A Study Guide for Students of All Ages

Provided by the Colorado Ballet
Department of Education & Community Engagement

Colorado Ballet’s

Sleeping Beauty
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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 important in other disciplines.”

DANCE

**Standard 1: 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.

**Standard 3: 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 over time; and acknowledge dance in society as creative, expressive, communicable, and social.

**Standard 4: Reflect, Connect, and Respond**
Reflect upon dance to stimulate the imagination and challenge the intellect; connect it with other disciplines to enrich and enhance the spectrum of knowledge; and respond to it to deepen and refine one's emotional nature. Represent dance as art in oral and written communications. Critique and analyze new dance works, reconstructions, and masterpieces. Distinguish the aesthetic values of dance and discover the artistic intent.

SOCIAL STUDIES
**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*
Synopsis of the Ballet

TOTAL RUN TIME: 2 HOURS 40 MINUTES
PROLOGUE and ACT I – 60min, FIRST INTERMISSION – 20min, ACT II – 25min,
SECOND INTERMISSION – 20min, ACT III – 35min

PROLOGUE

The Christening

King Florestan XIV and his Queen have arranged a splendid christening to celebrate the
birth of their newborn daughter, the Princess Aurora. Courtiers gather in the castle,
awaiting the entrance of the royal couple. Catalabutte, the Master of Ceremonies, checks
the invitation list to ensure that everything is in order. Trumpets sound, and the King and
Queen enter.

The herald announces the arrival of the fairies. The Lilac Fairy, principal godmother to the
Princess Aurora, enters, surrounded by her retinue of fairies, their cavaliers and
pages. The pages bear gifts to accompany the qualities of beauty, wit, generosity,
liveliness and intelligence that the fairies will bestow on the young princess.

Suddenly a noise is heard. The herald rushes in to announce the arrival of the powerful,
evil fairy Carabosse. The King demands to see the invitation list, distressed when he sees
that Carabosse was not invited to the christening. Catalabutte is in despair. How could
he have made such a horrible mistake?

Carabosse appears in a chariot drawn by rats. The King and Queen beg her not to hold
them responsible for Catalabutte’s mistake, and the mortified Catalabutte throws himself
at her feet, pleading for forgiveness. Carabosse makes fun of him, pulling tufts of hair
from his head and beating him with her cane.

The good fairies beg Carabosse not to harm their beloved godchild, but she proceeds to
place an evil curse upon the baby. She allows that Aurora will grow up to be the most
beautiful and enchanting of princesses; however, by her sixteenth birthday she will prick
her finger on a spindle, the Lilac Fairy says, but she will not die—instead,
she will fall into a deep sleep. After a hundred years, a handsome prince shall come to
find her and awaken her with a kiss. She will become his bride, and they will live in
happiness and contentment.

The enraged Carabosse leaves in her chariot, and the good fairies surround the cradle,
guarding their goddaughter from further harm. The King is relieved that the curse has
been diminished; still, he issues an edict to ban all spindles from the kingdom.
Synopsis of the Ballet (cont.)

ACT I

Aurora's Birthday

Aurora has just turned sixteen. Catalabutte, supervising the preparations for the Princess's birthday celebration, notices a group of village women knitting with spindles in front of the castle. He reminds them of the decree forbidding all spindles in the kingdom and threatens them with punishment. The King and Queen arrive, accompanied by four princes, Princess Aurora's suitors. When the King hears of the crime of which the women are accused, he demands they be taken away to prison. The women beg for forgiveness. The Queen pleads on their behalf, and the King grants them mercy. The villagers rejoice.

Aurora enters, accompanied by her maids of honor. She is introduced to the princes, who are struck by her beauty. Aurora dances with them, and the King and Queen try to persuade her to choose one as her fiancé.

Suddenly, Aurora notices an old woman standing in the crowd, holding a spindle. She takes the spindle from the woman and begins to dance with it coquettishly to win the admiration of her suitors, but her dance ends abruptly when the spindle pricks her finger. Aurora rushes about in fear, then collapses unconscious. The King and Queen dash to her side.

The old woman throws off her cloak and reveals herself as the fairy Carabosse. She roars triumphantly that her curse has succeeded. The four princes rush at her, but Carabosse disappears in a cloud of smoke.

At that moment, the Lilac Fairy appears to remind the desperate parents that their daughter is not dead but asleep, and that she is destined to sleep for one hundred years.

The sleeping princess is carried to the castle, accompanied by the King, the Queen and members of the court. The Lilac Fairy casts a spell of sleep over the castle and all inside. When the princess awakens, they will awaken with her, but till then an impenetrable forest will shield them. The fairy’s pages gather around her, and she orders them to guard the castle so that no one disturbs the peace of those within.

ACT II

Scene 1. The Hunt

One hundred years have passed. Prince Désiré and his party are hunting in the forest. He enters a clearing with his companions and tutor Galifron.
The hunters dance to amuse themselves. They shoot bows and arrows and play various games.

The prince is told that a bear has been trapped in a thicket, but he is feeling listless and orders the company to go on without him.

**Scene 2. The Vision**

Just as the hunt party has gone, the Lilac Fairy, who is also the Prince’s godmother, appears in the wood. He bows before her. The fairy asks the Prince whether he loves any of the noble women in his court. Sadly, he says he does not. The fairy tells him of the beautiful and enchanting Aurora. She waves her staff and reveals the princess, asleep in the castle. She waves her staff again, and Aurora appears.

Prince Désiré is overwhelmed and entranced. He pursues Aurora, but each time she evades him. He wishes to embrace her, but she slips away and finally disappears.

Madly in love with the vision of Aurora, the prince throws himself at the feet of the Lilac Fairy. He asks her to take him to the castle, and they set off immediately.

**Scene 3. The Awakening**

Prince Désiré and the Lilac Fairy enter the castle chamber. The Prince tries to wake the King, the Queen and their sleeping court, but he only succeeds in stirring up clouds of dust. Finally, Prince Désiré sees the sleeping Aurora. He rushes to her and kisses her.

Carabosse’s spell is broken. Princess Aurora awakens, and with her, the rest of the court. The dust and cobwebs vanish, and the room is awash in light. The Prince implores the King to let him marry the Princess. The King agrees most happily and joins their hands in union.

**ACT III**

**The Wedding**

The court assembles for the wedding of Princess Aurora and Prince Désiré. The invited guests include many fairy tale characters— Puss-in-Boots, Red-Riding-Hood, Cinderella, Hop-o’-my-Thumb, Princess Florine and the Bluebird, among others— who present their stories as gifts to the royal couple. Also present is the Lilac Fairy, and, in the spirit of forgiveness and celebration, even Carabosse has been invited.

After all these guests have paid their respects to the bride and bridegroom, Aurora and Désiré dance a grand pas de deux. The whole assembly joins in a dance in their honor, and the kingdom rejoices.
Behind the Ballet

The ballet version of Sleeping Beauty is based on Charles Perrault story *La Belle au bois dormant* (*The Beauty in the Sleeping Wood*). This fairy tale has many version and edits, as it was originally only passed down orally.

The story of the sleeping beauty was almost not turned into a ballet. In the 1880’s there was discussion of adapting the story of *Undine* for the stage. This German fairy tale tells the story of a water-sprite who marries a knight. Later it was decided that Perrault’s tale of a sleeping beauty would be adapted.

Perrault was a French author born in 1628. He was a large contributor to the foundation of the fairy tale genre. His best-known tales include *Little Red Riding Hood, Cinderella*, and *Puss in Boots*. These stories have been adapted to opera, ballet, theatre, and film.

Perrault’s story is written in two parts. Many historians believe that they were originally two different stories and then revised to be one.

“Aurora” is not the name given to the sleeping princess in Perrault’s narrative. In fact, throughout the story she is never given a name, although her daughter’s name is “Aurore”. When adapted into a ballet in 1889, the Princess was given the name “Aurora”. Disney kept this name when they produced their animated movie in 1959.
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.

“I can state that I created a ballet company of which everyone said – ‘St. Petersburg has the greatest ballet in all Europe.”

–Petipa
Tchaikovsky was born on May 7, 1840, in Russia. His musical background began when he was five years old as he began to take piano lessons. As he grew, his parents hoped he would leave his music behind and work in the civil service. He worked with the Ministry of Justice for four years, but his interest in music only grew during this time.

At the age of twenty-one he started lessons at the Russian Musical Society and then shortly after enrolled at the St. Petersburg Conservatory.

Tchaikovsky’s work was first publicly performed in 1865. His first symphony was well-received after it was performed in Moscow. He established himself with his many symphonies, operas, and ballets. *Swan Lake, The Sleeping Beauty,* and *The Nutcracker* are classic ballet all composed by Tchaikovsky.

The director of the Imperial Theatre in Moscow approached Tchaikovsky in 1888 to discuss a new ballet. He agreed with enthusiasm even though his previously ballet, *Swan Lake,* was not met with immediate appreciation. Tchaikovsky supposedly had a rough draft of the three-act ballet within 40 days. Wow!

“Inspiration is a guest that does not willingly visit the lazy.”

–Tchaikovsky
Ballet 101

Positions of the arms:

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

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

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

High 5<sup>th</sup>
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.”

Positions of the feet:

1<sup>st</sup>
Heels together, toes pointing in the opposite directions, creating a straight line

2<sup>nd</sup>
Feet parallel, heel of front foot touching middle of back foot

3<sup>rd</sup>
Feet parallel, front foot approximately eight inches in front of back

4<sup>th</sup>
Feet parallel, front and back foot touching at the toes and heels

5<sup>th</sup>
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.
Make Your Own Fairy Wand!

Edible magic? Yes please!

You will need:
- Pretzel Rods
- Candy Melt Chips (any color)
- Sprinkles

Directions:
- Cover a cookie sheet with wax paper
- Empty candy chips in bowl and melt in microwave
- Dip pretzel rods into melted candy and place on cookie sheet
- Decorate with sprinkles!

The possibilities are endless!
Sleeping Beauty
**Crossword Puzzle**

**Word List:**
- Beauty
- birthday
- castle
- curse
- deep
- golden
- leaf
- spindle
- succeeded
- thirteen
- thorns

**Across**
2. There was a legend in the land about the lovely ______________ Beauty.
3. Throughout the ____________, everyone and everything woke up and looked at each other with astonished eyes.
5. No one in the kingdom was allowed to tell the Princess of the ____________ that had been placed upon her.
8. “When she is fifteen years old, the princess shall prick herself with a ____________ and shall fall down dead!”
11. There were ______________ fairies in the kingdom.

**Down**
1. “Nay, your daughter shall not die, but instead shall fall into a ____________ sleep that will last one hundred years.”
2. None of the princes ______________ when they tried to cut through the brier hedge.
4. The princes found it impossible to get through the hedge because the ____________ would not let them through.
6. The King only had twelve ____________ plates for the fairies to eat from.
7. The young Prince said, “I am not afraid. I must go and see this Sleeping ____________.”
9. One the morning of her fifteenth ______________, the Princess awoke early – excited to be another year old.
10. The wind died down and on the trees in front of the castle not a _________ stirred.
What is Aurora Dreaming About?

Draw what YOU think Aurora is dreaming about while she is asleep!

Draw what YOU think Aurora is dreaming about while she is asleep!
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 Sleeping Beauty, 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 Sleeping Beauty told on stage through movement, try comparing and contrasting it to two other versions of this story – one in literature and one in film.
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

**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

**Outreach Dance Instructors**
Teaches in-school and in the community
Production
Production Stage Manager/Facilities Manager
Manages stagehands and backstage activities including stagecraft; theatre; design; carpentry; maintains building; cues stage crew during the show
Company Manager
Schedules dancers, writes contracts and visa applications
Wardrobe Manager and Costume Designer
Designs, creates and fits costumes, orders shoes
Wardrobe Assistant
Assists wardrobe manager
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
Patron Services and Database
Director of Patron Services and DBA
Maintains patron database, staffs sales team Sales, Customer Service, Software programming
Group Sales Manager
Sells bulk tickets
Patron Services Representatives
Tickets sales in box office and by phone Data Entry; Customer Service
How to be a Good Audience Member

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 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. 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!
Providing highest-quality educational opportunities for preschool through adults, the Education & Community Engagement Department has served the Colorado community for 17 years. The department makes 30,000 contacts each year with at-risk youth, families, teachers, and people with special needs, reaching over 225 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.

**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%. 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 14th year of partnership with Warren Village, an organization that helps motivated low-income, previously homeless single-parent family’s 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 for up 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 the Classics of literature. Storytelling through movement, pointe shoes, male roles and athleticism in dance are discussed. Students have the opportunity to engage in question-and-answer and learn basic ballet positions. 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 instructors work closely with a professional physical therapist in the classroom, teaching creative movement and ballet concepts to increase cognitive and developmental skills.

Rhythm & Grace – Based on Mark Morris’ training, Dance for Parkinson’s, Rhythm & Grace brings up to 30 adults and their caregivers to Colorado Ballet Studios for a seated, low-impact workout with live accompaniment incorporating dance concepts and meditation. Company Principal, Sharon Wehner, is an instructor, along with a handful of other trained staff.

Figaro – In addition to recognizing sponsors, Colorado Ballet was the first ballet company to use the Figaro seatback titling system as an optional tool for new patrons. Its brief, text-like cues translate mime sequences, introduce characters, and provide synoptic background. The service is available in English and Spanish.

Audio Description – One performance of each full-length Colorado Ballet production is audio described for blind and visually impaired patrons. Education staff extemporaneously narrate the performance from the catwalk while speaking directly to patrons through convenient headsets with adjustable volume.

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www.coloradoballet.org/community
Thank You Supporters of Colorado Ballet’s Education & Community Engagement Programs!

¡Muchisimas Gracias!

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Scientific & Cultural Facilities District

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Colorado Ballet Auxiliary

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

Without you, these programs would not be possible.
Evaluation

Please 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: