

Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number

Candidate name

School number

School name

Examination session (May or November)

may

Year

2012

Diploma Programme subject in which this extended essay is registered: DANCE

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: RESTAGING THE CLASSICS**Candidate's declaration**

*This declaration must be signed by the candidate; otherwise a grade may not be issued.*

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: \_\_\_\_\_

Date: 21/3/12



## Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters) \_\_\_\_\_

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

[redacted] was advised at the start of her senior year to reconsider her psychology topic which seemed too broad and unsupported, as she had not taken psychology as part of the IB hexagon. She shifted her focus to dance, as that is her 6<sup>th</sup> subject area. She chose to research "Restaging the Classics" as her new topic for her extended essay. Although face to face communication was limited due to my six week maternity leave, we stayed in communication via email for the development of her second draft.

Concerns addressed included the need to clarify her research question to give her essay direction. The need to cite references in earlier drafts was not addressed until our third meeting. Earlier drafts demonstrated a lack of continuity with the development of the subject matter. By the end of her final draft she showed some improvement with resources properly cited and the content of her work was better organized. We met outside of class to discuss her essay on four separate occasions totaling two hours in addition to our email exchanges.

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent 4.5 hours with the candidate discussing the progress of the extended essay.

Supervisor's signature \_\_\_\_\_

Date: 2/10/12

**Assessment form (for examiner use only)**

Candidate session number

**Achievement level**

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	2 ✓	2		2	
B introduction	2 ✓	2		2	
C investigation	4 ✓	4		4	
D knowledge and understanding	4 ✓	4		4	
E reasoned argument	4 ✓	4		4	
F analysis and evaluation	4 ✓	4		4	
G use of subject language	4 ✓	4		4	
H conclusion	2 ✓	2		2	
I formal presentation	3 ✓	4		4	
J abstract	2 ✓	2		2	
K holistic judgment	4 ✓	4		4	
Total out of 36	35 ✓				

Name of examiner 1: \_\_\_\_\_ (CAPITAL letters) Examiner number: \_\_\_\_\_

Name of examiner 2: \_\_\_\_\_ Examiner number: \_\_\_\_\_

Name of examiner 3: \_\_\_\_\_ Examiner number: \_\_\_\_\_

IB Cardiff use only: B: \_\_\_\_\_

IB Cardiff use only: A: 105150

Date: 15/5

**Restaging the Classics**

**IB Extended Essay: Dance**

**Candidate Number:**

**Word Count: 3,362**



## Abstract

In the process of restaging master works, how do choreographers Mats Ek, Matthew Borne, and Mark Morris, manipulate the effect and lend to the preservation of classics through the restaging of these works? Restaging classics, whether in dance or theater, is regarded as a way to refresh and modernize great, master works.

Choreographers Mats Ek, Matthew Borne, and Mark Morris, took on this challenging effort to recreate the classics that should be remembered forever. In their dance works, Ek, Borne, and Morris, manipulate the effect of the piece through many aspects of dance, including contrast, repetition, climax of the plot, and many more. The purpose of this essay is to determine the individual ways that these choreographers manipulated the effect, and also to decipher what inspired them.

Because of the size of this paper, the essay centers on manipulations made to the master works and the motivations within each choreographer. The majority of the analysis was based on a comparison of the original work to the recreated work. Both critical reviews and video recordings were used to acquire full understandings of all three pieces. To expand the analysis, personal interviews with each choreographer were utilized to analyze the personal inspirations put forth in the recreations of the master works.

As a conclusion to the research, Ek, Borne, and Morris, successfully reconstructed each master work with personal inspiration and insights. Their genius manipulations to the master works, not only modernized the classics, but also preserved them in such a way that audiences will always appreciate the original intent and work put into them. As

a result to their fine effort, these choreographers became famous for their talent and expertise expressed in their unforgettable works.

## Table of Contents

Introduction	4
Mats Ek's <i>Giselle</i> Background	5
Matthew Borne's <i>Swan Lake</i> Background	6
Mark Morris' <i>The Hard Nut</i> Background	8
Inspiration for Mats Ek's <i>Giselle</i>	10
Inspiration for Matthew Borne's <i>Swan Lake</i> Background	12
Inspiration for Mark Morris' <i>The Hard Nut</i> Background	14
Conclusion	15
Bibliography	16

## Restaging the Classics

In the process of restaging master works, how do choreographers Mats Ek, Matthew Borne, and Mark Morris, manipulate the effect and lend to the preservation of classics through the restaging of these works? The word effect is defined as meaning or sense and purpose or intention<sup>1</sup>. Choreographers can use many aspects of stage and performance to manipulate or change the effect. Choreographers create their works based on interpretations and reflections on past experiences and often they reflect on other master works that they have witnessed. Recreating and preserving a master work can mean producing it in such a way that it is a reflection of the master work. It means altering the effect, often done in several different ways. Contrast, repetition, proportion, climax, and harmony are all aspects and principles of dance that a choreographer can use to manipulate and change the overall effect. It can be assumed that no matter how similar the choreography, when a choreographer restages a piece, the effect will be changed. With this in mind, the question will arise of how and to what extent do choreographers manipulate the original intent of a piece, and how do they preserve it. This paper will compare three present day choreographers who have restaged three classics to the original piece from which they were inspired. This paper will study Mats Ek and his piece *Giselle*, Matthew Borne and his interpretation of *Swan Lake*, and Mark Morris and his piece *The Hard Nut*.

When researching this question, the paper will take into consideration that the meaning or intention of a piece may change by time period or the personality of the choreographer. The restaging of dances vary based on the interpretation and new

---

<sup>1</sup> "Effect." *Dictionary.com*. Random House Incorporation. Web. 14 Nov. 2011. <<http://dictionary.reference.com/browse/effect>>.



direction that the choreographer chooses to go, based on the idea therefore the intent and effect will change from choreographer to choreographer. For example, *Giselle* was originally premiered in Paris on June 28<sup>th</sup>, 1841<sup>2</sup>, in the Romantic Era<sup>3</sup>. During this time most characters were portrayed as magical beings. Choreography for the original *Giselle*, by Jean Coralli and Jules Perrot, was inspired by a poem written by Heinrich Heine. For both representations of *Giselle*, the choreographers have reflected the time period in which the pieces were created. Unlike interpretations by Coralli and Perrot, Ek recreated *Giselle* with a psychological twist. He modernized characters such as the peasants who now live in a small rural community<sup>4</sup>. For this particular piece, the two different creations contrasted in aspect of time period, intent, and interpretation of the choreographer.

The master work of *Giselle* was restaged by other artists numerous times before it became the controversial piece by Mats Ek known today. Contrast had the biggest effect on the restaged piece. Contrast, by definition means, the introduction of a theme or pattern different from the original, yet related to it<sup>5</sup>. This is very important in the process of restaging because it provides the main aspects of distinction between the original piece and the restaged piece; the original choreographer's intent and the new choreographer's intent. Dynamics, rhythms, and number of performers all contribute to how contrast can be achieved. I believe that rhythms and styles of movement most contribute to the manipulation of the restaged piece because they are the most personal aspects of the

---

<sup>2</sup> "History of *Giselle*." *Classic Show Entertainment*. Web. 06 Jan. 2012.  
<<http://www.classicshowentertainment.com/shows/giselle/history>>.

<sup>3</sup> Maling, Michel. "Ballet Dancing and the Ballet *Giselle*." *Ezinearticles.com*. Web. 14 Nov. 2011.  
<4. <http://ezinearticles.com/?Ballet-Dancing-and-the-Ballet-Giselle&id=4010092>>.

<sup>4</sup> "Giselle - Mats Ek." *Bayerische Staatsoper*. The Linde Group. Web. 14 Nov. 2011.  
<<http://www.bayerische.staatsoper.de/922-ZG9tPWRvbTImaWQ9MTgzMyZsPWVuJnRlcm1pbj03ODk5~spielplan~ballett~veranstaltungen~vorstellung.html>>.

<sup>5</sup> "Dance Glossary." Maryland State Department of Education, 01 Sept. 2004. Web. 14 Nov. 2011.  
<[http://mdk12.org/instruction/curriculum/arts/vsc\\_dance\\_glossary.pdf](http://mdk12.org/instruction/curriculum/arts/vsc_dance_glossary.pdf)>.

dance that affects the choreographer's work. A change in plot also has a huge impact on the effect. The two pieces had very different climaxes which is a main factor to the overall storyline and outcome of each dance narrative. In Ek's piece, the desperate Albrecht "enters into a distorted madhouse entanglement with Giselle"<sup>6</sup>. In the original piece the climax is the death of Giselle. Finally, themes have an overriding effect on the recreated piece versus the original. For Giselle those are love, betrayal, and madness.<sup>7</sup> The "surrealistic setting of a mental hospital"<sup>8</sup> introduces a psychological twist as the dancers represent inmates in a mental institution. In this same scene, phallicism, although not as obvious, can be spotted and contributes to the madness. Despite the idea of phallicism in the piece, the nurse in Act two "serves as a defense against sexual attraction"<sup>9</sup>.

The second choreographer that was analyzed was Matthew Borne. *Swan Lake* demonstrates how each choreographer had extremely different interpretations of the concept of the piece. Originally produced by Pyotr Tchaikovsky from 1875- 1876<sup>10</sup>, *Swan Lake* consisted of four Acts and was inspired by Russian folk tales. The ballet centered on Odette, the princess, who was turned into a swan by an evil sorcerer's curse<sup>11</sup>. Unlike this conventional romantic curse theme, Matthew Bourne was inspired by

---

<sup>6</sup> Kisselgoff, Anna. "BALLET: CULLBERG 'GISELLE'" *The New York Times - Breaking News, World News & Multimedia*. The New York Times, 10 Nov. 1982. Web. 14 Nov. 2011. <<http://www.nytimes.com/1982/11/10/arts/ballet-cullberg-giselle.html>>.

<sup>7</sup> Boccadoro, Patricia. "Giselle: Choreography Mats Ek." *Culture Kiosque*. Web. 14 Nov. 2011. <[http://www.culturekiosque.com/dance/reviews/mats\\_ek.html](http://www.culturekiosque.com/dance/reviews/mats_ek.html)>.

<sup>8</sup> Ibid

<sup>9</sup> Ibid

<sup>10</sup> Green, Aaron. "The History of Swan Lake." *Classical Music*. About.com. Web. 14 Nov. 2011. <<http://classicalmusic.about.com/od/historyofballet/p/swanlakepro.htm>>.

<sup>11</sup> "Swan Lake." *AbsoluteAstronomy.com*. Web. 14 Nov. 2011. <[http://www.absoluteastronomy.com/topics/Swan\\_Lake](http://www.absoluteastronomy.com/topics/Swan_Lake)>.



“love searched for, love unrequited, and love’s redeeming power when it is found.”<sup>12</sup> His piece has a homoerotic element because of the shocking factor of love and admiration between male characters. In this case, the unity of Bourne’s piece manipulated the effect because many aspects of the dance were changed to fit his unique central theme of the dance. Just like Ek, Bourne updated his piece to modern time to portray his desired effect. He also adds a humorous twist to the piece. For example, some of the dancers took on characters with clumsy personalities. In the original piece, the main character is a young princess who is turned into a swan against her own will whereas in Bourne’s restaged piece the main character is a man who turns into a swan when he writes a suicide note and runs into a nearby lake. It seems that this is one of the biggest differences between the two pieces and provides the biggest perspective on Bourne’s personal interpretation. For one, the fact that the main character is now a male, adds a masculine aspect to the piece not present before. In Bourne’s restaged piece, there is an alpha male when the swans are introduced and the prince (the main character) is protected by him. In a sense, you could compare the prince to the princess in the original piece because of the fragility and woman like characteristics that are portrayed in his character.

Through the research of the two pieces of *Swan Lake*, it can be believed that minor changes can create completely separate effects. For example, even though Bourne only changed the gender of the main character, he changed the theme and intent of the work entirely. Bourne’s interpretation of the piece came mainly from his extensive research on swans themselves. He learned that swans are territorial, especially of their

---

<sup>12</sup> “Matthew Bourne: Refreshing the Classics and Winning Audiences Over.” *DancePulp*. Hulu, 14 Feb. 2011. Web. 14 Nov. 2011. <12. <http://www.hulu.com/watch/210830/dancepulp-matthew-bourne-refreshing-the-classics-and-winning-audiences-over>>.



mates, and can become very aggressive<sup>13</sup>. His idea that swans have two sides branched off to people having two sides, masculine and feminine<sup>14</sup>, which he portrays in multiple characters. I believe that his interpretation may have been influenced by the time period that he created it. The idea of same gender partnership has been a growing argument and topic of discussion in society. When the original *Swan Lake* was created, the idea of homosexuality was overlooked and not accepted like in today's society. Bourne's introduction of this in his piece provided the shock factor and was much unexpected. In comparison to the restaging of *Giselle*, Bourne kept the choreography and sequences similar to the original production of *Swan Lake*. By doing this, I believe that Bourne was able to keep the beautiful and graceful movement. This aspect of choreography is able to portray part of the "feminine" side of the characters, which is part of how Bourne manipulated the effect of the original piece to the effect of his piece. The "masculine" side of the characters is more apparent in the male characters yet Bourne still finds a way to have this side of every character revealed.

The third choreographer that was analyzed was Mark Morris. Morris, born in Seattle on August 29, 1956<sup>15</sup>, has performed with multiple companies including Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble<sup>16</sup>. He became famous for his multitude of works and his famous dance company *Mark Morris Dance Group* formed in 1980. His most well known piece, *The Hard Nut*, was created during his time as Director of dance for Theatre Royal de la

---

<sup>13</sup> "A Contemporary Journey to Where 'Desire' Meets 'Fate'" *Showbiz Friends*. 15 Feb. 2011. Web. 14 Nov. 2011. <<http://www.showbizfriends.com/index.php?categoryid=41>>.

<sup>14</sup> Weiss, Suzanne. "Swan Lake." *Culture Vulture*. 22 Mar. 2006. Web. 14 Nov. 2011. <<http://www.culturevulture.net/Dance/BourneSwanLake.htm>>.

<sup>15</sup> "Biography." *Mark Morris Dance Group*. Mark Morris Dance Group. Web. 14 Nov. 2011. <[http://markmorrisdancegroup.org/the\\_company/about\\_mark\\_morris](http://markmorrisdancegroup.org/the_company/about_mark_morris)>.

<sup>16</sup> Ibid

Monnaie in Brussels. *The Hard Nut* was created in 1991 and is a comical play off of the original *Nutcracker* first performed in 1892<sup>17</sup>. In additional analyses of re-created dances, it can be found that choreographers usually recreate the dance to represent more modern traditions and ideas. The artistic process is always different for each choreographer and for Mark Morris he seems to focus on the visual aspects such as costumes and sets more than anything else. In *The Hard Nut*, over 60 set pieces and props are used, the wardrobe contains 30 wigs, and 48 members are a part of the stage crew that is in charge of wardrobe, hair and makeup<sup>18</sup>. Some may argue that just changing the costumes and sets would not change anything at all but in the case of Morris, they would be wrong. Mark Morris added a modern, comical twist and did so with the cartoon like twists to the sets and costumes. His comical interpretation is comparable to Matthew Bourne's *Swan Lake*. Looking at the amount of focus put into costumes and sets, it can be interpreted that Morris is aiming for a flashy and memorable performance. The elaborate stage and costume designs far surpass that of the original *Nutcracker*. This is the reason that *The Hard Nut* has been voted "viewers' choice"<sup>19</sup> for years. Despite the similar plotline of a typical *Nutcracker* ballet, he takes the typical sweetness out of the ballet and gives the characters rude and impolite personalities. For example, in the party scene, instead of the children being "angelic" like expected, they fight with each other and have no problem expressing their anger toward the others. To expand the investigation of the visual focus, several videos were viewed focusing on "Waltz of the Snowflakes"<sup>20</sup> scene from *The*

---

<sup>17</sup> Ibid

<sup>18</sup> Pacheco, Alexandro. "The Hard Nut: A Look Back." *YouTube*. YouTube, 13 Aug. 2007. Web. 14 Nov. 2011. <<http://www.youtube.com/watch?v=drFs3cWP1uw>>.

<sup>19</sup> "The Hard Nut." *Mark Morris Dance Group*. Mark Morris Dance Group. Web. 14 Nov. 2011. <<http://markmorrisdancegroup.org/hardnut>>.

<sup>20</sup> "Waltz of the Snowflakes." *YouTube*. YouTube, 22 Oct. 2009. Web. 14 Nov. 2011. <<http://www.youtube.com/watch?v=LsK33m6f3o8>>.



*Hard Nut* and other productions of the *Nutcracker*. A noticeable difference that sets Morris' production apart from the others was the use of confetti, 22 pounds of it in fact.<sup>21</sup> With percussive actions in the music, the dancers had confetti to throw on the higher points of music and choreography. In *The Hard Nut*, 22 of the 32 dancers in the entire production are used for this specific scene.<sup>22</sup> Compared to Morris's production of this scene, the other productions rarely had all dancers dancing at once. A couple of dancers would dance at any one time while the others were bowed around them. This use of a multitude of dancers created a captivating effect. In Morris' production, another noticeable difference was the use of black background for this scene as opposed to a full set like the others. This staging focused on the dancers and the playfulness of the snowflakes.

Inspiration plays a huge part in the recreation of famous pieces. It is what drives artists to craft unforgettable pieces that will forever change the people who are lucky enough to witness them. Often these kinds of works will relate to the views and thoughts of those who flock to come see them.

Displayed well by the first choreographer, Mats Ek is a commendable, inspired artist who seems to put the deepest meanings into his works. Like *Giselle*, he has recreated many other ballets with unforeseen, unique twists. To say that his works only represent modern times would be completely incorrect. Ek prefers to reference daily life in his choreography. Taking part in "social exchange" and allude to other arts, films, and

---

<sup>21</sup> "The Hard Nut." *Mark Morris Dance Group*. Mark Morris Dance Group. Web. 14 Nov. 2011. <<http://markmorrisdancegroup.org/hardnut>>.

<sup>22</sup> Ibid



paintings<sup>23</sup>. He is inspired by the deeper meaning and wanting to understand what's going on around him. He doesn't believe that the whole "meaning of life can be grasped"<sup>24</sup> yet he tries to portray it in his choreography. Ek's main inspiration though is simply emotion.

In light of Ek's inspirations of emotion, it is clear to see that many other aspects of his works are affected by this. His choice of music, for one, is narrowed down for his need of expressive movement. He looks for melodic yet not too intricate music. He clarifies that he needs "space left for some sort of addition" and that there needs to be "air left in it"<sup>25</sup> specifically for movement. On another note, many classify his works as modern but Ek choreographs with movements that fit the context of a specific piece and not technically a specific genre. In an interview, Ek states that dancers have to work with the feelings and "with analysis of the whole character but not mimic classical gestures"<sup>26</sup>. Not only the choreography, but also the stage sets and costumes are unlike the previous choreographers studied. By watching a video of Ek's recreated piece of *Giselle*, one can see that not as much effort or priority is put into the costumes and set designs as is invested in the movements<sup>27</sup>. All of the dancers bring passion to their movements. Ek wants his dancers to express their own emotions, driven by their characters, in order to present as much life as possible to the audience. Many say that his characters are "psychologically intense". In response Ek says "I demand, of course, when you do a character like Giselle that you have a clear picture of who this person is, and you're

---

<sup>23</sup> Glentzer, Molly. "Mats Ek Steps into the Spotlight." *Chron.com*. Houston Chronicle, 5 Apr. 2009. Web. 14 Nov. 2011. <<http://www.chron.com/entertainment/article/Mats-Ek-steps-into-the-spotlight-1748326.php>>.

<sup>24</sup> Ibid

<sup>25</sup> Ibid

<sup>26</sup> Ibid

<sup>27</sup> "Giselle - Mats Ek." *YouTube*. YouTube, 2 May 2011. Web. 14 Nov. 2011. <<http://www.youtube.com/watch?v=FtmtKErPJfs>>.

expressing your feelings through this person”<sup>28</sup>. With this much emotional development behind the character, there is no need for overdone sets or costumes to make up for the possible lack of life or passion. This may also be a way for the audience to focus on the choreography and not so much the surroundings.

Pursuing this further, one might infer that Mat Ek’s personal life also inspires him deeply. Ek has worked with his wife Ana Laguna for over 30 years and is constantly motivated by her movements and expressions. In an interview he explains that she is not only inspiring because of her far-reaching technical training background but also because “she has a capacity of combining the movements with, which in my case is absolutely essential, an inner life, an inner architecture of feelings and thoughts and associations, which is quite stunning”<sup>29</sup>. One may argue that Ana is possibly the base of all his emotional inspiration.

Matthew Borne has an entirely different approach. For Borne, it is about providing a familiar story to the audience. By watching an interview with Borne, it was easy to see that he is a very easy going individual and goes where life takes him. In fact, he didn’t start dance training until he was 22<sup>30</sup>. His background lends to an entirely different personality and supports the idea that choreographers and their works differ from their personalities. They are the sole influences on works of art. In an interview, Borne stated that it is about winning over the audience and “taking something people feel they already know, a bit, be it the music or the story, and surprising them with what you

---

<sup>28</sup> Glentzer, Molly. "Mats Ek Steps into the Spotlight." *Chron.com*. Houston Chronicle, 5 Apr. 2009. Web. 14 Nov. 2011. <<http://www.chron.com/entertainment/article/Mats-Ek-steps-into-the-spotlight-1748326.php>>.

<sup>29</sup> Ibid

<sup>30</sup> "Matthew Bourne: Refreshing the Classics and Winning Audiences Over." *DancePulp*. Hulu, 14 Feb. 2011. Web. 14 Nov. 2011. <12. <http://www.hulu.com/watch/210830/dancepulp-matthew-bourne-refreshing-the-classics-and-winning-audiences-over>>.



do with it"<sup>31</sup>. Borne has always recreated famous pieces or classics for this very purpose. He is very bold in his changes to the original production of *Swan Lake*, such as the sex of characters, as seen in his piece *Swan Lake*. Based on the different approaches towards his works, it seems that Borne is a people pleaser. He states that he puts humor "towards the beginning so people relax" so as to "with the audience over"<sup>32</sup>. Borne desires to introduce types of dance that people would not generally go to see. He wants to win the audience over with humor, because later on in the performance he introduces more unusual, abstract, modern types of dance movements later.<sup>33</sup> None of his movements are straightforward, but daring to inflict new ideas and perspectives on the audience. In today's society, many things are frowned upon and rejected by society, such as homosexuality. The bold change of the swans made to be males was inspired by this concept. The prince realizes his sexuality is a problem, because as a part of the royal family it is not acceptable. He attains to be wild and free because he simply cannot be. In Act 3, the prince becomes attracted to the stranger, also known as the black swan. He is attracted because the stranger has all the characteristics of a swan such as being wild, free, and beautiful. Borne states "it is the prince's tragedy, not a gay tragedy"<sup>34</sup>. Many people misperceive this work to just be a 'gay' *Swan Lake* when it is really about love. Borne seeks to reach the audience by relating them to this common concept of a quest for

---

<sup>31</sup> Ibid

<sup>32</sup> Ibid

<sup>33</sup> Sagolla, Lisa Jo. "Matthew Bourne's *Swan Lake*." *Backstage*. 22 Oct. 2010. Web. 14 Nov. 2011. <[http://www.backstage.com/bso/content\\_display/reviews/ny-theatre-reviews/e3i1c1499752deb3a60d08cb55f54edb69a](http://www.backstage.com/bso/content_display/reviews/ny-theatre-reviews/e3i1c1499752deb3a60d08cb55f54edb69a)>.

<sup>34</sup> "Matthew Bourne: Refreshing the Classics and Winning Audiences Over." *DancePulp*. Hulu, 14 Feb. 2011. Web. 14 Nov. 2011. <12. <http://www.hulu.com/watch/210830/dancepulp-matthew-bourne-refreshing-the-classics-and-winning-audiences-over>>.



love. The prince in the story does not seek sexuality, but just love<sup>35</sup>. In Borne's *Swan Lake*, he intended to recreate a piece to have familiar ideas, such as from the original ballet, for the audience to relate to.

Unlike the others, Mark Morris was inspired solely by music. He even states that "I choreograph *because* of music".<sup>36</sup> To Morris, this is what separates him from most other choreographers. Some could argue that this is the case for all choreographers but others could argue that that is not true because dance is simply a movement of the body. It is what you feel inside and how you express emotions or tell a story. Dance can be done without music. Morris brings dancing for music to a whole other level. He studies the scores and notes of the piece of music that he is going to use and studies the story behind it<sup>37</sup>. Furthermore, Morris only uses live music in rehearsals and performances. This shows his true appreciation and respect for music. Artists are often separated by their inspirations and artistic processes and it is shown in the works they produce.

For Morris, his entire restaged and recreated piece of the *Nutcracker* was inspired by the memorable music within it. Ever since he first heard the music at age 15, he knew that he wanted to someday choreograph to that unforgettable music. Morris stated that "he wanted to build a fresh version from the ground up".<sup>38</sup> He took many different approaches with the help of collaborators Charles Burns and Adrienne Lobel.<sup>39</sup> Burns is a comic book artist who has a very black and white view of the world, as seen in the set design. His artwork is filled with archetypal concepts such as guilt, childhood, mystery,

---

<sup>35</sup> Roberts, David. "Theatre Reviews Limited: "Swan Lake"" *Theatre Reviews Limited*. Web. 14 Nov. 2011. <<http://www.theatreviews.com/pastreviews/swanlake.html>>.

<sup>36</sup> "A Conversation with Mark Morris." *Charlie Rose*. 11 Apr. 2011. Web. 14 Nov. 2011. <<http://www.charlierose.com/view/interview/3170>>.

<sup>37</sup> Ibid

<sup>38</sup> Ibid

<sup>39</sup> Pacheco, Alexandro. "The Hard Nut: A Look Back." *YouTube*. YouTube, 13 Aug. 2007. Web. 14 Nov. 2011. <<http://www.youtube.com/watch?v=drFs3cWP1uw>>.

adolescent sexuality, and portrayals of postwar America<sup>40</sup>. Lobel created many sets and costumes to go hand in hand with Burns' views. Because the performance contains an orchestra of 77 musicians, choir of 12 singers, 93 costumes, and much more, it seems that Morris paid more attention to the supporting details<sup>41</sup>. The cartoon- like characters and settings add humor very different from the original. As stated before, the multitude of dancers in the "Waltz of the Snowflakes" creates a breathtaking effect unlike other creations of the *Nutcracker*. Morris doesn't believe that snowflakes or flowers (characters in another scene) should be gender specific. In fact he states that he wants "a stage full of people regardless of gender"<sup>42</sup>.

In a fast moving and progressive society, change seems to be expected to carry the evolution of dance in a new direction. For the three artists Mats Ek, Matthew Borne, and Mark Morris, their entire career is based around change in many separate forms. In dance, an alteration to something as basic as stage sets or costumes can change how the dance is understood by the audience. Within a major work of dance, elements from timing, body shape, movement direction, floor pattern, or choreographic devices like repetition can be adjusted. This paper has investigated the ways in which choreographers manipulate these and many other aspects of major works to mold them into something of their own. The recreated works add to the preservation of the classics because they are formed into a modern recreation. As inspired individuals of their generations, the three choreographers respected the originality of the three ballets yet brought them into a new light.

---

<sup>40</sup> Ibid

<sup>41</sup> Ibid

<sup>42</sup> Ibid



## Bibliography

- Boccardo, Patricia. "Giselle: Choreography Mats Ek." *Culture Kiosque*. Web. 14 Nov. 2011. <[http://www.culturekiosque.com/dance/reviews/mats\\_ek.html](http://www.culturekiosque.com/dance/reviews/mats_ek.html)>.
- Davidson, Gladys. "The Story of the Ballet- Giselle." 1949. Web. 14 Nov. 2011. <<http://www.giselle-ballet.com/about/story.shtml>>.
- Glentzer, Molly. "Mats Ek Steps into the Spotlight." *Chron.com*. Houston Chronicle, 5 Apr. 2009. Web. 14 Nov. 2011. <<http://www.chron.com/entertainment/article/Mats-Ek-steps-into-the-spotlight-1748326.php>>.
- Green, Aaron. "The History of The Nutcracker Ballet." *Classical Music*. About.com. Web. 14 Nov. 2011. <<http://classicalmusic.about.com/od/historyofballet/a/nutcrackerproa.htm>>.
- Green, Aaron. "The History of Swan Lake." *Classical Music*. About.com. Web. 14 Nov. 2011. <<http://classicalmusic.about.com/od/historyofballet/p/swanlakepro.htm>>.
- Haegeman, Marc. "'Giselle' Revived in Paris." *Dance View Times*. Dec. 2006. Web. 14 Nov. 2011. <<http://danceviewtimes.com/2006/Autumn/13/pobgiselle.html>>.
- Kisselgoff, Anna. "BALLET: CULLBERG 'GISELLE'" *The New York Times - Breaking News, World News & Multimedia*. The New York Times, 10 Nov. 1982. Web. 14 Nov. 2011. <<http://www.nytimes.com/1982/11/10/arts/ballet-cullberg-giselle.html>>.
- Maling, Michel. "Ballet Dancing and the Ballet Giselle." *Ezinearticles.com*. Web. 14 Nov. 2011. <[4. http://ezinearticles.com/?Ballet-Dancing-and-the-Ballet-Giselle&id=4010092](http://ezinearticles.com/?Ballet-Dancing-and-the-Ballet-Giselle&id=4010092)>.
- Pacheco, Alexandro. "The Hard Nut: A Look Back." *YouTube*. YouTube, 13 Aug. 2007. Web. 14 Nov. 2011. <<http://www.youtube.com/watch?v=drFs3cWP1uw>>.
- Roberts, David. "Theatre Reviews Limited: "Swan Lake"" *Theatre Reviews Limited*. Web. 14 Nov. 2011. <<http://www.theatreviews.com/pastreviews/swanlake.html>>.
- Sagolla, Lisa Jo. "Matthew Bourne's Swan Lake." *Backstage*. 22 Oct. 2010. Web. 14 Nov. 2011. <[http://www.backstage.com/bsoc/content\\_display/reviews/ny-theatre-reviews/e3i1c1499752deb3a60d08cb55f54edb69a](http://www.backstage.com/bsoc/content_display/reviews/ny-theatre-reviews/e3i1c1499752deb3a60d08cb55f54edb69a)>.



- Weiss, Suzanne. "Swan Lake." *Culture Vulture*. 22 Mar. 2006. Web. 14 Nov. 2011.  
<<http://www.culturevulture.net/Dance/BourneSwanLake.htm>>.
- "Biography." *Mark Morris Dance Group*. Mark Morris Dance Group. Web. 14 Nov. 2011.  
<[http://markmorrisdancegroup.org/the\\_company/about\\_mark\\_morris](http://markmorrisdancegroup.org/the_company/about_mark_morris)>.
- "A Contemporary Journey to Where 'Desire' Meets 'Fate'" *Showbiz Friends*. 15 Feb. 2011. Web. 14 Nov. 2011. <<http://www.showbizfriends.com/index.php?categoryid=41>>.
- "A Conversation with Mark Morris." *Charlie Rose*. 11 Apr. 2011. Web. 14 Nov. 2011.  
<<http://www.charlierose.com/view/interview/3170>>.
- "Dance Glossary." Maryland State Department of Education, 01 Sept. 2004. Web. 14 Nov. 2011.  
<[http://mdk12.org/instruction/curriculum/arts/vsc\\_dance\\_glossary.pdf](http://mdk12.org/instruction/curriculum/arts/vsc_dance_glossary.pdf)>.
- "Effect." *Dictionary.com*. Random House Incorporation. Web. 14 Nov. 2011.  
<<http://dictionary.reference.com/browse/effect>>.
- "Giselle - Mats Ek." *Bayerische Staatsoper*. The Linde Group. Web. 14 Nov. 2011.  
<<http://www.bayerische.staatsoper.de/922-ZG9tPWRvbTlmaWQ9MTgzMyZsPWVuJnRlcm1pbj03ODk5~spielplan~ballett~veranstaltungen~vorstellung.html>>.
- "Giselle - Mats Ek." *YouTube*. YouTube, 2 May 2011. Web. 14 Nov. 2011.  
<<http://www.youtube.com/watch?v=FtmtKErPJfs>>.
- "The Hard Nut." *Mark Morris Dance Group*. Mark Morris Dance Group. Web. 14 Nov. 2011.  
<<http://markmorrisdancegroup.org/hardnut>>.
- "History of Giselle." *Classic Show Entertainment*. Web. 06 Jan. 2012.  
<<http://www.classicshowentertainment.com/shows/giselle/history>>.
- "Matthew Bourne: Refreshing the Classics and Winning Audiences Over." *DancePulp*. Hulu, 14 Feb. 2011. Web. 14 Nov. 2011. <12. <http://www.hulu.com/watch/210830/dancepulp-matthew-bourne-refreshing-the-classics-and-winning-audiences-over>>.
- "Swan Lake." *AbsoluteAstronomy.com*. Web. 14 Nov. 2011.  
<[http://www.absoluteastronomy.com/topics/Swan\\_Lake](http://www.absoluteastronomy.com/topics/Swan_Lake)>.

"Waltz of the Snowflakes." *YouTube*. YouTube, 22 Oct. 2009. Web. 14 Nov. 2011.

<<http://www.youtube.com/watch?v=LsK33m6f3o8>>.