

UC Irvine

UC Irvine Electronic Theses and Dissertations

Title

#*SwanLake*: An Old Ballet Made New for the Digital age Audience

Permalink

<https://escholarship.org/uc/item/2mn39772>

Author

Hawkes, Melanie Camille

Publication Date

2014

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA,
IRVINE

#SwanLake: An Old Ballet Made New for the Digital age Audience

THESIS

submitted in partial satisfaction of the requirements
for the degree of

MASTER OF FINE ARTS

in Dance

by

Melanie Camille Hawkes

Thesis Committee:

Professor Mary Corey, Chair
Associate Professor John Crawford
Assistant Professor Tong Wang

2014

DEDICATION

To

my family and friends

in recognition of their love and support.

To

my professors at UCI

for opening and stretching my eyes, my body, and my mind.

To

the Claire Trevor School of the Arts and the State of California

for funding my education.

To

Tchaikovsky, Petipa, and Ivanov

for a timeless work.

And to

God

for giving me a life full of lessons and happiness.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	iv
ACKNOWLEDGMENTS	v
ABSTRACT OF THE THESIS	vi
INTRODUCTION	1
CHAPTER 1: The Evolution of <i>Swan Lake</i>	5
CHAPTER 2: <i>Swan Lake</i> For The Digital Age	33
CONCLUSION	52
BIBLIOGRAPHY	54
APPENDIX A: The Scenario For <i>#SwanLake</i>	61

LIST OF FIGURES

		Page
Figure 2.1	Four Swans Re-imagined	46
Figure 2.2	The Digital <i>Corps de Ballet</i> Before Multiplication	47
Figure 2.3	The Digital <i>Corps de Ballet</i> Multiplied Digitally	48
Figure 2.4	The Digital <i>Corps de Ballet</i> as a Kaleidoscope Pattern	49

ACKNOWLEDGEMENTS

I express my appreciation to my committee chair, Mary Corey, for her clarity in communication, her enthusiasm in my ideas, her attention to detail, her time advising me, and her clear and high expectations. Her steadiness and accessibility made this challenging process pleasant and possible.

I thank Professor John Crawford for sharing his passion for digital dance and for sharing his Active Space software. His software, his unique dance media courses, and participating in his Virtual Venues concert sparked my imagination for how ballet could be re-imagined in the digital age.

I appreciate Professor Tong Wang's unique gift to create emotionally stirring story ballets. His advice on storytelling in dance and his expertise in beautiful, dynamic ballet technique is of utmost value to refining my choreographic work.

I am indebted to the technical skills provided by undergraduate student Angela Li. In particular, I am appreciative for the use of her face morphing software for the video transformation of Odette to Odile and back again. Angela's computer programming skills and her aesthetically trained eye made co-creating the desired effects in Active Space smooth and possible.

I express my appreciation to my talented lighting designer, Kristin Neu, for working long hours to paint the Experimental Media Performance Lab with her lights in a way that met my vision and exceeded it with her own creativity.

I thank my stage manager, Kristen Cruz, for making the show run smoothly.

I express my appreciation to set designer Glenn Baker for his creativity, enthusiasm, and for his economic design and installation.

Finally, I thank my fellow graduate peers for all their assistance in helping run the concert and for their emotional support during the process of writing a thesis and producing a concert.

ABSTRACT OF THE THESIS

#SwanLake: An Old Ballet Made New for the Digital age Audience

By

Melanie Camille Hawkes

Master of Fine Arts in Dance

University of California, Irvine, 2014

Professor Mary Corey, Chair

This thesis project is comprised of a written paper and a choreographic work. The choreographic work, *#SwanLake*, was presented in the Experimental Media Performance Lab in the Contemporary Arts Center at the University of California, Irvine on May 8 and 9, 2014 and consisted of a one-act version of the ballet *Swan Lake* specifically designed for a digital age audience.

The supporting paper contained herein examines changes made to *Swan Lake* by choreographers since its 1877 premiere. Such changes have been made to explain a character's motivations, clarify difficult storytelling moments, and create a version that is personal, self-expressive, and emotionally communicative. The components of engaging any audience and the specific components necessary to engage a digital age audience are addressed. The level of experience with viewing dance, the length of attention spans, and the cultural values of a contemporary audience are considered in creating a new version of *Swan Lake*. Video projection in

#SwanLake provides unique new settings, clarifies difficult storytelling moments, and provides the digital age audience the comforting familiarity of the screen. I used the technology of the digital age such as video editing, video processing systems, and face-morphing software programs to construct a *corps de ballet*, to multiply its size, and to create uniformity. The ballet examines the role that text messaging, social media, and the Internet play in our privacy, in our personal lives, and in our contemporary relationships.

INTRODUCTION

New technologies have completely revolutionized our modern lives in the way that we communicate, receive medical treatments, conduct business, purchase goods and services, manage finances, develop relationships, find entertainment, and produce art. The amount of time our society spends staring at the screens of our electronic devices rises with each new invention. Artists must consider how to take their art to these screens. Contemporary dance has embraced the integration of new technology in creating a new kind of dance performance. However, story ballets have been slower to embrace the change and are just beginning to use new technology.¹ I believe attendance at ballet performances could grow by offering a live performance that employs video projection and that refers to social media. In this thesis, the ballet *Swan Lake* is used to explore how story ballet could utilize these ideas to be updated in the digital age.² It seems important to retain the successful aspects of story ballet that are still applicable to our time as a digital age ballet is created. It also is important to address where the storytelling falls flat, the means of keeping the digital age audience³ engaged, and how technology could address both.

¹ In Christopher Wheeldon's *Alice in Wonderland* for The Royal Ballet in 2011, video projection was used to create a number of backdrops. In Matthew Bourne's *Sleeping Beauty* in 2013, text such as a synopsis, the year in which the action takes place, and "they lived happily ever after," was projected on the curtain.

² Cambridge Dictionaries Online defines the digital age as "the present time when most information is in a digital form, especially when compared to the time when computers were not used" (<http://dictionary.cambridge.org/us/dictionary/business-english/digital-age?q=digital+age>).

³ I use the term digital age audience in this paper to describe people living now in the United States, who own and carry digital devices and who consult social media throughout the day. The behavior of this immensely large group of people includes the use of Facebook, Twitter, Youtube, and/or texting. #*SwanLake* references all these behaviors.

Chapter One of this thesis identifies how and why *Swan Lake* has changed over time and how past choreographers have dealt with the various issues surrounding storytelling. Chapter Two explains how a contemporary twist on the traditional story through the use of video projection and embedded references to social media could be included in the performance of *Swan Lake* and what purpose the integration would serve. In addition to this paper, I choreographed and produced a one-act ballet titled *#SwanLake* to illustrate my research and ideas. Appendix A includes the scenario for *#SwanLake*.

This thesis relies heavily upon Cyril Beaumont's monograph, *The Ballet Called Swan Lake*, as it is one of the most comprehensive works about the history of the ballet and was the first book to be written about the ballet in English.⁴ It contains translations of the 1877 and 1895 libretti. Beaumont also describes several English versions of the ballet during the early 1950s. His book is of particular importance to my research on the changes made to the ballet to enhance a character's motivations. In his book, *Complete Book of Ballets*, Beaumont describes how the playful mood of the "Dance of the Cygnets"⁵ in *Swan Lake* is out of context for the emotional scene in which the dance exists, which caused me to consider where and how I placed it in my version. I also rely upon Selma Jeanne Cohen's 1977 book *Next Week, Swan Lake: Reflections on Dance and Dances*, in which she

⁴ Cyril W. Beaumont, *The Ballet Called Swan Lake* (1952; repr., Alton: Dance Books Ltd., 2012).

⁵ The dance is also known as "Dance of the Little Swans" or in French, "Danse des Petits Cygnes" and is often abbreviated to be called "Four Swans." It is performed to "*Swan Lake*, Op. 20: Act II By a Lake: No. 13. Dances of the Swans: IV. Allegro Moderato."

examines the identity of *Swan Lake*.⁶ This book inspired my own ideas about the elements necessary for my version of the ballet to still be a *Swan Lake*. I also consulted a number of video recordings and descriptions of the traditional Soviet and English versions of the ballet as well as other less traditional versions or excerpts by William Christensen, George Balanchine, Rudolph Nureyev, Matthew Bourne, Graeme Murphy, and Jean-Christophe Maillot.⁷ In addition to studying the ballet *Swan Lake*, I used digital performance books to provide a foundation of digital dance history and theory. Steve Dixon's *Digital Performance* gives a history of new media in theater, dance, and installation works.⁸ He places the use of Max/MSP⁹ visual programming software in a historical context; in my ballet, I used John Crawford's Active Space software, which was implemented in Max. I also relied upon Philip Auslander's *Liveness: Performance in a Mediatized Culture*, which addresses the status of live performance in the age of mass media.¹⁰ His work about the intimacy and immediacy of the screen in live performance informed the way I synchronized the live choreography and the choreography on film. This is especially emphasized during my reimagining of the "Dance of the Cygnets." An essay by John

⁶ Selma Jeanne Cohen, *Next Week, Swan Lake: Reflections on Dance and Dances* (Middletown, Conn: Wesleyan University Press, 1982).

⁷ William Christensen's version was the first full-length American version. It was staged on the San Francisco Ballet and premiered in 1940. In 1951, the New York City Ballet premiered George Balanchine's one-act version. Rudolph Nureyev's 1964 version premiered at the Vienna Opera House and his Freudian version premiered at the Paris Opera in 1984. Matthew Bourne's version premiered in 1995 at the Sadler's Wells Theatre. Graeme Murphy's version premiered in 2002 and was performed by the Australian Ballet. Jean-Christophe Maillot's version premiered in 2011 on the Les Ballets de Monte-Carlo.

⁸ Steve Dixon, *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*, Cambridge, Massachusetts: MIT Press, 2007.

⁹ Max, accessed May 27, 2014, <http://cycling74.com/products/max>.

¹⁰ Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 1999, Reprint, London: Routledge, 2008.

Byrne explains that technology isn't merely for archiving art but serves as an arena for the art to be produced and circulated.¹¹ Finally, the steps outlined in screenwriter John Truby's *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller* apply to the many versions of the ballet that I studied to understand how the choreographers tried to enhance storytelling with their particular changes.

¹¹ Phillip Kalantzis-Cope and Karim Gherab Martín, *Emerging Digital Spaces in Contemporary Society: Properties of Technology*, Basingstoke: Palgrave Macmillan, 2011.

Chapter One: The Evolution of *Swan Lake*

Swan Lake has undergone a myriad of changes and versions since its premiere in 1877 at the Bolshoi Theatre in Moscow. Most productions include elements from the 1895 Mariinsky version choreographed by Marius Petipa and Lev Ivanov in St. Petersburg.¹² As dance scholar Selma Jeanne Cohen notes in her 1982 book, *Next Week Swan Lake: Reflections on Dance and Dances*, the mere fact that *Swan Lake* is performed by different artists obviously guarantees that no two versions will ever be exactly the same, even if the original production could be reproduced exactly.¹³ The audience has also changed. Cohen expresses how changing times affect a work's reception:

even if the original work could be preserved (as it can be now, on film) the audience itself has changed, bringing to it different stores of knowledge and experience and values. Even if the performers could reproduce exactly that first Mariinsky *Swan Lake*, the audience of the 1980s would not perceive it in the same manner as the audience of 1895. Most likely they would find the mime scenes boring and superfluous, for they are accustomed to a faster pace and to nondramatic dancing; few of the virtuoso feats would be impressive to eyes now familiar with pyrotechnics unknown to the inhabitants of tsarist Russia.¹⁴

The audience of the digital age is similar in that their perception of the ballet will not be the same as the Russians of 1895. A choreographer needs to know how to create ballets for his/her audience rather than merely restaging the past.

¹² Traditional versions often credit the 1895 choreographers by noting that the choreography is based on or is after Petipa and Ivanov.

¹³ Selma Jeanne Cohen, *Next Week, Swan Lake: Reflections on Dance and Dances* (Middletown, Conn: Wesleyan University Press, 1982), 7.

¹⁴ *Next Week, Swan Lake: Reflections on Dance and Dances*, 7. The "Mariinsky *Swan Lake*" to which Cohen refers was choreographed by Marius Petipa and Lev Ivanov in 1895.

The many versions of *Swan Lake* are a result of the changes and choices made by the choreographers and designers to better address or explore a character's motivation, to address or clarify the difficult storytelling moments, and to create a version that is deeply personal and self-expressive while also universal.

A Brief Plot Synopsis

According to Cohen, *Swan Lake* is a story about the forces of good and evil at work.¹⁵ In most traditional versions, Odette is a woman who exists as a swan part of the time due to the bewitchment of an evil sorcerer, Rothbart. She can only be free from this curse if someone who has never loved before swears his love and loyalty to her forever and marries her. Meanwhile, Prince Siegfried has recently been told he must choose a bride. He comes across this swan-maiden when he is out hunting and contemplating marriage. He quickly falls in love with Odette and promises to rescue her from this curse, but his promise is not long-lived. The next day, his mother celebrates his birthday with a ball. At this ball, he is to announce whom he will marry. Rothbart arrives at the ball with his daughter, Odile, whom he has transformed to appear like Odette. They are both in disguise. The prince is seduced and deceived by Odile. He swears his love to her at the ball, only to quickly realize that he has doomed Odette to the life of a swan forever by breaking his oath to her. Upon this realization, Siegfried pleads for Odette's forgiveness and she freely grants it. The couple commits suicide by drowning themselves in the lake and are reunited in an after-life.

¹⁵ Cohen, *Next Week, Swan Lake: Reflections on Dance and Dances*, 101.

Changes to *Swan Lake*

The changes made to *Swan Lake* by choreographers and designers have often been implemented to better explore a character's motivation. The first motivation to be examined is why turn a woman into a swan in the first place? In the ballet's first program notes printed in 1877, the book (or libretto) is credited to V.P. Beichev and V.F. Geltser.¹⁶ In Beaumont's 1952 English translation of this libretto, the swan-maiden, Odette, tells Prince Siegfried why she has been turned into a swan:

My wicked stepmother, who is a witch, hated and ill-treated me. But my grandfather took care of me, for he dearly loved my mother. Indeed, he was so distraught at her death and wept so much, that from his tears was formed this lake, into whose depths he descended and hid me away from all the world. Now, of late he began to spoil me and gave me full liberty to enjoy myself. So by day my friends and I become transformed into swans and joyfully cleaving the air with our breasts, we soar almost as high as the sky. And at dusk we dance and play near the old man. But my stepmother does not leave either my friends or myself in peace. [An owl is heard and Odette points out that the stepmother is in the form of a gigantic owl] . . . she would have killed me a long time ago . . . only my grandfather watches her closely and will not allow her to work her wicked will. When I marry, the witch will lose the power to harm me. Until then, this crown alone protects me from her evil wiles.¹⁷

In this original book of *Swan Lake*, the motivation to turn Odette into a swan is to give her freedom while under the protection of her grandfather, who keeps her safe from her evil stepmother. However, in the Petipa/Ivanov book of *Swan Lake* of

¹⁶ Cyril W. Beaumont, *The Ballet Called Swan Lake* (1952; repr., Alton: Dance Books Ltd., 2012), 9. British dance historian Cyril W. Beaumont notes that the libretto was first written by "a hack engaged by an astute publisher for the purely commercial purpose of writing up the story of a ballet – whose rehearsals he had been permitted to attend – which had received an unusual degree of advance publicity and for which publication a considerable sale might reasonably be anticipated."

¹⁷ Beaumont, *The Ballet Called Swan Lake*, 21-22.

1895, Odette is a swan for a different reason. Odette tells Siegfried that “she is the Princess Odette and that her maidens are the unhappy victims of [Rothbart] an evil geni [*sic*] who has bewitched them. They are doomed to become swans; but at night, in the precincts of these ruins, they are permitted to return to human form.”¹⁸ Rather than being transformed into a swan by the loving protection of a grandfather, Odette is a swan because of the bewitchment of an evil genie. In the 1877 version, it seems that if the grandfather could turn Odette into a part-time swan, he could easily turn her back into a human full-time. However, with this change to the story in 1895, Odette’s plight as a swan is much more tragic and would make Prince Siegfried an even greater hero if he could rescue Odette from the powers of evil, rather than from a family member’s loving protection. It places a greater responsibility on the prince and drives the audience to want his success even more. In discussing such story ballets as *Swan Lake*, *Firebird*, *La Sylphide*, *Giselle*, and *Petrouchka*, dance critic and author Marcia B. Siegel writes, “These ballets are saying over and over that there is such a thing as perfection—and such a thing as total evil—and that there are forces loose in the world that we can never understand.”¹⁹ By changing the transformer from the grandfather to the evil genie, it reinforces this idea that there is evil in the world and explains that evil motivates Odette’s transformation.

Costuming Odette/Odile

¹⁸ Beaumont, *The Ballet Called Swan Lake*, 48.

¹⁹ Marcia B. Siegel, “Dreaming a World,” *The Hudson Review* 30, no. 3 (Autumn, 1977): 419, accessed August 10, 2013, <http://www.jstor.org/stable/3850277>.

There have been many changes to the roles of Odette/Odile and their costumes in an attempt to help explain Prince Siegfried's motivation for swearing his love to Odile after swearing his love to Odette. In the 1950 Kirov version and still thereafter, it is traditional to see Odette in a white tutu and Odile in a black tutu.²⁰ However, in the original version from 1877, Odile and Odette both wore white and were danced by two different women. Beaumont explains that originally Odile was to win the heart of the prince by being a seductress first; secondly, by wearing the same color (white) as Odette; and finally, by masking her face. He questions why the prince falls for Odile's seductive advances: "Would not Siegfried, yearning for the sweet and tender love of the wistful Odette, be revolted by such an obvious appeal to his baser nature?"²¹ Such a question indicates that Siegfried's feelings for Odette or his ability to resist a seductive woman needs further explanation. Beaumont explains that beyond the seduction, the deception occurs

by letting Odile wear Odette's white costume, but having her features masked; in this case the interpreter should be a different dancer so that, when Siegfried has promised to marry her, she raises her mask and reveals that she is not Odette and hence he has been tricked. [Odile's deception continues] by being dressed as Odette, and exactly resembling her, since the interpreter is the same ballerina, yet by some subtle mome, she maintains a mask of tenderness to satisfy Siegfried, but in a mimed aside, she proclaims to the audience that she is counterfeit. The last conception is naturally the most difficult,

²⁰ *The Kirov Ballet: Swan Lake*, directed by Colin Nears; choreography by Marius Petipa, Lev Ivanov, Agrippina Vaganova, Konstantin Sergeyev, and Fyodor Lopukho; starring Yulia Makhalina as Odette/Odile and Igor Zelensky as Siegfried; filmed at the Kirov Theatre, December 1990 for NVC Arts. VHS. (Kultur Video, 1996).

The Mariinsky Ballet: Swan Lake, original choreography by Marius Petipa and Lev Ivanov (1895), revised choreography and stage direction by Konstantin Sergeyev (1950), featuring Uliana Lopatkina as Odette/Odile and Danila Korsuntsev as Siegfried, filmed at the Mariinsky Theatre, St. Petersburg, June 2006. DVD. (London, England: Decca, 2007).

²¹ Beaumont, *The Ballet Called Swan Lake*, 128.

but it could afford a supreme test of a ballerina's art, the ability to combine two persons in one, and without a change of costume.²²

All of these are possibilities to explain why the prince falls for Odile the day after he's promised himself to Odette. Beaumont further expounds the method of masking Odile. Originally, Act II was "conceived as a ball to which the guests came masked and which would have enabled Odile to come dressed as Odette the Swan Queen, but with her features masked, thus deluding Siegfried into believing that she was his true love until she raised her mask, and proved the contrary."²³ Having Odile wear a mask and Odette's costume would explain why the prince could have been tricked into believing that Odile was Odette and why he would be willing to make her his fiancé.

Originally, the prince held more responsibility for choosing Odile. In the 1877 book of *Swan Lake*, Odile and Rothbart appear at the ball and the dialogue between Prince Siegfried and his friend, Benno, shows that he is not deceived when he first sees Odile.

At the sight of the newcomer, the Prince is struck by her beauty. Her features remind him of the swan-maiden, Odette. He signs to his friend, Benno, and asks him:

"Do you think this latest arrival is very much like Odette?"

"Well, not to my way of thinking," replies Benno. "You see your Odette everywhere." . . . Meanwhile, the dances continue, during which time the Prince shows a marked preference for Odile, who coquettishly uses her beauty to lure him on. In a mood of infatuation, the Prince kisses Odile's hand . . . [Siegfried's mother says,] "My son, . . . you may not kiss a lady's hand except she be your affianced bride."

"I am willing to ask her to be my wife, [M]other," replied the Prince.

²² Beaumont, *The Ballet Called Swan Lake*, 128.

²³ Beaumont, *The Ballet Called Swan Lake*, 43.

“What says her father to that?” enquires the Princess [Siegfried’s mother].

Von Rothbart triumphantly takes his daughter’s hand and places it in that of the Prince. Immediately the scene grows darker. The hoot of an owl is heard. Rothbart’s costume falls from him and he is revealed as a demon. Odile laughs.²⁴

At first, Odile does not fully deceive the prince: he only sees that Odile is beautiful and not that she is actually Odette. Odile does not deceive Benno (the prince’s friend who was with him the night before when they met Odette), either. Though the white costume and mask are useful in eventually deceiving the prince, Odile’s primary means of ensnaring the prince is through seduction. The prince is guilty of entertaining thoughts of another woman for enough time that he is eventually powerless to resist her deceit. His betrayal lies in the few moments when he is still free to decide whether he will entertain thoughts and advances from a woman who merely looks like Odette. Because he does not turn away from her seductive advances immediately before he is caught in a trap, he is guilty of betraying Odette and his love for her is called into question. He has already proved to be impulsive when it comes to swearing his love, because he promised his loyalty to Odette the same night he met her.

Today, it is customary to see Odette costumed in white and Odile in black. It is also common for Prince Siegfried to be bewitched from the moment that Odile enters the ballroom: he believes that Odile is actually Odette because of Rothbart’s sorcery. Odile’s black costume indicates that she is a swan-maiden. Given her seductive qualities, her swan nature, and the deceiving powers of Rothbart, it is no

²⁴ Beaumont, *The Ballet Called Swan Lake*, 24.

wonder that that Siegfried is unable to resist Odile by the end of the scene.

Narrative from a 1980 video recording of a traditional version of *The Royal Ballet*²⁵

states that when the two guests arrive at the ball

it is Rothbart and his daughter Odile, disguised as Odette by her father who intends to trick the prince into breaking his vow. The prince is overjoyed when he recognizes the girl as Odette. The real Odette appears in a window. Rothbart spellbinds the court so they will not see her. The prince is totally deceived by Odile and her bewitching ways and swears his undying love to Odile. Rothbart and Odile laugh mockingly and leave the court. The prince is distraught when he realizes that he has forever doomed Odette to be a swan.²⁶

There are several problems in these traditional, Petipa/Ivanov-derived versions of *Swan Lake*. One is that the same ballerina who portrays Odette also dances Odile. The purpose of this is to show that Rothbart has made Odile to appear very similar to Odette and to provide a challenge for the ballerina. The problem lies in the fact that Odile is costumed in black, not in white like Odette. For the viewers who are unfamiliar with the story, it appears that Odette has just changed her outfit and not that she is another woman. Another problem is that Odile does not wear a mask, which may further the belief that Odette has merely changed costumes. If the viewers have figured out that Odile is not Odette because she is wearing black, they will be confused as to why the prince can't see that the black swan-maiden is not his

²⁵ This Royal Ballet version premiered December 12, 1963 at the Royal Opera House. *The Royal Ballet Covent Garden: Swan Lake*. Performed by Natalia Makarova as Odette/Odile and Anthony Dowell as Prince Siegfried. Original choreography by Marius Petipa and Lev Ivanov ; additional choreography by Frederick Ashton, Rudolf Nureyev. Recorded July 28, 1980 at the Royal Opera House, Covent Garden, London. (West Long Branch, NJ: Kultur Video, 2003). DVD (New York, N.Y.: Elektra Entertainment, 2001).

²⁶ *The Royal Ballet Covent Garden: Swan Lake*. Performed by Natalia Makarova as Odette/Odile and Anthony Dowell as Prince Siegfried. Original choreography by Marius Petipa and Lev Ivanov ; additional choreography by Frederick Ashton, Rudolf Nureyev. Recorded July 28, 1980 at the Royal Opera House, Covent Garden, London. (West Long Branch, NJ: Kultur Video, 2003). DVD (New York, N.Y.: Elektra Entertainment, 2001).

beloved white swan-maiden. Furthermore, it is confusing whether the ballerina is a woman or a swan, because her costume and movements suggest that she is a swan. The viewer may wonder why the prince's mother would permit her son to entertain a swan at a ball that is intended to announce his engagement to be married. It is assumed that the audience will know many of these details on their own. Beaumont explains that the audience should understand that, "Rothbart the magician . . . makes [Odile] assume the likeness of Odette." The problem is that one would have to know the story in order to pick up on this detail because it is not clear in the ballet itself when Odile is not masked. By dressing Odette in white and Odile in black, an ineffective attempt has been made to distinguish for the audience that they are two separate women. In addition, the prince should be able to see that the swan-maiden he met earlier was in white feathers and now the swan-maiden who appears at his ball is in black feathers. Surely, he should be able to see the difference. In a 1989 article by dance critic Sasha Anawalt, Mikhail Baryshnikov states that he made changes to *Swan Lake* so as not to "insult the intelligence of the prince."²⁷ Anawalt writes, "Odile, usually seen as the evil black swan, has undergone a total identity change. Now, she is dressed in white, a "clone" of Odette, whose name she adopts. Indeed this "Swan Lake" has no nominal Odile, though the two rivals are still danced by one ballerina." She continues to discuss Baryshnikov's reason for this change in Odile's costume:

²⁷ Sasha Anawalt, "Baryshnikov Searches for The Heart of 'Swan Lake,'" *The New York Times*, May 7, 1989, accessed August 10, 2013, <http://www.nytimes.com/1989/05/07/arts/Baryshnikov-searches-for-the-heart-of-swan-lake.html?pagewanted=all&src=pm>.

Mr. Baryshnikov himself has broken with stereotype most markedly by redefining Odile. "I always thought," he says, "that if she is an invention of Von Rothbart, why should he dress her in black? Why insult the intelligence of the prince," he adds, insinuating reverse sexism – "She should arrive dressed like Odette." And so, the pernicious swan still dominates the third-act ballroom scene with 32 fouettes, but in a silvery white party dress."²⁸

Mariinsky revisions to Odile's costume are a common practice to explain who she is and how she deceives the prince. Rose Mulready, publications editor at The Australian Ballet, describes Odile and her costume changes over time:

[Odile] lives firmly in the modern imagination as the Black Swan, but she started life as a mere enchantress. In the character list for *Swan Lake's* [sic] initial 1877 production Odile appears only as von Rothbart's daughter, "the exact replica of Odette". In the 1895 reworking of the ballet by Marius Petipa and Lev Ivanov she is again "the replica of Odette". Nothing is said about swans or even blackness. True, in the 1895 version Odile wore a dark dress, but Ponomarayev's costume drawings for this production show a flashy gown adorned with an immense star burst of paler colour on the bodice and paler rays almost entirely covering the skirt, giving a rainbow effect; in Margaret Fleming-Makarian's book *Symbolism in Nineteenth Century Ballet* [sic](2012), the colours are described as "pale pink, blue and yellow". Fleming-Makarian also points out her headdress, "a yellow band of twin serpents". Odile's incarnation as the black swan, a literal negative image of Odette, seems to be a recent innovation . . . the wearing of the black tutu [traces] to a performance of the ballroom act of *Swan Lake*, given under the title "The Magic Swan", toured by the Ballet Russe de Monte Carlo in the early 1940s. As late as 1947, in a review for Ballet [M]agazine, the English critic Cyril W. Beaumont describes Odile as wearing "a dark green tutu decorated with pale green sequins which gives her a sinister snake-like effect" (shades of the Ponomarayev headdress!).²⁹

²⁸ Sasha Anawalt, "Baryshnikov Searches for The Heart of 'Swan Lake.'"

²⁹ Rose Mulready, "Odile: Ballet's Best Bad Girl: Black Swan, Owl-Shaped Spirit, or Snak[e]y Seductress?," Behind Ballet, last modified July 2, 2013, accessed December 2, 2013, <http://www.behindballet.com/odile-ballets-best-bad-girl/>.

By changing Odile's costume from a bright color to black, it changes her from any seductive woman to the antithesis of the white swan. Being dressed as a swan, even as a black swan, would better explain how the prince could confuse Odile and Odette. Costuming Odile in a bright color makes her a woman, not a black or white swan-maiden, and tells a different story in which the prince is not deceived but rather seduced. This completely changes the prince's motivation for swearing his love and loyalty to Odile forever and changes the kind of woman Odette is when she graciously accepts his apology. William Christensen, founder of San Francisco Ballet and Ballet West, chose to put Odile in a colored costume in his 1940 production, the first full-length American version. Anawalt reports that in this version, "Odile came to the ball in a yellow tutu."³⁰ This color choice continues to enforce the fact that the prince is seduced. Dance critic Martha Ullman West describes how Christensen solved the problem of convincing the audience that Odette and Odile are actually two different women when so many versions have the role performed by the same woman. He simply had the two roles danced by two different dancers. She notes that,

In 1940 William Christensen, who had never seen the ballet, had the nerve to create the first full-length American *Swan Lake* for the San Francisco Opera Ballet. All he had to go on was the score and the memories of Russian emigrés living in the city. As in the Russian original, the roles of Odette and Odile were double cast: Jacquelin Martin danced the other-worldly Swan Queen while Janet Reed, as the Black Swan, sealed Siegfried and Odette's fate with those pesky 32 fouettées.³¹

³⁰ Sasha Anawalt, "Baryshnikov Searches for The Heart of 'Swan Lake.'"

³¹ Martha Ullman West. "A Flock of New Swan Lakes." *Dance Magazine* 80, no. 2 (February 2006): 46, accessed November 14, 2013, <http://www.dancemagazine.com/issues/February-2006/A-Flock-of-New-Swan-Lakes>.

In the 1895 version, it was only at the end of the ballroom scene that Odile's true nature was revealed to the audience. Konstantin Skalkovsky, nineteenth century ballet historian and dance critic for the *St. Petersburg Gazette*, describes the end of the ballroom scene at the Mariinsky Theatre in 1895 in which, "immediately after Siegfried asked Odile – believing her to be Odette – for her hand in marriage, the great hall went dark and Odile changed into an owl."³² The changes since then have attempted to clarify Odile's true identity earlier on for the viewer.

Seeking a Spouse

In addition to the changes made to Odile's costume, changes have been made to Prince Siegfried's role to explain his motivations for seeking a spouse and his feelings about the task. In most traditional versions, Siegfried's mother comes upon the prince and his friends who are merry-making in the first act. She bears good and bad news. The good news is that she is giving him a hunting bow for his birthday. The bad news to Prince Siegfried is that he has now come of age and must marry. Her gift of a hunting weapon could allude to a hunt for a wife. In Beaumont's English translation of the 1877 book of *Swan Lake*, the mother-son interaction is explained:

[The queen], observing that her son appears ill at ease, explains that she has not come to disturb his merry-making and be a burden to him, but because she must discuss the subject of his marriage, for which purpose she has chosen this day of his coming-of-age.

³² Beaumont, *The Ballet Called Swan Lake*, 71.

“Since I am growing old,” the Princess declares, “I wish you to marry while I am still alive. I can then die in the knowledge that your marriage has brought no disgrace upon our famous line.”

The Prince, although he resents his mother’s suggestion and has no pressing desire to marry, is prepared to submit dutifully to her will. He respectfully enquires as to whom she has chosen for his bride.

“I have selected no one,” she replies, “since I wish you to choose your bride yourself. To-morrow I am giving a big ball, at which the nobility and their daughters will be present. You must choose from among those maidens the one that pleases you the most, and she shall be your bride.”

Siegfried, seeing that the matter is not quite so serious as he had feared, answers that he will carry out his mother’s wishes.

“I have said my say,” declares the Princess, “and now I shall depart. Make merry and do not allow this matter to weigh upon you.” She exits.

When she has retired, the Prince’s friends surround him and he imparts to them the depressing news.

“This means an end to our merry-making,” he laments, “and farewell to my freedom.”³³

The prince accepts the charge to marry before his mother passes away out of duty. He does not desire to marry and does not have anyone in mind as a potential spouse at the time. His greatest regret is that marriage will bring an end to his merry-making and freedom. Beaumont provides a translation of Petipa’s adaptation of the libretto: there are very slight differences from the original libretto in regards to how the prince is told about his upcoming marriage and how he feels about it. The prince is still interrupted merry-making with his friends by his mother’s arrival. In

³³ Beaumont, *The Ballet Called Swan Lake*, 19-20.

Petipa's³⁴ adaptation, his mother reminds him that, "he has entered upon his last day of bachelorhood and that he must be affianced on the morrow."³⁵ He is still told that he will choose his wife the next day from among the guests at the ball. His mother departs and in Petipa's adaptation, "The Prince is moody. He is saddened at the thought of ending his bachelorhood."³⁶ Also in Petipa's adaptation, Siegfried's mother does not soften the news of his impending marriage with the gift of a crossbow, which makes the news weightier. In fact, there is no gift given. (However, in most traditional versions, Siegfried's mother still gives him a bow even though Petipa's adaptation does not mention it). There is no statement about the prince dutifully accepting his mother's command to marry nor the reason his mother wants this to happen soon. This version describes the prince's emotional reaction to the news: moodiness and sadness. In both the original and the Petipa adaptation of the libretto, the prince is told he is to choose a wife from among the guests invited to the ball. It can safely be assumed that these guests are invited by Siegfried's mother and therefore, have been hand-selected or pre-screened, will meet the requirements of nobility, and will be unlikely to provide the prince with the excitement of great diversity.

Rudolph Nureyev created a new version of *Swan Lake* for the Vienna State Opera in 1964 and for the Paris Opera Ballet in 1984 when he was the artistic

³⁴ Marius Petipa was responsible for choreographing the first and third acts and Lev Ivanov was responsible for the second and fourth lakeside acts of *Swan Lake*.

³⁵ Beaumont, *The Ballet Called Swan Lake*, 47.

³⁶ Beaumont, *The Ballet Called Swan Lake*, 47.

director.³⁷ His versions focused more heavily on the prince's feelings about love and marriage than previous versions. The prince yearns for idealized love. This theme can be better understood by applying screenwriter John Truby's definition of a story. He defines story as when "a speaker tells a listener what someone did to get what he wanted and why."³⁸ Using this definition, Nureyev's *Swan Lake* is about Prince Siegfried's yearnings for an ideal love because he wants to escape from the reality of a marriage founded solely upon duty to the crown or to his mother. Truby advises, "The most important thing . . . is the fundamental character change of [the] hero. This is what gives the audience the deepest satisfaction no matter what form the story takes, even when the character change is negative."³⁹ Truby introduces an equation to describe how this change takes place:

W x A = C where W stands for weakness, both psychological and moral; A represents the struggle to accomplish the basic action in the middle of the story; and C stands for the changed person . . . [A] character with weaknesses struggles to achieve something and ends up changed (positively or negatively) as a result . . . Notice that A, the basic action, is the fulcrum. A character with certain weaknesses, when being put through the wringer of a particular struggle, is forged and tempered into a changed being . . . the basic action should be the one action best able to force the character to deal with his weaknesses and change. This is the geometry of any

³⁷ The 1964 version for the Vienna State Opera Ballet: *Swan Lake*, choreographed by Rudolph Nureyev, performed by Rudolph Nureyev, Margot Fonteyn, and the Vienna State Opera Ballet (Unitel Film, 1966), accessed October 7, 2013, <http://www.youtube.com/watch?v=ep7HZDa4y2U&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml&index=40>. The 1984 version for the Paris Opera Ballet. This version according to the Rudolph Nureyev Foundation is a Freudian version and takes place completely in Prince Siegfried's head: *Le Lac Des Cygnes*, choreographed by Rudolph Nureyev, performed by Agnes Letestu, Jose Carlos, and Karl Paquette, and the Paris Opera Ballet (France 3, 1997), accessed January 21, 2014, <http://www.youtube.com/watch?v=e8EWSlm7JJA>.

³⁸ John Truby, *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller* (New York, NY: Faber and Faber, Inc., 2008), 6.

³⁹ John Truby, *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller*, 32.

story because it is the sequence of human growth. Human growth is very elusive, but it is real⁴⁰

In Nureyev's version, Siegfried's weakness is a psychological one. He cannot externally deal with the pressures to marry and so he creates a dream world in which he can work through his yearnings for an ideal love. His struggle is to fulfill his mother's and his tutor's demands that he marry when he has not yet found his ideal love. Because this ideal love only exists in his mind, it is impossible for him to find it in real life. This struggle manifests in his dream world when Odile and Rothbart deceive him. Even in his dream world, he is unable to secure his ideal love. When he awakens from this dream-state after Odile is revealed, he emerges a changed prince. He is no longer able to exist in a world where his ideal love does not exist. Unable to cope with this devastation, he drowns in the lake while Rothbart and Odette look on without intervening; his dreams are not enough to save him. Nureyev further describes Siegfried's yearnings for the ideal love:

Swan Lake is for me a long dream of Prince Siegfried. Nourished by romantic readings which fire his desire of the infinite, he refuses the reality of power and marriage, which his tutor and his mother imposed on him. He is the one - to escape from the dull destiny being prepared for him - who brings the vision of the lake into his life, this "elsewhere" to which he aspires. An idealized love takes form in his mind, with all the interdictions that it represents. The white swan is the untouchable woman. The black swan is the reverse mirror image, just as Rothbart is the perverted transposition of Wolfgang, the tutor. Thus, when the dream fades, the Prince's sanity cannot survive."⁴¹

⁴⁰ John Truby, *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller*, 32.

⁴¹ Rudolf Nureyev, "Le Lac Des Cygnes," Opera National de Paris, 2002-2003 season program, quoted in *Rudolph Nureyev: A Life in Dance*, (Moulins, France: Centre National du Costume de Scène, 2012), 74.

This prince-centered version helps to explain the psychological torment that would drive him, the main character, to commit suicide. It changes the ending into a tragedy because he dies alone and is not reunited with Odette in an after-life. Truby explains that,

stories don't show the audience the "real world;" they show the story world. The story world isn't a copy of life as it is. It's life as human beings imagine it could be. It is human life condensed and heightened so that the audience can gain a better understanding of how life itself works."⁴²

Nureyev gives the audience the intense human experience of desiring an ideal and having to come to terms when that ideal is not met. The devastation is so great that the prince can no longer exist and symbolically drowns in his sorrows. Truby's comments lend perspective as to why Nureyev's version is a moving experience and effective at storytelling,

Good storytelling doesn't just tell audiences what happened in a life. It gives them the experience of that life . . . it is conveyed with such freshness and newness that it feels part of the audience's essential life too.

. . . Good storytelling lets the audience relive events in the present so they can understand the forces, choices, and emotions that led the characters to do what he did. Stories are really giving the audience a form of knowledge - emotional knowledge."⁴³

Nureyev's version gives the audience an opportunity to gain emotional knowledge about themselves as they project their own life experiences and feelings on the prince character as he comes to realize that his dreams are not realistic and unattainable. The prince fights with the expectation that he marry anything less

⁴² John Truby, *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller*, 9.

⁴³ John Truby, *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller*, 6.

than his ideal love. My version of *Swan Lake* likewise examines the present attitudes, beliefs, and challenges about fidelity, love, and marriage. These possibilities will be discussed in the next chapter

Different Endings

A number of changes have been made to the ending of *Swan Lake*. In the 1877 version, the prince attempts to undo his betrayal and make Odette his forever by snatching her protective crown from her head. Unfortunately, without the protection of the crown, Odette begins to die. In the original libretto, it tells of their final fate:

[The prince] snatches the crown from her head and casts it into the storm-tossed lake, which is already overflowing its banks. Overhead flies a hooting owl carrying in its claws the discarded crown of Odette.

“What have you done? You have destroyed us both!” cries Odette. “I am dying,” she continues, falling into the Prince’s arms and through the rumble of thunder and the noise of the waves is heard the swan’s sad last song.

One after another the waves roll over the Prince and Odette and soon they disappear beneath the water. The storm subsides, with only a faint distant rumbling of thunder.⁴⁴

The prince and Odette both die because she loses the protective power of the crown when he tosses it into the lake. In the 1895 Petipa/Ivanov version, the couple commits suicide, which destroys Rothbart. They are reunited in the after life. The Petipa/Ivanov libretto explains why they commit suicide:

Siegfried must fulfil [*sic*] his oath and marry Odile, while Odette, at the approach of dawn, must be transformed into a swan, this time for good. It is better to die while there is still time. Siegfried swears to

⁴⁴ Beaumont, *The Ballet Called Swan Lake*, 25.

die with Odette. The evil geni [*sic*], alarmed, vanishes from sight. Were Siegfried to sacrifice his life for love of Odette, it would be his ruin. The unhappy girl, having embraced Siegfried for the last time, runs to the top of the ruins, so as to cast herself into the lake from that height. The evil geni [*sic*], in the form of an owl, soars above her in order to change her into a swan. Siegfried hurries to her side and together with her throws himself into the lake. The owl falls headlong –dead.⁴⁵

They are united in the apotheosis, when “Odette and Siegfried voyage to ‘the world of eternal happiness’ in a golden barque drawn by a swan with a gold crown on its head.”⁴⁶ This double suicide is a major change from the original story in which the prince is merely trying to save Odette from being doomed to the life of a swan forever. The motivation for the suicide is two-fold: to destroy Rothbart and to find a way to be together (in the after-life). The ending changed again when Fedor Lopukhov choreographed it in 1945 in Leningrad, during the Soviet era. Beaumont describes the happy ending in this version:

Rothbart was seen casting a spell upon [the swans] and there was a stern contest between the magician and Siegfried during which the former’s wings were torn off and cast into the lake, wherein the magician perished. At this moment of victory the sky was flushed with the roseate light of dawn and the swans became young women, by the rather commonplace device of discarding the feathers from their tutus.⁴⁷

Just five years later, in 1950, Konstantin Sergeyev also revised the ending to be a happy one at the Kirov. Ballet historian Jennifer Homans gives insight on why these happy endings were created during the Soviet era. She writes

⁴⁵ Beaumont, *The Ballet Called Swan Lake*, 50.

⁴⁶ Beaumont, *The Ballet Called Swan Lake*, 50.

⁴⁷ Beaumont, *The Ballet Called Swan Lake*, 146.

Zhdanov's⁴⁸ decrees and the ideological crackdown that followed also led to a renewed emphasis on the classics. *They* at least were safe, and in the postwar years *Swan Lake* in particular would become a de facto second national anthem. . . . Sergeyev . . . made a career out of revising Petipa's ballets in a socialist realist mold. This meant cutting the old mime sequences (an aristocratic remnant) and adding soaring lifts and bravura variations; he also added happy endings, thinly veiled allusions to a here-and-now socialist paradise. In 1950, for example, he created a new *Swan Lake*. Under pressure from the censors, who presumably objected to the ballet's religious overtones, the traditional story of lovers sent to a tragic death by an evil sorcerer but united in the afterlife was revised. Sergeyev made the sorcerer die an agonizing death so the lovers could be blissfully joined not in heaven but here on earth.⁴⁹

Erik Bruhn also changed the ending of the ballet for his 1966 version for the National Ballet of Canada. Baryshnikov speaks about his experience performing in Bruhn's *Swan Lake* as the prince in 1975:

The prince is a much more active participant in the drama, he is not just a symbolic prop in the great metaphysical experience that is taking place. This becomes clearest in the last act, where, after he has fallen victim to the Black Queen's power, Bruhn's Siegfried dances a *pas de deux* with Odette that expresses the powerful nature of his relationship to her. It opens with Siegfried lying on the floor in despair; the Swan Queen lifts him and draws him up with the strength of her love. What follows is a duet of mutual understanding and forgiveness, as the choreography makes very clear. This *pas de deux* ends with Odette, exhausted, finally giving in. The struggle between the Black Queen and the prince continues, but even as Siegfried fights for Odette he is overcome by the storm magically created by the Black Queen. He dies, leaving the Swan Queen alone with her pain and the memory of her love. I think this is a very effective and powerful alternative ending to *Swan Lake*.⁵⁰

⁴⁸ Andrei Zhdanov was the Chairman of the Soviet Union during 1946 and 1947. He was appointed to direct the Soviet Union's cultural policies by Joseph Stalin. During his rule, Zhdanov censored many writers and musicians. He created the Zhdanov Doctrine: "The only conflict that is possible in Soviet culture is the conflict between good and best."

⁴⁹ Jennifer Homans, *Apollo's Angels: A History of Ballet*. (New York: Random House, 2010), 365.

⁵⁰ Selma Jean Cohen, ed., *Dance as a Theatre Art*, 2nd ed. (Pennington: Princeton Book Company, 1992), 236-237.

Changes Dealing With Story Clarification, Symbolism, and Technical Issues

Changes to *Swan Lake* have clarified parts of the story that are difficult to tell, embed the performance with symbolism, and address technical issues. One of the difficult moments of storytelling is how to show that Prince Siegfried is falling for the wrong woman, Odile. As mentioned above, a theatrical challenge is showing that Odette and Odile are two separate characters, though the same ballerina often interprets them. The original libretto describes the ballroom scene when Siegfried becomes betrothed to Odile:

Von Rothbart triumphantly takes his daughter's hand and places it in that of the young Prince. Immediately the scene grows darker. The hoot of an owl is heard. Rothbart's costume falls from him and he is revealed as a demon. Odile laughs.

A window opens noisily and upon the sill appears a white swan with a crown upon its head. Terrified, the Prince drops Odile's hand and, pressing his hand to his heart, dashes out of the castle.⁵¹

A dancer other than the ballerinas dancing Odette and Odile must play the role of the white swan on the window sill and despite the costume and make-up, the look-alike is still not the same woman. Baryshnikov's change to this key moment masked any confusion of who the woman on the window sill might be by

projecting a shadow puppet of a flagrantly flapping swan in Act III to suggest the presence of Odette, and incorporating masks throughout the ballet. These strike at the ballet's theme of double-meaning, "that life is never what you think it is," says Mr. Baryshnikov, and have their basis in both Tchaikovsky's score and the libretto.⁵²

⁵¹ Beaumont, *The Ballet Called Swan Lake*, 24.

⁵² Sasha Anawalt, "Baryshnikov Searches for The Heart of 'Swan Lake,'" *The New York Times*, May 7, 1989, accessed August 10, 2013, <http://www.nytimes.com/1989/05/07/arts/Baryshnikov-searches-for-the-heart-of-swan-lake.html?pagewanted=all&src=pm>.

Not only does his change clarify any confusion about the swan in the window sill but it also laces the ballet with richer symbolism.

Another problem is showing when Odette is a woman and when she is a swan. Odette's white feather costume could lead the audience to believe that she is in the form of a swan when in fact, she is actually in her human form for most of the ballet, and her costume is supposed to merely suggest her dual nature. Odette transforms from a woman into a swan with Rothbart's appearance at the very end of Act II. The swan *corps de ballet* circles the couple a final time and run off stage. Rothbart opens his wings, Odette turns her back to the audience, and with a short moment of hesitation begins to flap her arms as she *bouffées* off stage. In the Royal Ballet version, the prince chases after her and then acts like he's watching her fly away by staring upward and scanning the sky.⁵³ She has transformed from a woman dancing a *pas de deux* with the prince to a swan under Rothbart's control. This is a key moment in order to show that she is a part-time woman and part-time swan. It is important to know that Prince Siegfried has fallen in love with her when she is a woman. Originally in the 1877 version, this transformation from woman to swan was represented by fake swans on guide wires, which floated across the stage to and from some ruins beside the lake. Beaumont describes this difficult moment of storytelling:

⁵³ *The Royal Ballet Covent Garden: Swan Lake*. Performed by Natalia Makarova as Odette/Odile and Anthony Dowell as Prince Siegfried. Original choreography by Marius Petipa and Lev Ivanov; additional choreography by Frederick Ashton, Rudolf Nureyev. Recorded July 28, 1980 at the Royal Opera House, Covent Garden, London. (West Long Branch, NJ: Kultur Video, 2003). DVD (New York, N.Y.: Elektra Entertainment, 2001). This version (with Ashton's and Nureyev's additions) dates to 1963.

The ruins at the right ingeniously serve as a screen to mask the metamorphosis of the swans into young women, for the swans are shown gliding across the surface of the lake, to pass beyond the ruins and disappear from view; and then from the entrance archway of the building there emerge the charming forms of young girls, freed for a short span from their dread enchantment It is vital to the success of this scene that when the curtain rises the spectator should be able to see the swans gliding slowly and gracefully over the surface of the lake from his left to his right. Similarly, at the end of the scene, when Odette leaves Siegfried at the imperious summons of Rothbart, for the approach of dawn heralds Odette's return to swan-form, and vanishes from sight into the forest bordering the lake, the spectator should see a moment later the swans gliding over the lake in the reverse direction from which they entered.⁵⁴

Beaumont goes on to explain what went wrong in the Sadler's Wells Ballet version from 1952.⁵⁵

In the latest revival by the [Sadler's Wells Ballet], the [fake] swans [on guide wires] are not seen and so the whole point of the ballet is lost. The omission is excused on the ground that the sight of the swans gliding over the water arouses ill-timed hilarity rather than produces a dramatic atmosphere. If obviously poorly designed outlines of swans are used, and they are drawn over a guide wire which has become bent or knotted, so that the swans advance by a series of spasmodic leaps and sometimes fall flat on their sides, naturally the result tends to be humorous, but the fault lies not with the effect but with the manner in which it is carried out. If the swans be well designed . . . the effect can be charming. Perhaps it is unnecessary to

⁵⁴ Beaumont, *The Ballet Called Swan Lake*, 57-58.

⁵⁵ Beaumont merely refers to the performance as the most recent version from the Sadler's Wells Ballet which in 1952, at the time of his writing, was the Petipa/Ivanov version with additional choreography and changes by Sergeyev and de Valois.

"Le Lac Des Cygnes, 1952." The Royal Opera House Online Collections. Accessed January 8, 2014. <http://www.rohcollections.org.uk/production.aspx?production=1698&row=5> gives the following information about this performance:

Le Lac Des Cygnes

Company: Sadler's Wells Ballet

Production premiere: 18 December 1952

Producer: Nicholas Grigorievich Sergeyev

Producer: Ninette de Valois

Credit reads: "Present production revised by Ninette de Valois."

Choreographer: Fredrick Ashton

Act I: Pas de six; Act III: Neapolitan Dance

observe that the swans should face one way, and not some look one way, and some another, as they were in another production. Swans do not normally travel in reverse.⁵⁶

It is apparent that some of the technical feats used to execute this key moment in the story have not always been successful and would explain why the Sadler's Wells Ballet would choose to omit the swans on guide wires and merely have Odette's body language and Siegfried's gestures to the sky be the means of telling the story of the transformation into and out of swan-form. Beaumont disagrees with the omission and for him, the change ignores "the whole point of the ballet." In the 1963 Royal Ballet version, the swans on guide wires are no longer present, though the traditional Soviet versions (i.e., Sergeyev's 1950 production filmed in 1990 by The Kirov Ballet and in 2006 by The Marinsky Ballet) retain them. In the next chapter, a proposal on how video technology can solve this difficult storytelling moment will be presented.

Personal, Self-Expressive, and Emotional Changes

Changes to *Swan Lake* have been made to reflect something personal to or about the choreographer, making his/her relationship to the story self-expressive and heart-felt and as a result, creating a ballet that expresses strong human emotions. The catalyst for these changes can emotionally charge the story. Truby's description of good storytelling as one in which a life is not merely recounted but is experienced by the audience explains why making self-expressive changes to *Swan Lake* is an important tool for revising the ballet. Having first-hand knowledge about

⁵⁶ Beaumont, *The Ballet Called Swan Lake*, 58.

the story or some aspect of the story allows the choreographer to create the lives of characters that can be better experienced because he/she is telling his/her own story. As stated earlier, Nureyev changed the ballet to emphasize a prince who imagines an ideal love when his mother tells him it is time for him to marry even though no such love exists in reality. In his version, Odette is a swan and this swan is his ideal love. In reality, marriage to a swan is not a possibility. When the prince realizes his ideal love can only exist in his mind, he is unable to go on living and drowns in the lake. *Swan Lake* was a deeply personal ballet for Nureyev, since a version of it from his Bashkirian province was the first ballet he ever saw. In his autobiography he recounts, "I can really date my unwavering decision to become a dancer to that day. I felt 'called.' Watching the dancers that evening, admiring their supernatural power to defy the laws of balance and gravity, I had the absolute certainty that I was born to dance." Creating a version of the ballet that was the catalyst for his life-long love of dance made it deeply personal. Not only did he create his own version, but he also starred in it as Prince Siegfried. He "sought to present Siegfried as a human being, in an objective manner; an out of the ordinary human being, ready for out of the ordinary adventures, and he had great pleasure in thus interpreting him."⁵⁷ The Rudolph Nureyev Foundation's describes his version⁵⁸ for the Paris Opera Ballet, stating,

⁵⁷ Centre National du Costume de Scene, *Rudolph Nureyev: A Life in Dance*, (Moulins, France: Centre National du Costume de Scène, 2012), 74.

⁵⁸ *Le Lac Des Cygnes*, choreographed by Rudolph Nureyev, performed by Agnes Letestu, Jose Carlos, and Karl Paquette, and the Paris Opera Ballet (France 3, 1997), accessed January 21, 2014, <http://www.youtube.com/watch?v=e8EWSlm7JJA>.

Not only had Nureyev completely re-adjusted the forces within the ballet, but he had also added a depth and a psychological reality to the characters that was far better suited to the spirit of the new generation of dancers at the Opera . . . Nureyev's version . . . enhances their role and makes the Prince more credible and closer to their feelings.⁵⁹

This version was a moving experience for the audience because many people may relate to their fantasies of ideal love falling quite short of reality and may relate to the feeling of drowning in disappointment when those desires go unfulfilled.

A more recent version of *Swan Lake* by Matthew Bourne that premiered in 1995 at the Sadler's Wells theatre in London also has strong universal appeal due to the emotional aura of the ballet. His version, *Matthew Bourne's Swan Lake*, has some drastic changes from the original with a swan *corps de ballet* of all men and a prince who falls in love with the lead male swan. In an article by Roslyn Sulcas, Bourne discussed the atmosphere of British dance at the time:

At the time [of its premiere] a lot of dance in Britain was very cool, very unemotional . . . I think there is always a bit of an unfashionable desire for melodrama, for emotion, that a lot of modern films and theater and dance don't give us. But I've always loved the storytelling part of theater. I think it's very primal, really. And I think the public feel[s] that too.⁶⁰

He chose to create an emotional ballet by contrasting the freedom of a swan to the constraint and duty that the prince feels. Bourne describes his imaginings of a prince who yearns to be something different than himself:

⁵⁹ "Nureyev's Swan Lake," The Rudolph Nureyev Foundation, accessed January 2, 2014, <http://www.nureyev.org/rudolf-nureyev-choreographies/rudolf-nureyev-swan-lake>.

⁶⁰ Roslyn Sulcas, "All the Swans At This Lake Are Male," *The New York Times*. Accessed January 8, 2014, http://www.nytimes.com/2010/10/10/arts/dance/10bourne.html?_r=2&adxnnl=1&adxnnlx=1389222067-XzGePuieHKTGwShYD2VUwQ.

I loved the music and the way it's written to tell a story . . . I started to imagine the story of a prince who couldn't be who he wanted to be. And I liked the idea of male swans — free, beautiful, wild — all the things a male royal person cannot be There is certainly a gay aspect to the piece, but I thought it was more than that, a more universal story.⁶¹

Bourne emphasizes the theme of riding the line between dreams and duty, which is present in the traditional versions but further emphasizes it by placing it in a new context and in a different type of relationship. Sulcas concludes that Bourne's *Swan Lake* offers "audiences an accessible vision of the tussle between individualism and duty, the cult of celebrity and the need for love in a way that few contemporary dance works [have] managed."⁶² These emotional struggles cause the audience to experience the ballet in an intimate way. In a review of the ballet, Heidi Tolles Motzkus describes how Bourne's version addresses the need to be loved. She writes, "In this *Swan Lake*, a young prince falls in love with a male swan. The image of the swan gently cradling the prince evokes the universal nature of the need to be loved. Bourne states, "The need to be held — it's so simple and so universal — and everyone can identify with it."⁶³ Building upon these emotional themes of the desire to be something or someone else - and the need to be loved - make the ballet deeply personal.

The changes made to *Swan Lake* address many challenges that ballet faces in general when it comes to telling an intricate story with complicated characters and

⁶¹ Roslyn Sulcas. "All the Swans At This Lake Are Male."

⁶² Roslyn Sulcas. "All the Swans At This Lake Are Male."

⁶³ Heidi Tolles Motzkus, "The Stories We Tell: Matthew Bourne's *Swan Lake*." *Phi Kappa Phi Forum* 86, no. 3 (Summer 2006): 8-9. *Academic Search Complete*, EBSCOhost, accessed December 5, 2013, <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=22188259&site=ehost-live>.

strong emotions. The following chapter will examine the digital age audience followed by a proposal for how technology can enhance the storytelling experience of ballet and how ballet can be reimagined using technology.

Chapter Two: *Swan Lake* for the Digital Age

Creating a ballet that engages a diverse audience can be a challenge for a dance maker. What appeals to one viewer may bore or confuse another. Though the digital age audience shares similar requirements with previous audiences, it also has unique qualities. For the audiences of the past and the digital age audience, a performance that acknowledges their level of experience with dance, sparks their emotions, and reflects the values of the society in which they live are crucial. In addition, the digital age audience also needs a performance that acknowledges their shorter attention span.

The Audience

In a 2010 article for *Dance Research*, Dee Reynolds describes two types of audience members (those who are familiar with dance and those who are not) and their preferences:

Contemporary dance can appear particularly intimidating because it frequently lacks a narrative framework and its movement vocabulary is often unfamiliar to audiences. Aficionados of contemporary dance often seek precisely this unfamiliar and even experimental quality – the ‘shock of the new’ – whereas spectators without specialist knowledge can be attracted to dance in its more popular forms – notably on screen – because it is presented in contexts which are more familiar to them, such as well-known narratives or music.⁶⁴

⁶⁴ Dee Reynolds, “Glitz and Glamour’ or Atomic Rearrangement: What Do Dance Audiences Want?” *Dance Research* 28, no. 1: (May 2010) 19-35, *Academic Search Complete, EBSCOhost*, accessed August 18, 2013.
<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=50245921&saite=ehost-live>.

This same type of contemporary dance audience also comprises the ballet audience. Many audience members who are less familiar with dance prefer a strong narrative because it provides a context in which they can draw connections and participate emotionally in a story. Reynolds further states that “narrative plays a crucial role in facilitating identification between spectator and dancer. These narratives foreground what McRobbie calls the ‘mysterious transformative power’ of dance, and ‘its ability to create a fantasy of change, escape or achievement.’”⁶⁵ Such narratives provide an opportunity for spectator involvement; without a clear narrative, the viewer unfamiliar with ballet may feel stupid. In contrast, some of the audience members who are familiar with ballet crave the opportunity to experience something that pushes the boundaries of tradition and are not intimidated by works lacking narrative.

In addressing both the desire for narrative and abstraction, a choreographer has a difficult task. I learned more about this challenge when I attended an experimental theater performance in San Francisco created by shadow artist Christine Marie and titled *4 TRAINS/Signaling Arcana*.⁶⁶ The entire story plays out on large screens with front and rear projection of shadows created by actors and objects and used 3D glasses to make three-dimensional shadows that jumped off of the screens. I felt confident in my ability to create a story and find symbolic meaning within the loose framework she created. The work showed how the train

⁶⁵ Dee Reynolds, “‘Glitz and Glamour’ or Atomic Rearrangement: What Do Dance Audiences Want?,” 20.

⁶⁶ *4 TRAINS/Signaling Arcana*, by Christine Marie, music by Dan Cantrell, directed by Christine Marie, Z Space, San Francisco, September 13, 2013.

disrupted many lives as its new tracks cut across our country. It felt reassuringly familiar, as I currently live in a time when the explosion of new technologies changes every aspect of life. I found the performance to be visually innovative and mentally satisfying as I watched the world she created on screen unfold. I was an active participant rather than a passive observer because I was responsible for creating my own meaning. A friend who had a very different experience accompanied me. The moment the show was over, he was obsessed with figuring out the story. The first question he asked when greeting Christine Marie after the performance was what the story was about, to which she replied that even she was still trying to figure that out. He persisted, asking what a number of scenes meant. He didn't want to project his own story onto the performance but wanted to know what her story was. At first, I was a bit annoyed with his need to pin down the story. Couldn't he just draw his own conclusions? Isn't that the beauty of a plotless performance? I finally realized that as someone newer to experimental live theater, he needed to know the story first before he could feel comfortable drawing conclusions and assigning meaning. Not knowing the story made him feel like an outsider and dumb. I discovered that he had the desire to participate and engage but as a novice viewer didn't know how. Reynolds writes that a "spectator's involvement depends in part on varying levels of experience and knowledge."⁶⁷ My friend's involvement with the performance could only progress as far as his level of experience allowed.

⁶⁷ Dee Reynolds, "'Glitz and Glamour' or Atomic Rearrangement: What Do Dance Audiences Want?" 19.

In *#SwanLake*, I used video projection to assist audience members in understanding the storyline. My intention in using video projection during *#SwanLake* was that it would serve both the novice and experienced ballet viewer. For the novice, video projection in *Swan Lake* could explain the world he or she is entering and could point out key elements in the story – who the characters are, what they want, and why they want it. For the expert, the screens could represent a symbolic space on stage and provide an opportunity to put more of his or her ideas, feelings, and interpretations onto the ballet. Additionally, this could be satisfying because it breaks ballet tradition and pushes the boundaries of the accepted norm. Both types of audience members could have a satisfying experience.

Attention Spans

In an interview on National Public Radio, author Nicholas Carr, explains that our brains have adapted quickly to multitasking online, but at a cost. He reports that

over the last few decades, neuroscientists and psychologists have discovered that even as adults, our brains are very plastic. They're very malleable; they adapt at the cellular level to whatever we happen to be doing. And so the more time we spend surfing and skimming and scanning online and multitasking and processing lots of interruptions, the more adept we become at that mode of thinking. But at the same time, we begin to lose the capability to pay attention, to concentrate, to be contemplative and introspective.⁶⁸

Though the digital age audience may have lost some ability to pay attention and be contemplative due to time spent on electronic devices, it is still important to

⁶⁸ Nicholas Carr, interview by Robert Siegel, NPR *All Things Considered*, September 2, 2010, 'The Shallows': This Is Your Brain Online, accessed January 21, 2014, <http://www.npr.org/templates/transcript/transcript.php?storyId=127370598>.

me that the audience find meaningful analogies, stimulating symbolism, and remain interested throughout my version of the ballet. In order to keep the audience engaged, I regularly change the elements of performance in *#SwanLake* so that there is always something new to see, hear, or consider. Carr further explains that the pace of our lives has been quickening for some time but the Internet is what has changed our attention:

Our desire for fast-moving, kaleidoscopic diversions didn't originate with the invention of the World Wide Web. It has been present and growing for many decades, as the pace of our work and home lives has quickened and as broadcast media like radio and television have presented us with a wealth of programs, messages, and advertisements. The Internet, though it marks a radical departure from traditional media in many ways, also represents a continuation of the intellectual and social trends that emerged from people's embrace of the electric media of the twentieth century and that have been shaping our lives and thoughts ever since. The distractions in our lives have been proliferating for a long time, but never has there been a medium that, like the Net, has been programmed to so widely scatter our attention and to do it so insistently.⁶⁹

With shortened attention spans, it is important to create a ballet in which the audience's eyes can jump back and forth from screen to stage to provide them with a mode of operation that is familiar to them. Skipping from one intense moment to the next with lots of audio and visual stimulation is a tool to keep the attention of the viewer. The challenge for the choreographer is to use the technology to create enough diversity so that the story line can ebb and flow from high to low intensity and not have to continually top itself but rather let the changes on the screen help the work have a feeling of on-goingness.

⁶⁹ Nicholas Carr, interview by Robert Siegel.

In 1914, the ballet reformer and Ballet Russes choreographer Michel Fokine outlined five principles in which he felt should direct the creation of new ballets. His second principle states:

that dancing and mimetic gesture have no meaning in a ballet unless they serve as an expression of its dramatic action, and they must not be used as a mere *divertissement* or entertainment, having no connection with the scheme of the whole ballet.⁷⁰

Fokine's suggestion would eliminate many of the scenes in *Swan Lake* that do not propel the story forward but are "mere *divertissement*." Although Fokine's principle is one hundred years old, it is useful in revising a ballet that was created prior to his outline of his five principles. Fokine worked under Sergei Diaghilev, the director of the Ballet Russes, who also made radical changes to ballet, including producing many one-act ballets. My version is likewise only a one-act. Knowing that the digital age audience has been programmed to have shorter attention spans, my version eliminates scenes from the ballet that do not further the narrative. Rather than creating *divertissements* in my digital age ballet, I allowed visual, audio, and kinetic diversity to be magnified. I accomplished this by changing musical styles (I used variations on Tchaikovsky's music that include vocals and electronic remixes), changing the scenery (the backdrops are changed in the video), and changing the dance styles (from classical to contemporary to current dance crazes).

⁷⁰ "Fokine's Five Principles," Michel Fokine – Fokine Estate Archives, accessed July 10, 2013, <http://www.michelfokine.com/id63.html>.

Cultural Context

It was important to me that *#SwanLake* reflect contemporary life. The presence of royalty or monarchy in a ballet lacks context for an American audience since a monarch is no longer footing the bill for the ballet and the audience is not made up of aristocrats. It is not necessary to pay homage to royalty in the digital age ballet. However, monarchs represent money, power, family, stability, worship, and hierarchy – all of which are present and influential in the digital age society. In *#SwanLake*, Siegfried (known as Siggy) is a wealthy, desirable bachelor. In the case of celebrity worship, pop culture follows and mimics everything wealthy celebrities do. When Siggy becomes obsessed with swans, pop culture reflects his interest and the dancers in a club wear swan inspired attire and dance swan-inspired dance moves. The dancers at the club idolize him, carefully track his online behavior, and try to get noticed by him. The lives of those who hold power and wealth make the evening news and are the center of many parodies. Siggy reflects this celebrity worship, making him a more relatable character than a prince for my audience.

Another value in society is the independence of women. An independent woman might not feel that marriage is the only way that her “curse” of singleness can be broken, because she is providing for herself in any career she desires and is creating her own security. She can rescue herself these days. Marriage does not have the same duty and idealism attached to it, either. In *#SwanLake*, Odette turns into a swan to escape the grief of losing her parents in an accident. My Rothbart character, who I’ve renamed Code E. Owl, has always wanted Odette, though she has refused all of his prior advances. He hopes that in her grief, she will be vulnerable

and accept his engagement ring. He has programmed the ring to be a trap that will upload her to the Internet, where he will be able to control and manipulate her. *#SwanLake* shows Odette turning down Code E's proposal despite his promise that the engagement ring will protect her from turning into a swan every time she is distressed. The independent woman does not need to be rescued by getting married. Ballets like *Swan Lake* (the original 1877 version and the 1895 version) and *Giselle* show women having their hearts broken by men who wrong them and yet, they take the man back or forgive him the first chance they get. An independent digital age woman may have a difficult time accepting this kind of abuse and may not relate to the belief that marriage is how she is rescued. If Odette is to end up with Siggy, it has to be that she chooses him rather than is desperate for him.

#SwanLake addresses the issues of objectifying and consuming the female body. Siggy's obsessive online behavior, searching for everything about swan-maidens, reflects contemporary fascination with the idealized female body.⁷¹ He downloads a tantalizing video of dancing swan-maidens that addresses the trap of objectifying the female body online through unrealistic editing and the barrage of pornographic images that are so readily available. Maintaining healthy romantic relationships in real life is a greater challenge than ever before in our society with the increase and inundation of online sexual fantasies that can reduce fidelity and

⁷¹Shannon K. Carter and Michelle M. Ortiz, "Ideal Female and Male Bodies: An Analysis of College Students' Drawings," *The Journal of Public and Professional Sociology* 2, no. 1, (2008), accessed May 22, 2014. <http://digitalcommons.kennesaw.edu/jpps/vol2/iss1/4>. Carter and Ortiz note research finding that "female models are found to be 9% taller and 16% thinner than average American women (Zones 2005). The bodies of female models in Playboy magazine and Miss America Pageant winners are found to be much smaller than average women (Spitzer, Henderson and Zivian 1999), and have become smaller over time (Garner, Garfinkel, Schwartz and Thompson 1980; Wiseman, Gray, Mosimann and Ahrens 1992)."

lessen commitment in real relationships.⁷² Though his behavior online betrays the tender feelings he has for Odette, in many ways, *#SwanLake* portrays Siggy as a victim too. What starts out as a genuine interest in learning more about Odette, by researching online about swan-maidens becomes an insatiable appetite for swan-maiden fantasy.

My *#SwanLake* shows how a person can use the Internet to falsely represent themselves, how freedom is taken away when we give up our personal information to the Internet, how our devices can monopolize our entire life, and how reality comes into question when we communicate electronically. My version has a *pas de deux* between Code E and Odile. Odile accepts a ring from him when he promises that it will protect her from turning into a swan again. What he doesn't tell her is that the ring is a trap that will upload her to the Internet and keep her there until she can get Siggy to download her. When she puts on the ring, an upload bar appears on the screen and she is uploaded to the screen. The live dancer portraying Code E dances with the video of Odile on the screen to create a brief *pas de deux*.

⁷² Nathaniel M. Lambert, Sesen Negash, Tyler F. Stillman, Spencer B. Olmstead, and Frank D. Fincham, "A Love That Doesn't Last: Pornography Consumption and Weakened Commitment to One's Romantic Partner," abstract, *Journal Of Social & Clinical Psychology* 31, no. 4: 410-438, accessed May 23, 2014, <http://search.ebscohost.com/login.aspx?direct=true&db=a2h&AN=73888442&site=ehost-live>.

The authors state: "We examined whether the consumption of pornography affects romantic relationships, with the expectation that higher levels of pornography consumption would correspond to weakened commitment in young adult romantic relationships. Study 1 (n = 367) found that higher pornography consumption was related to lower commitment, and Study 2 (n = 34) replicated this finding using observational data. Study 3 (n = 20) participants were randomly assigned to either refrain from viewing pornography or to a self-control task. Those who continued using pornography reported lower levels of commitment than control participants. In Study 4 (n = 67), participants consuming higher levels of pornography flirted more with an extra dyadic partner during an online chat. Study 5 (n = 240) found that pornography consumption was positively related to infidelity and this association was mediated by commitment. Overall, a consistent pattern of results was found using a variety of approaches including cross-sectional (Study 1), observational (Study 2), experimental (Study 3), and behavioral (Studies 4 and 5) data."

This brief live-screen *pas de deux* calls into question the nature of our online interactions and what is actually real. Code E is able to manipulate and control the image on the screen. He represents the power of social media to devour and manipulate our personal lives to be different than they really are. A digital age audience may easily relate and project themselves into this situation and onto these characters, which reinforces Truby's idea that good storytelling is not merely recounting events but giving the audience the experience of the character's life.

Stirring Emotions

Like previous audiences, a digital age audience also engages through an emotionally moving experience. The ballet still has to make the audience care about the fate of the main characters. Changing the time period of the ballet to the present moment allows the audience to place themselves in the shoes of the main characters. In my version of the ballet, a texting conversation occurs between Odette and Siggy in which their text is projected on the screens behind the two live dancers. Text conversations are not only present in the romances of cell phone owners, they can also be pivotal to a relationship. Knowing how to write a text that is flirtatious, concise, and no longer than the other person's message while responding soon but not too soon requires an understanding of the art of texting to succeed in a digital age romance. Texting also allows a person to say things that they may not be brave enough to verbalize over the phone or in person. As a result, texting can move a relationship forward quite quickly. Certain things can never be communicated well over text and can be interpreted incorrectly; other things can become trite when said only over text. A digital age audience will relate easily to the

struggle to communicate with text and the preference of text over a phone call – especially in a new relationship when nerves make it difficult to respond intelligently and with wit. In my version, the characters occasionally begin to write a text, reconsider, and then erase the message and write something new. Allowing audience members to see a text conversation play out on the screens behind the dancers allows them to relate to the characters emotionally in a situation very familiar and relevant to the younger viewer. The audience knows that texting plays a pivotal role in any relationship.

In addition to texting, my version also introduces how digital age relationships function, develop, or play-out online. Many photographs posted online are accompanied by hashtags.⁷³ Though hashtags are commonly overused, they quickly contextualize the photograph and explain the poster’s attitudes, beliefs, values, and intentions. In my version, Code E reveals Odette’s dual nature by photographing her as a swan and posting the photograph online. The photograph is accompanied by a list of hashtags that show his malevolent intent to expose her when she refuses his advances. Younger audience members will relate to how it feels to have a personal photograph of themselves posted online against their wishes. They may also enjoy the overuse of hashtags that accompany the

⁷³ Urban Dictionary, s.v. “hashtag,” accessed March 9, 2014, <http://www.urbandictionary.com/define.php?term=hashtag&defid=7558727>. Urban Dictionary defines hashtag as “a link usually on social networking sites used to create a tag or a link on a word.” When a person takes a picture of the ocean view from their hotel room, he/she might use write hashtags to accompany the photo when it is posted on a social media sight. The hashtags could say: #bestvacationever #livinthedream #viewfrommyhotel #serenity. Whenever an online search is done for the word serenity, any photos, videos, or blogs with that hashtag will appear in the search results. Another example is when a rock star goes on tour. Anyone who attends his concerts around the world could use a hashtag and the name of the tour and then any photos they upload with that unique hashtag will join the millions of others posted online by other fans in attendance.

photograph since that is a common cultural practice. In my version, when Siggy learns about Odette's dual nature, he is even more enamored with her. He affirms his tender feelings towards Odette through the hashtags that he assigns to a selfie⁷⁴ that he takes of them together.

In traditional versions of the ballet, Siegfried swears his love to Odile at the end of the ballroom scene in an oath gestured in pantomime. This is a key moment in the story because it dooms Odette to being a swan forever, and since this is only communicated through pantomime or the program's synopsis, it could be easily missed by those who are not familiar with ballet sign language. I address this problem in my version by having Siggy change his relationship status online at the end of the club scene from "it's complicated" to "in a relationship" with Odile's online screen name RuffleMyFeather22. This is a common way to notify others of your relationship's status. On Facebook, a change in relationship status to "engaged" or "married" is often followed by a barrage of congratulatory postings and "like" buttons being clicked. However, when that status changes back to "single" or "it's complicated," it is extremely embarrassing for that person since something so personal is so public so quickly. In my version, once Siggy changes his

⁷⁴ Oxford Dictionaries, s.v. "selfie," accessed March 9, 2014, http://www.oxforddictionaries.com/us/definition/american_english/selfie. Oxford Dictionaries defines the noun, selfie as "a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website."
"Millennials in Adulthood: Detached from Institutions, Networked with Friends," Pew Research and Social Demographic Trends, accessed May 27, 2014, <http://www.pewsocialtrends.org/2014/03/07/millennials-in-adulthood/>. The Pew Research Center reports that those in the Millennial Generation (ages 18-33 in 2014) are "distinctive in how they place themselves at the center of self-created digital networks. Fully 55% have posted a "selfie" on a social media site; no other generation is nearly as inclined to do this. Indeed, in the new Pew Research survey, only about six-in-ten Boomers and about a third of Silents say they know what a "selfie" (a photo taken of oneself) is—though the term had acquired enough cachet to be declared the Oxford Dictionaries "word of the year" in 2013.

relationship status, it guarantees that Odile is free from Code E's power to trap her online again. It also seals Odette's fate to be trapped online in the cyber world (until her grandfather comes to her rescue in the end).

Using Technology to Engage the Digital Age Audience

Below is a description of how I addressed the preferences of both the novice and the expert by using video to create a radical new performance while also clarifying the narrative.

Four Swans

In my *#SwanLake*, the iconic Dance of the Little Swans (Four Swans) is reimagined and enhanced by projecting video that emphasizes the humor of the dance. My four dancers appear in a dance club – the digital age equivalent to the ballroom scene. The dancers are not swans but are women who know that Siegfried is obsessed with swan-maidens. They want to catch his attention by dressing and moving like swans. The women work together to draw attention to themselves just like women dancing in clubs do to draw the male gaze. The expert will instantly recognize the dance as a new version of four swans because the women occasionally hold each other's crossed arms as in Ivanov's version and it is danced to digitally remastered music based on Tchaikovsky's. However, the choreography is radically different with flexed feet, turned in legs, bouncing hips, and ponytails flying. To abstract the dance further, the video emphasized the iconic quirky head movements and precise footwork. The video zooms in on certain body parts to direct the eyes to

the areas where iconic movement occurs (Fig. 2.1). Active Space software,⁷⁵ written by University of California, Irvine Professor John Crawford, is applied to the video to create special effects for greater visual diversity. The bodies on the screens are distorted but the body parts are recognizable. The distorted forms are symbolic of the unrealistic female figure represented in the media that rid her of her undesirable traits and enhance her desirable ones. No matter what the live dancers do, they will never be able to look like the distorted images. It calls attention to the unattainable desire to look like the fake and edited woman in person. It also references Baryshnikov's idea for his version of *Swan Lake*, in which things are not always as they seem, a socially critical issue of our time.

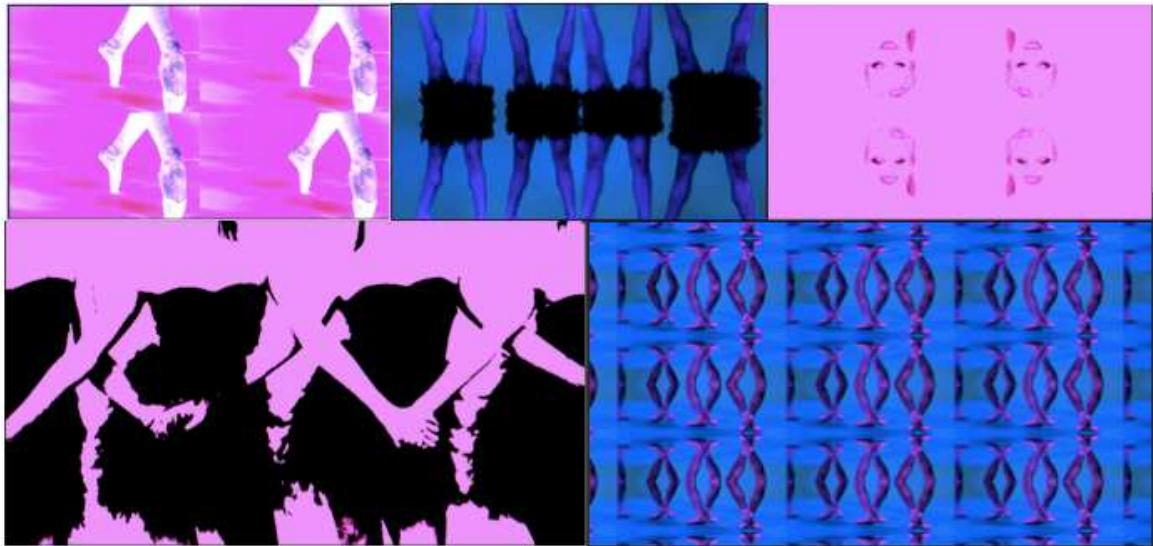


Figure 2.1

Redefining the Corps de Ballet

I fundamentally redefine how to construct the *corps de ballet*, multiply its size, and address the aesthetic demand for uniformity in *#SwanLake*. Lincoln

⁷⁵ <http://as.embodied.net>

Kirstein, co-founder of the New York City Ballet describes the formations of the *corps de ballet* from the sixteenth and seventeenth centuries:

Promulgation of aesthetics in the visual arts had strong effects. If we generalize about pattern governing group dances in the late sixteenth and early seventeenth century, we may risk that they were four-sided: symmetrical or quadrilateral. From engravings we deduce that when the *corps de ballet* was broken up, it garmented into smaller, similar figures – squares and diamonds – usually balanced and roughly equal. There were transitional formations, forming V's, A's, K's, S's, and Z's; the aim seems to have been to keep the stage filled with busy, evenly modulated movement, in figurations not unlike statuary lining a formal promenade.⁷⁶

Ivanov's lakeside acts are full of the formations described by Kirstein. The swans fill the stage with shapes in symmetrical formations. These same formations can fill the screens on stage as well. Without any editing, the dancers in my video projections move within a certain formation or a single dancer was recorded (See Fig. 2.2).



Figure 2.2

I use Active Space effects in editing the video to multiply the recorded dancer(s) image(s) many times on the screen. The *corps de ballet* is multiplied in *#SwanLake* by shrinking the formation or the dancer and repeating it many times in a grid on

⁷⁶ Lincoln Kirstein, *Four Centuries of Ballet Fifty Masterworks*, (1970; repr., New York: Dover Publications, Inc., 1984), 11.

the screen (See Fig. 2.3). In doing so, the digital *corps de ballet* finally achieves uniformity despite the fact that the dancers in the video are not perfectly in sync with each other nor do they have the exact same physical features. The uniformity is achieved since each image in the grid matches the others exactly. This addresses ballet's longstanding demand for complete uniformity, exact interpretation of musicality, and exact movement quality by multiplying images on the screen many times so that the final image is composed of many repeating images. As a result, the final image is full of uniformity.

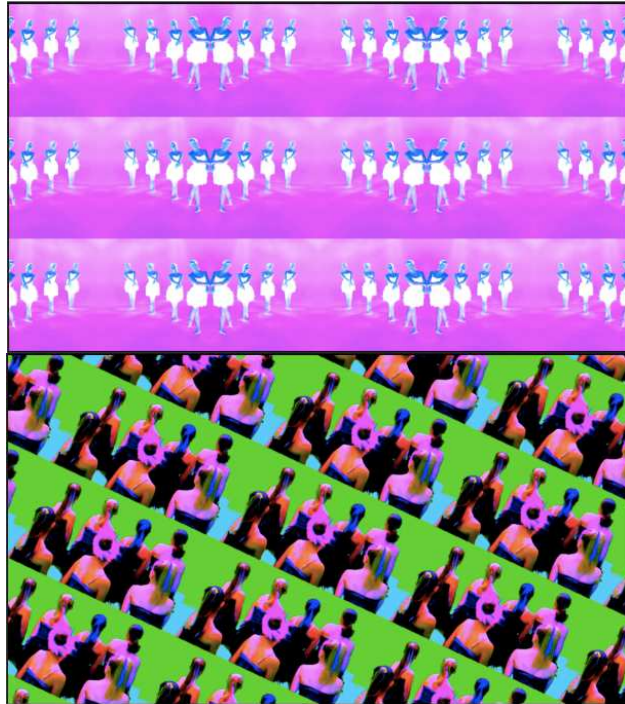


Figure 2.3

In examining the changing nature of the *corps de ballet* at the time *Swan Lake* was created, Kirstein writes:

In the nineteenth century, mathematical divisions in the *corps de ballet* were increasingly diversified . . . we find traverse formations – asymmetrical, interrupted – together with familiar quartered figures – adaptations of patterns at least four decades old. Of course, such designs

never map the whole pattern; they are only signposts, with bridging sequences omitted.

In the twentieth century, fragmentation of the *corps de ballet* becomes unlimited. We now imagine pattern as mosaic in depth rather than as high relief or linear geometry. Iron filings pulled toward an invisible magnet, ice fronds on a windowpane, particles in an atomic chamber propose themselves as underlying structure, since our informed vision (and hearing) has been extended by radical metrics – telescope, microscope, and electronics – past all visual imaginings and hearings of our ancestors. Armatures of movement in action may be reduced to diagrams, but when actually seen in several theatrical dimensions, they are as severely variable as an asymmetrical kaleidoscope. Ballet masters can extract their primary elements from toys, games, or sport and through them make personal, magical anagrams.⁷⁷

I use Kirstein’s idea of mosaic to further abstract the digital *corps de ballet* by applying an Active Space effect that produces a kaleidoscope-look on the screen (See Fig. 2.4). The image is still composed of a moving dancer, though her full body is no longer recognizable with this distorted effect. The image pulses and changes to the beat of the music because the dancer was moving to the music accordingly. This represents our loss of control once our image and personal information is put online.

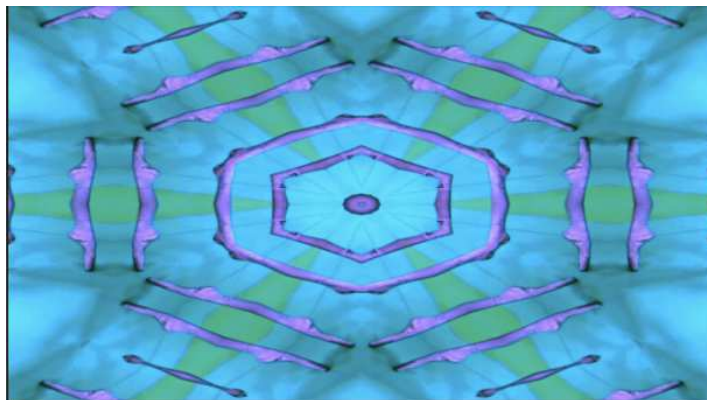


Figure 2.4

⁷⁷ Lincoln Kirstein, *Four Centuries of Ballet Fifty Masterworks*, (1970; repr., New York: Dover Publications, Inc., 1984), 11;16.

Storytelling and Video Projection

Video projection can help the audience understand the story better. Our screen-based electronic devices provide us with information all day, everyday. As such, we trust screens as a reliable source of information. In *#SwanLake*, some key storytelling moments are clarified on these screens.

The first question is why does Odette turn into a swan? In my version, Odette turns into a swan as a coping mechanism for her grief. Her parents have both died in an accident and with their passing she cannot deal with the pain of human emotions. Her parents were ornithologists and in an attempt to hold onto the memory of her dead parents, she transforms into a swan when she learns of their passing and thereafter, in any stressful situation. By using video, I can quickly show that her parents have died in an accident. I can also show the transformation back and forth from being a woman and a swan. This is much more clear than the traditional versions in which a ballerina who is dressed as a white swan dances swan movements when she is a swan and when she is a woman. Video can also explain how Siggy is deceived into believing Odile is Odette. By using a face-morphing computer program, Odile's face morphs and looks like Odette's face. After Odile has been uploaded to the Internet, Code E changes her online image to appear as Odette in order to deceive Siggy. Odile, who is now disguised as Odette, does not wish to remain trapped online forever, so she seduces Siggy into downloading a video of her dancing. When he downloads her video, it downloads her back to reality but in disguise. However, in order to keep balance in the world, when Odile is downloaded from the Internet, the last person Siggy communicated with (Odette)

is uploaded to the Internet. This allows Siggy to be the victim of Code E's manipulation of Odile and Odette's images, and explains why he is willing to swear his love to Odile (or, in my version, to change his relationship status online). This also explains why Odile is motivated to deceive Siggy, since she doesn't want to be trapped online forever. In traditional versions, Odile is Rothbart's daughter. She has no agency and is merely a puppet used by her father to deceive Siegfried. Video has the power to communicate these challenging storytelling moments.

Conclusion

Swan Lake's popularity is quite remarkable considering its unsuccessful premiere in 1877. Thanks to the brilliant choreography of Lev Ivanov and Marius Petipa and the emotional score of Tchaikovsky, the ballet survives and lives on for many choreographers to refine or redefine. As a story about good versus evil, sacrificing for love, bewitchment, tragedy, and questioning what is reality it has become a timeless classic. However, in a changing world where values are different, attention spans are shorter, and the screens are integral to our lived experience, it is necessary to consider how the themes of this story can be told in a way that is relevant and comprehended by the present day audience. In an art form that consistently depends upon regular funding to stay in existence, creating a ballet with vast appeal is of utmost importance. To engage the digital age audience, it is useful to take the story ballet to the screens that monopolize their primary means of communication. Not only is it important to take the ballet to the screens to engage the present day audience but it is also important to use the themes of *Swan Lake* to provide commentary on our technology based lives. Updating *Swan Lake* to a digital age setting allows questions about bewitchment of our electronic devices over us, false personal representations online, what it means to break an oath in 2014, the power we so readily hand over to the Internet, and navigating on electronic devices to be approached and explored. Placing the ballet in a context that the digital age audience can better understand and relate to will invigorate story ballet in a way that will allow it to be relevant. This reflection of our digital lives can play a key role in asking the audience to examine the benefits and

detriments of becoming a digital society. This is how an old ballet, full of old ideas, old cultural contexts, old values, old rules of construction can survive and thrive in a world of endless newness.

Bibliography

Books, Periodicals, Websites

Anawalt, Sasha. "Baryshnikov Searches for The Heart of 'Swan Lake,'" *The New York Times*, May 7, 1989. Accessed August 10, 2013.
<http://www.nytimes.com/1989/05/07/arts/baryshnikov-searches-for-the-heart-of-swan-lake.html?pagewanted=all&src=pm>.

Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. 1999. Reprint, London: Routledge, 2008.

Beaumont, Cyril W. *The Ballet Called Swan Lake*. 1952. Reprint, Alton: Dance Books Ltd, 2012.

Beaumont, Cyril W. *Complete Book of Ballets*. Garden City: Garden City Publishing Co., Inc., 1941.

Bleiburg, Laura. "Review: Les Ballets de Monte-Carlo's 'Lac' sinks in Dark Waters." *The Los Angeles Times*, March 9, 2014. Accessed April 9, 2014.
<http://www.latimes.com/entertainment/arts/culture/la-et-cm-dance-review-les-ballets-de-monte-carlolac20140301,0,5187590.story#axzz2yArmhGX3>.

Kalantzis-Cope, Phillip, and Karim Gherab Martín. *Emerging Digital Spaces in Contemporary Society: Properties of Technology*. Basingstoke: Palgrave Macmillan, 2011.

Carr, Nicholas. Interview by Robert Siegel. *NPR All Things Considered*. September 2, 2010. "'The Shallows': This Is Your Brain Online." Accessed January 21, 2014, <http://www.npr.org/templates/transcript/transcript.php?storyId=127370598>

Carter, Shannon K. And Michelle M. Ortiz. "Ideal Female and Male Bodies: An Analysis of College Students' Drawings." *The Journal of Public and Professional Sociology* 2, no. 1, (2008). Accessed May 22, 2014.
<http://digitalcommons.kennesaw.edu/jpps/vol2/iss1/4>.

Centre National du Costume de Scene, *Rudolph Nureyev: A Life in Dance*. Moulins, France: Centre National du Costume de Scène, 2012, 72-83.

Cohen, Selma Jeanne. *Next Week, Swan Lake: Reflections on Dance and Dances*. Middletown, Connecticut: Wesleyan University Press, 1982.

- Dance as a Theater Art: Source Readings in Dance History From 1581 to the Present*, ed. Selma Jeanne Cohen, 2nd ed. Pennington: Princeton Book Company, 1992.
- Diamond, Pamela. "Cool and Elegant: LAC Takes a Fresh Look at a Classic Ballet." Segerstrom Center for the Arts Revue. Accessed April 6, 2014. <http://www.scfta.org/revue/0214/revue-0214-lac.html>.
- Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge, Massachusetts: MIT Press, 2007.
- Feeks, Meghan. "A New *Swan Lake* in Black, White, and Intriguing Shades of Gray." *Huffington Post*. March 6, 2014. http://www.huffingtonpost.com/meghan-feeks/a-new-swan-lake-in-black-_b_4893209.html.
- Fisher, Jennifer. "Ballet and Whiteness: Will Ballet Forever be the Kingdom of the Pale?" *Oxford Handbook on Dance and Ethnicity*. Edited by Anthony Shay. Oxford University Press, forthcoming 2014.
- Foster, Susan Leigh. *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1998.
- Homans, Jennifer. *Apollo's Angels: A History of Ballet*. New York: Random House, 2010.
- Kirstein, Lincoln. *Four Centuries of Ballet Fifty Masterworks*. 1970. Reprint, New York: Dover Publications, Inc., 1984.
- Lambert, Nathaniel M., Sesen Negash, Tyler F. Stillman, Spencer B. Olmstead, and Frank D. Fincham, "A Love That Doesn't Last: Pornography Consumption and Weakened Commitment to One's Romantic Partner." *Journal Of Social & Clinical Psychology* 31, no. 4: 410-438. Accessed May 23, 2014. <http://search.ebscohost.com/login.aspx?direct=true&db=a2h&AN=73888442&site=ehost-live>.
- Matthew Bourne's Swan Lake*. "About The Show." 2013. Accessed December 1, 2013. <http://swanlaketour.com/about-the-show>.
- Max. Accessed May 27, 2014. <http://cycling74.com/products/max>.
- Michel Fokine – Fokine Estate Archives. "Fokine's Five Principles." Accessed July 10, 2013. <http://www.michelfokine.com/id63.html>.
- Media Smarts: Canada's Centre for Digital and Media Literacy. "Body Image." Accessed May 22, 2014. <http://mediasmarts.ca/body-image>.

- Mikhailovsky Theatre. "Repertoire: *Swan Lake*." Accessed April 6, 2014. <http://www.mikhailovsky.ru/en/afisha/repertoire/swan-lake/>.
- Motzkus, Heidi Tolles. "The Stories We Tell: Matthew Bourne's *Swan Lake*." *Phi Kappa Phi Forum* 86, no. 3 (Summer 2006): 8-9. *Academic Search Complete, EBSCOhost*. Accessed December 5, 2013. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=22188259&site=ehost-live>.
- Mulready, Rose. "Odile: Ballet's Best Bad Girl: Black Swan, Owl-Shaped Spirit, or Snak[e]y Seductress?" *Behind Ballet*, last modified July 2, 2013, accessed December 2, 2013, <http://www.behindballet.com/odile-ballets-best-bad-girl/>.
- Pew Research and Social Demographic Trends. "Millennials in Adulthood: Detached from Institutions, Networked with Friends." Accessed May 27, 2014. <http://www.pewsocialtrends.org/2014/03/07/millennials-in-adulthood/>.
- The Royal Opera House*. "Le Lac Des Cygnes, 1952." The Royal Opera House Online Collections. Accessed January 8, 2014. <http://www.rohcollections.org.uk/production.aspx?production=1698&row=5>
- The Rudolph Nureyev Foundation. "Nureyev's *Swan Lake*." Accessed January 2, 2014. <http://www.nureyev.org/rudolf-nureyev-choreographies/rudolf-nureyev-swan-lake>.
- Reynolds, Dee. "'Glitz and Glamour' or Atomic Rearrangement: What Do DanceAudiences Want?" *Dance Research* 28, no. 1: (May 2010) 19-35. *Academic Search Complete, EBSCOhost*. Accessed August 18, 2013. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=50245921&saite=ehost-live>.
- Siegel, Marcia B. "Dreaming a World," *The Hudson Review* 30, no. 3 (Autumn, 1977): 415-420. Accessed August 10, 2013. <http://www.jstor.org/stable/3850277>.
- Sulcas, Roslyn. "All the Swans At This Lake Are Male." *The New York Times*. Accessed January 8, 2014. http://www.nytimes.com/2010/10/10/arts/dance/10bourne.html?_r=2&adxnnl=1&adxnnlx=1389222067-XzGePuieHKTGwShYD2VUwQ.
- Truby, John. *The Anatomy of Storytelling: 22 Steps to Becoming a Master Storyteller*. New York, NY: Faber and Faber, Inc., 2008.
- West, Martha Ullman. "A Flock of New *Swan Lakes*." *Dance Magazine* 80, no. 2 (February 2006): 46. Accessed November 14, 2013.

<http://www.dancemagazine.com/issues/February-2006/A-Flock-of-New-Swan-Lakes>.

Video and Live Performances

The Agonist. "The Agonist – *Swan Lake*." The xxEthxxx Channel on *Youtube*. Published April 14, 2009. Accessed April 10, 2013.
<https://www.youtube.com/watch?v=vsrkEmFUR4c&index=4&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml>.

American Ballet Theatre. "Swan Lake Part[s] 1-16 Makorova & Ivan Nagy." Staging by David Blair after Petipa and Ivanov. Performed by Natalia Makarova as Odette/Odile and Ivan Nagy as Prince Siegfried. The Gualtier Malde channel on *Youtube*. Published October 3, 2008. Accessed April 7, 2014.
https://www.youtube.com/watch?v=1joAlytx_0s&index=2&list=PLCBC5A0F34219DB6D.

A Pairing of Swans. Directed by Veronica Tennant. Veronica Tennant Productions Limited, 2005. DVD. Marble Media, 2001.

Bolshoi Ballet. "Swan Lake (1957) Parts 1-9." Choreographed by Marius Petipa and Lev Ivanov. Additional choreography by Alexander Gorsky. Performed by Maya Plisetskaya as Odette/Odile and Nikolai Fadeyev as Prince Siegfried. The Bua Sutthisattabut channel on *Youtube*. Published May 6, 2010. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=jLTzt1rYBV0&list=PL4E3DDAD8E68CF1EA>.

Bolshoi Ballet. "Plisetskaya dances Black Swan PDD Swan Lake Pt. 1." Choreographed by Yuri Grigorovich, after Petipa and Ivanov. Performed by Maya Plisetskaya as Odette/Odile and Alexander Bogatirev as Prince Siegfried. The Gualtier Malde channel on *Youtube*. Published December 18, 2007. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=6PI4mWIoQMo>.

"The Dying Swan/La Mort du Cygne Revisite. Hommage a Maia Plissetskaia." Choreographed by Michel Fokine. Performed by Maya Plisetskaya. The Rober Racine channel on *Youtube*. Published February 10, 2013. Accessed October 20, 2013. <https://www.youtube.com/watch?v=QXBOG0pzlYY&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml&index=16>.

English National Ballet. "*Swan Lake* in-the-round." Choreographed by Derek Deane. The English National Ballet channel on *Youtube*. Published November 27,

2009. Accessed October 20, 2013.
<https://www.youtube.com/watch?v=wUt9vD1ahsg&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml&index=9>.
- English National Ballet. "Swan Lake by English National Ballet. Choreographed by Derek Deane. The English National Ballet channel on *Youtube*. . Published November 27, 2009. Accessed October 20, 2013.
<https://www.youtube.com/watch?v=mmdxMFwYfCA&index=10&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml>.
- Graeme Murhphy's Swan Lake*. Choreographed by Graeme Murphy. Performed by the Australian Ballet. *Youtube*. Accessed January 5, 2014. Link removed.
https://www.youtube.com/watch?v=kl5Nv0HUyrQ&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3Dkl5Nv0HUyrQ&has_verified=1
- Great Chinese State Circus. "Great Chinese State Circus – *Swan Lake*." The Alyaz channel on *Youtube*. Published June 13, 2008. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=4sMc-p19Flk>.
- The Guangdong Acrobatic Troupe of China. "Swan Lake - Pas de deux & Tanz der Frösche 2008." The Fritz51266 channel on *Youtube*. Published November 30, 2008. Accessed October 20, 2013.
<https://www.youtube.com/watch?v=3gLDGAU09JM&index=13&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml>.
- Il Lago Dei Cigni. "*Swan Lake* Ballet." Choreography by Vladimir Bourmeister. Performed by the Teatro Degli Arcimboldi. The Ballet5sponch channel on *Youtube*. Published June 3, 2011. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=6LKyWPmtX7Y,\>.
- The Kirov Ballet: Swan Lake*, directed by Colin Nears; choreography by Marius Petipa, Lev Ivanov, Agrippina Vaganova, Konstantin Sergeev, and Fyodor Lopukho; starring Makhalina as Odette/Odile and Igor Zelensky as Siegfried; filmed at the Kirov Theatre, December 1990 for NVC Arts. (Kultur Video, 1996). VHS. (New York, N.Y.: Elektra Entertainment, 1992).
- La Mort du Cygne. "La mort design du cygne # Anna Pavlova 1907 Swan MXD with Daft Punk 2010." The Hormona Rictus channel on *Youtube*. Published February 6, 2011. Accessed October 20, 2013.
<https://www.youtube.com/watch?v=4OYPzNSR470&index=11&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml>.
- Le Lac Des Cygnes*. Choreographed by Rudolph Nureyev. Performed by Agnes Letestu, Jose Carlos, and Karl Paquette, and the Paris Opera Ballet (France 3, 1997). Published November 12, 2013. Accessed January 21, 2014.
<http://www.youtube.com/watch?v=e8EWSlm7JJA>.

Les Ballets de Monte-Carlo. "Extraits LAC – Les Ballets de Monte-Carlo." The BalletsMonteCarlo Channel on *Youtube*. Choreographed by Jean-Christophe Maillot. Published May 16, 2012. Accessed April 6, 2014. <https://www.youtube.com/watch?v=tr5JxYrr4E4>.

Les Ballets de Trockadero de Monte-Carlo. "Les Ballets de Trockadero de Monte-Carlo – *Swan Lake*." The Ines Margato channel on *Youtube*. Published December 22, 2013. Accessed April 6, 2013. <https://www.youtube.com/watch?v=WWoZFOeFr6E>

Matthew Bourne's Swan Lake. "Matthew Bourne's Swan Lake 2011." Published February 2, 2014. Accessed February 4, 2013. <https://www.youtube.com/watch?v=qk8pee0ywKY>.

The Mariinsky Ballet: Swan Lake, featuring Uliana Lopatkina as Odette/Odile and Danila Korsuntsev as Siegfried, original choreography by Marius Petipa and Lev Ivanov (1895), revised choreography and stage direction by Konstantin Sergeyev (1950), Filmed at the Mariinsky Theatre, St. Petersburg, June 2006. DVD. (London, England: Decca, 2007).

Naugle, Lisa. "A Study of Collaborative Choreography Using LifeForms and Internet Communication." Ph.D. diss., New York University, Department of Music and Performing Arts Professions, The Steinhardt School of Education, 2002.

Nureyev, Rudolph. "Le Lac Des Cygnes," Opera National de Paris, 2002-2003 season program, quoted in *Rudolph Nureyev: A Life in Dance*, (Moulins, France: Centre National du Costume de Scène, 2012), 73-83.

Pilobolus Dance Company. "Pilobolus Talks About Shadows." The PilobolusDance channel on *Youtube*. Published December 20, 2007. Accessed October 20, 2013. <https://www.youtube.com/watch?v=mmqCoJghE2U&index=14&list=PLGeAVBLgQkL6-mghOopgXLasmkzzLvzml>.

The Royal Ballet. "Alice's Adventures in Wonderland Trailer." The Royal Opera House Channel on *Youtube*. Published February 7, 2013. Accessed November 15, 2013. <http://www.youtube.com/watch?v=CXONhMck4Wk&list=PLFEuShFvJzBwdnHPKz3IeFqcP0MAIhuF6>.

The Royal Ballet Covent Garden: Swan Lake. Performed by Natalia Makarova as Odette/Odile and Anthony Dowell as Prince Siegfried. Original choreography by Marius Petipa and Lev Ivanov; additional choreography by Frederick Ashton, Rudolf Nureyev. Recorded July 28, 1980 at the Royal Opera House, Covent Garden, London. West Long Branch, NJ: Kultur Video, 2003. DVD. New York, N.Y.: Elektra Entertainment, 2001.

- The Royal Ballet Swan Lake.* The Ficticiousfifalicious channel on *Youtube*.
 Performed by Marianela Nunez as Odette/Odile and Thiago Soare as Prince Siegfried. Original choreography by Marius Petipa and Lev Ivanov; additional choreography by Fredrick Ashton and David Bentley. Recorded 2009 at the Royal Opera House, Covent Garden, London. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=zgnvoWx07W8>.
- Royal Russian Ballet. "*Swan Lake.*" The Kharkov Ballet channel on *Youtube*.
 Directed by Anatolly Kazatskiy. Performed by Iryna Khandazhevskaya as Odette/Odile and Anatolly Khandazhevskiy as Prince Siegfried. Recorded March 16, 2013 in Poland. Published September 15, 2013. Accessed April 7, 2013. <https://www.youtube.com/watch?v=kyzswuQ02Tg>.
- "Sleeping Beauty: A Gothic Romance." Choreographed by Matthew Bourne.
 Ahmanson Theatre. Los Angeles. November 30, 2013.
- Stuttgart Ballet. "Stuttgart Ballet Swan Lake Trailer With Friedemann Vogel as Prince Siegfried." FannieOnTheWay Channel on *Youtube*. Published May 24, 2013. Accessed April 6, 2014.
- Swan Lake.* Directed by Matthew Diamond. Choreographed by Kevin McKenzie for American Ballet Theatre. Performed by Gillian Murphy as Odette/Odile and Angel Corella as Prince Siegfried. Image Entertainment, 2005. VHS.
- Swan Lake.* Choreographed by Rudolph Nureyev. Performed by Rudolph Nureyev as Prince Siegfried, Margot Fonteyn as Odette/Odile, and the Vienna State Opera Ballet (Unitel Film, 1966). Accessed October 7, 2013.
<http://www.youtube.com/watch?v=ep7HZDa4y2U&list=PLgeAVBLgQkL6-mghOopgXLasmkzzLvzml&index=40>.
- The Tokyo Ballet. "Swan Lake Jose Martinez with Tokyo Ballet." The Garfield Zheng channel on *Youtube*. Choreography by Marius Petipa, Lev Ivanov. Additional choreography by Alexandr Gorsky, Asaf Messerer, and Igor Smirnov. Performed by Mizuka Ueno as Odette/Odile and Jose Martinez as Prince Siegfried. Published June 26, 2013. Accessed April 6, 2014.
<https://www.youtube.com/watch?v=M7kktQqLKdo>.
- 4 TRAINS/Signaling Arcana.* By Christine Marie. Music by Dan Cantrell. Directed by Christine Marie. Z Space. San Francisco, September 13, 2013.

Appendix A

#SwanLake Scenario

Scene 1:

Odette's parents have been in a terrible accident. She anxiously waits to learn the outcome. Her grandfather delivers the bad news that her parents haven't survived. Her grief takes on the form of white swans. Drowning in pain, she transforms into a swan to escape her human emotions and to subdue the swan's tortuous reminder of her loss. Witnessing her painful transformation, her grandfather cries a lake of tears to give a home to her grief, the swans, so she won't harbor them in her heart. His love temporarily swallows some of her grief in the lake of tears known as Swan Lake.

Scene 2:

Odette paces the shore near the lake of tears. She uploads a video of the lake online. Code E has always wanted Odette, though she has refused him many times. He constantly monitors her activity online and appears immediately at the lake upon her upload. He knows that she is vulnerable in her grief and may finally accept his proposal. He realizes that her grief has taken on the form of taunting swans. Code E shows her that the ring has power to make the swans disappear. He doesn't disclose that the ring is really a trap meant to upload her to the cyber world where he can have complete control over her. Despite her desperation to be rid of her grief, Odette's intuition leads her to reject his ring. He is furious and Odette is frightened. In her fear, she begins to transform into a swan and runs into the lake. The power of her grandfather's love flows in the lake and prevents Code E from following her further. He photographs Odette's transformation and uploads the photographs online to publically reveal her painful, secret life as a swan-maiden. Code E's flies away, revealing his dual nature as an owl.

Scene 3:

Odette makes her way to shore seeing that Code E is gone. She continues to transform as she calms down. She quickly text messages her closest friend, Siggy, hoping she can tell him she's a swan-maiden in person before he finds out online. Siggy agrees to meet her. They enjoy their time kayaking together on the lake, both wishing for more than friendship, but feeling unsure of how the other feels. She reluctantly reveals to him her life as a swan-maiden. He finds her quirk endearing and reassures her that he accepts every part of her – even her grief. Their relationship grows more romantic with this declaration of acceptance. Siggy takes a picture of them on the kayak and uploads it to the Internet. Code E sees the photo and contemplates how he can stop Odette and Siggy from being together.

Scene 4:

Odile is a woman who, like Odette, suffers greatly as a swan-maiden. Her neighbor mercilessly mocks her condition by photographing and uploading pictures of her as

a swan-maiden to the Internet. Code E is summoned when the pictures are posted. He offers her the same ring he offered Odette with the promise that it will cure her of her grief forever. However, Code E has programmed the ring to be a trap that will upload her to the cyber world. She anxiously accepts the ring and is uploaded. Code E manipulates and controls her on the computer screen.

Scene 5:

Siggy and Odette text message each other after a romantic day together. They imagine being together again. Both are careful not to seem too eager, though they both hope that the relationship will continue to grow romantically. Siggy invites her to go clubbing the next night and she agrees. Code E has hacked their phones and reads their messages. He manipulates Odile online and transforms her to look like Odette. He tells Odile she can leave the cyber world if she can convince Siggy to download her. Code E knows that the cyber world and the world have to remain in equilibrium and since Odette was the last person to communicate with Siggy, Odette will be the one who is uploaded to the Internet when Siggy downloads Odile. Code E tells Odile that she has until midnight after she is downloaded to get Siggy to change his relationship status online to “in a relationship” with her. He hopes that this proclamation will discourage Odette from ever trying to escape. Code E programs Odile to look like Odette and believes that Siggy will not detect the deceit. Odile makes advances on Siggy online and asks him to download her video.

Scene 6:

Siggy downloads the video of Odile dancing. He’s amazed to see that the women in the video are downloaded from his computer and dance for him live, counting himself lucky that his online fantasy appears to be a reality. He is convinced that Odette is a woman of many hidden secrets and that not only is she a swan-maiden but she has the power to be teleported through the Internet. He does not suspect that he has been deceived, though he is actually seduced by Odile disguised as Odette. Meanwhile, Odette is uploaded to the Internet and is trapped.

Scene 7:

The next night, Siggy takes Odile (disguised as Odette) clubbing. Siggy has become obsessed with swans and as a wealthy bachelor, the local pop culture reflects his interest by showing up in swan inspired attire and dancing swan-inspired dance moves. At the end of the evening, Odile insists Siggy swear they are a couple by proclaiming their relationship status online. Siggy acquiesces and changes his relationship status from “it’s complicated” to “in a relationship.” Code E laughs maniacally believing that his evil plan has worked.

Scene 8:

As soon as Siggy has changed his relationship status online, Odile suddenly transforms from looking like Odette to looking like herself. Code E did not anticipate this glitch in his plan. Siggy is confused and distraught. Odette appears on his phone and he realizes she is trapped online. She begs him to help her and she calls out for her grandfather to save them. Odile tells Code E that he is a fool and

that Odette will never love him no matter how he manipulates her online. Odile gives her ring to Siggy so he can upload himself to the Internet. He willingly sacrifices himself for love, puts on the ring, and begins to upload to the Internet. Odette's grandfather answers her plea for help and appears just in time. He rushes to pull the ring off of Siggy, knowing the lovers will be separated once again when Siggy is uploaded and Odette is downloaded. Grandfather puts the ring on Code E, he is uploaded to the Internet, and Odette is downloaded back to the real world. Odette and Siggy are reunited and bonded together in love through Siggy's willingness to sacrifice himself for her. Grandfather deletes Code E online. Odile and Odette realize they are not alone as swan-maidens are instantly united in friendship.