

KANSAS CITY  
**BALEET**

DEVON CARNEY  
ARTISTIC DIRECTOR

# STUDY GUIDE

# SNOW WHITE

KCB II Dancers Brooke Noska and Olivia Pearsell  
Photography by Beeh Moynagh.

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Partnerships  
Kim Trudell, Manager, Strategic Partnerships



# THEATER ETIQUETTE

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Thank you in advance for partnering with us to teach your students theater etiquette.

## ARRIVAL

- School clothes are appropriate, and so is “dressing up.”
- Please plan to arrive at the Folly at 10:30 a.m.
- Backpacks, computer bags, cans, bottles, food and beverages are prohibited.

## PERFORMANCE

- Running Time is 55 minutes with no intermission: 11-11:55 a.m.
- Photography and videography are prohibited.
- It’s ok to laugh when you see the dancers doing something funny!
- Clap (applaud) when the dancing has finished, especially when you see dancers take a bow!
- Wait to talk and ask questions until the end of the performance.

## RESTROOMS

- Use the bathroom before the performance.
- Please accompany your students to the restrooms.
- Ushers will direct you to the restrooms.

## FOOD AND BEVERAGES

- No food or beverage or chewing gum is permitted inside the Folly Theater. Please leave all cups, bottles, lunches, etc. at school or on the bus.
- Refreshments will not be available for sale.
- Facilities staff will need to immediately begin preparations for other performances following the student matinee, so we are unable to facilitate school groups eating lunch in the building after the end of the performance. Most school groups plan snacks/lunch on the ride to/from the venue or when they return to school.

# FOLLY THEATER

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For many, many years, the Folly was a fun and busy theater. People laughed at silly shows, clapped for amazing singers, and cheered for great performers. The Folly was full of happy sounds!

After about 70 years, the building became old and worn out. In 1973, people planned to tear it down and turn it into a parking lot.

But caring people did not want the Folly to disappear. They worked together to save it. Because of their hard work, the Folly was protected and repaired. A special grant helped bring it back to life.

In 1981, the Folly opened again as a beautiful theater. Today, it is a wonderful place with great sound and a cozy, elegant space.

Now, the Folly is filled with children's laughter, big applause, and joyful celebrations. It is a special place where history and fun come together.

**Learn more about The Folly Theater, Kansas City's oldest historic theater:**  
[follytheater.org/about/](http://follytheater.org/about/)

# KANSAS CITY BALLET SECOND COMPANY

Kansas City Ballet is a group of dancers who love to move and tell stories through dance. They perform beautiful ballets on stage at the Kauffman Center for the Performing Arts.

This picture shows dancers from our **Second Company**. The Second Company is a special group of dancers who are learning and practicing to become professional ballet dancers.

They work very hard, take many classes, and perform on stage as they grow and improve. Kansas City Ballet also has teachers, students, and fun programs that share the joy of dance. They teach that dance is about creativity, kindness, and working together.



Photography: Brett Pruitt & East Market Studios.

## 2025-2026 Kansas City Ballet Second Company Dancers

*(Front Row from L-R)* Maggie De Groote, Audrey Lynn, Alessia Braggiato, Gracie Jean Joiner, Madeleine Lee, Reagan Kinney, Ena Nomoto, Brooke Noska, Blair Mendes, Corabelle Kennedy, Maya McDaniels

*(Back Row from L-R)* Troy Monger-Levin, Julia Bellantoni, Hiroaki Ikeda, Camille Jordan, Jack Hindocha-Daniels, Sage Guillot, Zander Johnson, Payton Boddy, Owen Watson, Addison Jankauskas, Michelangelo Fante, Isabella Martino, Luke Eller, Olivia Pearsall, Joseph Moore, Zoey Uhlman, Ben Workman



# KC BALLET HISTORY/ VISUAL TIMELINE



In 1957, Tatiana Dokoudovska founds the company at the Carriage House next to the old brick Conservatory building (old Grant Hall).

During the 1970-1971 season, the company name changed to Kansas City Ballet.

In 1976, Miss Tania steps down as artistic director of the Ballet so she can devote her time to teaching and continue her position as head of the ballet department at the Conservatory of Music.



December 1981, Bolender's first full-length ballet for the company establishes one of the most cherished holiday traditions in the region: *Nutcracker* premieres to full houses.

In the 1958-1959 season, company name changed to Kansas City Civic Ballet.



In December 1972, KCB performs first *Nutcracker*.



January 1981, Todd Bolender accepts the artistic directorship of the new Kansas City Ballet and the company debuts at the Music Hall on May 29, 1981. The program includes two Bolender ballets, both created for NYCB in 1955: *The Still Point* and *Souvenirs*.

In 1995, Bolender retires, at age 81, from artistic directorship to become artistic director emeritus.



The Todd Bolender Center for Dance & Creativity becomes the permanent home of Kansas City Ballet in August 2011.



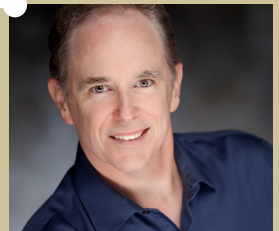
KCB unveils the world premiere of Artistic Director Devon Carney's production of *The Nutcracker* in December 2015 to great acclaim.



Kansas City Ballet introduced sensory-friendly performances in 2018 with *The Nutcracker*, led by Artistic Director Devon Carney, to create an inclusive experience for all. In 2024, they expanded to include a sensory-friendly performance of *ALICE (in wonderland)*!



In 1996 William Whitener is selected as the new KCB artistic director.



In 2013 Devon Carney is selected as the new KCB artistic director.

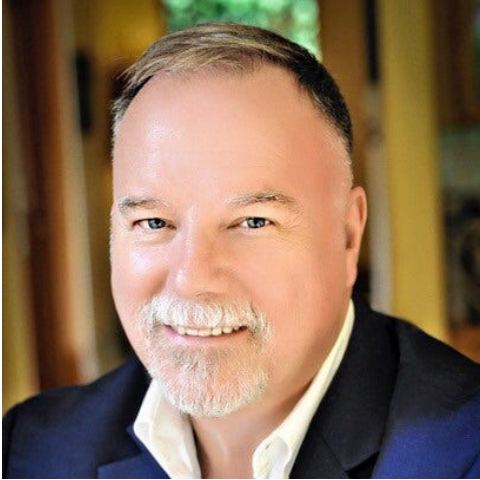
As part of KCB's 60th anniversary, the Company travels to the John F. Kennedy Center in Washington D.C., to premiere Carney's *The Nutcracker* in November 2017.



Whitney Huell was the first African American ballerina to perform as the Sugar Plum Fairy in *The Nutcracker* for Kansas City Ballet (KCB) in 2018. Huell has also been featured in *Dance Magazine's* Top 25 to Watch and *Pointe Magazine*.

# MEET THE CHOREOGRAPHER

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## Bruce Wells – Choreographer

Bruce Wells is a **choreographer**, which means he makes up the dances for ballets. He has created **more than 50 ballets!**

### Ballets He Made for Pacific Northwest Ballet (PNB)

- *Snow White*
- *Hansel & Gretel*
- *Pinocchio*
- *Beauty and the Beast*

## About Bruce Wells

- Bruce Wells first worked as a **ballet dancer**.
- He danced with **New York City Ballet**, learning from a famous teacher named **George Balanchine**.
- Later, he began making dances of his own.

## His Work

- Bruce Wells created ballets for many ballet companies around the world.
- He made dances for well-known stories like *The Nutcracker*, *Swan Lake*, *Romeo & Juliet*, and *A Midsummer Night's Dream*.
- He also helped teach young dancers and worked at **Pacific Northwest Ballet School** for many years.

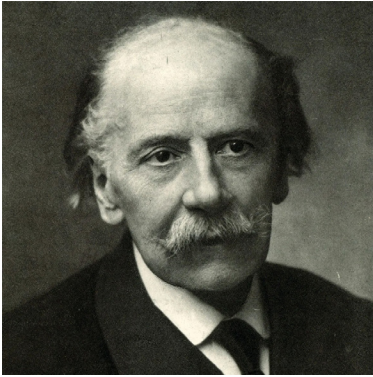
## Making Ballets for Children

- Bruce Wells loved creating ballets especially for kids.
- His first children's ballet was *Snow White* in 2001.
- After that, he created *Hansel & Gretel* and *Pinocchio*.
- 2025 was **Kansas City Ballet's** first children's ballet by Bruce Wells: *Beauty & the Beast*.  
2026 is the second: *Snow White*!

✨Bruce Wells helps bring favorite stories to life through music, movement, and dance!

# MEET THE COMPOSER

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## Meet the Composer: Jules Massenet

### Who was Jules Massenet?

Jules Massenet was a **composer**, which means he wrote music. He lived in **France** a long time ago, from **1842 to 1912**.

### What kind of music did he write?

Jules Massenet wrote many kinds of music, especially music for stories told with music, like operas and ballets. His music is known for sounding:

- Beautiful
- Emotional
- Dreamy and magical

### Why is his music used in *Snow White*?

Jules Massenet did **not** write music just for *Snow White*. But choreographer **Bruce Wells** chose Massenet's music because it:

- Helps tell a fairy-tale story
- Matches the feelings of the characters
- Sounds magical, gentle, and dramatic

### When you watch *Snow White*

- The dancing was created by Bruce Wells
- The music you hear was written by Jules Massenet

### Fun Facts About Jules Massenet

- He loved music from the time he was a child
- He wrote more than 30 musical stories
- People still use and enjoy his music today in ballets, concerts, and performances

### Listen closely!

When you hear the music in *Snow White*, notice how it helps show:

- Happiness
- Mystery
- Sad or scary moments
- Joyful endings

Music and dance work together to help tell the story!

# MEET KC BALLET'S PRODUCTION TEAM —



**AMY TAYLOR**  
**DIRECTOR OF PRODUCTION**

Amy Taylor's design credits for Kansas City Ballet include *Giselle*, *Suite Kander*, *The Scarlatti Dances*, *Carmina Burana*, *Coppélia* and *On the Boulevard*. Locally, she has also worked with Wylliams/Henry Contemporary Dance Company and the Kansas City Symphony. Before joining Kansas City Ballet, Taylor received her M.F.A. from the University of Missouri – Kansas City.



**SCOTT PARKS**  
**TECHNICAL DIRECTOR**

A native of Northwest Arkansas, Scott Parks comes to Kansas City Ballet after many years on the road. Working with companies such as MOMIX and the Joffrey Ballet led to positions with the Broadway tours of *Miss Saigon* and the first National tour of *Oklahoma!* the musical. From there, Parks spent several years with Cirque du Soleil working on the big top tours of *Dralion* and *Varekai* as well as the resident show *Zarkana* at Radio City Music Hall. Most recently he has worked as a Carpentry Project Manager and Logistics

Coordinator for A7 Productions building some of the largest music festivals in north America such as Hangout fest, Outsidelands, and Bottlerock.



**LAURA KRUS**  
**PRODUCTION TAGE MANAGER**

Laura Krus is a graduate of Oklahoma City University's Dance Management Program. Krus worked with Adams Davy Media as a Production Intern for productions like *Batman Live* and *Arts for Autism*. She also has worked with various professional dance companies as a Production Stage Manager for the American Dance Festival. Krus began working with Kansas City Ballet in 2021. Krus wants to thank her family and friends for always believing in her and helping get her to where she is now..



**JENNIFER CARROLL**  
**COSTUME DIRECTOR**

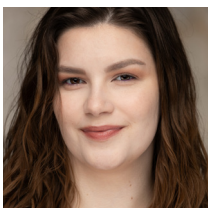
Jennifer Carroll came to Kansas City Ballet in 2008 after touring with Broadway Shows for eight years. She toured with shows such as *Victor, Victoria*, *Jekyll & Hyde*, *Cabaret*, *Oklahoma!*, and Twyla Tharp and Billy Joel's *Movin' Out*. Her design credits for Kansas City Ballet include *Concerto Grosso*, *Mercy of the Elements*, *Energy Made Visible*, *Vesna*, and *Klein Perspectives*. Ms. Carroll received her M.F.A. in Costume Design and Technology from the University of Arkansas. She is a member of Kansas City's IATSE Theatrical Wardrobe Union, Local #810.



**BETTI JO DIEM**  
**COSTUME SHOP MANAGER**

Betti Jo Diem came to Kansas City Ballet after touring with the Radio City Christmas Spectacular Arena Tour and the First National Tour of *Rock of Ages*. She is a member of the IATSE Theatrical Wardrobe Union, Local #810 here in Kansas City. She began her theatrical wardrobe career in Branson, Missouri while working for Silver Dollar City's Opera House theater and the Radio City Rockettes at the Grand Palace Theater. She feels extremely lucky to have a career she is passionate about and that allows her to learn

something new every day!



**MADELINE BRASGALLA**  
**ASSISTANT STAGE MANAGER**

Madeline Brasgalla was born and raised in El Paso, Texas. She has an M.F.A. in Theatre: Design and Technology from the University of Missouri-Kansas City and has a B.A. in Dance from Agnes Scott College in Atlanta, Georgia. Brasgalla has experience stage managing concert dance, ballet, opera, and theatre. She has previously worked with EPIC Arts and the Heart of America Shakespeare Festival. Brasgalla began working with the Kansas City Ballet in 2021 and is grateful to be back for her third season with the company!



# Snow White Word Search

B D J W A N A Z L V C F B E K  
A K I N G U L Q L P S X M V F  
I P U L X J J D I K Q O I I G  
V X P H T D F M B L J X R L L  
Z P V L B A L L E T V U R Q Y  
J K R V E K N H L U A Y O U V  
X F D I S B R Q U W N R R E C  
C G O W N N O S U N E C Y E I  
B O L R S C O D P L T K E N S  
E K T F E W E W R E F S K J E  
G G C T K S S F W I L N M Y V  
G E A X A T T K X H M L A A E  
A S N I K G U W H V I P G G N  
R D W A R F E N I O D T J K P  
F O D G B D Z U V P L R E U V

Snow White

Ballet

Forest

Dwarf

Evil Queen

Huntsman

Beggar

Apple

Cottage

Prince

Mirror

Seven

Spell

King

## PRE-FIELD TRIP ACTIVITY

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# POST-FIELD TRIP STEM ACTIVITY

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## STEM ACTIVITY: “*Build a Safe Apple Drop!*”

**Theme tie-in:** Snow White’s apple from Kansas City Ballet’s *Snow White*

**STEM Focus:** Engineering design, prediction, testing, force & motion

**Grades:** PreK–3 (scaffolded)

**Time:** 20–30 minutes

### Learning Goal

Students will design and test a protective container that prevents a “Snow White apple” from being damaged when dropped. This mirrors engineers designing safety systems (helmets, packaging, cushions).

### SNOW WHITE Ballet + STEM Connection

In *Snow White*, the apple is important and fragile. Engineers often protect fragile things by designing special containers. Can YOU protect Snow White’s apple?

### Materials

- Plastic balls or other small balls (ping-pong, tennis ball) or real apples
- Paper scraps
- Tissue paper
- Cotton balls
- Recycled materials: cardboard pieces, egg cartons, paper cups, toilet-paper tubes
- Tape
- Scissors (or no-scissors version for Preschool)
- Baggies or small boxes (optional)
- Drop zone (chair, step stool, or low table)

### Activity Steps

#### 1. Introduce the Challenge

##### Tell students:

“The Evil Queen wants the apple to break, but Snow White needs it protected! Can you create a container to keep her apple safe when it falls?”

#### 2. Plan (Draw or verbalize)

- PreK–K: verbally describe what they want to try (“I want to use cotton to make it soft!”).
- Grades 1–3: draw a quick sketch using a simple design sheet.

# POST-FIELD TRIP STEM ACTIVITY ---

## 3. Build

Students create a protective container using the provided materials.

### Guiding questions:

- “What will make it soft?”
- “What will keep it from bouncing out?”
- “What shape protects the best?”

## 4. Test the Drop

### Drop from a consistent height (chair or teacher-held).

- PreK: teacher drops for them.
- Grades 1–3: students drop item themselves with safety rules.

### Check the apple:

- Did it crack?
- Did it hit the ground?
- Did the container stay together?

## 5. Improve

Allow students to adjust their design and try again.

### Extension Options

#### For Preschool:

- Test different materials’ softness (press cotton vs. cardboard).
- Compare “loudness” when dropping empty cups vs. padded cups.

#### For Grades 1–3:

- Measure drop height and predict results.
- Graph which materials were most successful.
- Introduce the idea of force, impact, and cushioning in simple terms.

### Standards Alignment (KS/MO)

Kansas Standards (KSDE – based on NGSS)

#### K-2 Engineering Design

- K-2-ETS1-1: Ask questions/define problem
- K-2-ETS1-2: Sketch or build a model
- K-2-ETS1-3: Test and compare solutions



# POST-FIELD TRIP STEM ACTIVITY

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## Grade 3

- 3-5-ETS1-1/2/3: Define a problem, design solutions, test & improve

## Missouri Standards (MLS – Engineering/ETS)

### K-2

- ETS1.A: Define a simple problem
- ETS1.B: Develop a model/solution
- ETS1.C: Test and compare solutions

## Grade 3

- 3.ETS1.A/B/C: Problem definition, design solutions, evaluate results

# POST-FIELD TRIP BONUS ACTIVITY

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Write a letter or send a card to your favorite  
*Snow White* dancer!

They love to receive “fan mail”!

Mail it to:  
Kansas City Ballet  
Attention: Matinees for Schools  
500 West Pershing Road  
Kansas City, MO 64108



*Snow White*



*Evil Queen*

Photography by Beeh Moynagh.