Welcome to the San Francisco Ballet Student Matinee

We are delighted to share the joy of dance and the beauty of ballet with your students. SF Ballet Student Matinees are a wonderful way to expose students to the transformative power of creativity through the performing arts.

SF Ballet is thrilled to present two Student Matinees in 2017. These educational performances provide K–12 students with an engaging introduction to classical and contemporary ballet. The Student Matinee on February 1st features excerpts from Helgi Tomasson’s *Haffner Symphony*, Trey McIntyre’s *Presentce*, Benjamin Millepied’s *The Chairman Dances*, and Justin Peck’s *In the Countenance of Kings*.

This Student Matinee Study Guide provides educators with comprehensive materials that explore dance as an art form and introduce key elements of ballet. We encourage educators to use the Study Guide before and after the performance to help students explore movement and dance, learn about ballet, and discover what happens behind the scenes of a ballet production. This Study Guide includes pre-performance worksheets, post-performance writing activities, and materials for guided discussions that challenge students to think deeply and critically about the performance and about the artistic process.

Symbols are used throughout this Study Guide to direct educators to key concepts that ask students to think critically and creatively about the arts.

-  indicates a student activity or discussion question
-  indicates a key concept about dance or the artistic process
-  indicates a key concept about music for ballet
-  indicates a look behind-the-scenes

SF Ballet Student Matinee performances and Study Guides are designed to support learning through the arts in the classroom. Teachers are encouraged to adapt the activities to specific grade levels and integrate the arts with the core curriculum. We hope this Study Guide, combined with the performance, sparks conversation and reflection, inspires creative expression, and fosters an appreciation and understanding of dance as an art form.

Thank you for sharing the joy of dance with your students. We look forward to seeing you at the SF Ballet Student Matinee.

Sincerely,

Andrea Yannone
Director of Education and Training
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EXPLORING MOVEMENT, DANCE, AND BALLET

MOVEMENT

How can movement alone tell a story? Think about this: you can often tell a lot about how people are feeling just by looking at them. Their emotions, and sometimes their thoughts, show on their faces and in how they move. There are many ways people can communicate without words.

Movement is one way to communicate and express yourself. Try communicating without words. Use facial expressions and body movement to communicate that you are feeling excited, nervous, or surprised. Did you change the expression on your face for each emotion? How did you use your hands to show your emotions and thoughts? Did you move your shoulders and arms? Did you stand very still, or did you jump or skip? Dance is a way to express yourself! In ballet, dancers don’t use their voices to tell the story to the audience. Instead, ballet dancers move their bodies to show how a character is feeling or to communicate a story or idea to the audience.
DANCE

Dance is a special way of moving, usually to music. As far as historians know, dance is as old as humans are; it has always been a way for communities and groups of people to tell stories and pass values and ideals from one generation to another. Today we see dance in traditions like coming-of-age ceremonies (such as a bar mitzvah or quinceañera), celebrations (weddings and parties), and festivals (such as Carnival and Lunar New Year). There are many different kinds of dance from all over the world. Some dances are performed on a stage for an audience while others are forms of social dances (line dancing or salsa). Often dances have set steps that everyone in a culture or community knows, but sometimes dance can be an individual form of self-expression.

Can you name three different genres or styles of dance? Maybe a style of dance that you have seen on a stage, in a movie, or at a community festival? Think about the dance steps, costumes, and music. Is this a social dance that requires a group of people, or can it be performed as a solo or duet? What makes these genres similar or different? A few examples of different dance styles to think about are: ballet, jazz, hip hop, tap, and modern. There are also many different styles of folk dances and cultural dances from around the world.

BALLET’S BEGINNINGS

Ballet is a form of dance that began hundreds of years ago in the royal courts of Italy and France. Formal group dances from the royal courts developed into the art form we know now after King Louis XIV (the “Sun King”) of France established the first ballet school, the Académie Royale de Danse, in Paris in 1662. Because this happened in France, French became the “official” language of ballet. To this day, all of the steps in ballet still have French names, so you can take a ballet class anywhere in the world and know exactly what to do.

Look carefully at the illustration of King Louis XIV of France. He is wearing a costume for the role of the “Sun King” in 1650s. How does the costume communicate to the audience that he’s portraying the character of the Sun King? (See the Pre- and Post-Performance Activities section for a full-size image.)

In ballet there are five basic positions of the feet (and accompanying arm positions). These positions originated from fencing positions, and require the dancer to “turn out,” or rotate the entire leg, from the top of the thigh to the toes, away from the center line. If you look at a dancer standing in any of the five positions, you’ll see that her toes point in opposite directions.
BALLETT

The dancers you will see perform in the SF Ballet Student Matinee are professional ballet dancers with San Francisco Ballet.

What does it mean to be a professional ballet dancer? How many years do you think it takes to become a professional ballet dancer? Just as professional athletes must train for years before they can join a professional sports team, most ballet dancers train for at least 10 years before they are ready to join a ballet company. Sometimes you will see kids your age in a ballet, like Clara in Nutcracker. These young dancers are still students learning ballet at San Francisco Ballet School.

A choreographer is a person who puts together dance steps to tell a story or communicate an idea to the audience. He or she creates phrases of dance steps to communicate an idea, express an emotion, or tell a story. The choreographer decides the order of the dance steps, how many people will perform each section of the ballet, and when the dancers enter and exit the stage. The choreographer is like the coach of a sports team. The dancers create the team and every person has a different role, but ultimately, everyone is working together for the same goal.

What is choreography? In ballet, the dancers perform steps that a choreographer creates to communicate a story or idea to the audience. Sometimes the steps go along with the music, at the same rhythm and speed, or tempo. Steps in ballet can be done in many different ways (soft or sharp, fast or slow, sudden or sustained) and they can be traditional, drawn from the hundreds of years of ballet history, or newly invented. They can be combined in countless ways. All of these decisions—which steps, how to do them, and how to put them together—are up to the choreographer. While dancers perform the steps the choreographer creates, each person brings his or her own way of moving and thinking about the steps to a performance. All of this together—the ideas and feelings, the steps, the way the dancers do them, and the music—create a visual and emotional experience for both dancers and audiences. This is what makes dance an art.

Many ballets (like Nutcracker or Cinderella) tell a story—which means that sometimes the characters need to communicate with one another. How can they do that when no one speaks in a ballet? They use what we call mime (or pantomime), which is a collection of gestures that have special meaning. The gestures can involve the hands, the head, or the entire body. For example, to say no (and really mean it!), a dancer raises her hands in front of her body, then opens them sharply on a downward diagonal, so they end up in front of her and out to her sides. While doing this, she shakes her head. And if a dancer wants to say he loves someone, he cups his left hand with his right and holds both hands over his heart. At other times, ordinary gestures are all that’s needed. Picture this: a ballet dancer bows to you and sweeps an arm toward the other side of the stage. You would know what to do, wouldn’t you, even if you’d never taken a single ballet class? You’d accept his invitation to cross the stage.

Want to see how dancers use mime (or pantomime) to tell a story? Watch a video of Ballet Master Anita Paciotti discuss the art of mime in the story ballet Giselle, choreographed by Helgi Tomasson. https://youtu.be/3SCWC6DWO60
MUSIC FOR BALLET

Music is a big part of a dance experience; in fact, some music lovers come to SF Ballet partly because of the wide range of music they’ll hear played by the acclaimed SF Ballet Orchestra. A composer is a writer of music. The music used for ballet includes the whole spectrum of classical music by famous composers (think Peter Ilyich Tchaikovsky and Igor Stravinsky) and brand-new music created specifically for a new ballet. Music is an important part of a dance, not only because it sets a rhythm and speed and mood. In a ballet, the dancers respond to the music and how it makes them feel, and so does the audience.

SF Ballet Orchestra has about 50 regular musicians, with extra players hired for performances of music that calls for more instruments. A few of the musicians joined the Orchestra when it began in 1975—they’ve been playing for SF Ballet for more than 40 years!

Leading the Orchestra is Principal Conductor and Music Director Martin West.

The conductor, the leader of the orchestra, decides how to play each piece of music to best re-create what the composer wanted. To do that, he refers to the composer’s notations in the written score, but he has many decisions to make. For example, how fast, exactly, should a fast portion of the music be played? And when the score says to gradually increase the volume (a crescendo), how quickly should the sound get louder, and how loud should it get? The conductor makes sure the musicians play together and, during a show, must make decisions on the spot, responding to what is happening onstage.
The instruments that make up a ballet orchestra fall into four categories.

- **Strings**, the largest group, include the violin, viola, cello, double bass (also called the contrabass), and harp. All of these instruments produce sound when the strings are played with a bow (or, in the case of the harp, a hand) or plucked with fingers.

- **Woodwinds** are instruments whose sound is produced by the breath. These instruments are flute, piccolo, oboe, English horn, clarinet, bassoon, and contra-bassoon. The mouthpieces of the oboe, clarinet, and bassoon are made of reeds (made from the plants called reeds and shaped by the musicians to be just right).

- **Brass** instruments are played with the breath, and the tension of the player’s lips is very important in making the sound. Brass instruments include trumpet, cornet (like a trumpet but smaller, with a softer sound), French horn, trombone, and tuba.

- **Percussion** instruments are those that are struck by the hand, a stick, or another mechanism (like the hammers inside a piano that hit the steel wire strings, when a key is pressed). A piano and harp are not considered part of a percussion section, even though they are percussion instruments. Orchestra percussion instruments include all kinds of drums (timpani, snare, bass), the xylophone, cymbals, and tambourine.

When you go to the Opera House to watch a ballet, look carefully at the people in the orchestra pit. Can you find the conductor? What instruments do you see?

When you are watching a ballet, listen carefully to the orchestra and notice how the dance steps match the music. What instruments do you hear? Is the tempo fast or slow? How does the music make you feel? Does the music make you want to jump, hop, or turn? How do the music and the choreography work together to tell the story. Think about these questions during the Student Matinee or when you are watching a dance performance. Try this in the classroom with a short dance excerpt video of Justin Peck’s *In the Countenance of Kings* with music by Sufjan Stevens. [sfballet.org/season/repertory/program-01](sfballet.org/season/repertory/program-01).

**Themes and motifs** are melodies that occur more than once in a piece of music, and they serve several purposes. One is to help to give the music a structure that audiences can hear. Here’s an example of a musical structure: think of a song that has a refrain (a repeated section of music)—first you sing a verse, which is followed by the refrain; then you sing a different verse, again followed by the refrain. Another important purpose of themes and motifs in ballet is to identify certain characters; often, in full-length ballets, some of the main characters have their own theme.
BEHIND THE SCENES

Think about all the things you see onstage: sets, costumes, makeup, hair and wigs, lighting, and projections. Together, all of the elements designed for each individual ballet help tell the story, convey a mood or feeling, or suggest the setting and time.

Sets might be nothing more than a backdrop (plain, with color added through lighting, or painted with a scene) and side curtains (called legs) that prevent the audience from seeing into the backstage area (the wings). Or sets can fill the stage with walls and platforms and curtains that have been painted to look like a room, or forest, or town square, to name a few. A ballet like Nutcracker or Cinderella has many large sets. Other ballets, like Hoffner Symphony and Prodigal Son, have one or two backdrops that set the scene for the whole ballet. All of these design decisions help communicate to the audience the story or what the choreographer wants to say with his or her ballet.

Ballet costumes range from simple leotards or pants and T-shirts to elaborate, colorful tutus. A ballet like Nutcracker or Cinderella, with a very large cast of dancers, has hundreds of costumes, and all of them have to be made with dancing in mind. That means that even a fitted jacket must be made of material that can stretch so a dancer can raise his arms overhead. Costumes can be classical—tutus for the women, and jackets or vests over tights for the men—or contemporary, like dresses and pants and shorts and tunics. Costumes are very important. Like sets, they help us to understand something about the characters or dancers who wear them. They can also help us see the dancing. Those short, flat tutus you see in classical ballets reveal the dancer’s legs, letting us see clearly the steps and artistry. Even when the costumes for a ballet look alike, often various colors will be used—one for the principal dancers, another for the soloists, and another for the corps de ballet. In a ballet that doesn’t have a story, the colors of the costumes help the audience identify the main characters.
The designer makes all of these choices, working with the choreographer. Together, they decide what’s important to show to the audience.

**Shoes** are an important part of ballet costumes. Ballet dancers wear special ballet shoes when they take a ballet class, rehearse for a performance, or perform onstage. Men, women, and children wear ballet slippers made out of canvas or leather. When girls are old enough and strong enough to dance on the tips of their toes, known as dancing *en pointe*, female ballet dancers start wearing **pointe shoes**. Pointe shoes are hardened around the toes and have a flat surface on the tips, allowing dancers to turn and stand *en pointe*. Ribbons and elastics tied around the ankles keep the pointe shoes firmly secured to a dancer’s feet. Dancing *en pointe* is very difficult and requires years of practice and a lot of strength in their muscles.

**Makeup, hair, and wigs** go hand-in-hand with costumes, completing the look the designer and choreographer want for each character or dancer. Sometimes a dancer might need to wear a special cap to make him look bald, or wear a special wig to portray an older person. Makeup can add wrinkles, or simply help someone’s normal features stand out. Makeup can help the dancers look their best even when it’s not changing their appearance in a drastic way.

**Lighting** is an important part of a ballet’s design, even though much of the time we don’t notice it. Lighting can tell us what to look at (imagine a dark stage with one dancer in a spotlight) and what to feel (bright, clear lighting seems happy; darker scenes convey drama or sadness). Like sets and costumes, lighting helps set the scene and tell the story. Some lighting instruments focus on one part of the stage, while others move—follow spots literally follow a dancer, and remote-controlled instruments can create special effects. Colored sheets of material called gels, which come in hundreds of colors, are placed on the front of a lighting instrument to color the light. Gobos are patterns placed in front of a lighting instrument to cast shadows that help it look like the dancers are in a forest, for example, or standing at a window. Some ballets use **projections** to enhance the scenery and lighting. The projected images might be very noticeable or quite minimal. Some are still images and some of them move. SF Ballet uses projections in *Nutcracker* and *Cinderella*.

When we go to a ballet, we know we’ll see exciting things onstage. But it’s fun to know that there’s a lot more that we don’t see, an entire world that exists behind the scenes. The activity that happens backstage can be equal to the activity onstage during a performance, and there’s a lot that goes on before and after a show and during intermissions. The stage must be washed or swept; sets and props must be placed or repositioned; the gels on the lights must be replaced or changed; costumes need to be set in the wings, ready for quick changes; sound equipment and headsets for stage crew communications must be tested and maintained. This is only a small part of what happens behind the scenes: it takes a large team backstage to make the ballet magic happen onstage. Let’s look at the key players.

The **production director** oversees all of the elements of production: sets, lighting, projections, costumes, and sound. He communicates with all department heads and is responsible for all events that happen on the stage.

The **lighting director** works with the lighting designer and the crew to make sure all lights are positioned properly and all lighting effects work as intended. Sometimes the lighting director designs the lights for new productions; for ballets already in the repertory, he re-creates the existing lighting design.

The **stage manager** is the master organizer backstage. She calls all the production cues (lighting, sound effects, scenery movement), and runs the
curtain calls. She talks to crew members through a headset and must be able to handle anything unexpected that might happen.

The **property master** is in charge of all props—objects that are handled or carried by the dancers, like swords and baskets. He makes sure they are in good repair and are where they need to at particular times; on big shows he oversees a crew.

The **master electrician** works with the lighting designer’s plans to place and maintain all the lighting equipment and focus the lights to make sure they light the correct portion of the stage. He is in charge of the lighting control computer and he helps the lighting supervisor oversee a crew of electricians.

The **head carpenter** is in charge of the scenery, stage, and curtains, making sure everything is correct and in good repair; he also might oversee a crew of stagehands.

The **stagehands** install and set up scenery and roll, carry, or “fly” set pieces and drops. Flown scenery, controlled by the flymen, is attached to a long pipe that reaches across the stage. The pipes are hung from a support system (the grid) very high above the stage and are lowered when needed, bringing the scenery into place and flying it out again. Stagehands wear black so the audience are less likely to see them if they need to go onstage for a scene change.

The **audio engineer** is responsible for all the sound that isn’t produced by the Orchestra, such as announcements, recorded sound effects, and microphone use.

The **wardrobe managers** oversee everything to do with costumes, including placement in dressing rooms or backstage, cleaning, repairs, and problem solving.

The **dressers** work in the wings, assisting dancers with fast costume changes or problems that arise during the performance.
DURING THE PERFORMANCE

AUDIENCE ETIQUETTE: PREPARE YOUR STUDENTS FOR THE PERFORMANCE

It takes a lot of people to put on a ballet production. Some of the roles introduced in this Study Guide include the choreographer, composer, professional dancers, designers, crew, conductor, and musicians. All of the people involved in the production work very hard to create a beautiful and exciting performance. There’s one more important role. The audience!

A live performance is a very exciting experience for the audience as well as the performers. The audience should pay close attention to what is happening on stage and participate and applaud at the appropriate times. What are some of the differences between going to the theatre to see a live performance and watching a video or going to a movie? What makes a good audience member?

DURING THE PERFORMANCE

Watch the dancers carefully
• Look for movement motifs, familiar ballet steps, impressive jumps, and exciting partnering lifts.
• Think about how the costumes and sets help tell the audience sometime about the story, idea, or mood of the ballet.
• Consider how the dancers are using movement to express themselves or tell a story.

Listen to the music
• Clap when the conductor enters before the performance.
• Watch the conductor and musicians.
• Listen for your favorite instruments.
• Think about how the music and the choreography work together.

Clap when you see something you really like
• During a ballet performance, the audience usually claps at the end of a scene or ballet, but the audience can also clap after a difficult sequence of turns, exciting jumps, or when a dancer lifts another dancer high in the air.
• Say “Bravo!” when you see something on stage that it very exciting. Bravo is an Italian word that means "great job!"
• Applaud when the performance is over. This tells the dancers, orchestra, and crew that you appreciate their hard work. Give a standing ovation if you really enjoyed the performance.

A good audience member will...
• Watch the performance quietly.
• Remain seated during the performance. Do not put your feet on the seats or kick the seat in front of you.
• Use the restroom before the performance.
• Turn off phones and cameras. Absolutely no phone calls, texting, photos, or videos are allowed during the performance.
• Leave food, drinks, chewing gum, and candy in the backpack. Snacks may be enjoyed outside the Opera House on the lawn between the Opera House and the Veteran’s Building before or after the performance.

AFTER THE PERFORMANCE

Think about how the artists used movement, music, costumes, and sets to communicate a story, idea, or feeling to the audience. Talk with a friend, classmate, teacher, or family member about your favorite part of the performance.
In this section you will find activities that will encourage your students to think critically and creatively about dance before and after the performance. Activities include:

- Visual Thinking Strategies (VTS) with SF Ballet
- Pre-Performance Worksheets
- Post-Performance Worksheets
- Post-Performance Writing Worksheet
  
  *Elementary: Write a letter to a ballet dancer*
  
  *Secondary: Write a critique of a dance performance*

- Post-Performance Writing Activity

Use the full-page image flashcards to facilitate discussions among students about ballet before or after attending a SF Ballet Student Matinee performance using Visual Thinking Strategies (VTS). VTS is a research-based teaching method that improves critical thinking and language skills through discussion of images. The VTS method supports student growth through teacher-facilitated discussions that use existing visual and cognitive skills to develop confidence and language literacy. For more information about the VTS method, visit [http://www.vtshome.org/](http://www.vtshome.org/).
VISUAL THINKING STRATEGIES WITH SF BALLET

For each of the following images, ask your students to look at the image silently.

Then ask your students three open-ended questions:
- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

Additional discussion questions:
- What do you see that makes you say this is ballet?
- What's happening in this picture? What part of the ballet is this scene from?
- Use your imagination: what type of music are they dancing to?
- What more can we learn about the characters, setting, or plot from the scenic design, lighting design, and costume design?
- What can we learn about the how the characters might be feeling or thinking?
- Are there other possible interpretations?

Image 1: King Louis XIV of France portraying the character of the sun or Apollo, the Greek God of the sun

Image 2: SF Ballet in Helgi Tomasson’s Haffner Symphony

Image 3: SF Ballet in Justin Peck’s In the Countenance of Kings

Image 4: WanTing Zhao and Daniel Deivison-Oliveira as the The Snow Queen and Snow King in Helgi Tomasson’s Nutcracker
Image 5: SF Ballet in Christopher Wheeldon's Cinderella®

Image 6A: SF War Memorial Opera House. View from the stage.

Image 6B: View from Van Ness Avenue

Image 6C: View of the stage and orchestra pit from the audience

Image 6D: View of the stage and backstage area.
The ballerina is waiting for her entrance. She is standing behind the lighting equipment and wings.

- Students will watch the SF Ballet Student Matinee in the War Memorial Opera House. Similar to how the Golden State Warriors play at Oracle Arena and the SF Giants play at AT&T Park, the Opera House is like the Ballet Company’s home court.
- Fun Facts
  - The Opera House has been the home of SF Ballet since 1932–1933.
  - The Opera House can fit more than 3,000 people in the audience.
  - The Opera House was designed by Arthur Brown, Jr., the American architect who also designed San Francisco City Hall.
  - In 2015, some scenes from the movie Steve Jobs, starring Seth Rogen and Kate Winslet, were filmed in the Opera House.
- Take a virtual tour of the Opera House!
What's going on in the pictures below?

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What do you see that makes you think that?

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What kind of music do you think is playing?

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Think about the dancers, musicians, costumes, and sets needed for this performance. What did you visualize? Write or draw about it.

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What’s going on in the pictures below?

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What do you see that makes you think that?

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What was your favorite section or part of this ballet?

Think about the dancers, musicians, costumes, and sets needed for this performance. What did you visualize? Write or draw about it.
What’s going on in the pictures below?

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What do you see that makes you think that?

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Ballet | In the Countenance of Kings
Choreographer | Justin Peck
Composer | Sufjan Stevens
What kind of music do you think is playing?

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Think about the dancers, musicians, costumes, and sets needed for this performance. What did you visualize? Write or draw about it.

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What's going on in the pictures below?

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What do you see that makes you think that?

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What was your favorite section or part of this ballet?

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Think about the dancers, musicians, costumes, and sets needed for this performance. What did you visualize? Write or draw about it.

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__________________________________________________________
After watching the SF Ballet Student Matinee, write a letter to the professional ballet dancers in the SF Ballet Company. The letter can be to your favorite dancer or all of the dancers at SF Ballet. Include an illustration of the performance.

Dear ________________________________

My favorite part of the performance was ________________________________

____________________________________________________________________

____________________________________________________________________

The ballet made me feel ________________________________

____________________________________________________________________

____________________________________________________________________

I was surprised when ________________________________

____________________________________________________________________

____________________________________________________________________

One question I would like to ask about ballet is ________________________________

____________________________________________________________________

____________________________________________________________________

Include an illustration on the back of this page.

From,

Name        Age  School
Write a critique of a dance performance. Imagine that you are the new arts reviewer for your local newspaper; your assignment is to write a critique of one of the works or ballets you watched at the Student Matinee. Follow your teacher’s instructions about the writing structure, length, and font size.

• Comment on the overall production. Give the reader a sense of the performance. Analyze the performance by examining the elements such as choreography, music, scenic design, costumes, and lighting.
• Interpret the choreography. What was the choreographer’s intent, is there symbolism, what is the theme? What story, concept, or feeling do you think the choreographer was trying to communicate to the audience? If the choreographer created an abstract ballet to communicate an idea, feeling, or mood to the audience, what story did you create or imagine while watching the ballet?
• Describe and analyze at least one specific movement phrase. How did the choreographer use movement to tell a story or communicate an idea to the audience?
• Evaluate the performance; do you think the choreographer’s intent was clear? Describe the qualities, elements, and dancers that made the performance interesting for you to watch. Compare and contrast the ballet Haftner Symphony or In the Countenance of Kings with another ballet.
• A dance performance is an interaction between performer (dancers and musicians), production elements (sets, props, lights, costumes, etc), and audience that heightens and amplifies artistic expression. How did the movement and music work together? How did the production elements add to the performance?
• What did the choreography or music remind you of?
• What qualities and elements make the performance interesting for you to watch?

Tips
• The first sentence should set the tone for the paper and should draw the reader in.
• Describe, interpret, analyze, and evaluate the performance.
• Identify the choreographer(s), composer(s), designers, title of the work(s), and the performers or name of the dance company you are discussing.
• Include a conclusion.
SUGGESTED POST-PERFORMANCE DISCUSSION QUESTIONS

What is one new interesting fact that you learned about ballet? What qualities and elements make a dance interesting for you to watch?

Did any of the dances or dancers surprise you? If so, how?

How was the experience of seeing dance on stage different from watching dance on television?

What style or genres of dance do you enjoy most? Think about ballet, modern, jazz, tap, hip hop, and social dance styles. Also consider folk dances and cultural dances from other countries and cultures around the world. How are these styles different and similar to ballet?

Think about the specific steps, lifts, turns, or jumps in the Student Matinee performance. Is there one step that reminded you of another dance style, a sports move, a cultural activity, or a historical event?

What was the ballet about? How did the choreographer use movement to tell a specific story? If the choreographer created an abstract ballet to communicate an idea, feeling, or mood to the audience, what story did you create or imagine while watching the ballet?

Choreographers use a variety of sources as inspiration to transform concepts and ideas into movement for artistic expression. Imagine you are a choreographer. What story or idea will you communicate through dance?

Choreographers and dancers rehearse, or practice, a long time before a dance is performed. Choreographers analyze, evaluate, refine, and document their work to communicate meaning. How do artists use self-reflection, feedback from others, and documentation to improve the quality of their work? How is this process similar to an author or painter?

What was your favorite dance step or dance phrase? How do dancers work with space, time, and energy to communicate artistic expression?

What do you think a dancer needs to do to prepare for a performance? How does a dancer heighten artistry in a performance?

A dance performance is an interaction between performer (dancers and musicians), production elements (sets, props, lights, costumes, etc), and audience that heightens and amplifies artistic expression. How did the movement and music work together? How did the choreography, music, costumes, and sets communicate the story or concept to the audience?

As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. How does dance deepen our understanding of ourselves, other knowledge, and events around us? What did the dance and music remind you of?
This section includes:

- Ballet Terms and Vocabulary
- Department of Education Dance Glossary

When you take a ballet class, the ballet teacher will use words in French to describe the steps and movements. Ballet schools and dance companies all over the world use the same words in French to describe ballet steps because the first ballet school was established over 350 years ago in France by King Louis the XIV.

Dance steps are similar to words in a sentence. It takes a lot of words to tell a story. It also takes a lot of dance steps or moves to create a ballet. When you are watching a dance performance, try to recognize some of the dance steps, positions, and vocabulary terms included in this section.
THE LANGUAGE OF BALLET

Plié [plee-AY]: to bend

Demi-plié: half-bending of the knees, heels stay on the floor.

Grand plié: full bending of the knees (knees should bend until the thighs are horizontal)

Port de bras [paw deh brah]: movement of the arms

Tendu [tahn-DEW]: to point or stretch the foot to the front, side, or back

Relevé [rehl-eh-VAY]: to rise to the balls of the feet (or tips of the toes in pointe shoes)

Jeté [zhuh-TAY]: to leap (in a grand jeté, both legs are fully extended, one to the front, one to the back.)

Arabesque [a-ra-BESK]: a position of the body supported on one leg with the other leg extended behind, forming a right angle (or higher), with the arms held in various harmonious positions creating a long line from fingertips to toes

Pirouette [peer-WET]: to whirl or turn; a rotation of the body on one foot

Fouetté [fweh-TAY] (French for “whipped”): a short whipped movement of the raised foot as it passes rapidly in front of or behind the supporting foot, or the sharp whipping around of the body from one direction to another. There are many varieties of fouettés.

Chaînés [sheh-NAY] (French for chains, links): a series of rapid turns on the pointes or demi-pointes done in a straight line or in a circle.

Chassé [sha-SAY] (French for “chased”): a step in which one foot literally chases the other foot out of its position; done in a series.

Pas de chat [pah duh shah] (French for “cat’s step”): a step in which both legs tuck up under the body, one after the other, quickly, so that both feet are in the air momentarily.

Fish dive: a partnering move in which the ballerina is held low to the ground with her back arched and her legs in fifth position or crossed, so that it looks like she’s diving toward the floor.

Pas de deux [pah duh DUH]: a dance for two people, traditionally a ballerina and a premier danseur. A grand pas de deux has four parts:

PART 1  |  Adage [a-DAHZH]: the opening section in which the ballerina, assisted by her male partner, is lifted, supported, or carried. Includes various types of partnering skills; for example, turns and lifts.

PART 2  |  Male variation: male solo

PART 3  |  Female variation: female solo

PART 4  |  Coda: the finale in which the two dancers appear separately doing short, fast, virtuosic solos, then dance together again. Includes difficult partnering lifts and technically challenging sequences of jumps and turns performed separately by the male and female.

Corps de ballet [core duh ba-LAY]: a group of dancers who work together as an ensemble; they form a background for the ballerina and her partner in a classical ballet and are the backbone of any ballet company.
CALIFORNIA DEPARTMENT OF EDUCATION
DANCE GLOSSARY

Below are selected terms from the dance glossary in the Visual and Performing Arts Content Standards for California Public Schools adopted by the California State Board of Education. For the complete VAPA Dance Glossary, visit http://www.cde.ca.gov/be/st/ss/documents/vpastandards.pdf

Dance: Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.

DANCE GENRES

Genre: A particular kind or style of dance, such as ballet, jazz, modern, folk, tap, social, cultural, folk, and traditional dances

Ballet: A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.

Folk/Traditional Dance: Dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.

Jazz Dance: Dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.

Modern Dance: A type of dance that began as a rebellion against steps and positions, and values expressive and original or authentic movement. It is a twentieth-century idiom.

Social Dance: Dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.

Tap Dance: A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions.

TERMS RELATED TO CHOREOGRAPHY AND ELEMENTS OF DANCE

Choreography (“dance writing”): The creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.

Technique: The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

Force/energy: An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.

Space: An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

Dance Phrase: A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.

Dance Sequence: The order in which a series of movements and shapes occurs.
**Dance Structures**: The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.

**Movement Pattern**: A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

**Axial Movement**: Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, and gesturing. Opposite: locomotor movement.

**Locomotor Movement**: Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, and leaping. Opposite: axial movement.

**Accent**: A strong movement or gesture.

**Canon**: A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.

**Dynamics**: The energy of movement expressed in varying intensity, accent, and quality.

**Gesture**: The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.

**Isolation**: Movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.

**Motif**: A distinctive and recurring gesture used to provide a theme or unifying idea.

**Pathways**: A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway).

**Phrasing**: The way in which the parts of a dance are organized.

**Repetition**: The duplication of movements or movement phrases within choreography.

**Shape**: The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.

**Unison**: Dance movement that takes place at the same time in a group.

**TERMS RELATED TO MUSIC AND DANCE**

**Musicality**: Attention and sensitivity to the musical elements of dance while creating or performing.

**Beat**: Unit of measure of rhythmic time

**Tempo**: The speed of music or a dance.

**Rhythm**: A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

**Time**: An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
ABOUT THE PRODUCTION: HAFFNER SYMPHONY

ABOUT HAFFNER SYMPHONY

*Haffner Symphony* is a ballet without a story—what’s typically called an abstract ballet. Usually this kind of ballet is a visual expression of the emotions and dynamics in the music, meaning that the choreographer turns everything he hears in the musical score into dance steps. Sometimes abstract ballets have an underlying idea or theme, but that’s not the case with *Haffner Symphony*. The choreographer of *Haffner Symphony* is SF Ballet Artistic Director and Principal Choreographer Helgi Tomasson. He was inspired by Symphony No. 35 (*Haffner Symphony*) by Wolfgang Amadeus Mozart and created a ballet that allows dancers to put their own emotional response to the music into the dance steps. In rehearsals, Tomasson often tells the dancers to “sing” the steps, which means he wants them to dance in a way that shows the soaring quality of the music’s melody.
Haffner Symphony begins with a lively movement for a lead couple and six women, full of joy and excitement. Next comes a quartet (three men and one woman), followed by another quartet (one man and three women). In the last section of the ballet, the dancers come together for an exciting finale. Throughout the ballet, big jumps, energetic turns, and high lifts, along with quick, sharp steps and flowing movements reflect the spirit of the music. Haffner Symphony has 18 dancers: six principal dancers (three men and three women), six soloists (three men and three women), and six corps de ballet dancers (all women).

Haffner Symphony captures the music’s joyful atmosphere through the set and costumes. A painted backdrop shows a beautiful garden. The costumes are classical short ballet tutus and tiaras for the women, and patterned vests over full-sleeved shirts and tights for the men.

Haffner Symphony was made in 1991 for the Mozart & His Time Bicentennial Celebration, held in San Francisco. It’s a neoclassical ballet, and because “neo” means “new,” this style updates the classical ballet steps. Neoclassical ballets have all the beauty of classical steps, but their style gives the choreographer more options for freedom of movement. For example, instead of always being centered and balanced, the steps might be asymmetrical or off-balance; also, some of the arm and leg movements might break the strict classical rules. In creating a neoclassical ballet, a choreographer might start with a classical step or position, then change it in big or small ways to create something new.
MEET THE CREATIVE TEAM OF HAFFNER SYMPHONY

COMPOSER: WOLFGANG AMADEUS MOZART

Austrian composer Wolfgang Amadeus Mozart (1756–1791) was a child prodigy, composing on the harpsichord at age 5. One of the best and most influential composers of Western classical music, he wrote in many musical forms, including sonatas, concertos, symphonies, and operas. Though he died young, at age 35, he wrote more than 600 compositions. In addition to Helgi Tomasson’s Haffner Symphony, Meistens Mozart, and Menuetto, ballets that are set to Mozart’s music include George Balanchine’s Divertimento No. 15, Symphonie Concertante, and Mozartiana; Val Caniparoli’s Tryst; and Mark Morris’ Mozart Dances.

CHOREOGRAPHER: HELGI TOMASSON

Under the leadership of Helgi Tomasson, SF Ballet has become a world-class company, praised for the diversity of its broad repertory. After dancing with The Joffrey Ballet and Harkness Ballet, Tomasson became a principal dancer at New York City Ballet, where he danced for 16 years and emerged as one of the finest classical dancers of his era. Tomasson began choreographing in 1982 and has created more than 50 ballets, including new versions of many full-length story ballets: Giselle, Romeo & Juliet, The Sleeping Beauty, Swan Lake, and (with Yuri Possokhov) Don Quixote.

SCENIC & COSTUME DESIGNER: SANTO LOQUASTO

Santo Loquasto is a scenic and costume designer who works in theater, film, and opera as well as dance. He has worked with Helgi Tomasson, Jerome Robbins, Agnes de Mille, and Mikhail Baryshnikov, among others. At SF Ballet, his work has been seen recently in John Cranko’s Onegin and Mark Morris’ Drink to Me Only With Thine Eyes. He was nominated for three Academy Awards and won three Tony Awards, for costumes for The Cherry Orchard (1977) and Grand Hotel (1990), and for sets for Café Crown (1989). He was inducted into the Theatre Hall of Fame in 2004.

LIGHTING DESIGNER: THOMAS R. SKELTON

Thomas R. Skelton (1927–1994) was a prolific lighting designer in theater and dance whose credits include New York City Ballet, American Ballet Theatre, The Joffrey Ballet, Boston Ballet, Paul Taylor Dance Company, Nureyev and Friends, Ohio Ballet, and many Broadway shows. At SF Ballet, in addition to Haffner Symphony, he designed Helgi Tomasson’s Romeo & Juliet and Meistens Mozart, and Val Caniparoli’s Tryst. In addition, Skelton’s dance works include Jerome Robbins’ Dances at a Gathering, Sir Kenneth MacMillan’s Romeo and Juliet, José Limón’s The Moor’s Pavane, Martha Graham’s Rite of Spring, and Kurt Jooss’ The Green Table.
ABOUT SAN FRANCISCO BALLET

San Francisco Ballet is the oldest professional ballet company in America. Founded in 1933, SF Ballet has emerged as a world-class arts organization. In this section you will learn about three different parts of San Francisco Ballet:

- San Francisco Ballet
- San Francisco Ballet Orchestra
- San Francisco Ballet School

During a Student Matinee performance, you will see professional ballet dancers from the San Francisco Ballet Company perform both classical and contemporary ballet. The Company dancers will be accompanied by the San Francisco Ballet Orchestra. You might also see teenagers who are advanced level students, called Trainees, who are studying ballet at the San Francisco Ballet School.
SAN FRANCISCO BALLET

San Francisco Ballet, the oldest professional ballet company in America, has emerged as a world-class arts organization since it was founded as San Francisco Opera Ballet in 1933. Initially, its purpose was to train dancers to appear in opera productions, but it separated from the opera in 1942 and was renamed SF Ballet. Headed by brothers Willam, Lew, and Harold Christensen from the late 1930s until the 1970s, the Company staged the first full-length U.S. productions of Swan Lake (1940) and Nutcracker (1944). Under Lew's direction, the Company made its East Coast debut at Jacob's Pillow Dance Festival in 1956 and toured 11 Asian nations the following year—the first performances of an American ballet company in the Far East. In 1972 the Company settled in the War Memorial Opera House for its annual residency. The following year, Michael Smuin was appointed associate artistic director.

Helgi Tomasson’s arrival as artistic director in 1985 marked the beginning of a new era. Like Lew Christensen, Helgi had been a leading dancer for the most important ballet choreographer of the 20th century, George Balanchine. Among his many works, Helgi has staged acclaimed full-length productions of many classics, including Swan Lake, The Sleeping Beauty, Romeo & Juliet, Giselle, and Nutcracker.

SF Ballet's repertory includes works by many choreographers, including George Balanchine, Lew Christensen, William Forsythe, Edwaard Liang, Sir Kenneth MacMillan, Agnes de Mille, Mark Morris, Rudolf Nureyev, Justin Peck, Marius Petipa, Yuri Possokhov, Jerome Robbins, Liam Scarlett, Helgi Tomasson, Paul Taylor, and Christopher Wheeldon.

Learn more about the professional ballet dancers of SF Ballet.
https://www.sfballet.org/artists/dancers/principals
SAN FRANCISCO BALLET ORCHESTRA

San Francisco Ballet Orchestra is internationally recognized as one of the top ballet orchestras in the world. Since its 1975 performance debut with SF Ballet's *Nutcracker* under Music Director Denis de Coteau, the Orchestra's home has been the San Francisco War Memorial Opera House. First known as the Performing Arts Orchestra of San Francisco, the ensemble took the name San Francisco Ballet Orchestra in 1983.

With a core group of 49 members, increased to 65 or more players for certain productions, the Orchestra's performance season includes the annual production of *Nutcracker* and a winter/spring repertory season. The Orchestra's repertory ranges from such classics as Peter Ilyich Tchaikovsky's *Swan Lake* and Adolphe Adam's *Giselle* to abstract works and contemporary symphonic pieces, some of them written for SF Ballet. Over the years, the Orchestra has accompanied such prestigious ballet companies as American Ballet Theatre, Paris Opera Ballet, Ballet Nacional de Cuba, The Royal Ballet, Royal Danish Ballet, Stuttgart Ballet, Bolshoi Ballet, and Paul Taylor Dance Company.

Listen to the music and watch a short dance excerpt of Justin Peck's ballet *In the Countenance of Kings*, featuring composer Sufjan Stevens' *The BQE*.

https://www.sf ballet.org/season/repertory/program-01
SAN FRANCISCO BALLET SCHOOL

San Francisco Ballet School is America’s oldest professional training academy. Overseen by Director Helgi Tomasson and Associate Director Patrick Armand (pictured below), the School attracts students from around the world, training approximately 700 young dancers annually. In addition to filling the ranks of SF Ballet, graduates have joined distinguished ballet companies throughout the world. More than 50% of the professional dancers in the SF Ballet Company received training in our school.

The challenging curriculum, taught by an expert staff, emphasizes a strong classical technique and a flow of movement that suggests a sense of energy, freedom, and joy—reflecting the kind of dancing favored by San Francisco Ballet. It is a style that readily adapts to meet the demands of any choreographer, any company, any type of movement.

In the supportive atmosphere at SF Ballet School, there are classes for all ages and levels of ability; discovering the joy of dance is an essential part of learning ballet. At levels beyond pre-ballet, girls and boys are placed in one of eight levels according to age, experience, and ability. They follow a structured sequence of training stages, designed to increase their technical skills, stamina, and self-discipline in accordance with their age and physical development. The program includes classes in technique, pointe work, pas de deux (partnering), men’s technique, contemporary dance, character dance, mime, conditioning, and music.

Take a ballet class! Learn more about ballet classes at San Francisco Ballet School.
https://www.sf ballet.org/school
STATE & NATIONAL STANDARDS

SF Ballet Student Matinees and the Study Guide are designed to support learning through the arts. We recommend using this guide to explore movement, learn about dance and ballet, and discover arts-integrated activities. The Student Matinee experience and Study Guide support the California State Board of Education Dance Content Standards and the National Core Arts Standards in Dance.

For more information about the state dance content standards and the academic standards for Visual and Performing Arts in kindergarten through grade twelve, adopted by the California State Board of Education, visit http://www.cde.ca.gov/be/st/ss/damain.asp.

1.0 ARTISTIC PERCEPTION
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

2.0 CREATIVE EXPRESSION
Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

3.0 HISTORICAL AND CULTURAL CONTEXT
Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

4.0 AESTHETIC VALUING
Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

NATIONAL CORE ARTS ANCHOR STANDARDS IN DANCE

ARTISTIC PROCESS: CREATING

ANCHOR STANDARD 1
Generate and conceptualize artistic ideas and work.

Process Component: Explore
Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dance?
ANCHOR STANDARD 2
Organize and develop artistic ideas and work.

Process Component: Plan
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
Essential Question: What influences choice-making in creating choreography?

ANCHOR STANDARD 3
Refine and complete artistic work.

Process Component: Revise
Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.
Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

ARTISTIC PROCESS: PERFORMING

ANCHOR STANDARD 4
Select, analyze, and interpret artistic work for presentation.

Process Component: Express
Enduring Understanding: Space, time, and energy are basic elements of dance.
Essential Question: How do dancers work with space, time and energy to communicate artistic expression?

ANCHOR STANDARD 5
Develop and refine artistic technique and work for presentation.

Process Component: Embody
Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

ANCHOR STANDARD 6
Convey meaning through the presentation of artistic work.

Process Component: Present
Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.
Essential Question: How does a dancer heighten artistry in a public performance?

ARTISTIC PROCESS: RESPONDING

ANCHOR STANDARD 7
Perceive and analyze artistic work.

Process Component: Analyze
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.
Essential Question: How is a dance understood?

ANCHOR STANDARD 8
Interpret intent and meaning in artistic work.

Process Component: Interpret
Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.
Essential Question: How is a dance interpreted?
ANCHOR STANDARD 9
Apply criteria to evaluate artistic work.

Process Component: Critique
Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.
Essential Question: What criteria are used to evaluate dance?

ARTISTIC PROCESS: CONNECTING

ANCHOR STANDARD 10
Synthesize and relate knowledge and personal experiences to make art.

Process Component: Synthesize
Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.
Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

ANCHOR STANDARD 11
Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Process Component: Relate
Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.
Essential Question: How does knowing about societal, cultural, historical and community experiences expand dance literacy?
SF BALLET

Learn more about San Francisco Ballet's professional dancers and artists.
https://www.sf ballet.org/artists/dancers/principals

Take virtual tour of the SF War Memorial Opera House.

PICTURE BOOKS


Miles, Lisa: Ballet Spectacular: A young ballet lover's guide and an insight into a magical world. Barron's Educational Series.


STANDARDS & LESSONS

ArtsEdge is the Kennedy Center's free digital resource for teaching and learning in, through and about the arts.
http://artsedge.kennedy-center.org
APPENDIX

SAN FRANCISCO BALLET
DEPARTMENT OF EDUCATION & TRAINING

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Right: Vanessa Zahorian and Steven Morse in Tomasson’s Haffner Symphony // © Erik Tomasson

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9 | Vitor Luiz and Damian Smith in Balanchine’s Coppélia // Choreography by George Balanchine © The Balanchine Trust // Photo © Erik Tomasson

11 | Left: Myles Thatcher backstage before a performance of Tomasson/Possokhov’s Don Quixote // © Erik Tomasson.
Right: Costume maintenance // © Erik Tomasson
Image 4: WanTing Zhao and Daniel Deivison-Oliveira in Tomasson's Nutcracker // © Erik Tomasson.

Image 6D: War Memorial Opera House, backstage // © Erik Tomasson

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18 | San Francisco Ballet in Peck's In The Countenance of Kings // © Erik Tomasson

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22 | War Memorial Opera House, view from Van Ness // © http://www.sfwmpac.org/

23 | War Memorial Opera House, view from audience // © http://www.sfwmpac.org/

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29 | Left: San Francisco Ballet in Peck's In The Countenance of Kings // © Erik Tomasson. Right: Frances Chung in Peck's In The Countenance of Kings // © Erik Tomasson

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