composed in the way that was needed and received many accolades for it. Melody was the most desirable element in ballet music, and Minkus created a vast number of beautiful melodies.

Ballet music of that era has often been reorchestrated with the intention of improving it. Today, many musicians who arrange this music for performance are striving to return to the original orchestrations and character of the music.

It is interesting to note some of the practices that characterized the creative process for these 19th century composers:

- *Composers outlined a score while the Ballet Master choreographed.*
- *Ballet Masters gave detailed instructions for the length and style of each section.*
- *Different passages might be written for a variation if different dancers were going to perform it.*
- *Interchangeable passages were written so that the choreographer could rearrange the order, and then transitions were composed to complete the piece.*
- *Sometimes music had to be written for a previously choreographed dance.*
- *Interpolating music of another composer into a score might be requested.*
- *Rhythms and phrases had to be regular and measured.*
- *Music had to be written quickly and revised many times.*

The music being used for the PBT production of *Don Quixote* is the score that Ludwig Minkus composed in 1869. Minkus' music is said to be in the **public domain**, which means that no one owns the rights to the music; therefore no fees need to be paid for using the music in performance. Fees or royalties must be paid, however, to whomever **arranges** the music for use with the production. These royalties are paid each time the production is performed. One of Artistic Director Terrence S. Orr's earliest decisions, when he first staged this ballet for PBT in 1998, was to choose between using a previously arranged version of the music for *Don Quixote* and pay the royalties for each use, or to pay a set fee for a new arrangement of the music, which would then be owned by PBT. The decision is not a simple one because it involves projecting the number of times PBT will be performing this ballet in the future, calculating the royalties and comparing that cost with the fee for a new arrangement. Perhaps the most influential factor on the final decision was that a new arrangement could be tailored to Mr. Orr's vision of how the story should be told.

He decided to have Keiko Maekawa arrange the music for the PBT production of *Don Quixote*. Keiko is married to Akira Endo, PBT's Music Director and Principal Conductor at that time. He will also be conducting for these performances in October 2007. We asked Maestro Endo about this new arrangement.

During the process of rearranging were there any major modifications to the music?

No. We have looked at some of the different versions, but we are trying to stay as close as possible to the music that Minkus wrote for the ballet.

Were there any limitations, guidelines or instructions that were given by Mr. Orr?

There were no limitations. In fact the orchestra size used in Russian at the time Minkus wrote the music is the same as a standard size orchestra today, so we did not have to think about arranging the music differently for our orchestra. Mr. Orr did want to maintain and, wherever we could, enhance the Spanish flavor of the music. We have tried to do that by adding phrases for the castanets.

Through the arranging process did you face any difficult times?

The music connecting a character or dance sequence to the next sequence was the most difficult part of the arranging process.

Please share with us your favorite section of the music and why this is your favorite.

The Grand Pas de Deux in Act III is the best musically and choreographically, not only as a part of *Don Quixote*, but arguably of all music that has been used for ballet. The piece is so well put together that the Pas de Deux is often taken out of the ballet and presented on its own.

Activities for 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. The ballet *Don Quixote* is based on the novel by Miguel de Cervantes and uses the travels of Don Quixote and his servant Sancho Panza to bring the audience to Barcelona, Spain where the love story of Kitri and Basilio with its complications are unfolding.

Plot, Theme, and Character: Activity 1

WRITE AN ESSAY ON HOW YOU WOULD "SPIN" THE BALLET *DON QUIXOTE*

The underlying theme of the ballet is Don Quixote's search for his ideal woman, Dulcinea. Today the word *spin* is often used to describe how someone sees or interprets a news item or story. Artistic Directors such as Mr. Orr who stage company productions can influence how we feel about or *spin* a ballet through the characterizations they bring to the choreography. Some have made the Don's story a sad tale, others an inspiring journey.

Have a class discussion about the character of Don Quixote, the chivalrous Knight representing everyman, in the quest for his ideal. Is his journey seeking Dulcinea, his ideal woman who embodies purity, beauty and inspiration, a story that is sad or inspiring? Have the students write an essay on their *spin* on the story and why.

FOLLOW UP ACTIVITY:

Discuss with the class how they felt the story of Don Quixote was portrayed in the PBT production of the ballet. What was the mood of Don Quixote in Act III as he sets off for more adventures?

Plot, Theme and Character: Activity 2

RESEARCH THE LIFE AND TIME OF A DON QUIXOTE CHARACTER

The novel Don Quixote was written in early 17th century Spain, and the ballet has retained the influences of that time. Each of the main characters listed below is representative of some facet of life in Spain. Have the students pick a character and research the attributes of that character including the lifestyle of a person in that occupation or circumstance. How they would dress and how they would typically relate to the other characters?

Characters

Don Quixote: Don Quixote is an impoverished country gentleman who, from reading too many novels about chivalry and romance, has embraced the notion of knightly quests and the pursuit of the ideal woman. On seeing Kitri he thinks she is his ideal woman.

Sancho Panza: Sancho is a poor neighbor of Don Quixote who is enlisted by the Don to be his squire.

Kitri: The daughter of Lorenzo, an innkeeper in Barcelona. She is in love with Basilio, but her parents want her to marry Gamache. Kitri is the vision in Don Quixote's dream of his ideal woman.

Lorenzo: An innkeeper and Kitri's father. He wants Kitri to marry Gamache, not Basilio.

Basilio: Basilio is a poor young barber who is very much in love with Kitri.

Gamache: Gamache is a wealthy nobleman who wants to marry Kitri.

Espada: A Spanish toreador of noble bearing.

Mercedes: A street dancer of gypsy blood.

Music, Movement and Mime

Music and movement are the essence of dance, and in a story ballet such as *Don Quixote* 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 introduce them to the choreographic components of the ballet. The selections on the CD enclosed with your Teacher's Handbook include musical themes and styles representing the main characters, and music of the famous Grand Pas de Deux.

Classical Spanish dance, Flamenco, and traditional folk dances are all represented in the music and choreography of *Don Quixote*. Spanish dance and music are known for strong rhythms and dramatic qualities, with castanets and tambourines providing accents to the rhythms. The Flamenco itself is a story of adventure and travel. The dance evolved as migrants from India moved westward towards Egypt, across North Africa and eventually settling in Andalusia, Spain. The migration of these people gave rise to the term "gypsy."

Music, Movement and Mime: Activity 1

The music selections from the enclosed CD and their times are listed below. These excerpts introduce some of the main characters from the ballet *Don Quixote*. Listen to each selection and, based on the music, create a description of that character. If you would like some clues, look at the list on Page 23 in the Plot, Theme, and Character section of this Handbook. You may want to record your own impressions and then compare them with the descriptions on the list.







Band 1 –	Overture	2:48
Band 2 –	Entrance of Kitri	1:57
Band 3 –	Entrance of Basilio	3:33
Band 4 –	Entrance of Lorenzo	1:58
Band 5 –	Entrance of Gamache	1:43
Band 6 –	Dance of Espada and the Toreadores	1:10
Band 7 –	Variation: Mercedes	2:30
Band 8 –	Introduction and Grand Pas de Deux	5:54
Band 9 –	Variation: Basilio	0:54
Band 10 –	Variation: Kitri	1:21
Band 11 –	Coda	1:15

Music, Movement and Mime: Activity 2

THE GRAND PAS DE DEUX

The Grand Pas de Deux by Kitri and Basilio in the third act is considered one of the most famous. A **pas de deux** is a dance performed by two people and traditionally has a five-part structure. The first part is the **entré**, usually a short segment that introduces the dancers to the audience. The second part is called the **adagio**, a dance of love that is slow and lyrical in tempo. The third and fourth parts of the pas de deux are **solo variations** by each of the dancers. The female solo is designed to demonstrate the high level of skill achieved in her pointe work and is usually at a faster tempo called allegro. The male variation will be choreographed to show strength through consecutive leaps and turns. In *Don Quixote* look for double turns in the air (double tour en l'air) and double **sauts de basque**. The last part of the pas de deux is called the **Coda** and presents the two dancers in fast paced dancing together. The Grand Pas de Deux is an opportunity to see the high level of skill the dancers have achieved through their many hours of practice.

Have the students:

-  Listen to the music for the Grand Pas de Deux on the CD of excerpts in your packet. The **entré** will be part of the first piece of music.
-  Identify the adagio, the male variation, the female variation and the coda of the pas de deux and note which character will be dancing (Basilio, Kitri, both).
-  Compare and contrast the tempo of each part.
-  Identify what the choreography for the female (Kitri) variation will be emphasizing.
-  Identify what the choreography for the male (Basilio) variation will be emphasizing.
-  Compare and contrast the music for the adagio and the coda.

The *Don Quixote* Grand Pas de Deux is very demanding on the dancers; traditionally an opportunity for the dancers to rest after the adagio is given with a short variation done by another dancer. There are two of these variations in this Grand Pas de Deux, one before Basilio's variation and one before Kitri's.


Music, Movement and Mime: Activity 3


STUDENT PARTNERS CREATE A PANTOMIME EXCHANGE

In a story ballet such as *Don Quixote* pantomime is frequently used to help move the story line along. From the Pantomime Worksheet on the following page have pairs of students create an exchange either by picking one of the following suggestions or making up their own. After the exchange has been worked out, have the students practice and add some characterizations that would give an indication as to the type of person they were portraying.


Have the pairs demonstrate their "dialogue" to the class and have the class interpret what they are saying. *The characters are described on page 23.*

Suggestions:

 Gamache asking Lorenzo for Kitri's hand in marriage, and Lorenzo saying yes, Gamache can marry her.

 Lorenzo ordering Kitri to marry Gamache, and Kitri telling her father she does not want to marry Gamache.

 Basilio telling Lorenzo he wants to marry Kitri, and Lorenzo telling Basilio he cannot marry Kitri.

 Don Quixote telling Lorenzo that Basilio is dying, and Lorenzo agreeing to let her marry Basilio.

 Don Quixote telling Sancho Panza that Kitri is beautiful, and Sancho saying yes, she is beautiful.

 Kitri begging her father to let her marry Basilio, and Lorenzo saying no, she cannot marry him.

Hint: Keep the exchange simple and the pantomime gestures exaggerated. Have fun!

FOLLOW UP ACTIVITY

Have the students note the pantomime sequences in the ballet. Did they recognize any gestures? Have students talk about the ones they recognized and how they contributed to understanding the action in the ballet.

Pantomime Worksheet

WORD

GESTURE

ANGER

Shake your fists in the air

ASK / BEG

Clasp hands together in front

BEAUTIFUL

Make a circle around your face with your hand.

CRYING

Trace tears down your face with your index finger.

DANCE

Circle your arms high over your head.

DIE / DEATH

With clenched fists, cross your arms in front of your body.

ENTER

Make a sweeping gesture across your body with both arms.

FEAR

Hold your hands in front with palms out, Lean upper body back or turned away.

I / ME

Point to yourself with your index finger.

LOVE

Cross hands over your heart.

NO

Turn your head or gesture with your arms.

ORDER

Point to the floor with a strong motion.

SEE

Place one hand by your eye, pointing to it.

STOP

Hold up your hand with the palm facing out toward the other person.

THINK / REMEMBER

Touch your temple with your index finger.

YES

Nod your head up and down.

YOU / HE / SHE

Gesture toward the other person with your palm up.

Costumes, Scenery and Lighting

The work of adapting the costumes, scenery, and lighting to the Pittsburgh Ballet Theatre Company and the Benedum Center becomes the task of the PBT costume and production departments. Janet Marie Groom, costumier, and Barbara Thompson, production manager, will be responsible for fitting the costumes and sets to the dancers and stage of Pittsburgh. These professionals work with their counterparts at American Ballet Theatre in New York to get as much advance information as possible to prepare for the arrival.

The following activities are designed to familiarize students with aspects of the production that take place prior to the performance. The research activity relating to costume design illustrates that historical context helps us to understand more clearly the nature of village life in Spain. The intricacies of stage sets and props is a ballet in itself as the production manager choreographs the shifting of sets, and the stagehands dance to make it all happen before the curtain goes up for the next act. The pictures of the stage sets tell, without words, the preparation and planning that must go into staging a ballet.

Costumes, Scenery and Lighting: Activity 1

RESEARCH THE FABRIC SOURCES FOR 16TH CENTURY SPAIN

Shipping routes and overland travel brought goods from many parts of the world to Spain, including fabric for clothing. Have your students pick one of the characters from the list on page 23 and research how that character would have dressed in 16th century Spain. Add to the research by investigating what type of fabric would be used for the clothing and what the source of that fabric would be. A character such as Gamache, for example, may have access to the silks of China whereas Sancho Panza's clothing may be made of fabric woven from locally available raw materials. What trade routes were used in bringing these materials to Spain?

Costumes, Scenery and Lighting: Activity 2

FAMILIARIZE STUDENTS WITH THE STAGE SETS AND PROPS

- A. Below is a listing of the props for Act I and Act II (Act III has the same stage set as Act I). Have the students familiarize themselves with the list, indicating how these props can add to the production either by helping to establish the unique Spanish style, the scene location, or the time of year.

ACT I

Stage Right Prop Table

2 baskets with flowers
2 vendor's trays
1 sword and scabbard (Gamache) (wardrobe)
1 small tambourine with ribbons
3 banderillas
16 fans
1 toreador hat

Stage Left Prop Table

1 dish towel
6 tambourines
2 tambourines (extra)
box of Sancho's stuff (horn)
1 lamb shank wrapped in a napkin
1 scroll
Don Q lance and sword
1 fish
3 money bags

ACT II

Stage Right Prop Table

1 lantern

Stage Left Prop Table

Cupids bow
1 wrapped baby
Don Q lance and sword
Wooden razor
Basilio's cape (wardrobe)

- B. The proposed stage sets change from Act I to Act II and there is a stage set change in Act II between scene 1 and scene 2. Have students look at the stage sets on the following pages and note the differences between the sets. You may want to make a few copies of each stage set and have the students work in small groups to determine the differences. Point out that the largest piece of scenery in Act I is rotated for a different look in Act II.

FOLLOW UP ACTIVITY: The most minimal set is for Don Quixote's dream of Dulcinea. How did the set and lighting help to convey this dream sequence?

Stage Set Worksheets

Stage Set Act I – Market Square

Stage Set Act II – Gypsy Camp
Scene I

Stage Set Act II – Tavern
Scene IV

Follow-up Activities

The follow-up activities may be the most important part of the field trip experience. They provide teachers with a method of evaluation and students with an opportunity to extend their experience.

In addition to the two activities in this section, there are follow-up suggestions for the following activities:





- Page 22: Write an essay on how you would *spin* the ballet of *Don Quixote*.
- Page 26: The Grand Pas de Deux
- Page 27: Student Partner Create a Pantomime Exchange
- Page 31: Familiarize Students with Stage Sets and Props

Follow Up: Activity 1

WRITE A CRITIQUE

The most revealing follow-up to a performance is to have students write a review of the performance. A review provides the teacher with an opportunity to evaluate student involvement and gives students an opportunity to apply their newly acquired knowledge.

The following points may help students to organize their thoughts:

-  How did the ballet compare with your expectations?
-  How would you evaluate the support of costumes, scenery and lighting in conveying the place, time and mood of the story?
-  Did the elements of music, mime and choreography come together to tell the story effectively?
-  Did any dancer stand out because of his/her characterization or technique?

Follow-Up: Activity 2

WORKING AT THE BALLET

Do you think you would like to work for a ballet company someday? The most obvious career opportunity in ballet is that of a dancer and unless you already study dance, you will probably not become a professional dancer. But a ballet company is not made up of dancers alone. It takes many other talented people behind the scenes for a ballet to make it to the stage.

After you have seen *Don Quixote* list as many career opportunities as you can think of that could be found in an arts organization. Don't forget to consider music, administration, publicity, costumes, doctors, and stage management.

Now, compare your list with the job descriptions beginning on the next page.

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.
- **Executive 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.
- **Company 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 perceives 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 during the performance, including

lighting technicians, dancers, conductor, and stagehands responsible for props and sets. 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.
- ***Director of Marketing:*** Responsible for all income goals. Oversees Public Relations, Subscriptions, Group Sales and Telemarketing.
- ***Director of Public Relations:*** Pitches story ideas to the media and is responsible for most of the written communication to PBT's audiences.
- ***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.
- ***Ticketing 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 the 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

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.

balancé (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.

chainés or chainés déboulés (sheh-nay' day-boo-lay') 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.

choreographer (cor-ee-og'ra-fer) Someone who makes dances. Originally the word meant someone who records dances, but has come to mean the person responsible for the design of movement in ballet.

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 variations 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-shah') Probably from the Italian *intrecciare*, to weave to braid. A beating step of elevation in which the dancer jumps straight in the air from a plié 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.

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

piqué (pee-kay') Executed by stepping directly on the point or demi-pointe 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 plié 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.

sauté (soh-tay') Jumped or jumping.

tutu (too'too) Slang term for the very short petticoat worn by a dancer in the interest of modesty.

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