

CINDERELLA

JANUARY 23, 2020

STUDENT MATINEE
STORY GUIDE



Ballet

SAN FRANCISCO BALLET
HELGI TOMASSON . ARTISTIC DIRECTOR

WELCOME TO THE SAN FRANCISCO BALLET

We are delighted to share the joy of dance and the expressive power of ballet with you and your students. San Francisco Ballet Student Matinee performances 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 Student Matinee Story Guide includes resources to prepare children for the performance, including links to videos about *Cinderella*[®]. We encourage you to use the SF Ballet Student Matinee Education 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 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 Student Matinee Education 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. For additional information on San Francisco Ballet, plus pre-performance worksheets, post-performance writing activities, and materials for guided discussions about the performance and about the artistic process, please refer to our Student Matinee Performance Guide. Enjoy the performance!

Sincerely,

Andrea Yannoni
Director of Education and Training

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SECTION 01

ABOUT THE PRODUCTION: CINDERELLA

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 students 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. The Prince 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 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*.

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.

SECTION 02

ACTIVITY PAGES

LET'S DANCE!



We encourage you and your students 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 Student Matinee Story Guide to help your students explore movement, learn about dance, and discover the joy of ballet. Use these activity pages before or after the Student Matinee performance to connect, enjoy, and reflect on the dance experience. More pre and post-performance activities can also be found in the Student Matinee Performance guide available at: <https://www.sfballet.org/school-education/youth-family/family-workshops/resource-guides/>

To learn more about SF Ballet, visit us online at [sfballet.org](https://www.sfballet.org) or visit the San Francisco Ballet YouTube page.

Teachers may send activity pages and letters to:

San Francisco Ballet
Attn: Youth Education Programs
455 Franklin Street
San Francisco, CA 94102

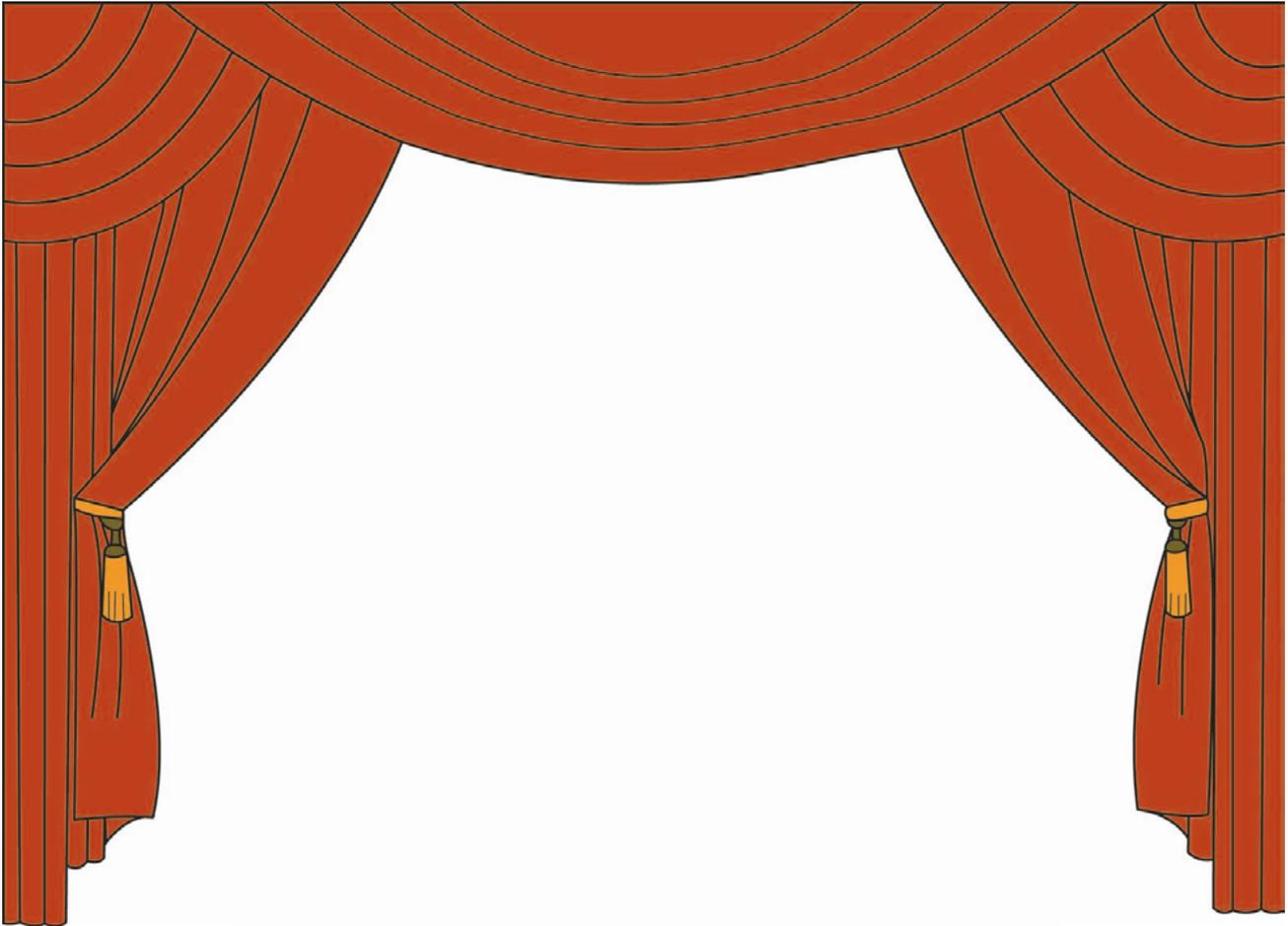
SF BALLET STUDENT MATINEE ACTIVITY PAGE

NAME _____

AGE _____

PRE-PERFORMANCE ACTIVITY PAGE

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!

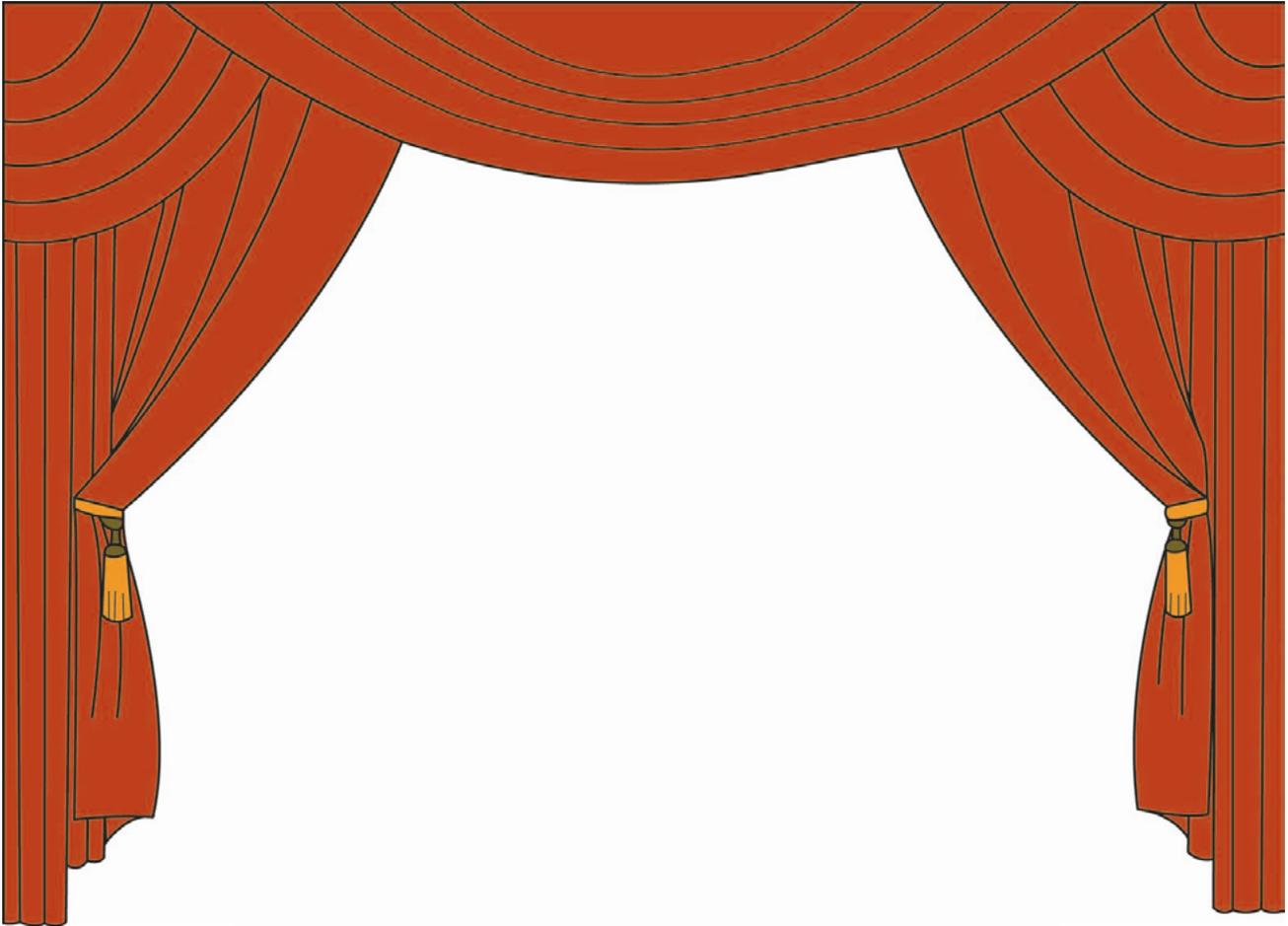


SF BALLET
CINDERELLA[®] ACTIVITY PAGE

NAME _____

AGE _____

Draw a picture of your favorite part of the ballet *Cinderella*[®].



Why is this your favorite part of the performance?

SF BALLE
STUDENT MATINEE ACTIVITY PAGE
POST-PERFORMANCE ACTIVITY PAGE

TEACHERS MAY SEND LETTERS TO:
San Francisco Ballet
Attention: Youth Education Programs
455 Franklin Street
San Francisco, CA 94102

After watching the SF Ballet performance of *Cinderella*®, 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 _____



HOW WAS THE PERFORMANCE?

After the performance, talk with your students about what they 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?

EXPLORE THE WAR MEMORIAL OPERA HOUSE

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



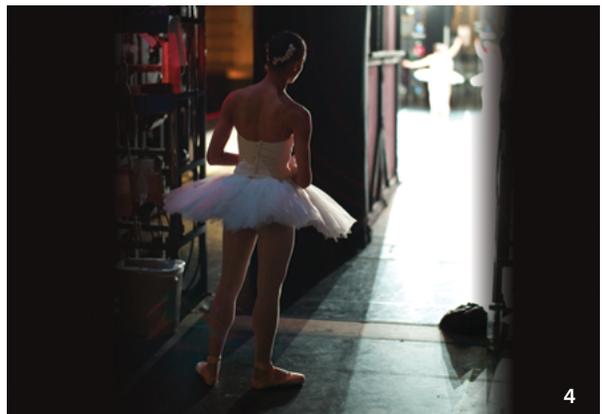
Image 2: SF War Memorial Opera House. View from Van Ness Avenue.



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



Image 4: SF 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.



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 Giants play at Oracle 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 1932–33.
- 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!

<https://tour.lcp360.com/nocache/sfwm3/OH/index.html>

APPENDIX

SAN FRANCISCO BALLET

DEPARTMENT OF EDUCATION & TRAINING

San Francisco Ballet School

Patrick Armand, *Director*

Education & Training Administration

Andrea Yannone, *Director of Education & Training*

Jasmine Yep Huynh, *Associate Director of Youth
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Amanda Alef, *Education Coordinator*

Pamela Sieck, *Community Programs Coordinator*

Dance in Schools and Communities Teaching Artists

Alisa Clayton

Sammy Dizon

Phoenicia Pettyjohn

Jessica Recinos

Joti Singh

Genoa Sperske

Maura Whelehan

Dance in Schools and Communities Accompanists

David Frazier

Manolo Davila

Omar Ledezma

Zeke Nealy

Wade Peterson

Bongo Sidibe

Student Matinee Study Guide

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IMAGE CREDITS

Cover | Maria Kochetkova in Wheeldon's *Cinderella*® //
© Erik Tomasson

5 | Left: San Francisco Ballet in Wheeldon's *Cinderella*®.
Center and right: San Francisco Ballet in Wheeldon's *Cinderella*®.
All: © Erik Tomasson

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

7 | Left: San Francisco Ballet in Wheeldon's *Cinderella*®.
Right: Yuan Yuan Tan in Wheeldon's *Cinderella*®//
Both © Erik Tomasson

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

10 | San Francisco Ballet in Wheeldon's *Cinderella*®//
© Erik Tomasson

12 | Top and Bottom left: San Francisco Ballet in Wheeldon's *Cinderella*®
// Bottom right: Frances Chung in Wheeldon's *Cinderella*® // © Erik
Tomasson

20 | Image 1: War Memorial Opera House, view from stage //

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Image 2: War Memorial Opera House, view from Van Ness //

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view from audience // © <http://www.sfwmpac.org/>.

Image 4: War Memorial Opera House, backstage //

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