A Study Guide for Students of All Ages

Provided by the Colorado Ballet
Department of Education & Community Engagement

Colorado Ballet’s

TOUR DE FORCE

Arrow Electronics Presents.

TOUR DE FORCE
Ellie Caulkins Opera House with live music
featuring the Colorado Ballet Orchestra
March 8 - 10, 2019

WHERE ATHLETE MEETS ART

Asoka Sokhi, Dan Yeungman and Murray McIver by Max Brodach
# Table of Contents

Colorado Model Content Standards for Education ...........2
How Long Will It Be? .................................................................3
Synopsis ....................................................................................3-4
Choreographers ...........................................................................5-6
Music ............................................................................................6
What is Collaboration? .............................................................7
How to be a Good Audience Member ........................................8
Ballet 101 ....................................................................................9
Pointe Shoe FAQ .........................................................................10
Coloring Page ...............................................................................11
Connect the Dots ..........................................................................12
Behind the Scenes: Jobs at the Ballet ..............................13-14
Education & Community Engagement ..............................15-16
Thank You! ..................................................................................17
Teacher Survey ............................................................................18
Student Survey ............................................................................19
“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 – 26 min - *The MOVE/ment*

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

Act 2 – 23 min – *Traveling Alone*

Intermission - 20 min* - Schools may exit and load onto busses if they choose

Act 3 - 41 min – *Creatures of Prometheus*

## TOTAL RUN TIMES

Act 1 & 2 ONLY: **1h 9 min**

Total Run Time (All 3 Acts, both intermissions): **2 h 10 min**

*Estimated, actual times may vary slightly

# Synopsis

*TOUR DE FORCE* celebrates the spirit of unity, inclusion and diversity in Denver's dance scene as three companies unite to create contemporary works.

The program opens with a new work *The MOVE/ment* choreographed by Cleo Parker Robinson to jazz and soul music, followed by Colorado Ballet performing Amy Seiwert's *Traveling Alone*, and close with a new work choreographed by Wonderbound Artistic Director Garrett Ammon to Beethoven’s *Creatures of Prometheus*.

## Act 1

**Title:** *The MOVE/ment*

**Choreographer:** Cleo Parker Robinson

**Music by:** Aretha Franklin, and other artists!

**Performed by:** Cleo Parker Robinson Dance Ensemble and Colorado Ballet

**Synopsis:** Created as a collaborative exploration of the strength and dignity of the human spirit through the extremes of struggle and triumph, ‘The Movement’ brings together two of Denver’s premier dance companies – the Cleo Parker Robinson Dance Ensemble (CPRDE) and the Colorado Ballet. This work brings the unique movement vocabulary of each company to the forefront, allowing the dancers to create a new perspective in discovering one another, while ultimately speaking with a distinctive communal voice.

The challenge and opportunity for me as a choreographer has been to awaken my personal memories of the Civil Rights Movement, while finding new ways for the dancers to develop their own voice of change, in recognition of social justice that is yet to come. Having been invited to bring my Ensemble to perform in Montgomery Alabama in commemoration of the 50th Anniversary of Dr. King’s assassination, I was inspired by his
words ‘We have no other choice but to keep moving with determination. We’ve gone too far now to turn back. We can change the world with non-violence.’

Understanding that all people have a voice to share, this sense of determination created the foundation for each of the six sections of the work, implementing the visionary contributions of some of our greatest American artists as a catalyst to advance a heightened awareness of the human potential for courageous transformation. Through poetry, music, dance, and imagery, I lead the audience on a journey of discovery that I hope will awaken their individual sense of activism.

Let the Movement begin, let the people rise – the right to be free will not be in vain.

**Act 2**

**Title:** Traveling Alone  
**Choreographer:** Amy Seiwert  
**Performed By:** Colorado Ballet  
**Music by:** Max Richter  
**Synopsis:** The expressive and courageous performance of Traveling Alone will ultimately signify Amy Seiwert’s emotionally inspiring choreography. Traveling Alone is a piece about a woman traveling to some distant land where she interacts with eight others; she’s an outsider, who moves differently, dresses differently, and through dance eventually meets a common ground with the others. Between the modern costumes, vibrant energy on stage, and the breathtaking strength of the dancers, this piece will deliver an artistic and dramatic world-class ballet.

**Act 3**

**Title:** The Creatures of Prometheus  
**Choreographer:** Garrett Ammon  
**Music:** Creatures of Prometheus by Ludwig Van Beethoven  
**Performed By:** Wonderbound and Colorado Ballet  
**Synopsis:** The history of the music and the Greek mythology of Prometheus were major inspirations for creating Garrett Ammon’s piece, The Creatures of Prometheus. The ballet presents two animated statues who, by the power of harmony, are made susceptible to all the passions of human existence. For this new ballet, ten dancers from Colorado Ballet are paired with Wonderbound’s ten company artists. Ammon’s creative process is highly collaborative and depends deeply upon an intensive movement dialog with the dancers—the cast members have a significant impact on the outcome of the work. Through his choreography, Ammon combined Colorado Ballet’s and Wonderbound’s styles into a single whole to provide a wide-range of manners and movement qualities including refined elegance and primal athleticism. Ammon used the themes from the myth of Prometheus to explore the idea that no matter how far humanity advances, we cannot escape our primitive compulsions.
Choreographers

Choreographers are people who create dance pieces and, usually, teach them to others who perform the pieces in a performance. Choreographers do this by creating and planning dance movements to share their ideas. They can use experiences, nature, stories, historical figures, and even themselves as inspiration in their creation process. This show has multiple choreographers who collaborated together to make this show possible. Here they are!

Cleo Parker Robinson

CLEO PARKER ROBINSON is the Founder and Artistic Director of the 48 year-old Denver based CLEO PARKER ROBINSON DANCE. As a master teacher/choreographer and cultural ambassador to both the national and international community, her organization encompasses the renowned Cleo Parker Robinson Dance Ensemble, as well as Cleo II (her 2nd Company), a Youth Ensemble, an Academy of Dance, an International Summer Dance Institute, a 240-seat theatre, and a diversity of educational and community outreach programs. Cleo is the recipient of honors and awards from civic, community, and artistic organizations world-wide, as she and her Ensemble continuously provide performances, workshops, master classes, and community outreach activities. Her philosophy of “One Spirit, Many Voices” is reflected in all that she does and is the vision she and her organization share everywhere they go.

Amy Seiwert

AMY SEIWERT enjoyed a nineteen-year performing career dancing with the Smuin, LA Chamber and Sacramento Ballets. As a dancer with Smuin Ballet she became involved with the “Protégé Program” where her choreography was mentored by the late Michael Smuin, and became Choreographer in Residence there upon her retirement from dancing in 2008. Named one of “25 to Watch” by Dance Magazine, her first full evening of choreography was named one of the “Top 10” dance events of 2007 by the SF Chronicle. Collaborations include works with visual designers Marc Morozumi and Matthew Antaky, composers Daniel Bernard Roumain and Mason Bates, media designer Frieder Weiss and spoken-word artist Marc Bamuthi Joseph. In July 2018 Amy Seiwert stepped into the role of Artistic Director with Sacramento Ballet. She continues her role as Artistic Director for Imagery and will continue to choreograph for the SKETCH Series.
Garrett Ammon began his tenure as Artistic Director of Wonderbound in 2007. Under his direction, the organization has been transformed into an open laboratory for cross disciplinary exploration and creation. He has been recognized for his work as both an artist and leader through a Denver Mayor’s Award for Excellence in Arts & Culture and a Bonfils-Stanton Foundation Livingston Fellowship. Having choreographed nearly 60 works over the past sixteen years, Ammon has developed a trademark aesthetic that seamlessly blends tradition with adventurous new ideas. He keeps Wonderbound continually engaged in collaborative endeavors with the region’s finest arts organizations, independent composers and musicians, visual artists, dance companies, and dancers.

Music

Featured in The MOVE/ment, Aretha Franklin remains a legend in the music industry with hit songs that include “Respect”, “Chain of Fools”, and “I Say A Little Prayer”. Her music featured in this piece will give dancers the opportunity to not only perform to the “Queen of Soul”, but will also provide support to the dancers and choreography.

The post-classical music of Max Richter will give Traveling Alone an edgy and modern style. Ignoring the boundaries in favor of mysterious and thrillingly beautiful sounds, Richter’s vision has been influenced by a blend of electronic, rock and classical music.

The Creatures of Prometheus, Op. 43, is a ballet composed in 1801 by Ludwig van Beethoven following the libretto of Salvatore Viganò. The original ballet premiered on 28 March 1801 at the Burgtheater in Vienna and was given 28 performances. It is the only full length ballet by Beethoven.
What is Collaboration?

Collaboration is working with others to create something. Artists, musicians, and dancers often collaborate together to create performances. Creators of ballets collaborated in the past to create what we know as famous ballets including Nutcracker, Sleeping Beauty, Cinderella, and many more. The artists painted the scenery. The costume designer created the costumes. The musicians composed the music. The choreographer created the movements. The artistic director, as the leader, put everyone’s work together to create the performance.

TOUR DE FORCE has three dance companies coming together for this performance. For The MOVE/ment by Cleo Parker Robinson and Creatures of Prometheus by Garret Ammon, dancers came together at Colorado Ballet’s studios to learn from the different choreographers and rehearse together. In The MOVE/ment, the dancers of Colorado Ballet and Cleo Parker Robinson Dance dance together in the same dance piece. This required more collaboration between the choreographer and the dancers of both dance companies. After rehearsals, they would work on their own to practice and then practice together again. This same process happened for Creatures of Prometheus with Wonderbound. When the performances get closer, all three dance companies get together and dance through their pieces in order of the show. This is called a dress rehearsal and it gets all the dancers, choreographers, costumes, lights, and the backstage team ready for the performance. How can you collaborate with your classmates and friends? Here are some ideas!

A Collage! Find your favorite picture, bring it to your group, and glue them to a piece of paper to create a collage.

Choreograph! Pick your favorite move or pose, bring it to your group, and put each person’s movement together into a dance.

Any Group Project! Create your own fun project for your subject. This could be for your science class, math class, English class, and more!
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!
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.”
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.
TOUR DE FORCE
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

- **Database and Gift Fulfillment**
  Coordinates large donations

- **Development Officer**
  Targets businesses for support

- **Senior Major Gifts Officer**
  Pursues large donations

**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

**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
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 35,000 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.

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.

Emily Aalbers  
*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 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/RI2yQngZ78QAfyNF3

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/ZA0M8XK1DLU93TRS2

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: