

Canada's  
Ballet JÖRGEN  
du Canada



*ANASTASIA*  
*Study Guide*

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## *ABOUT BALLET JÖRGEN CANADA*

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Canada's Ballet Jörgen builds communities across Canada through the shared experience of professional ballet. Reaching every province with over 600 events annually, we ensure communities large and small, urban and rural have access to a ballet experience that is recognized for its innovation, warmth and beauty. Inspiring and connecting with Canadians for over 25 years, Canada's Ballet Jörgen makes ballet and Canadian choreography a meaningful part of Canadians' lives through performance, education, and community engagement.

To learn more about Canada's Ballet Jörgen's programs please visit  
Canada's Ballet Jörgen Education and Community  
Contact Clea Iveson, Education Manager  
[education@balletjorgen.ca](mailto:education@balletjorgen.ca)

### **Organizational Activities**

Ballet Jörgen Canada is recognized for the innovation, warmth, humour and beauty in its works. For over 25 years, the organization has sought to advance the art and appreciation of ballet and Canadian choreography through performance, educational experiences and outreach.

Bengt Jörgen and Susan Bodie founded Ballet Jörgen Canada in 1987 out of a desire to give choreographers the opportunity to develop original works. The organization takes responsibility for these new works and ensures each piece has an audience. Ballet Jörgen Canada has grown into the 5<sup>th</sup> largest dance organization in the country and is the only major Canadian ballet company with a repertoire of exclusively new works.

Ballet Jörgen Canada is "Canada's Local Ballet Company" and is recognized for its dedication to the communities in which it performs. Extensive education and outreach programs have made the organization Canada's #1 dance company in terms of community service. Ballet Jörgen Canada has built long-standing relationships with communities across the country and empowers generations to experience the art form. Audiences and students don't just watch Ballet Jörgen Canada's shows, they *become involved* with the company on a personal level.

Ballet Jörgen Canada's head office is located in Toronto. They also have a hub with a full season of programming in Halifax as well as hubs in Ottawa and Kitchener-Waterloo.

### **Repertoire and Demographics**

Many of Ballet Jörgen Canada's 117 ballets have earned national and international recognition, propelling the organization to the forefront of the North American dance scene. The organization is known for creating new audiences for the arts – one-third of their audiences at public performances are under the age of eighteen, while one-third are attending a dance performance for the first time.

### **Performances**

Ballet Jörgen Canada shares the experience of ballet with more communities in Canada than any other dance company. They give over 120 performances a year – reaching over 50,000 people – in rural, urban and inner-city locations across Canada and the northern United States.

The 2017-2018 season includes three full-length performances: **Anastasia, The Nutcracker: A Canadian Tradition, & Classical and Contemporary Ballet**. Each performance features original work, choreographed by Founder and Artistic Director Bengt Jörgen. **Ballet in the Studio** also introduces audiences to the art form in an intimate environment.

In addition to contemporary works and full-length classical ballets, the organization specializes in reaching youth through performances created for children. Every production of these works has sold out and has helped Ballet Jörgen Canada become recognized as a leader in engaging young audiences.

## Education and Outreach Programs

Ballet Jörgen Canada's longest-running education program is its partnership with George Brown College. In 1992, they formed The George Brown School of Dance, which delivers the following fully-accredited dance programs:

- 2 full-time professional certificate programs in **Dance Performance Preparation** and **Commercial Dance Studies**.
- A full-time diploma in **Dance Performance Studies**.
- 3 **summer programs** for current and future George Brown Dance students, ages 9 and up.

The partnership makes George Brown the only school that allows students to gain professional experience as touring dancers while completing their education.

Ballet Jörgen Canada also offers its own intensive dance education, including:

- **Master classes and repertoire workshops.** Members of the company travel to local dance studios to teach a ballet class followed by repertoire from a show they are performing in the community.
- **Residencies.** Company members work with local dance schools or performance groups to cast and finesse a piece of repertoire.

Ballet Jörgen Canada's Community programs seek to engage communities across Canada in the art form. The organization partners with local dance schools, children and parents to engender a sense of community and highlight the relevance of ballet in Canada today. Community programs include but are not limited to:

- **Ballet in the Schools.** This program stages a professional, child-friendly ballet in schools across Canada. Each performance teaches valuable life lessons and includes interactive pre- and post-show discussions that engage children, teachers and parents.
- **Local Participant and Nutcracker Youth Programs.** With every major ballet, Ballet Jörgen Canada creates opportunities for dance students from across the country to participate in age-appropriate roles. These programs allow over 240 students a year to experience the excitement of performing in a professional ballet.

*"Ballet Jörgen Canada is easily the most exciting chamber company in dance today."* – **The Hamilton Spectator**

*"A rare and exhilarating find."* – **The New York Times**

*"Magical, innovative, whimsical and utterly magnificent, just the kind of beauty the world needs now."*

– **Washington's Original Arts News Magazine**

# *BALLET JÖRGEN CANADA – 2017/2018 SEASON*

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Bengt Jörgen, Artistic Director & CEO

## **DANCERS**

Saniya Abilmajineva (Uzbekistan )  
Junior Gaspar Caballero (Paraguay)  
Kenny Chung (Korea)  
Hannah Mae Cruddas (Canada)  
Daniel Da Silva (Brazil)  
Akari Fujiwara (Japan)  
Elizabeth Gagnon (Canada)  
Taylor Gill (Canada)  
Michaela Gobas (Canada)  
Gustavo Hernandez (Cuba)  
Sakura Inoue (Japan)  
Adrian Ramirez Juarez (Mexico)  
Giovanna Lamboglia (Brazil)  
Annelie Liliemark (Sweden)  
Heather Lumsden-Ruegg (Canada)  
Momoka Matsui (Japan)  
Kealan McLaughlin (Canada)  
Kanakano Nagayoshi (Japan)  
Leandro Prado (Brazil)  
Ayva Rossouw-Holland (Canada)  
Hiroto Saito (Japan)  
Emily Whittome (Canada)

## **BALLET JÖRGEN CANADA'S EDUCATION INITIATIVES ARE GENEROUSLY SUPPORTED BY**

The Canada Council for the Arts  
The Ontario Arts Council  
Toronto Arts Council  
George Brown, Toronto City College

## *ARTISTIC DIRECTOR'S MESSAGE*

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The creation of this ballet was developed out of my personal interest in Russian history and is based on the youngest daughter of the fallen Russian Tsar—a rambunctious free-spirited young girl born to privilege and cast into a heartbroken world. The story of her life has become a remarkable myth transcending facts, reason and any attempts to bottle her up in the footnotes of history, and continues to fascinate people more than 90 years after her disappearance in July 1918. The real human drama of a young girl cast adrift in one of the cataclysmic events of the 20th century is a story I found impossible to resist.

I am indebted to The Michael Young Family Foundation for their extraordinary financial support of this production. Additional funding for *Anastasia* was generously provided by the Canada Council for the Arts, numerous foundations, corporations and individuals from across the country. The original score for *Anastasia* was made possible with the support of The John D. McKellar Charitable Foundation.

Ballet is my passion and my goal is to inspire passion for this extraordinary art form by bringing it to as many North American communities as possible. I thank you for coming to our presentation, and hope that it ignites a spark in your curiosity and imagination. Please enjoy the show!

Warmest regards,

Bengt Jörgen  
Artistic Director & CEO  
Ballet Jörgen Canada

# *ANASTASIA*

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Premiere: October 2007, Glace Bay, NS

<b>Choreography &amp; Synopsis</b>	Bengt Jörgen
<b>Composer</b>	Ivan Barbotin
<b>Set &amp; Costume Design</b>	Sue LePage
<b>Original Lighting Design</b>	Bonnie Beecher
<b>Stage Direction</b>	Heinar Piller
<b>Additional Synopsis &amp; Concept Development</b>	Clea Iveson Heinar Piller
<b>Rehearsal Coach</b>	Cynthia Macedo
<b>Music</b>	Russian Philharmonic Orchestra
<b>Conductor</b>	Konstantin Krimets
<b>Producers</b>	Pavel Lavrenenkov Natalia Ruzhanskaya
<b>Sound Engineers</b>	Aleksander Karasev Gennady Trabantov
<b>Editor</b>	Pavel Lavrenenkov
<b>Scenic Carpentry</b>	Hamilton Scenic Specialty
<b>Properties</b>	The Paragon Innovation Group
<b>Costume Coordinator</b>	Industry Costumes
<b>Costume Construction</b>	Industry Costumes Evan Stillwater for H'Evan-Lee Creations Arana Enterprises
<b>Cutter</b>	Angela Arana
<b>Assisted by</b>	Melenie Farrar Barbara Cassidy Yoelan Kwee Lynda Kirby
<b>Millinery &amp; Accessories</b>	Monica Viani
<b>Assisted by</b>	Katie Spreitze Marnie King
<b>Wig &amp; Hair Supervisor</b>	Sharon Ryman

## *CHARACTERS (in order of appearance)*

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Anastasia  
Dimitry  
Nurse Maid  
Tsaritsa - Alexandra Fyorodovna  
Orthodox Priest  
Tatiana  
Young Officer  
Revolutionary Agitator  
Tsar - Nicholas II of Russia  
Bolshevik Officer  
Doctor  
Chamber Maid  
Nun  
Soldiers, Servants and Workers

## *SYNOPSIS FOR THE COMPLETE BALLET*

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The Condensed version will have some scenes omitted and some slightly shortened. In its entirety the show is about 2 hours and for the School matinee it is condensed to be 65 minutes total. The entire synopsis is included in order to fill any gaps that students may have in terms of the intricacies of the story but the big picture of the story is fully included in the condensed version.

### **Anastasia Synopsis**

#### **Act 1**

##### *Prologue*

An older woman shares a moment with a young girl. She is telling a story, and the young girl sits transfixed, hanging on every word.

#### **Scene 1**

##### *The gardens of the Alexander Palace at Tsarsko Selo, the Imperial residence – 1914*

The young Grand Duchess Anastasia is busy playing with her companion Dimitry, the son of a palace kitchen maid. Anastasia proves to be quite a tomboy and the two begin roughhousing.

Anna, the imperial Nursemaid, enters and scolds her charge for carousing with a peasant. She chastises Anastasia and chases Dimitry out of the garden. In his hurry, he leaves behind his slingshot that Anastasia retrieves for safe keeping.

The Tsaritsa enters the gardens, accompanied by an Orthodox priest. Her stately elegance and quiet reserve is in complete contrast of her young daughter Anastasia. Shortly after the Tsaritsa's arrival, Anastasia's sister Tatiana enters the garden looking for her mother.

The tender moment between mother and daughters is interrupted by the arrival of a military messenger. He informs the Tsaritsa that Russia is going to war. The Tsaritsa shares the news with her companions and as the news reverberates through the Imperial household, they all fall to their knees to pray for Mother Russia.

#### **Scene 2**

##### *Squares of villages and towns throughout the Empire*

Throughout the Empire, Russians gather as the troops march off to war.

#### **Scene 3**

##### *The gardens of the Alexander Palace at Tsarsko Selo, two years later.*

Anastasia and her sister Tatiana, now more mature, are busy at work organizing medical supplies for the wounded at the hospital set up by the Tsaritsa and her daughters on the grounds of the Imperial residence. The serious nature of the task at hand is tempered by talk of Tatiana's attraction to a handsome young officer.

The object of Tatiana's affection enters the garden, offering his assistance and he escorts Tatiana off stage with the supplies, leaving Anastasia alone with her thoughts.

Anastasia remembers the affections she had for her sole childhood playmate Dimitry and reminisces about this fond childhood memory. This realization sparks another memory: the slingshot, which Anastasia retrieves from the hiding spot she created so many years ago.

A commotion stirs her from her daydream. A dirty and disheveled peasant staggers into the garden, clutching stolen goods from the palace. He freezes at the sight of Anastasia and drops his bundle to the ground. It is Dimitry and he is being pursued by the palace guards.

Anastasia retrieves his bundle and places it firmly back into his arms. Dimitry gratefully acknowledges her gesture and moves to exit but then realizes he is surrounded by the guards. Anastasia hides him and when the



guards enter the garden, she assures them that she is alone. After the guards exit, the two former playmates have a brief moment of reconnection before Dimitry runs off.

#### **Scene 4**

##### *St. Petersburg*

Struggling under extreme conditions, the workers gather and demonstrate for food and peace for Mother Russia. The revolutionaries lead the call for change, and tensions mount. As the protests grow larger, the authorities spring into action. Chaos and panic ensues and the demonstration ends with arrests and injured Revolutionaries.

#### **Scene 5**

##### *A warehouse*

Some of the demonstrators who escape take refuge in an underground meeting place. They tend to their wounds and regroup. A revolutionary urges them to “take up arms and outright struggle with the regime”. We find Dimitry amidst this group of passionate, working class rebels. Their outrage against the pain and suffering of their people becomes a clear battle cry as weapons are distributed.

#### **Scene 6**

##### *A drawing room within the palace*

Anastasia prepares for her debut at court. Still very playful, she rebels against wearing the overblown dress coat to her first ball. Anastasia is becoming a woman and she is poised and beautiful. She stands proudly before her father, the Tsar who enters with a gift. The Tsar presents his daughter with a beautiful tiara before escorting his daughter to the grand ballroom.

#### **Scene 7**

##### *The palace ballroom*

All manner of aristocratic personalities adorn the palatial ballroom, enjoying the festivities, a stark contrast to the struggle of the working class. The gathered assembly sink into curtsies and bows as the royal family is announced.

Anastasia is presented before the court. After her first dance and as the Tsar and Tsaritsa lead the guests in the Grand Waltz, a military officer offers Anastasia his hand. The merriment reaches a crescendo, when a tremendous commotion brings the ball to a halt and revolutionaries rush in, with Dimitry amongst them.

The Imperial family is seized and Dimitry is ordered to arrest Anastasia, bringing them face-to-face before she is led away intermission

### **Act 2**

#### *Prologue*

The Imperial family and their entourage are led into captivity

#### **Scene 1**

##### *Ipatiev House - Ekaterinburg*

Peasants and soldiers mill about as the Imperial Family is led to their new upstairs quarters. The sight of the humbled former rulers inspires a celebration amongst the working class. The power has shifted and the Empire is no more.

Downstairs, the atmosphere is disrupted by the entrance of Anastasia. She asks for some food for the family and a reluctant soldier is ordered to bring her some bread. The soldier demands payment and Anastasia is forced to hand over her tiara. An officer intervenes and returns the tiara to Anastasia and then dismisses the crowd leaving Anastasia alone with two guards.

Anastasia laments the bleak situation of her family, before retiring to join them upstairs. Grabbing the bread she inadvertently leaves her tiara behind.

Now promoted from within the ranks, Dimitry enters, having arrived from Moscow and carries the execution order for the Imperial Family. He dismisses his escorts and his distress becomes visible, more so when he discovers the tiara that Anastasia left behind.

Anastasia returns to retrieve her tiara and catches Dimitry off guard. His happiness to see her is met with Anastasia's coldness and anger. Dimitry implores her to not reject him as he wishes to talk to her. Anastasia sees his pain and allows herself a brief moment of hope before she realizes the futility of the situation. She turns away.

Dejected, Dimitry pours out his frustration over the situation, realizing that only he can now help his childhood friend. The soldiers enter, awaiting their orders. A military official picks up the execution order from the ground and hands it to Dimitry who is in charge of the operation.

## **Scene 2**

### *Upstairs Quarters*

The Imperial Family has been told that as the frontline of the civil war is rapidly approaching the city, they are to be moved. The family gathers for a short prayer.

Dimitry and the soldiers enter. As the Imperial Family exits with the soldiers, Dimitry takes the opportunity and grabs Anastasia, holding her back.

Desperate, Dimitry begs Anastasia to listen to him. He shows her the execution order and pleads with her to save herself. She realizes she may already be too late to help her family and overwhelmed by panic and confusion, she breaks down. Dimitry knows he must act quickly. He disguises Anastasia and then hides her in the room. He cuts his own arm, drawing blood, and then throws open the window. Raising the alarm for the guards, they burst into the room and he indicates that Anastasia has escaped through the open window. As the guards rush off to search for Anastasia, Dimitry grabs her from her hiding place and hurries her out of the room, meanwhile pretending to join the search.

## **Scene 3**

### *Outside – The grounds of the Ipatiev House and the nearby forest*

Dimitry leads the search party with a young soldier at his side. He dispatches the other soldiers and the young soldier remains. It is Anastasia, who is clearly terrified. Dimitry leads her off into the woods when they hear the sound of gunshots. All goes silent and then Anastasia wildly tries to run in the direction of the shots. Dimitry restrains her and tries to soothe her. She is devastated and the two young lovers realize the hopelessness of their situation. They cling to each other for comfort and then escape further into the woods.

## **Scene 4**

### *The next morning, a nearby convent*

The young lovers come to the convent gates. An older nun comes out and watches their tearful farewell. She ushers Anastasia into the sanctuary of the convent walls. Dimitry is left alone at the convent gate and sends a final prayer for Anastasia's safe keeping.

## **Epilogue**

An older woman sits with a young girl and draws to the conclusion of her story. The young girl is transfixed and her eyes shine in amazement as she grabs her hand. The woman reaches for a something wrapped in a handkerchief and she carefully opens her bundle. Inside is the tiara which she gently sets atop the young girl's head.

## BENGT JÖRGEN, CHOREOGRAPHER

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Born in Stockholm, Sweden, Bengt Jörgen is a graduate of the Royal Swedish Ballet School. Upon moving to Canada, he furthered his studies at the National Ballet School, and from 1982-1985 was a member of the National Ballet of Canada. There he began to choreograph for the Company's choreographic workshops, creating two highly successful ballets, *Shelter* and *Circle*.

After leaving the National Ballet of Canada, Bengt began to pursue a career as an independent choreographer. *Tuvat* was taken into the National Ballet of Canada's Concert Group touring repertoire. Norman Morrice, former Artistic Director of Britain's Royal Ballet then invited him to attend the Creative Dance Artists Trust in the summer of 1986 as the Canadian representative.

In 1987, Bengt established Ballet Jörgen (now called Ballet Jörgen Canada), out of a desire to expand and improve opportunities for ballet choreographers. Under his leadership, Ballet Jörgen Canada has grown to become one of Canada's leading presenters of original ballet choreography and emerging ballet choreographers. With his support, over 40 choreographers have participated in creative workshops, and over 100 ballets have been created. In 1989, he was appointed resident choreographer with George Brown College, which led to a partnership with the college. This led to the creation of George Brown Dance, of which Bengt is the Artistic Director.

In 1993, Bengt was the recipient of the Clifford E. Lee Award for Choreography. In addition to receiving this award himself, he has helped to provide the stepping stone for four other winners of this award through commissions at Ballet Jörgen Canada. He has won rave reviews for the Company's visits to New York City in February 1995 and March

1998. In April 1995, his opera-ballet *Dialogues des Carmélites* premiered in Toronto. This premiere was followed closely by the premiere of his full-length version of *The Nutcracker*, and his shorter work *Swedish Songs*, produced by the Royal Winnipeg Ballet. *Sketches* premiered in New York City in April 1997 as a commission from the American Ballet Theatre Studio Company. Also in April of that year, the Kansas City Ballet premiered *Swedish Songs*, and his children's ballet *Hercules and the Cretan Bull* made its debut in schools across Ontario.

In February 1998, his all-original production of *Romeo & Juliet* made its debut in Banff, Alberta, and then in the United States in the spring of 1998. This ballet was premiered with the Hong Kong Ballet in October 1997, and in 2003, entered the repertoire of the Ohio Ballet. This relationship with the Hong Kong Ballet led to a co-production between the two companies for Bengt's full-length ballet *Coppélia*, which premiered in Toronto in March 2002. *Coppélia* entered the repertoire of the Ohio Ballet in Fall 2004. *Cinderella*, premiered in April 2005, *Anastasia* in October 2007 and his next work will be *Swan Lake* premiering in September 2012.

Bengt has also met with critical acclaim for his shorter-length ballets. *Unforgiven* received strong reviews at its Canadian premiere in November 2000. His most recent shorter-length creation, *Life & Laughter*, premiered in Toronto in January 2011, to outstanding acclaim.

Bengt has also created ballets for the Canadian Opera Company and Opera Ontario, including *The Bartered Bride*, *Otello*, *Eugene Onegin* and *Idomeneo*. He is a sought after guest teacher in both Canada and internationally, most recently at the National Ballet School of Sweden.

To date, Bengt Jörgen has created over 30 ballets.

## *BEFORE THE SHOW*

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### **THEATRE ETIQUETTE**

It is important to go over appropriate behaviour during a ballet performance. Here are some tips to keep in mind.

- To respect the performers and other audience members, stay quiet throughout the performance and remain in your seat with your feet on the floor.
- Do not bring food into the theatre or open candy wrappers during the performance. The noise will be distracting to the performers and other audience members.
- Clap to show your appreciation at the end of the performance. However, if there is a moment in the performance that you particularly liked, feel free to show the dancers your appreciation by clapping.
- Remember, **no photos of any kind are to be taken during the performance.** Flash photography is distracting and dangerous for the dancers on stage.
- Be sure to turn off all cell phones and pagers before the performance begins.

### **DISCUSSIONS/ACTIVITIES**

- Read the synopsis of the ballet with the students. How do they imagine the set and costumes might look? Have them sketch/paint, etc how they imagine a scene to look. Compare with the set and costumes used in the performance.
- Read the story of Anastasia. How do the students think the story will be made into a ballet?

### **THINGS TO WATCH FOR DURING THE SHOW**

- What props are used, when and by whom?
- What kinds of costumes are worn?
- How does the music help tell the story?
- Were the sets, costumes and lights effective in helping to tell the story?
- There was balletic mime used in this ballet. Was it easy to understand? Was it effective?

## AFTER THE SHOW

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### The Ballet

- Write a review for the show as if going to a newspaper (use tips for writing a dance critique included in this guide).
- In pairs, one student assumes the role of Anastasia, the other a television or radio host. The host interviews Anastasia about her change in fortunes.
- Design a poster to advertise the production.
- Choosing a character from the ballet, students create an artistic representation of the personality of that character. This can be done through painting, sculpture, collage, etc.
- In the role of the ballet's characters, write journal entries that span the time and events of the ballet.
- Create a monologue in the role of one of the characters of the ballet.
- Discuss differences between the historic facts and the artistic license's taken by the ballet creation. Why do you think there are differences?

### Curriculum Connections – The Ballet

#### Grade 9

##### Dance

- Describe works using the language of dance criticism
- Explain the historical & cultural significance of one of more world dance forms

##### Drama

- Demonstrate an understanding of the conventions of role playing

##### Comprehensive Arts

- Explain the historical context & style of particular artworks/artforms

##### Visual Arts

- Produce two- & three-dimensional artworks, using a variety of materials, tools, processes & technologies
- Use materials & processes to create art objects that express their intent

##### English – Writing

- Use a variety of print & electronic sources to gather information & explore ideas for their written work (Acad/Appl)
- Use a variety of forms of writing to express

#### Grade 10

##### Dance

- Explain the historical & cultural significance of one or more world dance forms
- Define & describe the criteria for analysing dance

##### Drama

- Demonstrate an understanding of conventions of role playing & structuring of dramatic works
- Create drama through research or interpretation of a source

##### Visual Arts

- Produce a work designed around specific objectives & challenges

##### English – Writing

- Use a range or print & electronic sources to gather information & explore ideas for written work (Acad/Appl)
- Use a variety of organizational techniques to present ideas & information logically & coherently in written work (Acad/Appl)

#### Grade 11

##### Dance

- Demonstrate an understanding of dance presentation & production

##### Drama

- Interpret a variety of roles/characters, using techniques of character development
- Describe connections between role playing & character development
- Apply appropriate techniques to create & reinterpret a variety of roles/characters in individual or collective creations

##### Visual Arts

- Produce original art works, using a variety of materials, tools, processes & technology appropriately

##### English – Writing

- Use a variety of organizational structure & patterns to produce coherent & effective written work (U/C)
- Select & use appropriate writing forms for various

#### Grade 12

##### Dance

- Analyse, interpret & evaluate – orally & in writing, the formal structure & meaning of a broad spectrum of dance forms

##### Drama

- Create & interpret a variety of characters, using theories & conventions of specific acting methods

##### Visual Arts

- Choose materials, tools, techniques, themes & processes best suited to their fine art, applied design or craft forms & use tools & materials safely

##### English – Writing

- Select & use writing forms suited to various purposes & audiences, with an emphasis on analytic & argumentative essays & narratives or dramatic scenes (U/C)
- Use a range of organizational structures & patterns to produce unified, coherent & effective written work (U/C)

##### English – Language

themselves, clarify their ideas & engage the audience's attention, imagination & interest (Appl)

#### English – Language

- Use listening techniques & oral communication skills to participate in classroom discussions & more formal activities, such as storytelling, role playing, reporting/presenting, for specific purposes (Acad/Appl)

#### English – Media Studies

- Use knowledge of a variety of media forms, purposes & audiences to create media works & describe their intended effect (Acad/Appl)

#### English – Language

- Use listening techniques & oral communication skills to participate in classroom discussions & more formal activities, such as dramatizing, presenting & debating for specific purposes & audiences (Acad/Appl)
- Use knowledge of vocabulary & language conventions to speak, read & write clearly, correctly & competently for specific purposes & audiences (Appl)

#### English – Media Studies

- Use knowledge of a range of media forms, purposes & audiences to create media works & use established criteria to assess the effectiveness of the works (Acad/Appl)

purposes & audiences with a focus on reports, correspondence & persuasive essays (C)

#### English - Language

- Apply knowledge of the development of the English language, vocabulary & language structures to read, write and speak effectively (U/C)
- Use listening techniques & oral communication skills to participate in classroom discussion & more formal activities (U/C)

- Use knowledge of recent developments in the English language, vocabulary & language structures to read, write & speak effectively (U/C)

- Use listening techniques & oral communication skills to participate in classroom discussion & more formal activities (U/C)

## The Music

- What kind of moods do the various pieces of music in Anastasia create? How did the composer create them? Was it well suited to the action of the story?
- In Anastasia, some pieces of music are suited to a particular character. Listen to a selection of music (it does not have to be from Anastasia) and:
  - Write a character sketch inspired by the piece of music;
  - Describe, in writing, orally, through art or movement, the mood of the scene.
- Ivan Barbotin is a Russian born Canadian. How may that have influenced his work?

## Curriculum Connections – The Music

### Grade 9

#### Music

- Demonstrate an understanding of music history & its cultural context
- Demonstrate the ability to listen to live & recorded music, using the stages of critical analysis

#### English – Writing

- Use a variety of print & electronic resources to gather information & explore ideas for their written work (Acad/Appl)
- Use a variety of forms of writing to express themselves, clarify their ideas & engage the audience's attention, imagination & interest (Appl)

#### English - Language

### Grade 10

#### Music

- Demonstrate detailed understanding of music history & its cultural context to interpret repertoire

#### English – Writing

- Use a range of print & electronic sources to gather information & explore ideas for written work (Acad/Appl)

#### English – Language

- Use knowledge of vocabulary & language conventions to speak, write & read competently & effectively for a variety of purposes & audiences (Acad/Appl)

### Grade 11

#### Music

- Identify, analyse & evaluate musical works through listening
- Demonstrate an understanding of music & its cultural context

#### English – Writing

- Use a variety of print & electronic primary & secondary sources to gather & assess information & develop ideas for writing (U/C)

#### English – Language

- Apply knowledge of the development of the English language, vocabulary & language structures to read, write & speak effectively (U/C)

### Grade 12

#### Music

- Identify, analyse & evaluate musical works through listening
- Demonstrate an understanding of music & its cultural context

#### English – Writing

- Use a variety of print & electronic primary & secondary sources to gather & assess information & ideas & to develop & refine topics for writing (U/C)

#### English – Language

- Apply knowledge of the development of the English language, vocabulary & language structures to read, write & speak effectively (U/C)

- Use knowledge of vocabulary & language conventions to speak, write & read competently (Acad/Appl)

## Ballet & Dance

- Describe how movement is used to differentiate the characters from one another.
- What elements, other than choreography and dancers, are necessary to make a successful ballet production? (i.e. costume designers, lighting designers, technicians, stage managers)
- In *Anastasia* the female characters representing the wealthy class dance exclusively *en pointe*. Research the dancers of dancing *en pointe* and what dancers must do to in preparation and to make it safe for their bodies. Why did the choreographer choose to have only the elite characters *en pointe*?
- Balletic mime is very different from mime used in theatre. Explore elements of balletic mime, using examples from *Anastasia*, and contrast with other forms of mime. Create a short sequence of movement incorporating balletic mime.

## Curriculum Connections – Ballet & Dance

### Grade 9 Dance

- Demonstrate basic movement skills in one or more dance forms

### Grade 10 Dance

- Demonstrate technique of one or more dance form studied
- Understand the relationship between human anatomy & dance movements

### Grade 11 Dance

- Describe theories & practices that help dancers maintain a healthy body & prevent injury
- Demonstrate an understanding of the hazards of injury in dance & the principles of a healthy lifestyle for dancers
- Choreograph dance works that combine a broad spectrum of movement skills & techniques

### Grade 12 Dance

- Demonstrate an in-depth knowledge of the principles of hygiene, nutrition & safety in relation to dance & a healthy lifestyle
- Demonstrate an understanding of stagecraft & management skills required for dance production

## *TIPS FOR WRITING A DANCE CRITIQUE*

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When critiquing a dance performance it is important to remember that it is about your opinions of the performance. It is not a description of the performance, but is your own reaction, and should reflect your own opinion. Try not only to say what you liked or did not like. Think about why you had these reactions. Back up your ideas with examples and provide the reasoning behind your thinking. Below are some things to consider.

### **General Impressions**

- As you are watching the ballet, write words or phrases that come into your mind.
- Did you like the ballet? Why or why not?
- Were there elements of the ballet that you did not understand?
- How does the ballet make you feel?
- Have you seen this ballet performed before (in dance, theatre, opera etc)? How does it compare?

### **Story Line**

- Was the story easy to follow?
- Would you know the story without reading the synopsis?
- Did the story line make sense?
- Did the dancers have good characterization, i.e. could you tell the personality of their character?

### **Choreography**

- Did the movement clearly express the story?
- What was your emotional reaction to the choreography?
- How did the choreography relate to the music?
- How would you describe the choreographer's style?

### **Production**

- The Set and Props
  - Was the set effectively used?
  - Did it distract from the ballet or enhance the telling of the story?
  - Was the use of props appropriate?
- Lighting
  - Was the lighting effectively used?
  - Was the lighting distracting or did it enhance the ballet?
  - Could the production be done without special lighting?
  - How did the colours used in the lighting effect the look of the costumes?
- Costumes
  - Did the costumes help to define the characters?
  - Were the costumes distracting?
  - How are the main characters differentiated from the rest of the cast?
- Ballet Technique
  - \*only those with ballet experience should attempt to critique this aspect of the ballet.
  - Were the dancers technically proficient?
  - Did all the dancers seem to have the same level of ability?
  - Did the dancers work well in unison? In ensemble pieces?



## *THE CREATION AND PERFORMANCE OF A BALLET*

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A ballet takes a great deal of time to be completed and involves many people. It begins with a simple idea, then grows into the production you see on stage. Ballet J rgen Canada is a small ballet company, so the way it approaches the creation of a ballet is unique. Larger companies have many more people involved who have very specific tasks, whereas at Ballet J rgen Canada, some tasks overlap.

First the **choreographer** comes up with an idea. It takes time for them to think it through and explore how their idea will come to life. The choreographer may consult with other dance professionals, such as their **ballet mistress/master**, other choreographers and dancers, to get their thoughts. If it is an existing story, the choreographer may research the story, or previous ballets. The choreographer may listen to existing music, or commission a score for their ballet. If a score is commissioned, the choreographer and **composer** discuss what is needed for the music, i.e. the mood, the feeling, the tempos, length of the score and lengths of scenes within the score. The composer creates something from the choreographer's ideas, then meets again with the choreographer and makes changes as needed. If the score already exists, the choreographer will listen to the music to determine the mood they want to create, what formations of dancers will work for certain sequences of music, etc.

Once the idea is established, many other people come into play, including a **costume, set and lighting designer**, and **production manager**. In a small company like ours, the set and costume designer, or set and lighting designer may be the same person, but one person never does all three jobs.

The set designer creates the 'look' of the ballet with the choreographer. After consulting with the choreographer, the designer makes an initial model. The designer and choreographer consider this model, make changes, then the designer makes a colour model (which will also help the costume designer) that the choreographer can take away with them and work with. Once the choreographer and set designer have decided that the design will work, the designer creates working drawings of the set, which go on to be built, then on to be painted. A props person may be hired later to make small props, such as brooms and buckets and other things the dancers need to carry, but the set designer is in charge of making larger props.

The costume designer goes through a similar process. They meet with the choreographer to exchange ideas, then the designer creates rough sketches for the choreographer to look at. The costume designer will also look at the set design so the costumes and sets compliment each other. The sketches are discussed, then colour sketches of the actual costumes that will be used in the ballet are created. These are then sent away to be built. The costume designer chooses the fabric they will be made of and oversees the construction process.

The lighting designer, who at Ballet J rgen Canada is often the same person as the set designer, designs the lighting, taking into consideration not only the mood that the choreographer would like to create, but also the colours of the costumes and sets. This is to determine which lights will be most effective in expressing the emotions and action of the ballet.

At Ballet J rgen Canada, the **production manager** is also involved in various stages of the development of sets and costumes, that is, the technical aspects of the ballet. The production manager is interested in details, such as the size of the sets, how the set is put together and how it works, and thinks about how the sets and costumes can be transported.

At the same time that the designers are working on the technical aspect of the production the **dancers, choreographer** and **ballet mistress** are in the studio working on the choreography. While the conception of

the ballet comes directly from the choreographer, the creation of the choreography is not done in isolation. The dancers give input where they can, and the ballet mistress is crucial in providing direction and clarifications for the dancers. The rehearsals are filled with experimentation, and not only are the steps themselves worked out, but also the feeling behind the movement, and the personalities of the characters they are portraying. It is all critical to the creation of the ballet. The choreography takes weeks to complete.

During rehearsals, the sets and costumes are incorporated to ensure that they will stand up to the rigours of the choreography. The set designer must ensure the dancers can dance on the set pieces, move them easily and have enough room to dance around them. The costume designer makes sure that the dancers can move freely in their costumes, without the costumes being damaged. Costumes may have to be changed and set pieces modified, but at this point, the changes are very minor.

Once the designs are complete, the sets and costumes built, the lighting designed and choreography created, the show is ready to be performed. Ballet Jörgen Canada is a touring company, so there are many people involved behind the scenes to make it work.

The production manager works in conjunction with the touring director and artistic director to put together the touring season. Then the production manager makes a detailed schedule of the tour, including times to load the set into the theatre, rehearsal time on stage, what time the Company will travel to the next community, etc. Ballet Jörgen Canada usually tours with two crew technicians – one who runs the sound, the other who creates the lighting plot after receiving technical information from the theatre, as well as the lighting cues. With the crew, the production manager lays the dance floor, puts the sets together, and, during the performance, the production manager acts as stage manager, calling the sound, lighting and curtain cues to the theatre technicians. The production manager ensures that everything runs as it should during the show.

On top of the technicians and dancers, there are also administrative tasks to ensure the show runs smoothly. Posters, advertisements, etc. are designed and distributed to advertise the show, and programs are written and designed for each community. Hotels, flights and cars are booked in order for the dancers to travel from community to community. Outreach activities, such as master classes and pre- and post-show chats are planned and pre- or post-show receptions organized.

A ballet company is a very interconnected organization. In order to make every performance successful, all members of the organization must work together. A ballet is not something that can be quickly thrown together at a moment's notice – it takes much time and planning by artistic, technical and administrative staff to become what you see on stage today.

## *SCHOOL PERFORMANCE EVALUATION FORM*

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We want to ensure that our performances and programs are both educational and entertaining. Your feedback is important to us and critical to the development of our education programs. Please take the time to fill in this form.

Date of performance and time:

School Name (optional):

Please circle the appropriate rating for each category

<b>Educational Value</b>	Excellent	Very Good	Good	Fair	Poor
<b>Curriculum Connections</b>	Excellent	Very Good	Good	Fair	Poor
<b>Study Guide</b>	Excellent	Very Good	Good	Fair	Poor
<b>Pre-Show Workshop</b>	Excellent	Very Good	Good	Fair	Poor

What did your students enjoy the most?

Was the Study Guide useful (please elaborate)?

What would you like to see included in future study guides?

What suggestions would you make for future performances?

Do you feel you were adequately prepared for this performance?      Yes      No  
Please elaborate

Would you recommend this performance to other teachers?      Yes      No  
Please elaborate

Further Comments

Thank you for taking the time to complete this form. Please return after your performance:

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