

*Presented by the
Lexington Ballet*

Educational Materials | ECU Center for the Arts

Table of Contents

Letter to Teachers.....	3
Show Synopsis of The Nutcracker.....	4
The Composer, Choreographer, and Author	6
Introduction to Ballet.....	9
The Role of Music.....	12
Before You See The Nutcracker.....	15
After You See The Nutcracker	18
Additional Educational Activities.....	21
The Theater and Its Jobs.....	35
Experiencing Live Performance.....	36
References and Resources.....	38



Dear Teachers,

Thank you so much for bringing your class to see Lexington **Ballet's production of *The Nutcracker***. We hope you all enjoy it!

We believe that experiencing theater live is necessary for children to thrive, and it's the initiative taken by teachers like you that gives so many children the chance to see a live production that they otherwise may have never gotten the opportunity to see!

We have provided this study guide to help you extend your theater experience into the classroom. In addition to the information and activities in the beginning of the study guide, there are supplementary educational materials included at the end with additional activities and more detailed information about the theater.

We hope you find some of our suggestions fun, educational, and flexible to suit the needs of your class. Thank you again and we look forward to seeing you at the show!

Sincerely,

EKU Center for the Arts

EKU
CENTER
FOR THE
ARTS

Show Synopsis

There are many versions of *The Nutcracker* story since its original production in 1891. **The Lexington Ballet's version is as follows:**

Nuremburg, Germany, Late Napoleonic Era

ACT I

A wicked sorcerer, seeking revenge for being turned into a king of rats, has turned the nephew of his antagonist, the mysterious Herr Drosselmeyer, into a plain nutcracker doll. To break the spell, the Nutcracker has to defeat the Rat King and make a young princess fall in love with him. Drosselmeyer decides that his goddaughter, Marie, would be the perfect girl to help him get his nephew back. **On Christmas Eve, Marie's family (Doctor and Frau Stahlbaum and Marie's brother Fritz) throws a party where** there is much dancing, gift giving and storytelling, including the grizzled Baron spinning tales of courage of his youngest soldiers and adventures in foreign lands. The enigmatic Herr Drosselmeyer suddenly arrives at the party and entertains everyone with a show of life-like mechanical dancing dolls.

He then gives Marie the Nutcracker doll. During the party, Marie's brother Fritz breaks her beloved Nutcracker doll. Drosselmeyer repairs the doll, but the party comes to an end. After everyone leaves and the Stahlbaum family goes to bed for the night, Marie sneaks downstairs in concern for her Nutcracker doll. She falls asleep beside him and begins to dream. Meanwhile, the Rat King and his sinister army of rodents come to destroy the Nutcracker doll. Marie awakens and the Nutcracker doll comes to life along **with Fritz's toy soldiers. After a long and hard battle and with the help of Marie, they** defeat the Rat King. Herr Drosselmeyer comes and transforms Marie into a charming princess who is able to see the Nutcracker for who he really is –a courageous, good-hearted young man. Marie and her Nutcracker Prince travel into a magical world beginning in a land of dancing snowflakes.

ACT II

Marie and the Nutcracker Prince, fresh from their victory over the evil sorcerer, continue their journey into the Land of Sweets where the Sugarplum Fairy and her Cavalier have planned a magical party in their honor. At the party, performers from faraway places dance for them and show them the exotic flavors that exist in the Land of Sweets **following the celebration, Marie and Drosselmeyer's nephew return to reality.** Drosselmeyer discovers that the spell has been broken and his wish of getting his nephew back is fulfilled.

The Composer, Choreographer, and Author

The Composer



Peter Tchaikovsky (1840 –1893) composed *The Nutcracker*, **one of the world’s best-known ballets**. Generally remembered as a composer of symphonies and ballets, **Tchaikovsky’s music also includes stage works, major compositions for orchestra,** music for orchestra and solo instruments, chamber music, piano pieces, approximately **100 songs, church music, cantatas, and other choral works**. **Some of Tchaikovsky’s** best-loved music is that of the stage, which comprised 11 operas, 3 ballets and 2 works of incidentals music.

All three of his ballets, including *Swan Lake* and *Sleeping Beauty*, are in the standard repertoire of many ballets companies, but perhaps none are so familiar for its music as *The Nutcracker*, which, although not conceived as Christmas music, is heard everywhere this time of **year**. “**Casse-Noisette**” (**cass-nwa-zet**), or *The Nutcracker*, was first presented on December 7, 1892 at the Maryinsky Theatre in St. Petersburg, Russia. In what may well have been a preview of coming attraction, a concert suite from the upcoming Christmas-theme ballet was heard in March of the year the first ballet was performed. This advanced hearing created a bit of a sensation, for it was in this suite Tchaikovsky introduced the silvery tone of the celesta to create the magical **mood of the “Dance of the Sugar Plum Fairy.”** **The instruments, brought from Paris** under great secrecy, achieved maximum effect at first hearing. The *Nutcracker Suite* quickly settled into orchestral repertoire and went on to become an international favorite. Tchaikovsky died during a cholera epidemic within a year of the first performance of *The Nutcracker*.

The Choreographer



Marius Petipa (1818-1910) was the foremost choreographer of classical ballets in late 19th-century Russia and one of the most influential choreographers of all time. Petipa (pet-e-pa) was born in France and came to St. Petersburg as a young man to dance at the Maryinsky Theater. The ballet school of the Maryinsky Theatre became one of the best ballet schools in the world **and its dance company a rival to Moscow's Bolshoi Ballet** as the premier dance company in Russia. After some years of dancing with the St. Petersburg Ballet, Petipa began to choreograph ballets for the company.

By the 1890s, Petipa had been choreographing ballets from the Maryinsky Theater ballet for almost 30 years. The first collaboration between Petipa and Tchaikovsky was *Sleeping Beauty*, which debuted at the Maryinsky Theater in 1890. Its success provided the composer with the scenario and general outline of the action to be seen in *The Nutcracker* ballet. However, Petipa entrusted the final choreography to his assistant Lev Ivanov (1834-1901). No one knows how much of the ballet is owing to which man. Dance scholars today often attribute the ballet to Ivanov, but there is no doubt that the original conception of the ballet, to which Tchaikovsky wrote his score, **was Petipa's.**

The Author



The story of *The Nutcracker* is based on a fairy tale by E.T.A. Hoffman (1776-1822), **a German writer who specialized in sophisticated fairy tales for adults.** Hoffman's macabre style later influenced such other masters of the macabre as the American poet and short story writer Edgar Allen Poe and the French symbolist poet Charles Baudelaire. As was noted at the time of *The Nutcracker* **ballet's debut in 1892, the ballet's version considerably toned down the occasionally gruesome imagery in Hoffman's original story.**

Introduction to Ballet

What is Ballet?

Ballet had its beginning in the royal courts of Europe in the 16th century and spread throughout the world. Ballet is a form of dance identified by a common vocabulary of steps that has been codified and added to by dancers and choreographers over the centuries. The basic vocabulary stems from the positions of the feet, legs, and arms. The French terminology used for the social dancing of the court of Louis XIV of France, who reigned from 1643 to 1715, has remained the language of ballet.

What is Dance?

Dance is a way to communicate a story, thought or idea without using words. Dancers use their bodies, movements and gestures to communicate and tell a story to the audience. Many ballets are based on stories, books and poems. Literature is a wonderful source of inspiration to spark dance creation and performance.

Costumes:

Just as the dancers use their movements to convey feeling and emotion, costumes can be used in quite the same way. The **Lexington Ballet's production of The Nutcracker** has over 150 separate costumes and some years the performers include many as 120 children. Their costumes were acquired from the London Festival Ballet more than a quarter century ago. Look especially for the Russian dancers in Act II.

These costumes are both very elaborate and very heavy! Each costume is hand-fitted to **the dancer performing the role in this year's production. Ballet costumes are different** from the costumes used by theatre companies in that they have to specially designed to allow the dancer maximum freedom of movement. Sometimes costumes get too old and must be replaced. Some of the older costumes are irreplaceable, but even the newer costumes are worth more than \$500 each.

Speaking the Language of Dance:

This is a compiled list of basic dance terminologies to help guide your lesson on dance.

Force: The use of energy while moving
Heavy/light, Smooth/Sharp, etc...

Space: The area covered by the dance movements

- **directions:** Forward, backward, sideways, up, down, etc
- **level:** The distance from the floor high, medium, low
- **pathways:** Patterns that the body makes as it moves through space or on the floor
- **shape:** The design of the body as it exists in space

Time: How fast or slow (tempo); even or uneven (beat); and long or short (duration) the movement is

Locomotor Movements: walk, run, tip-toe, slither, roll, crawl, jump, march, gallop, hop, skip, leap, slide

Non-Locomotor Movements: bend, twist, turn, open, close, swing, stretch

Principles of Movement: balance, initiation of movement, weight shift

Purposes of Dance: ceremonial, recreational, artistic expression

Movements in Dance:

There are multiple steps referred to as the “movements in dance.” There are three movements that ballet/dance beginners learn. First learn to pronounce the terminology given below, learn the definition, and then attempt to do the movement described.

1. plie (plee-ay): to bend. Keeping both feet flat on the floor at all times, turn out your toes, and bend your knees. Remember to send your knees directly out over your toes!
2. releve (ruh-leh-**vay**): to rise. This can be done on one foot or both feet together. Start with the feet together, keep the knees straight and lift the heels high enough so all of your body weight is on the balls of the feet. Repeat this on one foot.

3. saute (soh-tay): **to jump.** This sort of jump is performed “two feet to two feet.” This means that you leave the ground by jumping off of both feet at the same time and you land on both feet at the same time. Begin in a plie (as described above). Using your feet the same way you did to perform releve, propel yourself into the air. Be sure to straighten and extend your legs in the air, but land in plie to cushion your knees.



The Role of Music

Prior to the first performance of the ballet, Tchaikovsky chose eight numbers from the ballet, creating The Nutcracker Suite. This was intended to be performed in the concert hall and was first performed in March of 1892 under the direction of Tchaikovsky himself. The pieces in the suite are:

I. Miniature Overture

II. Danses caractéristiques

- A. Marche
- B. Dance of the Sugar Plum Fairy
- C. Russian Dance (Trepak)
- D. Arabian Dance
- E. Chinese Dance
- F. Reed-Flutes

III. Waltz of the Flowers

A good example to use in class is **Disney's first Fantasia** film where *The Nutcracker Suite* is performed with the genius **imagination of Disney's cartooning**. **It is not at all** like the ballet, but a delightful adaption of the **music**. **Maurice Sendak's version created** wonderful scenery for the ballet which students will enjoy seeing. The dancing is wonderful, as well. Mikhail Baryshnikov's **dancing is very exciting as he is a very** powerful dancer.

There are many versions of this ballet - both good and bad ones. If time permits, show parts of several versions. The Walt Disney version is great because it shows what music can inspire. The dances in the fairy kingdom are short and give a taste of the music and ballet. Feel free to use these in the adaptation sections as well.

Listen to the music and create your own story as the music plays. These are some links to different versions:

Disney Fantasia: Nutcracker 1 - Dance of the Sugar Plum Fairy/Dew Fairies Sequence
(<https://www.youtube.com/watch?v=6OI5XuA57Kc>)

Disney Fantasia-Nutcracker 2 - Chinese Dance/Mushrooms sequence
(<https://www.youtube.com/watch?v=5yocpvl4pno>)

Disney Fantasia-Nutcracker3 -Dance of Mirlitons/ Flowers Ballet Sequence
(<https://www.youtube.com/watch?v=StvbtZfm-Jw>)

Disney Fantasia Nutcracker4 - Arabian Dance/ Ballet Fishes Sequence
(<https://www.youtube.com/watch?v=NNktdqz3nxU&list=UUEKSIMTIARMc6TO-FaHEVzw>)

Disney Fantasia - Nutcracker5 – Trepak (Russian Dance)/ Dancer Flowers Sequence
(<https://www.youtube.com/watch?v=LOOwdLqtADA>)

Tchaikovsky - The Nutcracker - Mariinsky Theatre Gergiev
(<https://www.youtube.com/watch?v=cIWKDT4TQIk>)

Nutcracker: The Motion Picture Maurice Sendak Version
(<https://www.youtube.com/playlist?list=PLF3988D17FA41C5A9>)

Mikhail Baryshnikov The Nutcracker
(<https://www.youtube.com/playlist?list=PLAB10E201C76650FB>)

Music and Mood:

The composer has an important job in setting the mood or atmosphere of a play by the music he creates. When Tchaikovsky composed the score for *The Nutcracker* he makes sure the music helps tell the story by creating melodies or themes for each character and helping express the moods and emotions throughout the story.

1. Listen to the music from The Nutcracker – try to match the music to the different parts of the ballet. What emotions and feelings do you hear in the music?

(The Nutcracker can be listened to here:

https://www.youtube.com/watch?list=PL53h-xLnZwbC-UMWoMq8yULGSctE_7YMC&v=IYeDxshrYN8)

2. If you could choose a theme song for yourself, what song would you choose and why? How does this song describe your personality?
3. Have you ever seen a scary movie or been to a haunted house? Describe the music you heard. How did the music help make the movie/experience scary?
4. Have you ever been to a circus and heard happy, carnival music? What if you heard that music when you were at school? What would you think was happening? If you were a composer, what kind of music would you write for *The Nutcracker*?
5. What was the mood of the music at the end of the production?
6. Use classroom instruments to create your own mood and emotions composition

To illustrate the role of music in storytelling, try the following activities:

1. Ask your students to recall a personal experience (for example, a family vacation or the first day of school). Ask one student to tell his/her story to the class. After he/she is finished, have the same student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected the story. When you attend the performance, encourage your students to pay attention to the music, and remember how the music can create different moods within the play
2. Get the entire class up and away from their desks. Play a piece of music and ask everyone to move or dance how the music makes them feel. Does it make you want to sneak? Look for something? Skip? Does it make you feel sleepy? Angry? Scared? After a minute or so, play a different piece of music with a vastly different mood. Switch at least one more time.

Before You See The Nutcracker

Classroom Activities

Activity #1: Understand the Story

- Read the synopsis on pages 4 - 5
- **Discuss students' reactions to the story and the characters**

Questions for Class Discussion

1. Who is the main character of this story? Who are some of the other characters?
2. What are two facts about *The Nutcracker*?

Activity #2: Understanding Movement

Gather your students into a standing circle.

Ask students to warm up specific parts of their bodies following the prompts below one at a time.

- Bend
- Stretch
- Rise
- Jump
- Pass

Repeat the activity and allow the students to explore these directions with different parts of their bodies. Have students share a few of their movement findings.

Ask your students:

- **What parts of your body did you “bend/stretch/”etc.?**
- How did the movement change as you selected different parts of your body?

Activity #3: Pantomime and Gesture

Pantomime: a performance in which a story is told without words by using body movements and facial expressions.

Gesture: a movement of your body (especially of your hands and arms) that shows or emphasizes an idea or a feeling.

Students will recreate a gesture that someone used recently to communicate something **to them, such as waving “hello,” a gesture that means “quiet down,” or a gesture that means “let’s cheer the race.”**

Let students know that when you count to three, everyone will perform their gesture together.

“1, 2, 3, Go!”

Try this a couple more times to get the class comfortable with moving and making choices with their body.

Next, have students share their gesture one at a time, going around the circle.

Ask your students:

- **What do you see expressed in each other’s gestures?**
- What is the story or feeling that is being communicated?
- Which parts of the body are your classmates using to express their ideas?
- If you were to exaggerate your gesture, how would it change in size?

Go back around the circle, having students demonstrate their exaggerated gestures.

- Which parts of the body were used when you made your gesture more exaggerated?
- Did the exaggeration enhance the original gesture idea? If so, how?
- Does changing the size of the gesture make it feel more or less like something you would do in your everyday life? Why?

Remind the students that the challenge is for their gestures to be as large and expressive as possible without becoming a caricature.

Activity #4: Prepare for the Play

Lexington Ballet's production of *The Nutcracker* is an *adaptation*. That means the company had to read and view many different versions of *The Nutcracker* to come with a way to bring the story alive on stage!

Questions for Class Discussion:

1. **Define “adaptation” with your class.**
2. Many versions of *The Nutcracker* have been released. Each version had to adapt the story when they created their version.
3. Ask your class to identify some fairy tales that they know (Cinderella, Beauty and the Beast, Rapunzel). Find a story that your class is the most familiar with and discuss all the adaptations of that story.
 - a. How many of you have seen a movie, play, ballet, or cartoon of this story?
 - b. How many have read the book?
 - c. What is different about these adaptations? What is similar?
 - d. Do you know which adaptation came first?
4. Have you ever read the book and then went to see the movie? What was different? Which version did you prefer?
5. What do you imagine the play will be like? What will it look and sound like?

After You See The Nutcracker

Activity #1: Respond to the Play

- Review the performance and ask students to describe with as much detail as possible what they remember. What were the costumes like? What was the scenery like? What kind of music was used?
- Ask the students to help make a list of different things that happened in the performance. Write these down on the board.

Questions for Class Discussion

1. Who is the main character in the story? How do you know that?
2. Did you have to use your imagination when you watched this play? Explain.
3. What happened in the story that was surprising? Exciting? Funny? Scary?
4. How was the play different than the story you read in class (if you read the story prior to seeing the play)? How was it the same?
5. Did the music help tell the story? How?
6. How did the actors show how they were feeling and what they were doing without words? (see Activity Two for more)
7. If the story kept on going, what do you think would happen?

Activity #2: THE BATTLE SCENE--TOY SOLDIERS VERSUS MICE

Have students imagine the following scene:

It is Christmas Eve night and we are in a living room with a beautifully decorated Christmas tree. The girl who lives in the house, Marie, has awoken from a deep sleep and is looking for her favorite present, her Nutcracker doll. Under the cover of darkness, giant mice come out of their hiding places. Marie must be protected from the **mice. Her brother's present, little wooden toy soldiers, spring to life to battle with the** mice and their leader The Mouse King. Imagine that the mice are bigger than the toy soldiers. A great battle ensues.

Divide the students into two groups.

One group will be the Toy Soldiers.

One group will be the Mice.

Ask the Toy Soldiers to select a Nutcracker as their leader.

Ask the Mice to select a Mouse King as their leader.

Challenge the class to help you stage the battle scene between the Toys Soldiers and the Mice.

Establish one rule: there must be no contact. Mice and Soldiers cannot touch.

Ask the Toy Soldiers to consider the following:

- How do toy soldiers move in battle?
- Do they march in a line, side-by-side, or are they marching one behind the other?

Allow the Toy Soldiers to decide which kind of line they will use in their battle scene. Toy Soldiers should practice marching in place before assuming their battle formation.

Ask the Mice to consider the following:

- How do Mice move in battle?
- Do they scurry with fast steps? Turn? Jump?
- How will they fight the Toy Soldiers? Bite? Throw food?

Allow the Mice to explore how they will move in battle. Have them enter into the classroom one at a time in their chosen mouse movement.

You will match each mouse to a Toy Soldier, and then ask the Mice to move quickly back and forth, toward and away from the Toy Soldiers as if to taunt them.

Ask the Toy Soldiers:

- How does your Nutcracker lead you into battle?

Ask the Mice:

- How does your Mouse King lead you into battle?

Allow both groups time to brainstorm a battle strategy (without touching).

Ask the whole class:

- Who wins the battle—The Toy Soldiers or the Mice?
- How will the battle end? Allow your class time to plan the ending.

Give the following action prompts to your students, and allow them to explore a game of battle:

1. Toy Soldiers march into the scene, one-by-one, and stand in a formation.
2. Mice scurry into the room, one-by-one, taunting the Toy Soldiers.
3. Nutcracker and Mouse King have a confrontation.
4. The Toy Soldiers and the Mice meet in the middle of the classroom and begin a battle (without touching).
5. One side wins.

Additional Educational Activities

Exploring Imagination:

1. Have you ever used your imagination to solve a problem or find your way out of a difficult situation?
2. Have you ever used your imagination to make something ordinary become exciting? (Like pretending the jungle gym was a rocketship?)

Activities:

1. Simple Shape:

Draw a simple shape on the board (such as a triangle) and ask the students to look closely. If we use our imaginations, what can this simple shape become? Does it resemble anything (a mountain, a rooftop, a hat)? Have students come up to the board and add details to the shape to create some of those images. Repeat activity with different shapes.

2. Group Draw:

Place students in small groups and give each student a piece of paper and a different color writing utensil. Ask the students to start drawing a tree. After a short time (15-20 seconds) ask everyone to put their markers down and pass their paper to the left. Each student should end **up with another student's tree**. Ask them to pick up their markers and add on to the drawing of the tree. Repeat until everyone gets their original tree back.

Art Activities

To approach these activities, illustrations of period clothing might be useful to generate ideas.

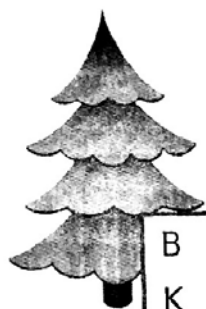
1. Costume Design:

Talk about the importance of the costume designer in every theatrical production. Costume design usually begins with a drawing or rendering of what each character will look like at each moment of the play. Ask the students to design their own costumes for the character of the Nutcracker.

2. Set Design:

Discuss the time and location for *The Nutcracker*. Ask students to be designers for their own production of the play and to draw a location for one of the scenes.

The following activities are handouts. **One is a crossword puzzle that isn't grade-specific** and the others are worksheets to help understand the music of *The Nutcracker*. Feel free to use as you see fit.



The Nutcracker Ballet



ARABIAN
BALLERINA
BALLET
BATTLE
CHILDREN
CLARA
COMPOSER
CURTAIN
DANCE
DOLL

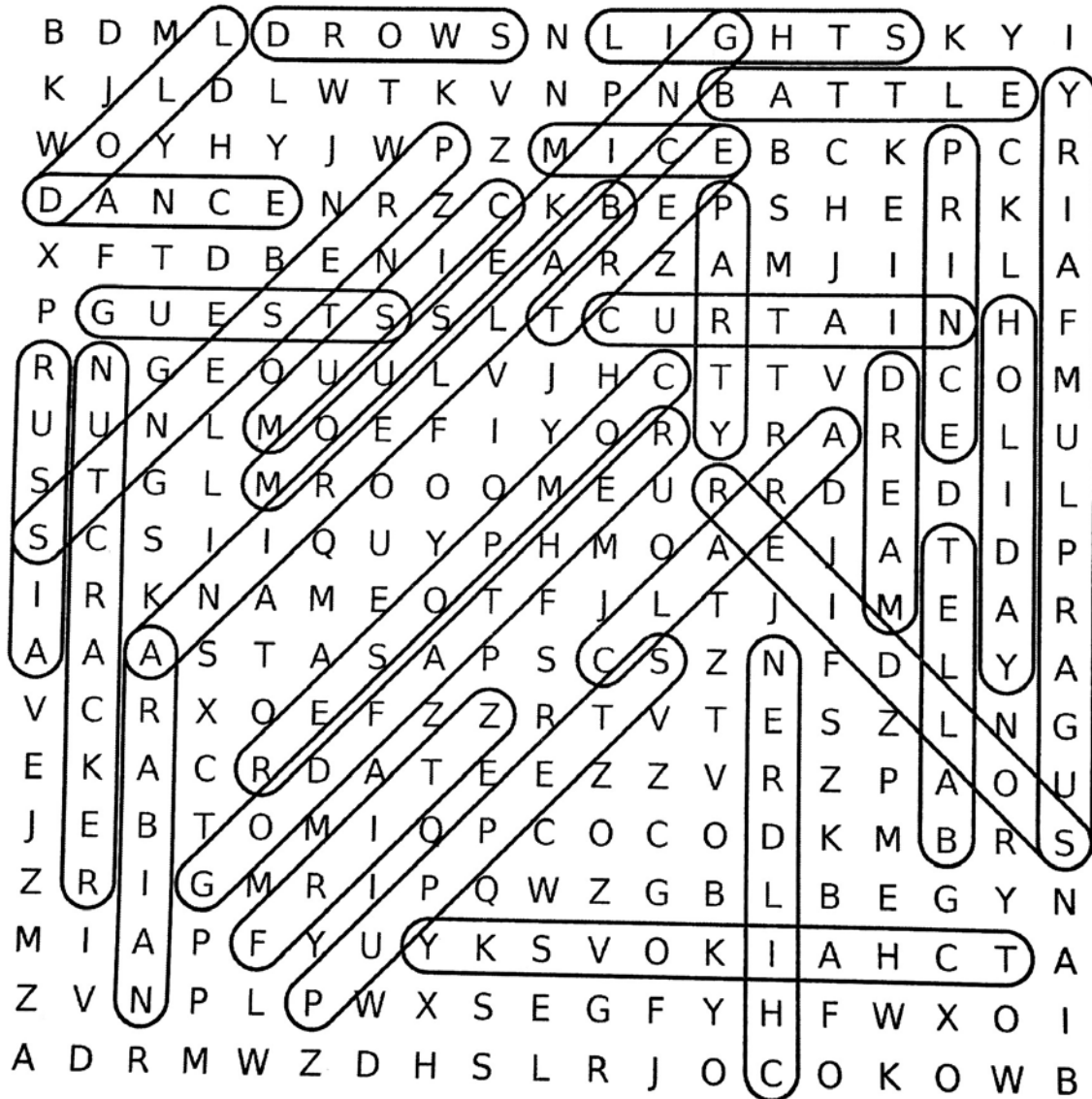
DREAM
FRITZ
GODFATHER
GUESTS
HOLIDAY
LIGHTS
MICE
MOUSE KING
MUSIC
NUTCRACKER

PARTY
PRESENTS
PRINCE
PUPPETS
RUSSIA
SOLDIER
SUGAR PLUM FAIRY
SWORD
TCHAIKOVSKY
TREE



The Nutcracker Ballet

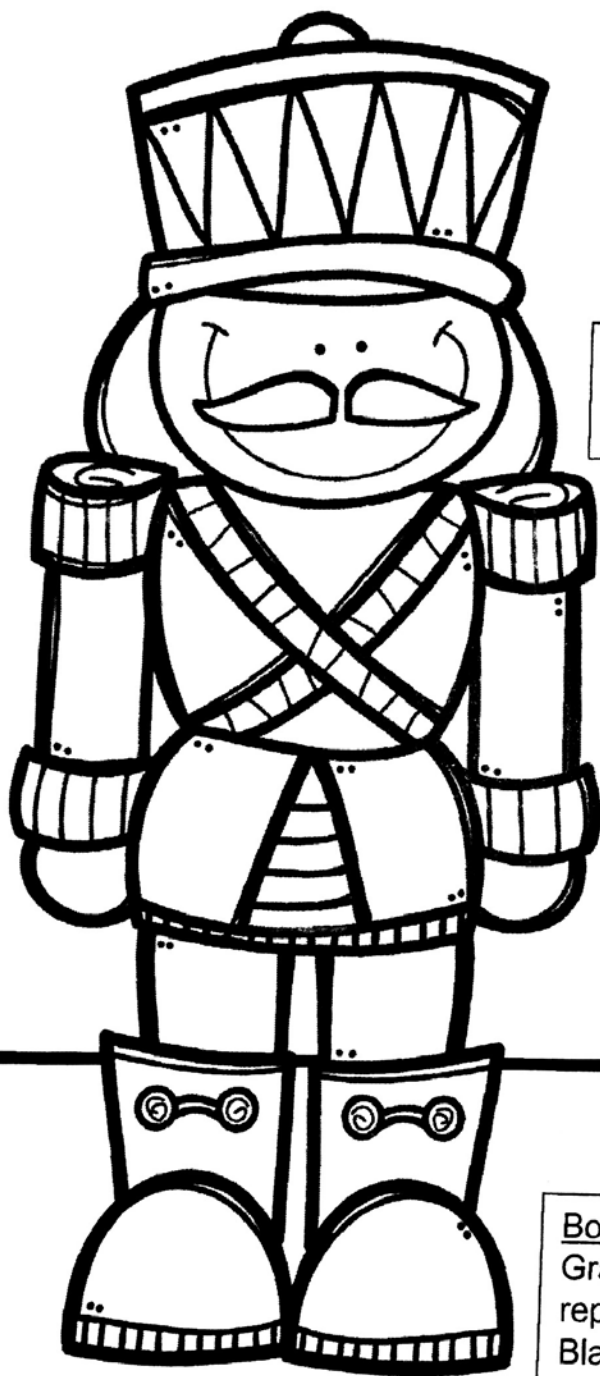
SOLUTION



Name _____ Class _____ Date _____

March from The Nutcracker

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.



Hat

Red and Gold = I hear brass instruments.

Blue and Gold = I do not hear brass instruments.

Hair and Mustache

Brown = I hear percussion.

Black = I do not hear percussion.

Jacket

Red and Blue = The dynamics stayed the same.

Blue and Gold = The dynamics changed.

Pants

Blue = I hear singers.

Green = I do not hear singers.

Boots

Gray = I heard parts that repeated.

Black = I did not hear repeated parts.

Name _____ Class _____ Date _____

The Christmas Tree

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.

Star

Yellow = I hear string instruments.
Orange = I do not hear string instruments.

Ornaments

Red and Purple = The dynamics changed during this song.
Yellow and Red = The dynamics did not change during this song.

Hair

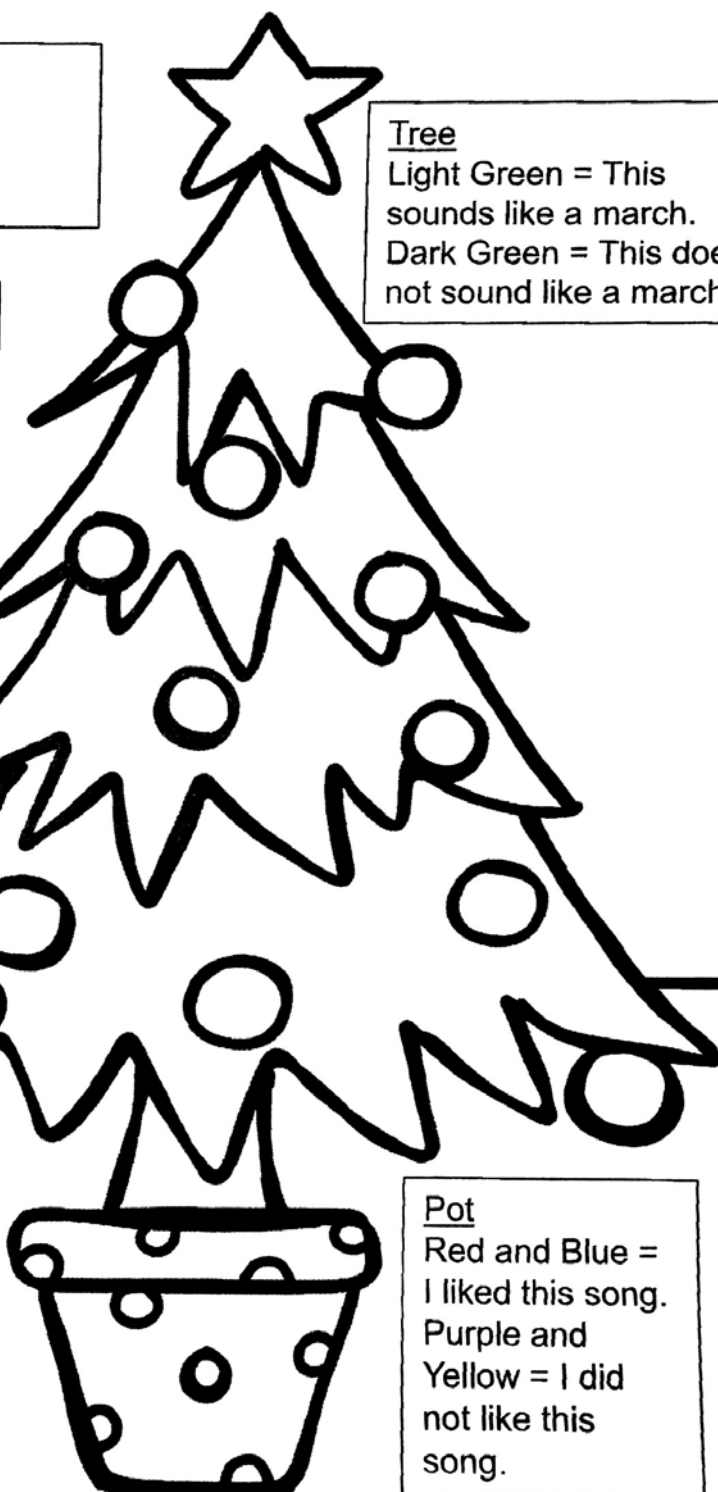
Yellow = The tempo changed.
Brown = The tempo stayed the same.

Tree

Light Green = This sounds like a march.
Dark Green = This does not sound like a march.

Pot

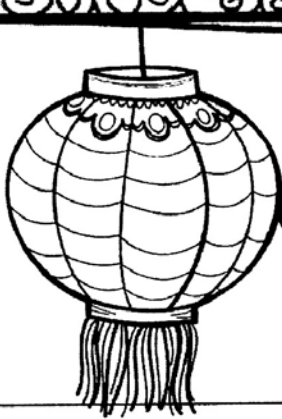
Red and Blue = I liked this song.
Purple and Yellow = I did not like this song.



Name _____ Class _____ Date _____

The Nutcracker: Chinese Dance

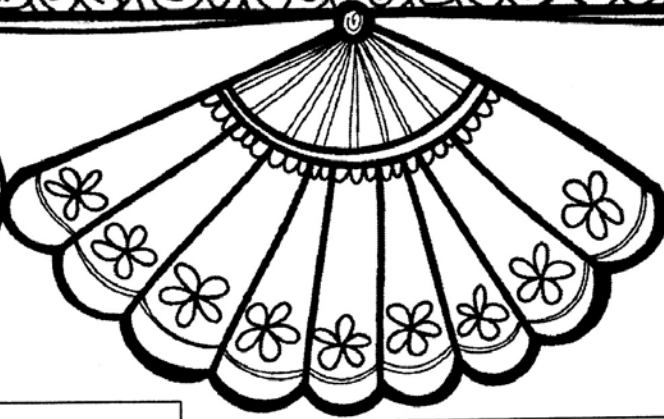
Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.



Lanterns

Red = I hear a flute.

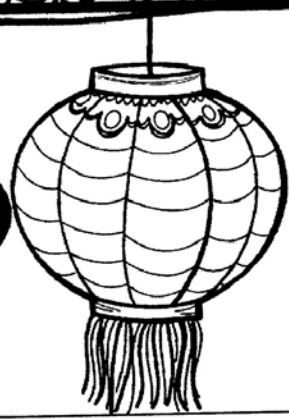
Black = I do not hear a flute.



Fan

Red and Gold = The beat is in groups of 4.

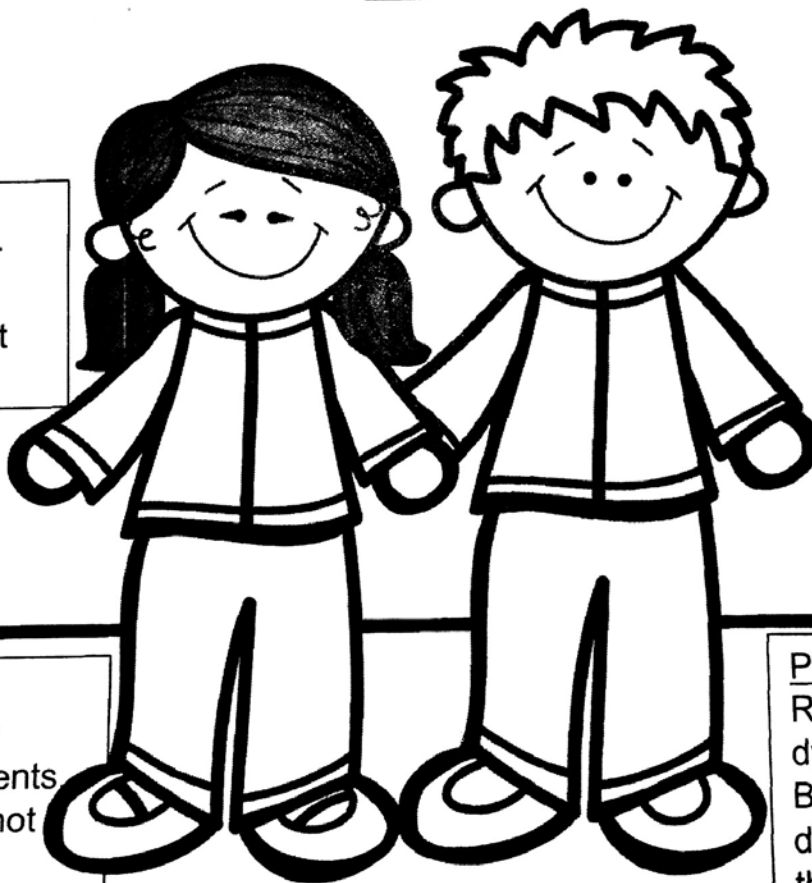
Black and Gold = The beat is in groups of 3.



Shirts

Black = I hear singers.

Red = I do not hear singers.



Shoes

Black = I hear string instruments

Brown = I do not hear string instruments.

Pants

Red = The dynamics change.

Black = The dynamics stayed the same

Name _____ Class _____ Date _____

The Nutcracker: Spanish Dance

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.

Hair

Brown = I hear percussion.
Black = I do not hear percussion.

Flower in Hair

Red = I hear singers.
Yellow = I do not hear singers.

Ruffles on Dress

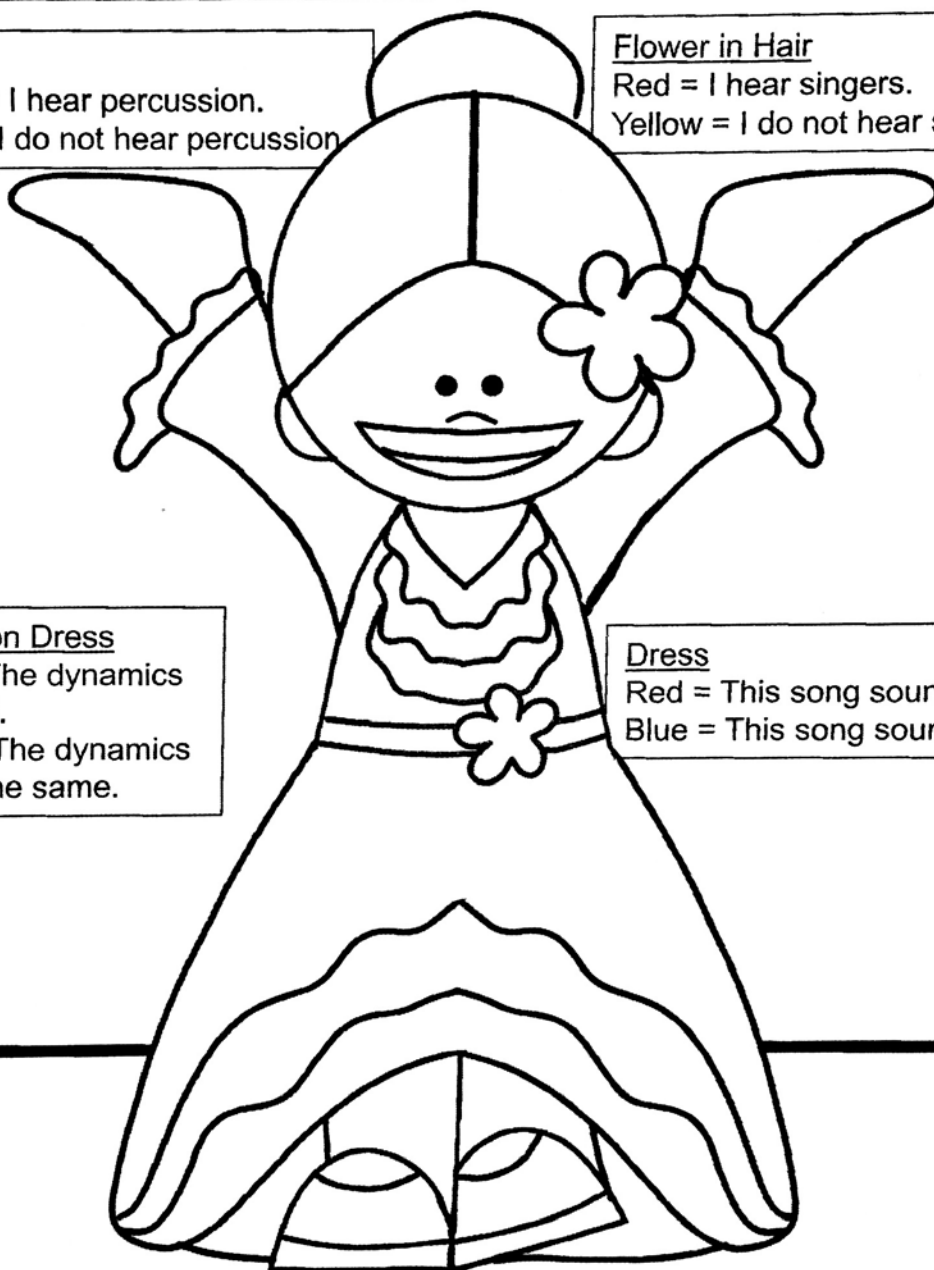
Gray = The dynamics changed.
Black = The dynamics stayed the same.

Dress

Red = This song sounded happy.
Blue = This song sounded sad.

Shoes

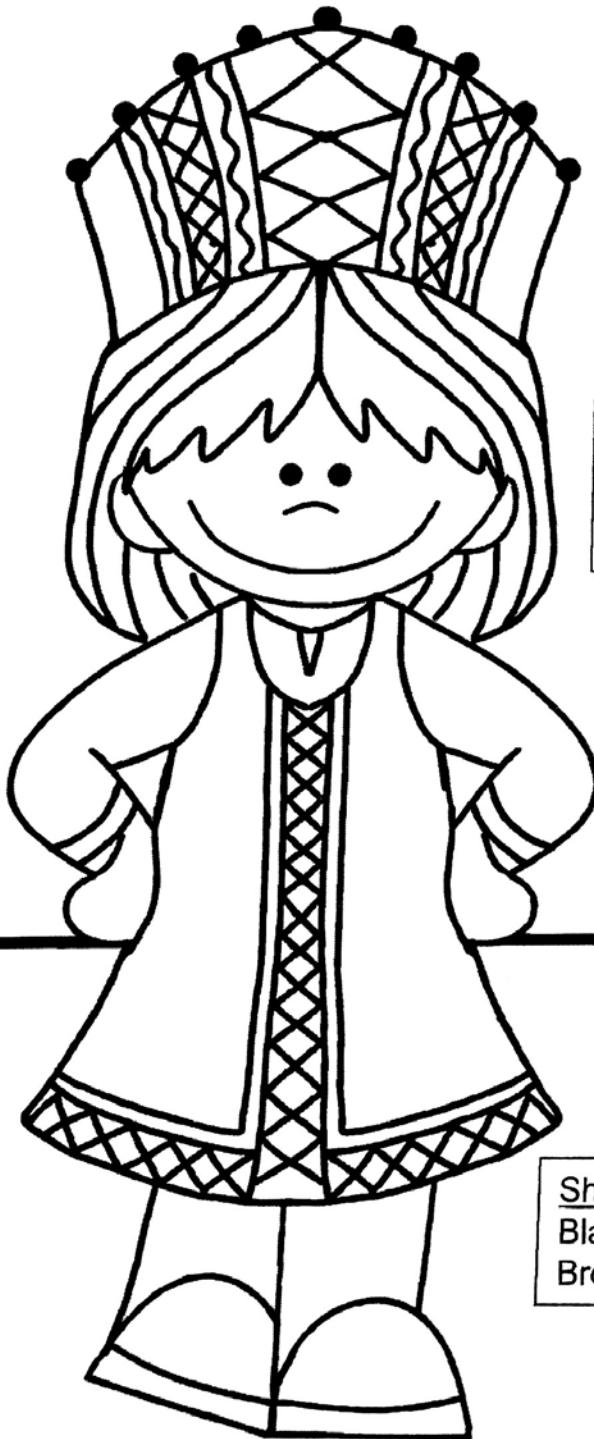
Brown = I hear brass instruments.
Black = I do not hear brass instruments.



Name _____ Class _____ Date _____

The Nutcracker: Russian Dance

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear.
Color anything that is left any color you choose.



Hat

Red and Yellow = Loud
Gray and Red = Soft

Hair

Would this song be a good lullaby?
Brown = Yes
Yellow = No

Dress

Red and Yellow = Fast
Gray and Red = Slow

Shoes

Black = I hear string instruments.
Brown = I do not hear string instruments.

Name _____ Class _____ Date _____

Dance of the Reed Pipes

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.

Crowns

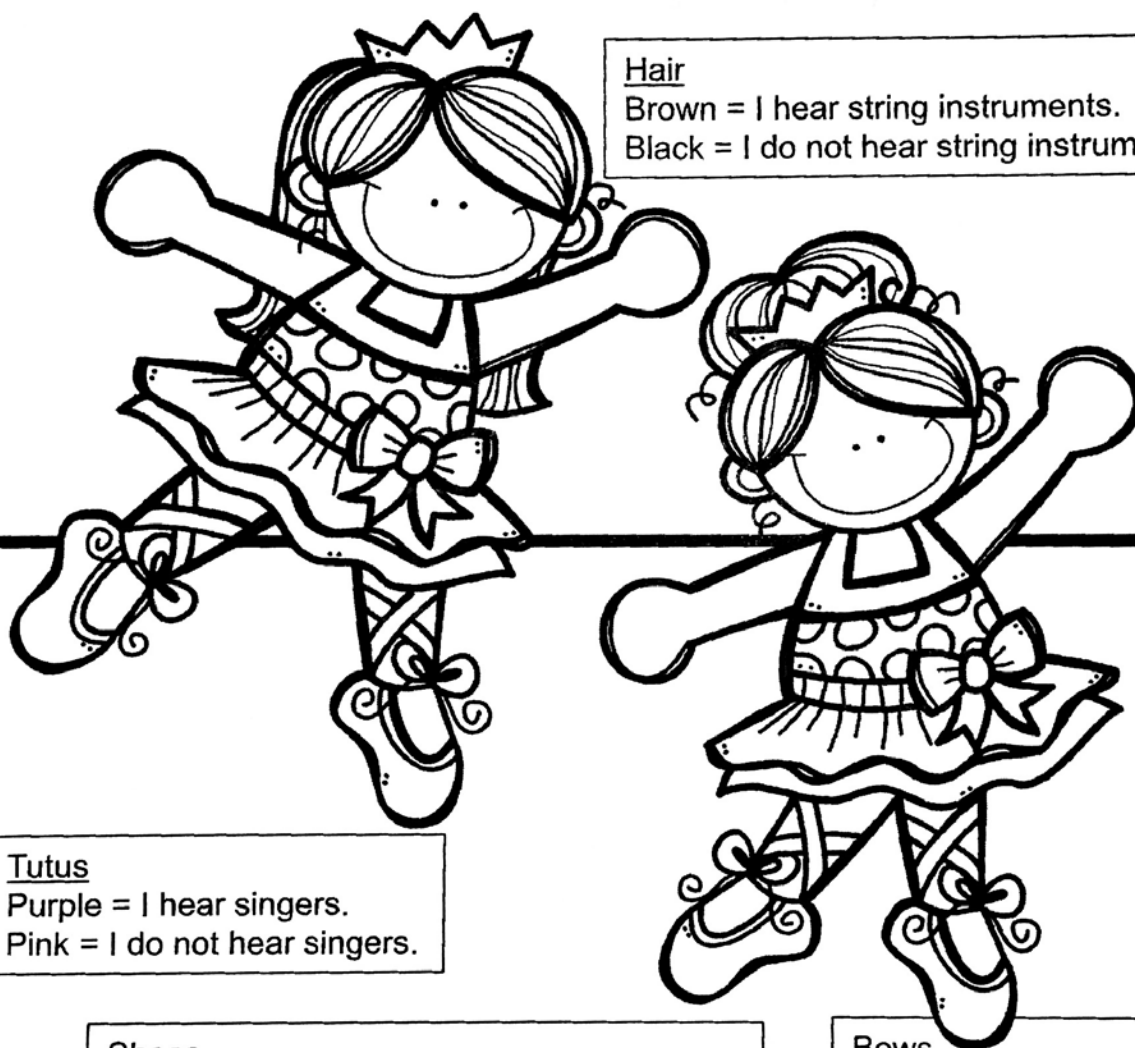
Yellow = I hear repeated parts.

Gray = There are no repeated parts.

Hair

Brown = I hear string instruments.

Black = I do not hear string instruments.



Tutus

Purple = I hear singers.

Pink = I do not hear singers.

Shoes

Pink = I hear brass instruments.

Gray = I do not hear brass instruments.

Bows

Purple = The beat is in groups of 4.

Red = The beat is in groups of 3.

Name _____ Class _____ Date _____

Dance of the Sugar Plum Fairy

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.

Hair

Brown = I hear singers.

Yellow = I do not hear singers.

Crown

Pink= Mostly Loud

Yellow = Mostly Soft

Tutu

Pink = I hear woodwind instruments.

Light Purple = I do not hear woodwind instruments.

Bow

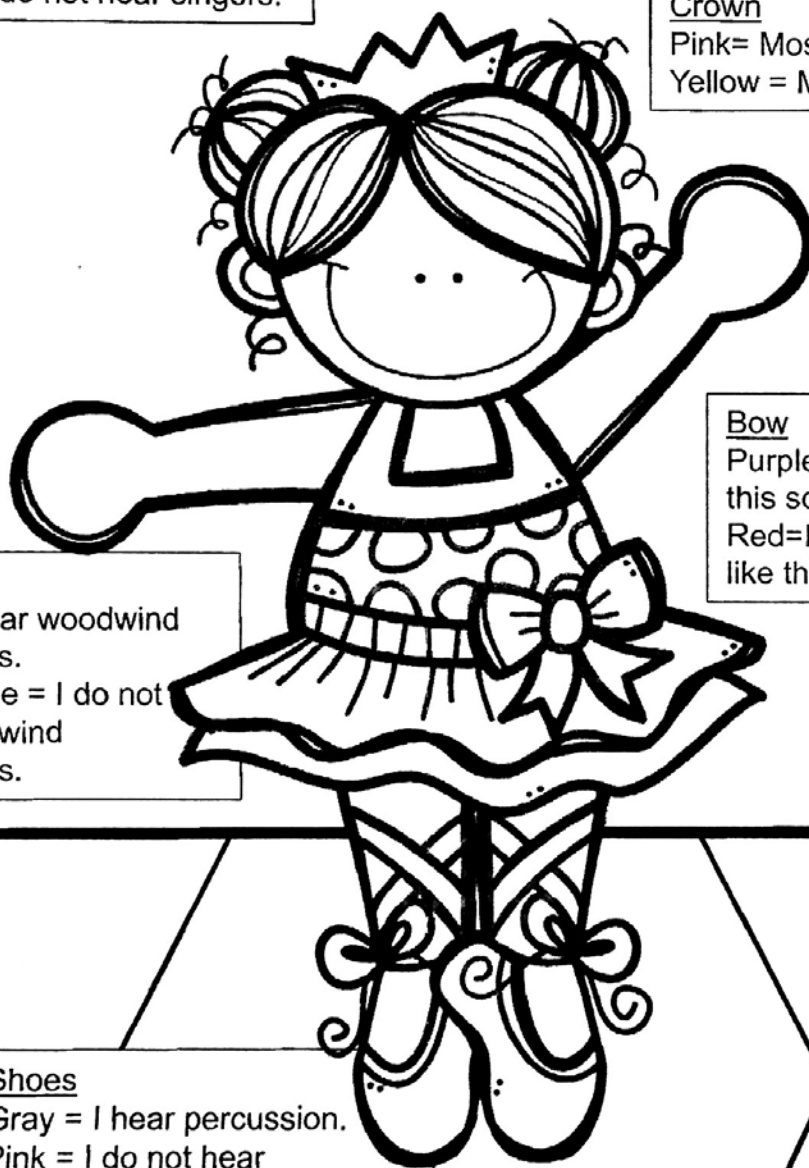
Purple=I liked this song.

Red=I did not like this song.

Shoes

Gray = I hear percussion.

Pink = I do not hear percussion.



Name _____ Class _____ Date _____

The Battle with the Mouse King

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.

Mouse King

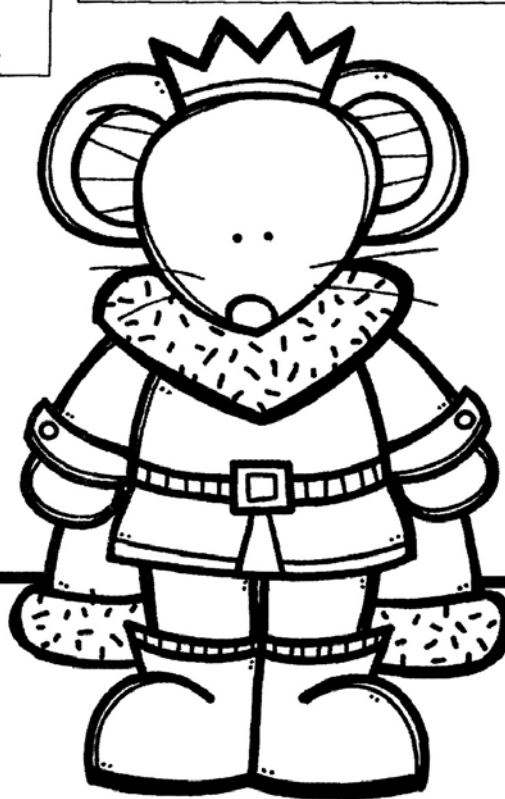
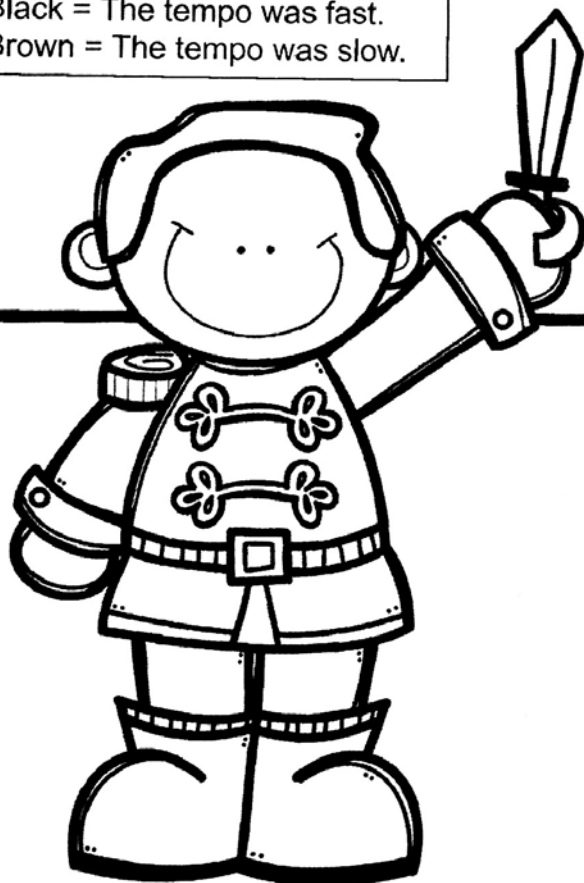
Brown = I hear singers.
Gray = I do not hear singers.

Mouse King's Coat

Purple = I like this song.
Red = I do not like this song.

Hair

Black = The tempo was fast.
Brown = The tempo was slow.



Mouse's Boots

Red = Loud
Black = Soft
Blue = Both Loud and Soft

Prince's Boots

Brown = I hear brass instruments.
Black = I do not hear brass instruments.

Name _____ Class _____ Date _____

Waltz of the Flowers

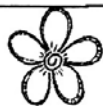
Directions: Listen to the song. Follow the keys below to color your picture according to what you hear.
Color anything that is left any color you choose.



Pink = I hear woodwinds.
Yellow = I do not hear woodwinds.



The beat is in groups of 3.
Red = Yes
Purple = No



This song sounds like a march.
Purple = Yes
Orange = No

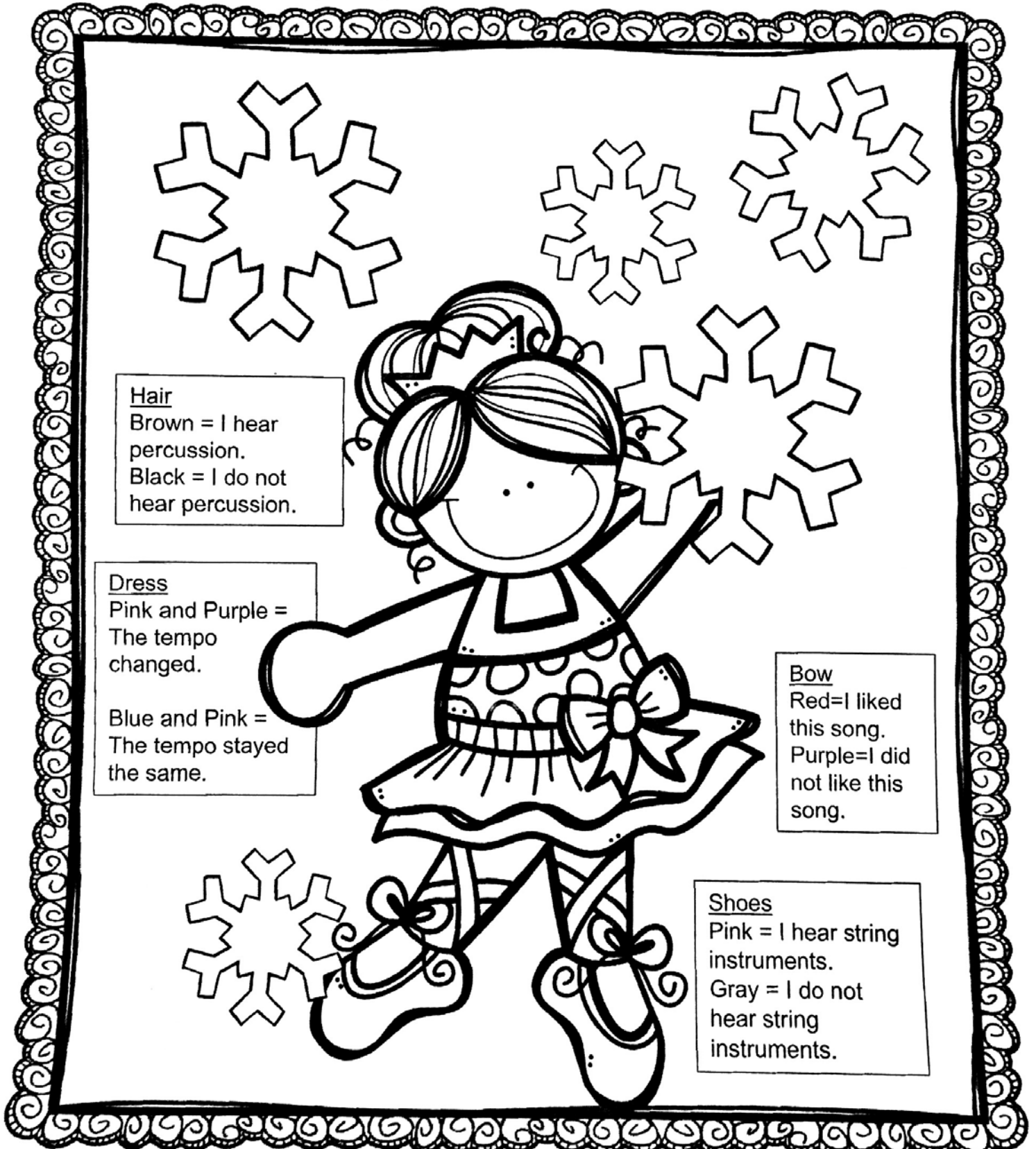


Purple = I hear string instruments.
Pink = I do not hear string instruments.

Name _____ Class _____ Date _____

Waltz of the Snowflakes

Directions: Listen to the song. Follow the keys below to color your picture according to what you hear. Color anything that is left any color you choose.



The Theater and Its Jobs

Introduction to Theater:

Theater **didn't develop overnight; it evolved slowly out of the practice of ritual.**

Primitive man developed certain rituals to appease the elements or to make things **happen that he didn't understand (for example, to make crops grow or to have success in hunting)**. In Ancient Greece, similar rituals began in honor of Dionysus, the god of fertility, and would include choral singing and dancing. These rituals were so popular, that people began to choreograph, or plan out, the dances more carefully. The songs became more sophisticated, and eventually the rituals included actors speaking in dialogue with one another and with the chorus. Soon, writers wrote full scripts to be performed; entire festivals were organized in honor of Dionysus, and theater as we know it was born.

What makes a theatrical experience? Actors on a "stage" (which might be anything from a huge amphitheater to the front of a classroom) portray characters and tell stories through their movement and speech. But it's still not a theatrical experience until one more very important element is added. It's the presence of an audience—watching, participating, imagining—that makes it truly theater. Theater is the coming together of people—the audience and the actors—to think about, speak of, and experience the big ideas that connect us to our inner and outer worlds

Jobs Within the Theater:

1. What kind of jobs do you imagine people have at the theater? Can you name five different kinds of theater jobs?
2. When your class comes to the theater, look around to see what kinds of jobs people are doing. You will see someone in the box office, ushers in the lobby, and actors on stage. **There are also people doing many jobs you don't see: the stage manager who calls the cues for the show; the lighting technician who runs the lights; the director who directed the actors in rehearsal; the costume designer; people who publicize the show, answer the phones, and sell the tickets.**

Experiencing Live Performances

Preparing to See the Play:

Audience members play an important role—it isn't a theater performance until the **audience shows up!** When there is a “great house” (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is engaged in the performance. The most important quality of a good audience member is **the ability to be engrossed with what's happening on stage. Sometimes it's important to be quiet, but other times, it's acceptable to laugh, clap, or make noise!**

Parents and teachers—we welcome children's spontaneous reactions, enthusiasm and laughter! An **engaged, excited child behaves in relation to what's happening on stage.** Although there are some simple guidelines that contribute to the best experience for the audience, we prefer that children are free to engage in the show spontaneously; it is our intent that they will be swept up in the magic of live theater and we believe that their behavior will be completely appropriate to that experience.

A Few Simple Guidelines:

Attention: Theater is a shared experience. The performers focus their attention and energy on stage to share the play with the audience. The audience focuses their energy **and attention on the play's action, supporting the performers so they can do their best work.** Being attentive engages you in the performance and shows respect for the actors and the audience around you.

Quiet: Before the play begins there will likely be a live pre-show announcement asking everyone to turn off cell phones, notice emergency exits, and refrain from unnecessary noise that might disturb their neighbors. The Theater is a very “live” space. This means that sound carries very well, usually all over the auditorium. Laughing and clapping are part of a live theater experience. But inappropriate sounds—whispering, rustling papers, or speaking—can be heard by other audience members and by the performers. This can distract everyone and spoil a performance. Please do not make any unnecessary noise that would distract the people sitting around you.

Turn it Off: The lights go down in the audience and up on the stage at the beginning of the play. If cell phones are still on, they light up the audience and are distracting to everyone. There is no video recording or photos allowed from the audience, so please, turn off all devices!

Appreciation: Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. **At the end of the program, it's** customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!



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