

Pinochchio



Table of Contents

Page 3	.....	Attending a Ballet Performance
Page 4	.....	About Pacific Northwest Ballet
Page 5	.....	A Dancer's Day
Page 6	.....	The Story of <i>Pinocchio</i>
Page 7	.....	About <i>Pinocchio</i>
Pages 8-9	.....	About the Artists
Page 10	.....	Discussing Dance & Movement Activities
Page 11	.....	Additional Resources

The March 22, 2019 Student Matinee of *Pinocchio* will feature the entire one-hour, narrated ballet, performed by nearly sixty students from Pacific Northwest Ballet School. The performance will begin at 10:30am and will not have an intermission.

All Photos © Angela Sterling, unless otherwise noted

PNB would like to thank Student Matinee Major Sponsor



PNB thanks the following sponsors of PNB's Community Education Programs:

Alaska Airlines, ArtsWA, Byron and Alice Lockwood Foundation, City of Bellevue, Goldman Sachs Philanthropy Fund, National Endowment for the Arts, Providence St. Joseph Health, RealNetworks, Wells Fargo, The Peg & Rick Young Foundation, Anonymous Fund of The Philadelphia Foundation, and generous individuals

This study guide was created by Pacific Northwest Ballet's Community Education Programs staff for use by teachers and students attending the Student Matinee of *Pinocchio*. Reproduction of this guide in its entirety is allowed and encouraged, when proper credits are included.

For questions, call 206.441.2432 or email education@PNB.org.

Cover photo:
Pacific Northwest Ballet School Students in *Pinocchio*

Attending a Ballet Performance



Going to the theater for ballet is similar to going to a movie:

- The lights will dim before the performance begins and the theater will remain dark during the ballet.
- Audience members are expected to sit still and quiet in their seats.
- Photography and video recording are strictly prohibited. In addition to being distracting to the dancers and other audience members, *Pinocchio* is copyrighted artistic material.
- Cell phones and electronics should be turned off when you enter the theater.
- There is no intermission. Please use the restroom prior to the performance.

However, unlike the movies:

- There is no talking in ballet. The story is told through movement, music, costumes, and sets.
- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Clap when you enjoy something, laugh if something is funny, and give a standing ovation at the end if it was amazing. Let the dancers know you appreciate their hard work!
- McCaw Hall is a big theater—nearly 3,000 seats!
- At the end of the performance, the dancers take a bow. This is a *curtain call*.
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in so you can enjoy the performance.



Photos (top to bottom)
Students arrive at PNB's McCaw Hall (photo © Bill Mohn)
Elementary students at McCaw Hall (Photo by John Austin)
Marion Oliver McCaw Hall (photo © Rodger Burnett)

Most Importantly:

- Enjoy the movement, music, sets, costumes—and HAVE FUN!

About Pacific Northwest Ballet



Founded in 1972 and currently led by Artistic Director Peter Boal, Pacific Northwest Ballet (PNB) is one of the largest and most highly-regarded ballet companies in the United States. PNB is also home to one of the United States' top ballet training schools—Pacific Northwest Ballet School.



PNB dancers are full-time professional dancers. The Company is comprised of 50 dancers—22 men and 28 women. The Company dances over 100 performances each year at McCaw Hall in Seattle and on tour. The PNB Orchestra, consisting of 64 professional musicians, accompanies these performances. PNB dances many types of ballets, including story ballets like *Pinocchio*, as well as dances that are shorter, don't have stories, or are performed barefoot.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Francaia Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for elite ballet training and offers a complete professional curriculum to nearly 1,000 students.



PNB's Community Education Programs provide dance education in the greater Seattle area and reach 20,000 adults and children each year through student matinees, in-school residencies, professional development for teachers, and other community-based programs.

Bottom photo:
DISCOVER DANCE students © Joseph Lambert

A Dancer's Day

The dancers at Pacific Northwest Ballet are professionals. This means dancing is their full-time job. Their work is to dance, rehearse, and perform ballets. No day is ever the same, but most days follow a similar routine. For more about PNB dancers, visit:

<http://www.youtube.com/user/pacificnwballet>

Dancers make a serious commitment at a young age. Most dancers train at least 10 years before becoming a professional; careers typically last less than 20 years.

8:30 - 9:00am: Arrive

Dancers arrive early in order to change into ballet clothes, stretch, and prepare for a full day of dancing.

9:15 - 10:45am: Class

The Company starts each day with a ballet class. Class starts with warm-up exercises at the barre, followed by longer combinations that move around the room.



11:05am - 2:00pm: Rehearsal

2:00 - 3:05pm: Break

3:05 - 6:00pm: Rehearsal

During rehearsal, dancers learn what will be performed on stage. Rehearsals are usually for smaller groups.

7:30pm: Performance

On performance days, dancers start their day later. Once they arrive at the theater, they prepare by putting on costumes and makeup, and warming up.



The Story of *Pinocchio*



Pinocchio begins with a group of puppets rehearsing for the evening's puppetry performance. Small puppets appear and ask the puppeteer to read aloud the story of *Pinocchio*. No longer a puppet, a grown up Pinocchio enters and joins the group. Blindfolding Pinocchio, the small puppets bring a full length mirror into the scene and when the blindfold is removed, Pinocchio sees himself reflected in the mirror as the puppet he used to be. The puppet in the reflection steps out of the mirror, bows to Pinocchio, and is followed by characters grown up Pinocchio remembers from when he was a puppet - his father Geppetto, his friend The Talking Cricket, the beggars Fox & Cat, and his beloved Blue Fairy.



The scene changes to Geppetto's workshop in a flash-back where he is creating the puppet Pinocchio. Geppetto gives Pinocchio a spelling book and sends him to school, but along the way he becomes preoccupied watching performers from the Puppet Theater. He quickly sells the spelling book to buy a ticket to the performance. Greeted by others like himself, Pinocchio dances with the puppets and is paid 5 gold coins for his performance.

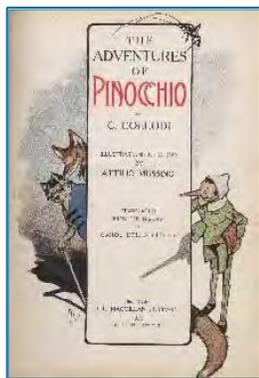


Soon Pinocchio is set upon by Fox & Cat, who swindle him out of his earnings by telling him to bury his gold in the Field of Miracles. "By doing so, it will grow on a tree and you will find countless gold coins in the morning," they say. But while Pinocchio is asleep, Fox & Cat steal his money and shortly after he discovers his loss, Blue Fairy appears to offer consolation. Embarrassed by his actions, Pinocchio begins to lie about where the money is, and with each lie, his nose grows. Blue Fairy tells Pinocchio she will only forgive him if he goes to find his father Geppetto, who has been traveling across the ocean searching for him. Pinocchio goes to the sea side and dives into the deep. Here he meets Neptune, King of the Sea, and his court. Before long, he discovers Geppetto has been swallowed by a whale. Mustering all the strength he can manage, Pinocchio pulls his father from the whale's belly. Witnessing a truly unselfish act by the puppet, Blue Fairy appears and turns the puppet into a real boy. With a humble sigh, Pinocchio announces:

"How foolish I was when I was a puppet ... and how happy I am to have become a real boy"

Photos (top-bottom):
PNB School students in an opening scene from *Pinocchio*
PNB School student as The Talking Cricket
Alexandra Dickson and a PNB School student as The Blue Fairy and Pinocchio

About *Pinocchio*



Originally written as a series of adventures by Carlo Collodi, *Pinocchio* is one of the world's most well recognized characters. Written in 1883 by Collodi, *The Adventures of Pinocchio* was the first novel featuring the character. Named for the Tuscan word meaning "pine nut," Pinocchio is a puppet carved out of pine wood by a woodcarver named Geppetto. Pinocchio's curious nature and dreams of becoming a real boy are the source for these now-famous stories. In 1940, Disney adapted the story into an animated musical children's movie, their second animated film after *Snow White and the Seven Dwarfs*. This version marked the first of many theater, film, dance, and other artistic variations of the story.

Pacific Northwest Ballet's *Pinocchio* was conceived and choreographed by Pacific Northwest Ballet School Faculty Member Bruce Wells in 2009 in order to offer an additional performing opportunity for the PNB School students. The ballet is performed by the most advanced students of PNB School—Levels VI through the Professional Division (ages 13-20). Professional Division students at PNB are full-time pre-professional level dancers. They spend one or two years at PNB studying ballet and performing with the Company. Nearly 70 PNB School students have the opportunity to perform in *Pinocchio*.



Top photos: Original artwork for Collodi's *Pinocchio*
Bottom photo: The entire cast of PNB's *Pinocchio*

About the Artists

Choreography and Concept: Bruce Wells



Choreographer Bruce Wells has created over 50 ballets. A native of Tacoma, Washington, Mr. Wells' dance career began as a student at the School of American Ballet. He joined New York City Ballet, under the direction of George Balanchine, in 1967 and was promoted to soloist in 1969. His choreographic career began in workshops that Mr. Balanchine coached in the early 1970's. From there he became resident choreographer for the Connecticut Ballet from 1975 to 1979, choreographing his first full length ballet, *Coppelia* in 1976. From 1979 to 1989 Mr. Wells was resident choreographer for the Boston Ballet, where he created over 20 works which included *The Nutcracker*, *La Fee Mal Gardee*, *Swan Lake*, and his highly acclaimed *A Midsummer Night's Dream* (from 1984 to 1989 he was also Associate Artistic Director for the company). He then joined Pittsburgh Ballet Theater for six seasons as resident choreographer, creating new productions of *Romeo & Juliet*, *Firebird*, and *The Great Gatsby*, among others. Mr. Wells has choreographed works for The Australian Ballet, Dance Theater of Harlem, Pacific Northwest Ballet, Atlanta Ballet, Milwaukee Ballet, Ballet Chicago, Cincinnati Ballet, The Nashville Ballet, Oregon Ballet Theater, *Jacob's Pillow*, and many more. For the past eleven years, Mr. Wells has been on the faculty of Pacific Northwest Ballet School. Mr. Wells' first children's ballet for PNB School was *Snow White* in 2001, followed by *Hansel & Gretel* in 2006 and *Pinocchio* in 2009. A frequent guest teacher and freelance choreographer, his most recent assignment was as guest teacher for the Dutch National Ballet in Amsterdam.

Music: Amilcare Ponchielli and Nicola Piovani



Amilcare Ponchielli was born August 31, 1834 in Italy. He devoted his life to music at a remarkably young age, earning a scholarship to the Milan Conservatory at the age nine and composing his first symphony at the age of ten. Although his early career was frustrating, traveling from small city to small city, taking on whatever musical work he could, he later became a huge success due his opera compositions. In 1872 he was contracted by La Scala, where the ballet *Le due gemelle* (1873) cemented his fame. His orchestration was complex and introduced bigger orchestras to opera. He continued to write operas with great success, eventually becoming a professor of composition at the Milan Conservatory teaching opera greats like Pietro Mascagni, Emilio Pizzi, and Giacomo Puccini. Even if one is not familiar with his opera, his compositions are recognizable. His ballet music *Dance of the Hours* (*Danza delle ore*, from his Act Three finale in the opera *La Gioconda*) was popularized in Walt Disney's *Fantasia* (1940) with ballet dancing hippos, alligators, ostriches, and elephants. Ponchielli died due to pneumonia in January of 1886 at the age of 52.

About the Artists (continued)



Nicola Piovani was born in May 1946 in Rome, Italy. He is described as a light-classical musician and composer, working mainly in theatre and film. He received his degree in piano at the Verdi Conservatory within the Sapienza University of Rome in 1967; following that he went to study orchestration under Manos Hadjidakis, a Greek composer. Despite his many works in chamber music, symphony, and theatre, Piovani is most famous for his film scores. As a child he saw Ingrid Bergman's "The Seventh Seal" several times in theatres, cementing his wish to work in film. He has worked with numerous Italian directors such as: Bellocchio, Monicelli, the Taviani brothers, Moretti, Loy, Tornatore, Benigni, and most famously, Federico Fellini. His score for *La Vita è bella* (*Life is Beautiful*, for American audiences) garnered him an Oscar in 2000. He continues composing to this day, currently with over 130 compositions to his credit.

Costumes: Pacific Northwest Ballet Costume Shop



PNB's Costume Shop is a permanent, fully-staffed, in-house production center located at PNB's Phelps Center. Established with the company in 1972, the shop's earlier years focused on maintenance and construction of smaller ballets. By 1989, with the premiere of *Firebird*, the shop had grown to the point where staff had the ability to produce all of the costumes needed for a major work. Since 1987 nearly every costume worn by PNB dancers has been built in PNB's costume shop.

For *Pinocchio*, choreographer Bruce Wells collaborated with Costume Shop Manager Larae Hascall and the entire shop staff for each costume. Sketches for principal roles (*Pinocchio*, *The Blue Fairy*, etc.) were drawn by Mr. Wells and then created by shop employees. For the other roles, existing costumes from the PNB repertory were used. By carefully selecting, editing, and altering these pieces to match the new ones, a cohesive look was established.

Scenery: Edie Whitsett



Edie Whitsett was a well-known Seattle scenic designer born September 24, 1959. She collaborated three times with Bruce Wells for PNB School productions, including *Hansel and Gretel*, *Pinocchio*, and *Snow White*. Her company credits with PNB include *Ballet Imperial*, *Chrysalis Regarding* and *Zirkus Weill*. She also created scenic designs for *Lucia Di Lammermoor* at Seattle Opera, *Arms and the Man* for Intiman, *Souvenir* at ACT, *The Pied Piper* at Tacoma Opera and countless designs for Seattle Children's Theatre—including *The Bremontown Musicians*, *High School Musical*, *Charlotte's Web*, and *The Velveteen Rabbit*. Whitsett died on December 1, 2011.

Discussing Dance & Movement Activities

Pre-performance Discussion & Questions:

Describe ballet to students as a way to communicate stories, ideas, and feelings without using words. Dancers have to move and act in ways that let the audience know what their character is experiencing.

- What kinds of movements and facial expressions correspond to happiness? Anger?
- Would these movements be fast or slow? Sharp or smooth? Can you show some ideas?
- What steps would you do, or expect to see, when a character is celebrating?

Pre-performance Movement Activity:

1. Students generate two lists of words. The first will be a list of movement/action words. Challenge students to expand their list by asking questions such as, "What are different ways of walking? Try changing one thing about how you are moving- your speed, level, or body parts you are using." You can also show photos or videos of dancers or statues, and have them describe what they see.
2. The second list will be of descriptive words. Depending on grade level, this might be a list you produce on your own rather than brainstorm with students. Sample lists are below, with dance concept vocabulary listed as descriptive words.

List 1: MOVEMENT WORDS

Run	Walk	Tiptoe
Gallop	Skip	Swing
Jump	Leap	Twist
Kick	Spin	Sway
Rise	Stretch	March
Reach	Float	Balance
Bend	Prance	Shake

List 2: DESCRIPTIVE WORDS

SIZE	(big, medium, small)
LEVEL	(high, middle, low)
DIRECTION	(forward, backward, sideways)
PATHWAY	(curved, straight, zig zag)
SPEED	(fast, medium, slow)
WEIGHT	(heavy, light)
ENERGY	(sharp, smooth, shaky, swifty)

3. Once you have created a list, ask students to create their own Pinocchio choreography. Choreography is the process of putting steps together to create a dance. Ask questions like "what steps/descriptive words could show Pinocchio when he is scared?" This might be running backwards or tip toeing with shaky energy. Gather a few answers and have students try them out.
4. Put two or three movements together to create a short phrase of choreography.
5. Create a total of three choreographic phrases- one each for the beginning, middle, and end!

Post-performance Questions:

Did the choreography fit the emotion of each scene?

What elements of the performance helped you the most in understanding the story?

Were any parts of the choreography confusing to you? Why?

How did the choreography compare to the movements we created?

Additional Resources

LITERATURE:

For young students (ages 4-8):

The Story of Pinocchio

ISBN: 978-0794511487

Carlo Collodi, Illustrations by Mauro Evangelista Usborne Books, 2006

Available at www.amazon.com

For older students (ages 9-12):

Pinocchio

ISBN: 978-0142437063

Carlo Collodi

Penguin Classics, 2002

Available at www.amazon.com

For teens:

The Adventures of Pinocchio

ISBN: 978-1586420529

Carlo Collodi, translated by Nancy Canepa Zoland Books, 1998

Available at: www.amazon.com

VIDEO / WEBSITE:

Program notes and photos about *Pinocchio* can be found at PNB's website:

<https://www.PNB.org/season/pinocchio/>

Additional Activities:

Visit the PNB YouTube channel for a peek inside PNB:

<http://www.youtube.com/user/pacificnwballet>

Visit the PNB Webpage for Teachers at <http://www.PNB.org/Community/Teacher/> for:

- o Additional movement activities and lessons
- o Dance vocabulary activities
- o A behind-the-scenes study guide
- o Scheduling in-school workshops

For more information or questions, please contact PNB's Community Education Programs at 206.441.2432 or education@PNB.org



PNB Community Education programs are committed to serving all members of the community. We believe every child and adult has the ability and merit to dance. Programming is inclusive, regardless of race, national origin, disability status, socioeconomic status, sexual orientation, or gender.

For more information about PNB's Community Education programs:

education@PNB.org

206.441.2432

www.PNB.org/community

