Welcome to San Francisco Ballet

We are delighted to share the joy of dance and the expressive power of ballet with you and your family. San Francisco Ballet performances and Let’s Dance Family Workshops are a wonderful way to expose children to the transformative power of creativity through the performing arts.

We invite you to explore the magical world of Christopher Wheeldon’s Cinderella. This Family Guide includes resources to prepare children for the performance, including links to videos about Cinderella. We encourage you to use the SF Ballet Family Guide before and after the performance to explore movement and dance, learn about ballet, and discover what happens behind the scenes of a ballet production.

Symbols are used throughout this Family Guide to direct you to key concepts.

- indicates an 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

We hope the SF Ballet Family Guide, combined with the performance of Cinderella, sparks conversation and reflection, inspires creative expression, and fosters an appreciation and understanding of dance as an art form. Enjoy the performance!

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 the 1650s. How does the costume communicate to the audience that he’s portraying the character of the Sun King?

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.
The dancers you will see perform in Christopher Wheeldon’s Cinderella® 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.

And 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. 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?

**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.
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 *Haffner 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 be 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. She is in charge of the lighting control computer and she 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; she 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.
AUDIENCE ETIQUETTE:
PREPARE YOUR CHILD
FOR THE PERFORMANCE

It takes a lot of people to put on a ballet production. Some of the roles introduced in this 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 theater 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 something 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.
- 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.
- Wait for intermission or after the performance to enjoy food, candy, or chewing gum in the lobby.

*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.*
ABOUT CINDERELLA

In this section you will explore the story and meet the creative team of Cinderella®. This section includes photos of San Francisco Ballet in Christopher Wheeldon’s Cinderella® to help prepare your child for the performance.

- The Story of Cinderella®
- About the Production
- Meet the Creative Team
THE STORY OF CINDERELLA®

ACT 1 | SCENE 1
GARDEN ESTATE

When the curtain rises, we see a loving family—a young child playing with her parents. Young Cinderella is playing outside with her mother and father when suddenly her mother becomes ill. Her mother is taken from her and Four Fates are left to watch over Cinderella. The Four Fates are mysterious but gentle figures who become Cinderella’s guardians. Cinderella cries over her mother’s grave, and a tree sprouts from her tears.

ACT 1 | SCENE 2
ROYAL PALACE

Two boys, young Prince Guillaume and his best friend, Benjamin, are playing in the palace, hiding from Madame Mansard, the Prince’s dance teacher. They tease her and pretend to swordfight, and their mischievous game makes the King and Queen unhappy—especially when an expensive vase is broken. The boys race off, as wild as ever. (Hint: if you think this young Prince might turn out to be Cinderella’s prince, you’re right!)

ACT 1 | SCENE 3
CINDERELLA’S MOTHER’S GRAVE

Cinderella brings flowers to her mother’s grave. Her quiet moment of remembering her mother is interrupted when her father arrives with his new wife, Hortensia (Cinderella’s stepmother), and her daughters, Edwina and Clementine (Cinderella’s stepsisters). They give Cinderella some flowers, but she tosses them aside. Her father is angry but also sad because he hoped Cinderella would welcome this new family. But Cinderella would rather be a servant in her father’s home than accept her new stepmother and her mean daughters.

ACT 1 | SCENE 4
ROYAL PALACE GALLERY

The King has a talk with the now grown-up Prince Guillaume, explaining that it’s time for him to choose a suitable bride—meaning a princess from another country. A ball is being planned, and the Prince will have to choose one of the princesses who attend. He doesn’t like this idea at all, which makes the King very angry. He tells Prince Guillaume that he must
deliver the invitations to the ball himself. When the King leaves, Benjamin lightens the Prince’s mood by making fun of the dreary-looking portraits hanging in the gallery. Then the two friends hatch a plan—they will disguise themselves and switch identities. The Prince will pretend to be a beggar and go with Benjamin, dressed as the Prince, to deliver the invitations.

**ACT 1 | SCENE 5**

**CINDERELLA’S KITCHEN**

Cinderella is serving breakfast to the family. Every time her father tries to show her some tenderness, her stepmother Hortensia makes it clear that she doesn’t like it. Edwina acts like her mother, mean and nasty, and Clementine (who secretly doesn’t think Cinderella should be treated badly but wants her mother’s approval) copies her behavior. Then there’s a knock at the door, and a beggar (really the Prince) asks for help. Cinderella invites him inside to get warm, but Hortensia thinks he’s disgusting and sends him away. Then there’s another knock at the door, and this time it’s the Prince (really Benjamin), delivering invitations to the ball. He insists that they help the beggar. Hortensia wants to impress the Prince, so she invites the beggar in. When the others leave, Cinderella and the Prince (dressed in disguise as the beggar) talk and dance, pretending to be at a ball. The Prince is touched by Cinderella’s kindness. She has no idea the beggar is really the Prince!

**ACT 1 | SCENE 6**

**THE NIGHT OF THE BALL**

Cinderella is cleaning the kitchen when the family comes in, dressed for the ball in their finest clothes. Cinderella got an invitation too, but Hortensia hid it from her, and now she tosses it into the fire. The family leaves, and Cinderella is alone and sad—but not for long. The Four Fates appear and take her to her mother’s grave.

**ACT 1 | SCENE 7**

**CINDERELLA’S MOTHER’S GRAVE**

A huge, beautiful tree now grows at Cinderella’s mother’s grave. Here, the Fates and the spirits help prepare Cinderella for the ball. From the tree, the spirits of Spring (Lightness), Summer (Generosity), Autumn (Mystery), and Winter (Fluidity) teach Cinderella the steps she will need to dance at the ball. The fantastic creatures that live nearby join in the celebration. Then Cinderella is pulled inside the tree, and when
she comes out again she has been transformed. Wearing an elegant golden dress and a beautiful golden mask, she is lifted onto a magical carriage and goes to the ball.

ACT 2 | SCENE 1
THE PALACE BALLROOM

When the curtain rises, the ball is underway. Cinderella hasn’t arrived yet, but her family is there. The King and Queen, dressed in their regal finery, are once again unhappy with Prince Guillaume and his best friend Benjamin—not only are they not dressed properly, but they are aren’t taking the ball seriously. Hortensia, Edwina, and Clementine still think Benjamin is the Prince, so they keep trying to impress him. If the Prince fell in love with Edwina or Clementine, she would become a princess! But the Prince isn’t interested in any of the women there. Then, in comes a beautiful, mysterious woman in a golden dress, and the Prince is enraptured. Cinderella recognizes him as the man she danced with in her kitchen, and she tries to leave. The Fates step in and gently bring her back to the Prince.

Cinderella and the Prince dance all night and they fall in love. Hortensia drinks too much, making a fool of herself, and Edwina stomps around, furious. But Clementine has found an admirer in Benjamin, and she dances shyly with him. The romantic moment comes to a halt when a waiter drops a tray and Cinderella stops dancing to clean up the mess, almost revealing her true identity to her stepmother. Hortensia snatches at Cinderella’s mask but doesn’t recognize her. Cinderella flees, leaving behind one golden shoe. Prince Guillaume vows to find her and marry her.
ACT 3 | SCENE 1
IN THE KINGDOM

Prince Guillaume and Benjamin travel around the kingdom, searching for the golden shoe’s owner. People of all shapes, sizes, and ages try to fit their feet into Cinderella’s shoe. But the shoe doesn’t fit.

ACT 3 | SCENE 2
CINDERELLA’S KITCHEN

Cinderella is back at home. She thinks about her night at the ball and dancing with Prince Guillaume. Saddened, but accepting that her dreary life will go on, she hides the remaining golden shoe on the mantelpiece and resumes her daily chores. Clementine confides in Cinderella, telling her about the wonderful man she met at the ball, but Edwina and Hortensia are their usual nasty selves. Then Prince Guillaume and Benjamin arrive, and the stepsisters, helped by their desperate mother, try to stuff their feet into the golden shoe. Of course it doesn’t fit, and before Cinderella gets a chance to try it, Hortensia throws the shoe into the fire.

One last time, the Four Fates come to Cinderella’s rescue. They carry her to the mantelpiece, where she retrieves her golden shoe from its hiding place. It’s a perfect fit! Prince Guillaume has found his princess. After a joyful dance to celebrate their love, a royal wedding is held for Prince Guillaume and Cinderella.
ABOUT THE PRODUCTION

THE HISTORY OF CINDERELLA AS A BALLET

There have been many productions of Cinderella since the story of Cinderella was first performed as a ballet in 1893 in St. Petersburg, Russia. The SF Ballet production, choreographed by Christopher Wheeldon, uses music written by Russian composer Sergei Prokofiev. This music, now very famous, was first used in 1945, for a production of Cinderella danced by Russia’s Bolshoi Ballet.

One of the best-known productions of Cinderella is the one choreographed by Sir Frederick Ashton for Sadler’s Wells Ballet (now The Royal Ballet) in London in 1945. In his production, the wicked stepsisters were wickedly funny. Men (including Ashton) danced these roles, reviving an old tradition in dance and theater called en travestie, or gender role reversal. Another theatrical tradition, one that you often see in the plays of William Shakespeare, is the idea of switching identities, as Prince Guillaume and Benjamin do. This playful switcheroo makes for delightful confusion and plenty of humor, especially because the audience (that’s you!) is in on the joke.

Ashton’s ballet, like many other productions, was based on the Cinderella story told by writer Charles Perrault in 1697, complete with a fairy godmother and pumpkin coach. Christopher Wheeldon took a different approach, basing his Cinderella more on the Brothers Grimm version of the fairy tale, which is more serious than Perrault’s. Because it focuses on nature and the loss of Cinderella’s mother, he and his production team came up with the idea of the tree that grows from the mother’s grave, representing her love. Instead of a fairy godmother, he sends Four Fates to watch over Cinderella—they are there to help when her mother dies, and they don’t leave her side until she is reunited with her Prince. Another way nature appears in the ballet is in the four Spirits who teach Cinderella to dance. They’re not Christopher’s invention—Prokofiev wrote them into his score as the Fairies of Spring, Summer, Autumn, and Winter. But in this ballet, the Spirits represent not only seasons but gifts for Cinderella—lightness, generosity, mystery, and fluidity. These qualities will help her dance and also enrich her life.

One of the most important parts of Cinderella is Christopher’s concept for the character of Cinderella. She’s not a weak, passive girl who simply accepts that she has to be a servant—she chooses that life because she refuses to accept her father’s new wife as a replacement for her mother. This Cinderella is strong and determined; she believes that one day she will leave this cruel, unfeeling family and find a better life. “It is good versus evil; it is that if you’re a good person things can come out right,” Christopher says. But his Cinderella isn’t going to sit around waiting for things to happen. She knows that she has to stand up for what she believes in.

STORYTELLING THROUGH MOVEMENT

Christopher Wheeldon’s Cinderella offers plenty of dancing, but part of the story is told through ordinary movements. The young Prince and Benjamin race around like all young boys do, and Cinderella sweeps the kitchen and clears dishes off the table. In a particularly funny scene after the ball, Hortensia, the stepmother, is sick and throwing up. She staggers around, hand to her head, snarling at everyone. And when the Prince shows up looking for the owner of the golden shoe, Hortensia tries to pound it onto her daughters’ feet.
This kind of action helps to tell the story, and it makes it more realistic. But the most important moments, the ones that show how Cinderella feels or tell us what this story is about, are portrayed through dance. We can tell by the way Cinderella dances that she misses her mother, and we see her eagerness to learn in the way she mimics the Spirits’ dancing when they’re preparing her for the ball. And of course, when she dances with the Prince, we see her fall in love. Ballet steps can show all of these emotions, both in the specific movements of arms, legs, head, and body, and the way the dancers express themselves in doing the steps. Watch closely and you’ll see different characters dance some of the same steps—they look beautiful and graceful when Cinderella dances them, but very different when Hortensia or one of the stepsisters does them. Their awkwardness, jealousy, impatience, and rudeness show in the way they perform the steps.

SCENIC & COSTUME DESIGN

Cinderella is a spectacular production, with 360 costumes. There are the Fates’ loose blue-and-black garments, and the Spirits’ colorful outfits (and hair!)—spring green, golden summer, rusty fall, and ice-blue winter. Creatures like the Tree Gnomes wear spiky nut-heads, and the white-feathered Bird Ladies have fantastical oversized beaks. The dancers in the ballroom scene swirl and waltz in elegant blue or purple gowns and long coats and breeches. The stepsisters’ pink and lavender dresses with striped panels and spiky-feathered headpieces give them a cartoonish look. And Cinderella’s golden ball gown is a collage of nature elements, with leaves and flowers embroidered on the bodice and long feathers on the skirt. Even though the costumes are fancy, with lots of details, they are made of lightweight fabrics. Some costumes, like Cinderella’s dresses, have full skirts that are easy to dance in. But costumes that are fitted, like the Prince’s jacket, are made of fabrics that stretch or constructed in ways that allow the dancers to move freely.

Some of the sets are small and simple—just a gravestone, for example—while others are big and detailed. Cinderella’s kitchen is dull and drab, with a big table and an even bigger fireplace. Brooms and dishes, a tall mirror, and items on the mantel add a realistic touch. In contrast, the ballroom is vast, open, and elegant, topped with chandeliers of all shapes and sizes and backed by tall, arched windows and a starry sky.

The sets and costumes are only part of what makes this production of Cinderella wonderful and
spectacular—there are also the very imaginative special effects. Some of them are funny, like when the portraits that Benjamin is making fun of come to life, or when 16 chairs dangle overhead like strange chandeliers. And some are magical. The huge tree that grows from that gravesite moves and “dances,” changing color with the seasons. And when the Fates send Cinderella off to the ball, it’s in a fantastic coach created by a group of black-clad dancers and a few simple props.

MUSICAL SCORE

Russian composer Sergei Prokofiev wrote the score for Cinderella over a period of years. He started it in 1940, but plans for the ballet were put on hold during World War II. The music was heard for the first time when the Bolshoi Ballet premiered Cinderella in November 1945. Apparently Prokofiev, who is very good at telling dramatic stories through his music, wanted to write a score that would be very danceable, so he wrote the kinds of things you find in traditional ballets, like waltzes, a mazurka, and music specifically for solos or a duet (a pas de deux) for the lead dancers.

SF Ballet’s music director and principal conductor, Martin West, says what’s most impressive about Prokofiev’s Cinderella is “the way he could create an atmosphere out of something very simple.” Martin is talking about the music themes, which repeat throughout the ballet and change as the story develops. For example, Cinderella has two themes, the first sweet and melancholy and the later one joyful and loving. This music isn’t simply pretty; it’s full of meaning. It describes the story’s action and the characters’ personalities vividly. The music for the love scenes is warm and beautiful, and the stepsisters’ music fits them perfectly—you can hear their scorn and spitefulness.

Prokofiev’s score follows the traditional Perrault story line, with the fairy godmother and pumpkin coach. Because Christopher Wheeldon wanted a somewhat different story, some parts of the music needed to be moved. The reason for the ball is for the Prince to meet a suitable bride, but the way the music is written, there’s no time for the Prince to meet anyone but Cinderella. So some of the music from Prokofiev’s Act 3, when the Prince encounters the Russian, Spanish, and Balinese Princesses, was moved to the ballet’s Act 2. These are minor changes, though, because no one wants to make big changes to music that’s considered a masterpiece.

MEET THE DANCERS

Like all full-length ballets, Cinderella has a large cast and many wonderful roles to dance. There are more than 83 parts, filled by the Company’s dancers as well as students from San Francisco Ballet School.

In a ballet like Cinderella the dancers must act as much as they dance. Cinderella changes from a quiet, sad young woman to a radiant princess, and the Prince gives up his mischievous ways when he falls in love. The dancers who play the stepmother and stepsisters must be good at comedy, using their bodies in ways that are very different from classical ballet in order to show how funny these characters are.

The dancers are cast based on their abilities and what’s needed for a particular role. There are many different roles or main characters, including: Cinderella, Prince Guillaume, Hortensia, Edwina, and Clementine. There are also many important parts that include the Fates, Spirits, Benjamin, the King and Queen, and the princesses from Russia, Spain and Bali. And of course there are children in this ballet. All of the children in this ballet are students studying ballet at San Francisco Ballet School.
Sometimes dancers perform more than one role in a full-length ballet, and that happens in *Cinderella*—for example, some of the Spirits’ attendants might double as Princesses or Courtiers. But this can only happen when there’s time for a full costume and makeup change, which in *Cinderella* can be quite dramatic because of the elaborate costumes and makeup. That means a Spirit of Lightness attendant might have to trade her spring-green hair (a wig) and glittery eyebrows for a fancy gown to become an elegant guest at the ball. Most of the time, the dancers double up on roles only when there’s a break between acts that allows them to transform their appearance.
MEET THE CREATIVE TEAM

CHOREOGRAPHER: CHRISTOPHER WHEELDON

Christopher Wheeldon danced with The Royal Ballet in London and New York City Ballet before becoming a full-time choreographer. In addition to creating dozens of ballets, he founded a company, Morphoses/The Wheeldon Company, and choreographed two Broadway musicals, *The Sweet Smell of Success* and *An American in Paris*, as well as dances for the 2012 Olympic Games and a film, *Center Stage*. An artistic associate at The Royal Ballet, he has won many awards, including a Tony Award for Best Choreography for *An American in Paris*. For SF Ballet’s 2018 Repertory Season, he will create his 10th ballet for the Company.

COMPOSER: SERGEI PROKOFIEV

Russian composer Sergei Prokofiev (1891–1953) was one of the major musical artists of the 20th century. A pianist, he began composing at age 5 and later performed throughout Russia (later the U.S.S.R.) and Western Europe. His works include symphonies, concertos, operas, and dance scores. One of his most beloved works is the symphony *Peter and the Wolf*, a narrated children’s story written in 1936 that is widely performed. Along with *Cinderella*, he wrote several other pieces specifically for ballet, including *Prodigal Son* and *Romeo and Juliet*, and many of his other compositions have been used for dance.

ASSISTANT TO THE CHOREOGRAPHER: JACQUELIN BARRETT

Jacquelin Barrett trained at The Royal Ballet in London and danced with London Festival Ballet (now English National Ballet). She has been a ballet master at Central School of Ballet, Northern Ballet, and English National Ballet, and has guest taught at San Francisco Ballet, The Royal Ballet, Birmingham Royal Ballet, Rambert Dance Company, and The National Ballet of Canada. She stages Christopher Wheeldon’s works and assists him in creating new ballets.

SCENIC & COSTUME DESIGN: JULIAN CROUCH

London-based designer Julian Crouch is also a director, special effects creator, and teacher of theater, opera, film, and television. He started his career as a mask and puppet maker, then began designing for theater. He co-founded a company, Improbable Theatre. His work includes *Shockheaded Peter*, *Jerry Springer: The Opera*, and the Broadway musicals *The Addams Family* and *Big Fish*. His designs for *Cinderella* were his first for ballet.

LIGHTING DESIGN: NATASHA KATZ

Natasha Katz is an award-winning lighting designer who works in dance, opera, and theater. She has designed more than 40 Broadway musicals and plays, including *The Little Mermaid* (Disney), *The Addams Family*, and *Beauty and the Beast*. Her dance work includes designs for American Ballet Theatre, and she designed lighting for The Hayden Big Bang Theater, a multimedia exhibition/theater at New York’s American Museum of Natural History. She has won Tony and Drama Desk Awards and received many nominations.

LIBRETTO: CRAIG LUCAS

Craig Lucas is a playwright and a screenwriter who has written more than 17 plays and films as well as the librettos (stories) for musicals, including
Three Postcards and The Light in the Piazza, and opera, including Orpheus in Love. He has directed several films and plays, including Birds of America and his play The Thing of Darkness. He was honored with the Excellence in Literature Award from the American Academy of Arts and Letters. Cinderella© was his first ballet libretto.

TREE & CARRIAGE SEQUENCE
DIRECTION/DESIGN: BASIL TWIST

Basil Twist, from San Francisco, is a third-generation puppeteer who has won more than a dozen awards, including Guggenheim and Obie Awards. His original productions include Symphonie Fantastique (which brought him to Christopher Wheeldon’s attention), Hansel and Gretel, and The Rite of Spring. On Broadway, his work includes The Pee-wee Herman Show and The Addams Family. He has worked in dance and theater in San Francisco and directs the Dream Music Puppetry Program at HERE in New York City.

PROJECTION DESIGNER:
DANIEL BRODIE

Daniel Brodie is a designer of video projections and a multimedia artist. He studied theater and design at Herberger Institute for Design and the Arts in Tempe, Arizona. In 2007 he collaborated with Basil Twist on Behind the Lid and Arias with a Twist. For his work on Arias with a Twist, Daniel received the 19th Annual Ticket Holder Award for Best Video Design 2009. His work on Broadway includes designs for the revival of Godspell and consulting on Chinglish, Rock of Ages, Magic/Bird, Lombardi, Eleven, Sondheim on Sondheim, and The Pee-wee Herman Show.

CINDERELLA© is a co-production of San Francisco Ballet and Dutch National Ballet.

Cinderella© is family-friendly. Recommended for children 8 and up.

SCENIC ASSOCIATE:
FRANK MCCULLAGH

Frank McCullagh has worked as an associate or assistant designer on more than 30 Broadway shows, including An Act of God, Long Day’s Journey Into Night, Sylvia, Something Rotten!, Christopher Wheeldon’s An American in Paris, Big Fish, War Horse, and The Addams Family.

World Premiere | December 13, 2012
Dutch National Ballet
Het Muziektheater | Amsterdam, Netherlands

U.S. Premiere | May 3, 2013
San Francisco Ballet
War Memorial Opera House | San Francisco, California

Cinderella© is a co-production of San Francisco Ballet and Dutch National Ballet.

Cinderella© is family-friendly. Recommended for children 8 and up.
THE LANGUAGE OF BALLET

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 more than 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 [pawr 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 from one foot to the other in which the front working leg appears to have been thrown into the air. A jeté can be performed in different directions. In a grand jete, both legs are fully extended.

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]: 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]: a series of rapid turns on the pointes or demi-pointes done in a straight line or in a circle.
Chassé [sha-SAY]: 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]: a jump 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.
San Francisco Ballet, long recognized for pushing boundaries in dance, has a history of making history. 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 performance, you will see professional ballet dancers from San Francisco Ballet 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

Helgi Tomasson, Artistic Director & Principal Choreographer

A tradition of innovation flows through the history of San Francisco Ballet. Long recognized for pushing boundaries in dance, SF Ballet has always built upon strong classical roots, while continually exploring and redefining where the art form is headed. The San Francisco Opera Ballet was founded in 1933, primarily to prepare dancers to appear in lavish opera productions. In 1942, the ballet officially separated from the opera and was renamed San Francisco 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. 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.

When Helgi Tomasson (pictured below) became artistic director in 1985, it marked the beginning of a new era. Like Lew Christensen, Helgi had been a leading dancer for 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, Edward 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.

Watch a dance video of SF Ballet.
www.sfballot.org/season/repertory/season-trailer
SAN FRANCISCO BALLET ORCHESTRA

Martin West, Musical Director & Principal Conductor

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. Martin West (pictured below) is the Music Director & Principal Conductor of the SF Ballet Orchestra.

With a core group of about 50 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 musical director and principal conductor Martin West discuss Prokofiev’s score for the ballet Romeo & Juliet choreographed by Helgi Tomasson. youtu.be/mCg9pvfM4bo
SAN FRANCISCO BALLET SCHOOL

Helgi Tomasson, Director
Patrick Armand, Associate Director

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 percent 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.
www.sf:ballet.org/school
A DAY IN THE LIFE OF A SF BALLET SCHOOL TRAINEE

Hi! I am a San Francisco Ballet School Trainee. I moved to San Francisco to train at SF Ballet School. My dream is to become a professional ballet dancer. Just like you, I go to school every day, but my classes include different dance classes that will help me prepare for a career as a professional ballet dancer.

I live at the SF Ballet School’s student residence with other teenagers studying ballet at SF Ballet School. The student residence is like a college dorm. Some of us were born in California, and some of us were born in other states or countries and moved to San Francisco to study ballet at SF Ballet School.

My morning routine consists of a big, healthy breakfast because it takes a lot of energy to dance all day. I also prepare my dance bag for the day ahead, just like you prepare your backpack for school. I make sure to pack my ballet shoes, dance clothes, a roller to prevent injury, and lots of food.

I take the bus with my classmates to the SF Ballet building. I get there early before class begins to warm up my muscles. It is really important to prepare my body by warming up and stretching before ballet class. I take a ballet technique class every day. The first part of ballet class is at the barre, the second part of class is called center. Sometimes I take additional classes like strengthening, conditioning, pas de deux, character dance, contemporary dance, mime, or music.

After classes I have a short break before rehearsals. I make sure to have a big, healthy lunch. Rehearsals can last from three to four hours. Today, I’m rehearsing Panorama, a new ballet by choreographer Myles Thatcher. Sometimes I rehearse with the professional ballet dancers of SF Ballet for Swan Lake or Cinderella©.

After my classes and rehearsals, I take the bus back to the student residence. After eating a healthy dinner I do my homework—just like you. When I’m done with
my homework, I like to hang out with my friends, watch movies, play video games, or watch the Golden State Warriors games on TV. My hobbies include playing the piano and cooking. I'm learning how to cook healthy meals.

Sometimes I get to watch a SF Ballet performance in the evening at the War Memorial Opera House. Depending on the performance, I may be cast and perform with the SF Ballet! Performances make for long days, but it is exciting to dance onstage.

Lastly, I make sure to get lots of sleep so I'm well rested for the next day.
We encourage children and families to discover the joy and wonder of dance by taking a ballet class, watching a performance, and drawing or writing about dance. We recommend using the Family Guide to help children explore movement, learn about dance, and discover the joy of ballet. Use these activity pages before or after the Let's Dance Family Workshop or a performance to connect, enjoy, and reflect on the dance experience.

To learn more about SF Ballet, visit us online at sfballet.org or visit the San Francisco Ballet YouTube page.

Parents may send activity pages and letters to:

San Francisco Ballet
Attn: Youth Education Programs
455 Franklin Street
San Francisco, CA 94102
Take a bow! Imagine you are a ballet dancer performing onstage. Think about the dancers, costumes, and sets needed for this performance. Are there other dancers onstage with you? What do the costumes look like? Are there sets and props to help tell the story to the audience? What kind of music is playing? Write and draw about it.

What is the title of your ballet?

Describe what is happening on the stage. Don’t leave out any details!

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Draw a picture of your favorite part of the ballet Cinderella©.

Why is this your favorite part of the performance?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
After watching the SF Ballet performance, write a letter to the professional ballet dancers in SF Ballet. 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
EXPLORE THE WAR MEMORIAL OPERA HOUSE

You are going to watch San Francisco Ballet perform 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 SF Ballet’s home court. Sometimes SF Ballet goes on tour to perform at theaters in other countries, but we always come back to perform in the War Memorial Opera House.

Take a virtual tour of the Opera House!

[link]

Image 1: War Memorial Opera House. View from the stage.

Image 2: War Memorial Opera House. View from Van Ness Avenue.

Image 3: War Memorial Opera House. View of the stage and orchestra pit from the audience.

Image 4: War Memorial Opera House. View of the stage and backstage area. The ballerina is waiting for her entrance. She is standing behind the lighting equipment and wings.

• 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.
HOW WAS THE PERFORMANCE?
After the performance, talk with your family about what you just experienced at the ballet.

What was your favorite part of the ballet? Why?

How was the experience of seeing dance onstage 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?

What do you think a ballet dancer needs to do to prepare for 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?

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?
SF BALLET
Learn more about San Francisco Ballet's professional
dancers and artists.
www.sfballet.org/artists/dancers/principals

Meet San Francisco Ballet Orchestra.
www.sfballet.org/artists/orchestra

Learn more about ballet classes for children at
San Francisco Ballet School.
www.sfballet.org/school

Download the SF Ballet Nutcracker Storybook App.
Designed for children ages 6–10 and their families,
this interactive storybook features photos and videos
about dance, music, and San Francisco Ballet's magical
production of Nutcracker.
www.sfballet.org/nutcrackerstorybook

Take a virtual tour of the War Memorial Opera House.
tour.lcp360.com/nocache/sfwm3/OH/index.html

Download the SF Ballet Student Matinee Study Guides.
www.sfballet.org/community/school-programs-
resources/teacher-study-guides
ONLINE RESOURCES

Trailer of San Francisco Ballet in Christopher Wheeldon’s Cinderella©.
sfballet.org/season/repertory/program-08

Choreographing Cinderella©: Christopher Wheeldon discusses the inspiration and process behind creating his magical Cinderella© with SF Ballet.
youtu.be/xbQmhBG-iaU

Designing Christopher Wheeldon's Cinderella©: Hear from Julian Crouch and Oliver Haller about the challenges of designing Christopher Wheeldon's Cinderella©.
youtu.be/vkLvsa7ygnw

Creating the Magic of Cinderella©: Go behind the scenes of SF Ballet’s production of Wheeldon’s Cinderella© and listen to interviews with scenic and costume designer Julian Crouch and puppet maker Basil Twist.
youtu.be/kP_qaJdSJog

Video excerpts of San Francisco Ballet in Christopher Wheeldon’s Cinderella©.
youtu.be/cw8YnWs4wp8

The Art of Mime: Ballet Master Anita Paciotti discusses the art of mime or pantomime used in the story ballet Giselle.
youtu.be/3SCWC6DWO60

youtu.be/utiSrEndVCM

PICTURE BOOKS


Young, Caroline: First Sticker Book Ballet. EDC Publishing.
APPENDIX

SAN FRANCISCO BALLET
DEPARTMENT OF EDUCATION & TRAINING

San Francisco Ballet School
Helgi Tomasson, Director
Patrick Armand, Associate Director

Education & Training Administration
Andrea Yannone, Director of Education & Training
Jasmine Yep Huynh, Manager of Youth Programs &
Teacher Support
Nicole Sikora, Education Assistant

Family Guide
Cheryl A. Ossola, Writer
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The Student Matinee Series is supported by the Gaia Fund of the San
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IMAGE CREDITS

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5 | Left: King Louis XIV // Photo by APIC/Getty Images //
Right: Vanessa Zahorian and Steven Morse in Tomasson’s
Haffner Symphony // © Erik Tomasson

7 | San Francisco Ballet Orchestra // © Erik Tomasson

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

14  |  Left: Maria Kochetkova in Wheeldon's Cinderella©.
Center: San Francisco Ballet in Wheeldon's Cinderella©.
Right: Maria Kochetkova in Wheeldon's Cinderella©
Alt: © Erik Tomasson

15  |  Left: San Francisco Ballet in Wheeldon's Cinderella©.
Right: Yuan Yuan Tan and Luke Ingham in Wheeldon's Cinderella©// Both © Erik Tomasson

16  |  Left: San Francisco Ballet in Wheeldon's Cinderella©.
Right: Maria Kochetkova and Joseph Walsh in Wheeldon's Cinderella©// Both: © Erik Tomasson

17  |  Left: Katita Waldo and Sarah Van Patten in Wheeldon's Cinderella©. Right: San Francisco Ballet in Wheeldon's Cinderella©
Both: © Erik Tomasson

19  |  San Francisco Ballet in Wheeldon’s Cinderella©
© Erik Tomasson

21  |  Top and Bottom left: San Francisco Ballet in Wheeldon’s Cinderella© // Bottom right: Frances Chung in Wheeldon’s Cinderella© // © Erik Tomasson

25  |  San Francisco Ballet School // © San Francisco Ballet;
Jennifer Stahl in Tomasson’s Nutcracker // © Erik Tomasson;
San Francisco Ballet School // © San Francisco Ballet

26  |  San Francisco Ballet School // © San Francisco Ballet;
Frances Chung and Davit Karapetyan in Tomasson’s Nutcracker // © Erik Tomasson; San Francisco Ballet in Tomasson’s Swan Lake // © Chris Hardy

28  |  Left: Helgi Tomasson // © Erik Tomasson.
Right: San Francisco Ballet on tour in Beijing // © Erik Tomasson

29  |  Left: Martin West // © Erik Tomasson. Right: San Francisco Ballet Orchestra // © Erik Tomasson