



ORLANDO
BALLET

Presents

The Nutcracker

December 6, 7, 10, 11, 12, 13, & 14, 2018

Dr. Phillips Center for the Performing Arts

OCPS Music Field Trip for Second Grade



Photography by Michael Cairns 2017

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Teacher Resource Guide created by Brad Gillet 2018

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Orlando Ballet School

Orlando Ballet School is regarded as one of the finest training academies in the world and is the official school of the Orlando Ballet. The school has been named “Outstanding School” at the New York finals of Youth America Grand Prix three times. With two locations in Central Florida, Orlando Ballet School adheres to the American Ballet Theatre® National Training curriculum and our American Ballet Theatre® certified teachers provide disciplined training for dancers of all ages.

Orlando Ballet School has classes for all ages and abilities from classical Ballet training to Performing Arts programs there is something for everyone. OBS also has Teen/Adult classes including Ballet, BeMoved, Latin Cardio and much more.

Learn More at OrlandoBallet.org



A Message from Orlando Ballet . . .

We hope that second grade students and teachers will enjoy their annual field trip to a performance by Orlando Ballet. The presentation for 2018-2019 will be *The Nutcracker*. Dancers, students and staff at Orlando Ballet have been working on the choreography, costumes and staging for this ballet since September. We look forward to sharing with you about the skill, discipline and artistry of ballet through this program.

Orlando Ballet



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What to Expect at the Ballet

- The OCPS Fine Arts department will be scheduling a date and time for your school to attend this performance. Please be sure to let your school administrators know as soon as you receive this information.
- When planning for this field trip, be sure to consult your school administrators and OCPS Fine Arts department staff for procedures ordering school buses, departure times, sending permission form letters to parents, making arrangements for student lunch times, and directions to Dr. Phillips Center.
- When your school arrives at the theater, follow instructions from the ushers and other staff members who will help get 1900 students and teachers seated in the audience in a safe and orderly manner.
- When the *Nutcracker* ballet begins, students should use their best manners for listening. See the theater etiquette guide on the next page.
- Preparation is essential for second grade students (and their classroom teachers) to have an enjoyable and meaningful experience on this field trip. Students need to know the story and understand the basics of what ballet looks like and how dancers perform before they attend the program.
- Plan to say THANK YOU: After the performance, students may send letters and drawings to *Orlando Ballet* (address on cover page). One teacher from each school must complete the United Arts evaluation form (a link to the form will be e-mailed to all teachers). Teachers may also want to share student work with school and district administrators, school board members, and United Arts of Central Florida to show appreciation for their support of this live arts experience.

Theater Etiquette

1. Sit quietly, listen and watch the action onstage.
2. Do **not make noises or movements** that would distract others in the audience.
3. Do **not clap along with the beat of the music**, as this will distract the dancers.
4. Do **not laugh or giggle** when you see the dancers in costume. These special clothes help them to dance well, and add to the drama and style of the story.
5. **Applaud** to show your appreciation, but **do not whistle, shout or stomp**.



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6. **Hold your applause** until the **end of a section** of the ballet. Applaud individual dancers or groups as they enter or exit the stage. Applaud when dancers face the audience and take a bow.
7. Do **not kick the chair** of the person sitting in front of you.

Lesson Plan Outline

Students will attend the ballet performance in October. Music teachers are encouraged to share information from this packet with second grade classroom teachers and involve them in preparation and follow-up. Classroom teachers may especially be helpful with:

- Reading a version of the story of *The Nutcracker* with their classes
- Showing various video clips from other ballet productions of *The Nutcracker*
- Playing portions of the music in the classroom as background music
- Reviewing appropriate audience behavior, (especially regarding the male ballet costuming)

This packet includes four different sections to use in lesson planning for the ballet:

- **Ballet Basics**
- **The story, composer, and music of *The Nutcracker***
- **Several listening activities to help explore the music**
- **Other helpful resources.**

Learning Goal

Students will be able attend a live ballet performance with a clear understanding of how elements of music, dance, and storytelling are combined to create the performance that they see on stage.



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Ballet Basics

Resources Needed: Ballet Visuals - examples of dancers in costume, ballet feet and arm positions - from videos or other online sources

Introduction

What is Ballet?

Ballet is a form of dance with unique qualities. Ballet dancers perform difficult movements with grace and style, and this requires many years of training in daily dance class. They wear leotards and tights which fit close to their body and allow them support and freedom of movement. **Ballerinas** (female dancers) wear *pointe* shoes to dance up on the tips of their toes. **Danseurs** (male dancers) develop the strength to lift and hold their female partners, often with only one hand. Ballet is often performed to classical orchestra music.

- Activity 1: What is Ballet?

https://en.wikipedia.org/wiki/Classical_ballet#/media/File:Edgar_Germain_Hilaire_Degas_005.jpg Show the painting, and have students describe what they see and what they think is going on. Guide the discussion to costumes, the barre, the shoes, the directors, and anything else they see.

French Origins

France was the birthplace of ballet in the 1400s. Today, all ballet dancers learn the **French words** for movements such as *plie* (bend) *pirouette* (turn) *sauté* (jump) and *pas de deux* (dance for two). Louis XIV, King of France in the 17th century, loved to dance and often performed with the ballet in his royal court. When Louis became too old to perform, he established a ballet academy and began the tradition of training professional dancers that continues today.

- Activity 2: Where did Ballet come from?

Show two pictures, side by side:

http://the-falcon1.tripod.com/ballet_modern/id22.html

On this web page, there are two different pictures of Louis XIV, one as “The Sun King” in his younger days, and one as the actual King of France. Before sharing information



about the pictures, have students compare them. After a few minutes of discussion, explain that the pictures are the same person. The painter of the older King clearly wanted his audience to be aware of both the influence that he had on ballet and the fact that his nickname was “The Sun King”. This is a good jumping off point for discussing the French background of ballet.

Active Learning for Students

Ballet Positions

- Show images of ballet dancers using a PowerPoint or another source. Discuss how dancers tell a story by moving to music, without using their voices.
 - See the “Intro to Ballet” pdf provided on the shared Google Drive
- Ask students to think about what the dancers must do **before** the performance. Focus the discussion on how dancers must train their bodies like professional athletes, to have strength, agility, control and endurance.
- Show images of ballet dancers doing exercises at the barre. Demonstrate the **Five Basic Positions of the feet** that are part of every ballet dancer’s training:

Ballet Positions resources:

- *Feet/Arm Positions*: https://www.youtube.com/watch?v=Pb_cjCXFtN8
- *Basic Techniques*: https://www.youtube.com/watch?v=5Q7_AdsOg-Q
- *Orlando Ballet*:
<https://www.youtube.com/watch?v=DOARfu8modE>, <https://www.youtube.com/watch?v=k6X347aBwL8>
- *Ballet Glossary*: (A playlist of Terms and Techniques):
 - <https://www.youtube.com/watch?v=zQI78gCPHxs&list=PL7E40E6E2DAB561B5>
- Students stand with plenty of space around them in the classroom, and as the videos or teacher models, students try out the basic feet and arm positions.

What is *Pantomime*?

In a story ballet, the dancer is a creative artist, using their body to express events, emotions and ideas through movement instead of words. Pantomime (or mime) is the use of gestures, postures and facial expressions, and it helps dancers tell the story.



- Have students experiment with simple mime actions: goodbye, come here, I feel happy/sad, etc. Use the list of pantomime actions in the *Resource Pages* for more ideas.
- Ask students to mime a specific moment from *The Nutcracker*:
 - Clara opening her gift excitement
 - Fritz accidentally breaking the Nutcracker
 - The Nutcracker leading the battle against the Mouse King
 - Clara waking up after the dream

Common Mime Actions in Ballet

- **Love:** hands are crossed over the heart
- **Anger:** two fists wave wildly in the air
- **Sadness/Weeping:** the dancer runs hands down her face to represent tears
- **Beauty:** the dancer runs a hand circularly around her face before clasping it at the end
- **Knocking (at a door):** the dancer holds one flat hand and knocks a fist against it
- **Kiss:** the dancer places one or two fingers to her mouth
- **Sleeping:** placing the hands together and laying their head against them
- **Royalty:** placing a straight hand vertically on the head to represent a crown or tiara

Creating a Ballet

Many people are involved in this process, and each plays an important role.

- **Choreographer:** chooses a story or idea, selects music for the ballet, creates the movements that the dancers will perform, and works with them in rehearsal.
- **Composer:** writes the music for the ballet.
- **Dancers:** perform on stage, bringing the story to life through expressive movement.
- **Designers and Backstage Crew:** includes all those who work before, during and after the performance on costumes, scenery, lighting and other special effects.

- **Audience:** their attention, enjoyment and applause change the ballet from a rehearsal into a performance!

Ballet Costumes

- Show images of ballet dancers in costume (see “Intro to Ballet” PowerPoint, and discuss the special outfits worn by male and female dancers to provide support and allow for freedom of movement.
- Ballet clothes show the outlines of the dancer’s body, and this may be compared to bathing suits, or clothes worn for sports such as gymnastics, biking, football, wrestling and cheerleading.
- It is very important to prepare second grade students to use good manners at the ballet performance: We do NOT laugh or giggle when we see the dancers in costume, because we understand how these clothes help them to dance well, and add to the drama and style of the story.
- The Nutcracker has a variety of characters, each with a unique type of costume. Identify the characters including Young Clara, Uncle Drosselmeyer the Magician, the Mouse King, the Nutcracker Prince, as well as the different fairies. Discuss how each would have different costumes and movements that would make it easy to determine who they are and what they are doing.
- Discuss Act 2 of the ballet, when Clara and the Nutcracker Prince are entertained by dances featuring Arabian Princesses, Russian Cossacks, French ballet dancers, the exotic flowers with the Dew Drop Fairy, and the Sugar Plum Fairy with her Cavalier. Use pictures of some of these dancers to discuss the kinds of costumes they will wear. Note that the dancers in this portion of the ballet have costumes that reflect the country and candies that are represented.



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The Story of *The Nutcracker*

It is Christmas Eve in a small town in Germany and the Silberhaus family is hosting a grand Christmas party. Young Clara and her brother Fritz wait excitedly for the guests to arrive.

Once the festivities begin, the party is interrupted by Clara's adored godfather, Uncle Drosselmeyer, a mysterious magician. He entertains the guests with his magic and presents three life-sized dancing dolls. Uncle Drosselmeyer then gives Clara a very special gift: a magical Nutcracker. She dances lovingly with the Nutcracker until jealous Fritz steals and breaks her



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new toy. Uncle Drosselmeyer waves his hand, repairing the broken Nutcracker and returns it to Clara. With a final dance, the party is over and the guests bid their farewells. The family retires for the evening and Clara is tucked into bed.

Later that night, Clara steals into the living room to find her Nutcracker where she left him under the Christmas tree. Suddenly, the room is invaded by the giant mice. Uncle Drosselmeyer appears and magically brings the Nutcracker to life. He bravely leads a band of toy soldiers in battle against the mice and their

leader, the Mouse King. With Clara's help, the Nutcracker defeats the Mouse King and is transformed into a handsome prince. In gratitude for his life, the Nutcracker Prince takes Clara through a wintry wonderland of dancing snowflakes to the Palace of Sweets.

Clara and the Nutcracker Prince arrive at the Palace of Sweets and are welcomed by the beautiful Sugar Plum Fairy. The land is filled with exotic treats and impressive dances from foreign lands. From Spain comes the dance of hot chocolate. From Arabia comes the dance of coffee. From China, the dance of tea, and from Russia come leaping Cossacks and dancing candy canes. Flowers come to life and waltz around the glittering Dew Drop Fairy. Finally, the Sugar Plum Fairy and her Cavalier perform a magnificent dance in honor of Clara.

Slowly, everyone begins to fade back into the dream. Clara awakens in her house and finds her Nutcracker restored to his normal size, knowing that her Uncle Drosselmeyer had created the dream with her enchanted toy.



Active Learning for Students

The Story of *The Nutcracker*

Resources needed:

- Nutcracker Story and Sequencing Boxes
- A Nutcracker illustrated book (see Resources)
- Provided music recordings of The Nutcracker

- Begin by playing a musical clip from *The Nutcracker*. Ask questions to see if students can identify where the music came from: What ballet do lots of people see at Christmas-time?

- Ask students to share what they know about the story, including characters and events that take place. Remind students how fairy tales are passed down through the years with themes that remain common but changes in detail. The Nutcracker ballet is the most popular version of this fairy tale.

- After discussion of what students are familiar with, focus the lesson on the story. The synopsis is included in this packet, or use an *Illustrated version of the Nutcracker*.

- Sequence the Story:
To help the students comprehend and summarize the story, use the provided story cards (see the following page), which include parts of the story on each card. Group students into 4 or 5. Create a copy of each set for however many groups you will need. Distribute the copies to the groups, assigning 2-3 cards per group member. Students work together to sequence the story using the cards.



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On Christmas Eve in Germany, Clara and Fritz's family hosts a grand Christmas party.

Uncle Drosselmeyer, a mysterious magician entertains the guests and gives Clara a magical Nutcracker.

Fritz breaks the Nutcracker and Uncle Drosselmeyer repairs it.

Late at night, Clara sneaks into the living room and the room is invaded by giant mice.

The Nutcracker magically comes to life, leading a band of toy soldiers in a battle against the Mouse King and his followers.

Clara helps the Nutcracker defeat the Mouse King and he is transformed into a handsome prince.

The prince takes Clara through a wintery wonderland to the Palace of Sweets, where they are welcomed by the Sugar Plum Fairy.

Clara and the prince are entertained by different exotic treats with impressive dances.

The Sugar Plum Fairy and her Cavalier perform one final dance in honor of Clara.

Clara wakes up in her house and finds the Nutcracker has returned to its normal size.

- Play the “March” and the “The Battle” from the Nutcracker. After listening to the first one, ask students to describe what characters or part of the story this music might represent. After playing the Battle, ask the same questions. Ask how could the students tell that this was a different part of the story? How did the two tracks sound different? Discuss tempo, dynamics, and timbres.
- Explain that at the ballet performance, the story will be told with dance and music; the **characters will not speak or sing**. Discuss how the sounds heard in the music help the audience understand what is happening in the story and what the characters are feeling.
- Discuss the second half of the ballet, which is made up mostly of the Divertissements. Play short clips of the music or show videos, and ask the students to try to identify which one they are listening to or watching. Have a discussion about how they can tell, thinking about the style of the music and the costumes they see. Discuss what kinds of costumes they might see for some of the characters or fairies in the ballet.

Divertissement:

A Divertissement is a short dance within a ballet that displays a dancer’s technical skills. Divertissements are used as breaks in the action of the plot. There are several divertissements in the Nutcracker that occur after the Mouse King is defeated. Clara accompanies the Nutcracker to his palace and they watch his subjects perform dances. Even though very little happens in the story at this point, these are often considered highlights of the ballet. These dancers’ costumes are meant to resemble the sweets they bring from their countries. At the time Tchaikovsky composed the ballet, many of these delicacies were considered very special and rare:

- Spanish Dance: Chocolate
- Arabian Dance: Coffee
- Chinese Dance: Tea
- Russian Dance: Candy Canes
- Mother Ginger (Caribbean): Bonbons
- Reed Pipes (Denmark): Marzipan

The celebration continues back in Germany (the origin of the ballet) with:

- Waltz of the Flowers
- Dance of the Dew Drop Fairy

And as if ending with the mother of all candies, using a vision from “The night before Christmas” poem:

- Dance of the Sugar Plum Fairy

The Composer of *The Nutcracker*

Pyotor Ilyich Tchaikovsky

1840-1893

Pyotor Ilyich Tchaikovsky was born on May 7, 1840 in Vlotkinsk, Russia. He began taking piano lessons at age 5, but did not begin studying music seriously until he was an adult.

Before becoming a musician, Tchaikovsky honored his parents' wishes by working for the Russian Ministry of Justice as a clerk. At age 22, he left his job and began to study composition at the musical conservatory of St. Petersburg. When he graduated he moved the Moscow Conservatory to study music theory and continue composing. He finished his first symphony at age 28 and his first opera a year later. He got married in 1878, but his marriage failed. He was later supported by a wealthy widow, Nadezhda von Meck, who gave him a yearly allowance so he could abandon teaching and compose full time. Von Meck insisted that they never meet in person and only communicated through letters. Tchaikovsky liked to travel and spent some of his later years in the United States. He died in 1893 during a cholera epidemic.



Tchaikovsky is considered by many to be the most popular Russian composer in history. However, throughout his career, he felt that his music was never good enough and that the audience would not like it. Still, among several compositions, his three ballets, *The Nutcracker*, *Swan Lake*, and *The Sleeping Beauty*, are among his most well-known and beloved works.



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The Music of *The Nutcracker*

The Nutcracker ballet is based on the book, *The Nutcracker and the King of Mice* by E.T.A. Hoffman. Alexandre Dumas Père revised the story in 1844 and Tchaikovsky used this version to compose his ballet. It was originally choreographed by Marius Petipa and premiered in Moscow a week before Christmas in 1892. Over the next several years it was performed throughout Europe and the US. The first performance in New York City was in 1954 and was choreographed by George Ballantine. It was after this performance that the Nutcracker became a hit. The ballet soon became popular Christmas tradition, and it continues to be performed year after year.

Before the first premiere of the ballet, Tchaikovsky selected eight of the more favored pieces of the Nutcracker and created the Nutcracker Suite. This piece became an instant hit even though the ballet itself took over 100 years gain popularity. While Tchaikovsky was never excited about writing for ballet, the story itself was charming enough that, he said, “I am daily becoming more and more attuned to my task”. The Nutcracker score is noted for its featured use of the celesta, especially in the “Dance of the Sugar Plum Fairy”.

A celesta is a keyboard instrument where hammers strike a set of metal (usually steel) plates, giving it a high pitched, plucky sound, which gives the music a feeling of magical wonder.



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*A helpful video about the celesta: <https://www.youtube.com/watch?v=faHXQugcz9A> More videos and information about the celeste can be found later in this packet



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Activities to Explore the Music

There is a large wealth of ideas for active listening activities as well as video clips for the Nutcracker ballet available on the internet and in printed resources. Several options for activities are listed in the following pages of this resource guide. It is suggested to choose two or three of these to do with the students to prepare for the ballet and save the rest for future use. With respect to those who created these ideas, website links are included if they are available.

