A Study Guide for Students of All Ages

Provided by the Colorado Ballet
Department of Education & Community Engagement

Colorado Ballet’s

DON QUIXOTE
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“As students inquire into dance, they gain skills in creating, performing, viewing, and responding...Dance can provide connections with any subject matter and help students to understand concepts in other disciplines.”

– 2020 Colorado Academic Standards in Dance

STANDARDS IN DANCE

1. Movement, Technique, and Performance

The goal of this standard is to develop students’ competence and confidence during a performance. In exploring movement vocabulary and developing skill and technique, students gain a better understanding of their bodies in relation to space, time and energy. Technical expertise and artistic expression through reflective practice, study, and self-evaluation of one’s own abilities and the abilities of others is essential to developing movement skills for performance.

2. Create, Compose and Choreograph (not addressed at student matinee)

3. Historical and Cultural Context

This standard focuses on understanding the global and cultural relevance of dance. The goal is to understand how dance shapes and reflects cultures and history over time, and acknowledge dance in society as creative, expressive, communicable, and social.

4. Reflect, Connect, and Respond

This standard focuses on reflecting upon dance, connecting it with other disciplines, responding to it to discuss and analyze dance as art. Critique and analysis of new dance works, reconstructions, and masterworks allows for distinguishing and understanding of aesthetic values and artistic intent.

SOCIAL STUDIES
Standard 1: History
Standard 2: Geography

MUSIC
Standard 1: Expression of Music
Standard 4: Aesthetic Valuation of Music

HEALTH & PHYSICAL EDUCATION
Standard 1: Movement Competence and Understanding

READING, WRITING, COMMUNICATING
Standard 1: Oral Expression and Listening
Standard 3: Writing and Composition

*Information gathered from the Colorado Department of Education
How Long Will It Be?

Act 1 – 35 min*
Intermission – 20 min* - Students eat lunch in the lobby
Act 2 – 35 min*
Intermission - 20 min*
Act 3 - 25 min*
TOTAL RUN TIME
2 hours 15 min
*Estimated, actual times may vary slightly

Synopsis

PROLOGUE
Driven by the vision of Dulcinea, Don Quixote begins his adventures with his trusty squire, Sancho Panza, in tow.

ACT I
A market place in Seville. Kitri, Lorenzo’s daughter, is in love with Basilio. Much to her chagrin, she learns of her father’s plans to marry her to Gamache, a foppish nobleman. Don Quixote and Sancho Panza enter the village, causing great commotion. Noticing Kitri, Don Quixote wonders if he has, at last, found his Dulcinea, the woman of his dreams. At the height of merriment, Kitri and Basilio, aided by their friends, Espada and Mercedes, sneak off followed by Don Quixote and Sancho Panza. Gamache and Lorenzo attempt to pursue the young couple.

ACT II
Scene 1: Gypsy Camp. Don Quixote and Sancho Panza discover the fleeing couple in a friendly gypsy camp. All are inspired by the romance of the night. As the
vision of Dulcinea appears to him, Don Quixote realizes Kitri is not his “ideal”, but indeed belongs with Basilio. Suddenly the wind gains momentum. Don Quixote foolishly attacks a windmill, believing it to be a giant threatening Dulcinea’s safety. Failing miserably, he collapses into a deep sleep.

Scene 2: The Dream. Don Quixote has an enchanted dream of beautiful maidens in which the image of Kitri symbolizes his Dulcinea.

Scene 3: Sunrise. Awoken from his dream by Sancho Panza, Don Quixote is sympathetic to the plight of the young lovers. Don Quixote attempts to lead Lorenzo and Gamache astray in their search for the young lovers.

Scene 4: A Tavern. Kitri enters with Basilio and they join in the dancing. Lorenzo and Gamache enter looking for Kitri. Basilio draws a knife and pretends to stab himself. Kitri implores Lorenzo, her father, to unite her with Basilio as his dying last wish, but Lorenzo refuses. Don Quixote appears with Sancho Panza and challenges Lorenzo for refusing a man’s dying wish. Lorenzo then agrees to unite Basilio and Kitri. At this moment Basilio returns to life, admitting he was only playing a joke. Triumphantly, Kitri leaves to prepare for marriage while Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable.

ACT III

The Wedding. The village celebrates the marriage. Don Quixote congratulates the couple, bids them a warm farewell, and resumes his ever-lasting adventures.
Behind the Ballet

Miguel de Cervantes Saavedra published his novel, El ingenioso hidalgo Don Quijote de la Mancha, in two parts in 1605 and 1615. This book has earned him the title of the “father of the modern novel.” It was very successful, inspiring countless other works of art including drama and painting. The book is so long that the Don Quixote you will see performed on the stage only spans a few chapters of the work.

Several choreographers created a ballet from the story, but it is Petipa’s work which remains the most well-known. It premiered in Moscow in 1869 to great success. He revived it in 1871 for the more sophisticated audience of St. Petersburg. Petipa had spent 3 years in Spain, so he was familiar with the Spanish dance style and culture. He incorporated this into Don Quixote, which greatly appealed to his Russain audience that read Cervantes’ book with curiosity.

A man named Alexander Gorskey set out to revise the ballet in 1900 and 1902. Petipa was so displeased with the changes he saw that he supposedly yelled “Will someone tell that young man that I am not dead yet!” Despite Petipa’s displeasure, many of changes still remain in the ballet today.

For so long, the ballet was exclusively shown in Russia. The Russian dancer Anna Pavlova did dance a much shorter version of the ballet in the West, which was premiered in London in 1924. But it was only around forty years later that the first full-length 20th-century performances took place. In 1966, the Bolshoi Ballet danced Don Quixote in New York. Four years earlier, the ballet was performed for the first time in over a century by a Western company — The British Ballet Rambert — in a version staged by Vitold Borkovski, from Poland. The ballet has only gained momentum and popularity since then, delighting every audience that sees it.
Marius Petipa: Choreographer

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

Born in 1818 into a family of artists, Petipa was destined to perform. He began his ballet training under his father at the age of seven. Reluctant at first, he grew to enjoy performing, and displayed natural talent. At age twenty, Marius was appointed Premier Danseur for Ballet de Nantes in France, while his younger brother, Lucien, held the same position at what is now known as the Paris Opera Ballet.

After achieving critical success by choreographing The Pharaoh’s Daughter, Petipa became Ballet Master of the Imperial Ballet Theatre in St. Petersburg. He reigned over the Imperial Ballet Theatre during its Golden Age, working with Imperial Theatre Director Ivan Vsevolzhsky to produce spectacularly lavish ballets. Petipa was forced from his position by changing times and a new director, but he continued to work until his death at age 92.
Ludwig Minkus: Composer

Ludwig Minkus, born in 1826 in Vienna, started playing the violin at just four years-old and was declared a musical prodigy by the time he was eight. He spent a great portion of his life working as a conductor and violinist in some of the most renowned theaters in the world, mostly in Russia.

In 1857, Minkus composed his first recorded work for a ballet. It was for a private performance in the prestigious Yusupov palace. After this success, he began working with Saint Leon, a ballet master that used Minkus’s compositions to create many full length ballets that delighted all audiences. Through Saint Leon’s work with the Saint Petersburg Imperial Ballet, Minkus’s work came to the attention of Marius Petipa.

Marius Petipa was creating Don Quixote for Moscow Imperial Bolshoi Theater’s 1869/70 season, and chose Minkus as the composer. Petipa’s fresh choreography combined with Minkus’s fiery competitions turned out to be a great match. Don Quixote premiered with incredible success and praise, instantly becoming a classic.

Minkus was soon after declared the Ballet Composer of the Saint Petersburg Imperial Theaters. This started a great collaboration between Petipa and Minkus as they created together some of ballet’s most timeless pieces. In 1886, Minkus retired from his role in the Saint Petersburg Imperial Theaters with a farewell benefit performance in his honor. He wrote only a few other compositions in his home of Vienna before he died at the age of 91 in 1917.
Theater Etiquette

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 can be disruptive for fellow audience members and performers.

2. Please walk in the lobby.

3. Please put away cameras, cell phones or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.

4. The performance has begun once anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.

5. Please refrain from talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.

6. Please leave all food outside of the theater. You can enjoy your lunch or snack in the lobby during intermission.

7. Please use the bathroom before the show begins or at intermission, not during the performance.

8. Enjoy!
Ballet 101

Positions of the Feet

1st Heels together, toes pointing in the opposite directions, creating a straight line

2nd Heels approximately ten inches apart, toes pointing in opposing directions

3rd Feet parallel, heel of front foot touching middle of back foot

4th Feet parallel, front foot approximately eight inches in front of back

5th Feet parallel, front and back foot touching at the toes and heels

Positions of the Arms

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

1st Arms raised at the level of the diaphragm, elbows slightly bent, hands close but not touching

2nd Arms opened to the sides, shoulders not drawn back or raised, hands at the level of the elbow

High 5th Arms raised above, but just in front of the head, elbows rounded, hands close but not touching. Hands should be visible without raising the head.

A Note on Hands: In her Basic Principles of Classical Ballet, Agrippina Vaganova says, “The manner of holding the hands is very difficult to describe. All fingers are grouped freely and they are soft in their joints; the thumb touches the middle finger; the wrist is not bent, but the hand continues the general curved line on the arm from the shoulder.”
What are pointe shoes made of?
There are many different companies who produce pointe shoes, and therefore many ways of making them. Contrary to popular belief, pointe shoes are not made of wood or metal. The area around a dancer’s toes is called the box and is usually made out of a plaster-like material which is applied in several layers (Similar to the plaster/paper mâché-like substance that is used to create a piñata). A leather sole creates a sturdy back of the shoe.

How do dancers personalize their shoes?
Each dancer sews her own ribbons onto her shoe, to place them according to her preference. Also, most dancers darn or even burn the edges of the box (or platform) to give themselves better balance and decrease slipping. To make the sole and box more flexible, dancers may bend the shoes, and bang them on the wall or floor.

Do they hurt?
Yes and no. If a dancer is strong and trained well enough to dance en pointe and has the proper shoe for her foot, pointe work should not cause bleeding or disfigurement. However, dancing en pointe up to eight hours per day will wear on a ballerina’s feet. Some dancers choose to put small lamb’s wool pads over their toes. The amount of pain a dancer endures also depends on the construction of the foot itself. For example, dancers with toes that are relatively equal in length have the advantage of more support.
How 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.
Spanish Fans

Fans aren’t just a cool way to beat the heat! Sophisticated fans have become a symbol of Spain due to their iconic use by Flamenco dancers and their popularity as an accessory through the centuries. You can see our dancers use them throughout the show. Here is your chance to make your own!

You will need:
- 3 pieces of paper
- Glue
- String, yarn, or a pipe cleaner
- Any decorations you want!

Directions:
1. Color and decorate your paper (optional)
2. Accordion fold all pieces of paper
3. Glue the folded ends of the paper together until you have one long line of connected paper
4. Press the folds of the paper tightly together at one end of the fan and secure with string, yarn or pipe cleaner
5. Spread out opposite end of the paper into your Spanish fan!
What Would Your Story Be?

Don Quixote loves reading so much that he believes his favorite stories have come to life! What would it look like if your favorite story and all the characters came to life? What would happen? Write a story or draw a picture!
LISTEN AND LEARN: Listen to music composed by Ludwig Minkus. 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 should be fast; others could be slow. Be mindful of using all of your body, not just your feet. Link your movements together into a dance and perform it for the class.

POETRY IN MOTION: After seeing Don Quixote, write a poem inspired by the performance. Now, try reversing that process! Get into groups, find a poem that you really like, and create a dance to go along with it! Identify powerful words and themes within the poem, and associate movements with them. Link the movements together to create a dance to perform for your peers. If you were to make an entire production out of your dance, what kind of sets and costumes would be fitting? Draw or make a collage of pictures representing how you would set the scene.

STORYTELLING THROUGH DANCE: Dance is an art form that tells a story through movement. Using a story or text your class is studying, you can recreate scenes from the story using dance. Put the students in small groups and assign different scenes from the story. Instruct the students to reinterpret the story using only movement. Invite the students to be creative in their reinterpretations, allow abstract or literal movement.

COMPARE AND CONTRAST: Utilize the Venn diagram below as a way to compare and contrast three different media mediums for storytelling. Now that you’ve seen Don Quixote told on stage through movement, try comparing and contrasting to film and literature. How would the story be different if it was told on the screen or in a book?
Behind the Scenes: Jobs at the Ballet

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

Managing Director
Creates and manages budget and policy, business development and long-range planning
Accounting; Human Resources; Business; Non-Profit Management

Administrative
Accounting Manager
Processes payroll and all deposits and expenses

Accounting Associate
Accounting; Data Entry

Development
Development Director
Secures and oversees funding for the Company

Associate Director of Development
Coordinates funding for the Company

Development Associate-
Events and Individual Giving
Runs events, staff volunteers, purchases merchandise

Development Associate-
Database and Gift Fulfillment
Coordinates large donations

Development Officer
Targets businesses for support

Senior Major Gifts Officer
Pursues large donations

Grant Manager
Requests funding from government and foundations

Artistic
Ballet Mistress
Rehearses, choreographs and teaches technique

Company Dancers
Professional Dancer

Music Director & Principal Conductor
Professional Musician

Academy
Academy Director
Hires instructors and guest artists, directs curriculum

Academy Business Manager
Schedules classes, oversees registration and payment

Academy Principal
Oversees upper level Academy, teaches and evaluates new students

Lower Division Coordinator
Oversees lower level Academy, teaches and coordinates classes

Academy Administrator
Data Entry; Customer Service

Academy Dance Instructor
Professional Dancer; Dancer Instructor

Education & Community Engagement
Education Department Manager
Oversees all in-school and community dance programming

Education Programs Manager
Coordinates and teaches in-school dance programming

Education Accessibility Coordinator
Specializes in providing dance programming for people with disabilities

Outreach Dance Instructors
Teaches in-school and in the community
**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

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**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

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**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
Providing highest-quality educational opportunities for preschool through adults, the Education & Community Engagement Department has served the Colorado community for **20 years**. The department makes **25,000 contacts** each year with at-risk youth, families, teachers, and people with special needs, reaching **over 200 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 Title 1% (free and reduced lunch) schools.

**Live Stream** – In the 2018-2019 season, Colorado Ballet streamed two productions live to schools and organization all over the state and nation. This is an endeavor for Colorado Ballet to increase access to ballet and live performance for those who are unable to attend due to geographic barriers.

**Afterschool Program** – Colorado Ballet’s after-school residency program provides 12 weeks of class in creative movement and ballet foundations at more than 20 schools in the Denver Metro Area. Students are given T-shirts as well as reduced price ticket vouchers to a Colorado Ballet production. Select students are invited to the Education and Community Engagement Department’s summer camp, and one or two participants are chosen for a full-year scholarship to the Raydean Acevedo Colorado Ballet Academy.

**Warren Village** – Colorado Ballet has partnered for many years with Warren Village, an organization that helps motivated low-income, previously homeless single-parent families move from public assistance to personal and economic self-sufficiency. Creative movement classes are offered at no cost on a weekly basis throughout the school year to 24 preschool students. The students study a variety of dance concepts while working on spatial awareness, problem solving and strengthening the body and brain.
From the Page to the Stage – A traveling interactive school assembly featuring ten Colorado Ballet Studio Company dancers, From the Page to the Stage explores ballets based on Shakespeare and the Classics of literature. Storytelling through movement, pointe shoes, male roles and athleticism in dance are discussed. Each school year 16-20 schools experience the show.

Workshops – In an effort to provide arts opportunities integrated with core curriculum initiatives, Colorado Ballet has created unique experiences for students including Words in Motion (poetry/vocabulary and movement), Metamorphosis Moves (the life cycle of a butterfly through movement, in partnership with the Butterfly Pavilion), as well as technique classes rooted in history such as West African dance, American Folk dance, and much more.

Be Beautiful, Be Yourself – In partnership with the Global Down Syndrome Foundation and the Sie Center for Down Syndrome at Children’s Hospital, Colorado Ballet hosts three classes each week for more than 25 students with Down Syndrome. Colorado Ballet teaching artists 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.

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[www.coloradoballet.org/community](http://www.coloradoballet.org/community)
THANK YOU!
¡MUCHISIMAS GRACIAS!

Special thanks to these supporting organizations and the Colorado Ballet Board of Trustees!

Without you, these programs would not be possible.
Teacher Survey

*ALSO AVAILABLE ONLINE AT*: https://forms.gle/nFLEKhecN81AUnD39

Please mail all printed and written surveys 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: ___________________________

- This was the majority of my students’ first time attending a professional ballet production. (Circle one)
  - TRUE
  - FALSE

- Without this opportunity, my students would not be able to attend a production like this. (Circle one)
  - TRUE
  - FALSE

- Please circle any that apply to your students:
  - Students gained an understanding of creativity and expression through dance
  - Students fostered an appreciation for ballet
  - Students connected with peers either during intermission or following the performance about what they saw
  - Students now understand that dance is a sport and can be a part of a healthy lifestyle
  - Other: ___________________________

- This was a positive field trip for my students. (Circle one)
  - 1 Strongly Agree
  - 2 Agree
  - 3 Neutral
  - 4 Disagree
  - 5 Strongly Disagree

If you disagree or strongly disagree, please explain:

- I utilized the Study Guide in my lesson plans. (Circle one)
  - TRUE
  - FALSE

- The best thing about this performance was:

- Additional comments (please be as descriptive and honest as possible):
Student Survey

*ALSO AVAILABLE ONLINE AT*: https://forms.gle/u5V5eUMpfowMTPnK8

Your School: ___________________________  Grade: _______  Date: ____________

Name of Performance: ____________________________________________________

1. This was my first time attending a professional ballet production. (Circle one)
   - TRUE
   - FALSE

2. Please circle any that apply to you:
   - I learned about creativity and expression through dance
   - I now have appreciation for ballet
   - I connected with friends during intermission (lunch) or after the show about what we saw
   - I understand that dance is a sport and can be part of a healthy lifestyle
   - Other:

3. I enjoyed this field trip. (Circle one)
   - 1 Strongly Agree
   - 2 Agree
   - 3 Neutral
   - 4 Disagree
   - 5 Strongly Disagree

4. The best thing about this performance was:

5. Additional comments: