«All the world’s a stage»

( [WILLIAM SHAKESPEARE](https://www.poetryfoundation.org/poets/william-shakespeare))

**I-5-7 классы**

The **Bolshoi Theatre**

The **Bolshoi Theatre** ([Russian](https://en.wikipedia.org/wiki/Russian_language): Большо́й теа́тр, [tr.](https://en.wikipedia.org/wiki/Romanization_of_Russian) *Bol'shoy Teatr, Big Theatre*) is a historic theatre in [Moscow](https://en.wikipedia.org/wiki/Moscow), [Russia](https://en.wikipedia.org/wiki/Russia), originally designed by architect [Joseph Bové](https://en.wikipedia.org/wiki/Joseph_Bov%C3%A9), which holds [ballet](https://en.wikipedia.org/wiki/Ballet) and [opera](https://en.wikipedia.org/wiki/Opera) performances. Before the [October Revolution](https://en.wikipedia.org/wiki/October_Revolution) it was a part of the [Imperial Theatres](https://en.wikipedia.org/wiki/Imperial_Theatres) of the [Russian Empire](https://en.wikipedia.org/wiki/Russian_Empire) along with [Maly Theatre](https://en.wikipedia.org/wiki/Maly_Theatre_(Moscow)" \o "Maly Theatre (Moscow)) (*Small Theatre*) in Moscow and a few theatres in Saint Petersburg ([Hermitage Theatre](https://en.wikipedia.org/wiki/Hermitage_Theatre), [Bolshoi (Kamenny) Theatre](https://en.wikipedia.org/wiki/Bolshoi_Theatre,_Saint_Petersburg), later [Mariinsky Theatre](https://en.wikipedia.org/wiki/Mariinsky_Theatre" \o "Mariinsky Theatre) and others).

The [Bolshoi Ballet](https://en.wikipedia.org/wiki/Bolshoi_Ballet) and Bolshoi Opera are amongst the oldest and most renowned ballet and opera companies in the world. It is by far the world's biggest ballet company, with more than 200 dancers.The theatre is the parent company of [The Bolshoi Ballet Academy](https://en.wikipedia.org/wiki/The_Bolshoi_Ballet_Academy), a world-famous leading school of ballet. It has a branch at the Bolshoi Theater School in [Joinville](https://en.wikipedia.org/wiki/Joinville), [Brazil](https://en.wikipedia.org/wiki/Brazil).

The main building of the theatre, rebuilt and renovated several times during its history, is a landmark of Moscow and Russia (its iconic [neoclassical](https://en.wikipedia.org/wiki/Neoclassical_architecture) façade is depicted on the [Russian 100-ruble banknote](https://en.wikipedia.org/wiki/Russian_ruble)). On 28 October 2011, the Bolshoi re-opened after an extensive six-year renovation. The official cost of the renovation is 21 billion rubles ($688 million). However, other Russian authorities and other people connected to it claimed much more public money was spent. The renovation included restoring acoustics to the original quality (which had been lost during the [Soviet Era](https://en.wikipedia.org/wiki/Soviet_Era)), as well as restoring the original Imperial decor of the Bolshoi.[[](https://en.wikipedia.org/wiki/Bolshoi_Theatre#cite_note-bbc-3)

**II-8-9 классы**

**Ballet and opera**

The Bolshoi is a [repertory theatre](https://en.wikipedia.org/wiki/Repertory), meaning that it draws from a list of productions, any one of which may be performed on a given evening. It normally introduces two to four new ballet or opera productions each season and puts a similar number on hold. The sets and costumes for most productions are made in the Bolshoi's own workshops. The performers are drawn primarily from the Bolshoi's regular ballet and opera companies, with occasional guest performances. Since the dissolution of the Soviet Union, there have been a few attempts to reduce the theatre's traditional dependence on large state subsidies. Corporate sponsorship occurs for some productions, but state funding is still the lifeblood of the company.

The Bolshoi has been associated from its beginnings with ballet. [Tchaikovsky](https://en.wikipedia.org/wiki/Tchaikovsky)'s ballet [*Swan Lake*](https://en.wikipedia.org/wiki/Swan_Lake) premiered at the theatre on 4 March 1877. Other staples of the Bolshoi repertoire include Tchaikovsky's [*The Sleeping Beauty*](https://en.wikipedia.org/wiki/The_Sleeping_Beauty_(ballet)) and [*The Nutcracker*](https://en.wikipedia.org/wiki/The_Nutcracker), Adam's *[Giselle](https://en.wikipedia.org/wiki/Giselle" \o "Giselle)*,[Prokofiev](https://en.wikipedia.org/wiki/Prokofiev)'s [*Romeo and Juliet*](https://en.wikipedia.org/wiki/Romeo_and_Juliet_(Prokofiev)), and [Khachaturian](https://en.wikipedia.org/wiki/Khachaturian)'s [*Spartacus*](https://en.wikipedia.org/wiki/Spartacus_(ballet)).

The chief ballet conductor from 1923 to 1963 was [Yuri Fayer](https://en.wikipedia.org/wiki/Yuri_Fayer).

After the death of [Joseph Stalin](https://en.wikipedia.org/wiki/Joseph_Stalin), the company toured internationally and became an important source of cultural prestige, as well as foreign currency earnings. As a result, the "Bolshoi Ballet" became a well-known name in the West. However, the Bolshoi suffered from losses through a series of defections of its dancers. The first occurrence was on 23 August 1979, with [Alexander Godunov](https://en.wikipedia.org/wiki/Alexander_Godunov); followed by [Leonid Kozlov](https://en.wikipedia.org/wiki/Leonid_Kozlov) and [Valentina Kozlova](https://en.wikipedia.org/wiki/Valentina_Kozlova" \o "Valentina Kozlova) on 16 September 1979; and other cases in the following years. Bolshoi continues to tour regularly with opera and ballet productions in the post-Soviet era.

The opera company specializes in the classics of Russian opera such as [Mussorgsky](https://en.wikipedia.org/wiki/Mussorgsky)'s [*Boris Godunov*](https://en.wikipedia.org/wiki/Boris_Godunov_(opera)), [Glinka](https://en.wikipedia.org/wiki/Mikhail_Glinka)'s [*A Life for the Tsar*](https://en.wikipedia.org/wiki/A_Life_for_the_Tsar), and[Rimsky-Korsakov](https://en.wikipedia.org/wiki/Rimsky-Korsakov)'s [*The Tsar's Bride*](https://en.wikipedia.org/wiki/The_Tsar%27s_Bride_(opera)), as well as the operas of Tchaikovsky. Many operas by western composers are also performed, especially works of Italian composers such as [Rossini](https://en.wikipedia.org/wiki/Rossini), [Verdi](https://en.wikipedia.org/wiki/Verdi), and [Puccini](https://en.wikipedia.org/wiki/Puccini). Until the mid-1990s, most foreign operas were sung in Russian, but Italian and other languages have been heard more frequently on the Bolshoi stage in recent years.

Some operas, such as Borodin's [*Prince Igor*](https://en.wikipedia.org/wiki/Prince_Igor), include extensive ballet sequences. Many productions, especially of classic Russian opera, are performed on a grand scale, with dozens of costumed singers and dancers on stage for crowd or festival scenes.

**III 9-11 классы**

"The Russian actors and teachers of the late 19th and early 20th century had an immense effect on the acting traditions of the United States," stated **Leslie Jacobson**, Professor and Chair, Department of Theater at the George Washington University at a Kennan Institute seminar on **10 October 2003**. Jacobson, joined by **Andrei Malaev-Babel**, Producing Artistic Director, Stanislavsky Theater Studio and **Sarah Kane**, Artistic Associate, Stanislavsky Theater Studio, recounted how the teachings of Konstantin Stanislavky and Michael Chekhov influenced generations of American stage and film actors.

Starting in the late 19th century, the style of playwriting began to change, according to Jacobson. In plays by Shakespeare and other classical playwrights, she noted, "you did not have to wonder what a character was thinking or feeling—all you had to do was hear the dialogue." Playwrights such as Henrik Ibsen, Anton Chekhov, and others influenced by them began to write plays with both text and subtext, where things that were not said were often just as important as the actor's lines. "A new kind of actor and acting style needed to develop to serve these plays," said Jacobson.

During this era, according to Maleev-Babel, Stanislavsky began developing a different kind of theater in rebellion against the "clichéd acting" of the 19th century, where every emotion had certain gestures and expressions associated with it, and staging was generic and interchangeable between productions. The acting style he developed emphasized the psychological internal life of the character, and forced the actor to "truly create a role."

Maleev-Babel noted that Stanislavsky evolved over time, and the evolution of his teachings outside Russia was driven by when and which of his books were translated, by the acting coaches who studied under him and emigrated to the United States, and by what elements of his work were "marketable" and suitable for a teaching system that students could buy. Stanislavsky's tremendous influence in the United States also stemmed from contacts with the Federal Theater Project set up under the WPA, and with the Group Theater Company based in New York, founded by Cheryl Crawford, Harold Clurman, and Lee Strasberg. Strasberg and other prominent American artists traveled to Moscow to see Stanislavky's work in the Moscow Art Theater firsthand and to speak with him.

The generation of actors, directors, and producers who gained prominence in the 1940s, 50s, and 60s came out of programs like the Group Theater Company, stated Jacobson. Lee Strasberg went on to break from the Group Theater Company to form his own school, which placed greater emphasis on personal experience and improvisation. What they were all teaching was the "Stanislavsky System," which was also known as "method acting." Initially developed for the stage, the system would prove to be especially effective in films, where non-textual communication was even more important.