



EDUCATION & COMMUNITY ENGAGEMENT

Giselle

Study Guide



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Colorado Academic Standards

“As students inquire into dance, they gain skills in creating, performing, viewing, and responding...Dance can provide connections with any subject matter and help students to understand concepts important in other disciplines.”

- 2020 Colorado Academic Standards in Dance

DANCE

1. Movement, Technique, and Performance

The goal of this standard is to develop students' competence and confidence during a performance. In exploring movement vocabulary and developing skill and technique, students gain a better understanding of their bodies in relation to space, time and energy. Technical expertise and artistic expression through reflective practice, study, and self-evaluation of one's own abilities and the abilities of others is essential to developing movement skills for performance.

2. Create, Compose and Choreograph (not addressed in the Student Matinee/Stream)

Creating in dance involves using the dance elements of space, time, and energy to explore, improvise, and develop movement phrases, sequences and dances. Choreography is the art of dance making using meaning, intent, and principles of structure and design. In dance, there are a number of levels or stages in the creative process that define and are involved in solving artistic problems in order to present a completed work of art. These stages include: observing or studying the stimulus or intent, becoming engaged with that intent; tapping into feelings, memories and the imagination that relate to the intent, problem solving by creating a shorter dance study or longer dance, and using critical thinking skills to analyze and evaluate the finished product.

3. Historical and Cultural Context

This standard focuses on understanding the global and cultural relevance of dance. The goal is to understand how dance shapes and reflects cultures and history over time, and acknowledge dance in society as creative, expressive, communicable, and social.

4. Reflect, Connect, and Respond

This standard focuses on reflecting upon dance, connecting it with other disciplines, responding to it to discuss and analyze dance as art. Critique and analysis of new dance works, reconstructions, and masterworks allows for distinguishing and understanding of aesthetic values and artistic intent.

DRAMA AND THEATER ARTS

Standard 3: Critically Respond

MUSIC

Standard 1: Expression of Music

Standard 4: Aesthetic Valuation of Music

COMPREHENSIVE HEALTH & PHYSICAL EDUCATION

Standard 1: Movement Competence and Understanding

Standard 2: Physical and Personal Wellness

SCIENCE

Standard 1: Physical Science

Standard 2: Life Science

READING, WRITING, COMMUNICATING

Standard 1: Oral Expression and Listening

Standard 2: Reading for All Purposes

Standard 3: Writing and Composition

SOCIAL STUDIES

Standard 1: History

Standard 2: Geography

WORLD LANGUAGES

Standard 1: Communication

Standard 3: Connection

How Long Will It Be?

Act I – 55 min

Intermission – 20 min

Act II – 50 min

TOTAL RUN TIME

2 hours 5 min*

*Times are approximate

Synopsis of the Ballet

Act I

Giselle is set in the vineyard country bordering the Rhine River. Hilarion, the village huntsman and a gamekeeper to the court, returns from his early morning chores and pauses before a neighboring cottage, the home of Giselle, with whom he is in love. Villagers pass by on their way to the vineyards, where they will harvest the last of the grapes before the Wine Festival.

Count Albrecht arrives dressed as a peasant with his squire. This peasant, known to the villagers as Loys, excuses himself from joining the grape pickers so that he can be alone with Giselle. He swears his eternal love for her and with daisy petals she wonders whether “he loves me, he loves me not.” When it appears the answer is “not,” she throws the flower away. But Loys recovers it and secretly removes one petal, indicating to Giselle that “he loves me” is the final answer. Hilarion interrupts, protesting that he, and not Loys, truly loves Giselle. A quarrel ensues and Hilarion’s suspicions are raised as Loys reaches for a sword.



The villagers return and Giselle invites them to join in a dance to celebrate the harvest. Her mother, Berthe, interrupts to remind Giselle that she should not endanger her weak heart with dancing. Berthe is stuck with a momentary hallucination of her daughter in death. She sees her as a Wili, a restless spirit who has died because her love was unrequited.

A hunting horn is heard in the distance which Loys recognizes as that of the Duke of Courland. As he hastily departs, Hilarion breaks into his cottage. The Duke’s hunting party arrives and his beautiful daughter, Bathilde, rewards Giselle with a necklace when she learns they are both engaged to be married. After the hunting party moves on, Hilarion emerges from Loys’ cottage with a hunting horn and sword, further evidence that the supposed peasant is, in fact, a nobleman. The villagers return and proclaim Giselle the Queen of the Wine

Festival. Hilarion interrupts to denounce Loys as an imposter. When Loys denies the charges and threatens the gamekeeper with the sword, Hilarion blows the hunting horn, a signal for the Duke to return. Loys is exposed when Bathilde reveals that he is her fiancé, Count Albrecht. Giselle's fragile heart cannot withstand the revelation of Loys' duplicity. In the ensuing moments, her mind becomes unhinged and she dies of a broken heart, her great love unrequited.

Act II

The setting is a clearing in the forest near Giselle's grave at midnight. Myrtha, Queen of the Wilis, appears and the Wilis are summoned to attend the ceremonies which will initiate Giselle into their sisterhood. The Wilis are vengeful beings who in life suffered unrequited love and are destined to roam the earth from midnight to dawn, trapping any male who enters their domain and forcing him to dance to death. Hilarion, in search of Giselle, meets his death at their hands. Albrecht arrives to leave flowers on Giselle's grave. The Wilis appear from the shadows, trapping Albrecht, but Giselle resolves to protect him. She dances with him until dawn arrives, the time at which the Wilis lose their power. Giselle vanishes from his arms, back into her grave. Albrecht is spared death.



Behind the Ballet

Giselle first premiered at the Paris Opera in 1841 and came from the “Romantic Era” of ballets. The ballet was then premiered and performed in Russia, United States, and throughout Europe. *Giselle* became known and still is to this day, as one of the greatest ballets of all time.

Jean Coralli and Jules Perrot are the original choreographers of the ballet along with composer Adolphe Adam. Companies across the world have been performing this ballet since the premier in 1841, and, generally, it has remained the same. Some choreographic adaptations have been made throughout the years depending on the company who is performing the ballet.

Giselle, the ghost-filled ballet, tells the story of love and betrayal of a peasant girl named Giselle. In its premiere performance, Italian ballerina Carlotta Grisi played Giselle and Lucien Petipa played her lover Albrecht. Giselle soon became a sensation and widely appreciated. Grisi was noted as an immense talent and one of the great ballerinas because of her performance in *Giselle* - some even compared her to Marie Taglioni.

Choreographers

Jean Coralli and **Jules Perrot** collaborated and choreographed one of the most famous romantic ballets, *Giselle*. Together they created original choreography for this tragic romantic ballet story.



Jean Coralli was born in Paris in 1779 into a Bolognese family. In his early childhood he received training from the Paris Academie now known as the Paris Opera. He later moved onto Vienna where he performed with his wife and then focused on full-length ballets. In 1841, he co-choreographed *Giselle* which became one of the biggest successes of his career.

Jules Perrot was born in Lyon, France in 1810. In his early career he was in a short relationship with Marie Taglioni, a ballerina, and they performed together at the Paris Opera Ballet. He went on to be a ballet master and choreographed many ballets. *Giselle* was most notably one of his most successful choreographic endeavors.



Composer

Adolphe Adam was born on July 24, 1803 in Paris. His musical background began very early with his father being a composer as well along with a professor at the Paris Conservatoire. As he developed and aged his music transitioned from improvisational to more structured studied music. He went on to be known as a successful ballet and opera composer.

When Adam was 20 he was composing music for Vaudeville shows in Paris and playing in various orchestras, specifically, Gymnase Dramatique. Like many composers at this time he played the organ which provided most of his income.

Adolphe Adam composed *Giselle* in 1841 and is most prominently known for his musical work for that ballet. Along with composing he was a very notable teacher who mentored many composers. He was able to write the music for the whole ballet in under two months and was known for his speed in working on projects.



How to be a Good Audience Member

Unlike actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you and feel your appreciation in return. By the time you arrive at a theatre for a scheduled performance, many people (choreographers, composers, dancers, technicians, costume and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals can be disruptive for fellow audience members and performers.
2. Please walk in the lobby.
3. Please put away cameras, cell phones or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. The performance has begun once anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. Please refrain from talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. Please leave all food outside of the theater. You can enjoy your lunch or snack in the lobby during intermission.
7. Please use the bathroom before the show begins or at intermission, not during the performance.
8. *Enjoy!*



Sara Tryon by Rachel Neville

Ballet 101

Positions of the Feet



1st

Heels together, toes pointing in the opposite directions, creating a straight line



2nd

Heels approximately ten inches apart, toes pointing in opposing directions



3rd

Feet parallel, heel of front foot touching middle of back foot



4th

Feet parallel, front foot approximately eight inches in front of back



5th

Feet parallel, front and back foot touching at the toes and heels



Preparatory



1st

Positions of the Arms

Preparatory

Arms dropped, elbows slightly rounded so that the arms do not touch the body, hands close but not touching

1st

Arms raised at the level of the diaphragm, elbows slightly bent, hands close but not touching

2nd

Arms opened to the sides, shoulders not drawn back or raised, hands at the level of the elbow

High 5th

Arms raised above, but just in front of the head, elbows rounded, hands close but not touching. Hands should be visible without raising the head.

A Note on Hands: In her Basic Principles of Classical Ballet, Agrippina Vaganova says, "The manner of holding the hands is very difficult to describe. All fingers are grouped freely and they are soft in their joints; the thumb touches the middle finger; the wrist is not bent, but the hand continues the general curved line on the arm from the shoulder."

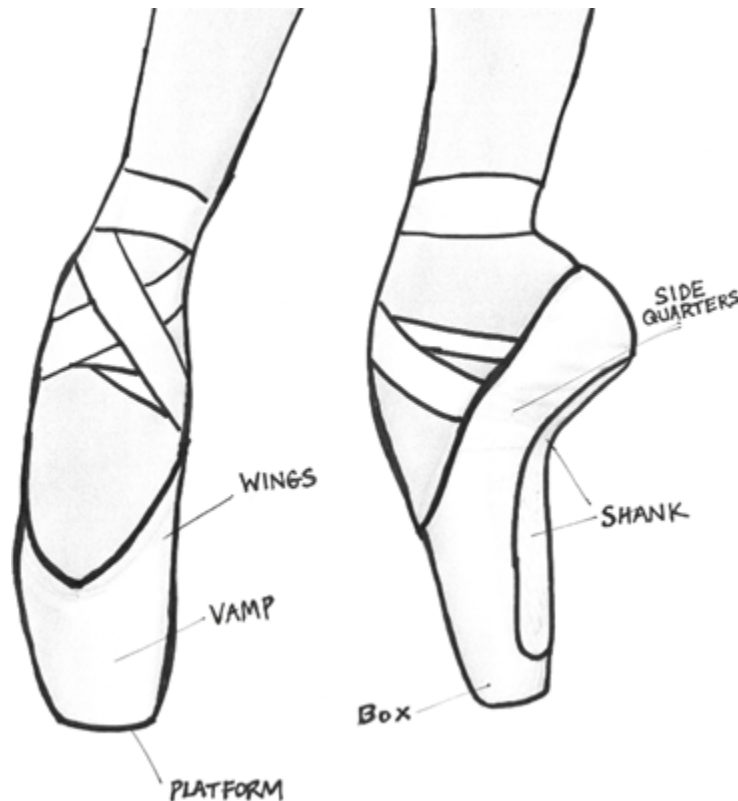


2nd



High 5th

Pointe Shoe FAQ



What are pointe shoes made of?

There are many different companies who produce pointe shoes, and therefore many ways of making them. Contrary to popular belief, pointe shoes are not made of wood or metal. The area around a dancer's toes is called the box and is usually made out of a plaster-like material which is applied in several layers (Similar to the plaster/paper mâché-like substance that is used to create a piñata). A leather sole creates a sturdy back of the shoe.

How do dancers personalize their shoes?

Each dancer sews her own ribbons onto her shoe, to place them according to her preference. Also, most dancers darn or even burn the edges of the box (or platform) to give themselves better balance and decrease slipping. To make the sole and box more flexible, dancers may bend the shoes, and bang them on the wall or floor.

Do they hurt?

Yes and no. If a dancer is strong and trained well enough to dance en pointe and has the proper shoe for her foot, pointe work should not cause bleeding or disfigurement. However, dancing en pointe up to eight hours per day will wear on a ballerina's feet. Some dancers choose to put small lamb's wool pads over their toes. The amount of pain a dancer endures also depends on the construction of the foot itself. For example, dancers with toes that are relatively equal in length have the advantage of more support.

How long do they last?

Pointe shoes break down very quickly with frequent use. A ballerina may need a new pair of pointe shoes after each performance of a full-length ballet. In fact, Evelyn Cisneros, former Prima Ballerina at San Francisco Ballet,

says that at least three pairs are required to get through *Swan Lake*. It is possible that a professional dancer will need a new pair each week.

How much do they cost?

Since pointe shoes are handmade and often imported, they can cost upwards of \$90 per pair.

When does a dancer begin dancing en pointe?

It is important that a ballet student does not begin dancing en pointe too early, before the bones in her ankles have finished growing. Therefore, the age at which dancers begin pointe work varies. However, it is usually around 11 years old.

When did ballerinas begin dancing en pointe?

Marie Taglioni is attributed with performing a full-length ballet en pointe for the first time, when her father created the role of La Sylphide for her in 1832. However, her shoe was most likely just a satin slipper with a leather sole, darned at the ends. Without a firm box for support, dancers from this period must have relied heavily on their strength and suffered quite a bit. In some cases, wires were rigged onstage to carry ballerinas in a manner that resembled flight. The light, ethereal appearance of the ballerina en pointe effectively launched the Romantic Era of ballet.

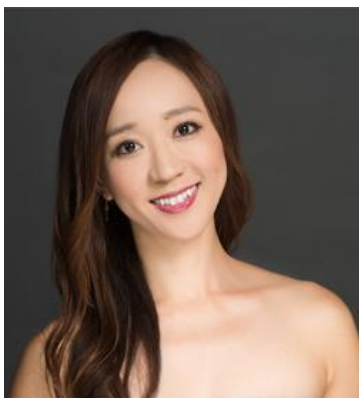


Dancers

Colorado Ballet has 32 company dancers and 21 studio company dancers. From the company, we have five apprentices, eighteen members of the corps de ballet, four soloists, and five principal dancers. But what do these different categories mean?

- **Studio Company:** A pre-professional training opportunity for dancers with the potential and desire to become professional dancers.
- **Apprentice:** A dancer who works alongside the regular company dancers, learning repertoire and understudying roles. An apprenticeship is seen to bridge the transition from dance student to professional dancer.
- **Corps de Ballet:** The group of dancers who are not soloists. They are a permanent part of the ballet company and often work as a backdrop for the principal dancers.
- **Demi Soloist:** A dancer in a ballet company a step above the corps de ballet and a step below a soloist. They dance roles that are a soloist part, but are created to be performed by members of the corps de ballet.
- **Soloist:** A dancer in a ballet company above the corps de ballet but below principal dancer. Dancers at this level perform the majority of the solo and minor roles in a ballet.
- **Principal:** A dancer at the highest rank within a professional ballet company. The position is similar to that of soloist; however, principals regularly perform not only solos, but also pas de deux.

All of our dancers have worked extremely hard to make this production possible, along with our orchestra, stage hands, and production team. While we would love to include information on all of our dancers, we will just include a few here that you may see at the student matinee! To see a full list of our company dancers, please visit: <https://coloradoballet.org/Dancers>.



ASUKA SASAKI (PRINCIPAL)

Asuka Sasaki was born in Nagano, Japan. She trained at the Emiko Kojima Ballet School, Yo Ballet Academy in Japan and Beijing Dance Academy in China. After Beijing Dance Academy she joined Canada's Royal Winnipeg Ballet as an Aspirant. She started dancing with Colorado Ballet in 2005 as a member of the Corps de Ballet, was promoted to Soloist in 2010 and then to Principal in 2017. With Colorado Ballet, she has worked with accomplished choreographers such as Val Caniparoli, Derek Deane, Septime Webre, Eldar Aliev, Michael Pink, Ben Stevenson, Lynn Taylor-Corbett, Martin Fredmann, Lila York, Jessica Lang, Dwight Rhoden, Edwaard Liang and Amy Seiwert.



YOSVANI RAMOS (PRINCIPAL)

Yosvani Ramos was born in Camagüey, Cuba and trained at the National Ballet School. In 1998, he went on to dance with Jeune Ballet de France and Ballet de l'Opéra National de Paris. He joined English National Ballet as a Soloist in 1999 and was promoted to Senior Soloist in 2000, then Principal dancer in 2003 after his performance as Franz in *Coppélia*. He danced with ENB until 2008, when he joined The Australian Ballet as a Principal Artist, where he remained until April 2013. He spent several months guesting then joined the Cincinnati Ballet as Principal Dancer in 2014. Yosvani joined Colorado Ballet in 2015 as a Principal Dancer.



KEVIN GAËL THOMAS (SOLOIST)

Kevin Gaël Thomas is from France and studied at Rosella Hightower's International Ballet Center and at Canada's National Ballet School, where he received a full scholarship and graduated in 2006, with honors. Kevin also graduated with honors from the Music Conservatory in France for piano. He danced for a year with Houston Ballet II, then joined Colorado Ballet in 2007. Since joining the Company he has performed many soloist and leading roles. Kevin was chosen to represent France at the New York International Ballet Competition in 2009 and at the USA Jackson International Ballet Competition in 2010. He was promoted to Soloist in 2016.



MELISSA ZOEBISCH (DEMI SOLOIST)

Melissa grew up in Mexico and studied at the Chamber Ballet of Jalisco. She received a scholarship to attend the Kirov Academy of Ballet in Madame Sizova's class and, after a year, returned to Mexico to graduate. Throughout her school years, she participated in many workshops around the world including: Cuba, Canada, Austria, Spain and the United States. In 2005, Melissa joined the National Dance Company, where she danced soloist roles. She has also danced principal roles in classical ballets, original contemporary choreographies, and many others. She freelanced with her husband around the country before joining Colorado Ballet in 2014.



SIMON ZINABU COSTELLO (CORPS DE BALLET)

Simon Zinabu Costello was born in a small town in Ethiopia called, Mudula. Growing up, it seemed the only way Simon and his friends knew how to celebrate anything was through dancing. Of course, these celebratory dances were not ballet, but from an early age, this instilled the joy of dance in him. He left Ethiopia and in 2008, he was adopted by an American family in South Bend, Indiana. A few years later, Simon joined a local school, Southold Dance Theater and trained there for eight years. In 2015/2016 he traveled to Dresden Germany to dance with Palucca Hochschule für Tanz. After a year in Germany, Simon left to join the Colorado Ballet Academy in 2016, then joined the Studio Company in 2017, was promoted to Apprentice in the Company in 2018 and then the Corps de Ballet in 2019. Simon has performed in Romeo and Juliet, Dracula and Firebird.



ARIEL MCCARTY (CORPS DE BALLET)

Originally from Allen, TX, Ariel McCarty began dancing/ballet at the age of three. At the age of nine, she began training in Dallas at Texas Ballet Theatre under the direction of Jan Miller and Lyndette Galen. Ariel relocated to Denver to begin training with Colorado Ballet Academy's Pre-Professional program under Valerie Madonia and Erica Fischbach. While in the Academy, she had the opportunity to perform in numerous pieces and excerpts including as Swanilda in the Academy's full production of Coppelia. As a part of her training, Ariel attended many summer intensives including TBTS, ABT, Boston Ballet, Ballet West, Colorado Ballet, School of OBT and DanceTheatre of Harlem, where her well-rounded training continued. In 2017, she was promoted to Colorado Ballet's Studio Company and then to Apprentice in 2018. Ariel was promoted to the Corps de Ballet in 2020.

Activities

Ballet Trail Mix

You will need:

- 9 cups Rice Chex cereal
- 1 cup white chocolate chips
- ½ cup peanut butter (smooth)
- 4 TB (½ stick butter or margarine)
- ½ - 1 cup M&Ms
- ¼ cup pink and white sprinkles

Directions:

- Melt the butter, white chocolate chips, and peanut butter in a bowl in the microwave. Melt for 30 seconds, stir, and continue melting as needed.
- Put the rice chex cereal in a large bowl, then pour the peanut butter mixture over the chex mix.
- Stir the chex mix so it is evenly coated
- Put ½ of the cereal mixture into a gallon ziploc bag and add the powdered sugar. Shake to mix it up.
- Line a baking sheet with waxed paper or foil and pour the powdered sugar mix on top.
- Let it sit for about 20 minutes to dry
- While waiting for the chex mix to dry, pour the M&Ms and sprinkles into the bowl and let them dry together.
- All done! Enjoy your *Ballet Tail Mix*



Imagine That!

Imagine you meet a ghost in the forest! What would you say? What would you do?
Draw a picture of your story below.

Coloring Page



Make Your Own Village Homes



All you will need is toilet paper rolls, markers, glue, and construction paper! Be creative and decorate your village homes however you'd like! Experiment with different backgrounds, colors, and details! Use the space below to plan out your houses:

Classroom Activities

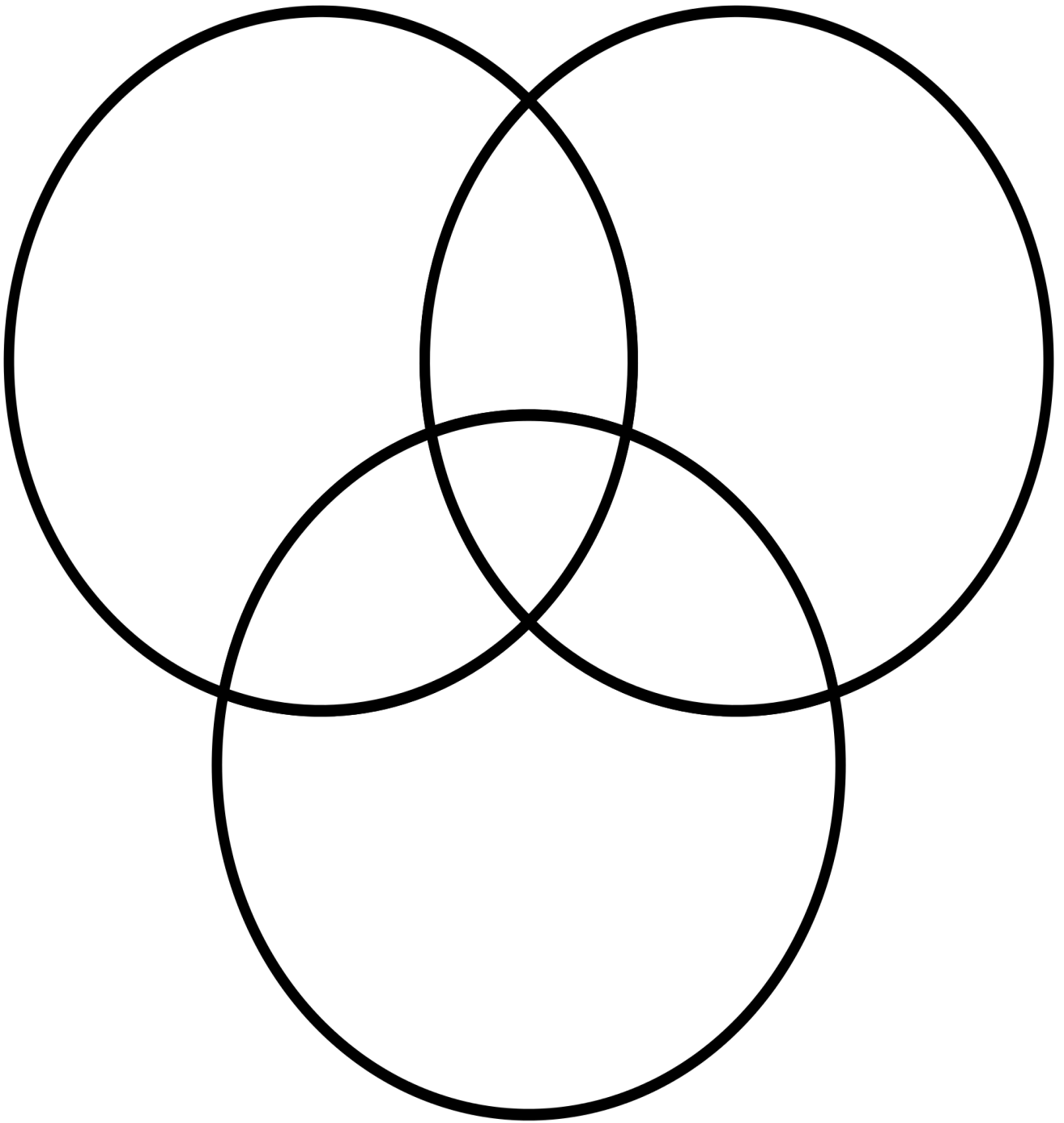
LISTEN AND LEARN: Listen to music composed by Adam. Close your eyes, if you need to. Now, answer the following questions: If this piece of music were a shape, what shape would it be? A color? An animal? A season? A place? Why? Is it fast, slow, or varied? What is the mood of the piece, or what emotions do you feel when you listen to it? Think of three more adjectives that you believe describe the music. Compare your answers with other students' answers. Are any of your answers the same? Why do you think you came up with similar or different answers?

MOVE TO THE MUSIC: Now, divide into groups and create movements that go with your team's answers from the listening activity. Try to incorporate some of everyone's answers. How do the animals move? How would you move in winter that's different from how you move in summer? How would blue move, as opposed to orange? Some movements should be high; others should be low. Some should be fast; others could be slow. Be mindful of using all of your body, not just your feet. Link your movements together into a dance and perform it for the class.

POETRY IN MOTION: After seeing *Giselle* write a poem inspired by the performance. Now, try reversing that process! Get into groups, find a poem that you really like, and create a dance to go along with it! Identify powerful words and themes within the poem, and associate movements with them. Link the movements together to create a dance to perform for your peers. If you were to make an entire production out of your dance, what kind of sets and costumes would be fitting? Draw or make a collage of pictures representing how you would set the scene.

STORYTELLING THROUGH DANCE: Dance is an art form that tells a story through movement. Using a story or text your class is studying, you can recreate scenes from the story using dance. Put the students in small groups and assign different scenes from the story. Instruct the students to reinterpret the story using only movement. Invite the students to be creative in their reinterpretations, allow abstract or literal movement.

COMPARE AND CONTRAST: Utilize the Venn diagram on the next page as a way to compare and contrast three different media mediums for storytelling. Now that you've seen *Giselle* told on stage through movement, try comparing and contrasting it to two other ghost stories – one in literature and one in film.



STE(A)M Connections

Did you know that dancing can relate to other subjects in school? Check out the information below on ideas on how to incorporate dance into other core subjects!

- 1. Balancing Bodies** – Before coming to the student matinee, encourage students to see if they can count how long they see a dancer balance on one leg. After seeing the dancers on stage, students may want to explore the various movements they saw. You can incorporate this into class by investigating what it feels like to be on and off balance as well as how we can move different body parts to create a dance!
- 2. Moving Matter** – Just like the three states of matter (solid, liquid, gas), students will see dancers move their bodies with different types of flow (bound/free). Play some different dynamics of music and have students imagine they are on an adventure. Use the various dynamics of the story to depict the movement qualities. For example, some movements can be flowy, some can be sharp, some can use level changes.
- 3. Force Frenzy** – Pushes and pulls help objects determine their speed and direction. Many of the dancers you will see use force to do turns, lifts, and jumps. Ask students where they saw the effect of force on stage. Students can relate this science concept to dance in the classroom by exploring how force produces a variety of movements in their bodies that result in changes in both speed and direction. Once they explore these, they could create unique movements or dances demonstrating the effect of those forces!
- 4. Water Cycle Waltz** – Did you see any waltzes in the ballet? What quality does water in a lake have? What about streaming water? How does the water cycle work? To connect dance to science, have your students dance through the water cycle! You could incorporate different levels of movement (water rises as it evaporates into clouds), flow qualities (water condenses and becomes bound before it precipitates and flows freely), or different energies in dance (rain is smooth, hail is sharp, snow is smooth, etc.)!
- 5. Physics of a Foutté** – Check out the link below for an explanation on how our dancers can perform turn after turn with ease:
 - a. https://www.ted.com/talks/arleen_sugano_the_physics_of_the_hardest_move_in_ballet?language=en

Behind the Scenes: Jobs at the Ballet

Artistic Director

*Hires dancers and Artistic Staff, chooses productions and choreographers
Professional Dancer; Business/Management*

Managing Director

*Creates and manages budget and policy, business development and long-range planning
Accounting; Human Resources; Business; Non-Profit Management*

Managing Director of Advancement

Secures and oversees funding for the Company

Administrative

Accounting Manager

Processes payroll and all deposits and expenses

Accounting Associate

Accounting; Data Entry

Advancement

Director of Development

Coordinates funding for the Company

Development Manager

Runs events, staff volunteers, purchases merchandise

Development Associate

Coordinates large donations

Development Officer

Targets businesses for support

Senior Major Gifts Officer

Pursues large donations

Grant Manager

Requests funding from government and foundations

Artistic

Ballet Masters

Rehearses, choreographs and teaches technique

Company Dancers

Professional Dancer

Music Director & Principal Conductor

Professional Musician

Company Pianist

Professional Musician

Academy

Academy Director

Hires instructors and guest artists, directs curriculum

Academy Business Manager

Schedules classes, oversees registration and payment

Academy cont.

Academy Principal

Oversees upper level Academy, teaches and evaluates new students

Lower Division Coordinator

Oversees lower level Academy, teaches and coordinates classes

Academy Administrator

Data Entry; Customer Service

Academy Dance Instructor

Professional Dancer; Dancer Instructor

Education & Community Engagement

Director of Education & Community Engagement

Oversees all school and community dance programs

Manager of Education & Community Engagement

Manages Teaching Artists and teaches school dance programs

Education & Community Engagement Coordinator

Coordinates school and community dance programs

Teaching Artists

Teaches in-school and in the community

Production

Technical Director and Production Manager

Manages stagehands and backstage activities including stagecraft; theatre; design; carpentry

Production Stage Manager

Cues stage crew during the show

Facilities Manager

Maintains building

Company Manager

Schedules dancers, writes contracts and visa applications

Wardrobe Manager and Costume Designer

Designs, creates and fits costumes, orders shoes

Wardrobe Assistant

Production cont.

Company Photographers and Videographers

Performance Production: Master Carpenter, Prop Master, Lighting Director, Master Electrician, Pyrotechnician,

Production Assistants Wellness: Company Physical Therapist, Acupuncturist, Chiropractor, Massage Therapist

Public Relations & Marketing

Public Relations and Marketing Manager

Communicates with press, social media Marketing; Public Relations; Communications; Journalism

Marketing Associate and Graphic Designer

Designs marketing materials, newsletters Marketing; PR; Communications; Journalism

Patron Services

Patron Services and Database Manager

Maintains patron database, staffs sales team Sales, Customer Service, Software programming

Box Office Supervisor

Operates box office

Group Sales Agent

Sells bulk tickets

Patron Services Representatives

Tickets sales in box office and by phone Data Entry; Customer Service



Education & Community Engagement Department Info



Providing highest-quality educational opportunities for preschool through adults, the Education & Community Engagement Department has served the Colorado community for over **20 years**. The department makes **20,000 contacts** each year with at-risk youth, families, teachers, and people with special needs, reaching **over 225 schools and organizations**. Department staff have worked with the Colorado Department of Education in the development of statewide K-12 standards and assessments for dance education and have presented at the National Dance Education Organization's annual conference, as well as the Colorado Dance Education Organization's conferences.

The mission is simple: Every. Body. Dance!

Every. To make dance accessible to everyone.

Body. To promote dance and movement as part of a healthy lifestyle.

Dance. To encourage creativity and expression through dance and foster an appreciation for ballet.

PROGRAMS:

Student Matinees – Started by Colorado Ballet Trustee Diane Nolen, the Student Matinee series allows students to attend the final dress rehearsal of a Colorado Ballet production on a school field trip. Each year, one performance of *The Nutcracker* is offered for FREE to highest Title 1% (free and reduced lunch) schools.

Live Stream – Typically, Colorado Ballet streams two productions live to schools and organizations all over the state and nation. *The Nutcracker* holds strong as a favorite with thousands of students watching live each year. This is an exciting endeavor for Colorado Ballet to increase access to ballet and live performance for those who are unable to attend due to geographic barriers.

Afterschool Programs – Colorado Ballet's after-school residency program provides 12 weeks of class in creative movement and ballet foundations at more than 20 schools in the Denver Metro Area. Students are given T-shirts as well as reduced price ticket vouchers to a Colorado Ballet production. Select students are invited to the Education and Community Engagement Department's summer camp, and one or two participants are chosen for a full-year scholarship to the Raydean Acevedo Colorado Ballet Academy.

Warren Village – Colorado Ballet has partnered for many years with Warren Village, an organization that helps motivated low-income, previously homeless single-parent families move from public assistance to personal and economic self-sufficiency. Creative movement classes are offered at no cost on a weekly basis throughout the school year to 24 preschool students. The students study a variety of dance concepts while working on spatial awareness, problem solving and strengthening the body and brain.

From the Page to the Stage – A traveling interactive school assembly featuring ten Colorado Ballet Studio Company dancers, *From the Page to the Stage* explores ballets based on Shakespeare and the Classics of literature. Storytelling through movement, pointe shoes, male roles and athleticism in dance are discussed. Each school year 16-20 schools experience the show.

Workshops – In an effort to provide arts opportunities integrated with core curriculum initiatives, Colorado Ballet has created unique experiences for students including Words in Motion (poetry/vocabulary and movement), Metamorphosis Moves (the life cycle of a butterfly through movement, in partnership with the Butterfly Pavilion), as well as technique classes rooted in history such as West African dance, American Folk dance, and much more.

Be Beautiful, Be Yourself – In partnership with the Global Down Syndrome Foundation and the Sie Center for Down Syndrome at Children’s Hospital, Colorado Ballet hosts three classes each week for more than 25 students with Down Syndrome. Colorado Ballet instructors work closely with a professional physical therapist in the classroom, teaching creative movement and ballet concepts to increase cognitive and developmental skills.

Rhythm & Grace – Based on Mark Morris’ training, Dance for Parkinson’s, Rhythm & Grace brings up to 30 adults and their caregivers to Colorado Ballet Studios for a seated, low-impact workout with live accompaniment incorporating dance concepts and meditation. Company Principal, Sharon Wehner, is an instructor, along with a handful of other trained staff.

Figaro – In addition to recognizing sponsors, Colorado Ballet was the first ballet company to use the Figaro seatback titling system as an optional tool for new patrons. Its brief, text-like cues translate mime sequences, introduce characters, and provide synoptic background. The service is available in English and Spanish.

Audio Description – One performance of each full-length Colorado Ballet production is audio described for blind and visually impaired patrons. Education staff extemporaneously narrate the performance from the catwalk while speaking directly to patrons through convenient headsets with adjustable volume.

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Thank You
Supporters of Colorado Ballet's
Education & Community Engagement Programs!



Genesee Mountain Foundation

**Special thanks to these supporting organizations and the
Colorado Ballet Board of Trustees!**

Without you, these programs would not be possible.

Educator Survey

***ALSO AVAILABLE ONLINE AT*:**

<https://forms.gle/RcqCZquFa6uehfdVA>

Please mail all printed and written surveys to Colorado Ballet, Department of Education & Community Engagement: 1075 Santa Fe Dr. Denver, CO 80204, or email to Cassie Wilson at cassie.wilson@coloradoballet.org.

If you teach 3rd Grade – 12th Grade, please have your students visit <https://forms.gle/dZLoyA9c4kZfTA3N9> to complete the student survey.

School: _____

- Grade Level. (Circle one)

ECE/PRE-K

ELEMENTARY (K-2nd)

MIDDLE (6th-8th)

HIGH (9th-12th)

- This was the majority of my class's first time viewing a professional ballet production. (Circle one)

TRUE

FALSE

- Thinking about what you know (or have heard from your students) about the experience of viewing The Nutcracker, how much do you agree with the following statements? (Put and X in the box you would like to select)

STATEMENTS:	Strongly Agree	Agree	Not Sure/Don't Know	Disagree	Strongly Disagree
This experience allowed my students to experience dance when they otherwise would not have.					
While watching the performance, my students learned about creativity and expression through dance.					
After watching the performance, my students now have an appreciation for ballet.					
My students were able to connect with their peers about what they saw in the ballet.					
After watching the performance, my students understand that dance can be a part of a healthy lifestyle.					
I utilized the study guide with my students.					

- Does this opportunity bring your students access to the arts?

YES

NO

- Please describe the impact this experience had on your students:

- Is there any feedback or possibly a testimonial that you would like to share anonymously with Colorado Ballet about this program?