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 The Nutcracker 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.

Create, Compose and Choreograph
Creative dance involves using the dance elements of space, time, and energy to explore, improvise, and make movement phrases. The degree of sophistication in the choreographic process is evident in composition, which is a shorter work of art in progress. Choreography is the art of making dance using meaning, intent, and principles of structure and design. In dance, there are three levels of creativity that define and solve artistic problems in presenting a work of art – notation, movement vocabulary, and style.

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.

THEATRE
Critically Respond

MUSIC
Aesthetic Valuation of Music

WORLD LANGUAGES
Knowledge and Understanding of Other Cultures
Connections with Other Disciplines and Information Acquisition

SOCIAL STUDIES
History
Geography

HEALTH & PHYSICAL EDUCATION
Emotional and Social Wellness
Physical and Personal Wellness

SCIENCE
Earth Systems Science

READING, WRITING, COMMUNICATING
Oral Expression and Listening
Writing and Composition
Research and Reasoning

MATH
Shape, Dimension, and Geometric Relationships
Number Sense, Properties, and Operations
Patterns, Functions, and Algebraic Structures

VISUAL ARTS
Invent and Discover to Create
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The curtain rises to reveal Herr Drosselmeyer in his workshop preparing for the party at the home of Dr. and Frau Stahlbaum. It’s their annual Christmas Eve Party. The magical and eccentric Herr Drosselmeyer has planned a special surprise for his beloved godchild, Clara Stahlbaum. He presents her with a wonderfully mysterious wooden Nutcracker.

Clara is immediately taken with the gift. Clara’s brother, Fritz, is jealous and steals the Nutcracker from Clara. In the chaos of his teasing, Fritz accidentally breaks the Nutcracker. Herr Drosselmeyer comes to the rescue and assures Clara that all will be well.

The party ends and Clara, just before the stroke of midnight, returns to the darkened living room to check on her Nutcracker. She is frightened by large mice, but suddenly, Herr Drosselmeyer appears and the mice flee. Much to Clara’s amazement, Herr Drosselmeyer commands the Christmas tree to grow to such an enormous size that it pushes away the entire room. Next, he changes her little wooden toy into a life-size Nutcracker. The Nutcracker introduces himself and his soldiers to Clara.

The mice suddenly reappear, and a vicious battle ensues. The soldiers seem to be winning, but the great Mouse King appears and the tide turns. The Nutcracker and the Mouse King fight, and just as the Mouse King is about to overpower the Nutcracker, Clara distracts him, giving the Nutcracker the chance to overcome the Mouse King.

To Clara’s delight and surprise, the Nutcracker is transformed into a handsome young prince, who takes her off on an enchanted journey. He takes her to the Land of the Snow, and then to the beautiful Kingdom of the Sugar Plum Fairy, where Clara is entertained by dances from many lands.

Clara and the Prince dance together surrounded by radiant flowers. The Sugar Plum Fairy and her Cavalier then dance for Clara and the Prince. The Prince carries a sleeping Clara back to her home, where she awakens uncertain if her magical journey was a dream or reality.
Marius Ivanovich Petipa is perhaps the most influential Ballet Master and choreographer of Classical ballet of all time. His works remain influential today, cited as inspiration to dancers and choreographers like the great George Balanchine.

Born in 1818 into a family of artists, Petipa was destined to perform. His mother was a drama teacher and a renowned actress and his father was appointed Premier Danseur and Ballet Master at both the Grand-Theatre de Marseille and the Ballet du Theatre de la Monnaie in Brussels.

Petipa began his ballet training under his father at the age of seven. Reluctant at first, he grew to enjoy performing, and displayed natural talent. When the Belgian Revolution encouraged the family’s evacuation to Bordeaux, Marius continued his training at Ballet of the Grand Theatre. At 20, Marius was appointed Premier Danseur for Ballet de Nantes in Nantes, France.

After achieving critical success by choreographing The Pharaoh’s Daughter, Petipa became Ballet Master of the Imperial Ballet Theatre in St. Petersburg. Here, he began implementing a method of teaching ballet that would eventually be perfected by Agrippina Vaganova.

Petipa reigned over the Imperial Ballet Theatre during its Golden Age, working with Ivan Vsevolzhsky in particular to produce spectacularly lavish ballets. When Vsevolozhsky commissioned him to choreograph The Nutcracker, Petipa allowed his associate, Lev Ivanov, to choreograph much of the action. Although it is said that Petipa was ill at this time, it is also suggested that he anticipated that the work would not be well received and wanted to separate himself from it. He continued to work until his death at age 92.

**Discussion Questions and Suggested Activities:**

- Try the positions of the feet and arms in ballet (Page 8). Make sure to stand tall and straight!
- Imagine you are traveling to St. Petersburg to see the premiere of The Nutcracker. What is the weather like? What sort of foods do they eat in Russia? How do you say words like “hello”, “goodbye”, “please”, “thank you”, “yes”, and “no”? Create a travel brochure. Don’t forget a map from your hotel to the theatre!
The son of a mining engineer, Tchaikovsky began his piano training at the age of five. As his father advanced in his career, Tchaikovsky was given further opportunities to indulge his talent and interest in music, studying under the best teachers. The early 1850s saw his affinity grow for Italian composers such as Rossini, Bellini, and Donizetti, as well as the German Mozart. In 1854, at the age of 14, Tchaikovsky was inspired by Mozart to create a waltz in memory of his mother, who had died of cholera.

Tchaikovsky continued his studies at the St. Petersburg Conservatory, where he consistently astonished his professors. He was invited to join the faculty after graduation, but found teaching too trying, suffering a breakdown that necessitated his retirement and relocation to Kiev with his sister.

During this time Tchaikovsky composed sonatas, symphonies, choral music, operas and ballets. Although plagued by stage fright, Tchaikovsky became accustomed to conducting his works, including a notable performance of his Marche Solennelle on May 5, 1891 opening night of New York's Carnegie Hall.

Ironically, Tchaikovsky counted The Nutcracker, his third and last ballet, 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.

Tchaikovsky died of cholera in the next year, just nine days after the debut of his Sixth Symphony, Pathetique. It is surmised that the Sixth Symphony was written as Tchaikovsky’s own eulogy, as it references excerpts from the Russian Orthodox Mass for the Dead.

Discussion Questions and Suggested Activities:

- Play Tchaikovsky’s The Nutcracker score while students are playing, studying, reading, or writing.
- Ask students to write down how different excerpts of the score make them feel.
- Have students answer: If this music were a shape, what shape would it be? What color? What animal? Make their answers into movements, and link them into a dance.
SUGGESTED 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’. 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 could be fast; others could be slow. Be mindful of using all of your body, not just your feet or arms. Link your movements together into a dance, and perform it for the class.

POETRY IN MOTION: After seeing The Nutcracker, write a poem inspired by the performance. Next, 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 stage.

STORYTELLING THROUGH DANCE: Dance is essentially an art form that tells a story through movement. Using a story or text your class is studying, you can recreate scenes from the story using dance. Put the students in small groups and assign different scenes from the story. Instruct the students to reinterpret the story using only movement. Invite the students to be creative in their reinterpretations, allow abstract or literal movement.
COMPARE AND CONTRAST: Utilize the Venn diagram below as a way to compare and contrast three different media mediums for storytelling. Now that you’ve seen a holiday story, *The Nutcracker*, told on stage through movement, try comparing and contrasting it to two other holiday stories – one in literature and one in film.
**Food for Thought: No Bake Winter Recipes**

**Peppermint Marshmallows from the Land of Sweets**

Recommended for lower elem students

**Ingredients:**
- 38-40 large marshmallows
- 1 package white chocolate coating
- 5-6 Peppermints crushed

**Directions:**
1. Place marshmallows on a pan that is covered with wax paper and place in the freezer. They will be ready by the time you need to dip them.
2. Pour crushed peppermints in bowl.
3. Melt chocolate in microwave for a couple of minutes, stirring every 30 seconds until melted.
4. Place frozen marshmallows on skewer or tooth pick and dip in white chocolate and then in roll in peppermints.
5. Use a fork to slide them back on the wax paper. Chill.

Enjoy!
Food for Thought: No Bake Winter Recipes

Coconut Snowballs from the Land of Sweets

Recommended for upper elem, middle and high students
This recipe makes about 25 coconut balls

Ingredients:
- 4 cups Unsweetened Desiccated Coconut
- 2 cups Coconut Cream, Unsweetened, canned
- 4 tablespoons Stevia Powder
- 7 tablespoons Melted Organic Coconut Oil, Unrefined

Chocolate coating:
- 120 g Cacao Powder Unsweetened
- 8 tablespoons Melted Coconut Oil, Unrefined
- 2 tablespoons Stevia Powder

Directions:
1. In a bowl place the desiccated coconut and stevia powder.
2. Combine with the coconut cream and melted coconut oil.
3. Stir until it forms a moist coconut batter from which you are able to shape balls with your hands.
4. If too soft, place in the fridge for 30 minutes- 1 hour until the coconut oil hardens and the mixture gets firmer and easier to shape with hands.
5. Use your hands to shape golf size coconut balls and place them onto a plate covered with baking paper.
6. Refrigerate the coconut balls for 30 minutes to 1 hour.
7. Remove from the fridge and prepare the chocolate mixture.
8. In a bowl, place the coconut oil. Microwave 30 seconds to 1 minute until it is fully liquid.
9. Whisk in the unsweetened cocoa powder and stevia powder.
10. Dip the coconut balls into the liquid chocolate or using a teaspoon simply drizzle a bit of chocolate on top of the balls.
11. You can also dip the chocolate coated coconut balls into extra shredded coconut to decorate.
12. Refrigerate until the chocolate hardens.
13. Store in the fridge up to 3 weeks in an airtight container.

Enjoy!
MAKE YOUR OWN SNOWFLAKE

Symmetry and Geometry

1. Get a square piece of paper or trim a piece of paper so that it is square.
2. Fold your square in half diagonally (pictured above).
3. Fold your triangle in half - again diagonally (pictured above).
4. Fold paper in thirds ... one side to the front, the other to the back.
5. Trim the extra piece of paper off the end of your small triangle.
6. Around the outside of your triangle, cut some fun designs -- circles, squares, triangles, squiggles ... anything goes.
7. Unfold your paper and look at your masterpiece.
8. Voila! A snowflake to hang in your window.

Questions:
1. What 6-sided shape did you make?
2. What is symmetry? What is asymmetry?
3. Is the snowflake you made symmetrical or asymmetrical?
4. What shapes did you create within your snowflake? Try making another one and see what new shapes you can make.
CLIMATE (1 OF 2)

Does the snowflake scene in The Nutcracker remind you of winter? How do people dress in this kind of weather? What do people do in this kind of weather? Draw a picture of how you would dress in this weather, then write a few sentences about how this is different or the same from the way you dress in your climate.

Additional exercise: Include animals in this activity and discuss how climate affects their differing habitats.
Just before the stroke of midnight, Clara returns to the darkened living room to check on her __________________. She is frightened by _________________ mice, but suddenly, Herr Drosselmeyer appears and the mice flee. Much to Clara’s amazement, Herr Drosselmeyer commands the __________________________ to grow to such an enormous size that it pushes away the entire room. Next, he changes her little wooden toy into a ______________ Nutcracker. The Nutcracker introduces himself and his soldiers to Clara. The mice suddenly reappear, and a vicious battle ensues. The soldiers seem to be winning, but the great ___________________ appears and the tide turns. The Nutcracker and the Mouse King___________________, and just as the Mouse King is about to overpower the Nutcracker, Clara distracts him, giving the Nutcracker the chance to overcome the Mouse King. To Clara’s delight and surprise, the Nutcracker is transformed into a handsome young __________________, who takes her off on an enchanted __________________________. He takes her to the __________________________, and then to the beautiful Kingdom of the __________________________, where Clara is entertained by dances from many lands.

**WORD BANK**

MOUSE KING
CHRISTMAS TREE
NUTCRACKER
GIANT
SUGAR PLUM FAIRY
PRINCE
FIGHT
JOURNEY
LAND OF SNOW
LIFE-SIZE
THE DAY I SAW THE NUTCRACKER!

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THE DAY I SAW THE NUTCRACKER!

Now that you’ve seen the show, it’s time to jot down some information and thoughts about what you have just seen.

- What day did you see THE NUTCRACKER?
- What do you think of the Snow Corps dancers?
- Who is your favorite character?
- What is your favorite dance in the Land of the Sweets?
- What is your least favorite part of The Nutcracker?
- If you were dancing in this ballet, what part would you want to do and why?
- Do you like the music?
- What is your favorite costume?
- What is your favorite holiday tradition?
- Have you ever taken a ballet class?
- Do you play an instrument?
- What do you think of ballet?
CULTURAL REFLECTION & ANALYSIS

6th – 12th grade, small group activity

In your group, discuss the following questions:

1. How many different cultures or countries were represented in *The Nutcracker*?

2. Did one culture or country stand out more to you than another?

3. How did you know what culture was being represented? What indicators were there?

4. Do you think they were accurate representations?

*Have each group pick a culture/country that was depicted in The Nutcracker at random.*

In your group, research the given culture/country’s history of dance. Each group will give a short presentation to the class about whether they agree or disagree with *The Nutcracker’s* depiction of their country’s history and dance traditions.

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**Elementary level, small group or individual activity**

*Have each group pick a culture/country that was depicted in The Nutcracker at random.*

In your group/individually, color in your country on a world map. Research the given culture/country – food, language, weather, dance, etc. Each group will give a short presentation to the class about their culture/country.
## Did You Know?

**THE NUTCRACKER FACT SHEET**

### The People

<table>
<thead>
<tr>
<th>Count</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>130</td>
<td>dancers in the production</td>
</tr>
<tr>
<td>62</td>
<td>musicians in the orchestra</td>
</tr>
<tr>
<td>57</td>
<td>people work backstage to coordinate scenery, lighting, and costumes</td>
</tr>
</tbody>
</table>

### The Costumes

- **150** costumes seen on stage in each performance
- **65** crystal “dewdrops” embellish the Dewdrop’s costume
- **40** pound metal frame to hold up the fabric of Mother Ginger’s skirt
- **7** layers of tulle in the Sugar Plum Fairy’s tutu

### The Scenery

- The giant Christmas tree grows to a full height of **41 Feet** and weighs **1 ton**
- Approximately **50 lbs.** of paper confetti falls onstage to create the snowstorm
- Between **600** and **700** lighting instruments are used in the stage lighting for the production
Pantomime 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:** Finger 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.”
**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. 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.
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 →

In the production of *The Nutcracker* the ballerina that plays the role of Columbine Doll, has a special make-up routine. Watch her transform out of the make-up on film here: https://www.facebook.com/pg/colorado.ballet/videos/?ref=page_internal.

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>
<thead>
<tr>
<th>Breakfast</th>
<th>Lunch</th>
<th>Dinner</th>
<th>Snacks</th>
</tr>
</thead>
<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>
</tr>
</tbody>
</table>

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 Dancers

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

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals 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.

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.
Thank You Supporters of Colorado Ballet’s Education & Community Engagement Programs!

Colorado Health Foundation
Denver Foundation
John G. Duncan Charitable Trust
Margulf Foundation
Ralph and Florence Burgess Trust
Virginia W. Hill Foundation
David Scanavino
Joanne Posner-Mayer
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: