



Alexandra Wilson by Rachel Neville

# STUDY GUIDE

Created By:



**EDUCATION &  
COMMUNITY ENGAGEMENT**

# Table of Contents

<b>Colorado Academic Standards</b>	<b>1</b>
<b>Behind the Ballet</b>	<b>2</b>
<b>Synopsis</b>	<b>3</b>
<b>Choreographer</b>	<b>5</b>
<b>Composer</b>	<b>6</b>
<b>How to Be a Good Audience Member</b>	<b>7</b>
<b>Ballet 101</b>	<b>8</b>
<b>Pointe Shoes FAQ</b>	<b>9</b>
<b>Dancers</b>	<b>10</b>
<b>Activities</b>	<b>13</b>
<b>Word Search</b>	<b>14</b>
<b>Coloring Page</b>	<b>15</b>
<b>Classroom Activities</b>	<b>16</b>
<b>STE(A)M Connections</b>	<b>18</b>
<b>Behind the Scenes/ Jobs at the Ballet</b>	<b>19</b>
<b>Education and Community Engagement Info</b>	<b>21</b>
<b>Thank You</b>	<b>23</b>
<b>Teacher Survey</b>	<b>24</b>

# 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.

### READING, WRITING, COMMUNICATING

Standard 1: Oral Expression and Listening  
Standard 2: Reading for All Purposes  
Standard 3: Writing and Composition

### MUSIC

Standard 1: Expression of Music  
Standard 4: Aesthetic Valuation of Music

### DRAMA AND THEATER ARTS

Standard 3: Critically Respond

### Science

Standard 1: Physical Science  
Standard 2: Life Science

### COMPREHENSIVE HEALTH & PHYSICAL EDUCATION

Standard 1: Movement Competence and Understanding  
Standard 2: Physical and Personal Wellness

### SOCIAL STUDIES

Standard 1: History  
Standard 2: Geography

### WORLD LANGUAGES

Standard 1: Communication  
Standard 3: Connection

# How long will it be?



**Act 1 – 62 min**

**Act 2 – 36 min**

**TOTAL RUN TIME**

**Intermission – 20 min**

**2 hours\***

\*Times are approximate

## Behind the Ballet

From the revolutionary vision of Septime Webre, ALICE (in wonderland) is refreshingly original, having premiered regionally in 2012, and showcases modern production elements such as elaborate, eye-popping scenery and characters who take flight. The production features gorgeous costumes by Liz Vandal and a commissioned score by Matthew Pierce. Colorado audiences may be familiar with Webre as the choreographer of Colorado Ballet's praised production of Wizard of Oz, performed in 2019. Liz Vandal is a celebrated costume designer whose unique, elaborate designs have graced the stage of Cirque du Soleil.

For the score, Webre worked closely with composer, Pierce, throughout the creative process to give each character its own unique musical sound effects, bringing each of the favorite characters to life on stage. The vibrant cast is comprised of a combination of Colorado Ballet dancers, children from the Raydean Acevedo Colorado Ballet Academy, and even some larger than life puppets. When paired with Pierce's unique score, they are sure to pull the audience right down the rabbit hole with Alice.

Webre, with his typical flair for storytelling, draws inspiration from Lewis Carroll's classic tales Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There. A polite and well-mannered child, Alice finds herself in a fantastical but irreverent world where the rules of social etiquette don't matter and time is irrelevant. She learns how to adapt to this new world and eventually becomes the heroine that brings down the Queen of Hearts and her house of cards.

Webre's unique take results in an unusual twist. As Alice chases the White Rabbit into Wonderland, the wacky characters she discovers are oddly familiar. Although she can't quite make the connection, the audience discovers that Alice's overbearing mother has become the Queen of Hearts, her sisters have become Tweedle Dee and Tweedle Dum, and Lewis Carroll has become the Mad Hatter.

Visually stunning and filled with wonder, Webre's vibrant new take on Lewis Carroll's masterpiece is an experience not to be missed!

# Synopsis of the Ballet

## Act I

### PROLOGUE

Alice daydreams as her family swirls around her chaotically. She is mesmerized by the mysterious and quirky Lewis Carroll, a family friend, who takes Alice on a boat ride and picnic in the country.

### DOWN THE RABBIT HOLE

During their picnic, Lewis Carroll begins telling Alice an astounding story of a little girl's adventures in a wonderland. As Alice drifts to sleep, a White Rabbit hops by. The nervous Rabbit checks his pocket watch because he's late. He quickly leaps into a rabbit hole; Alice follows. She falls for what seems like miles.

Alice lands with a thud in a hallway filled with closed doors. She drinks a potion and grows quite tall; she fans herself and shrinks quite small. Through a keyhole, the tiny Alice catches her first glimpse of the evil Queen of Hearts. When Alice eats a bit of cake and returns to normal size, she can no longer fit through the tiny door that leads to the wondrous world.

### POOL OF TEARS AND THE CAUCUS RACE

Frightened and confused, Alice cries a pool of tears. The Dormouse swims by and befriends Alice. Then, a Dodo Bird, an Eaglet and a flock of Flamingos plop into the pool. The Dodo Bird decides the best way to get everyone dry is to dance a Caucus Race.

### PIG AND PEPPER

Alice comes upon a Fish footman who is delivering an invitation to the Queen of Hearts' croquet game to the Frog footman who works for the Duchess. Inside the Duchess' cottage, bedlam reigns. The Duchess is agitated because the Cook has put too much pepper into the soup.

### THE CHESHIRE CAT / ADVICE FROM A CATERPILLAR / THE MAD HATTER'S TEA PARTY

While walking along, Alice comes upon a Cheshire Cat, who appears and disappears on a whim. Later, when Alice looks up to the sky she finds he has become the moon. She then meets a peculiar Caterpillar who smokes a hookah pipe before metamorphosing into a butterfly before her eyes. Next, Alice stumbles into a puzzling tea party with the Mad Hatter, the March Hare and the Dormouse.

# Synopsis of the Ballet (continued):

## Act II

### QUEEN'S GARDEN PARTY AND CROQUET GAME

Card gardeners have accidentally planted white roses in the Queen's garden. The Queen of Hearts only wishes to grow red roses. Fearing her wrath, they paint the roses red. The Queen's court spills by and Alice sees her friend the White Rabbit and the Queen's Joker. Alice is invited by the Queen to play a very different game of croquet using Flamingo mallets and Hedgehogs as croquet balls. Blaming the Hedgehogs for losing the match, the Queen proclaims, "off with their heads." Alice saves the Hedgehogs and the angry Queen chases her into the forest.

### TWEEDLE DUM AND TWEEDLE DEE AND THE JABBERWOCK

In the forest, Alice happens upon a Rocking-Horse-Fly, a Bread-and-Butterfly and beautiful Snap-Dragon-Flies. Tweedle Dum and Tweedle Dee playfully argue as they pass by. Alice reflects on her amazing journey with the Cheshire Cat, the Mad Hatter, the White Rabbit and the Tweedle Twins. The languid group is suddenly threatened by the ultimate danger: the Queen's Jabberwock. To protect her new friends, Alice slays the beast.

### THE TRIAL AND HOME AGAIN

Back at the Queen's palace, Alice is arrested and put on trial for her crime. Utter confusion breaks out in the court while the Queen shouts, "off with her head." Alice realizes the silliness of the Queen and her court and they fall like a house of cards. She awakens from her dream and finds herself at home.

# Choreographer

SEPTIME WEBRE was appointed artistic director of The Washington Ballet in 1999, after a six year tenure as artistic director of American Repertory Ballet in New Jersey. In his tenure as TWB's artistic director, The Washington Ballet's impact regionally, nationally and internationally has deepened in three areas. First, the Company's work has continued to grow and expand in its level of excellence and bold creativity with projects including the "American Experience," a series featuring original full-length ballets based on iconic works of American literature, and the pursuit of full-length original classic works including Swan Lake, a significant milestone for a dance company. Also, The Washington School of Ballet's enrollment has tripled and the organization's commitment to community through its visionary DanceDC and



**Septime Webre**

TWB programs has positively affected the lives of tens of thousands of children in the District of Columbia. Much in demand as a choreographer, Webre has created works that appear in the repertoires of many companies in North America, including Pacific Northwest Ballet, Les Grands Ballets Canadiens, North Carolina Dance Theatre, Ballet Austin, Atlanta Ballet, Cincinnati Ballet, Milwaukee Ballet, Ballet San Jose, Kansas City Ballet and Colorado Ballet, among many others. As a dancer, he was featured in works by George Balanchine, Paul Taylor, Antony Tudor, Alvin Ailey and Merce Cunningham, as well as in principal and solo roles from the classical repertoire. Mr. Webre has sat on the boards of Dance/USA and the Cultural Alliance of Greater Washington. Among his many awards, Webre received the DC Mayor's Arts Award for Visionary Leadership, Excellence in Artistic Discipline and numerous metro DC dance awards. He has been a recipient of a number of fellowships for his choreography. He is the seventh son in a large Cuban American family and graduated from the University of Texas with a B.A. in history and pre-law.

## What is a Choreographer?

A person who creates the sequence and movements for a dance performance.



# Composer

MATTHEW PIERCE is celebrated for his new classical scores commissioned by major American ballet companies. He has written ballet scores for Joffrey Ballet, American Ballet Theatre, Atlanta Ballet, Ohio Ballet, BalletMet, Cincinnati Ballet, Miami Ballet, Ballet Memphis, Ballet Hawaii, Post Ballet, Ballet Coeur d'Alene, Kansas City Ballet, New York City Ballet, Houston Ballet, and the San Francisco Ballet. *Night*, a full orchestra score set to a Chagall-inspired dreamscape ballet, has been seen at the Opera Garnier in Paris, Covent Garden in London, and City Center in New York. San Francisco Ballet's *Imaginal Disc* was voted "Best Cultural Event of 2003" by the San Francisco Chronicle and Sarah Kaufman of



**Matthew Pierce**

The Washington Post called his 2012 score for Washington Ballet's *Alice (in wonderland)*, "The cherry on top: Pierce's visionary result, a shimmering landscape that weaves together bits of our own world—Asian, Middle Eastern, pop riffs, jazz—with a contemporary edge and a spirit of discovery. And, yes, wonder."

## What is a Composer?

A person who writes music, especially as a job.



*Colorado Ballet Orchestra By Amanda Tipton*



# 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>**

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

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

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

**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>**

# 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 expectations that help us accomplish this goal:



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.



Please walk in the lobby.



Please put away cameras, cell phones or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.



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.



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.



Please leave all food outside of the theater. You can enjoy your lunch or snack in the lobby during intermission.



Please use the bathroom before the show begins or at intermission, not during the performance

*Enjoy!*

# 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 anywhere between \$80-\$115. Dancers with a company contract get an allotment of pointe shoes paid for by their employer since it is required equipment to do their jobs.

## **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.

# Dancers

Colorado Ballet has 40 company dancers and 22 studio company dancers. From the company, we have seven apprentices, fourteen members of the corps de ballet, eight demi-soloists, four soloists, and seven principal dancers.

But what do these different categories mean?

- **Studio Company:** Dancers in their first years of professional work as performers looking to secure a position as an apprentice or corps de ballet dancer. Considered to bridge the transition from student to professional.
- **Apprentice:** The next step in a dancer's track to work in the regular company, they learn repertoire and understudy roles.
- **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. There are multiple dancers cast as each part of the performance. As much as we would love to include information on all of our dancers, we have included just a few on the next page that you may see on the stage!

**To see a full list of our company dancers  
and their full bios, please visit:**  
[coloradoballet.org/Dancers](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.



### **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. Jonnathan was promoted from Soloist to Principal in 2021.



### **Patrick Mihm (Soloist)**

Patrick Mihm was born in Dubuque, Iowa and began his training at the Dubuque City Youth Ballet at the age of 11, where he studied for three years. At the age of 14, he moved to southern Florida to begin his training at the HARID Conservatory. After staying at the school for two years, he decided to move to New York City to finish his training at Ellison Ballet. During his time in school he performed many roles from classical repertoire including Albrecht from Giselle, James in La Sylphide, Cavalier in The Nutcracker, as well as Basilio in Don Quixote. Upon graduation in 2020, he began his career with Colorado Ballet in the Studio Company. After one year in Studio Company, Patrick was promoted to Apprentice. In 2023, Patrick was promoted to the Corps de Ballet.



### **Ariel McCarty (Demi-Soloist)**

Ariel began training at Texas Ballet Theater School in Dallas before continuing her education at Colorado Ballet Academy. She then joined Colorado Ballet's Studio Company in 2017 and has since become a Demi-Soloist with the Company as of 2022.

Her notable roles include Siren in George Balanchine's *Prodigal Son*, Nichette in Val Caniporoli's *Lady of the Camellias*, selected roles in Jiri Kylián's *Sinfonietta* and *Petite Mort*, Spring and Summer Fairy in Ben Stevenson's *Cinderella*, Zulma in *Giselle*, and roles in George Balanchine's *Theme and Variations* and *Serenade*.



### **Sean Omandam (Demi-Soloist)**

Sean Omandam is from Fresno, California, where he began his training with Shirley Winters. He later went on to train on full-scholarship at The HARID Conservatory in Boca Raton, Florida. Upon his graduation in 2004, he joined Colorado Ballet's Studio Company, and was promoted into the Company in 2005. With Colorado Ballet, Sean has performed a variety of soloist and principal roles. His repertory also includes featured roles in works by Lar Lubovitch, Val Caniparoli, Amy Seiwert, Edwaard Liang, Matthew Neenan, Jodie Gates, Dwight Rhoden, Darrell Grand Moultire, and Jessica Lang, among others.



### **Mackenzie Dessens Studinski (Demi-Soloist)**

Mackenzie began her training in New Orleans at Giacobbe Academy of Dance and privately with Kimberly Matulich Beck. She later moved on to further her training at Houston Ballet's Ben Stevenson Academy and upon completion joined Cincinnati Ballet's second company. In 2015, she joined Colorado Ballet as an Apprentice and was promoted to Corps de Ballet in 2017 and Demi Soloist in 2021.

# Activities

## Magic Talking Flowers



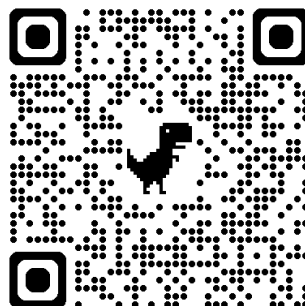
### You will need:

- Construction Paper
  - Black
  - Any color you'd like
- Googly Eyes
- Paper Straw
- Scissors
- Tape
- Glue

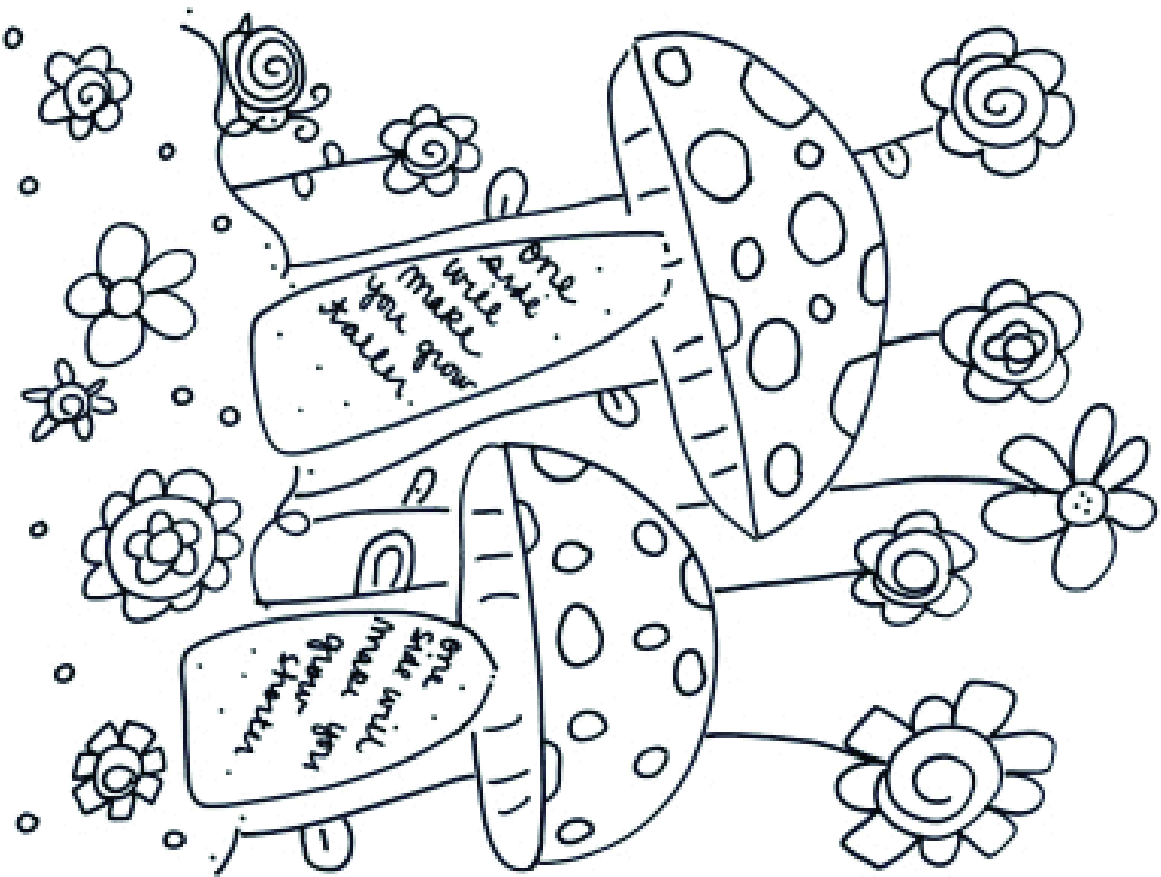
### Directions:

- Cut the shape you want your flower to be
- Once your flower is cut out, gently fold in half the hot dog way
- Make a small cut on the fold, about half way down
- Take the two folds you created with the cut and gently fold up and away, then let go and push the folds inward and through the small cut. This is the flowers mouth
- Cut a small piece of black paper and tape on the back of the mouth
- Glue the googly eyes onto the flowers face
- Tape the paper straw on the back of the flowers head

Watch tutorial here



# WORD SEARCH



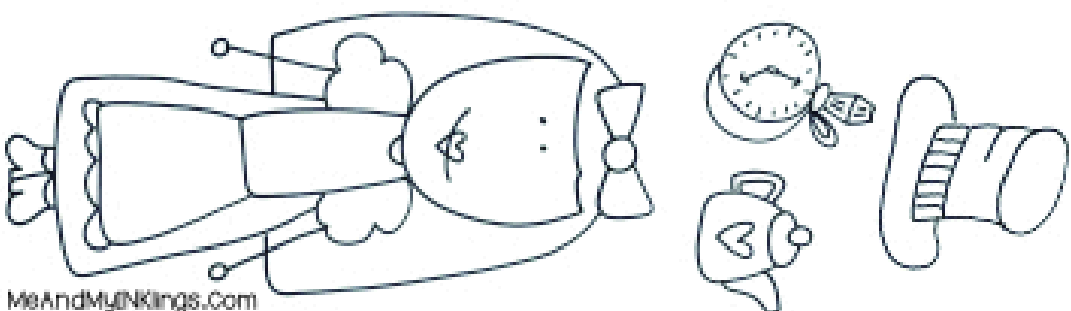
MeAndMy@NKings.Com

## Alice in Wonderland

P A V D L U A U E W T T D W S  
 U C O K X G X M O O R V G O D  
 E Y E B B H P A N Y N B E E R  
 U L R O Q P D W K D L K T M A  
 T Y T U A E N R B M X I S T C  
 W F E Q R N F I U Z H Z Q U A  
 J E X L A X P A Z W K C C B R  
 N R A B B I T O L C D R H U U  
 L N R C M A V X T V R C E B G  
 D V V L M K I A M I G T S W R  
 P I M W U F Z L X Z O X H R U  
 V G H D X X H I Y D S N I Z U  
 W E C O K T U C C C U K R U G  
 M C I T S U S E E B H W E B U  
 M O O R H S U M E R A H Z A I

Alice

white	wonderland	hare
rabbit	mushroom	wallrus
potion	madhatter	carnd
cheshire	tea party	queen



MeAndMy@NKings.Com



# COLORING PAGE



# Classroom Activities

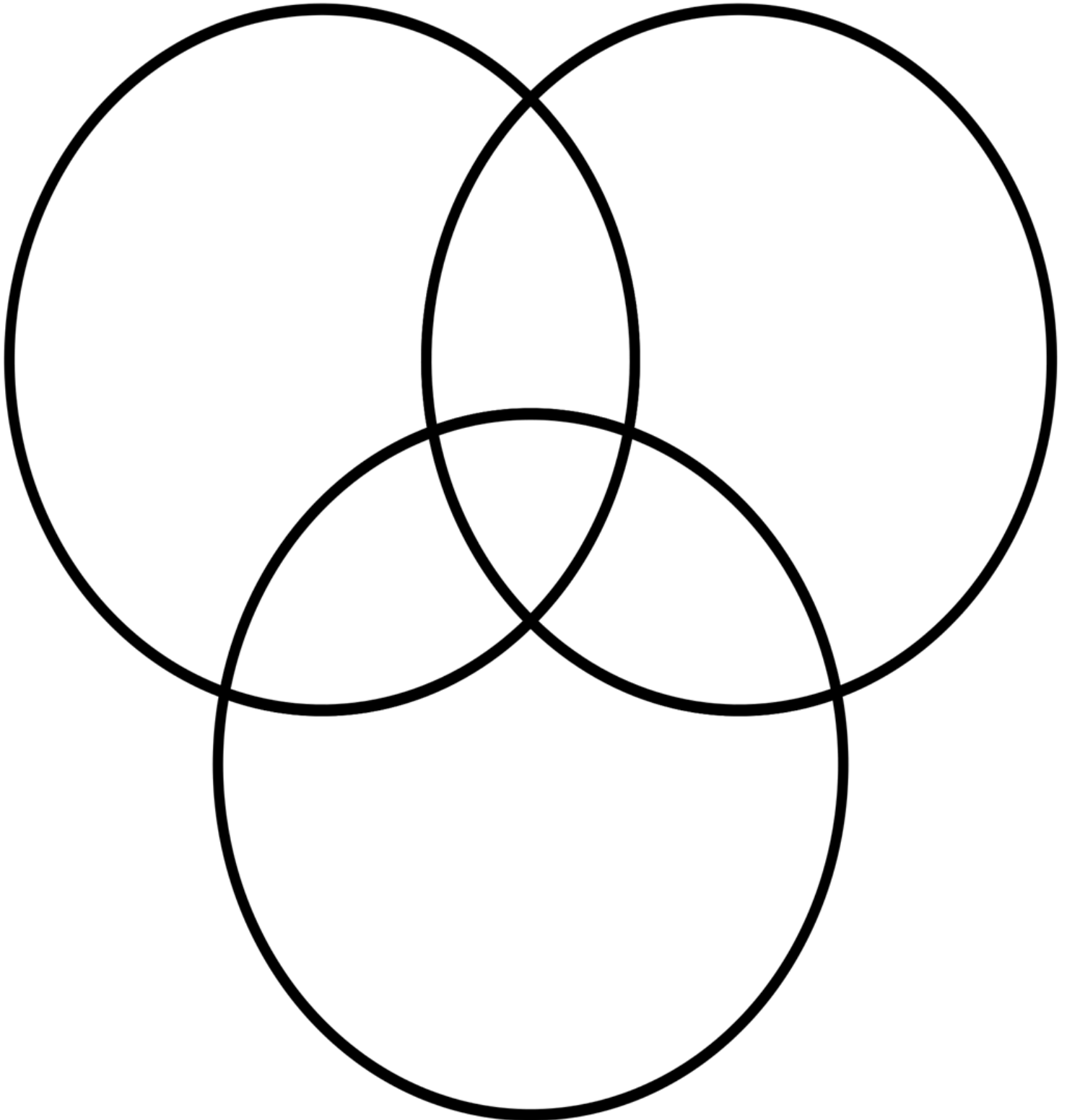
**LISTEN AND LEARN:** Listen to music composed by Pierce. Close your eyes, if you need to. Now, answer the following questions: If this piece of music were a shape, what shape would it be? A color? An animal? A season? A place? Why? Is it fast, slow, or varied? What is the mood of the piece, or what 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 production, 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 ALICE (in wonderland) told on stage through movement, try comparing and contrasting it to two other 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!

**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!

**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.

**Performing Plants** – Just as a seed grows from the ground up, the dancers students see on stage use different levels on stage! Students learn that plants need three things to thrive and grow – sunlight, water, and carbon dioxide. Students can practice moving on different levels as they grow from seed to plant as they get more and more sunlight, water, and CO<sub>2</sub>.

**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!

**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.)!

**Physics of a Fouetté** – Check out the link below for an explanation on how our dancers can perform turn after turn with ease:

[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

## **Executive Director**

Creates and manages budget and policy, business development and long-range planning

## **Academy**

### **Academy Director**

Hires instructors and guest artists, directs curriculum

### **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

## **Advancement**

### **Chief Advancement Officer**

Secures and oversees funding for the Company

### **Senior Director of Development**

Coordinates funding for the Company

### **Development Manager**

Runs events, staff volunteers, purchases merchandise

### **Development Officer**

Targets businesses for support and coordinates large donations

### **Assistant Director of Institutional Giving**

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

# Behind the Scenes: Jobs at the Ballet

## **Database Administration**

### **Senior Database Administrator**

Maintains and builds patron database

### **Assistant Database Administrator**

Improves and helps build patron database

## **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

## **Finance**

### **Director of Accounting**

Processes payroll and all deposits and expenses

### **Staff Accountant & HR Administrator**

Assists with accounting and handles all HR for the Company

### **Accounting Associate**

Accounting, data entry

### **Academy Business Coordinator**

Completes all finances for the Academy

## **Marketing & Public Relations**

### **Director of Marketing & Communications**

Public Relations, communications, journalism

### **Marketing Manager**

Communicates with press, social media  
marketing

### **Marketing & Communications Associate**

Assists with marketing projects and communications

### **Graphic Designer & Marketing Associate**

Designs marketing materials, newsletters

## **Patron Services**

### **Patron Services Manager**

Ticket sales, staffs sales team

### **Patron Services Representatives**

Tickets sales in box office and by phone

# 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.

### Education & Community Engagement Team

Emily Herrin

**Director of Education & Community Engagement**

[emily.herrin@coloradoballet.org](mailto:emily.herrin@coloradoballet.org)

(303) 339-1632

Cassie Wilson

**Manager of Education & Community Engagement**

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

(303) 339-1619

Katherine Reller

**Education & Community Engagement Coordinator**

[katherine.reller@coloradoballet.org](mailto:katherine.reller@coloradoballet.org)

(303) 339-1710

Meghan Hopkins-Brown

**Education & Community Engagement Assistant**

[education@coloradoballet.org](mailto:education@coloradoballet.org)

(303) 339-1646

# 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.

**Digital Broadcast** – Typically, Colorado Ballet streams three productions to schools and organizations all over the state and nation. *The Nutcracker* holds strong as a favorite with thousands of students watching live and recorded streams each year. This is an exciting endeavor for Colorado Ballet to increase access to ballet and live and recorded performances 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 Colorado Ballet Studio Company dancers, *From the Page to the Stage* explores ballets through history. 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.

**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** – A designated performance(s) 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.



**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

ACCESS ONLINE SURVEY HERE:



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/3ah8oSMJ8WA8jhUG6> to complete the student survey.

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

Grade Level (circle one)

ECE/PREK

ELEMENTARY (K-2ND)

MIDDLE (6TH-8TH)

HIGH (9TH-12TH)

● This was the majority of my class' first time viewing a professional ballet production. (circle one)

TRUE

FALSE

● Does this opportunity bring your students access to the arts? (circle one)

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?

Think 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 an 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					