A Study Guide for Students of All Ages

Provided by Colorado Ballet’s
Department of Education & Community Engagement

Colorado Ballet’s

Peter Pan

STUDENT MATINEE

MidFirst Bank Presents
PETER PAN
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# Table of Contents

Colorado Standards for Education.................................................................................3

How Long Will It Be?.................................................................................................4

Disclaimer..................................................................................................................4

Synopsis of the Ballet..................................................................................................4 - 6

Behind the Ballet.........................................................................................................7

Choreographer: Michael Pink....................................................................................8

Composer: Philip Feeney.............................................................................................9

Theater Etiquette...........................................................................................................10

Ballet 101....................................................................................................................11

Pointe Shoe FAQ...........................................................................................................12 - 13

Dancers..........................................................................................................................14 - 15

**Activities**

- Kite Craft...............................................................................................................16

- Pirate Story.............................................................................................................17

- Coloring Page.......................................................................................................18

- Classroom Activities.............................................................................................19 – 20

- STE(A)M Connections!..........................................................................................21

Behind the Scenes: Jobs at the Ballet........................................................................22 - 23

Education and Community Engagement.................................................................24 - 25

Thank You...................................................................................................................26

Surveys..........................................................................................................................27 - 28
“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 1 – 20 min* - Students eat lunch in the lobby

Act 2 – 45 min*

Intermission 2 – 20 min* - Students eat lunch in the lobby

Act 3 – 30 min*

TOTAL RUN TIME

2 hour 30 min

*Estimated, actual times may vary slightly

Disclaimer

The story of Peter Pan is a product of its time which may depict some of the ethnic and racial prejudices that were commonplace in American society. These depictions were wrong then and are wrong today. While the story does not represent Colorado Ballet’s view of today’s society, it is being presented as the story was originally created [because to do otherwise would be the same as claiming these prejudices never existed].

Synopsis of the Ballet

The choreographer for this ballet, Michael Pink, has chosen to give the synopsis through the point of view of Wendy’s diary as seen below:

Dear Children,

I came across this diary when I was in England. It tells the tale of Peter Pan, a story that will be passed on from generation to generation as long as there are those who believe in childhood innocence and the wonderful sense of adventure. Peter Pan is dedicated to my own darlings, Chloe, Max and Georgina.

Onward to Neverland!
Michael Pink

From the Diary of Wendy Moira Angela Darling...
March 25, 1941
Dear Diary,
Today I saw Peter Pan in Kensington Gardens! As you know, we always play make-believe and I am Peter in our nursery games. John is a rather dastardly Captain Hook and little Michael is a really silly Tiger Lily.

Father came home with an invitation to a very grand party. Mother seemed more concerned about Peter Pan, though. Does she really know who he is?

March 26, 1941
Last night I dreamt that a magical fairy was flying around the nursery with Peter himself chasing her about! He sat on my bed until Mother and Nana chased him away. Oh, how I wish my dreams would never end!

March 27, 1941
Sometimes I think Father is as mean as Captain Hook. Today when it was time for our medicine, he tricked Michael into taking his and then poured his own into Nana’s bowl. Then he got very angry at Nana and banished her from our nursery – he thinks she is “just a dog” but we know better. Poor Nana!

I do not know if this was a dream or not but Peter came back into the nursery because I had to help him sew his shadow back on. I told him he may give me a kiss but instead he gave me an acorn necklace. Diary, I don’t think Peter even knows what a kiss really is!

The most amazing thing happened next. Peter showed all of us how to fly and he’s taking us to Neverland! It is just as he said, “second to the right and then straight on till morning!” If this really is a dream, I hope I never wake up.

March 28, 1941 (I think…)
In all the times we’ve played Neverland we always had Pirates led by Captain Hook, Tiger Lily and the Indian Braves - and it is just so in Neverland! Let’s see if I can recount all that has happened. Time seems so different in Neverland than it does at home…

I suddenly had a most curious feeling of falling out of the sky – and indeed I had! The acorn necklace Peter gave me must have saved my life! Peter introduced us to the lost boys – these poor creatures need a mother and they seem to think I’m the one to do it. I don’t know if I’m ready for that yet.

Peter has told me many stories. Did you know that he was the one who cut off Captain Hook’s hand and threw it to a crocodile? The crocodile not only swallowed the hand, but a clock too and that’s the only way Hook knows he’s coming! Peter took me to an enchanting mermaid lagoon. Peter is so charming and I feel butterflies in my stomach when I’m around him.

Then the adventures really began… There were Pirates chasing the Indian Braves and Peter had to come to the rescue. He saved Tiger Lily, but I won’t bother with that. I’m not sure I like her. In fact there are lots of things here that need fixing in this home under the ground. For one, Peter and those boys need more discipline – they simply must take their medicine! I suppose I’ll try and be a mother to them – I read them a bedtime story and I do enjoy this sort of thing. It reminds me of home…

Tiger Lily must have been outside all night because I heard the beat of Indian drums. Speaking of home, I decided it’s time we return before John and Michael forget all about it. I hope Peter will take his medicine when we go. Tinkerbell is going to help us find our way out, although I don’t know that we can trust her.
We were just about to leave when the most horrid thing happened – Captain Hook captured John, Michael, the lost boys and me!

**Perhaps March 29, 1941...**

Oh Diary! That dastardly Captain Hook took us captive to the Jolly Roger, his enormous pirate ship. Of course, John couldn’t have been more excited. Neverland seems to confuse what is real and what is make-believe. Once aboard, Captain Hook asked me to read him a bedtime story – do none of these people have a mother here in Neverland?! That Hook must be the naughtiest child I’ve ever met!

Suddenly his mood changed and he ordered John to walk the plank! Peter arrived to save the day. He dressed up like me thus fooling that cowardly Captain and made him walk the plank! What a skirmish!

It was definitely time for us to leave Neverland and we want to take the lost boys with us. How I wish Peter would come along, but he just doesn’t want to grow up. Thankfully when we got to the nursery Mother and Nana were there and you just can’t imagine where we found Father! I’ve never been so happy to be home but I hope I never ever forget Neverland and I hope Peter will come back to see me someday.

Goodnight Diary.

Love,
Wendy Darling
Behind the Ballet

The story of Peter Pan has captured the imagination of many for over a century in the form of novels, plays, musicals, films, and ballets. Peter Pan didn’t get his own story at first, appearing as a small part in the adult novel in 1902 by J.M. Barrie, *The Little White Bird*. Soon after, J.M. Barrie met Arthur and Sylvia Llewelyn-Davies and their five sons in London. His play, *Peter Pan or The Boy Who Wouldn’t Grow Up*, emerged from those relationships. The play took England and the United States by storm in 1905. Barrie later rewrote the play to be titled *Peter and Wendy*, using the names of the Llewelyn-Davies family members for his new characters. After this huge success, he decided in 1924 to donate the Peter Pan’s copyright to the Great Ormond Street Children’s Hospital in London. Since then the Hospital has received considerable income from the licensing of *Peter Pan* productions and products.

Walt Disney released his animated feature film in 1953, *Peter Pan*. Tinker Bell became one of Disney’s most important icons — the character is still featured in the opening credits of all Disney films. The story hit Broadway in 1954 with the esteemed director/choreographer Jerome Robbins at the helm, granting both the lead actors Tony awards. It has been revived several times since then to great success. Endless movies, T.V. shows, and novels have brought the character to life in different ways since.

With all the flying, magic, and child-like fun, Peter Pan’s story is perfect for ballet. For years, choreographers have been inspired by both the light-hearted Disney character and the more serious themes set by the original novel. Michael Pink’s adaptation that is being performed at Colorado Ballet wasn’t the first Peter Pan on the ballet stage, but it is certainly one of the most memorable.

*Kevin Gael Thomas and Christoph Moulton by Martha Wirth*
Choreographer: Michael Pink

Michael Pink was born in 1956 in the city of York, England. He has no recollection of wanting to do anything other than be involved in the theatre. He began dancing lessons at age 8, the only boy in a school of many girls. He auditioned for the Royal Ballet School and was accepted on a scholarship.

He studied there for 6 years, and lived in London working as a dancer for 25 years. His choreographic talent was noted early on. He wanted his pieces to portray a true and deep emotional reality. He did just that as he started his choreographic journey. He created many works that touched the hearts of both critics and regular audiences, including Dracula, Cinderella, Sleeping Beauty, and The Hunchback of Notre Dame, just to name a few.

He started his tenure as the Artistic Director for the Milwaukee Ballet in 2002. He used his time there to complete new ballets, as well as stay involved with the Ballet’s school. His production of Peter Pan was a major landmark for the company. At the time of the debut, it was the most successful run the company had in its’ 40 year history.

His work has been internationally acclaimed! He seeks to expand his knowledge and contributions through challenging collaborations and the nurturing of young talent. His work has wide audience appeal and helps foster a greater understanding and appreciation for ballet.
Composer: Philip Feeney

Philip Feeney was born in 1945 and spent his early years on the Isle of Wight. He went on to study composition at the University of Cambridge, and subsequently at the Accademia di Santa Cecilia in Rome. His works have been performed extensively worldwide and he is most noted for his work in Ballet and Dance. After a period as pianist/composer for the Teatrodanza di Roma from 1980-84, he returned to London and has been composer in residence for Ballet Central and Musical Director for their national tour ever since.

Feeney has not only composed dozens of works for dance, collaborating with well-known choreographers and ballet companies around the world, but he also enjoys being an accompanist for ballet classes, playing live music for the dancers as they take class. It has been the outstanding teachers and choreographers that he has worked with who have been the most formative influences in his playing. In Italy he learnt how to respond to movement and how to structure music that is appropriate for dance. His work creating music during ballet classes is what undoubtedly lead to his wonderful career making music for ballet performances.

Clearly inspired by image and movement, Feeney’s output is remarkable, apart from anything else, for its range and scope. Extending from full-length orchestral ballet scores to electro-acoustic soundscapes, even to jazz and hip hop scores, his works exhibit a capacity for making style work for him, by reinventing past styles in a post-modern way. For him, the crucial thing is that music for dance needs to make sense as pure music at all times. It needs to have that kinetic musicality and parallel logic that makes one feel that the music is right, and that it is the only possible music that could work for that particular choreography.
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 the show!*

Kevin Gaël Thomas and Leah McFadden by Martha Wirth
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.
Dancers

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

- **Studio Company**: A pre-professional training opportunity for dancers with the potential and desire to become professional dancers.
- **Apprentice**: A dancer who works alongside the regular company dancers, learning repertoire and understudying roles. An apprenticeship is seen to bridge the transition from dance student to professional dancer.
- **Corps de Ballet**: The group of dancers who are not soloists. They are a permanent part of the ballet company and often work as a backdrop for the principal dancers.
- **Demi Soloist**: A dancer in a ballet company a step above the corps de ballet and a step below a soloist. They dance roles that are a soloist part, but are created to be performed by members of the corps de ballet.
- **Soloist**: A dancer in a ballet company above demi soloists and the corps de ballet but below principal dancer. Dancers at this level perform the majority of the solo and minor roles in a ballet.
- **Principal**: A dancer at the highest rank within a professional ballet company. The position is similar to that of soloist; however, principals regularly perform not only solos, but also pas de deux.

All of our dancers have worked extremely hard to make this production possible, along with our orchestra, stage hands, and production team. While we would love to include information on all of our dancers, we will just include a few here that you may see at the student matinee! To see a full list of our company dancers, please visit: [https://www.coloradoballet.org/company/dancers](https://www.coloradoballet.org/company/dancers).

**ASUKA SASAKI (PRINCIPAL)**
Asuka Sasaki was born in Nagano, Japan. She trained at the Emiko Kojima Ballet School, Yo Ballet Academy in Japan and Beijing Dance Academy in China. After Beijing Dance Academy she joined Canada's Royal Winnipeg Ballet as an Aspirant. She started dancing with Colorado Ballet in 2005 as a member of the Corps de Ballet, was promoted to Soloist in 2010 and then to Principal in 2017. With Colorado Ballet, she has worked with accomplished choreographers such as Val Caniparoli, Derek Deane, Septime Webre, Eldar Aliev, Michael Pink, Ben Stevenson, Lynn Taylor-Corbett, Martin Fredmann, Lila York, Jessica Lang, Dwight Rhoden, Edwaard Liang and Amy Seiwert.

**YOSVANI RAMOS (PRINCIPAL)**
Yosvani Ramos was born in Camagüey, Cuba and trained at the National Ballet School. In 1998, he went on to dance with Jeune Ballet de France and Ballet de l'Opéra National de Paris. He joined English National Ballet as a Soloist in 1999 and was promoted to Senior Soloist in 2000, then Principal dancer in 2003 after his performance as Franz in *Coppélia*. He danced with ENB until 2008, when he joined The Australian Ballet as a Principal Artist, where he remained until April 2013. He spent several months guesting then joined the Cincinnati Ballet as Principal Dancer in 2014. Yosvani joined Colorado Ballet in 2015 as a Principal Dancer.
KEVIN GÂEL THOMAS (SOLOIST)
Kevin Gâel Thomas is from France and studied at Rosella Hightower’s International Ballet Center and at Canada’s National Ballet School, where he received a full scholarship and graduated in 2006, with honors. Kevin also graduated with honors from the Music Conservatory in France for piano. He danced for a year with Houston Ballet II, then joined Colorado Ballet in 2007. Since joining the Company he has performed many soloist and leading roles. Kevin was chosen to represent France at the New York International Ballet Competition in 2009 and at the USA Jackson International Ballet Competition in 2010. He was promoted to Soloist in 2016.

FERNANDA OLIVEIRA (CORPS DE BALLET)
Fernanda Oliveira trained at the Escola Estadual de Danca Maria Olenewa in her hometown of Rio de Janeiro, Brazil and The Washington School of Ballet in Washington, DC. Upon graduating, she joined The Washington Ballet Studio Company under the direction of Septime Webre, where she had the honor of performing many classics and contemporary masterpieces at the Kennedy Center. Since joining Colorado Ballet, she has performed in works by Balanchine, Antony Tudor, Twyla Tharp and Val Caniparoli, among others. Fernanda has also presented her own choreography with the Colorado Ballet, the ballets Saudade (2017) and All Strings Attached (2018), for Colorado Ballet’s Attitude on Santa Fe program.

MELISSA ZOEBSCH (DEMI SOLOIST)
Melissa grew up in Mexico and studied at the Chamber Ballet of Jalisco. She received a scholarship to attend the Kirov Academy of Ballet in Madame Sizova’s class and, after a year, returned to Mexico to graduate. Throughout her school years, she participated in many workshops around the world including: Cuba, Canada, Austria, Spain and the United States. In 2005, Melissa joined the National Dance Company, where she danced soloist roles. She has also danced principal roles in classical ballets, original contemporary choreographies, and many others. She freelanced with her husband around the country before joining Colorado Ballet in 2014.

SIMON ZINABU COSTELLO (CORPS DE BALLET)
Simon Zinabu Costello was born in a small town in Ethiopia called, Mudula. Growing up, it seemed the only way Simon and his friends knew how to celebrate anything was through dancing. Of course, these celebratory dances were not ballet, but from an early age, this instilled the joy of dance in him. He left Ethiopia and in 2008, he was adopted by an American family in South Bend, Indiana. A few years later, Simon joined a local school, Southold Dance Theater and trained there for eight years. In 2015/2016 he traveled to Dresden Germany to dance with Palucca HochSchule Fur Tanz. After a year in Germany, Simon left to join the Colorado Ballet Academy in 2016, then joined the Studio Company in 2017, was promoted to Apprentice in the Company in 2018 and then the Corps de Ballet in 2019. Simon has performed in Romeo and Juliet, Dracula and Firebird.
You don’t need pixie dust to soar like Peter Pan and Tinker Bell! Take a look at these fun easy kites!

**Supplies:**
- Tissue Paper
- Straws
- Glue
- String

**Instructions:**

1. Lay tissue paper on a flat surface and gather 6 straws (cut them if you want a smaller kite) to glue on the tissue paper in a kite shape. Tie a string around the center of the horizontal straw before gluing it down.
2. When glue is dry, cut out the shape made of straws with an inch around where the straws sit.
3. Fold the inch of excess paper over the straws and glue it down.
4. Decorate your kite anyway you like!
5. Take your kite out for a spin!
Imagine That!

Peter Pan and his friends fight off some pretty wicked pirates! What if you were there too? If you were on the ship for the final battle to save the Darling children what would you do? Would you be a pirate or a lost boy? How would you save the day? Write a short story or draw a picture!
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 should be fast; others could be slow. Be mindful of using all of your body, not just your feet. Link your movements together into a dance and perform it for the class.

POETRY IN MOTION: After seeing the performance write a poem inspired by what you saw. 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 Peter Pan told on stage through movement, try comparing and contrasting it to other versions – one in literature and one in film. (Consider Disney’s version of Peter Pan and the book version!)
STE(A)M Connections

Did you know that dancing can relate to other subjects in school? Check out the information below on ideas on how to incorporate dance into other core subjects!

1. **Balancing Bodies** – Before coming to the student matinee, encourage students to see if they can count how long they see a dancer balance on one leg. After seeing Peter Pan on stage, students may want to explore the various movements they saw. You can incorporate this into class by investigating what it feels like to be on and off balance as well as how we can move different body parts to create a dance!

2. **Moving Matter** – Just like the three states of matter (solid, liquid, gas), students will see dancers in throughout the performance move their bodies with different types of flow (bound/free). Play music from the ballet and have students imagine they are pirates, moving in a bound way, all of their atoms super tight! Then they turn into fairies or elves and their atoms spread out, moving more freely. What if they turned into mermaids? A crocodile? Lost boys? How do the different characters have different flow in their movements that relates back to the states of matter?

3. **Force Frenzy** – Pushes and pulls help objects determine their speed and direction. Many of the dancers you will see in Peter Pan use force to do turns, lifts, and jumps. Ask students where they saw the effect of force on stage. Students can relate this science concept to dance in the classroom by exploring how force produces a variety of movements in their bodies that result in changes in both speed and direction. Once they explore these, they could create unique movements or dances demonstrating the effect of those forces!

4. **Water Cycle Waltz** – To connect dance to science, have your students dance through the water cycle! You could incorporate different levels of movement (water rises as it evaporates into clouds), flow qualities (water condenses and becomes bound before it precipitates and flows freely), or different energies in dance (rain is smooth, hail is sharp, snow is smooth, etc.)!

5. **Physics of a Fouetté** – Check out the link below for an explanation on how our dancers can perform turn after turn with ease:
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 Cont.**

- **Company Pianist**
  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

- **Teaching Artists**
  Teaches in-school and in the community

**Artistic**

- **Ballet Mistress**
  Rehearses, choreographs and teaches technique

- **Company Dancers**
  Professional Dancer

- **Music Director & Principal Conductor**
  Professional Musician
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

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
Education & Community Engagement

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.

Emily Herrin  
Education Department Manager  
emily.aalbers@coloradoballet.org  
(303) 339-1632

Cassie Wilson  
Education Programs Manager  
cassie.wilson@coloradoballet.org  
(303) 339-1619

Bridget Heddens  
Education Accessibility Coordinator  
bridget.heddens@coloradoballet.org  
(303) 339-1710

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/YqPQ6KNRVvGppMKLA

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

• This was a positive field trip for my students. (Circle one)

  1   2   3   4   5
  Strongly Agree  Agree  Neutral  Disagree  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/7ptCgH46G8sjEgxU8

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: