

Coppélia

Study Guide



SONATA ROSS & LEAH MCFADDEN BY RACHEL NEVILLE



**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/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

Synopsis of the Ballet



Act I – The curtain rises on the square of a small European town several hundred years ago. A lovely young girl, Coppelia, is seen sitting on a balcony reading a book as Swanhilda enters. Swanhilda looks up at the girl, tries to attract her attention, but receives no reply. Franz, Swanhilda's lover, comes into the Square and blows a kiss to the beautiful Coppelia. She ignores him too, and continues unconcerned with her book. However, Swanhilda has seen these attentions of her lover to another pretty girl, and Franz is a very busy young man assuring Swanhilda that he is not faithless and his affections are hers alone. Still jealous, Swanhilda refuses to believe him and runs away as a group of young people interrupts their quarrel. The Burgomaster enters to announce that at a celebration the following day the Lord of the Manor will present dowries to all couples who wish to marry. Asked if she will marry Franz, the pouting Swanhilda puts a sheaf of corn to her ear. Thus, according to old custom, the corn will tell her if her lover is faithful or not. Sadly, she says the ear is silent. The other couples, however, are delighted at the Burgomaster's good news and dance until night falls when they must leave for home. Dr. Coppelius comes out, locks his door, and is immediately swirled away by a boisterous band of revelers. In the excitement he drops the key to his shop. Swanhilda and her friends appear, and, finding the key, they are filled with curiosity about the strange Doctor and enter his shop. Dr. Coppelius returns, sees his door open and darts in. Franz enters carrying a ladder which he uses to climb on to Coppelia's balcony.

Act II – The curtain rises on the dimly-lit interior of Dr. Coppelius' shop -- a room full of life-like, life-size dolls. Swanhilda pokes her head into an alcove to discover Coppelia. Someone jars a Chinese doll who dances until its clockwork runs down. The amazed young intruders then wind up all the dolls who dance as the friends watch, enchanted. Suddenly, a furious Dr. Coppelius enters and culprits flee, except Swanhilda. She runs into the alcove where Coppelia is kept. At the same time, Dr. Coppelius apprehends the faithless Franz entering by the window. Franz pleads his love for the beautiful Coppelia. Dr. Coppelius pretends to listen with interest while he entices Franz with several well-doctored drinks. When the unsuspecting Franz passes out, Dr. Coppelius brings what he thinks is his fabulous doll Coppelia from her alcove. However, it is Swanhilda who, overhearing Franz's declaration of love for Coppelia, has changed places with the doll. The Doctor makes some magical gestures over Swanhilda as she awkwardly rises to dance. The deluded Dr. Coppelius believes his puppet has come to life. Swanhilda dances on and on, creating havoc in the room and upsetting all the Doctor's work. Franz, who has just revived, dashes out of the room chased by Dr. Coppelius. Eluding the Doctor, Franz returns to watch the proceedings with glee until, finally, he and Swanhilda run out leaving the shop in a shambles. Dr. Coppelius returns to discover the figure of Coppelia lying in her chair, divested of clothes, and realizes that he has been deceived.

Act III – The curtain rises on the final act which is again set in the village square. Franz and Swanhilda, now reconciled, approach the Burgomaster to receive their dowries and be married. Dr. Coppelius storms in, accusing the lovers of destroying his life's work. Swanhilda, realizing the justness of his claim, offers him her dowry, but the Burgomaster gives Dr. Coppelius a bag of gold and sends him off. The townspeople then participate in the fete which unites Swanhilda and Franz in a happy marriage





Boston Ballet dancers Jeffrey Cirio and Misa Kuranaga. Photography by Rosalie O'Connor

How Long Will it Be?

Run Time:

Act 1: 30min

20min intermission

Act 2: 30min

20min intermission

Act 3: 26min

*Times are approximate

Behind the Ballet

Coppélia is loosely based on a short story by German author and composer Ernst Theodor Wilhelm Hoffmann called "*Der Sandmann*." Hoffmann also wrote "*The Nutcracker and Mouse King*," which inspired the ballet *The Nutcracker*.

The original story follows a young man called Nathaniel, who is terribly afraid of the Sandman. As a child, a maid tells him of the creature, warning him that the Sandman visits children who don't go to bed obediently and steals their eyes. Nathaniel comes to associate the Sandman with the mysterious Mr. Coppélius, an ugly, rude man who makes late visits to Nathaniel's father in order to work on a secret project. One of these experiments results in an explosion that kills Nathaniel's father, and Coppélius disappears into the night. Later, Nathaniel is visited by an eyeglass salesman who calls himself Coppola, and his childhood fears return.

Though he is happily engaged, Nathaniel falls in love with the neighbor's daughter, Olympia, though her movements are strangely stiff and she speaks little. Finally, he goes to her house to propose, only to find Mr. Coppola, who is really the evil Coppélius, hovering over Olympia's body. As Coppélius snatches away her wooden frame and disappears again, her eyes fall onto the floor. Upon finding that his love is a doll, Nathaniel goes insane. Although he returns home to his fiancée and tries to live a normal life, he is never the same. Eventually, on a walk with his fiancée and her brother, Nathaniel sees Coppélius from a tall tower and throws himself to his death.

Hoffman wanted to expose man's darker side in his literary works, and went on to be considered a very influential writer during the Romantic period. He also wrote plays, and composed both vocal and instrumental music, including an opera. Off and on, he made a modest living as a jurist, or law scholar, supporting his wife and family, although he continued writing until he died in 1822.



Ernst Theodor Wilhelm

Choreographer



Arthur Saint-Léon

Arthur Saint-Léon is known for his great influence during the Romantic period of ballet. He was born in 1821 to a father who was a ballet master in Paris. Saint-Léon followed in his father's footsteps, studying music and dance. He danced all over Europe and was known for his light, easy jumps, leaving audiences in applause which was not very common during this time period.

Saint-Léon is the creator of a dance notation system (the symbolic representation of human dance movement using symbols, stick figures, path mapping and more). His stick figure technique was the first recorded upper body movements instead of general floor patterns.

Coppélia was first performed in Paris in 1870 and Saint-Léon died just two days after the initial season ended.

Colorado Ballet's adaptation features original choreography after Arthur Saint-Léon, staged by Ballet Masters Sandra Brown, Lorita Travaglia and Maria Mosina,

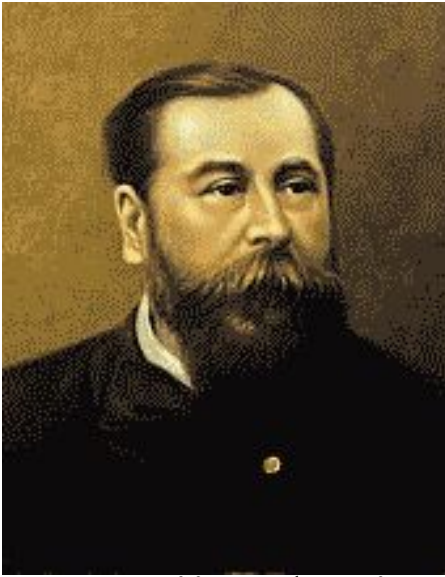
What is a Choreographer?

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



Boston Ballet dancers. Photography by Gene Schiavone

Composer



Clement Philibert Léo Delibes

Clement Philibert Léo Delibes was a French composer whose best-known ballets include *Coppélia*, *Sylvia*, and *La Source*. His work during the Romantic period inspired other great composers like Pyotr Tchaikovsky. In 1836, he was born into a musical family and at just 12 years old, Delibes enrolled at a music academy in France, the Conservatoire de Paris.

His work in *Coppélia* and *Sylvia*, were key works in the development of modern ballet. It gave the music in the ballet much greater importance than previously seen. Delibes was also known for his Opera composition. His most well known opera being *Lakmé* (1883).

What is a Composer?

A person who writes music, especially as a job.



Boston Ballet dancers. Photography by Rosalie O'Connor

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

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

1st

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

2nd

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

High 5th

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

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



2nd



High 5th

POINTE SHOES 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 much do they cost?

Since pointe shoes are handmade and often imported, they can cost upwards of \$110 per pair.

When does a dancer begin dancing en pointe?

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

When did ballerinas begin dancing en pointe?

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

Dancers

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

- **Studio Company:** 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 just included a few on the next page that you may see at the student matinee!

To see a full list of our company dancers, 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.



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 Moultrie, 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.

Her notable roles with the company include Lucy Westenra in Michael Pink's *Dracula*, Jiří Kylián's *Sinfonietta* and *Petite Mort*, Tinkerbell in Septime Webre's *Peter Pan*, *Cupid and Flower Girl* in Marius Petipa's *Don Quixote*, Twyla Tharp's *Nine Sinatra Songs* and *Brief Fling*, Pink in Clark Tippet's *Bruch Violin Concerto No. 1*, *Winter Fairy* in Ben Stevenson's *Cinderella* and more!



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 Swanhilda 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.



Alexander Roy (Corps de Ballet)

Alexander Roy is from Chicago, Illinois and received his training from the Chicago High School for the Arts under the mentorship of Kyle Seguin. As a student he performed lead roles in ballets such as *Sleeping Beauty* and *Paquita*. In 2016 Alexander joined The Joffrey Academy of Dance as a Trainee on a full scholarship. While at Joffrey he performed soloist and ensemble roles in *Swan Lake*, *Symphonic Variations* and *Napoli*. In 2018 Alexander joined Atlanta Ballet as a Second Company member under the leadership of Gennadi Nedvigin. In 2019 Alexander joined Colorado Ballet as an Apprentice. During his first season with Colorado Ballet, Alexander had the pleasure of performing Demi Soloist and Corps De Ballet roles such as *Red Man* in Lila York's *Celts*, as well as *Russian* and *Warrior* in *The Nutcracker*. In 2020 Alexander was promoted to Corps De Ballet and made his debut as the *Nutcracker* prince in Colorado Ballets the *Nutcracker* in 2021.

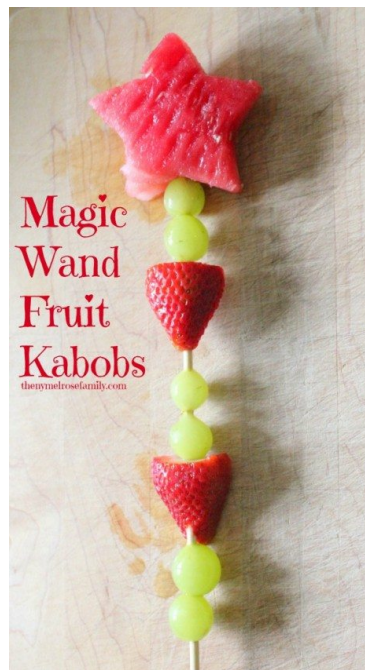
Activities

Magic Fruit Wand

In the ballet, Dr. Coppélius believes his magical spell has brought Coppélia to life. For this activity, you will be making a magic wand to pretend to cast your own magic spells!

What You Will Need:

- Bamboo skewer
- Strawberries
- Grapes
- Watermelon
- (or any other fruit you like)
- Star cookie cutter
- Knife (**adults help!**)



Directions:

- Slice watermelon to be about 2 inches thick
- Press star cookie cutter into the water melon slice or with knife (**adults may need to help!**)
- Optional: cut strawberries in halves
- Gently poke fruit on the skewer and slide down
 - Try to create a pattern! (One strawberry, 2 grapes, one strawberry, 2 grapes)
- Once skewer is almost full, poke watermelon star on the top and you have your magic fruit wand!

Activities

Paper Coppélia Doll

What You Will Need:

- Thin white cardboard or poster board
- Fabric scraps
- Buttons
- Yarn
- Craft foam shapes
- Googly eyes
- Markers
- Glue sticks
- Scissors



Directions:

- **Important!:** The doll you make is yours to create however you'd like! Below are some directions to get you started on creating your own Coppélia doll! Above is a picture of an outfit worn by Coppélia!
- Start by drawing a doll like shape on your white cardboard
- Take scissors (**adults may need to help!**) and cut out the doll outline
- Making the hair
 - Loop a long length of yarn several times, knot it in the middle and cut through the looped ends
 - Glue the knotted part on the top of the dolls head (you can add a bow to cover the knot)
- Dressing the doll
 - Pick different scraps of fabric to glue onto the doll (tulle is a great option for creating a tutu!)
 - For shoes, you may want to grab some ribbon and tie it around the dolls feet like pointe shoes
 - Add googly eyes, foam circles for cheeks, draw on mouth with marker



Imagine That!

Dr. Coppélius believes his doll, Coppélia has come to life. Imagine one of your favorite toys came to life one day.

How would you feel? What would you and your toy do together? Where would you go? Write a story or draw a picture below!

Coloring Page



Coppélia (1870)

Choreographer: Arthur Saint-Léon; Composer: Léo Delibes

Swanhilda suspects her sweetheart, Frantz, of being in love with Coppélia, a charming young woman. Instead, to her surprise, Swanhilda discovers that Coppélia is a wind-up doll built by the toymaker Doctor Coppélius.

Frantz does indeed love the charming creation, but, upon discovering her true nature, he realizes his folly and reconciles with Swanhilda.

Classroom Activities

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



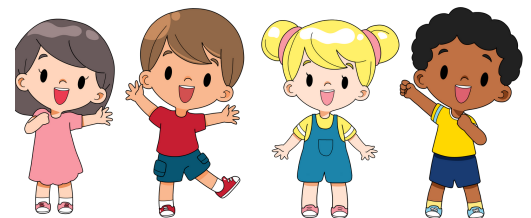
MOVE TO THE MUSIC: Now, divide into groups and create movements that go with your team's answers from the listening activity. Try to incorporate some of everyone's answers. How do the animals move? How would you move in winter that's different from how you move in summer? How would blue move, as opposed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



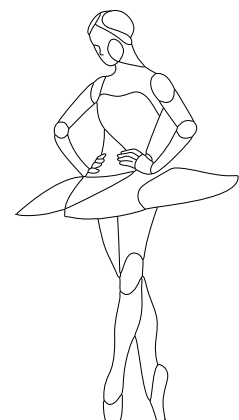
POETRY IN MOTION: After seeing the production, write a poem inspired by the performance. Now, try reversing that process! Get into groups, find a poem that you really like, and create a dance to go along with it! Identify powerful words and themes within the poem, and associate movements with them. Link 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.

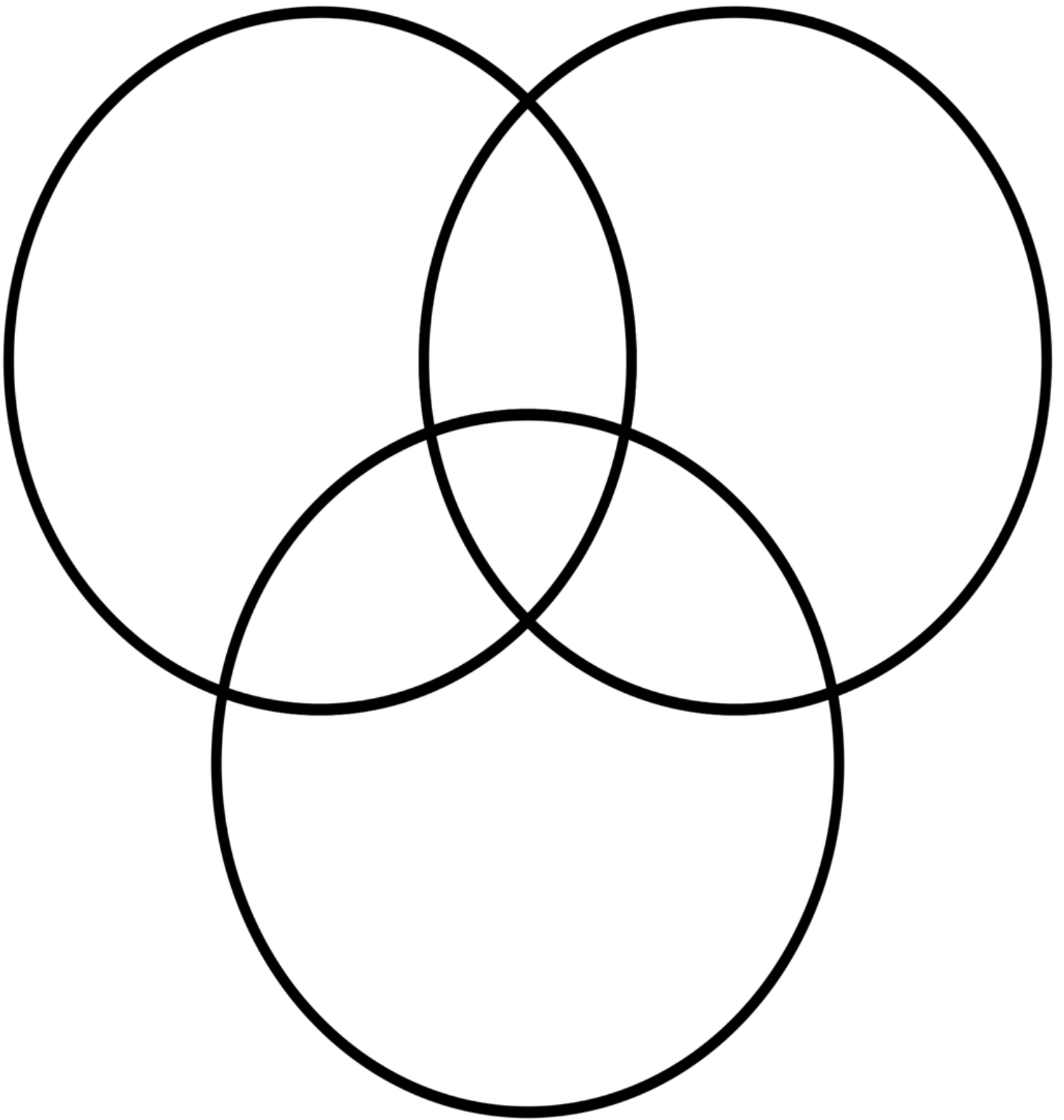


STORYTELLING THROUGH DANCE: Dance is an art form that tells a story through movement. Using a story or text your class is studying, you can recreate scenes from the story using dance. Put the students in small groups and assign different scenes from the story. Instruct the students to reinterpret the 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 *Coppélia* told on stage through movement, try comparing and contrasting it to two other stories – one in literature and one in film (consider *Pinocchio* or *Toy Story*).





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 Foutté – 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 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

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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 three 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.

**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

[CLICK HERE FOR ONLINE SURVEY](#)



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/yAKt7JedNEhNXcsT9> 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 Coppélia, 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					