



Study Guide

Created By:



**EDUCATION &
COMMUNITY ENGAGEMENT**

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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/Digital Broadcast)

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 - 60 min

Intermission - 20 min

Act 2 - 25 min

Intermission- 20 min

Act 3- 35 min

Total Run Time

2 HOURS 40 MINUTES*

*Times are approximate

Synopsis of the Ballet

PROLOGUE

The Christening

King Florestan XIV and his Queen have arranged a splendid christening to celebrate the birth of their newborn daughter, the Princess Aurora. Courtiers gather in the castle, awaiting the entrance of the royal couple. Catalabutte, the Master of Ceremonies, checks the invitation list to ensure that everything is in order. Trumpets sound, and the King and Queen enter.

The herald announces the arrival of the fairies. The Lilac Fairy, principal godmother to the Princess Aurora, enters, surrounded by her retinue of fairies, their cavaliers and pages. The pages bear gifts to accompany the qualities of beauty, wit, generosity, liveliness and intelligence that the fairies will bestow on the young princess.

Suddenly a noise is heard. The herald rushes in to announce the arrival of the powerful, evil fairy Carabosse. The King demands to see the invitation list, distressed when he sees that Carabosse was not invited to the christening. Catalabutte is in despair. How could he have made such a horrible mistake?

Carabosse appears in a chariot drawn by rats. The King and Queen beg her not to hold them responsible for Catalabutte's mistake, and the mortified Catalabutte throws himself at her feet, pleading for forgiveness. Carabosse makes fun of him, pulling tufts of hair from his head and beating him with her cane.

The good fairies beg Carabosse not to harm their beloved godchild, but she proceeds to place an evil curse upon the baby. She allows that Aurora will grow up to be the most beautiful and enchanting of princesses; however, by her sixteenth birthday she will prick her finger with a spindle and die.

The King and Queen are horrified. Carabosse roars with laughter, reveling in her cruelty. But to her dismay, the Lilac Fairy steps forward and tempers her curse. Aurora will indeed prick her finger on a spindle, the Lilac Fairy says, but she will not die—instead, she will fall into a deep sleep. After a hundred years, a handsome prince shall come to find her and awaken her with a kiss. She will become his bride, and they will live in happiness and contentment.

The enraged Carabosse leaves in her chariot, and the good fairies surround the cradle, guarding their goddaughter from further harm. The King is relieved that the curse has been diminished; still, he issues an edict to ban all spindles from the kingdom.

Synopsis of the Ballet continued:

Act I

Aurora has just turned sixteen. Catalabutte, supervising the preparations for the Princess's birthday celebration, notices a group of village women knitting with spindles in front of the castle. He reminds them of the decree forbidding all spindles in the kingdom and threatens them with punishment. The King and Queen arrive, accompanied by four princes, Princess Aurora's suitors. When the King hears of the crime of which the women are accused, he demands they be taken away to prison. The women beg for forgiveness. The Queen pleads on their behalf, and the King grants them mercy. The villagers rejoice.

Aurora enters, accompanied by her maids of honor. She is introduced to the princes, who are struck by her beauty. Aurora dances with them, and the King and Queen try to persuade her to choose one as her fiancé.

Suddenly, Aurora notices an old woman standing in the crowd, holding a spindle. She takes the spindle from the woman and begins to dance with it coquettishly to win the admiration of her suitors, but her dance ends abruptly when the spindle pricks her finger. Aurora rushes about in fear, then collapses unconscious. The King and Queen dash to her side.

The old woman throws off her cloak and reveals herself as the fairy Carabosse. She roars triumphantly that her curse has succeeded. The four princes rush at her, but Carabosse disappears in a cloud of smoke.

At that moment, the Lilac Fairy appears to remind the desperate parents that their daughter is not dead but asleep, and that she is destined to sleep for one hundred years.

The sleeping princess is carried to the castle, accompanied by the King, the Queen and members of the court. The Lilac Fairy casts a spell of sleep over the castle and all inside. When the princess awakens, they will awaken with her, but till then an impenetrable forest will shield them. The fairy's pages gather around her, and she orders them to guard the castle so that no one disturbs the peace of those within.

Synopsis of the Ballet continued:

ACT II

Scene 1. The Hunt

One hundred years have passed. Prince Désiré and his party are hunting in the forest. He enters a clearing with his companions and tutor Galifron. The hunters dance to amuse themselves. They shoot bows and arrows and play various games.

The prince is told that a bear has been trapped in a thicket, but he is feeling listless and orders the company to go on without him.

Scene 2. The Vision

Just as the hunt party has gone, the Lilac Fairy, who is also the Prince's godmother, appears in the wood. He bows before her. The fairy asks the Prince whether he loves any of the noble women in his court. Sadly, he says he does not. The fairy tells him of the beautiful and enchanting Aurora. She waves her staff and reveals the princess, asleep in the castle. She waves her staff again, and Aurora appears.

Prince Désiré is overwhelmed and entranced. He pursues Aurora, but each time she evades him. He wishes to embrace her, but she slips away and finally disappears.

Madly in love with the vision of Aurora, the prince throws himself at the feet of the Lilac Fairy. He asks her to take him to the castle, and they set off immediately.

Scene 3. The Awakening

Prince Désiré and the Lilac Fairy enter the castle chamber. The Prince tries to wake the King, the Queen and their sleeping court, but he only succeeds in stirring up clouds of dust. Finally, Prince Désiré sees the sleeping Aurora. He rushes to her and kisses her.

Carabosse's spell is broken. Princess Aurora awakens, and with her, the rest of the court. The dust and cobwebs vanish, and the room is awash in light. The Prince implores the King to let him marry the Princess. The King agrees most happily and joins their hands in union.

Synopsis of the Ballet continued:

ACT III

The Wedding

The court assembles for the wedding of Princess Aurora and Prince Désiré. The invited guests include many fairy tale characters— Puss-in-Boots, Red-Riding-Hood, Cinderella, Hop-o'-my-Thumb, Princess Florine and the Bluebird, among others— who present their stories as gifts to the royal couple. Also present is the Lilac Fairy, and, in the spirit of forgiveness and celebration, even Carabosse has been invited.

After all these guests have paid their respects to the bride and bridegroom, Aurora and Désiré dance a grand pas de deux. The whole assembly joins in a dance in their honor, and the kingdom rejoices.

Behind the Ballet

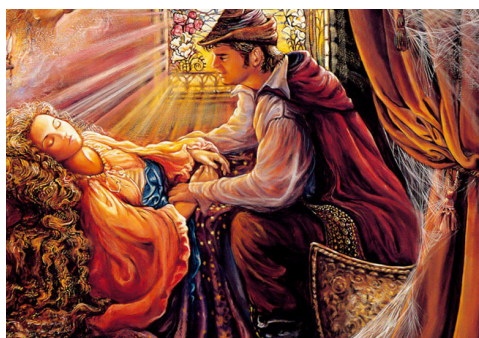
The ballet version of Sleeping Beauty is based on Charles Perrault story *La Belle au bois dormant* (The Beauty in the Sleeping Wood). This fairy tale has many version and edits, as it was originally only passed down orally.

The story was almost not turned into a ballet. In the 1880's there was discussion of adapting the story of *Undine* for the stage. This German fairy tale tells the story of a water-sprite who marries a knight. Later it was decided that Perrault's tale of a sleeping beauty would be adapted.

Perrault was a French author born in 1628. He was a large contributor to the foundation of the fairy tale genre. His best-known tales include *Little Red Riding Hood*, *Cinderella*, and *Puss in Boots*. These stories have been adapted to opera, ballet, theatre, and film.

Perrault's story is written in two parts. Many historians believe that they were originally two different stories and then revised to be one.

"Aurora" is not the name given to the sleeping princess in Perrault's narrative. In fact, throughout the story she is never given a name, although her daughter's name is "Aurore". When adapted into a ballet in 1889, the Princess was given the name "Aurora". Disney kept this name when they produced their animated movie in 1959.



Choreographer

Widely considered to be the “Father of Classical Ballet,” Marius Petipa is perhaps the most influential Ballet Master and choreographer of classical ballets of all time. His works remain influential today, cited as inspiration to dancers and choreographers such as George Balanchine.

Born in 1818 into a family of artists, Petipa was destined to perform. He began his ballet training under his father at the age of seven. Reluctant at first, he grew to enjoy performing, and displayed natural talent. At age twenty, Marius was appointed Premier Danseur for Ballet de Nantes in France.

After achieving critical success by choreographing *The Pharaoh’s Daughter*, Petipa became Ballet Master of the Imperial Ballet Theatre in St. Petersburg. He worked to produce spectacularly lavish ballets with Ivan Vsevolzhsky who also commissioned him for *The Nutcracker*.

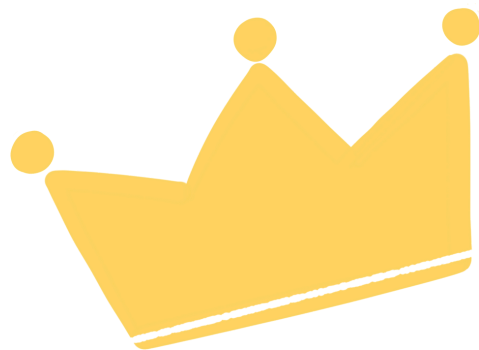
Petipa allowed his associate, Lev Ivanov, to choreograph much of the action, as it is said that Petipa was ill at this time. It is also suggested that he anticipated the work would not be well received and wanted to separate himself from it. He continued to work until his death at age 92.



Marius Petipa

What is a Choreographer?

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



Composer

Tchaikovsky was born on May 7, 1840, in Russia. His musical background began when he was five years old as he began to take piano lessons. As he grew, his parents hoped he would leave his music behind and work in the civil service. He worked with the Ministry of Justice for four years, but his interest in music only grew during this time.

At the age of twenty-one he started lessons at the Russian Musical Society and then shortly after enrolled at the St. Petersburg Conservatory.

Tchaikovsky's work was first publicly performed in 1865. His first symphony was well-received after it was performed in Moscow. He established himself with his many symphonies, operas, and ballets. *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker* are classical ballets all composed by Tchaikovsky.

Ironically, Tchaikovsky considered *The Nutcracker* among his least favorite works. Commissioned by Ivan Vsevolohsky, Director of the Imperial Theatres of St. Petersburg, *The Nutcracker* was composed in response to the success of *Sleeping Beauty*.



Pyotr Tchaikovsky

What is a Composer?

A person who writes music, especially as a job.



Colorado Ballet Orchestra By Amanda Tipton

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!

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



2nd



High 5th

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."



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 their own ribbons onto their shoes, to place them according to their 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 dancer'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 their 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





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

Make Your Own Fairy Wand!

You will need:

- Pretzel Rods
- Candy Melts
- Sprinkles



Directions:

- Cover a cookie sheet with wax paper
- Empty candy melts into a bowl and melt in the microwave for 1 minute
- Dip pretzel rods into the melted candy and place on the cookie sheet. (Be careful, it might be hot!)
- Once placed on the cookie sheet, decorate with the sprinkles.
- Enjoy!



Imagine That!

Draw what YOU think Princess Aurora is dreaming about while she is asleep!



Coloring Page



Classroom Activities

LISTEN AND LEARN: Listen to music composed by Tchaikovsky. 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?



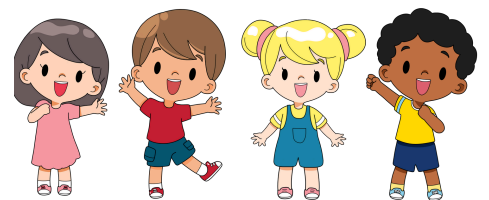
MOVE TO THE MUSIC: Now, divide into groups and create movements that go with your team's answers from the listening activity. Try to incorporate some of everyone's answers. How do the animals move? How would you move in winter that's different from how you move in summer? How would blue move, as opposed 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.

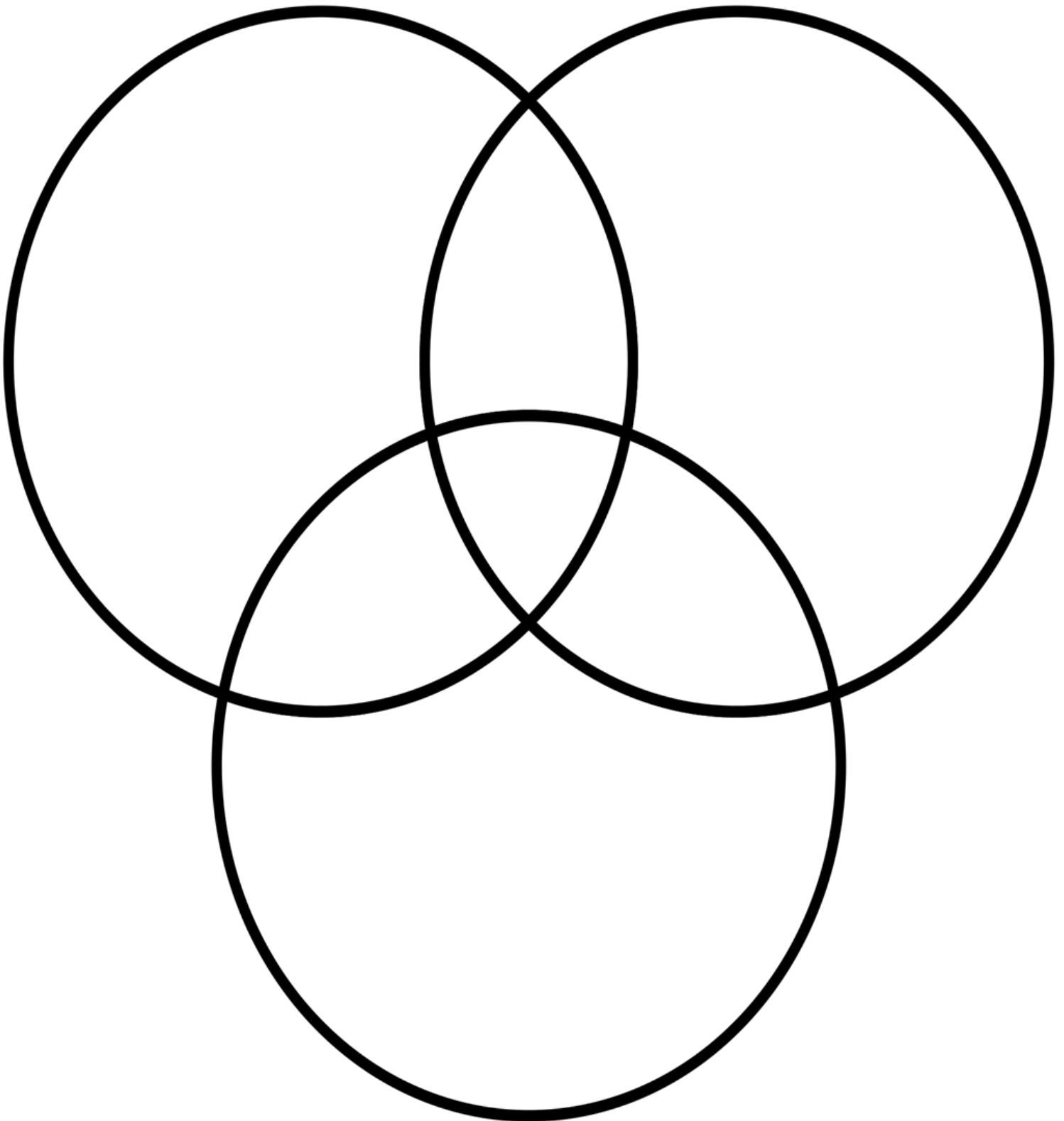


STORYTELLING THROUGH DANCE: Dance is an art form that tells a story through movement. Using a story or text your class is studying, you can recreate scenes from the story using dance. Put the students in small groups and assign different scenes from the story. Instruct the students to reinterpret the 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 as a way to compare and contrast three different media mediums for storytelling. Now that you've seen *Sleeping Beauty* 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 CO₂.

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



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 Information

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 over 50,000 contacts each year with youth, families, teachers, and people with special needs, reaching over 400 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

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coloradoballet.org/About-Education

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.

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					