Coppélia - *The Ballet*

**Presented by Cincinnati Ballet**

**October 21-23, 2016**

*Coppélia* premiered on 25 May 1870 at the *Théâtre Impérial l'Opéra*, in Paris

Choreography: Kirk Peterson

Music: Leo Delibes, performed by Cincinnati Symphony Orchestra

    Carmon DeLeone, Conductor

Artists:

Cincinnati Ballet Company Dancers

Lesson Plans prepared by Dr. Beverly Croskery, Ph.D.

**Table of Contents**

I. **The Lesson**  
   Lesson at a Glance Plan Overview, Instructional Objectives, page 2

II. **General information**  
   About the Composer, Leo Delibes  
   page 2

III. **Coppélia: The Ballet - Synopsis**  
   page 3

IV. **The Nutcracker - The Ballet**  
    Synopsis  
    pages 3-5

V. **The Activities**  
    pages 5-8

VI. **Ohio Academic Standards (Common Core)**  
    Dance, Art, Theatre, Language Arts, Music, Social Studies  
    Assessment (Attached separately)  
    pages 9-11
I. THE LESSON

Lesson at a Glance:

Grade Band: K--12

Integrated Subjects:

Dance, Theatre, English Language Arts, Social Studies

Lesson Overview/Objectives

The lesson introduces the student to the place of fairy tales in historical ballet and how a story can be told using dance, music and pantomime to tell a story. The student will also learn of the historical significance of the Coppélia Ballet and other world events that took place at the time of its creation. A Comparison to the Nutcracker will be made and the students will have an opportunity to create their own movements for the stories. Other activities to encourage creativity and critical thinking are included.

II. GENERAL INFORMATION

ABOUT THE COMPOSER

Clément Philibert Léo Delibes (French: [dalib]; 21 February 1836 – 16 January 1891) was a French composer of the Romantic era (1815–1910), specialised in ballets, operas, and other works for the stage. His most notable works include ballets Coppélia (1870) and Sylvia (1876) as well as the operas Le roi l'a dit (1873) and Lakmé (1883).

The composer was born in Saint-Germain-du-Val, now part of La Flèche (Sarthe), France, in 1836; his father was a mailman, and his mother a talented amateur musician. His grandfather had been an opera singer. He was raised mainly by his mother and uncle following his father's early death. In 1871, at the age of 35, the composer married Léontine Estelle Denain. His brother Michel Delibes migrated to Spain; he was the grandfather of Spanish writer Miguel Delibes.

Starting in 1847, Delibes studied composition at the Paris Conservatoire as a student of Adolphe Adam. A year later he began taking voice lessons, though he would end up a much better organ player than singer. He held positions as a rehearsal accompanist and chorus master at the Théâtre Lyrique, as second chorus master at the Paris Opéra (in 1864), and as organist at Saint-Pierre-de-Chaillot (1865–71). The first of his many operettas was Deux sous de charbon, ou Le suicide de Bigorneau ("Two sous-worth of coal"), written in 1856 for the Folies-Nouvelles.

A ceremonial cantata, Algiers, for Napoleon III on the theme of Algiers, brought him to official attention; a collaboration with Ludwig Minkus resulted, in which Delibes composed music jointly for the ballet La source (1866), which brought him into the milieu of ballet. In 1867 Delibes composed the divertissement Le jardin animé for a revival of the Joseph Mazilier/Adolphe Adam ballet Le corsaire. He wrote a mass, his Messe brève, and composed operettas almost yearly and occasional music for the theater, such as dances and antique airs for the 1882 revival of Victor Hugo's Le roi s'amuse, the play that Verdi had turned into Rigoletto. Delibes achieved true fame in 1870 with the success of his ballet Coppélia; its title referred to a mechanical dancing doll that distracts a village swain from his beloved and appears to come to life. His other ballet is Sylvia (1876).

Never in robust health, Delibes died little more than a month before his 55th birthday. He was buried in the Cimetière de Montmartre in Paris.

(Information and picture from Wikipedia. Find more information by clicking on blue underlined words.)
III. Coppélia Synopsis

ACT I

In a small town in Galacia in the mid-19th century, a young man, Franz, is soon to be married to his sweetheart, Swanilda. However, he is captivated by a mysterious girl whom he sees every day, as she reads a book on the balcony at home of Dr. Coppélius, a local toy maker. Unbeknownst to Franz, this “girl” is actually a mechanical doll that Dr. Coppélius has constructed and is so lifelike that everyone in the town has imagined it to be his beautiful daughter. Franz’s fiancée Swanilda is very annoyed when she discovers that Franz has been flirting with this “other girl.” The villagers enter and dance a lively mazurka, after which the burgomeister (the master of the town) pays them a visit. He announces that there is to be a party the following day in celebration of the Duke’s gift of a new bell for the Town Hall, and anyone betrothed on this occasion will receive a dowry from the Duke. The burgomeister then offers all the young girls of the town a shaft of wheat. According to local custom, if one hears anything upon shaking the wheat, their beloved “loves them true,” but if it is silent, their beloved “loves them not.” Swanilda hears nothing and suspects the worst. Franz thinks the custom is silly. After everyone dances a czardas (a traditional Hungarian folk dance), the village festivities begin to calm down. Dr. Coppélius then ventures out of his workshop. He is teased by the rambunctious youths and then drops the key to his front door. Swanilda and her friends find the keys and decide to explore Coppélius’ workshop to investigate. Franz returns and he, too, decides to sneak into the workshop through the balcony window and finally meet the mysterious Coppélia.

ACT II

Inside the workshop, Swanilda approaches the room that hides Coppélia. They are astonished and amused to find that she is a doll. The girls mischievously set other dolls in motion and playfully dance around them. Dr. Coppélius finally returns and drives all of them out except Swanilda, who hides in Coppélia’s room and takes the doll’s place to avoid detection. Franz then appears and Coppélius, pretending to be one of his own dolls, captures Franz and threatens to punish him. On second thought, however, he adopts another plan: he offers Franz a sleeping potion and Franz soon falls asleep. Using a book of spells and magic, Dr. Coppélius tries to bring Coppélia to life. Swanilda, acting as the doll, pretends to come to life. Coppélius is amazed and overjoyed when he thinks that his spells have worked. Swanilda plays along, dancing and winding up all the dolls in the workshop. Finally, she wakes up Franz and they escape the workshop together. Dr. Coppélius realizes he has been tricked!

ACT III

The next day the party is in full swing and everyone is celebrating the dawn of a new day. The burgomeister bestows a purse of gold to Swanilda and Franz on their wedding day. Dr. Coppélius angrily arrives on the scene to complain of the previous night’s mischievous adventures, but the burgomeister gives him a purse of gold as well. The village dances ensue and all the townspeople join in the wedding festivities.

IV. Nutcracker Synopsis

Act I  Scene 1 Blanche’s Kitchen

Our story begins on Christmas Eve. There is a flurry of activity as the maids, butlers and chef prepare for a Christmas Eve party where friends and family of the Stahlbaum’s will gather to open presents and celebrate
the holiday. The Stahlbaum’s son Fritz and their daughter Clara try their best to be helpful, but that is not without its complications.

**Scene 2 The Party**

The Stahlbaum living room is bright and festive with the most beautiful Christmas tree imaginable. All the guests and children are having a marvelous time dancing, laughing and opening gifts when suddenly, Herr Drosselmaier bursts into the room. He is an older, mysterious doll maker, who can surprise all with unexpected acts of magic. With the swipe of his cloak, dresses change colors and dancing dolls appear. One doll is so beautiful that Clara bravely asks if she could have the doll for Christmas. But Mother Stahlbaum is clear that this will not be possible. Clara is sad until the magical Drosselmaier places the most colorful and adorable Nutcracker in her hands. She joyfully dances around the room showing off her splendid gift. Fritz wishes that Drosselmaier had given him the Nutcracker and in his frustration, grabs it from Clara and breaks it. Immediately, the precocious Fritz is scolded by his father and sent off to bed. Herr Drosselmaier, watching from across the room, comes to the rescue and mends the Nutcracker. The festivities continue well into the night, highlighted with a stately dance initiated by Clara’s grandparents. As the evening comes to an end, and the guests depart to their own homes, Drosselmaier is the last to bid the family farewell. Just before heading up to bed, Herr Stahlbaum brings out one last gift. He fastens a beautiful and elegant necklace around his wife’s neck and there is one last embrace before the parlor grows quiet and dark.

**Scene 3 The Battle**

Clara, with candle in hand, sneaks down the stairs to check on her beloved Nutcracker. She finds herself in the drawing room and is startled by the sound of scampering feet and the flickering of tiny eyes. Clara hears the chimes of the big grandfather clock striking midnight as a band of mischievous mice try to steal away her precious Nutcracker. Drosselmaier appears out of the darkness and with the wave of his arms, the mice scurry as the tree, parlor furniture and toys begin to grow. A terrible battle ensues between the mice and the toy soldiers. The Mouse King appears frightening everyone. The Nutcracker, having escaped the clutches of the mice, has grown to life-size and challenges the Mouse King to a duel. It is a fierce fight but the Mouse King is distracted by Clara’s imaginary friend, Minnie, the poodle, allowing the Nutcracker to wound his foe. As the mice scampers away and the parlor once again grows quiet, Clara sees her Nutcracker magically transform into a handsome prince. He takes her hand as they begin their journey into a land of swirling snowflakes. In a flurry of transformation they find themselves in a magical snow forest. There, they meet the noble Snow Queen & King who dance with an entire snowstorm of flakes. Just as the storm subsides, a beautiful flying ornament descends to take Clara and her Nutcracker Prince to the Land of Sweets.

**Act II**

**The Land of Sweets**

As the curtain opens on Act II, we see a delightful assortment of filigree frosted cakes. It is the Sugar Plum Fairy’s Kingdom, an international land attracting people from all over the world because it is the sweetest place on the entire planet. All of the characters from the Land of Sweets are frolicking and playing together when suddenly, their Queen, the Sugar Plum Fairy, arrives. All bow to honor her and her cupcake and
gingerbread boy attendants. The Sugar Plum Fairy graces them with a special dance when suddenly an enormous flying ornament appears carrying Clara and the Nutcracker Prince. The Sugar Plum Fairy welcomes them and they are treated to the kingdom’s most sumptuous delights. Clara is reunited with Minnie, her poodle, and together they recount the fierce battle between the Nutcracker and the Mouse King. The entire kingdom cheers as the Nutcracker reenacts his victory. Each character honors them with a special dance. As the celebration continues, the Land of Sweets transforms before their eyes into a beautiful garden full of flowers with flowing petals and one brilliant pink rose. Finally, the Sugar Plum Fairy and her Cotton Candy Cavalier do a grand dance as a special treat for Clara. All the characters join together for a rousing finale. As their dancing concludes, the flying ornament descends to take Clara and her Prince high over the mountains, further and further away from the Land of Sweets. Suddenly, Clara opens her eyes and she finds herself at home in the parlor room with her imaginary friend by her side and her beloved Nutcracker watching over her, always.

V. THE ACTIVITIES

GENERAL DISCUSSION (Critical Thinking)

1. Both Coppelia and The Nutcracker are based on fairy tales. What is a fairy tale? What is the difference between fantasy and reality? Is there anything in either of the stories that you would consider reality?

2. Compare and contrast the two stories. In what ways are they alike? In what ways are they different?

3. In Coppelia, Franz believes the doll has come to life but it is really his fiancé, Swanilda pretending to be the doll. He has been put to sleep by Dr. Coppélius, the dollmaker. Upon awaking both he and Dr. Coppélius believe the magic has brought her to life. In The Nutcracker, Herr Drosselmaier is both doll maker and magician. He performs many acts of magic in the story. Can you name some of these acts of magic? Other magical things happen when Herr Drosselmaier is not present. What are some of the similarities between Dr. Coppélius and Herr Drosselmaier. What are some of the differences? How might you express these emotions in movement and facial expressions. In what ways are their responses the same? How are they different?

4. Can you think of other fairy Tales that have similar plots? Notice that in most fairy tale you will find a villain such as the Dr. Coppélius or Herr Drosselmaier. Some believe that fairy tales were created to teach lessons in how we should behave. Can you think of any lessons Coppelia teaches?

5. The Cincinnati Ballet will also perform The Nutcracker during the Holiday season. If you do see that production, compare and contrast the two performances. Discuss the music, the characters, the plot, the costumes, etc. How are they similar and how are they different?

DANCE/MUSIC ACTIVITIES

1. If available, play the First Act of the music Coppelia by Les Delibes. Instruct students to close their eyes and see if they can follow the story through the music. (If this music is not available, choose music you think would be suitable.)
Provide adequate space for movement and invite students to create their own special movements to the first act. (The Study Guide might help them pantomime the different ways dancers express emotions in the ballet.) They may choose one of the characters to dance or switch from one to another if they prefer. Remind them, it is not only the way you move the body, but your facial expressions as well that help tell the story. Notice how the dancers in Cinderella express their emotions. Remember to vary space, time and energy based on the ideas you are trying to convey.

2. Instruct students to think of another fairy tale, such as Snow White or Cinderella. Can you design special movements to tell this story without words? Is there special music that might help you tell the story? (Perhaps your music teacher can help find something that will do. Listening to a few selections and choose the best might be helpful. Could some of the music from Coppelia also be used for the fairy tale they select. Why or why not?

VISUAL ARTS

3. The visual richness of the ballet will stimulate active young artists. After seeing the performance, have your students draw or paint a picture of their favorite character or their favorite scene in the Ballet. Have them write a short caption under their drawing describing what they have drawn.

Have them explain/discuss their picture with a friend or the class.

LANGUAGE ARTS/THEATRE

1. Select a scene from the ballet and write your own dialogue that might be used in a spoken version. Share samples of your work with the class. In fractured Fairy Tales, some part of the story is changed to take the story in a new direction. For example, what if the doll was real? What if Dr. Coppelius was absent minded instead of mean.? Perhaps you can think of other way to change the story and write a new ending. Act out the scene you have written.

SOCIAL STUDIES

Create a timeline of other significant events during the years between when Ballet Comique de la Reine often called first Ballet by J. Salmon) was performed in 1581 and the 21st Century TODAY. The Timeline, on the next pages, is divided into the Baroque, Classical, Romantic and Modern (20th Century) Periods. Ballet and popular music and composers are in bold. Feel free to add additional material in each of the periods and Arts as well. The 21st Century is yours to fill out.
BAROQUE PERIOD – 1600-1750
Baroque: Expressing grandeur; exuberance; exaggeration; triumph; power; religious themes featured; elaborate; with many details.

(1581: Ballet Comique de la Reine Often called first Ballet by J. Salmon)

1620 – Mayflower lands at Plymouth Rock
1639 – Taj Mahal completed
1640 – First book printed in America
1664 – New Amsterdam becomes New York
1675 – LaSalle explores Great Lakes
1678 – Birth of Vivaldi
1685 – Birth of J.S. Bach, Handel and Scarlatti
1692 – Salem Witch Trials
1709 – First piano built
1717 – Water Music (Handel)
1721 – Brandenburg Concerto (Bach)
1725 – Four Seasons (Vivaldi)
1725 – Catherine the Great crowned Empress of Russia
1732 – Birth of Haydn

CLASSICAL PERIOD – 1750-1830
Classical: Lighter; cleaner texture than Baroque; less complex; Variety and contrast more pronounced; melodies shorter; piano replaced harpsichord; Instrumental music more important; sonata, trio, string quartet, symphony concerto were major forms.

1750 – Death of Bach
1756 – French-Indian Wars
1759 – Mozart Born
1759 – Handel dies
1770 – Beethoven Born
1776 – Declaration of Independence
1789 – 99 French Revolution
1792 – Kentucky Statehood
1797 – Schubert Born
1803 – Louisiana Purchase – Ohio Statehood
1810 – Birth of Chopin
1810 – Birth of Schumann
1812 – Beethoven Symphony #8
1813 – Birth of Charles Alkan
1816 – Indiana Statehood
1819 – Birth of Offenbach

ROMANTIC PERIOD – 1830-1900
Romantic: Emotion stressed; folk art recognized; aesthetic experience important; Nature emphasized; liberalism flourished; move from complex to simplicity; cleaner division between parts.

1833 – Birth of Brahms
1836 – Birth of Leo Delibes
1836 – Battle of Alamo
1839 – Birth of Mussorgsky
1840 – Birth of Tchaikovsky
1841 – Giselle Ballet (A. Adams)
1840 – Birth of Tchaikovsky
1849 – California Gold Rush
1848 – Birth of Sousa
1854 – Moritz Moszkowski born
1861-65 – Civil War
1870 – Coppelia Ballet (Les Delibes)
1871 – Don Quixote Ballet (Minkus)
1876 – Swan Lake Ballet (Tchaikovsky)
1876 – Bell invents telephone
1886 – Statue of Liberty unveiled
1890 – Sleeping Beauty Ballet (Tchaikovsky)
1891 – Nutcracker (Tchaikovsky)
1895 – Wireless Telegraphy – Radio
1896 – Stars and Stripes Forever (Sousa)
Modern Period

20th Century (1900-2000)

20th Century ushered in the automobile, flight, television, movies and different styles of Music, Literature, Art, and Dance. The computer age began in the late years of the 1900s.

1900 – Aaron Copland born
1903 – Wright Brothers Flight
1914-1918 – World War I
1910 – Samuel Barber born
1913 – B. Britten born
1920 – Women’s Suffrage
1925 – Television Invented
1929 – Stock Market Crash
1939-45 – World War II
1937 – Kapushtin born
1937 – Stibits invents digital computer
1940 – Romeo & Juliet Ballet (Prokofiev)
1945 - Cinderella (Prokofiev)
1957 – First Satellite launched
1973 – Vietnam War Ends
1973 – Motorola produces 1st hand held mobile phone
1982 – Compact Discs introduced

The 21st Century

Other Arts produced during Each of the Periods.

BAROQUE PERIOD 1600-1750

The aristocracy saw the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumph, power and control. Baroque palaces are built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence. Reubens, Caravaggio, Bernini and Rembrandt were some of the most famous artists and/or sculptors

In theatre and literature, de Cervantes, Monteverdi, Shakespeare and Christopher Marlow were active in this period.

Dance flourished mainly in France, where seeds were sown for Classical Ballet.

CLASSICAL PERIOD 1750-1827

These artists looked to ancient Greece and Rome for inspiration. Intellectually, this era has also been labeled the Age of Enlightenment. Philosophers such as Rousseau, Voltaire, and Montesquieu wrote of the value of the common person and the power of human reasoning in overcoming the problems of the world. This revolution in thinking inevitably led to conflict between the old order and new ideas. The French and American revolutions in the last quarter of the eighteenth century were stimulated by this new attitude.

Jane Austin became the most famous woman author, which was quite unusual. Samuel Johnson was the main figure in Literature during this period.

ROMANTIC PERIOD 1827-1900

Charles Dickens, author of Christmas Carol, Gaston Leroux, who wrote Phantom of the Opera and Bram Stoker, who wrote Dracula are certainly alive in today’s literature as is Victor Hugo who wrote Les Misérables, 1862, and The Hunchback of Notre-Dame.

Francisco Goya is today generally regarded as the greatest painter of the Romantic period. Other artists were Turner, Friedrich and Constable.

Romanic Period Ballet was seen in Giselle, with music by Adolphe Adam and Coppelia with music by Leo Delibes.
VI. Ohio Academic Standards (Based on the Common Core)

DANCE

Dance – Perceiving/Knowing/Creating

Kindergarten PE 4 Observe dances and dancers and share what they see, using words, pictures or movements

Grade 1 PE 2 Observe and explore dance forms from various cultures

Grade 2 PE 3 Observe and explore dance forms from various cultures

Dance - Grades 3-5 Progress Point D Communicate personal responses to artistic works giving reasons for their interpretations and preference

Dance – Reflecting

Grades 3-5

Grade 3 RE 1 – Reflect and share personal reactions to experiences of viewing, creating and performing dances

Grade 4 RE 1 – Discuss personal reactions to dances viewed or performed and explain how these reactions relate to personal artistic criteria

Grade 5 RE 1 – Discuss personal reactions to dances viewed or performed and consider how these are informed by personal cultural viewpoints.

Grades 6-8

Progress Point I Experience the relationship between dance, rhythm and musical accompaniment.

Perceiving/Knowing/Creating

Grade 6 PE 6 Recognize how thoughts and ideas influence dance.

Grade 7 PE 5 Recognize how thoughts and ideas influence dance.

Grade 8 PE 7 Investigate and explain how culture/ethnic groups contribute to the society.

Producing/Performing

Grade 8 PR 5 Demonstrate self-direction, independence and risk-taking when creating and performing dances.
Reflecting

Grade 7 RE 2 Analyse and describe the movement patterns, expressive and stylistic characteristics of selected dances.

Grade 8 RE 2 Compare the creative process in dance to the creative process in other arts disciplines (e.g., generating ideas, problem-solving, and communicating).

Grades 9-12

Progress Points

A. Understand the ways in which dance is a meaningful expression of culture in past and present societies.

D. Express orally and in writing their interpretations and evaluations of dances they observe and perform.

THEATRE

(Grades 3, 4, 5)  Progress Points

C – Generate multiple endings to dramatic/theatrical works through differing interpretive lenses.

E- Transfer dram/theatre knowledge and disposition to other arts and curricular topics.

MUSIC Progress Points

(K, 1, 2)

B- Recognize the use of music for various purposes by performers and listeners in multiple cultures through learning about, listening to and performing music.

(3, 4, 5)

C- Listen to and perform a wide variety of music, from various cultures, focusing on the historical and cultural significance of the works.

(6, 7, 8)

E- Compare and contrast ways that musical subject matter relates to other disciplines.

VISUAL ARTS Progress Points

(Grades 3, 4, 5)

D – Express personal responses to artistic works giving reasons for their interpretations and preferences.

(Grades 6, 7, 8).

E- Connect the content of visual artworks to interdisciplinary concepts, issues and themes

(Grades 9, 10, 12)

A – Understand and articulate the intrinsic worth and value of arts and cultural participation
SOCIAL STUDIES

History Strand  Historical Thinking and Skills (K-8)

   Historical Thinking begins with a clear sense of time-past, present, and future- and becomes more precise as students progress. Historical thinking includes skills such as locating, researching, analyzing and interpreting primary and secondary sources.....

There are also some standards in other areas that are met through this performance.

Note: Information/picture on Leo Delibes and the History of Coppelia was excerpted from Wikipedia – the free encyclopedia
TEACHER ASSESSMENT OF STUDENT

(Scoring – 4 = Very Well: 3 = With little help: 2 = With extensive help: 1 = Not at all)

1. The student is able to compare and contrast the stories in at least two ways. 4 3 2 1

2. The student is able to identify his/her favorite selections 4 3 2 1

3. The student can discuss why he/she enjoys or does not enjoy a particular part/scene of the ballet. 4 3 2 1

4. The student is able to explain Ballet as a means of expression and/or storytelling. 4 3 2 1

5. The student is able to connect significant events in the same period when Coppelia was performed. 4 3 2 1

(Romantic Era – see Timeline)
scoring: 16-14 = Excellent

13-12 = Good

11-9 = Fair

8-4 = Needs Remediation

Student’s Name __________________________ Date ________

Total Score ________

Comments:

COPPELIA

Cincinnati Ballet Education Program

October 2016

STUDENT – SELF ASSESSMENT
1. I liked the Ballet    ___Very Much      ____It was OK      ____ Not at all

2. I liked the music    ___Very Much      ____It was OK      ____Not at all

3. My favorite dancer was    ____Swanilda/Coppelia     ____Franz     ____Dr. Coppelius ____Other      (Who?)
   Explain why this was your choice.

4. My favorite scene or part of the Ballet was - (Explain in your own words and tell why you liked it.)

5. Was there any part of the Ballet you did not like?    ____Yes      ____No
   If you answered yes, what was it you did not like and why?

6. Would you like to attend a Ballet program again    ____YES      ____NO      ____MAYBE

Comments. (Tell us your overall impressions of the Ballet Coppelia. Were there any lessons you learned or identified in this Ballet?)