A Nutcracker Activity Guide
for Adults & Children

by Evelyn Cisneros-Legate

Produced by The San Francisco Ballet Center for Dance Education

Available online at: www.sfballot.org
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It is my privilege to welcome and thank you for attending San Francisco Ballet’s performance of *Nutcracker*. If this is your first ballet experience you are in for a treat.

*Nutcracker* has become the most popular ballet in America, and for many families it is a part of their holiday tradition. The performance you are going to see is a brand new version -- all the sets, costumes and choreography are brand new and everything that you will see on stage is the vision of our Artistic Director, Helgi Tomasson, and the team of designers he has chosen. Remember, because this is live theater, there are always new and unique things about each performance.

As an initiation to the art form, this ballet is the perfect vehicle to delight and inspire children with the joy of movement, and the enduring music of Peter Ilyich Tchaikovsky. As a former dancer who performed this ballet for many years, I can attest to the fascination that this ballet holds for children and I have seen the impact on their lives and hearts. I invite all adults and children alike to enjoy this timeless classic and hope that you will make *Nutcracker* a part of your annual holiday celebration.

This study guide was created to enhance your family’s performance experience. In it you will find information about *Nutcracker*, its composer, choreographer, and designers. Learn about the War Memorial Opera House, the San Francisco Ballet Orchestra, theatre etiquette. There is also a little ballet history, vocabulary, and much more. In this guide, I have included games, coloring pages and activities that your family may want to complete before, after, or even during the intermission to help you to get the most out of your trip to the War Memorial Opera House.

The Center for Dance Education’s *Nutcracker* Study and Activity Guide was created by Evelyn Cisneros-Legate, Ballet Education Coordinator; edited by Education Assistant Dina Toy; and compiled and formatted by Mary Ellen Hunt.

A special thanks to my loving and supportive husband Stephen Legate and our precious children for constant inspiration, Charles McNeal for believing in me, Dina Toy, Mary Wood, Carol Oune, Kyra Jablonsky, Meredith Nonnenberg, Regina Bustillos, Daryl Carr and Erik Almlie for your assistance and tireless support.

May Your Holiday Season Be Joyous!

Evelyn Cisneros-Legate
The Nutcracker Story

Act I

In his shop on a foggy Christmas Eve, a clock and toy maker named Drosselmeyer, puts the finishing touches on a magical nutcracker, a gift for Clara and her family, the Stahlbaums, whose home he will visit that evening. Customers drop by, searching for last-minute Christmas gifts.

Outside the Stahlbaum house, as people hurry home to their Christmas revelries, Drosselmeyer arrives with his beautifully wrapped gift.

In the sitting room of the Stahlbaum house, a tree trimming is under way. Clara and Fritz, followed by their friends, arrive downstairs to see the tree lighted for the very first time in their lives, by electric lights! The children dance with glee. Soon it is time to open gifts. As the children settle down to play with their presents, Dr. Stahlbaum invites his guests to dance. Clara joins the adults.

Drosselmeyer -- “Uncle Drosselmeyer” to the Stahlbaums -- entertains the families with magic. While Clara remains captivated by the dolls, Fritz makes a pest of himself. Uncle Drosselmeyer opens his specially wrapped gift for Clara and the family and presents them with the magical Nutcracker doll. Clara, delighted, dances with the Nutcracker. Fritz looks on with envy, then grabs the Nutcracker, which falls and breaks.

Uncle Drosselmeyer bandages the doll and returns it to Clara, who plays with it quietly.

As a close to the evening’s festivities, the revered Stahlbaum grandparents begin their annual holiday dance. All join in.
The hour is late, and the guests begin their goodbyes. Fritz and Clara go upstairs to their bedrooms, and the house quiets down. Soon, Clara descends the steps, searching for her nutcracker doll. As the clock strikes twelve, she settles on the sofa and falls asleep with the doll in her arms.

As Clara dreams, her mind whirls with the memories of the evening. Deep within her dream, Uncle Drosselmeyer appears and mends the nutcracker doll. Clara wakes into her dream, and her house begins to change around her. The Christmas tree grows large and wondrous. Then mice appear, frightening Clara. But magically, her Nutcracker doll fends off the mice.

The Nutcracker summons the toy soldiers from the cupboard, and a battle ensues. The fierce Mouse King arrives and engages in a duel with the Nutcracker. Clara bravely aids the Nutcracker, who, though victorious, is overcome by exhaustion from the battle.

Clara is worried, but Uncle Drosselmeyer consoles her, then transforms the Nutcracker into a dashing Prince. Clara and the Prince embark together on a magical journey through the Land of Snow.

The Snow King and Snow Queen arrive and welcome Clara and the Prince. As snow continues to fall, snowflakes begin to dance. The King and Queen invite Clara and the Prince into the sleigh and send them off to their next adventure.
The *Nutcracker Story* continued...

**Act II**

The scene opens in the garden of a Crystal Palace where ladybugs, dragonflies, and butterflies dance.

The Sugar Plum Fairy, Queen of the Palace, welcomes Clara and the Prince and asks them to tell her about their adventure that brought them to her world. The Prince recounts his tale of war with the Mouse King and describes Clara’s bravery. The Sugar Plum Fairy commands a festival, filled with dancing, to honor her guests.

The celebration begins with a Spanish flair.

Exotic Arabians....

... and lovely French Mirlitons perform for the guests.
The Nutcracker Story continued...

Sharing in the festivities are Russian entertainers...

...and the famous Madame Du Cirque (who reveals many small surprises!)

In the final celebratory dance, the Sugar Plum Fairy joins in a glorious waltz with her court of flowers, dazzling Clara and the Prince.

As the festivities draw to a close, the Sugar Plum Fairy and Uncle Drosselmeyer grant Clara her greatest Christmas wish - to dance in the arms of her Prince.

It is Christmas morning. Clara awakens, the Nutcracker safe in her arms.

Composer: Peter Ilyich Tchaikovsky
Choreography: Helgi Tomasson
Scenic Design: Michael Yeargon
Costume Design: Martin Pakledinaz
Lighting Design: James F. Ingalls
Projection Design: Wendall K. Harrington

Premiere (New Production): December 17, 2004 at the San Francisco War Memorial Opera House
San Francisco, California
A Nutcracker Mad Lib

It is Christmas Eve, long ago, at the home of the Stahlbaum family. Everyone is excited for the arrival of the mysterious Drosselmeyer the famous toy and clock maker.

All eyes turn toward the door when Uncle Drosselmeyer arrives. He brings with him very unique creations from his workshop to entertain the guests, and a special present for Clara, a Nutcracker doll.

Clara's brother Fritz is jealous of her present and accidentally breaks it. After the party, Clara sneaks down to find her Nutcracker doll. Suddenly the Christmas tree and all the toys under it grow to gigantic proportions.

The mice fight with the soldiers. The Nutcracker doll becomes a Prince and defends Clara from the Mouse King.

Winning the battle, the Nutcracker Prince then invites Clara through snow-covered lands to the kingdom where the Sugar Plum Fairy reigns.

Drosselmeyer accompanies the Prince and Clara to the kingdom. All the characters dance for their visiting guests. Spanish, Arabian, Chinese, and Russian dancers are followed by fragrant Flowers led in a lovely waltz by the Sugar Plum Fairy.

Finally, Clara's dearest wish is granted and she dances with her Prince. Suddenly, Clara awakens, to find the nutcracker safe in her arms. This has been a Christmas dream she will always cherish.
Who created the Nutcracker Ballet?

In 1944, San Francisco Ballet became the first company to present the full-length Nutcracker in the United States. Director William Christensen was dedicated to introducing American audiences to the classics and felt that this Russian ballet, with its Christmas theme, would do nicely to fill in the week between Christmas and New Year’s Day when the Opera House was unoccupied. Since Christensen had never seen the entire ballet performed, he relied on detailed stage directions that were written in the score and the recollections of two dancers, George Balanchine and Alexandra Danilova, who had performed the ballet in Russia.

The community’s reaction to Nutcracker was beyond Christensen’s wildest dreams. He hadn’t viewed the ballet as an annual tradition, but it quickly became one. Unlike a painting or a piece of sculpture -- which are static -- dance changes over time. Nowhere is this more true than with Nutcracker.

In 1986 Artistic Director Helgi Tomasson, restaged Lew Christensen’s version incorporating original choreography by Lew Christensen, choreography from his brother William’s 1944 version, and new choreography by Tomasson, all enhanced by Jose Varona’s imaginative costumes and decor.

This production, which debuted in 2004, was San Francisco Ballet’s first all-new Nutcracker production in 18 years, and features original choreography by Helgi Tomasson; scenery by renowned designer Michael Yeargan; costumes by Martin Pakledinaz (Tony Award-winning designer of Thoroughly Modern Millie and Kiss Me, Kate); and lighting by James F. Ingalls. To learn more about these artists and their backgrounds, read on.

WHO’S WHO IN THE NUTCRACKER?

Draw a line connecting the accomplishment to the person’s name

He wrote the story of Nutcracker  Peter Ilyich Tchaikovsky
He wrote the music  The Nutcracker Prince
He choreographed the first Nutcracker  Helgi Tomasson
He dances with the Sugar Plum Fairy  William Christensen
He choreographed the first American Nutcracker  E.T.A. Hoffman
He choreographed today’s Nutcracker  Marius Petipa

See page 38 for answers.
About the Composer:

Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky was born in Kamsko-Votinsk, Russia on May 7, 1840. A very bright child, he was able to read Russian, French, and German by the time he was six years old. He hated physical exercise, did not like to wash and didn’t care about how he looked or what he wore.

He showed such a strong interest in music for a young child that his governess worried about him. If he could not find a piano to try out the music he made up, he would use his fingers to tap out his tunes on the windowpanes of his house. One time while he was doing this, he tapped so hard that he broke the glass of the window, and cut himself very badly.

Peter began taking piano lessons when he was six years old. After attending boarding school he studied law and mathematics and worked as a clerk working in the Ministry of Justice. After just four years he quit his job and enrolled as a full time student at the St. Petersburg Conservatory. He studied music theory, composition, flute, piano and organ.

Tchaikovsky was a nervous, unhappy man all his life, yet his beautiful music made him the most popular of all the Russian composers. He wrote the music for the three most famous ballets of all time, Nutcracker, Swan Lake, and The Sleeping Beauty.

In his lifetime he also wrote nine operas, six symphonies, four concertos, three string quartets, and numerous songs, suites, and overtures. One of his most famous pieces is the “1812” Overture, which uses cannons and church bells. Because it sounds so grand, it is often chosen to accompany fireworks at 4th of July celebrations.

Tchaikovsky was only 53 when he died in St. Petersburg in 1893. He had just completed his sixth symphony, which he felt was the greatest piece of music he ever created.

DO YOU REMEMBER THE NUMBERS?

Tchaikovsky...

- Was born in this year __________
- Began taking piano lessons at this age __________
- Could read this many languages at three __________
- Wrote this many symphonies __________
- Was this old when he died ______
- Wrote this many operas ______
- Worked as a clerk this many years ______

See page 38 for answers.
About the Choreographer:
Helgi Tomasson

Born in Reyjavik, Iceland, Tomasson began his ballet training at the school affiliated with the National Theatre. At 15, the emerging dancer went to Copenhagen, Denmark to study and perform at the Pantomime Theatre in Tivoli Gardens. In 1959 Tomasson met Jerome Robbins, one of the world’s most highly regarded choreographers and Ballet Master-in-Chief of New York City Ballet. Robbins was so impressed by Tomasson’s dancing that he arranged a scholarship for him at the School of American Ballet, the official academy of the New York City Ballet.

Soon after the young dancer was invited to join the Joffrey Ballet. Two years later, Tomasson joined the Harkness Ballet where he danced for six years and became a celebrated principal dancer. In 1969, he won the Silver Medal in the Moscow Ballet Competition and in 1970 joined the New York City Ballet as a principal dancer. His precise and classical style, along with his excellent partnering skills, won him praise until his retirement in 1985.

Tomasson had already begun to explore choreography in 1982, with the encouragement of George Balanchine, and was hailed as a new major choreographer. When Tomasson was named artistic director of San Francisco Ballet in 1985, he continued to create and restage ballets for the company.

His choreography includes several one-act ballets, both classical and contemporary in style. His full length ballets have been hailed for their elegance, beauty and execution. They include, Nutcracker, Swan Lake, The Sleeping Beauty, Romeo and Juliet, Giselle, and most recently, the fiery Don Quixote.

CHOREOGRAPHER’S SCRAMBLE
Help us unscramble the people, places and things in Helgi’s world ...

CDNALIE  BNSORBI
ROIDETCR  OTEMPINAM
TGNHIK  NOMTCEPITO
GRHEPREHOROCA  SAMONSTO
HNIALBNAE

See page 38 for answers.
About the Costume Designer:

Martin Pakledinaz

Martin Pakledinaz is an American designer of both costumes and sets. He has designed for plays and musicals, both on and off Broadway, as well as for operas, modern dance and ballet.

Pakledinaz’s work in dance is vast. It includes five works for choreographer Mark Morris and the Mark Morris Dance Group, two ballets by Morris for San Francisco Ballet and his most recent designs for the brilliant staging of Morris’ Sylvia. Pakledinaz’s work with other choreographers includes Silver Ladders, The Tuning Game and Prism for Helgi Tomasson and the San Francisco Ballet.

Further works include two ballets for Kent Stowell and the Pacific Northwest Ballet; Whizz for Deborah Hay and the White Oak Dance Project; two pieces for Daniel Pelzig and the Boston Ballet and El Grito for Lila York and the San Francisco Ballet.

His designs can be seen on television in Morris’ The Hard Nut, which aired on WNET/Great Performances: Dance in America and Francia Russell’s staging of Balanchine’s A Midsummer Night’s Dream for Pacific Northwest Ballet which aired on the BBC and BRAVO.

Pakledinaz’s work on Broadway has received Tony Awards for his designs of Thoroughly Modern Millie and Kiss Me, Kate and Tony nominations for his work on Wonderful Town, The Life and Golden Child.

Recent New York productions include the musicals A Year with Frog and Toad, The Look of Love and The Boys from Syracuse. The original plays he has designed include Kimberly Akimbo, Juvenilia, Impossible Marriage and Give Me Your Answer, Do. Other works include The Diary of Anne Frank, The Misanthrope and the Lincoln Center production of Twelve Dreams.

Pakledinaz’s work in opera is worldwide. Highlights include a new production of Rodelinda for the Metropolitan Opera in December 2004, recent productions of Alcina and Xerxes, Kaija Saariaho’s L’amour de Lion for the première for the Salzburg Festival, the Santa Fe Opera, and the Finnish National Opera in Helsinki, the Seattle Opera 2001 Ring Cycle and Regina for the Chicago Lyric Opera.

Draw a costume Clara might wear to a party.
About the Set Designer:
Michael Yeargan

Michael Yeargan is a professor in stage design at the Yale School of Drama. Yeargan’s designs have been seen across the U.S. and Europe in both theatre and opera productions. His opera credits are extensive and include *A Streetcar Named Desire* and *Dead Man Walking* for San Francisco Opera, *The Great Gatsby* and a new production of *Don Giovanni* for the Metropolitan Opera, *Cold Sassy Tree* for Houston Grand Opera and Central Park for Glimmerglass and New York City Opera. Yeargan has designed for some of the most prestigious theatres in the world and include projects for Royal Opera House, Covent Garden, Metropolitan Opera, Gran Teatro del Liceu, Washington Opera, Dallas Opera, Welsh National Opera, Scottish Opera, Frankfurt Opera and Opera Australia.

His theater credits include a number of Broadway and off-Broadway productions, as well as designs for the New York Shakespeare Festival, the Lincoln Center Serious Fun Festival, and various productions for London’s West End. For his work on *The Complete Female Stage Beauty* for the Globe Theatre, he was awarded the San Diego Theater Critics Circle Award.

What would your stage look like for the Land of the Sweets?
About the Lighting Designer:

James F. Ingalls

James F. Ingalls is no stranger to San Francisco. He has designed several works for San Francisco Ballet, including Helgi Tomasson’s Silver Ladders, Lila York’s El Grito (The Cry), and Mark Morris’ Maelstrom and Pacific. Ingalls has designed numerous works for Morris, including The Hard Nut, Dido and Aeneas, and L’Allegro, il Penseroso, ed il Moderato. Ingalls has also designed several works for Mikhail Baryshnikov’s White Oak Dance Project, Ola Chica for William Whitener and Ballet Hispanico, Celts, created in 1996 by York for Boston Ballet, and Shoulder to Shoulder for Joachim Schlömer in London. Further work in the San Francisco area, includes lighting for The Death of Klinghoffer for the San Francisco Opera, The Dutchess of Malfi at American Conservatory Theater, and The Revenger and McTeague at Berkeley Repertory Theatre. In New York Ingalls designed the 1997 production of The Young Man from Atlanta, The Night of the Iguana, and The Elephant Man, all on Broadway, as well as many off-Broadway productions including A Fair Country at the Lincoln Center Theatre. Further work in California includes his designs for La Jolla Playhouse, including the lighting design for the 1999 production of Sweet Bird of Youth.

He is a recipient of three Dramalogue Awards, two Helen Hayes Awards (Washington, D.C.), a Joseph Jefferson Award (Chicago), and an Obie Award for sustained excellence in lighting.

Color Me Happy

Draw three different shades of color and see what kind of feeling the different colors give you.

Now draw a picture using the shades of color to create the feelings you want.
In 1922, plans for the War Memorial were initiated by a distinguished architectural advisory committee, consisting of seven Bay Area architects and chaired by Bernard Maybeck. The design finally chosen by Arthur Brown, Jr. with G. Albert Lansburgh, was for twin buildings equal in scale. Construction finally commenced on January 2, 1931. The cornerstone was laid on Armistice Day, November 11, 1931 and the dedication took place on Admission Day, September 9, 1932. The Opera House doors opened for performance on October 15, 1932, with some 4,000 in attendance for the Puccini opera, Tosca.

In 1945, under the stress of wartime, the twin buildings of the War Memorial Opera House and Veterans Building served as the birthplace of the United Nations, and it was on the great stage of the Opera House that President Truman and other dignitaries signed the United Nations Charter on June 26, 1945. In 1951 the Japanese Peace Treaty was signed in the Opera House.

The Opera House is located in the Civic Center area of San Francisco and is the shared home of the San Francisco Opera and Ballet. There are four main stories with basement and a mansard roof. The style of the War Memorial is French Renaissance. The seating capacity of 3146 persons is approximately double the Paris Opéra, which served as a model, with an additional 700 standees possible. The stage is of unusual size: 134 feet wide, 84 feet deep, and 140 feet in total height. The orchestra pit, which is raised and lowered automatically, is large enough for an orchestra of 125 pieces. In addition, the proscenium arch measures 52 feet in width and 51 feet high at the center; its sides are decorated with figures in relief, gilded in 24-carat gold.

Today, after a seismic retro fitting following the 1989 Loma Prieta earthquake, the Opera House boasts state-of-the-art equipment both backstage and in the refurbished interior. We are fortunate to have a beautiful traditional European opera house in our most lovely of American cities.

To read more about the War Memorial complex, visit: http://www.sfmuseum.org/hist1/warmem.html

WHAT DID YOU LEARN?

1. The War Memorial Opera House was built to honor veterans of the _____ _____ ___.
2. The War Memorial Opera House was the birthplace of the _____ _____ ___.
3. Which President signed what Charter in June 1945?
4. The Opera House seats how many people?
5. The Opera House is located in what area of the city of San Francisco?

See page 38 for answers.
Watch the conductor at any ballet performance and you'll see him keeping a close eye on both the dancers and the musicians so that the music can be more than just a beautiful accompaniment—it can help support the dancers. Keep in mind, the dancers are moving to the sounds the orchestra makes. There are some moves that can only be danced at certain speeds. Jumping for instance: a dancer, no matter how gifted, can only stay in the air so long, before gravity pulls him back to earth.

San Francisco Ballet was one of the first dance companies to have its own permanent body of musicians and is fortunate to be one of the few that has its own full-time orchestra. Founded in October 1975 with 38 musicians, the San Francisco Performing Arts Orchestra served as the ballet’s official orchestra. By 1978, when the company returned to New York for its first season since 1965, the critic Byron Belt hailed the orchestra as “one of the best in the business.”

The orchestra continued to accompany the ballet on tour until 1984, when the costs became increasingly prohibitive, and as the company gained stature, it performed in larger, more prominent venues that often had their own orchestras. This gave the orchestra an opportunity to accompany a number of prestigious international ballet companies who have toured to the Bay Area, including the Cuban Ballet, the Royal Ballet, the Royal Danish Ballet, Stuttgart Ballet, the Bolshoi Ballet, Paul Taylor Dance Company, American Ballet Theatre, and the Paris Opéra Ballet.

Other objectives of the orchestra have included a strong commitment to educating students and aspiring musicians in local schools. Presenting music concerts has also helped to establish them as a professional orchestra of the highest caliber.

On September 15, 2005 Martin West took over as the San Francisco Ballet Orchestra music director and principal conductor. Today the San Francisco Ballet Orchestra boasts 49 to 55 musicians on average, with more musicians hired for special performances.

The success of our world-class company is due in great part to the quality of our orchestra. It has been recognized as one of the world’s finest ballet orchestras, and the second largest ballet orchestra in America, after the New York City Ballet Orchestra. It is one of three major musical ensembles in the city, along with the San Francisco Symphony and the San Francisco Opera.

WHAT DID YOU LEARN?

1. What is the written music called?
2. The leader of the orchestra is called a ____________.
3. What year was the ballet orchestra founded?
4. How many musicians are there on an average in our orchestra?
5. How many orchestras do we have in the city of San Francisco, and what are their names?
FOR THE RECORD

There are several broadcasts and recordings featuring artists of the SF Ballet Orchestra. The recordings available for sale are:

• CD - *Nutcracker*, music by Tchaikovsky; Martin West, conductor. Self-produced recording at Skywalker Ranch in San Rafael, CA, Fall, 2007.


• Broadcast (TV)/Video/DVD - Lubovitch's *Othello*, music by Elliot Goldenthal; Emil de Cou, conductor. Co-produced by KQED (San Francisco) and WNET (New York) for the PBS series “Dance in America” series, aired on June 18, 2003.
Theater Etiquette

• The performance will begin promptly at the advertised curtain time and lasts approximately two hours, with one intermission.

• Let your children know, in advance, what behavior is expected of them. This is a LIVE performance. Unlike television or the movies, the people on stage are there at that moment and are dancing for the audience’s pleasure. Any noise distracts them. The performance will be exciting, but let your children know that they will be required to sit quietly in their seats for a fairly long period of time.

• School clothes are appropriate dress, however, some children may choose to “dress up.”

• Please plan to arrive at the Opera House at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.

• Once you arrive at the theater with your tickets, please show them to the usher, and he/she will help you to locate your seats.

• No food, drink, chewing gum, skateboards, cameras, or recording equipment are allowed inside the theater. Please leave these items at home as we do not have provisions for storing them at the Opera House.

• It is important to have your children visit the rest rooms before the performance begins. It is inappropriate to visit the rest rooms during a live performance. Ushers can direct you to the rest rooms.
Theater Etiquette continued...

We recommend that you provide your children with some guidelines of things to look at and listen for during the performance. You may also want to encourage your children to add to this list.

**Children should be encouraged to:**

A. Watch the dancers.
B. Listen to the music.
C. Look at the costumes and set designs.
D. Laugh when they see the dancers do something funny.
E. Clap to show the dancers and musicians that they are enjoying the performance when the dancing has finished.

It is customary to applaud when the dancers take a bow.

**Children should be encouraged NOT to:**

A. Talk or make noise because they might miss something important.
B. Chew gum or eat because it is disruptive to others and makes a mess at the theater.
C. Leave their seats before the lights go on because this is very disruptive to their neighbors.
D. Bring iPods or CD players in the theater because this is disruptive to the dancers and other members of the audience.
A Broken and Confused Nutcracker

This version of Nutcracker is really broken. Whoever wrote it must have been very confused, because they got it all wrong. Can you put the following sentences in the right order?

But her brother broke the Christmas Eve there was a big holiday party with presents for everyone.

1. ___________________________________________________________
2. ___________________________________________________________
3. ___________________________________________________________
4. ___________________________________________________________
5. ___________________________________________________________
6. ___________________________________________________________
7. ___________________________________________________________
8. ___________________________________________________________
9. ___________________________________________________________

She saw many amazing things and finally, Clara danced with her Nutcracker Prince. It all happened once upon a time.

She saw the Nutcracker Prince fight against the Mouse King and his soldiers, and finally helped to defeat them. Then, the Prince took Clara through the Land of the Snow to the Land of Sweets. When Clara got up late in the night, she saw the Nutcracker turn into a real Prince. Clara awoke with wonderful memories of a magical night. Clara was so excited to get a Nutcracker from Uncle Drosselmeyer. One
A Nutcracker Word Search

Find and circle the following words relating to characters and scenes from Nutcracker:

ARABIAN  CLOWNS  FRITZ
MICE  ROSE  SUGAR PLUM FAIRY
PRINCE  DOLL  HORSES
CHINESE DRAGON  RUSSIANS  TCHAIKOVSKY
MOUSE KING  DRAGONFLY  LITTLE BEAR
CHRISTMAS TREE  SNOW SCENE  JACK IN THE BOX
NUTCRACKER  DROSSELMEYER  LADYBUGS
CLARA  SPANISH  FLOWERS
PRINCE  TOMASSON  MIRLITONS

See page 39 for answers.
A Nutcracker Numbers Match

Draw a line to match the numbers with the correct characters from the Nutcracker

TWO
EIGHT
FOUR
THREE
ONE
SIXTEEN
FIVE
SIX
SEVENTEEN

DRAGONFLIES
RUSSIAN DANCERS
ARABIAN LADY
PARTY HOSTS
WALTZING FLOWERS
CLOWNS
SNOWFLAKES
SPANISH DANCERS
CHINESE DANCERS
Fun Facts about *Nutcracker*

1. In the original *Nutcracker* story by E.T.A. Hoffmann, Clara was named Marie. Clara is actually the name of Marie’s favorite doll.

2. The character of Drosselmeyer is based on the writer himself. Drosselmeyer is described as “anything but a nice-looking man. He was small and lean, with a great many wrinkles on his face.” The same was said of Mr. Hoffmann.

3. San Francisco Ballet was America’s first professional ballet company, and the first company in America to produce a *Nutcracker* ballet. The world premiere was on December 24, 1944.

4. San Francisco Ballet has been performing *Nutcracker* annually since 1949.

5. This new production of *Nutcracker* premiered on December 17, 2004, and is San Francisco Ballet’s fifth production of the holiday classic.

6. The new production includes 73 Company roles, 91 student roles and six super roles. All parts are double cast so there are at least 182 San Francisco Ballet School students from all over the nation involved.

7. For the new *Nutcracker* production, over 300 costumes were built, including three sets of Drosselmeyer costumes for different casts.

8. For every performance of *Nutcracker*, a total of 172 costumes are worn.

9. The Snow Queen’s tutu took 80 hours to make, and because of the changes in casting, the company has created five. All this time just for one character’s tutu. Imagine the hours needed to complete all the costumes.

10. The production uses 120 feet of popcorn garland and 215 feet of garland, which, combined, is almost the length of a football field.

11. In the Act I battle scene, the giant fireplace stands 22 feet tall and 19 feet wide at base, which is approximately the size of two San Francisco cable cars stacked on top of each other. The mantel lamps and mantel clock are all seven feet tall.

12. In the Act I battle scene, the tallest present is at least eight feet tall. The entire group of gifts measure 25 feet wide, or roughly the size of a professional soccer goal. The bow on the present is three feet high.

13. There are 100 painted Victorian windows in Act I.

14. The largest Spanish fan in Act II is 17 feet tall, or the height of a flagpole.

15. The giant Faberge eggs in the Russian dance in Act II are nine feet tall.

16. Forty-two pairs of pointe shoes are worn for every performance of *Nutcracker*, which adds up to more than 2,000 pointe shoes worn during the entire run. If all these pointe shoes were placed from heel to toe, they wrap all the way around the Opera House.

17. The snow is made of flame proofed recycled paper. Approximately 100 pounds are used for each performance. If all the snow were dumped in a pile, the stage would have a hill about three feet high.

18. There are 40 Christmas tree candles up to two feet tall.

*We never give away any secrets of how the magic is performed: It’s purely magic!*
What is Dance?

B ending, stretching, jumping, and turning, are all activities dancers do; however, dancers work hard and long to transform these everyday movements into the language of dance. Ballet is a distinctive dance because it requires a special technique, established almost 500 years ago, involving steps and body movements that are unique to this discipline.

The most striking feature of ballet technique is the turnout of the legs from the hips. This turnout enables ballet dancers to move to either side as well as forward and back with equal ease, giving them greater command over a full circle of movement. The dancer’s turnout from the hips and strong frontal orientation of ballet staging can be traced to the European court tradition that directed the performance toward the king or queen in attendance.

Classical ballet technique and steps create modern ballets in a different way. The dancers wear simple leotards and tights and may dance in bare feet or soft slippers. In ballets where there is no story to follow, the audience’s attention is drawn toward the shape and speed of the dancers’ movements to the music. Some modern choreographers don’t even use music; others may use song or speech to accompany their steps. Alvin Ailey, Twyla Tharp, Jiri Kylian, and William Forsythe are modern choreographers who have used these methods.

Other distinct dance styles include:

ETHNIC DANCE is any dance form that was developed by a cultural group. Styles of ethnic dance include Flamenco, Kathak, Clogging, and Afro-Caribbean dance, among many others.

JAZZ is a uniquely American dance form that combines elements of African, modern, and ballet, and it is usually inspired by contemporary music.

MODERN DANCE originated around the turn of the century in Europe and America. Isadora Duncan, the “mother of modern dance,” first danced barefoot, without the traditional ballet costumes, as a rebellion against the constraints of ballet. This new and ever-changing form of dance is often based on the feet being parallel from the hips, rather than turned out as they are in ballet.

SOCIAL is any dance form that people enjoy when they are gathered together. Ballroom dancing, street dancing (such as hip hop), and folk dancing fit into this category.

TAP DANCING is also a distinctly American dance form, which has some elements of jazz dance, but also borrows from the Irish Jig, Dutch Clog, and Flamenco.
Name to Dance Match

There are many different types of dance. Can you match the pictures with the name for each style? Draw a line between the name and picture. Circle the picture of the type of dance you have seen.

MEXICAN

SCOTTISH

CHINESE

HAWAIIAN

BELLY

FLAMENCO

AFRICAN

BALLET

(Photos by Bonnie Kamin, and Marty Sohl. Courtesy of San Francisco Ethnic Dance Festival)
Ballet: The Essentials

Just as sports, math, construction, and many other activities have their own vocabulary, so too does ballet. Because much of ballet’s early development occurred in France, many of the words are French and have been handed down since the 16th century. Here are some common terms and their applications.

**accent** To call attention to a particular movement or note in a phrase of dance or music

**adage** [ah-DAHZH] Slow sustained movements in ballet

**audience** Spectators at a performance

**audition** To try out for a role; a trial performance where a dancer is judged on their ability to dance

**balance** Maintaining the stability and equilibrium of the body

**ballet** [BA-lay] A classical dance form originating in European Courts during the 17th and 18th centuries that is characterized by grace and movement with intricate gestures and codified footwork

**ballerina** A female ballet dancer of highest ranking.

**ballet master/mistress** An individual (usually a retired dancer) with varying responsibilities including teaching, coaching, and rehearsing ballets.

**barre** The place where a dancer goes to begin his/her class work. The barre is a long pole securely attached to a wall, to give the dancer support. After the dancer has done barre work to warm up, he/she will move to the center of the classroom or studio to practice increasingly complex steps.

**beat** The underlying pulse which measures time; beat is part of rhythm

**choreographer** The visionary of the dancing in a ballet. He/she is responsible for creating the ballet for the stage and integrating the dancing, music, decor, story, costumes, and lighting.

**choreography** The art of creating and arranging steps to create a dance.

**composer** A person who creates music.

**concert** A public dance or music performance

**continuous** Movement that is uninterrupted in time

**conductor** The leader of the orchestra.

**corps de ballet** A group of dancers who work together as an ensemble. They form the background for the ballerina and her partner and are the backbone to any ballet company.

**costumes** The clothing performers wear to help set the mood a choreographer wishes to create, allowing for freedom of movement for dancers and actors alike

**dancer** Translates the choreographer’s vision to the audience through technique and interpretation.

**demi** [duh-MEE] Half

**divertissements** Consist of a variety of short dances inserted in certain ballets as entertainment.

**dress rehearsal** Final practice before a performance

**dynamics** The force, energy and intensity with which motions are executed; ranging from soft, slow & fluid to hard, fast & sharp

**emotions** Feelings expressed in dance such as joy, sorrow, hate, love, etc.

**energy** A unit of force in movement

**ensemble** A group of dancers working together on a performance

**focus** To concentrate on one thing at a time

**freeze** A halt in movement at any given time

**grand** [graun] Grand or big

**interpretation** Deciding the meaning or concept of a dance or movement

**isolate** To focus on one body part at a time

**jeté** [zhuh-TAY] To leap

**leap** To jump from one foot to the other

**level** A position or movement in space that occurs on the horizontal plane, such as high, medium or low
lighting design Is used to enhance scenery and costumes, as well as give a sense of time.

narrative A dance that tells a story

near To be close in space without actual physical contact

parallel A primary position in dance where the feet are flat on the ground with toes pointing forward

pas de deux A dance for two people, traditionally a ballerina and a premier danseur.

pattern An ordered arrangement which repeats itself

pantomime The art of telling a story, expressing a mood or an emotion or describing an action without words.

perfect spot Finding a place to dance with sufficient self/personal space

performance The presentation of a dance, play or theatre piece for others

phrase A series of dance movements forming a unit in a choreographic pattern

plié [plee-AY] To bend the knees

pointe shoes Shoes worn only by female dancers that enable them to dance on the tips of their toes. The area covering the toes is made of layers of fabric glued together in the shape of a “box” covered in satin and hardened. The sole of the shoe is made of hard leather to prevent the shoe from breaking when bent and to help support the foot. To keep the shoe on tightly, the dancers sew satin ribbons and elastic to the sides and tie the ribbons securely around their ankles. A pair of pointe shoes costs $50 to $80 wholesale and lasts from 1 hour to 8 hours of work.

port de bras [pawr deh brah] Movement of the arms

principal dancer A male or female dancer of the highest ranking.

proscenium The part of a modern stage directly in front and framing the curtain.

rehearsal The practice of a dance before performing

relevé [rehl-VAH] To rise to the balls of the feet

repertoire [rep’ er-twär] The collection of dances performed by a ballet company

rhythm The pattern of music or movement through time

sauté [soh-TAY] To jump

set designer A person who creates the scenic design.

scenic design Like costumes and makeup, scenic design helps to tell the story or set the mood of the ballet. The set must be designed so that the dancers can enter and exit the stage according to the choreographer’s wishes.

shape A specific design of the body at rest or in motion

solo A dance performed by one person

space Area occupied by the dance or dancer

stretch To elongate or extend one’s muscles

studio The place where dancers study dance, practice and reharse

technique The method and procedures of classical ballet training to get desired results. A dancer’s ability to perform all steps and movements correctly.

tempo The speed at which a rhythm moves

tendu [tahn-DEW] To point or stretch the foot

theater A place for the presentation of performances an essential in ballet

turnout The ability of the dancer to turn the legs outward from the hip joints to a 90-degree angle.

tutu Ballet skirt, usually made of net. Tutus may be of varying lengths. While the style and mood of the ballet help to determine the preferred tutu length, the dancer’s technique is most clearly visible when she wears a short tutu. Tutus are very expensive; the cost of a jeweled tutu ranges from $3,200 to $4,200.
Ballet History
500 Years at a glance

Ballet began as an entertaining spectacle in the royal courts of Italy and France during the Renaissance. In fact, the word “ballet” comes from the Italian word ballare, which means “to dance.” Early ballets were performed in ballrooms with speaking and singing as well as dancing, and the performers were members of the courts.

The French king, Louis XIV, loved dance. In 1669, he formed the first official ballet school, known today as the Paris Opera Ballet School. It was then that ballet moved from ballrooms to the theaters, and performers became trained professionals instead of amateurs dancing for their own enjoyment.

At first all the dancers were men. Women first appeared on stage in 1681, still wearing the long heavy dresses of the time. To make their movements easier and more visible, they began to shorten their skirts, and remove the hoops underneath as well as the wigs and heels. But it was when the women began to dance en pointe (on the tips of their toes) that they became more popular than men. This period is known as the Romantic Era, when most ballets used the light, delicate effect of pointe work to tell stories about fairies and other supernatural beings.

After 1847 the center of the ballet world shifted from Paris to St. Petersburg, when a great choreographer named Marius Petipa arrived at the Imperial Theater in Russia. Petipa produced what have become some of the world’s best-loved ballets including Swan Lake, The Sleeping Beauty, and The Nutcracker.

In 1909, a group of Russian dancers toured Paris under the name The Ballets Russes. Their success revived interest in classical dance and they toured throughout Europe and America, bringing ballet to people who had never experienced it before.

In the 1930’s Americans embraced ballet, and many of the great Russian artists emigrated here. Among them was George Balanchine, who founded New York City Ballet and its school. Another was Adolf Bolm, the first director of San Francisco Opera Ballet, later renamed San Francisco Ballet. With the arrival of these Russian dancers, American interest in ballet grew and affiliated company schools flourished. Nowadays, every major American city has a ballet company and an accompanying school, to train the dancers of tomorrow.

Since its inception, the art of ballet has continued to evolve. Today, ballet combines the proficient technique of dancers with modern and ethnic movements to create new dance styles encompassing a variety of inspirations. Today’s male dancers are as well-known as the ballerinas and the choreography showcases their athletic abilities. Almost every major American city has a ballet company and an accompanying school training our dancers of tomorrow.
Ballet Positions

Positions of the legs and arms are numbered first through fifth.

There is also a sixth position of the feet, where both feet are parallel with the toes pointing forward. This position is often used in folk dance, contemporary ballet and modern dance.

After you have seen these positions try them, they might not be as easy as they appear!

Figure 4a: First position of the arms and legs.
Figure 4b: Second position of the arms and legs.
Figure 4c: Third position of the arms and legs.

Figure 4a: Fourth position of the legs with low and high arm positions.
Figure 4b: Fifth position of the legs with the arms in low, middle, and high fifth positions.
Color Clara and Drosselmeyer
Color the Ballerina
Color the Cossack
Profile: San Francisco Ballet
Helgi Tomasson, Artistic Director

San Francisco Ballet, the first professional ballet company in America, has emerged as a world-class arts organization since it was founded as the San Francisco Opera Ballet in 1933. Initially, its primary purpose was to train dancers to appear in lavish, full-length opera productions.

Willam Christensen arrived in 1938, choreographing the Company’s first full-length production, Coppélia, the following year. In 1940, he staged the first American full-length production of Swan Lake. On Christmas Eve 1944, Christensen launched a national holiday tradition with the premiere of Nutcracker, the first complete version of the ballet ever staged in the United States.

In 1942, the Company became a totally separate entity from the opera and was renamed San Francisco Ballet. Willam Christensen was artistic director, and his brother Harold was appointed director of San Francisco Ballet School, a position he retained for 33 years. Lew Christensen, America’s first premier danseur, joined Willam as co-director in 1951, and took over the Company the following year. 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, marking the first performances of an American ballet company in the Far East.

In 1972, after performing in various San Francisco theaters, the Company settled permanently in the War Memorial Opera House for its annual residency. The following year Michael Smuin was appointed associate artistic director, and celebrated his new partnership with Lew Christensen by collaborating on a full-length production of Cinderella. In 1976, Smuin’s Romeo and Juliet was the first full-length ballet shown on the PBS television series, “Dance in America,” winning an Emmy award. His Tempest, broadcast across the nation live from the Opera House, also received an Emmy.

In 1974 San Francisco Ballet faced bankruptcy, but its supporters and the community responded with an extraordinary grass-roots effort called “Save Our Ballet,” which successfully brought the Company back from the brink. That same year, Dr. Richard E. LeBlond, Jr. was appointed president and general manager of the San Francisco Ballet Association. He developed the first long-range plan for an American dance company, and in 18 months San Francisco Ballet was in the black financially.

Helgi Tomasson’s arrival as artistic director in July 1985 marked the beginning of a new era for San Francisco Ballet. Like Lew Christensen, Tomasson was, for many years, a leading dancer for the most important ballet choreographer of the 20th century, George Balanchine. Less than two years after Tomasson’s arrival, San Francisco Ballet unveiled its fourth production of Nutcracker during the Company’s 54th repertory season. Tomasson has since staged acclaimed full-length productions of many classics, including Swan Lake (1988); The Sleeping Beauty (1990); Romeo & Juliet (1994); Giselle (1999); Don Quixote, co-staged with Principal Dancer Yuri Possokhov (2003); and a new Nutcracker (2004).

In May 1995, San Francisco Ballet played host to 12 ballet companies from around the world for UNited We Dance: An International Festival, commemorating the 50th anniversary of signing the United Nations Charter, which took place in the Performing Arts Center in San Francisco. Never before had a dance event brought together over 150 international artists for two weeks of creative exchange and inspiration. After the Company’s New Year’s Eve performance of *Nutcracker* in 1995, the War Memorial Opera House closed for 18 months of seismic and comprehensive renovations. The Company joined forces with San Francisco Opera, the City of San Francisco, and the Committee to Restore the Opera House to raise funds for the renovations that returned the building to its original splendor, and updated the stage technology. During the renovations in 1996 and 1997, San Francisco Ballet performed at the Palace of Fine Arts and Center for the Performing Arts at Yerba Buena Gardens, both in San Francisco, and Zellerbach Hall in Berkeley.

Since its creation in 1933, San Francisco Ballet, one of the three largest ballet companies in the United States, has grown to its current 70 member roster. The Company continues to enrich and expand its repertoire, and presents approximately 100 performances annually.

Among the world-class choreographers who have accepted invitations from Tomasson to create new works for the Company are David Bintley, Val Caniparoli, William Forsythe, James Kudelka, Mark Morris, Stanton Welch, Christopher Wheeldon, and Lila York. During the 2000 repertory season, Julia Adam and Yuri Possokhov, both principal dancers with the company, emerged as choreographers with distinctive voices. The vast repertory also includes works by Sir Frederick Ashton, George Balanchine, August Bournonville, Christopher Bruce, Lew Christensen, Nacho Duato, Flemming Flindt, Jiri Kylian, Lar Lubovitch, Sir Kenneth MacMillan, Hans van Manen, Peter Martins, Rudolf Nureyev, Marius Petipa, Roland Petit, Jerome Robbins, Paul Taylor, and Antony Tudor.

The Company performs regularly at the Orange County Performing Arts Center in Costa Mesa, California and at the Kennedy Center for the Performing Arts in Washington D.C. Tours in recent years have included engagements at the prestigious Edinburgh International Festival, the famed Opera de Paris-Theatre Garnier in Paris, Tivoli Gardens in Copenhagen, and in Reykjavik, Iceland. In 1999, the Company performed for the first time in London at the Sadler’s Wells Theatre, the Nervi Festival of International Dance in Genoa, Italy, and the Grand Opera House in Belfast, Northern Ireland.

In the past several years, the company traveled to Paris, to various cities in Spain, and returned to London (to Covent Garden) where, in 1999, one critic wrote that San Francisco Ballet “deserves to be the envy of the ballet world.”
The San Francisco Ballet School

Helgi Tomasson, Director
Lola De Avila, Associate Director

San Francisco Ballet School trains and prepares gifted students for a career with San Francisco Ballet and other professional dance companies. The training program is designed to take students from their very first step through a comprehensive curriculum of classical ballet technique.

The School begins accepting students at age eight. Admission is by audition only, and children must meet very specific requirements. The ideal candidate is a healthy child with a straight and supple spine; legs that are well turned out from the hip joint; and correctly arched feet. Children should also have an ear for music and an instinct for movement.

Students are placed in one of eight divisions according to age, experience, and ability. They follow a structured sequence of training stages designed to increase their stamina, discipline, and technical skills in accordance with their age and physical development. The program includes classes in technique, pointe work, pas de deux, men’s technique, contemporary and character dance, and music. Seminars on nutrition and related issues are offered throughout the school year. The curriculum is taught by a renowned faculty, emphasizing strong classical technique and a flow of movement that suggests a sense of energy, freedom, and joy. It’s a style that readily adapts to meet the demands of any choreographer or ballet company, and any type of movement, classical and nonclassical (modern).

All classes are taught to live piano accompaniment, a crucial element in developing a child’s understanding of the relationship between music and movement. The youngest students attend ballet classes two or three days a week. From the fourth level on, students attend classes Monday through Friday. Students at the advanced levels begin their day at an hour when many academic schools are still in session, which means that in order to continue their ballet studies, students need to make accommodation to complete their regular education.

The school’s newly developed Trainee Program for advanced students from the San Francisco Ballet School is designed to ease the transition from the student to a professional ballet dancer. This year there are 9 trainees who are 16-19 years old and come from all over the world to study at the school. The trainees rehearse and perform classical and contemporary dance pieces, from the repertory of San Francisco Ballet.

Upon completion of studies at San Francisco Ballet School, students neither receive diplomas nor are they considered graduates. Ballet education is an ongoing process, one that continues throughout a dancer’s career. They develop self-motivation, self-discipline, grace, physical adroitness, and an appreciation for the arts, which they carry throughout their lives. Even those students whose paths lead to non-dance careers gain immeasurably from having studied ballet.

“A school is the foundation and lifeblood of a company. Tomorrow’s stars are today’s students. Beauty does not come easily. Precision cannot be gained quickly. In the School we strengthen not only the legs and the arms, but the spirit of our students as well, for in ballet class they learn the reward of hard work.”

Helgi Tomasson rehearses children for his Nutcracker © Erik Tomasson
San Francisco Ballet’s Center for Dance Education
Charles Chip McNeal, Director of Education

As a vital cultural contributor to our community, San Francisco Ballet has created The Center for Dance Education (CDE) with programs that reach wide audiences from diverse populations throughout the Bay Area; approximately 35,000 people benefit from these programs each year. Though the Education Department is fairly new, there are long established free programs administered by San Francisco Ballet.

The highly popular pre-performance discussion program, Meet the Artist Interviews spotlight the specific San Francisco Ballet repertory program to be performed that evening/afternoon. These informative talks feature Company dancers, guest artists, choreographers and conductors in conversation with a moderator. Meet the Artist Interviews last 30 minutes and take place in the War Memorial Opera House one hour before performance time on selected evenings and Sunday matinees as well as opening nights of all repertory programs and are free to all ticket holders.

Dance scholar and educator Mary Wood, along with other guests, hosts the Pointes of View lecture series, which are salon-style interviews with San Francisco Ballet dancers, guest artists, choreographers, musicians, and designers. These hour-long informative discussions give attendees an in-depth look into the specific San Francisco Ballet repertory program to be performed that evening. These programs are free and open to the public and due to popular demand have relocated to the Green Room of the Veterans Building of the War Memorial.

The San Francisco Ballet Center for Dance Education is also proud to offer new and expanding programs that serve children, youth, and families throughout the Bay Area, providing important avenues of access, education, and opportunities in dance.

San Francisco Ballet offers two Community Matinee performances of selections from the current Spring Season. These matinees feature special educational behind-the-scenes lecture demonstrations. All Community Matinee performances are at the War Memorial Opera House. Discount tickets are offered to students and seniors, serving approximately 6,000 school age children, teachers, and seniors annually.

Family Connections is a program that brings dance workshops and lectures to venues such as the San Francisco Public Library Main Branch and the Asian Art Museum. This program gives children and their parents a shared experience of dance and when available, free tickets to see the SF Ballet company in performance at the War Memorial Opera House are provided to participants.

We embrace the dancer in everyone, and are committed to sustaining the vital role the arts play in education.
The Dance In Schools and Communities (DISC) program is SF Ballet’s longest standing outreach program. This celebrated program reaches nearly 3,000 elementary school children each year, with 10-week dance residencies in 30 elementary schools in the San Francisco Unified School District. Dance In Schools and Communities is a multi-cultural dance and music program celebrating the historical, traditional and folkloric dance traditions of diverse cultures. DISC provides all participants complementary tickets to SF Ballet Community Matinees. Annually, DISC awards approximately 50 students with full one-year scholarships to the prestigious San Francisco Ballet School.

Select DISC students are also given the opportunity to participate in the annual Performance Project. During this multi-week program, children experience the process of creating and performing a dance/musical presentation. Performances take place at various venues throughout San Francisco.

Ballet 101 is a class for adult learners who are curious about the art of ballet and the world of dance. This adult education course is designed to give participants a hands-on, interactive learning experience. The program harnesses the talent and experience of SF Ballet employees and faculty who staff this program. The course consists of a series of lectures and experiential activities that build on the prior learning.

A new program of the CDE, the Community Circle Dance Camp is a week-long summer day camp that provides instruction in dance, music and art for children from all over San Francisco. Targeted towards inner-city youth, the camp is based in the Tenderloin neighborhood and is offered free of charge for children of low-income families. A wide variety of classes are offered to students, ranging from hip hop, salsa, to circus arts and visual arts, providing them a well rounded experience in arts education.

Online Educational Resources are designed to educate and excite users about SF Ballet and dance in general. Downloadable Study Guides enhance the theater-going experience for students attending Community Matinees, by providing information specific to the ballets being performed. Study Guides include articles, stories, music clips, and links to online resources.

San Francisco Ballet’s Center for Dance Education is proud to offer new and expanding programs that serve children, youth, and families throughout the Bay Area, providing important avenues of access, education, and opportunity.

For more information about our programs, contact:

Education Assistant Dina Toy 415.865.4782
or email us at education@sfballet.org.
ANSWERS TO GAMES AND PUZZLES

WHO’S WHO (P. 9)
E.T.A. Hoffman
Peter Ilyich Tchaikovsky
Marius Petipa
The Cavalier
Willam Christensen
Helgi Tomasson

TCHAIKOVSKY (P. 10)
Was born in this year: 1840
Began taking piano lessons at age: 6
Could read this many languages: 3
Wrote this many symphonies: 6
Was this old when he died: 53
Wrote this many operas: 9
Worked as a clerk this many years: 4

CHOREOGRAPHER’S SCRAMBLE (P. 11)
CDNALIE Iceland
ROIDETCR Director
TGNHIK Knight
GRHEPREHOROCA Choreographer
HNIALBNACE Balanchine
BNSORBI Robbins
OTEMPINAM Pantomime
NOMTCEPITOI Competition
SAMONSTO Tomasson

WAR MEMORIAL OPERA HOUSE (P. 15)
1. First World War
2. United Nations
3. President Truman
4. 3,146 seats
5. Civic Center

SAN FRANCISCO BALLET ORCHESTRA (P. 16)
1. The score
2. Conductor
3. October 1975
4. 49-55 musicians
5. Three, the San Francisco Symphony, the San Francisco Opera and the San Francisco Ballet Orchestra

NUMBER MATCH (P. 22)
TWO Party Hosts
EIGHT Clowns
FOUR Dragonflies
THREE Russian Dancers
ONE Arabian Lady
SIXTEEN Snowflakes
FIVE Spanish Dancers
SIX Chinese Dancers
SEVENTEEN Waltzing Flowers
A BROKEN AND CONFUSED NUTCRACKER (P. 20)

It all happened once upon a time.

One Christmas Eve there was a big holiday party with presents for everyone.

Clara was so excited to get a Nutcracker from her Godfather.

But her brother broke the Nutcracker!

WHEN CLARA GOT UP LATE IN THE NIGHT, SHE SAW THE NUTCRACKER TURN INTO A REAL PRINCE.

She saw the Nutcracker Prince fight against the Mouse King and his soldiers, and finally helped to defeat them.

Then, the Prince took Clara through the Land of the Snow to the Land of Sweets.

She saw many amazing things and finally, Clara danced with her Nutcracker Prince.

Clara awoke with wonderful memories of a magical night.

NUTCRACKER WORD SEARCH (P. 21)
QUESTIONNAIRE

Please complete this questionnaire after you have attended the performance. Your comments and suggestions are greatly appreciated and will help us to make our performances and activity guides more meaningful for you and your children.

Your Name ________________________________
Address___________________________________
_________________________________________
Daytime Tel. _______________________________
Evening Tel.________________________________

Print and send to:
Evelyn Cisneros-Legate
Ballet Education Coordinator
San Francisco Ballet Center for Dance Education
c/o San Francisco Ballet
455 Franklin Street
San Francisco, CA 94102

Date and title of performance______________________________________________________

1. How old are the children who attended this matinee with you? ___________

2. How many years have you been bringing children to see SFB performances? ___________

3. Do you accompany your children to other performing or visual arts programs? ___Yes ___No
   If yes, which ones? ___Museums ___Theater ___Symphony ___Opera ___Other ____________

4. I used the Study Guide in preparing children for the performance. ___Yes ___No

5. What sections of this Guide did you find most useful? __________________

6. What sections of this Guide did you find least useful? __________________

7. Was the volume of information ___ too much ___sufficient ___too little?

8. What other materials or subject matter would help you to prepare children to see the ballet?
__________________________________________________________________________

9. About how much time did you spend on pre- and post-performance discussion and activities with
   your children? ___< 1 hour ___1-3 hours ___3-6 hours ___> 6 hours

10. Describe any difference you perceive in the usefulness of this material for boys and girls.
__________________________________________________________________________

11. Did you enjoy the performance? ___A little ___A lot ___Not at all
   Why?______________________________________________________________________

12. Was this your first live ballet performance? ___Yes ___No

13. Would you like to see another ballet? ___Yes ___No

14. What would make the performance a more interesting experience?
__________________________________________________________________________

15. Is there something more you would like to know about the musicians, dancers, stage
   production, etc.? What? ______________________________________________________________________

16. Scheduling: What month, day, and performance time is most convenient for your group?
   Month __________ Day of Week __________ Performance Time________

17. Transportation: How did you travel to the performance? ___bus ___car ___foot

18. Tell us how to improve the study guides or suggest other materials you would find useful.
__________________________________________________________________________

Many thanks! Please come back again soon!