A Study Guide for Students of All Ages

Provided by the Colorado Ballet
Department of Education & Community Engagement

Colorado Ballet’s

The Wizard of Oz
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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
Synopsis of the Ballet

RUN TIME: Act 1 – 60min, Intermission – 20min, Act 2 – 35min, TOTAL: 1h 55min

Kansas

It is morning on Uncle Henry and Aunt Em’s farm in Kansas and the farmhands goof off between chores, ignoring Dorothy, who feels unappreciated and dreams of a place far away. Their unpleasant neighbor, Miss Gulch arrives to complain about Dorothy’s little dog, Toto, threatening to take him away. Toto escapes and Dorothy runs away with him. On the road, Dorothy meets a showman, Professor Marvel, who urges her to return to the farm as a twister approaches.

The Twister & Munchkinland

Dorothy is lifted into the sky by the twister and travels for what seems like an eternity. Suddenly she plops to the ground with a thud. The twister has taken her to the Land of Oz, where she meets the Munchkins and Glinda, the Good Witch of the North. Dorothy’s bed has fallen upon the Witch of the East, killing her, and freeing the Munchkins from her power. As the Munchkins celebrate, the Wicked Witch of the West arrives to claim her sister’s magical ruby slippers, and avenge her sister’s death. But in a flash, the ruby slippers appear on Dorothy’s feet, thwarting the Witch…for the moment. Dorothy wants to go home to Kansas. The Munchkins tell Dorothy that, surely the Wizard of Oz will help her, and she sets off down the Yellow Brick Road towards the Emerald City to find him.

Along the Yellow Brick Road

Along the way, Dorothy and Toto meet three friends who need help: a Scarecrow whose head full of straw; a Tin Man with an empty chest, and a Lion who is afraid of his own tail. Dorothy invites them to join her to see if the Wizard can help them too. When the Wicked Witch fails to intimidate Dorothy and her friends, she creates a beautiful field of poppies whose scent is poisonous. Glinda causes it to snow, and the poppies melt away, revealing the gates of the Emerald City. Dorothy and her friends boldly knock on the gates but the Guard with the Green Whiskers and his Assistant send them away.

The Emerald City

The Guard sees that Dorothy is wearing the ruby slippers and assumes she must be a person of great importance. He welcomes the friends into the Emerald City. As they are preparing to meet the Wizard, the Witch flies by with another warning to Dorothy: give her those slippers! Unsettled, the group is led into the Wizard’s thrown room where they ask for help.

Photos courtesy of Kansas City Ballet featuring artists of Kansas City Ballet
He tells them that to prove themselves worthy of his assistance they must bring him the broomstick of the Wicked Witch of the West.

**Winged Monkeys and The Witch’s Castle**

Dorothy and her friends depart in haste, and as they make their way to the Witch’s Castle, they are set upon by the Witch’s Winged Monkeys who capture Dorothy. The Scarecrow, Tin Man and Lion, sneak into the castle to try to free Dorothy and Toto, who have been imprisoned by the Witch and the Winkies, her slaves. Amid the chaos, the Witch makes a grab for the ruby slippers and Dorothy defends herself by throwing a bucket of water on the Witch, who melts into nothingness. The friends take her broomstick and return to the Emerald City.

**The Humbug and Dorothy’s Return Home**

In the Throne Room, the Wizard is reluctant to help Dorothy and her friends, when Toto discovers a befuddled man behind an emerald wall: it turns out that the Wizard is a humbug. He’s not a wizard at all, but an ordinary man from Kansas who found himself in Oz after he lost control of his hot-air balloon. The Scarecrow, Tin Man and Lion impatiently remind him that he promised to help them, but the Wizard points out that they don’t need his help—they have already shown brains, heart, courage beyond measure. As for Dorothy, he tells her that he will take Toto and her to Kansas himself in his hot-air balloon. As they prepare to depart, Toto runs off, and Dorothy chases him, but it's too late—the wind had already taken the Wizard, leaving Dorothy and Toto behind.

Glinda appears, telling Dorothy that her ruby slippers will take her home. Dorothy says farewell to her friends, and with the aid of the slippers, wills herself home.

Dorothy awakens to find herself at home in Kansas, with Toto asleep at her feet.
Behind the Ballet

The world premiere of *The Wizard of Oz* took place in Kansas City in October 2018, and the Royal Winnipeg Ballet will present their premiere in May 2019.

The brainchild of acclaimed choreographer Septime Webre (presently Artistic Director Hong Kong Ballet and formerly Artistic Director of Washington National Ballet), dazzling production brings all of Oz’s favorite characters to dance down the yellow brick road – from Toto to flying monkeys, this ballet has it all. Webre’s choreography showcases the strength, athleticism and artistry of Colorado Ballet’s talented dancers.

Bringing to life one of the most beloved stories of all time through dance, Webre assembled a world renowned creative team to realize his vision. The vibrant costumes by Liz Vandal, ingenious set and lighting design by Michael Raiford and Trad Burns, and searing score by composer Matthew Pierce set the stage not only for the dancers, but for the magical puppetry of Nicholas Mahon, who created the puppets for the Opening Ceremony of the 2018 Winter Olympics in South Korea.

*The Wizard of Oz* will delight and inspire from the first note to the final curtain.
Septime Webre: Choreographer

Septime Webre had an extensive dance career as a soloist and in principal roles working with choreographers such as Twyla Tharp, Paul Taylor and Merce Cunningham. Webre is the former Artistic Director of Washington Ballet (1999-2016) and now Artistic Director of the Hong Kong Ballet. During his time at Washington Ballet, Webre successfully developed and expanded its professional school as well as community engagement programs.

As a choreographer, Webre has worked with companies from Pacific Northwest Ballet, Les Grands Ballets Canadiens to Ballet West Ballet Concerto de Puerto Rico, to name a few. Besides the highly acclaimed Alice (in Wonderland), he has created nationally-performed works including Peter Pan, Where the Wild Things Are, Carmina Burana, The Great Gatsby and The Sun Also Rises. The Washington Post often celebrates his vision, energy, creativity, playfulness and success.

Matthew Pierce: Composer

Matthew Pierce was born into a family rich of artistic talent. His father was a painter, his mother a sculptor and his brother is a former principal dancer with the San Francisco Ballet. Pierce first began his training with formal violin training. In 1992 Pierce moved to New York and jumped into the Off-Broadway theater scene. He developed a passion for the music of dance and is celebrated for his classical scores commissioned by major American ballet companies. He has written scores for Joffrey Ballet, American Ballet Theater and Houston Ballet to name a few.

Composer Matthew Pierce is lauded by media and musicians alike, Pierce’s scores have been described as “new, tuneful, dancey” Voice of Dance, “the ideal musical vessel” San Francisco Chronicle, and “possibly the best commissioned score in Houston Ballet’s history” Houston Chronicle.
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

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.”
Pointe Shoe FAQ

What are pointe shoes made of?
There are many different companies who produce pointe shoes, and therefore many ways of making them. 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.
Coloring Page

The Wizard of Oz
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

**Artistic Cont.**

**Company Pianist**
Professional Musician

**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

**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

**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
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 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!
Education & Community Engagement

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.

PROGRAMES:
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 2017-2018 season, Colorado Ballet streamed two productions live to schools and organization all over the state and nation. The Nutcracker holds strong as a favorite with over 105,452 students watching live. This is a new and exciting endeavor for Colorado Ballet to increase access to ballet and live performance for those who are unable to attend due to geographic barriers.

After-school 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, 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 Education and Community Engagement Department’s 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 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 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!

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://goo.gl/forms/wmowTOFJtgwIVLAV2

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: _______________________________
  __________________________________________________________________________
  __________________________________________________________________________

- The best thing about this performance was:

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

*ALSO AVAILABLE ONLINE AT*: https://goo.gl/forms/vp0lcBuux7znTShG2

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: