Dracula

A Study Guide for Students of All Ages

Provided by the Colorado Ballet Department of Education & Community Engagement
COLORADO MODEL CONTENT STANDARDS FOR EDUCATION

This guide is designed for educators to use as a resource for bringing Colorado Ballet's Dracula to life. Students who read all materials included in this guide will have addressed the following:

DANCE
Movement, Technique, and Performance:
Competence and confidence during a performance is the goal. Skillful movement and technique provide the practical substance for performance. Performance is the demonstration of human feeling and reasoning through movement. It is technical expertise and artistic expression through reflective practice, study, and evaluation of one’s own work and the work of others.

Historical and Cultural Context:
The Historical and Cultural Context in dance focuses on understanding the relevance of dance. The aim is to know dance from a variety of cultures: understand how dance shapes and reflects cultures and history through time; and acknowledge dance in society as creative, expressive, communicable, and social.

Reflect, Connect, and Respond:
Reflect upon dance to stimulate the imagination and challenge the intellect; connect it with other disciplines to enrich and enhance the spectrum of knowledge; and respond to it to deepen and refine one’s emotional nature. Represent dance as art in oral and written communications. Critique and analyze new dance works, reconstructions, and masterpieces. Distinguish the aesthetic values of dance, and discover the artistic intent.

SOCIAL STUDIES
  History
  Geography

MUSIC
  Aesthetic Valuation of Music

HEALTH & PHYSICAL EDUCATION
  Movement Competence and Understanding
  Physical and Personal Wellness

READING, WRITING, COMMUNICATING
  Oral Expression and Listening
  Writing and Composition
  Reading for All Purposes

MATH
  Number Sense, Properties, and Operations

VISUAL ARTS
  Envision and Critique to Reflect
  Invent and Discover to Create
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SYNOPSIS OF THE BALLET

Act I, Prologue
Jonathan Harker’s mind is flooded with images of his terrifying experience in Transylvania…in his delirium his ravings have been dreadful – of wolves and poison and blood, of ghosts and demons…

Act I, Scene 1: The Woods Charing Cross Station, London
Mina and Dr. Van Helsing accompany Harker to the station as he sets off on his journey to see Count Dracula in Transylvania, where he is to conduct the Count’s purchase of properties in England. A mental health patient, Renfield, being escorted through the station, causes a disturbing incident.

Act I, Scene 2: Transylvania
Harker arrives in Transylvania, where he watches as villagers enact a violent ritual of sacrifice to protect their village from the dangers that threaten on All Souls Night. The ceremony is interrupted by a sinister figure, Count Dracula’s coachman. Despite the desperate appeal of a bereaved woman, Harker continues his journey to Dracula’s castle.

Act I, Scene 3: Count Dracula’s Castle
The Count welcomes Harker into his home and, having made him comfortable, withdraws. Harker sinks into a reverie and is visited by three women who both fascinate and terrify him. His seduction is interrupted by an enraged Count Dracula who distracts the vampire women with a live blood offering. Count Dracula now begins his domination of the helpless Harker. As the climax of their union approaches, Harker’s scream of terror wakes him from his nightmare, and he finds himself in the sanatorium with his wife’s arms around him.

ACT II

Act II, Scene 1: Winter Garden at the Grand Hotel in Whitby
At a Tea Dance in the Grand Hotel, Mina’s friend Lucy dances with her suitors, while unbeknownst to them, a Russian ship approaches with a sinister and dangerous cargo. Only Harker is sensitive to the impending danger. A violent storm interrupts the dance, breaking open the windows, and at the height of its fury, the figure of Count Dracula appears on the terrace. The hotel guests are unaware of his presence, but Lucy is drawn to him. As the sound of the storm returns, Count Dracula disappears and Lucy is discovered dazed and almost unconscious.
Act II, Scene 2: The Sanatorium
Lucy is taken to Dr. Van Helsing’s clinic, where her anxious, newly engaged fiancé and her friends visit her. As they leave for the night, Van Helsing, who has noticed the strange puncture marks on Lucy’s neck, takes the precaution of surrounding her with wild garlic. This does not prevent a second visit from Count Dracula. Later that night, Lucy’s body is discovered on the floor of her bedroom. The heartbroken men grieve over the loss of this beautiful young woman.

As her fiancé places a crucifix on her lips, Lucy attacks him violently before escaping into the night. She has become Nosferatu, one of the undead.

ACT III

Act III, Scene 1: Mina’s Room
Harker and the men depart to locate Count Dracula. Mina, alone in the sanatorium, thinks of the terrible danger that is hovering over them all. She and Van Helsing are startled by the escaped mental health patient, Renfield, who attacks Van Helsing and draws blood before being overpowered by the wardens. Concerned for Renfield’s suffering, Mina tries in vain to comfort and understand him. As she waits anxiously for the return of the men, she imagines with horror what her friend Lucy has become.

The men fail in their attempt to find Count Dracula, but later that night, as Harker sleeps, the Count enters Mina’s room. Van Helsing discovers them as Count Dracula suckles Mina with his own lifeblood. Van Helsing has no power to prevent the Count from escaping and taking an unconscious Mina with him.

Count Dracula has chosen to celebrate his union with Mina in the vault at Carfax Abbey. His heart-beat is the pulse that summons the Nosferatu to the ceremony. Renfield has become the sacrifice, and it is his blood that links the undead as they dance in adoration of their master. As the celebrants prepare for the consummation of the ritual, an explosion blasts through the crypt and daylight floods into the vault. Count Dracula can withstand the light but his power is diminished and his adversaries pursue him, finally driving a stake through his heart. The survivors are left to come to terms with their experience.
THE BOOK BEHIND THE BALLET:

DRACULA BY BRAM STOKER

About the Author
Bram Stoker was born in Dublin, Ireland, in 1847. Stoker’s mother, a charity worker and writer, spent a good deal of time entertaining her son with fantastic tales and had sparked the inspiration for his writing later on. Stoker went on to study math at Trinity College and graduated in 1867. Afterwards, he came to work as a freelance journalist and drama critic. When Stoker began his first works of fictional novels, they were not as popular as he had wanted them to be. His short stories for children and first novel, The Snake’s Pass (1890), was rather unsuccessful. However, Stoker’s fortunes changed in 1897 with the publication of Dracula, which still stands as his greatest achievement in fictional writing. Although the novel was not an immediate popular success, it has been in print continuously since its first publication and has inspired countless films and other works. Stoker continued to write until his death in 1912, producing several adventure novels, including The Jewel of Seven Stars (1904) and The Lair of the White Worm (1911).

Synopsis
Jonathan Harker, a young English lawyer, travels to Castle Dracula in the Eastern European country of Transylvania to conclude a real estate transaction with a nobleman named Count Dracula. As Harker wends his way through the picturesque countryside, the local peasants warn him about his destination, giving him charms against evil and uttering strange words that Harker later translates into “vampire”. Upon arriving at the crumbling old castle, Harker finds that the elderly Dracula is a well educated and hospitable gentleman. Unfortunately, after only a few days, Harker realizes that he is a prisoner in the castle.

The more Harker investigates his situation, the more uneasy he becomes. He realizes that Count Dracula possesses supernatural powers and diabolical ambitions. Fearing for his life, Harker attempts to escape from the castle by climbing down the walls. Suffering from a brain fever on his journey back home, Harker travels to the city of Budapest to meet his fiancé, Mina. Believing that this nightmare was over with, Mina tells him the tragic news of how her friend Lucy was bitten by an unknown character and has become deathly ill. With the help of Dr. Van Helsing, everyone joins in to help Lucy recover from this strange illness, but nothing seems to be working. One night, a wolf broke into the house and attacked Lucy, eventually killing her. After she is killed, Lucy turns into a vampire and begins terrorizing and harming innocent people. Harker realizes what Lucy is doing and while she is sleeping, kills her so that she cannot harm anyone else.

In a strange turn of events, Count Dracula feeds on Mina, slowly transforming her into a vampire. Harker, Dr. Van Helsing, and a group of men from the village decide to end Dracula once and for all. The novel concludes with the men ending Dracula’s life, to end the terror that has occurred.

MICHAEL PINK: CHOREOGRAPHER

Michael was born in the city of York, England, and has never had a recollection of wanting to do anything other than to be involved with the theatre. He performed on the professional stage from a very young age in musicals, pantomimes, and the plays of Shakespeare. His earliest passions were acting and singing. He was also head chorister in his church choir. Michael began his dance lessons at age eight and was the only boy in a school of many girls. At the request of Ursula Moreton, he auditioned for the Royal Ballet School in London and was accepted on a scholarship; the first boy to be accepted from the city of York.

Michael spent the next six years training in London and would go on to live in London for 25 years. As a student, he performed in several productions at the Royal Ballet House. While attending the ballet school, he also established a drama group that created and performed their own work to other students and staff. He performed one of the lead roles in his school musical, ‘Ticket of Leave’.

His talent for choreography was first noted and encouraged by Dame Ninette de Valois and Sir Fredrick Ashton. His first choreographic work won first place in the Ursula Moreton Choreographic Competition and therefore he was later invited to assist in choreographing the Anacat Fashion Show for Princess Margaret. Michael then left the Royal Ballet School in 1975 to start his career as a choreographer. Since then, he has now become an internationally acclaimed choreographer and Artistic Director for the Milwaukee Ballet Company since 2002. His greatest creations have been Dracula, The Nutcracker, Swan Lake, Giselle, 1943, The Sleeping Beauty, Cinderella, Peter Pan, and much more. Michael continues to choreograph on and direct for the Milwaukee Ballet Company.

For more information visit: http://www.michaelpinkchoreographer.com/michaelpinkweb/Biography.html
Phillip Feeney spent his early years on the Isle of Wight (London), going on to study composition at the University of Cambridge. His works have been performed worldwide and he is most noted for his work in ballet and other forms of dance. After a period as a composer in Rome from 1980-1984, he returned to London and has been a composer for Ballet Central and Musical Director for their national tour ever since.

As a pianist, Philip has worked with many companies, including Northern Ballet Theatre, the Gulbenkian Company, Birmingham Royal Ballet, London Contemporary Dance Theatre, Rambert Dance Company, Carlos Acosta, Adventures in Motion Pictures, White Oak Project and the Martha Graham Company. Apart from over 40 scores he has composed for Ballet Central, he has worked with many different choreographers including William Louther, Jane Dudley, Christopher Gable, Michael Pink, Sara Matthews, and many more.

His first full-length production for Northern Ballet Theatre was Cinderella, and shortly after in 1996, he wrote the score for Dracula and The Hunchback of Notre Dame. Both Dracula and The Hunchback of Notre Dame were presented by Atlanta Ballet at the Fox Theatre in the 1998 and 1999 seasons, as well as the Royal New Zealand Ballet and Colorado Ballet. Hunchback has also been performed by Boston Ballet in 2002 and Milwaukee Ballet in 2004. Philip’s work continues to take him across the world while creating new pieces of music for different dance companies and well known choreographers.

For more information visit: http://philipfeeney.com/biography
DID YOU KNOW?

Fun facts about Dracula and vampires you might not know!

Dracula has appeared in almost 300 films! This makes him one of the most popular and most featured characters in movies!

Many people believe that Stoker used Slains Castle in Scotland as a model for Dracula’s home!

Although Stoker set his book in Transylvania, he never even visited the country!

Draculin is a protein found in the saliva of vampire bats, which is also the inspiration for Count Dracula's name!
DRACULA’S FAVORITE FOOD: HOW TO MAKE FAKE BLOOD

Ingredients:
- 1/2 cup of red fruit punch
- 1 cup of corn syrup
- 2 tablespoons of red food coloring
- 1 tablespoon of chocolate syrup
- 2 tablespoons of cornstarch
- 1 tablespoon of cocoa powder
- Blender or food processor

Instructions:
1. **Measure** and place each of the ingredients into the blender
2. Put the lid on the blender and **blitz** it for about 30 seconds
3. Remove the blender lid and dip a spoon into the fake blood to **check** the color.
   - **Hint:** Drizzle some of the fake blood onto a white paper towel to get the best idea of the color.
4. If you need to **adjust** the color, you can add more red food coloring, chocolate syrup, or cocoa powder
   - **Hint:** If the fake blood looks too pink or pale, add a few drops of red food coloring. Or if the fake blood looks too bright red, add some more chocolate syrup or powder.

Fun to use for Halloween or to act out Dracula yourself!
DRACULA’S DENTURES

Ingredients:
- Chocolate chip cookies
  - Ready to bake cookie dough recommended or use prebaked store bought cookies as an alternative
- Red frosting
- Mini marshmallows
- Almond slivers

Directions:
1. Cut one chocolate chip cookie in half
2. Spread a bit of red frosting on the bottom of both cookie halves
3. Place 6-8 mini marshmallows around the front of the bottom cookie
4. Carefully place the top cookie half on top of the marshmallows
5. Insert the almond slivers in between the marshmallow teeth for fangs
6. Serve immediately

Enjoy!
**COMPARE & CONTRAST:**

*Dracula (1897) vs Vampires in Today’s Culture*

**Brainstorm:** Where do you see vampires in today’s culture? TV? Movies? Books? Ballets? Plays? List as many as you can think of below.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________


**Compare/Contrast:** How is Count Dracula from the book similar or different from the fictional vampires you listed above? How is Count Dracula from the ballet similar or different from the fictional vampires listed?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________


**Analyze:** How does the ballet character Dracula portray a vampire while only using movement? What else supports the portrayal of Dracula other than movement (i.e. costuming, pantomime, music, etc.)? Do you think that being able to use words is more effective than movement or other elements that you listed? Explain.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
COUNT DRACULA’S WORD PUZZLE:
TRY IT IF YOU DARE

WORD BANK

<table>
<thead>
<tr>
<th>BALLET</th>
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<th>GARLIC</th>
<th>MINA</th>
<th>TRANSYLVANIA</th>
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<tr>
<td>BATS</td>
<td>DRACULA</td>
<td>HARKER</td>
<td>MIRRORS</td>
<td>VAMPIRE</td>
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<td>BLOOD</td>
<td>EVIL</td>
<td>IMMORTAL</td>
<td>NIGHT</td>
<td>RENFIELD</td>
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<tr>
<td>BRAMSTOKER</td>
<td>FANGS</td>
<td>LUCY</td>
<td>SLEEPWALKING</td>
<td>MICHAELPINK</td>
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MY DAY AT THE BALLET

After viewing the ballet Dracula, answer the following questions to critique and evaluate the performance.

1. What was a scene from the ballet that stood out to you? Why? Describe the scene.

2. How did the performance make you feel? Explain why it made you feel this way.

3. What was the relationship of the choreography and the music? How did the music play a role in the performance?

4. What did the make up look like? Were there differences between male and female dancers? Were there differences in characters? Describe.

5. What kinds of props were used? How did the props enhance the performance?

6. Out of all the costumes used in the performance, which one was your favorite? Why?

7. Create a statement about your overall feelings about the performance including things you did/did not enjoy, favorite characters, and anything else you would like to add. (Note: Think about how this ballet compares to other ballets or plays you might have seen)
PANTOMIME

Pantomime (sometimes called just mime) is the art of using actions or gestures without words as a means of communication. It plays an important role in ballet, as it helps the audience better understand the story and what the characters are feeling. A dancer must use their arms, hands, fingers, head and eyes, as well as their feet, to make a role “come alive.” Here are descriptions of some of the most familiar gestures used in ballet.

Anger: Fist shaken

Ask: Hands clasped together in pleading gesture

Beautiful: Hand circling face

Call: Hand on hands cupped around mouth

Dancing: Hands rolling/circling each other as arms follow port de bras from front of body to high overhead

Death: Arms straight in front, crossed at wrists with hands in fists

Fear: Body leaning away with hands open and palms out

Hear: Hand pointing to or cupping ear

I/Me/Mine: Hand to chest indicating oneself

Love: Hands over heart

Marriage: Index finger pointing to ring finger on left hand

Money: Pretending to count coins from one hand to another and/or rubbing thumb and fingers of same hand together with hand facing up and toward the other person

No/Never: With palms down, hands waving over each other crossing at wrist

Obey/Come Here: Strong point to the floor with index finger

Pray: Hands flat, palms together in front of chest with arms extended

Quiet/Don’t Speak: Finger pressed against lips or hand clasped over mouth

Remember/Think: Touch or point to temple

Royal: Hand circling top of head to indicate crown

Sad: Fingering tracing tears down face or wiping tears away off cheek

See: Finger pointing to eyes

Shoot: Pretending, or using prop, to aim bow and arrow or holding fingers in the shape of a handgun

Sleep: Hands in praying position, held on side of face with head inclined as though resting on a pillow

Why/Where/What: Hands open, palms up, arms opening from in front of body to demi second

You: Arm extending to another person with hand open, palm up or direct point with finger
Preparatory. Arms dropped, elbows slightly rounded so that the arm does 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.

3rd. 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.”
What are pointe shoes made of?
There are many different companies who produce pointe shoes, and therefore many ways of making them. However, 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. Think of the plaster/paper mâché-like substance that is used to create a piñata; this is similar to the material used to make the box of a pointe shoe. 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 is bound to 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 made need a new pair of pointe shoes after each performance of a full-length ballet. In fact, Evelyn Cisneros, former Prima Ballerina at San Francisco Ballet, says that at least three pairs are required to get through Swan Lake. It is possible that a professional dancer will need a new pair each week.

How much do they cost?
Since pointe shoes are handmade and often imported, they can cost upwards of $90 per pair.

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

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

For Colorado Ballet company dancers, ballet is their full-time job.

There are 31 dancers in the 2016-2017 company, as well as 25 members of the studio company.

The company rehearses 5 days a week, Tuesday through Saturday, from 9:30am-6pm with a lunch break.

The professional company is represented by a union that protects the dancers’ hours and pay. They even make sure to help regulate environmental factors such as the temperature of the studio/theatre and floor condition.

To fill positions in both the professional and studio company, Colorado Ballet holds auditions prior to each season. Students in the Pre-Professional division of the Academy are given the chance to audition for spaces in the Studio Company. Aspiring ballet students will often convert their studies to an online platform in order to dedicate themselves to their practice of ballet.

After retiring from a career as a professional dancer, many dancers will go into fields such as teaching, public relations, arts administration, physical therapy, costume design, production, etc. At Colorado Ballet, there are several opportunities for retiring dancers to continue in another field beyond their performance career.

Outline for Daily Routine:

- Early morning: 2nd job (like teaching Pilates or yoga) or doing cross training (conditioning
- 9:30am – 11am: Company Class
- 11am – 2pm: rehearsals for season productions
- 2pm – 3pm: lunch break
- 3pm – 6pm: rehearsals for season productions
- Evening: possibly working a second job or pursuing a post-secondary degree

Cross training: combining exercises to work various parts of the body. This helps eliminate the imbalance of overworking a particular muscle group.

Conditioning: the process of training to become physically fit through a regimen of exercise, diet, and rest.
When a show is being performed at the theatre the dancers must arrive a couple hours early to properly warm up, put on makeup, perfect their hair, and get into costume.

Check out what typical stage make-up looks like →

Every production is a little bit different, but for the ballet Dracula, the dancer that plays the character of Dracula must come in a couple hours before the other dancers arrive to the theatre. This is because his wig and make up are a lot more time consuming to perfect than the other performers.

Eating healthy is another very important aspect of dancing, because dancers need to keep their muscles strong and their bodies prepared for the long days of rehearsals. Former principal dancer Janelle Cooke gives some examples of what foods keep her feeling healthy and strong throughout the day.

-- “Dance Regimen” by Marc Shulgold of Rocky Mountain News

<table>
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<tr>
<th>Breakfast</th>
<th>Lunch</th>
<th>Dinner</th>
<th>Snacks</th>
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<tbody>
<tr>
<td>Cereal with soy milk &amp; fresh blueberries</td>
<td>Chicken noodle soup</td>
<td>Chicken Salad</td>
<td>Yogurt</td>
</tr>
<tr>
<td>Oatmeal</td>
<td>Peanut butter &amp; jelly sandwich (whole wheat bread and natural peanut butter)</td>
<td>Grilled chicken</td>
<td>Fresh berries</td>
</tr>
<tr>
<td>Coffee or green tea</td>
<td>Scrambled eggs with cheese &amp; whole wheat toast</td>
<td>Mixed greens salad with walnuts, cheese, and berries</td>
<td>Pretzels with string cheese</td>
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Reflection Questions:

1. Based on the chart above, can you tell that dancers try to eat a balanced diet? Can you sort into food groups or determine the amount of calories a dancer intakes?

2. What are some of your favorite healthy meals and snacks that you like to eat?
BEHIND THE SCENES: JOBS AT THE BALLET

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

Managing Director
Operations and Finance
Creates and manages budget and policy
Accounting; Human Resources; Business; Non-Profit
Management

Administrative
Accounting Manager
Processes payroll and all deposits and expenses

Accounting Associate
Accounting; Data Entry

Development
Assistant Director of Development
Oversees funding for the Company

Corporate Development Officer
Targets businesses for support

Senior Major Gifts Officer
Pursues large donations

Development Assistant
Records donations, plans events, Board liaison

Grant Writer
Requests funding from government and foundations

Special Event and Boutique Manager
Runs events, staffs volunteers, purchases merchandise

Artistic
Ballet Mistress
Rehearses, choreographs and teaches technique
Professional Dancer; Instructor

Music Director & Conductor
Professional Musician

Company Pianist
Professional Musician

Company Dancers
Professional Dancer

Academy
Academy Director
Hires instructors and guest artists, directs curriculum

Academy Business Manager
Schedules classes, oversees registration and payment

Academy Receptionist
Data Entry; Customer Service

Academy Dance Instructor
Professional Dancer; Dancer Instructor

Education & Community Engagement
Director of Education
Oversees all in-school and community programming
Education; Dance Education

Education Programs Manager
Coordinates and teaches school programming
Dance Education; Dance Performance

Outreach Dance Instructor
Dance Education; Dance Performance

Production
Technical Director and Production Manager
Manages stagehands and backstage activities including stagecraft; theatre; design; carpentry

Production Stage Manager
Cues stage crew during the show

Facilities Manager
Maintains building

Company Manager
Schedules dancers, writes contracts and visa applications

Wardrobe Manager and Costume Designer
Designs, creates and fits costumes, orders shoes

Wardrobe Assistant

Company Photographers and Videographers

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

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

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

Marketing Associate and Graphic Designer
Designs marketing materials, newsletters
Marketing; PR; Communications; Journalism; Graphic Design

Ticketing
Ticketing and Database Manager
Maintains patron database, staffs sales team
Sales, Customer Service, Software programming

Box Office Supervisor
Operates box office

Group Sales Agent
Sells bulk tickets

Ticketing Representatives
Tickets sales in box office and by phone
Data Entry; Customer Service
**HOW TO BE A GOOD THEATRE AUDIENCE**

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. To show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals mean disruption for everyone else, including the performers.
2. No shoving or running in the lobby.
3. No cameras, cell phones or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. No hooting, whistling or yelling during the performance. The performance has begun when anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. No talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. No gum, candy or food in the theatre (it makes noise and sticky messes, and our theatre is so beautiful!).
7. Use the bathroom before the show begins or at intermission, not during the performance.
8. **Enjoy!**
OVERVIEW
Providing highest-quality educational opportunities for preschool through adults, the Education & Community Engagement Department has served the Colorado community for **18 years**. The department makes **35,000 contacts** each year with at-risk youth, families, teachers, and people with special needs, reaching **over 300 schools and organizations**. Department staff have worked with the Colorado Department of Education in the development of statewide K-12 standards and assessments for dance education, and have presented at the National Dance Education Organization's annual conference, as well as the Colorado Dance Education Organization's conferences.

**The mission is simple: Every. Body. Dance!**
*Every.* To make dance accessible to everyone.
*Body.* To promote dance and movement as part of a healthy lifestyle.
*Dance.* To encourage creativity and expression through dance, and foster an appreciation for ballet.

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

**Live Stream** – In the 2016-2017 season, Colorado Ballet streamed two productions live to schools and organization all over the state, nation and globe. There were 12,475 viewers for *Swan Lake* and *The Nutcracker* in 27 states and five international countries. This is a new and exciting endeavor for Colorado Ballet to increase access to ballet and live performance for those who are unable to attend due to geographic barriers.

**Leap N Learn** – Colorado Ballet’s afterschool residency program provides 12 weeks of class in creative movement and ballet foundations at more than 20 schools in the Denver Metro Area, 17 of which are high Title 1%. Kindergarten through 5th grade students are provided with appropriate dancewear as well as reduced price ticket vouchers to a Colorado Ballet production. Select students are invited to the Leap N Learn summer camp, and one or two participants are chosen for a full-year scholarship to Colorado Ballet Academy.

**Warren Village** – Colorado Ballet enters the 13th year of partnership 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 folk tales and literary classics all while taking you through the timeline of ballet. 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 30 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.

Five by Five – The Five by Five Program by the Denver Office of Children’s Affairs is designed to offer Head Start families opportunities to give their children five cultural experiences by the age of five. Colorado Ballet offers 3 experiences to Five by Five families and educators for free: a select performance of The Nutcracker, creative movement classes in a professional studio setting, and creative movement classes in Early Childhood Education classrooms.

Professional Development
Groups of 4 or more educators can request professional development from Colorado Ballet Education & Community Engagement staff in the following areas: Creative Movement for Early Childhood Education (ECE) and Elementary classrooms, Arts Integration into core curriculum, and STEAM resources and opportunities. Head Start classroom teachers attend trainings in Creative Movement for ECE students every few years provided by the Five by Five program.

Study Guides
Study guides are available for each production in our student matinee and live stream series. These are Pre-K through 12th grade, state standard-aligned resources for creating a more in-depth exposure to dance and ballet. In the 2016-2017 season, there were over 1,200 downloads of our season study guides.

Samantha Hyde, Director of Education
303-339-1619 – samantha.hyde@coloradoballet.org
Thank You Supporters of Colorado Ballet’s Education & Community Engagement Programs!

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EVALUATION

Please email to Director of Education Samantha Hyde, at Samantha.hyde@coloradoballet.org, or mail to Colorado Ballet, Department of Education & Community Engagement: 1075 Santa Fe Dr. Denver, CO 80204, or fax to 303.861.7174.

Thank you for your feedback!

Name:____________________________________ School:____________________________________

How did you hear about our educational program?

Were you pleased with the learning experience provided for your students? Why or why not?

Were the supplementary materials useful to you? Why or why not?

Were you able to incorporate the field trip into your curriculum? How?

Are you confident that you will be able to incorporate movement activities in other lessons? If so, how will you do so? If not, how could we offer further support?

Are there other areas of study that you wish we offered workshops in, or other program options you wish we offered? If so, which ones?

Will you take advantage of our educational programming again? See additional programming at www.coloradoballet.org/community.

Additional Comments: