



# **EDUCATION & COMMUNITY ENGAGEMENT**

## ***The Wizard of Oz***

### 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** – 60 min\*

**Intermission** – 20 min\*

**Act II** – 35 min\*

## TOTAL RUN TIME

**1 hours 55 minutes**

\*Times are approximate

## Synopsis of the Ballet

### **Kansas**

It is morning on Uncle Henry and Aunt Em's farm in Kansas and the farmhands goof off between chores, ignoring Dorothy, who feels unappreciated and dreams of a place far away. Their unpleasant neighbor, Miss Gulch arrives to complain about Dorothy's little dog, Toto, threatening to take him away. Toto escapes and Dorothy runs away with him. On the road, Dorothy meets a showman, Professor Marvel, who urges her to return to the farm as a twister approaches.

### **The Twister & Munchkinland**

Dorothy is lifted into the sky by the twister and travels for what seems like an eternity. Suddenly she plops to the ground with a thud. The twister has taken her to the Land of Oz, where she meets the Munchkins and Glinda, the Good Witch of the North. Dorothy's bed has fallen upon the Witch of the East, killing her, and freeing the Munchkins from her power. As the Munchkins celebrate, the Wicked Witch of the West arrives to claim her sister's magical ruby slippers, and avenge her sister's death. But in a flash, the ruby slippers appear on Dorothy's feet, thwarting the Witch...for the moment. Dorothy wants to go home to Kansas. The

Munchkins tell Dorothy that, surely the Wizard of Oz will help her, and she sets off down the Yellow Brick Road towards the Emerald City to find him.

### **Along the Yellow Brick Road**

Along the way, Dorothy and Toto meet three friends who need help: a Scarecrow whose head full of straw; a Tin Man with an empty chest, and a Lion who is afraid of his own tail. Dorothy invites them to join her to see if the Wizard can help them too. When the Wicked Witch fails to intimidate Dorothy and her friends,



she creates a beautiful field of poppies whose scent is poisonous. Glinda causes it to snow, and the poppies melt away, revealing the gates of the Emerald City. Dorothy and her friends boldly knock on the gates but the Guard with the Green Whiskers and his Assistant send them away.

### **The Emerald City**

The Guard sees that Dorothy is wearing the ruby slippers and assumes she must be a person of great importance. He welcomes the friends into the Emerald City. As they are preparing to meet the Wizard, the Witch flies by with another warning to Dorothy: give her those slippers! Unsettled, the group is led into the Wizard's thrown room where they ask for help.

He tells them that to prove themselves worthy of his assistance they must bring him the broomstick of the Wicked Witch of the West.

### **Winged Monkeys and The Witch's Castle**

Dorothy and her friends depart in haste, and as they make their way to the Witch's Castle, they are set upon by the Witch's Winged Monkeys who capture Dorothy. The Scarecrow, Tin Man and Lion, sneak into the castle to try to free Dorothy and Toto, who have been imprisoned by the Witch and the Winkies, her slaves. Amid the chaos, the Witch makes a grab for the ruby slippers and Dorothy defends herself by throwing a bucket of water on the Witch, who melts into nothingness. The friends take her broomstick and return to the Emerald City.

### **The Humbug and Dorothy's Return Home**

In the Throne Room, the Wizard is reluctant to help Dorothy and her friends, when Toto discovers a befuddled man behind an emerald wall: it turns out that the Wizard is a humbug. He's not a wizard at all, but an ordinary man from Kansas who found himself in Oz after he lost control of his hot-air balloon. The Scarecrow, Tin Man and Lion impatiently remind him that he promised to help them, but the Wizard points out that they don't need his help—they have already shown brains, heart, courage beyond measure. As for Dorothy, he tells her that he will take Toto and her to Kansas himself in his hot-air balloon. As they prepare to depart, Toto runs off, and Dorothy chases him, but it's too late—the wind had already taken the Wizard, leaving Dorothy and Toto behind.

Glinda appears, telling Dorothy that her ruby slippers will take her home.

Dorothy says farewell to her friends, and with the aid of the slippers, wills herself home.

Dorothy awakens to find herself at home in Kansas, with Toto asleep at her feet.



Morgan Buchanan and Artists of Colorado Ballet by Mike Watson



## **Behind the Ballet**

The world premiere of *The Wizard of Oz* took place in Kansas City in October 2018, Colorado Ballet presented the production in February 2029, and the Royal Winnipeg Ballet presented their premiere in May 2019.

The brainchild of acclaimed choreographer Septime Webre (presently Artistic Director Hong Kong Ballet and formerly Artistic Director of Washington National Ballet), dazzling production brings all of Oz's favorite characters to dance down the yellow brick road – from Toto to flying monkeys, this ballet has it all. Webre's choreography showcases the strength, athleticism and artistry of Colorado Ballet's talented dancers.

Bringing to life one of the most beloved stories of all time through dance, Webre assembled a world-renowned creative team to realize his vision. The vibrant costumes by Liz Vandal, ingenious set and lighting design by Michael Raiford and Trad Burns, and searing score by composer Matthew Pierce set the stage not only for the dancers, but for the magical puppetry of Nicholas Mahon, who created the puppets for the Opening Ceremony of the 2018 Winter Olympics in South Korea.

*The Wizard of Oz* will delight and inspire from the first note to the final curtain.



## Choreographer



Septime Webre by Dean Alexander

Septime Webre had an extensive dance career as a soloist and in principal roles working with choreographers such as Twyla Tharp, Paul Taylor and Merce Cunningham. Webre is the former Artistic Director of Washington Ballet (1999-2016) and now Artistic Director of the Hong Kong Ballet. During his time at Washington Ballet, Webre successfully developed and expanded its professional school as well as community engagement programs.

As a choreographer, Webre has worked with companies from Pacific Northwest Ballet, Les Grands Ballets Canadiens to Ballet West Ballet Concierto de Puerto Rico, to name a few. Besides the highly acclaimed *Alice (in Wonderland)*, he has created nationally-performed works including *Peter Pan*, *Where the Wild Things Are*, *Carmina Burana*, *The Great Gatsby* and *The Sun Also Rises*. The Washington Post often celebrates his vision, energy, creativity, playfulness and success.

## Composer

Matthew Pierce was born into a family rich of artistic talent. His father was a painter, his mother a sculptor and his brother is a former principal dancer with the San Francisco Ballet. Pierce first began his training with formal violin training. In 1992 Pierce moved to New York and jumped into the Off-Broadway theater scene. He developed a passion for the music of dance and is celebrated for his classical scores commissioned by major American ballet companies. He has written scores for Joffrey Ballet, American Ballet Theater and Houston Ballet to name a few.

Composer Matthew Pierce is lauded by media and musicians alike, Pierce's scores have been described as "new, tuneful, dancey" *Voice of Dance*, "the ideal musical vessel" *San Francisco Chronicle*, and "possibly the best commissioned score in Houston Ballet's history" *Houston Chronicle*.



# 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!*





# Ballet 101

## Positions of the Feet



**1<sup>st</sup>**

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



**2<sup>nd</sup>**

Heels approximately ten inches apart, toes pointing in opposing directions



**3<sup>rd</sup>**

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



**4<sup>th</sup>**

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



**5<sup>th</sup>**

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



**Preparatory**



**1<sup>st</sup>**

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

**1<sup>st</sup>**

**2<sup>nd</sup>**

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

**High 5<sup>th</sup>**

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."



**2<sup>nd</sup>**



**High 5<sup>th</sup>**

## 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.



Nicolas Pelletier and Artists of Colorado Ballet by Mike Watson

## 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.





### **JONNATHAN RAMIREZ (PRINCIPAL)**

Jonnathan Ramirez is originally from Cali, Colombia. At the age of 8 he began his training at the Colombian Institute of Ballet, Incolballet. After graduating at 16, he moved to New York City where he received a full scholarship to continue his training at American Ballet Theatre's Jacqueline Kennedy Onassis School of Ballet. In 2007 he danced with Cincinnati Ballet for two seasons, then in 2009 he joined Houston Ballet. In 2010 Jonnathan joined the Tulsa Ballet Theatre where he performed numerous soloist and principal roles over ten consecutive years before joining Colorado Ballet in 2020.



### **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 ZOEBSCH (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.



### **ARIEL MCCARTY (DEMI SOLOIST)**

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.

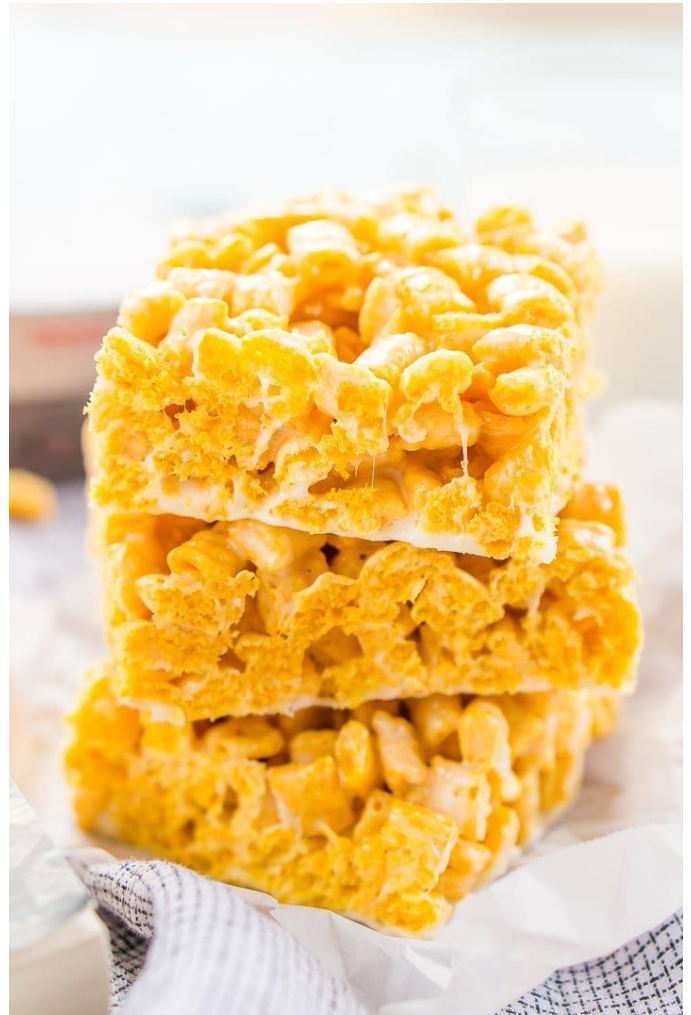
**Activities**  
***Yellow Brick Road “Bricks”***

Ingredients:

- 6 tablespoons butter
- 10 ounces mini marshmallows
- 6 cups Cap’n Crunch

Instructions:

1. Line a 9 x 13 in baking pan with buttered wax paper and set aside.
2. In a large saucepan, melt butter. Add in marshmallows and stir continuously until fully melted and mixed with the butter. Remove from heat and fold in Cap’n Crunch.
3. Transfer mix into the 9 x 13 in baking pan. Wet hands and evenly press mixture into the pan.



***Enjoy!***

## Coloring Page



## Classroom Activities

**LISTEN AND LEARN:** Listen to music composed by Matthew Pierce. 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?

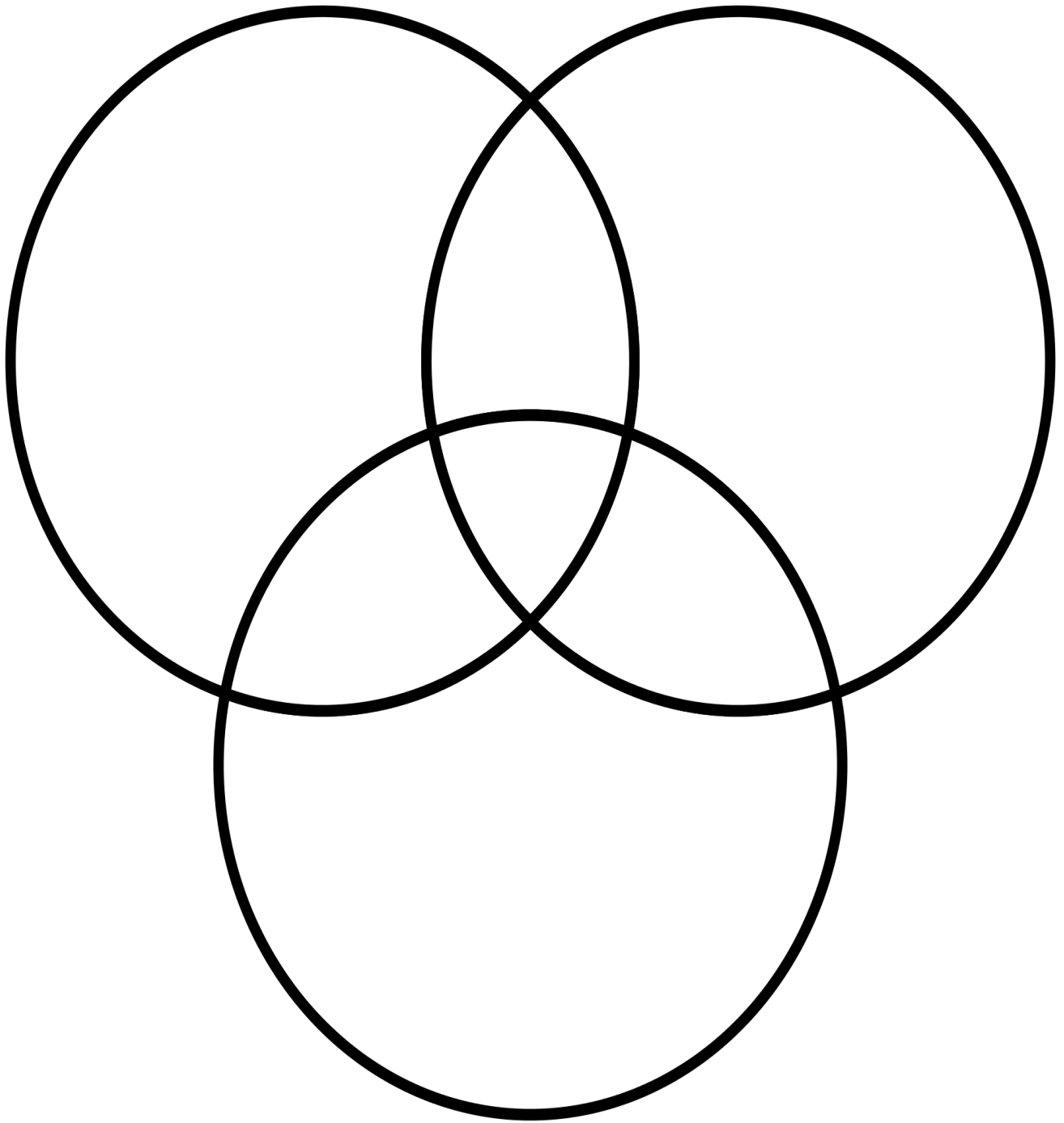
**MOVE TO THE MUSIC:** Now, divide into groups and create movements that go with your team's answers from the listening activity. Try to incorporate some of everyone's answers. How do the animals move? How would you move in winter that's different from how you move in summer? How would blue move, as 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 *The Wizard of Oz* 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 below as a way to compare and contrast three different media mediums for storytelling. Now that you've seen *The Wizard of Oz* told on stage through movement, try comparing and contrasting it to two other versions – 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](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.

# Teacher Survey

**\*ALSO AVAILABLE ONLINE AT\*:**

<https://forms.gle/YWkZmbd5ASfou9Uv7>

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](mailto:cassie.wilson@coloradoballet.org).

If you teach **3rd Grade – 12th Grade**, please have your students visit <https://forms.gle/9g5t5NkeMqgba1Ki8> to complete the student survey.

School: \_\_\_\_\_

- Grade Level. (Circle one)

ECE/PRE-K

ELEMENTARY (K-2<sup>nd</sup>)

MIDDLE (6<sup>th</sup>-8<sup>th</sup>)

HIGH (9<sup>th</sup>-12<sup>th</sup>)

- 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?