

KANSAS CITY
BALET

DEVON CARNEY
ARTISTIC DIRECTOR

STUDY GUIDE

SNOW WHITE

KCB II Dancers Brooke Noska and Olivia Pear soll
Photography by Bebh Moynagh.

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Partnerships
Kim Trudell, Manager, Strategic Partnerships

THEATER ETIQUETTE

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



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/

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

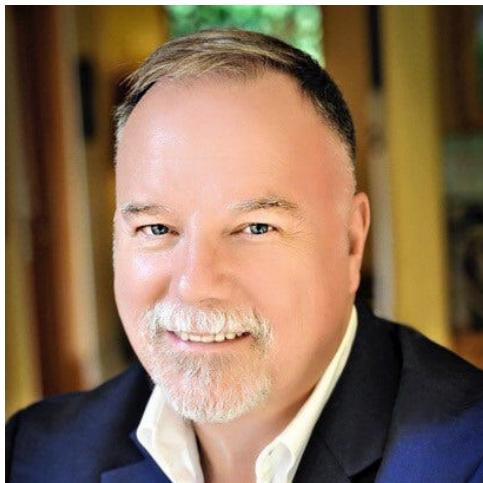
(Front Row from L-R) Maggie De Groote, Audrey Lynn, Alessia Braggiato, Gracie Jean Joiner, Madeleine Lee, Reagan Kinney Ena Nomoto, Brooke Noska, Blair Mendes, Corabelle Kennedy, Maya McDaniels

(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



MEET THE CHOREOGRAPHER



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

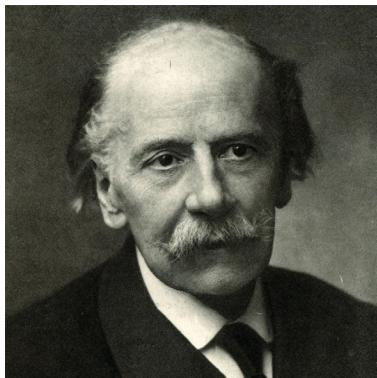
- Bruce Wells created ballets for many ballet companies around the world.
- He made dances for well-known stories like *The Nutcracker*, *Swan Lake*, *Romeo & Juliet*, and *A Midsummer Night's Dream*.
- He also helped teach young dancers and worked at **Pacific Northwest Ballet School** for many years.

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



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 STAGE 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!

PRE-FIELD TRIP ACTIVITY

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	Evil Queen	Cottage	Spell
Ballet	Huntsman	Prince	King
Forest	Beggar	Mirror	
Dwarf	Apple	Seven	

PRE-FIELD TRIP ACTIVITY



POST-FIELD TRIP STEM ACTIVITY

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

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

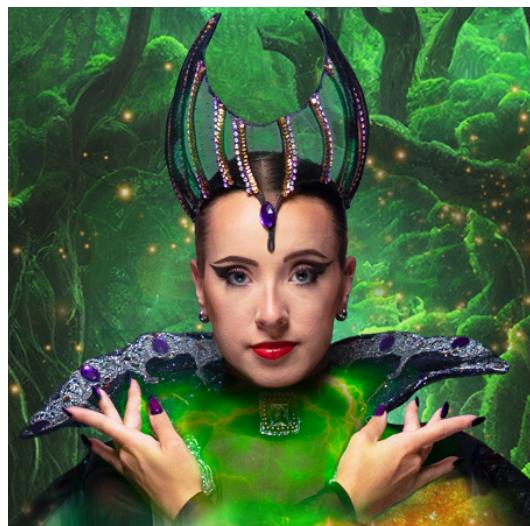
**Write a letter or send a card to your favorite
Snow White dancer!**

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.