A Study Guide for Students of All Ages

Provided by the Colorado Ballet Department of Education & Community Engagement
This guide is designed for educators to use as a resource for bringing Colorado Ballet’s Romeo Juliet 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.

**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

**SCIENCE**
Earth Systems Science

**READING, WRITING, COMMUNICATION**
Oral Expression and Listening
Writing and Composition
Research and Reasoning

**MATH**
Number Sense, Properties, and Operations

**VISUAL ARTS**
Invent and Discover to Create

**THEATRE**
Critically Respond
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Evaluation.
SYNOPSIS

PROLOGUE

CHORUS: Two households both alike in dignity, 
In fair Verona where we lay our scene, 
From ancient grudge break to new mutiny. 
Where civil blood makes civil hands unclean. 
From forth the fatal loins of these two foes, 
A pair of star-crossed lovers take their life; 
Whose misadventured piteous overthrows 
Doth with their death bury their parents’ strife. 
The fearful passage of their death-marked love, 
And the continuance of their parents’ rage. 
Which, but their children’s end, naught could remove, 
Is now the two hour’s traffic of our stage; 
The which if you with patient ears attend, 
What here shall miss, our toil shall strive to mend.

Romeo & Juliet, William Shakespeare, Prologue

ACT I

Act I Scene I - The Market Square: The city of Verona is split by a feud between the Montague and Capulet families. Romeo, a young Montague, is paying court to fair Rosaline. The town comes to life. Romeo, Mercutio and Benvolio encounter the Capulet Tybalt and his retainers and a quarrel develops. The quarrel is interrupted by the arrival of the Prince of Verona and peace is temporarily restored.

Scene II – Juliet’s Anteroom: Juliet is playing with her companions and her nurse. Her parents, Lord and Lady Capulet, arrive with Paris, a young man whom they have chosen to be her husband.

Scene III - Outside the Capulet House: The Capulet family welcomes its guests to the masked ball. Lord Capulet greets his guests including Rosaline, who is pursued by Romeo, and Paris, who is still seeking Juliet’s hand in marriage. Romeo, Benvolio and Mercutio join the ball in disguise.

Scene IV - Inside the Capulet House: The masked celebration begins. Juliet enters with her friends. Romeo and Juliet meet and are captivated by each other. As they dance together, Romeo is recognized by Tybalt who tries to throw him out of the house. Lord Capulet intervenes and the guests start to depart. Scene V - The Capulet’s Garden Juliet is standing on her balcony dreaming of Romeo. Romeo arrives and they dance, declaring their eternal love for each other.

Intermission
ACT II
ACT II Scene I - The Market Square: The following day in the market square, Juliet’s nurse arrives with a letter for Romeo. Romeo reads that Juliet has arranged for Friar Lawrence to marry them secretly in his chapel later the same day.

Scene II - A Chapel: Romeo arrives at the chapel to be greeted by Friar Lawrence. Juliet arrives and the two lovers are married.

Scene III - The Market Square: Tybalt comes to the market square looking for Romeo. He tries to provoke Romeo to fight and, when Romeo refuses, his challenge is taken up by Mercutio. In the ensuing fight, Mercutio is killed. On seeing his friend slain, Romeo takes his revenge and kills Tybalt. Devastated by Tybalt’s death, Lady Capulet seeks revenge. The marketplace empties as Lady Capulet mourns her loss.

Intermission

ACT III
ACT III Scene I – Juliet’s Bedroom: Having spent their wedding night together, Romeo wakes to realize that he must leave Juliet and Verona before he is discovered. Lord and Lady Capulet arrive to prepare for Juliet’s marriage to Paris. Juliet announces her refusal to marry Paris and her parents are furious. In despair, Juliet runs to Friar Lawrence to seek his help.

Scene II - A Chapel: Arriving at the Chapel, Juliet explains her predicament to the Friar. He has a solution. She is to drink a potion that will send her into a deep sleep. Thinking her dead, her parents will place her in the family crypt. Meanwhile, Friar Lawrence promises to tell Romeo of the plan. Romeo will return at night to carry Juliet away when she awakes. Juliet foresees herself reunited with Romeo.

Scene III – Juliet’s Bedroom: Juliet agrees to be married to Paris. Left alone, she drinks the potion.

Scene IV – Juliet’s Anteroom: Juliet’s nurse and friends arrive to prepare Juliet for her wedding, but when they try to wake her she appears to be dead. The wedding turns into a funeral.

Scene V - The Capulet Crypt: Juliet is laid to rest in the Capulet crypt. Romeo arrives. Not knowing of Friar Lawrence’s plan, he believes Juliet to be dead. He finds Paris and in the fight that follows, Paris is killed. Overcome with grief at the death of Juliet, Romeo poisons himself. Juliet wakes and finds the bodies of Paris and then Romeo in the crypt. Unable to live without Romeo, she takes her own life.
William Shakespeare: The Author

**Who?** One of the most well-known writers that has ever lived

**What?** Wrote 37 plays and numerous poems and sonnets

**When?** 1564-1616


William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England and died on April 23, 1616. He is best known as an English playwright, poet, and actor, the greatest English writer of all time.

His 37 plays and countless poems and sonnets are more than just classics; they have affected and touched the lives of actors and audiences for 439 years!

Shakespeare attended a small private school, and at only 13, Shakespeare left school and became an apprentice to a butcher! In 1582, Shakespeare married Anne Hathaway. They had three children together: Susanna, and twins, Judith and Hamnet.

In the 1580’s Shakespeare said goodbye to his family and set off to make his fortune in London. Shakespeare ended up spending 20 years away from his family.

Shakespeare never attended college. He had to work very hard and write many well-regarded plays before he was accepted as an intelligent playwright. At the time, almost all of the English playwrights, including Shakespeare, were writing ten syllable unrhymed lines called “blank verse.”

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**For example:**

_“is this the face that launched a thousand ships?”_  
(1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

**How different do you think the world would be if Shakespeare had become a butcher?**
Shakespeare became very popular and successful because his plays focused on issues that were relevant to life: greed, love, devotion, enemies and comedy. By 1592 he was a recognized actor and he was writing and producing his first play, Henry IV, Part One.

Shakespeare continues to be the most influential man that ever lived, not only in literature, but also in the arts!

**DID YOU KNOW???

**SHAKESPEARE'S WORKS ARE THE MOST QUOTED IN THE WORLD NEXT TO THE BIBLE**

**SHAKESPEARE DIED ON HIS BIRTHDAY, ONLY 52 YEARS AFTER HE WAS BORN!**

**Other Shakespeare Plays**

<table>
<thead>
<tr>
<th>Comedies</th>
<th>Histories</th>
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<tr>
<td>All's Well That Ends Well</td>
<td>King John</td>
<td>Anthony and Cleopatra</td>
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<td>Comedy of Errors</td>
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<tr>
<td>Midsummer Night’s Dream</td>
<td>Henry V</td>
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<td>Much Ado about Nothing</td>
<td>Henry VI, Part I-III</td>
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<tr>
<td>Taming of the Shrew</td>
<td>Henry VIII</td>
<td>Othello</td>
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</table>
Derek Deane was born on in Redruth, Cornwall in 1953. Derek trained at the Royal Ballet School for two years before joining the company when he was just 18. He was promoted to soloist in 1977, to principal dancer in 1980, and eventually to senior principal dancer in 1982. He began choreographing while he was dancing for companies such as the Royal Ballet, Sadler’s Wells Ballet, and Birmingham Ballet. In 1990, he became the resident choreographer and assistant director at Ballet di Roma in Italy.

From 1993 to 2001, he became the artistic director of the English National Ballet where he established “in-the-round” productions, which is a 360-degree view of a performance. Deane choreographed Romeo and Juliet in 1998 as an “in-the-round” production for English National Ballet. Deane’s purpose of choreographing “in-the-round” was primarily for the audience to focus on the characters’ relationships throughout the ballet. He has also choreographed Giselle, The Sleeping Beauty, Paquita, and The Nutcracker as well as other original works. Many of these works have been re-created as “in-the-round” by Deane at the Royal Albert Hall, for example, Swan Lake was re-staged and seen by over 500,000 people worldwide.
Sergei Prokofiev grew up in a small village in Sontsovka, Ukraine, and his first introduction to music was traditional peasant songs. His mother also coached him in piano, and brought him to see the opera. Reinhold Gliere mainly coached Prokofiev in music theory and composition until he went on to study at a conservatory in St. Petersburg from 1904 to 1914.

In 1908, Prokofiev had his first piano concert called *Evenings of Contemporary Music* in St. Petersburg, and a few years later he debuted as a composer in Moscow.

Prokofiev was a successful musician because of his innovation: he was inspired by modern Russian poets, Pablo Picasso’s paintings, and Vsevolod Meyerhold’s theatrical innovations. The famous ballet master, Sergei Diaghilev, was the most influential person in Prokofiev’s artistic life because he served as his mentor and urged Prokofiev to compose music for ballets.

Prokofiev spent his career traveling the world. Spending time in the United States, Soviet Union and Europe all contributed to influencing his compositions.

In 1935, Prokofiev created *Romeo and Juliet*, however it wasn’t until 1938 that the work premiered in Brno, Czech Republic. The ballet consists of three orchestral suites and ten piano pieces. Prokofiev originally wanted the ballet to have a happy ending, and is known to have said:

"The living can dance, the dying cannot"
Other Prokofiev Works

<table>
<thead>
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<th>Concerto in G Minor</th>
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<td>Violin Concerto No. 1 in D Major</td>
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<td>Maddalena</td>
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<td>The Gambler</td>
<td>Seven, They Are Seven</td>
<td>The Prodigal Son</td>
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<tr>
<td>Concerto in D-flat Major</td>
<td>Piano Concerto No. 3 in C Major</td>
<td>On the Dnieper</td>
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<td>Symphony No. 4 in C Major</td>
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DO YOU THINK PROKOFIEV’S RELATIONSHIP WITH DIAGHILEV IS SIMILAR TO A COACH AND STUDENT RELATIONSHIP?

IMAGINE BEING A CHOREOGRAPHER WORKING WITH A COMPOSER TO MAKE A NEW BALLET. HOW WOULD YOU WORK TOGETHER TO BUILD NEW MOVEMENT AND MUSIC?

WHO WAS THE MOST INFLUENTIAL PERSON IN PROKOFIEV’S LIFE?

HOW MANY YEARS DID PROKOFIEV STUDY IN ST. PETERSBURG?

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Although you may be familiar with this tale of two love-struck Italian teenagers, there are many things about the ballet and its creation that might surprise you...

1. Was Juliet first played by a man or woman?

2. Was “Romeo and Juliet” the original title for the play?

3. Did Shakespeare’s inspiration for the play come from his own experience?

4. Did the Montagues and Capulets actually exist?

TRIVIA ANSWERS

1. Juliet was most likely played by a man because women were not allowed to act at the time.

2. The play was originally called “The Most Excellent and Lamentable Tragedy of Romeo and Juliet”.

3. William Shakespeare’s inspiration for Romeo and Juliet came from the Brooke Poem. The original tale is believed to be the story of Mariotto and Gianozza by Masuccio Salemitano.

4. The Montagues and Capulets did exist and lived in Verona, Italy. There is even a Capulet emblem outside of a building that dates back to the 13th Century.
THE MANY VERSIONS OF ROMEO & JULIET

William Shakespeare wrote the tragedy *Romeo and Juliet* in the mid 16th century and it was first performed in 1661. It has proved to be extremely popular ever since. It is one of Shakespeare’s most-produced plays with more than 18 film versions, and modern comparisons of the play that have turned into world-famous productions, such as *West Side Story*. Let’s take a look at a few versions of Romeo and Juliet to get a better understanding of the production history.

1936: “Romeo and Juliet”
Director George Cukor casted Norma Shearer and Leslie Howard as the stars in this adaptation, however, many film critics claim the pair was too old to portray young love appropriately. The film is said to be exceptional in terms of a beautifully decorated setting and intricate costumes.

1968: “Romeo and Juliet”
This film adaptation by Franco Zeffirelli is claimed by many critics to be the most successful version of “Romeo and Juliet.” Olivia Hussey and Leonard Whiting starred in the production, and their youth, acting and chemistry was unmatched. At the time of filming, Whiting was 17 and Hussey was just 15, and evidently their youth worked in their favor.

1996 “William Shakespeare’s Romeo + Juliet”
Baz Luhrmann’s version of “Romeo + Juliet” is a modern-day take on the Elizabethan play that one could argue is completely opposite to Zeffirelli’s version. For instance: the setting is Verona Beach, California; the two rivaling families are gangs; and the filming is very vibrant and intense. The sole similarity between the two versions is both filmmakers used the original script from the play. Claire Danes and Leonardo DiCaprio starred as the two lovers.
Do your own research! Watch the films or read critiques about the movies, then compare and contrast each version of "Romeo and Juliet" by writing individual traits of each movie in their own circle. Include aspects they share with one other movie in the circle they share, and writing traits all three of them share in the circle they all share together.
FILM ADAPTIONS

1961 “West Side Story”
“West Side Story” has proven to be one of the most famous versions of “Romeo and Juliet” ever produced. The musical, directed and choreographed by Jerome Robbins, debuted in 1957 and was performed 732 times before going on tour. The story takes place in the Upper West Side neighborhood of New York City during the 1950s. Instead of an ongoing battle between two rival families, the plot focuses on tension between two gangs, the Sharks and the Jets. Maria, a Shark, and Tony, a Jet, meet and fall in love. The stage musical was nominated for six Tony Awards, and when the movie was created in 1961, it was nominated for eleven Academy Awards and won ten.

1998 “Shakespeare in Love”
Director John Madden put together a witty romantic comedy that tells a fictional tale of William Shakespeare (Joseph Fiennes) falling in love with Viola de Lesseps (Gwyneth Paltrow) while he is writing “Romeo and Juliet.” The movie uses some Shakespeare lines as well as a few nonfictional people from his life. It was very successful and won seven Academy Awards.

2011 “Gnomeo and Juliet”
This hilarious adaption of “Romeo and Juliet” is a British film that was directed by Kelly Asbury. The movie stars James McAvoy and Emily Blunt, and follows a plot similar to the original play. The film proved to be very successful and received the Golden Globe Award for Best Original Song, the Critics’ Choice Award for Best Song, and the Annie Award for Directing in a Feature Production, Storyboarding in a Feature Production, Voice Acting in a Feature Production, and Writing in a Feature Production.
Which “Romeo and Juliet” adaption would you want to see the most?

Number them, your top choice being #1 and your last choice #3, write what similarities and differences each movie has to the original Shakespeare play, and also make connections to what you have read about or seen in the ballet.

1st choice:
   Similarities:
   Differences:

2nd choice:
   Similarities:
   Differences:

3rd choice:
   Similarities:
   Differences:
STRAWBERRY HEARTS OF FORBIDDEN LOVE

Ingredients:
- 9 large strawberries
- 6 ounces white baking chocolate
- 6 ounces semisweet baking chocolate
- 1 tube red icing
- Toothpicks

Instructions:
1. Wash strawberries and pat dry with paper towels. Then slice off the top 1/4 inch of each. Then slice each in half lengthwise.
2. Using a toothpick, skewer two halves of a strawberry together to make a heart shape. Repeat for remaining strawberries.
3. Add white chocolate to a medium microwaveable bowl, and microwave in 30 second intervals until melted, stirring each time. In a second bowl, repeat for semisweet chocolate.
4. Dip 5 of the hearts into white chocolate. Place onto a wax paper-lined plate. Dip remaining hearts into semisweet chocolate, and set onto plate.
5. Chill 15 minutes, remove the toothpicks.
6. Decorate with red icing, white and dark melted chocolate as desired. Chill another 15 minutes to let the icing set.

Enjoy!
DID YOU KNOW?

VERONA, ITALY: The City of Love

"Two households, both alike in dignity in fair Verona, where we lay our scene…"

Who: Approximately 257,353 inhabitants
What: Famous for being the setting of three Shakespeare plays: Romeo and Juliet, The Two Gentlemen of Verona, and The Taming of the Shrew.
Where: On the Adige river in northeast Italy

Giulietta’s House
This Verona house dates back to the 13th century and is deemed “Juliet’s House” because of the Capulet emblem outside of it. The home also has a famous statue of Juliet in the courtyard, and Juliet’s balcony that was created in the 1930’s.

Scaliger Bridge
The Scaliger Bridge was built in 1354 and was the world’s largest bridge at its time. The bridge is also known as Castel Vecchio Bridge because it connects Verona’s medieval castle to the other side of the Adige River. The bridge was rebuilt after it was nearly destroyed in WWII.

Thousands of people have left love messages and cards underneath the Capulet emblem.
**ROMEO & JULIET WORD SEARCH**

*Using the word bank below, try and find all the words. They may be found forward, backward, diagonal, or up and down.*

**WORD BANK**

<table>
<thead>
<tr>
<th>ROMEO</th>
<th>JULIET</th>
<th>SHAKESPEARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>VERONA</td>
<td>BALL</td>
<td>POISON</td>
</tr>
<tr>
<td>LOVE</td>
<td>DEATH</td>
<td>ROMANCE</td>
</tr>
<tr>
<td>FORBIDDEN</td>
<td>CAPULET</td>
<td>MONTAGUE</td>
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</tbody>
</table>
MY DAY AT THE BALLET

After seeing Romeo & Juliet, reflect on your experience and draw a picture of your favorite part and write about it!
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.”
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 →

Being a specific character role means that sometimes you need to work extra hard to play that character, or do things to enhance your performance. For example, in the ballet *Romeo & Juliet*, the dancers that play the star crossed lovers spend a lot of time together in the studios rehearsing, but what you might not know is that they go on “partner dates” to work on their connection looking more realistic onstage.

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

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<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?
<table>
<thead>
<tr>
<th><strong>Managing Director</strong></th>
<th><strong>Artistic Director</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations and Finance</td>
<td>Hires dancers and Artistic Staff, chooses productions and choreographers</td>
</tr>
<tr>
<td>Creates and manages budget and policy</td>
<td>Professional Dancer; Business/Management</td>
</tr>
<tr>
<td>Accounting; Human Resources; Business; Non-Profit Management</td>
<td>Education; Dance Education</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Administrative</strong></th>
<th><strong>Education Programs Manager</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting Manager</td>
<td>Coordinates and teaches school programming</td>
</tr>
<tr>
<td>Processes payroll and all deposits and expenses</td>
<td>Dance Education; Dance Performance</td>
</tr>
<tr>
<td>Accounting Associate</td>
<td>Outreach Dance Instructor</td>
</tr>
<tr>
<td>Accounting; Data Entry</td>
<td>Dance Education; Dance Performance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Development</strong></th>
<th><strong>Production</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Director of Development</td>
<td>Technical Director and Production Manager</td>
</tr>
<tr>
<td>Oversees funding for the Company</td>
<td>Manages stagehands and backstage activities including stagecraft; theatre; design; carpentry</td>
</tr>
<tr>
<td>Corporate Development Officer</td>
<td>Production Stage Manager</td>
</tr>
<tr>
<td>Targets businesses for support</td>
<td>Cues stage crew during the show</td>
</tr>
<tr>
<td>Senior Major Gifts Officer</td>
<td>Facilities Manager</td>
</tr>
<tr>
<td>Pursues large donations</td>
<td>Maintains building</td>
</tr>
<tr>
<td>Development Assistant</td>
<td>Company Manager</td>
</tr>
<tr>
<td>Records donations, plans events, Board liaison</td>
<td>Schedules dancers, writes contracts and visa applications</td>
</tr>
<tr>
<td>Grant Writer</td>
<td>Wardrobe Manager and Costume Designer</td>
</tr>
<tr>
<td>Requests funding from government and foundations</td>
<td>Designs, creates and fits costumes, orders shoes</td>
</tr>
<tr>
<td>Special Event and Boutique Manager</td>
<td>Wardrobe Assistant</td>
</tr>
<tr>
<td>Runs events, staffs volunteers, purchases merchandise</td>
<td>Company Photographers and Videographers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Artistic</strong></th>
<th><strong>Performance Production</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet Mistress</td>
<td>Master Carpenter, Prop</td>
</tr>
<tr>
<td>Rehearse, choreographs and teaches technique</td>
<td>Master, Lighting Director, Master Electrician, Pyrotechnician, Production Assistants</td>
</tr>
<tr>
<td>Professional Dancer; Instructor</td>
<td>Wellness: Company Physical Therapist, Acupuncturist, Chiropractor, Massage Therapist</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Music Director &amp; Conductor</strong></th>
<th><strong>Public Relations &amp; Marketing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional Musician</td>
<td>Public Relations and Marketing Manager</td>
</tr>
<tr>
<td>Company Pianist</td>
<td>Communicates with press, social media</td>
</tr>
<tr>
<td>Professional Musician</td>
<td>Marketing; Public Relations; Communications; Journalism</td>
</tr>
<tr>
<td>Company Dancers</td>
<td>Marketing Associate and Graphic Designer</td>
</tr>
<tr>
<td>Professional Dancer</td>
<td>Designs marketing materials, newsletters</td>
</tr>
<tr>
<td><strong>Academy</strong></td>
<td>Marketing; PR; Communications; Journalism; Graphic Design</td>
</tr>
<tr>
<td>Academy Director</td>
<td>Ticketing</td>
</tr>
<tr>
<td>Hires instructors and guest artists, directs curriculum</td>
<td>Ticketing and Database Manager</td>
</tr>
<tr>
<td>Academy Business Manager</td>
<td>Maintains patron database, staffs sales team</td>
</tr>
<tr>
<td>Schedules classes, oversees registration and payment</td>
<td>Sales, Customer Service, Software programming</td>
</tr>
<tr>
<td>Academy Receptionist</td>
<td>Box Office Supervisor</td>
</tr>
<tr>
<td>Data Entry; Customer Service</td>
<td>Operates box office</td>
</tr>
<tr>
<td>Academy Dance Instructor</td>
<td>Group Sales Agent</td>
</tr>
<tr>
<td>Professional Dancer; Dancer Instructor</td>
<td>Sells bulk tickets</td>
</tr>
<tr>
<td><strong>Education &amp; Community Engagement</strong></td>
<td>Ticketing Representatives</td>
</tr>
<tr>
<td>Director of Education</td>
<td>Tickets sales in box office and by phone</td>
</tr>
<tr>
<td>Oversees all in-school and community programming</td>
<td>Data Entry; Customer Service</td>
</tr>
</tbody>
</table>
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. 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: