TEACHER'S RESOURCE KIT

COPPÉLIA

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Queensland Ballet

Artistic Director Li Cunxin

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Styling: Peter Simon Philips Make-up: Amber D for M.A.C Cosmetics Hair: Kimberley Forbes for O&M

QUEENSLAND BALLET'S EDUCATION PROGRAM

QUEENSLAND BALLET IS DEDICATED TO SHARING OUR LOVE OF DANCE WITH AS MANY PEOPLE AS POSSIBLE. WE DO THIS THROUGH AN EXCITING PROGRAM OF PERFORMANCES, DANCE WORKSHOPS, TRAINING PROGRAMS, PUBLIC TALKS, INDUSTRY EXPERIENCES, CHILDREN'S EVENTS, ONLINE RESOURCES, AND MORE.

DANCE TO LIVE

Dance can provide a variety of physical, social and creative benefits when integrated into a healthy lifestyle. At Queensland Ballet, we are always seeking new opportunities to encourage our community to get up and dance! Our weekly adult Dance Classes provide a fun means for many to increase their fitness, while the Dance for Parkinson's program offers intrinsic benefits for people living with Parkinson's disease.

DANCE TO LEARN

Queensland Ballet is committed to supporting dance education for both teachers and students, and our School and Studios Program is designed with this in mind. Initiatives such as dance workshops in schools, our Adopt a Dancer program and performance-related teachers' resources, aim to be curriculum-relevant, highly enjoyable and provide pathways for further learning in dance.

CELEBRATE DANCE

We're excited to help you get more out of your Queensland Ballet experience. You might choose to participate in a theatre-based activity, such as watching Company class on stage before a performance or a post-performance Q&A. Watch our behind-the-scenes videos on YouTube, explore Backstage on our website or follow us on Facebook. Take a young dancer to a children's workshop and see how ballet can ignite their passion. Through many different ways, we aim to better connect you with the art that we present on stage, and with what happens in the wings.

Illustration by S M Olive

COPPÉLIA
CONTEXT

COPPÉLIA IS CONSIDERED ONE OF THE LAST BALLETS CREATED IN THE ROMANTIC ERA AND THEREFORE CONTAINS ELEMENTS OF BOTH ROMANTICISM AND CLASSICISM.

THE ROMANTIC ERA

- The height of the Romantic era in ballet was during the 1830s through to the 1850s. However, there were Romantic ballets created as early as 1806, such as *Paul et Virgine,* and as late as 1870, such as *Coppélia*.
- The Romantic era for ballet was influenced by socio-cultural action of the time. The French Revolution contributed to development of ballet themes, moving from narratives concerning the gods to those that explored the lives of ordinary people.
- The Industrial Revolution, in particular the creation of railways, allowed people to travel more easily between countries. As such, Romantic ballet choreographers developed an interest in exotic lands and cultures, particularly countries from the East.
- Romantic ballets often blended realism and fantasy, including elements of beauty, passion, emotion, imagination, nature, and the supernatural.
- The movement style was characterised by soft and rounded arms and head positions with the upper body in a forward tilt. This made the dancers' movements very graceful and gentle, contributing to the ethereal atmosphere of Romantic ballets.
- The soft pointe shoe was created, replacing the healed slippers of ballet d'action. This allowed female dancers to rise onto pointe for very brief moments creating a floating, ethereal effect.
- The famous white bell-shaped knee-length tutu was also created, allowing the female dancers more freedom of movement.
- Newly invented gas lighting was used along with fly wires to assist in portraying supernatural themes.

THE CLASSICAL ERA

- The height of the Classical ballet era was during the late 1800s, in particular, the 1890s in Russia.
- Classicism was founded on formalist principles, whereby Classical choreographers created "movement for movement's sake." Classical ballets still conveyed a narrative and emotion (like Romantic ballets), but more emphasis was placed on the movement and dancing itself.
- Classical ballet choreographers adhered to strict rules and formulae concerning movement and structure, showcasing clean lines and virtuosic style. As such, their character, folk and national dances were adapted to suit the Classical ballet style, making them rarely authentic.
- The knee-length Romantic tutu restricted the classical ballet dancers' movement. Therefore, the short Classical ballet tutu was created which allowed the dancers to execute higher leg extensions. This short tutu was usually worn by the soloist, marking her elevated status.
- Key characteristics of Classical ballets included geometric and symmetrical formations, emphasising balance and harmony.
- Pointe shoes were developed, allowing ballet dancers to rise on pointe for longer periods of time. Thus, as opposed to Romantic dancers, all Classical ballerinas, including the corps de ballet, were required to dance on pointe.
- The set and costume designs were incredibly opulent, appealing to the Russian government officials who were the major patrons at the time.
- Classical ballets became longer and extended beyond two acts – some could be as long as five or six acts.
- Subject matter often dealt with love and the relationship between a man and woman. There is often an obstacle that comes between the two characters, however they usually end positively.

COPPÉLIA
CONTEXT

THE BALLET

- *Coppélia* is a three-act ballet which was created by French choreographer Arthur Saint-Léon, and was first performed by the Paris Opéra on 25th of May, 1870 at the Théâtre Impérial de l'Opéra, Paris.
- The plot was inspired by ETA Hoffmann's stories, *Der Sandmann* (The Sandman) and *Die Puppe* (The Doll).
- Set in Germany, the story is about a young man, Franz, who falls in love with Dr Coppélius' doll, Coppélia. Franz's fiancée, Swanilda, discovers that Coppélia is a clockwork doll. Swanilda disguises herself as the doll and fools Dr Coppélius into believing that his doll has come alive. Finally, she reveals herself and Franz is forced to admit he was fooled. The ballet concludes with Franz and Swanilda's wedding.
- The ballet incorporated elements of both Romanticism (knee length tutus and a narrative that portrayed ordinary people and the supernatural theme of the doll) and Classicism (in the concluding section there was an emphasis on dancing rather than drama).
- The original score was composed by French opera and ballet composer, Léo Delibes.

QUEENSLAND BALLET'S PRODUCTION OF COPPÉLIA

- This production is loosely adapted from Arthur Saint-Léon's *Coppélia* and is set in the small South Australian town of Hahndorf, a German settlement.
- Choreographed and staged by Greg Horsman.
- Music composed by Léo Delibes, arranged and conducted by Andrew Mogrelia and performed by Camerata of St John.
- Costume design by Noelene Hill.
- Set design by Hugh Colman.
- Lighting design by Jon Buswell.
- Prologue animation produced by PixelFrame (Lucas Thyer and Ryan Smith) and illustrated by S M Olive. Historical images courtesy State Library of South Australia and National Library of Australia.
- *Coppélia* is a co-production of Queensland Ballet and West Australian Ballet. This is the world première season of this production.

Illustration by S M Olive

THE STORY OF COPPÉLIA

PROLOGUE (GERMANY, 1878)

Dr Coppélius and his daughter Coppélia are migrating to South Australia, where he will be the doctor in the small German settlement of Hahndorf. During the long voyage to Australia, Coppélia's fragile health deteriorates and she dies in her father's arms.

ACT 1 (SOUTH AUSTRALIA)

In Hahndorf, Dr Coppélius is grief-stricken and shuts himself off from the townspeople, despite their entreaties for his medical help. When he smashes his daughter's mechanical toy, he is suddenly struck by an idea which could restore his beloved Coppélia to him.

Six years later, Swanilda and her friend Mary are intrigued by a beautiful young woman, Coppélia, sitting on Dr Coppélius's balcony. When she blows a kiss to Franz and he enthusiastically returns the gesture, Swanilda is enraged.

The townspeople return victorious after a local football match. Mr Angus announces that the new bell which he has commissioned for the church has arrived, and will be dedicated tomorrow.

The celebrations are interrupted by a cacophony of noise and strange lights in Dr Coppelius's house.

Swanilda tests Franz's faithfulness by the tradition of listening to an ear of wheat – if the wheat whispers, it means that her beloved is true. Unhappily, the wheat is silent.

The older folk encourage the young people to dance with them in the style of their forebears, and soon everyone is dancing together.

As night falls, Dr Coppélius emerges. He is teased by a group of boys, and unknowingly drops his house key. Finding the key, Swanilda urges her friends to enter his house. Franz has a similar idea.

ACT 2

Swanilda and her friends discover that Coppélia is in fact a life-size doll. When Dr Coppélius returns and drives the girls out in a rage, Swanilda manages to hide. Franz enters the workshop by climbing up a ladder.

Seizing the new intruder, Dr Coppélius tries to use Franz's spirit to give life to his precious mechanical doll. Playfully masquerading as Coppélia, Swanilda dupes the doctor into thinking that his dearest wish has come true.

ACT 3

The new church bell is hung with great ceremony. Having escaped from Dr Coppélius's workshop, Swanilda and Franz are telling Mary and Henry of their adventure, when they are confronted by an angry Dr Coppélius, clutching his lifeless doll. In the scuffle which follows, Mary is knocked to the ground.

Shocked, Dr Coppélius revives Mary and makes his peace with the townspeople. Franz proposes to Swanilda, who joyfully accepts, and all join in the celebrations.

Illustration by S M Olive

LI CUNXIN

QUEENSLAND BALLET ARTISTIC DIRECTOR

LI CUNXIN HAS HAD A LONG AND DIVERSE CAREER AS AN INTERNATIONALLY ACCLAIMED DANCER. HE WAS APPOINTED AS QUEENSLAND BALLET'S FIFTH ARTISTIC DIRECTOR IN JULY 2012.

At the age of eleven, Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979, he joined Houston Ballet as an exchange student and went on to achieve the rank of Principal in 1982. He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999, at the age of 38, but maintained his strong ties to the ballet community.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003, Li published his international best-selling autobiography, *Mao's Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland's state nominee in the Australian of the Year Awards 2014.

Costume design for football player, Act 1
by Noelene Hill

Q & A WITH LI CUNXIN

Why have you chosen *Coppélia* to be part of the 2014 Queensland Ballet season?

It's a delightful ballet and it hasn't been performed often by Queensland Ballet. The story, music and the beautiful dancing makes *Coppélia* a family-friendly ballet that really appeals to people of all ages. We also have a very talented choreographer on our Artistic staff, Greg Horsman, who has wanted to choreograph a new *Coppélia* for many years. He has a lot of previous experience with *Coppélia*, and he understands the intricacies and requirements needed to make it a beautiful and magical ballet.

What do you see as being the key themes in *Coppélia?*

The key themes in *Coppélia* are friendship, love, coming to terms with the loss of life, and how people from various backgrounds and cultures can co-exist peacefully and harmoniously within a community.

CLASS DISCUSSION

Can you think of any stories in modern popular culture that explores these themes of friendship, love, grieving, and multi-culturalism?

Are these themes still relevant to contemporary Australian society?

Coppélia incorporates many themes that exist within our society. Australia is multi-cultural and Greg Horsman's *Coppélia* brings this feature into focus. It pays particular homage to the forefathers who made Australia successful, acknowledging their contribution to the rich cultural fabric of the Australian community.

RESEARCH ACTIVITY

Research your family lineage and identify your family's heritage.

What effect can the music and dancing of *Coppélia* have on audiences?

The music in *Coppélia* is absolutely beautiful; when you hear the music you want to dance. It's very pleasing to the ears and can evoke beautiful emotions. The dancing reflects the charming score, creating a magical experience which makes people want to come back and see the ballet again and again.

Does Greg Horsman's version of *Coppélia* contain elements of Romanticism and Classicsm?

Yes, definitely! I think there are romantic elements are in the story, music and the dancing. But *Coppélia* is also a ballet that requires strong Classical ballet technique. The dancers train daily to perfect their skills for the ballet.

CLASS ACTIVITY

Watch Queensland Ballet's production of *Coppélia* and write a list of Romantic ballet elements and Classical ballet elements which can be seen in this work.

How does your role as Artistic Director differ from Greg Horsman, who is choreographing and staging the production? How involved are you in the choreographic, rehearsal and staging process?

I'm not involved with the choreography, as I don't want to interfere with Greg's creativity. During the choreographing process, I am there to support him, to make sure that he has what he needs to choreograph something wonderful, to be available for him to bounce ideas off me, and to lessen the pressure he may feel when bringing a new work together. I spend more time with Greg during the rehearsal stage, when I provide valuable feedback. There is a great sense of trust between us.

What challenges does *Coppélia* demand from the dancers in terms of their technique and expressive skills?

All traditional ballets such as *Coppélia*, *Swan Lake* or *The Sleeping Beauty* provide artistic and technical challenges. Artistically, you need to become that character and you cannot rely on dance steps to portray the essence of the role. You need to make that character believable, but at the same time you need to feel secure about your technique to be able to dance your heart out without fear or hesitation.

CLASS DISCUSSION

How would you explain the difference between expressive and technical skills to someone who is not familiar with dance?

What expressive skills are required for *Coppélia?*

The dancers have to have a passion for what they do, so they can convey that in their dancing. For example, when a dancer is cast as the innkeeper, he might be portraying someone who is aged 55, though he might be only 25 years old. The dancers have to make their characters believable not only by the way they look, but also in the way they walk or gesture. As a director, I have to help them become that character, but they also have to do their own research. This may involve observing the behaviour of people in a different age group.

GREG HORSMAN

CHOREOGRAPHER

GREG HORSMAN JOINED THE AUSTRALIAN BALLET IN 1982, RISING TO PRINCIPAL ARTIST IN 1987. DURING 12 YEARS WITH THE COMPANY, HE PERFORMED ALL THE MAJOR CLASSICAL ROLES AND WORKED WITH SOME OF THE FINEST CHOREOGRAPHERS OF THE TIME. HE HAS BEEN A GUEST PRINCIPAL WITH THE KIROV BALLET AND ROYAL DANISH BALLET, AMONG OTHERS.

In 1994, Greg joined English National Ballet (ENB). In 1998, he was appointed Artistic Director of Ballet Central at London's Central School of Ballet, and subsequently held positions as Ballet Master at Northern Ballet Theatre (Leeds), ENB and Royal New Zealand Ballet, where his production of *The Sleeping Beauty* in 2011 won wide acclaim.

Greg has been a guest teacher at many international companies. He joined Queensland Ballet as Ballet Master in 2013 and his works, *Verdi Variations* and *One More Breath*, were performed by the Company last year.

Costume design for Mrs Hoffmann, Act 3
by Noelene Hill

Q & A WITH GREG HORSMAN

What is your vision for *Coppélia?*

My vision for the work is to incorporate some Australian elements into the story. I am hoping to keep all of the humour found in the original, but make the ballet more relevant to our society.

How does your production of *Coppélia* differ from Arthur Saint-Léon's original?

The synopsis hasn't changed too much. I've added characters to my version of *Coppélia* but the basic storyline is the same. I've set the ballet in a small German settlement in South Australia called Hahndorf, as opposed to in Germany, where the original ballet is set. I've also created a back-story for Dr Coppélius, explaining why he created a life-size doll and wanted to bring it to life. Several of the additional characters are Scottish, as there is a pub in Hahndorf that was run by a Scottish man. I wanted to make my production multi-cultural.

RESEARCH TASK

After watching Queensland Ballet's *Coppélia* and researching Arthur Saint-Léon's *Coppélia*, can you identify any noticeable differences in the movement and non-movement components used?

How much research was involved in adapting the ballet's setting?

I spent some time researching German settlements in Australia and found that Hahndorf was the only one surviving. Hahndorf's German heritage is well-documented. I then researched the historic town, so that I could make the set look quasi-realistic. However, all characters and the narrative are fictional. Overall, this research gave the ballet a context, and me a sense of what the village was like during the late 19th century.

RESEARCH TASK

Research Hahndorf and provide a brief summary of its history, highlighting key events or characteristics.

How have you used set, props and costumes to portray 19th century Hanhdorf?

Everything is consistent with the period that the ballet is set in. So the costumes are inspired by what people wore in that period; they are very Victorian and very colourful. The props are all designed to evoke a time and place as well: there are gas lanterns, gumtrees, corrugated iron roofs and a magpie on the balcony.

Would you be able to identify some motifs or movement qualities that represent German culture?

I've incorporated a German Slap dance, known as Schuhplattler. In Slap Dancing, the performers make sounds rhythmically by striking their thighs, knees and soles, clapping their hands and stomping their feet.

How would you describe your choreographic process?

Mostly, I come into the studio with ideas that I have worked on beforehand. Sometimes, I have ideas and I try to work that out with the dancers, and other times I create material with certain dancers and we then teach that material to the rest of the ensemble. Generally, I paint in broad brushstrokes and then add in more detail, so it comes together over a period of time.

Have you used much of the movement from the original ballet?

About three-quarters of the ballet is my choreography. However, I have kept the traditional choreography – essentially that of Marius Petipa - for certain well-known dances, such as the *Prayer* and *Dawn* solos.

Have you used *Coppélia's* original music by Léo Delibes?

I have used the same music, however I also added extra music from one of Delibes's other ballets, *La Source*. This additional music conveys Dr Coppélius' back-story. In Act 3, I've re-arranged the order of how the music was originally played to better convey my narrative. In this way, I have been able to create more of a resolution which explains what is going to happen to all of the characters.

What is your artistic and choreographic relationship with the Ballet Mistresses?

Mary Li and Janette Mulligan assist me and act as extra pairs of eyes when I'm creating movement. I will quite often ask them for feedback. After I finish creating something, I will then hand it over to them to do some 'cleaning', making sure the dancers are all performing consistently (such as holding their heads the same way and moving their arms on the right counts).

Q & A WITH GREG HORSMAN

How long did you spend choreographing, teaching and rehearsing the work? Are these three phases of production integrated or do you spend a few weeks on each?

In total, I had about six to seven weeks to choreograph, teach and rehearse the work. I started choreographing during Queensland Ballet's previous season of *Dance Dialogues* and had about four weeks to choreograph the work and teach it to the dancers. This provided me with two weeks to focus on 'cleaning' and 'polishing' the ballet. However, when I am choreographing and teaching work to some dancers, the Ballet Mistresses will be in another room working with others, so the ballet is being 'cleaned' from the start.

How have you used technology in your work and what benefits does this provide?

I'm using film technology to help convey Dr Coppélius's back-story. Using this technology allows me as a creator to convey a section of the narrative more affordably and without consuming too much performance time.

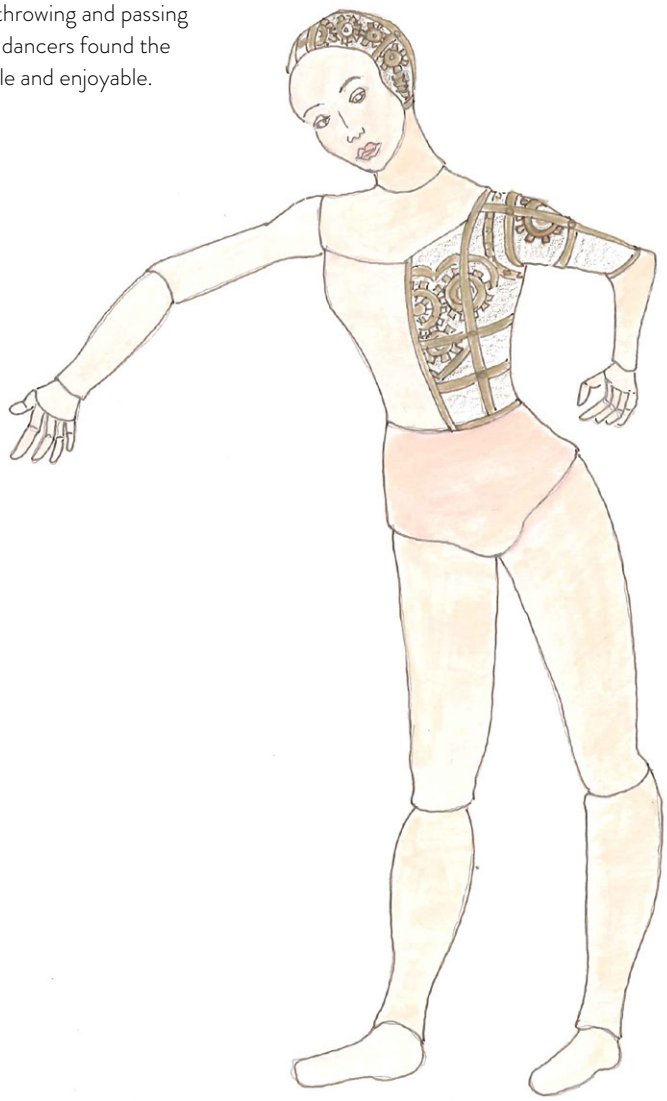
RESEARCH TASK

Research a dance work which incorporates the use of technology. What technology was used and how did this heighten the impact or help convey the concept or narrative of the performance?

You have incorporated a football scene in your production. How did you help the dancers to develop these skills?

I initially led the dancers through activities which taught them how to hand-pass and bounce the ball. Then we invited Brisbane Lions' players Pearce Hanley and Brent Moloney into the studio to teach our male dancers some key AFL skills in a specially arranged rehearsal.

The dancers performed the AFL-inspired scene, then the two players demonstrated and coached them on throwing and passing skills. Both players and dancers found the session really worthwhile and enjoyable.



Costume design for *Coppélia* doll prototype by Noelene Hill

IN THE CLASSROOM

APPRECIATION ACTIVITIES

OBJECTIVES	TO UNDERSTAND AND DISCERN THE COMPONENTS OF DANCE ANALYSIS: DESCRIPTION, INTERPRETATION AND EVALUATION.

APPRECIATION ACTIVITY 1

APPROPRIATE FOR YEARS 8–10

PREPARATION

The table on the following page consists of five description categories (movement, movement qualities/dynamics, dancers, aural elements, and visual/setting/environment) and one interpretation category. Each category has four examples from *Coppélia*. Cut out the cards and place them in an envelope.

ACTIVITY

1. Students group into pairs or trios. Hand out an envelope of cards to each group. Working from their knowledge of *Coppélia*, students work together **silently** to arrange cards into their categories.
2. Students may discuss within their groups, refining their choices.
3. As a class, discuss student choices, making sure they justify their answers. Reveal answers to the class.

EXTENSION ACTIVITY (INSTEAD OF STEP 3)

3. Leaving one student behind from each group, the other students move around to view other groups' cards to note and discuss their decisions.
4. Students return to their own group's cards, making any changes if desired.
5. Reveal answers to the class. Some questions you could ask your students include:

- Why is that card a description or an interpretation?
- How did they decide what the difference was between the descriptions and interpretations?

SILENT CARDS

APPRECIATION ACTIVITY 1

CONTINUED

MOVEMENT	Vocabulary was derived from traditional ballet with jumps and turns.	There was a scene in which the choreography imitated football-like movements.	The females all danced *en pointe*.	The German Slap Dance involved the dancers striking their thighs, knees and soles.
MOVEMENT QUALITIES / DYNAMICS	The mazurka was energetic.	Coppélia danced rigidly.	The German Slap Dancing was highly percussive.	Their grand jétés appeared to be suspended in the air.
DANCERS	There were 36 dancers in total.	The role of Franz was performed by Huang Junshuang.	The dancers were from diverse backgrounds.	The Slap Dance movement highlighted their strong physiques.
AURAL ELEMENTS	The music was arranged and conducted by Andrew Mogrelia.	The mazurka used a 3/4 time signature.	It is both tuneful and highly effective for the narrative.	The celebration music was played forte (loud).
VISUAL/ SETTING/ ENVIRONMENT	The backdrop depicted a landscape with gum trees.	There was a magpie on the roof.	They wore kilts.	There are gas lanterns.
INTERPRETATION	Dr. Coppélius was enraged to find Swanilda and her friends trespassing in his workshop.	Swanilda tricked Doctor Coppélius into thinking that his doll Coppélia had come alive.	The ballet presents themes of multi-culturalism.	Franz proposes to Swanilda, who joyfully accepts.

IN THE CLASSROOM

APPRECIATION ACTIVITIES 2 & 3

APPRECIATION ACTIVITY 2

APPROPRIATE FOR YEARS 10–12

"AUSTRALIA HAS A MULTI-CULTURAL SOCIETY AND COPPÉLIA BRINGS THIS MULTI-CULTURALISM INTO FOCUS."

Li Cunxin

Evaluate how effectively Greg Horsman portrays Australian, Scottish and German cultures in his production of *Coppélia*. Analyse and interpret how he has used movement and two other dance components to do this. Support and justify your evaluation using examples and evidence from the ballet.

NOTE FOR TEACHERS:

Students could explore the following:

- Props and/or sets
- Costume
- Lighting
- Music

APPRECIATION ACTIVITY 3

APPROPRIATE FOR YEARS 10–12

"COPPÉLIA'S THEMES MAKE IT RELEVANT TO CONTEMPORARY AUSTRALIAN AUDIENCES."

Li Cunxin

Write a review of *Coppélia* to be published in the Arts and Entertainment section of *The Courier-Mail* that analyses and evaluates how Greg Horsman's themes make his performance of *Coppélia* relevant to contemporary Australian audiences. Focus on how the themes are portrayed through movement and non-movement components. Support and justify your evaluation using examples from the ballet.

- Briefly address relevant contextual information about the performance, the dance company and the creative team and Artistic staff involved in the production.
- Include brief contextual information about the history of *Coppélia* and the Romantic era.
- Appropriately reference your research sources.

IN THE CLASSROOM

WARM-UP SUGGESTIONS

SUITABLE FOR YEARS 4–7

BEGIN BY REVISING THE PLOT OF *COPPÉLIA*.

- Use the music from Act 3, the celebration scene. Students move through and around the space in curved pathways, avoiding collisions and occupying the whole space, as though at the festival. Stop the music at random intervals. Each time the music stops, students quickly find their way to the floor. Repeat this process several times.
- In Act 2, Dr Coppélius returns to his workshop and discovers Swanilda and her friends trespassing. In a rage, he drives the girls out of his workshop. Re-create this chaotic scene: students walk briskly around the space, frequently changing directions. Announce that Dr. Coppélius is entering from various points in the room. Each time, students need to make their way to the opposite side quickly, as though they were hiding from him. Clap to signal Dr Coppélius leaving again, the students returning to their brisk walks around the room. Repeat this process several times.
- Proceed with conventional stretches.

Costume design for Dr Coppélius (Prologue & Act 1)
by Noelene Hill

IN THE CLASSROOM

CHOREOGRAPHIC ACTIVITY 1

Safety note: Ensure students have completed a suitable warm-up and stretches to prevent injury, especially if moving on to the more complex movement required in extension tasks.

OBJECTIVE

- TO EXPLORE SPATIAL ELEMENTS AND MOVEMENT QUALITIES TO CREATE TWO CONTRASTING PHRASES.

DURING THE SECOND ACT OF *COPPÉLIA*, SWANILDA DISGUISES HERSELF AS DR. COPPÉLIUS'S DOLL, COPPÉLIA. WHILE PRETENDING TO COME ALIVE, SWANILDA PERFORMS DOLL-LIKE MOVEMENTS. THESE MOVEMENTS ARE ANGULAR, RIGID, ROBOT-LIKE AND PERCUSSIVE, LACKING THE FLUID QUALITY OFTEN ASSOCIATED WITH BALLET.

ACTIVITY

Individually or in small groups, brainstorm gestures, actions, spatial elements (shape and size) and dynamic elements of a doll or robot (swinging, sustained, percussive, vibrating, suspended, collapsing and stillness).

Note: To incorporate ICT and social/collaborative learning into the classroom, you could ask each student to contribute up to three short, descriptive sentences to a word cloud, using the website ABCya! (accessible from abcya.com/word_clouds.htm). This will provide students with a visual representation of the key words present in their phrases; words that occur more frequently in student sentences will appear larger in the word cloud.

Use this information to create a phrase of eight movements that represents a doll or robot.

Chose one gesture/movement in this phrase to repeat a minimum of four times, creating a motif.

Each time you repeat your movement, you may:

- Change the size, level, direction of the movements
- Change the duration and speed of the movements
- Change the dynamics or movement qualities of the movements
- Add a set floor pattern

EXTENSION TASK (YEARS 6–8)

Get into pairs and teach each other your phrases and motifs. Decide how you will combine them together and rehearse the transitions.

Present in small groups.

EXTENSION TASK (YEARS 9–12)

Repeat the above process, brainstorming the gestures, actions, spatial elements and dynamic elements of a human. Use this information to create a human motif.

Discuss how this will be different to the previous phrase.

Discuss 'transition', ternary form (ABA) or binary form (AB).

Decide how you will choose to combine them and rehearse the transition.

Present in small groups.

AUDIENCE REFLECTION

Ask for statements of meaning, i.e. what did you notice, appreciate, find interesting?

What form did they use, ternary or binary? Discuss if and why it was effective.

Could a motif be identified? How was it developed? What effect did this have?

What spatial elements and movement qualities were used and how did they create contrast between the doll-like/robot and human-like phrases?

How could the movement vocabulary be further developed to enhance what they were conveying?

IN THE CLASSROOM

CHOREOGRAPHIC ACTIVITY 2

OBJECTIVE

EXPLORE THE USE OF RHYTHM AND DURATION AS STIMULUS FOR CHOREOGRAPHY.

In Act 2, the townspeople perform a social German folk dance called Slap Dancing (in German: Schuhplattler). This style of folk dancing was danced by young men, aiming to impress young ladies. In Slap Dancing, the performers rhythmically strike their thighs, knees and soles, clap their hands and stamp their feet. This is similar to Body Percussion whereby percussive sounds are created through the use of body.

KEY TERM: RHYTHM

Rhythm is the pattern of durations of notes and silences in music, or movements and stillness in dance.

The following table lists the English note names, time names, and signs used in music.

ENGLISH NOTE NAME	TIME NAMES	SIGNS	NOTE VALUE
Semibreve	Ta - Ah - Ah - Ah	𝅝	4 beats
Minim	Ta - Ah	𝅗𝅥	2 beats
Crotchet	Ta	♩	1 beat
Crotchet rest	Sa	𝄽	1 beat
Quaver	Ti	♪	½ beat
2 quavers	Ti - ti	♫	2 × ½ beats
4 semi-quavers	Ti - Ka - Ti - Ka	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	4 × ¼ beats

IN THE CLASSROOM

CHOREOGRAPHIC ACTIVITY 2

CONTINUED

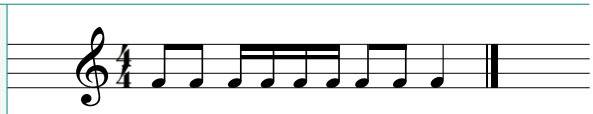
ACTIVITY

As a class, follow the teacher in clapping and saying the following rhythms. The teacher can keep a steady beat.
You can repeat this activity in pairs.

RHYTHM EXAMPLES

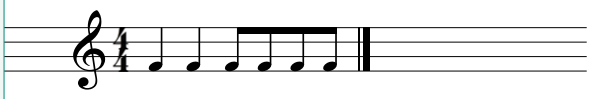
(EACH EXAMPLE IS A BAR OF 4/4)

1



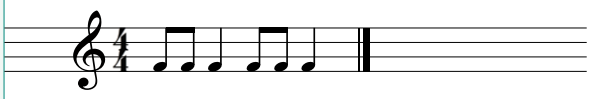
Ti - Ti Ti - Ka - Ti - Ka Ti - Ti Ta

2



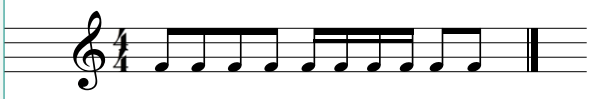
Ta Ta Ti - ti - Ti - ti

3



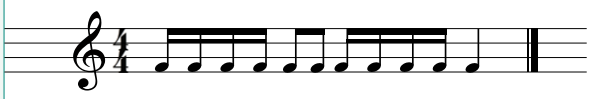
Ti - ti Ta Ti - ti Ta

4



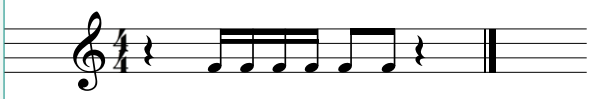
Ti - ti - Ti - ti Ti - Ka - Ti - Ka Ti - ti

5



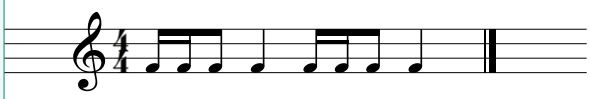
Ti - Ka - Ti - Ka Ti - ti Ti - Ka - Ti - Ka Ta

6



Sa Ti - Ka - Ti - Ka Ti - ti Sa

7



Ti - Ka - Ti Ta Ti - Ka - Ti Ta

YEARS 6–8

Individually, choose two of the rhythms and add them together to create one 8-count phrase. Clap and say the rhythm in time.

Now experiment with the same 8-count phrase using different body parts to create the rhythm. This may include hand, thigh, elbow, knee, or chest claps, finger clicks, foot stomps, tongue clicks, etc. Try to be as creative as you can.

Present Body Percussion phrases in small groups.

YEARS 9–12

Individually, choose two of the rhythms and add them together to create one 16-count phrase. Clap and say the rhythm in time.

Now experiment with the same 16-count phrase using different body parts to create the rhythm. This may include hand, thigh, elbow, knee, or chest claps, finger clicks, foot stomps, tongue clicks, etc. Try to be as creative as you can.

Create groups of four and teach your group your 16-count phrase. Choose which order you will perform them in.

Make sure you use at least three of **each** of following spatial elements:

- Formations
- Directions
- Levels
- Floor pattern

Groups then present their sequence in front of a class audience.

AUDIENCE REFLECTION

Which rhythms could you identify in each sequence?

What body parts were used to create sound? Were there any in particular that you found new or interesting?

What floor patterns and formations could you identify? Were these effective in creating contrast and interest?

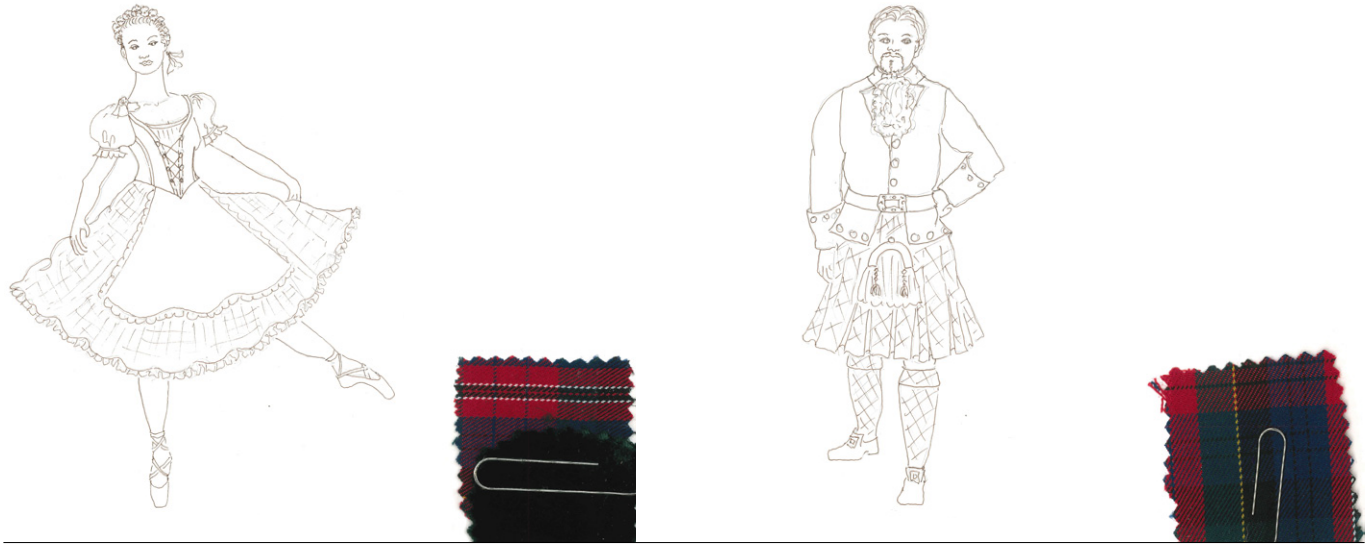
COSTUME DESIGN – ACTIVITY 1

COSTUME DESIGN ACTIVITY 1

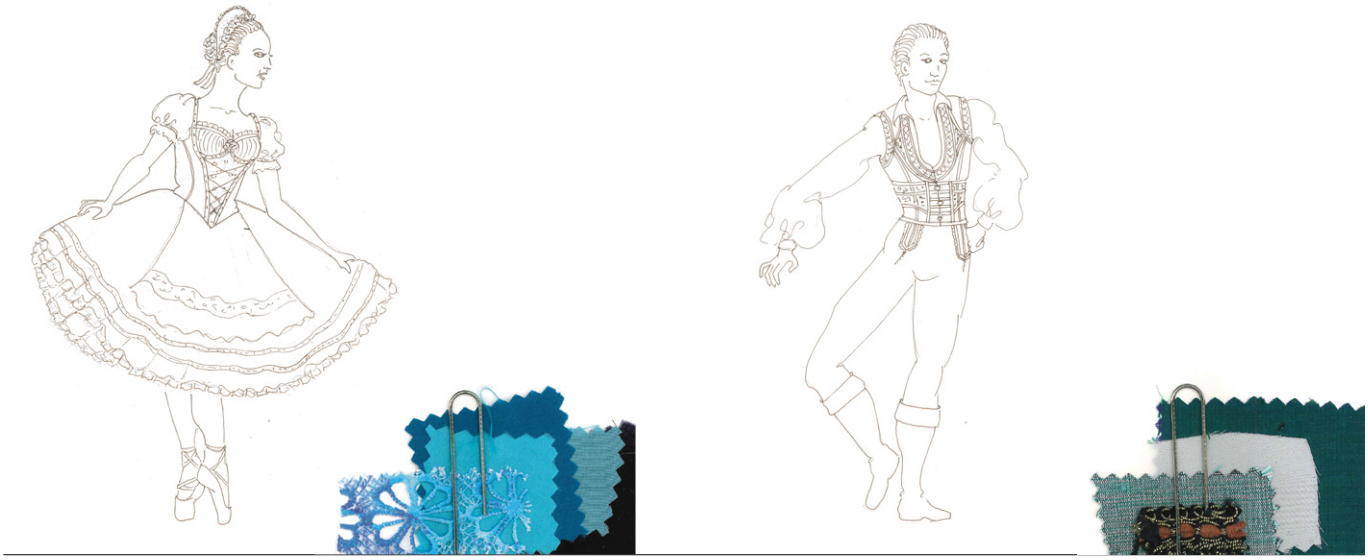
During the Romantic period, French choreographers became interested in the characteristics of exotic cultures, other eras and other places. As such, Romantic ballets frequently included a national dance that represented a foreign culture. Look at the costume designs below and identify which nationality they belong to. You may have to research national costumes.

All costumes designs are by Noelene Hill.

A. MARY AND MR. MCTAGGART (ACT 1)



B. SWANILDA AND FRANZ (ACT 3)



Answer: A - Scottish. B - German.

IN THE CLASSROOM

COSTUME DESIGN – ACTIVITIES 2–4

COSTUME DESIGN ACTIVITY 2

Research other ballets which were choreographed in the Romantic period and identify if they included "exotic lands" or national dances.

COSTUME DESIGN ACTIVITY 3

The design of costumes and the fabrics used to create them can affect the way dancers are able to perform. For example, heavy fabrics will affect the dancer's ability to jump. Look at the Coppélia doll costume design at right and the other designs on the previous page, and explain how the designs and the fabric used may affect a dancer's movement (shape, size, level) and movement qualities (e.g. percussive, sustained, etc).

COSTUME DESIGN ACTIVITY 4

Scottish kilts are made from a fabric with a tartan pattern. Each tartan represents a particular clan or family. Tartans are a repetitive pattern of squares and rectangles, usually of a few colours (note the tartan pattern used in Mr McTaggart's costume on the previous page). Design your own tartan pattern on an A4 page which represents your family. This pattern should include:

- Geometric shapes that are repeated (perhaps in a tessellating format)
- Four colours
- Symbols or images

Costume design for *Coppélia* doll (Act 2)
by Noelene Hill

ATTENDING A QUEENSLAND BALLET PERFORMANCE

IT IS IMPORTANT TO PREPARE YOUR STUDENTS FOR THEIR EXCURSION TO THE BALLET, AS THEY MIGHT NOT BE AWARE OF THE PARTICULAR PROTOCOL EXPECTED WHEN GOING TO THE THEATRE.

THE THEATRE EXPERIENCE IS VERY DIFFERENT TO THE MOVIES, WATCHING TV AND OTHER ENTERTAINMENT EVENTS, THEREFORE WE HAVE CREATED A CHECKLIST TO HELP YOUR STUDENTS KNOW WHAT TO EXPECT BEFORE, DURING AND AFTER THE PERFORMANCE.

BEFORE THE PERFORMANCE

- Discuss the difference between a live performance and a movie/TV show. *People on stage can see and hear the audience, so noise and movement might distract them. The dancers need to focus on dancing for your enjoyment, therefore you need to prepare yourself for sitting quietly in your seat for a long period of time.*
- Outline your school's expectations regarding appropriate attire for this excursion.

  School uniforms are appropriate for matinee performances but you may allow your students to dress up for an evening performance. Smart casual attire is appropriate for an evening performance. Tell your students to make sure they wear something comfortable so they can enjoy the performance.
- Please explain to your students that you plan to arrive at the theatre at least 30 minutes prior to the performance. Latecomers may not be able to enter the theatre once the performance has begun.
- Depending on the purpose for attending the ballet, you may want to give your students some guidelines of what to look and listen for during the performance. *This might be to purely enjoy the movement, music, setting, etc. or it could be more task-specific, such as trying to identify the dance components, etc. It is a skill to be able to watch something and remember different aspects of the performance and students need to practise this skill. Some schools do allow their students to bring notebooks into the theatre, however we encourage your students to be mindful of the other audience members and therefore watch and enjoy the show – then discuss their assessment task and make notes after the show.*
- Outline to your students what they should not bring to the performance.

  Bringing school bags is not encouraged, but if you need to, please arrive early enough to check these into the cloakroom. Students should not bring their iPhones, cameras, iPods, headphones, etc. into the theatre itself. All electronic devices should be turned off before entering the theatre. Food (including chewing gum) and drink are also prohibited inside the theatre.
- Please ensure your students visit the restrooms before the performance begins.
- Queensland Ballet shows are often sold out, therefore the foyer will be very busy. Please encourage your students to stay with your group and be aware of the people around them.

DURING THE PERFORMANCE

- Explain to your students that they will know when the performance is about to begin as the lights dim, the music starts and everyone in the audience becomes quiet.
- Let your students know that they can clap when they enjoy something – in a ballet performance it is customary to applaud when the dancer takes a bow and this often happens throughout the performance.
- Explain to your students that they should try and let themselves be taken on a journey, to another time and place and to enjoy the movement, music, sets and costumes.

AFTER THE PERFORMANCE

- Ask your students to remain seated until you ask them to leave. When leaving, be mindful of other patrons trying to exit the theatre.
- If you are attending a performance with a Post-Performance Q&A (Tue 29 April, Tue 6 May and Wed 7 May), please encourage your students to use the time between the conclusion of the show to when the Q&A begins, to think of some great questions to ask the creative team. These may relate to the assessment task they are doing or something about the life of a dancer. When they ask the questions, try to be clear and concise.

BALLET VOCABULARY

Allégro
[a-lay-GROH; Italian: al-LAY-groh]
Brisk, lively. A term applied to all bright and brisk movements. All steps of elevation such as the entrechat, cabriole, assemblé, jeté and so on, come under this classification.

Arabesque
[a-ra-BESK]
One of the basic poses in ballet, it is a position of the body, in profile, supported on one leg, which can be straight or demi-plié, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line from the fingertips to the toes. The shoulders must be held square to the line of direction.

Assemblé
[a-sahn-BLAY]
Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. Both legs come to the ground simultaneously in the fifth position.

Attitude
[a-tee-TEWD]
It is 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. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side.

Balancé
[ba-lahn-SAY]
Rocking step.

Ballon
[ba-LAWN]
Bounce. Ballon is the light, elastic quality in jumping in which the dancer bounds up from the floor, pauses a moment in the air and descends lightly and softly, only to rebound in the air like the smooth bouncing of a ball.

Battement
[bat-MAHN]
Beating. A beating action of the extended or bent leg. There are two types of battements, grands battements and petits battements. The petis battements are: Battements tendus, dégagés, frappés and tendus relevés: stretched, disengaged, struck and stretched-and-lifted.

Battement tendu
[bat-MAHN tahn-DEW]
Battement stretched. The working foot slides from the first or fifth position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight. When the foot reaches the position pointe tendue, it then returns to the first or fifth position. Battements tendus may also be done with a demi-plié in the first or fifth position.

Battement, grand
[grahn bat-MAHN]
Large battement. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. This must be done with apparent ease, the rest of the body remaining quiet.

Bras bas
[brah bah]
Arms low or down. This is the dancer's "attention." The arms form a circle with the palms facing each other and the back edge of the hands resting on the thighs. The arms should hang quite loosely but not allowing the elbows to touch the sides.

Chaînés
[sheh-NAY]
Chains, links. This is an abbreviation of the term "tours chaînés déboulés": a series of rapid turns on the points or demi-pointes done in a straight line or in a circle.

Chassé
[sha-SAY]
Chased. A step in which one foot literally chases the other foot out of its position; done in a series.

Coda
(1) The finale of a classical ballet in which all the principal dancers appear separately or with their partners.
(2) The final dance of the classic pas de deux, pas de trois or pas de quatre.

Couru
[koo-REW]
Running. As, for example, in pas de bourrée couru.

Demi-plié
[duh-MEE-plee-AY]
Half-bend of the knees. All steps of elevation begin and end with a demi-plié. See Plié.

Demi-pointes, sur les
[sewr lay duh-mee-PWENT]
On the half-points. Indicates that the dancer is to stand high on the balls of the feet and under part of the toes. Also used in the singular, "sur la demi-pointe."

Devant
[duh-VAHN]
In front. This term may refer to a step, movement or the placing of a limb in front of the body. In reference to a particular step, the addition of the word "devant" implies that the working foot is closed in the front.

Diagonale, en
[ahn dya-gaw-NAL]
In a diagonal. Indicates that a step is to be done travelling in a diagonal direction.

Échappé
[ay-sha-PAY]
Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. Échappés are done to the second or fourth position, both feet travelling an equal distance from the original centre of gravity.

BALLET VOCABULARY

Élévation
[ay-lay-va-SYAWN]
Élévation is the ability of a dancer to attain height in dancing. The elevation is reckoned by the distance between the pointed toes of the dancer in the air and the ground.

Entrechat
[ahn-truh-SHAH]
Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

Épaulement
[ay-pohl-MAHN]
Shouldering. The placing of the shoulders. A term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder.

Fondu, fondue
[fawn-DEW]
Sinking down. A term used to describe a lowering of the body made by bending the knee of the supporting leg.

Fouetté
[fweh-TAY]
Whipped. A term applied to a whipping movement. The movement may be a short whipped movement of the raised foot as it passes rapidly in front of or behind the supporting foot or the sharp whipping around of the body from one direction to another.

Fouetté rond de jambe en tournant
[fweh-TAY rawn duh zhahnb ahn toor-NAHN]
Whipped circle of the leg turning. This is the popular turn in which the dancer executes a series of turns on the supporting leg while being propelled by a whipping movement of the working leg.

Glissade
[glee-SAD]
Glide. A travelling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it.

Jeté, grand
[grahn zhuh-TAV]
Large jeté. In this step the legs are thrown to 90 degrees with a corresponding high jump. It is done forward to attitude croisée or effacée, and to all the arabesques. It may also be done backward with the leg raised either croisé or effacé devant.

Pas de bourrée
[pah duh boo-RAY]
Bourrée step.

Pas de chat
[pah duh shah]
Cat's-step. The step owes its name to the likeness of the movement to a cat's leap.

Penché, penchée
[pahn-SHAY]
Leaning, inclining.

Pirouette
[peer-WET]
Whirl or spin. A complete turn of the body on one foot, on point or demi-pointe. Pirouettes are performed en dedans, turning inward toward the supporting leg, or en dehors, turning outward in the direction of the raised leg.

Plié
[plee-AY]
Bent, bending. A bending of the knee or knees.

Port de bras
[pawr duh brah]
Carriage of the arms.

Relevé
[ruhl-VAY]
Raised. A raising of the body on the points or demi-pointes, point or demi-pointe.

Retiré
[ruh-tee-RAY]
Withdrawn. A position in which the thigh is raised to the second position en l'air with the knee bent so that the pointed toe rests in front of, behind or to the side of the supporting knee.

Rond de jambe
[rawn duh zhahnb]
Round of the leg, that is, a circular movement of the leg.

Sauté, sautée
[soh-TAY]
Jumped, jumping. When this term is added to the name of a step, the movement is performed while jumping.

Tour en l'air
[toor ahn lehr]
Turn in the air. This is essentially a male dancer's step. It's a turn in the air in which the dancer rises straight into the air from a demi-plié, makes a complete turn and lands in the fifth position with the feet reversed. The turn may be single, double or triple according to the ability of the dancer.

Tournant, en
[ahn toor-NAHN]
Turning. Indicates that the body is to turn while executing a given step. As, for example, in assemblé en tournant.

Variation
[va-rya-SYAWN]
Variation. A solo dance in a classic ballet.