March

- Students pretend to move like their favorite toy, and change movements based on the form
 - Use “Beat Swords” – Pool Noodles cut in half or Rhythm Sticks:
 - A Section: March 16 beats, Tap tip of swords together with a partner 16 beats
 - B Section: March around with a partner
 - C Section: Fast Tiptoe around the room

*Source: <http://emilyskodalmusic.blogspot.com/2014/12/favorite-nutcracker-activities-for.html>
 - A Plastic Plate Routine, A Plastic Candy Cane Routine, OR a Stretchy Band Routine
- *Source: *Parachutes and Ribbons and Scarves, Oh My!* – Artie Almeida

The Nutcracker vs. The Mouse King

Music: The Nutcracker: Scene VII – the Battle Between the Nutcracker and the Mouse King

- As a class, make a list of ways that each character would move
 - Nutcracker – stiff, rigid, soldier-like
 - Mouse King – sneaky, sly, scurrying
- In a scattered formation, individually move around the room using the characters’ movement.
 - Explore use of different levels and speeds
 - Introduce the idea of how the character might dodge or attack an opponent
- In pairs, decide who is the Nutcracker and who is the Mouse King



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- Both dancers create a “ready for battle” position for their characters, facing each other, which will begin their sequence
- Create four movements, 8 counts each, where one dancer attacks and the other dodges, considering different levels and directions.
 - Decide on an order and link the movements to create a sequence.
 - Both characters should attack or dodge at least once
- As a pair find two ways of changing sides, either going under, over, or around each other. An example could be rolling past your partner, a leap over, or a spin around (be careful)
 - Add the side change to the sequence and practice with the music
- With all parts, the sequence should have six different movements
- Source: https://northernballet.com/sites/default/files/The_Nutcracker_Pack.pdf

Waltz of the Snowflakes (Until 3:00)

After defeating the Mouse King, Clara and the Nutcracker Prince travel through a land of snow where they encounter beautiful ice maidens whose whirling, swirling movements reflect the cold, snowy landscape. The music is structured in clear sections, which depict different aspects of the environment.

Listen to the music and as a class discuss what each section of the piece might represent in the Land of Snow. Examples include ice forming/breaking, a blizzard, snow settling, or playing in the snow. Use words to describe it such whirling, swirling, gentle, fast, soft, heavy, drifting, jagged.

Take the following three ideas from the piece – have the three groups listen to the music to determine when the best place is for them to perform. Sometimes they will perform on their own, other times they will perform at the same time as another group. NOTE: This piece is about 6 minutes long, so it is recommended to use only half of it for this activity.

Icicles

- In a scattered formation, individually find a sharp, angular, spiky shape as if frozen in ice.
- Review that a Waltz is a dance in three
- As the music plays, have students create different shapes every six counts



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- Group students into four and have students teach each other their shape and decide on an order to perform them.
- Practice and perform as a group, where each successive student makes their formation every six counts.
- Add a contrasting dynamic to each movement (for example, the ice melting or dripping from one shape to the next). Add this movement to the second three counts of each movement, (SHARP SHAPE, 2, 3, melt, 2, 3)

Snow Flurries

Give students a scarf or streamer. Create a movement on a high level for 6 counts and a low movement for six counts either while traveling or with traveling steps included. Explore in a scattered formation. Select students to perform individually, in pairs, or as a small group.

Vocals

Small groups of 3 or 4

Phrase 1: Star Left: small circle, left hand in, circle to the left 4 counts

Phrase 2: Star Right: small circle, right hand in, circle to the right 4 counts

Phrase 3: Face in, hands in towards floor, 4 steps, bend inwards to center

Phrase 4: Face in, hands out and up

Stop at 3:00 (the French horns)

Dance of the Reed Pipes

- ABA Form: Split students into two groups.
- One group improvises high movements during the A section
- The second group improvises low movements during the B section
- Identify the differences in timbres for each section
- (flutes, low strings, English horn vs. brass and percussion)
- Trade parts
- Source: <http://www.mhhe.com/socscience/music/kamien/student/olc/37.htm>



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Chinese Dance

- A scarf activity - Video: <https://vimeo.com/35842650>
- A rhythm stick tapping activity:
 - Part One: Alternate tapping fists on knees (8 counts)
 - Part Two: Tap sticks to quarter note pulse (8 counts)
 - Alternate between Part One and Part Two appropriately throughout the piece
 - Repeat the activity by tapping sticks with a partner
- Source: *Gameplan, Delelles and Kriske*

Trepak (The Russian Dance)

The name Trepak comes from a traditional Ukrainian folk dance.

- Dance with Streamers AND a Parachute activity
 - Source: *Parachutes and Ribbons and Scarves, Oh My! – Artie Almeida*
- A Body Percussion activity
 - Source: *Gameplan Grade 4; Delelles and Kriske*
- A Plate Routine and a Cup Routine
 - <http://emilyskodalmusic.blogspot.com/2014/12/favorite-nutcracker-activities-for.html>
- A finger tapping chart
 - <http://faculty.weber.edu/tpriest/VisualListeningMaps/Russiandancetap.html>
 - This chart can be used to talk about form and instruments heard
 - Use rhythm sticks/drums for stars and shakers/jingle bells for circles, and switch
 - Assign movements and props for the A or B section

*Source: <http://www.reallifeathome.com/ideas-for-teaching-about-the-nutcracker-ballet-by-tchaikovsky/>

Arabian Dance

- Shadowing activity – As partners, leader is in front of the shadowing partner. Leader moves at will. Teacher uses an audio cue to have leaders switch and change directions. Expand to groups of four.
 - Source: *Gameplan; Delelles and Kriske*



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- Compare and contrast Arabian Dance to the Chinese Dance – Fold a piece of paper in half. Draw what they feel when listening to each piece on each respective side and discuss differences.
 - Source: <http://www.reallifeathome.com/ideas-for-teaching-about-the-nutcracker-ballet-by-tchaikovsky/>

Dance of the Sugar Plum Fairy

- Discuss and describe a Celeste. A Celeste has a “celestial” sound that is often used in music to create a magical effect. It is also used by John Williams in Harry Potter.
 - Source and video clips: <http://hubpages.com/entertainment/Tchaikovsky-Nutcracker-Sugarplum-Fairy>
 - A look Inside a Celeste: <https://www.youtube.com/watch?v=DUVFDjqPjXQ>
- A Rhythm Reading Activity:
 - <http://tanyaelementarymusic.blogspot.com/2012/12/dance-of-sugar-plum-fairy-play-long.html>

McGraw Hill’s Music Studio

McGraw Hill’s Music Studio (our OCPS interactive text) has several selections from the Nutcracker ready for use. Some of the tracks even include listening maps. Most of the selections are grouped within one lesson. They are listed below:

- **Grade 2, Section 4: Unit 3: Lesson 3**

Overture

March

Dance of the Sugar Plum Fairy – listening map

Waltz of the Flowers – listening map

Chinese Dance – listening map

- **Not included in that lesson, but also included as a resource:**

Waltz of the Snowflakes

Dance of the Mirlitons – listening map



The focus of the lesson is to have students determine that particular instruments are used to create dramatic effects, and that the main idea presented in this music is mostly about tone color. The various animated listening maps help students focus on tone color, form, meter, and tempo.

The given lesson ends with a suggestion to have students create a short pantomime version of the Nutcracker to perform using masks.

Follow-Up Experiences – Assessment

As a result of lesson preparations and attending the live ballet performance, students will **demonstrate what they learned in a variety of ways.**

- Name one thing that makes ballet different from other forms of dance (costumes, shoes, training, movement terms, classical music).
- Demonstrate one of the basic foot or arm positions for classical ballet.
- Play instruments or perform movement that shows their understanding of what they hear in the ballet music.
- Compare and contrast the costumes in the ballet
- Draw a picture or write a paragraph to describe their experience at the ballet.
- Explain why good manners are important for the audience at a ballet.
- Describe what they like the most/least about the performance and explain why
- Ask what was one thing that surprised them about the performance? One thing that didn't surprise them?

Saying “Thank You”

Music teachers (and classroom teachers) should model or guide students in how to write a thank you note or other reflection on their ballet experience. Discussion may begin with, “What was your favorite part of the ballet?” but teachers should also **ask questions that help students use analytical thinking and describing words.**

Examples: what was the most . . . *interesting, surprising, unusual, exciting, beautiful, shocking, funny, sad, inspiring* . . . thing that you saw or heard? If you could go to the ballet again, what would you like to see or hear next time? If you could change something about the ballet, what would it be?



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Nutcracker Ballet Resources

Story Book:

The Nutcracker – by Susan Jeffers; (Harper Collins)

The Nutcracker – by ETA Hoffman, Illustrated by Maurice Sendack; (Crown)

The Story of the Nutcracker Ballet – Written by Deborah Hautzig, Illustrated by Diane Goode; (Random House Pictureback)

The Nutcracker Ballet – Vladimir Vagin (Scholastic)

The Nutcracker – Carin Dewhirst & Naomi Howland (Metro Books)

Movies:

Disney's *Fantasia: The Nutcracker Suite*

Tchaikovsky – The Nutcracker – Baryshnikov & Kirkland – Directed by Tony Charmoli (DVD released 2004)

George Balanchine's Nutcracker – Directed by Emile Ardolino (DVD Released 1997)

The Nutcracker – Jim Gamble Puppet Productions Musical Classics (DVD Released 1992)

YouTube video promos of the Orlando Ballet:

<https://www.youtube.com/watch?v=jVhfscJuFTU>

<https://www.youtube.com/watch?v=lr05K1yLeV4>

Listening Activities and Plans:

A Pinterest Site: <https://www.pinterest.com/ampowell81/music-the-nutcracker/>

A six lesson outline that includes a short scripted play:

http://www.coreknowledge.org/mimik/mimik_uploads/lesson_plans/1185/1_Nutcracker.pdf

A blog that includes ideas for Trepak and the March:

<http://emilyskodalmusic.blogspot.com/2014/12/favorite-nutcracker-activities-for.html>

Dance Alive National Ballet Resource Guide: Includes a list of ideas based on Florida Literacy Standards: <http://dancealive.org/wp-content/uploads/2014/07/Nut-2014-Curriculum.pdf>

Includes several more listening activity ideas: <http://www.reallifeathome.com/ideas-for-teaching-about-the-nutcracker-ballet-by-tchaikovsky/>



Includes more advanced movement ideas while listening:

https://northernballet.com/sites/default/files/The_Nutcracker_Pack.pdf

For more ideas, see the section on “Activities to Explore the Music”

Nutcracker Lesson Planning Publications:

Nutcracker Suite: Active Listening Strategies – by Wesley Ball (Hal Leonard)

Active Listening Lessons: The Nutcracker Suite – by David Bretzius (Alfred)

Parachutes and Ribbons and Scarves, Oh My! – by Artie Almeida (Heritage Music Press)

Gameplan Series – Randy Kriske and Jeff Delelles

McGraw Hill – *Music Studio*

General Ballet Resources

Orlando Ballet Website

<http://www.orlandoballet.org/>

Learn more about this professional dance company and the Orlando Ballet School.

Ballet Positions

Visit a website to see online photos of the basic positions of the feet and arms in classical ballet:

The Ballet Site: <http://www.freewebs.com/theballetsite/basics.htm>

Beginners Ballet: <http://www.artofballet.com/class2.html>

Ballet Positions Videos

Feet/Arm Positions: https://www.youtube.com/watch?v=Pb_cjCXFtN8

Basic Techniques: https://www.youtube.com/watch?v=5Q7_AdsOg-Q

Orlando Ballet:

<https://www.youtube.com/watch?v=DOARfu8modE>, <https://www.youtube.com/watch?v=k6X347aBwL8>

Ballet Glossary: (A playlist of Terms and Techniques):

<https://www.youtube.com/watch?v=zQI78gCPHxs&list=PL7E40E6E2DAB561>

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Books About Ballet

The Illustrated Book of Ballet Stories by Barbara Newman (w/CD)

A Child's Introduction to Ballet by Laura Lee and Meredith Hamilton (w/audio CD)

Music Store Catalogues

These are suggested online music retailers that sell Ballet publications and resources

Music In Motion (www.musicmotion.com)

West Music (www.westmusic.com)

Pantomime

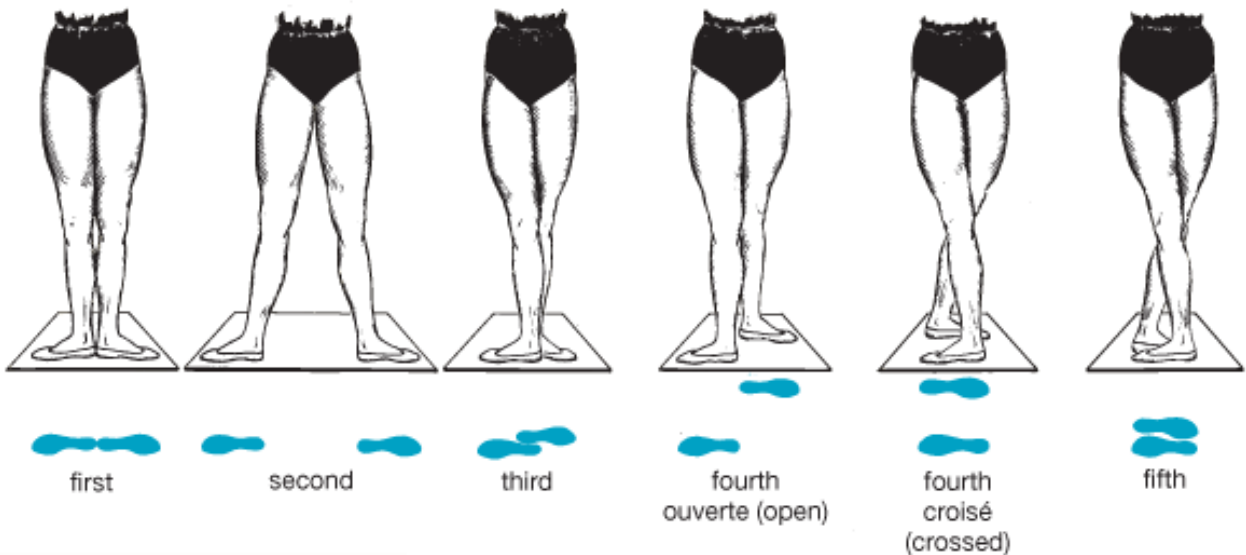
Pantomime (or mime) is using actions or gestures without words as a means of communication. In ballet it helps the audience better understand the story and what the characters are feeling. Here are some of the most familiar gestures used in ballet:

Anger	Fist shaken
Ask	Hands clasped together in pleading gesture
Beautiful	Hand circling face
Death	Arms straight in front, crossed at wrists with hands in fists
Love	Hands over heart
Marriage	Index finger pointing to ring finger on left hand
Money	Counting coins in hand or rubbing thumb & fingers together
No/never	With palms down, hands waving over each other crossing at wrist
Pray	Hands flat, palms together in front of chest with arms extended
Remember/Think	Touch or point to temple
Royal	Hand circling top of head to indicate crown
Sad	Finger tracing tears down face or wiping cheek
Sleep	Hands in praying position, held on side of face with head inclined
Why/Where/What	Hands open, palms up, arms opening from in front of body outward



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Ballet Positions



First Position: In this position the feet form one line, heels touching one another.

Second Position: The feet are on the same line but with a distance of about one foot between the heels.

Third Position: One foot is in front of the other, heels touching the middle of the other foot.

Fourth Position: The feet in first position and separated by the space of one foot is known as open fourth positions. Classical fourth position is the same as third position, but with the feet about a foot apart (known as crossed position).

Fifth: The feet are crossed so that the first joint of the big toe shows beyond either heel. In the French and Russian Schools, the feet are completely crossed so that the heel of the front foot touches the toe of the back foot and vice versa.



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CURRICULUM CONNECTIONS

As they participate in classroom activities and attend the *Nutcracker* ballet, students are provided with learning experiences that integrate **MUSIC, LANGUAGE ARTS, DANCE, and THEATER Benchmarks**. The following three pages include integrated standards-based Learning Targets for each part of the experience, as well as a list of all standards covered. The final page of this packet includes the Learning Goal with a Scale that can be used for documenting lesson plans for this unit.

Essential Questions for *The Nutcracker* Ballet classroom lessons:

Who creates music? Who creates dance? How do we listen to music? How does music make you feel? How can music and dance bring a story to life? Why is it important to hear patterns? How can dancers move together to music in a group? Why do I respond in certain ways when I hear different styles of music? How are music and dance interdependent?



Unit Learning Goal:

I can attend a live ballet performance with a clear understanding of how elements of music, dance, and storytelling are combined to create the performance that I see on stage.

Learning Targets

Part I: Ballet Basics

Students will be able to:

- Describe how people participate in music (MU.2.F.2.1)
- Describe basic information about classical ballet (including history, clothing, vocabulary, and training involved in becoming a professional ballet dancer) (DA.2.S.3.1)
- Perform basic dance movements (DA.2.S.3.1)
- Describe how many elements are combined to create a live performance on stage (TH.2.F.2.1)

Part II: The Story of the Nutcracker

Students will be able to:

- Ask and answer such questions such as who, what, where, when, why, and how to demonstrate the understanding of key details in a text. (LAFS.2.RL.1.1)
- Compare and contrast two or more versions of the same story by different authors or from different cultures (LAFS.2.RL.3.9)
- Discuss how basic elements of music, such as tempo and dynamics, help describe characters or events in a story (MU.2.O.1.1, MU.2.O.3.1, MU.2.C.1.2)
- Identify appropriate listening skills for learning about musical examples selected by the teacher (MU.2.C.1.1)

Part III: Exploring the Music from *The Nutcracker*

-
- Discuss how basic elements of music, such as tempo and dynamics, help describe characters or events in a story (MU.2.O.1.1, MU.2.O.3.1, MU.2.C.1.2)
- Respond to a piece of music and discuss individual interpretations. (MU.2.C.1.2)
- Identify appropriate listening skills for learning about musical examples selected by the teacher (MU.2.C.1.1)
- Create a musical performance that brings a story or poem to life (MU.2.F.1.1)
- Describe how people participate in music (MU.2.F.2.1)
- Describe how dance relates to music and how music can represent character (DA.2.O.3.1)



- Explain how choreographers create movement and how dancers perform these movements of music to tell a story onstage without using words (Use movement to interpret feelings, stories, pictures, and songs) (DA.2.O.3.1)
- Create dances that interpret animals and storybook or other imagined characters (DA.2.F.1.1)

Part V: Attending the Performance:

- Demonstrate appropriate audience behavior at a live ballet performance (DA.2.O.1.2)
- Discuss objective observations from the dance performance and express reactions to the performance (DA.2.C.3.1)
- Understand how many elements are combined to create a live performance onstage (TH.2.F.2.1)

Next Generation Sunshine State Standards/Florida Standards Covered by the provided lessons

MUSIC (NGSSS)

MU.2.C.1.1: Identify appropriate listening skills for learning about musical examples selected by the teacher

MU.2.C.1.2: Respond to a piece of music and discuss individual interpretations.

MU.2.C.1.3: Classify unpitched instruments into metals, membranes, shakers, and wooden categories. MU.2.C.3.1: Discuss why musical characteristics are important when forming and discussing opinions about music.

MU.2.O.1.1: Identify basic elements of music in a song or instrumental excerpt.

MU.2.O.1.2: Identify the form of a simple piece of music.

MU.2.O.3.1: Describe changes in tempo and dynamics within a musical work.

MU.2.H.1.1: Perform songs, musical games, dances, and simple instrumental accompaniments from a variety of cultures.

MU.2.H.1.2: Identify the primary differences between composed and folk music.

MU.2.F.1.1: Create a musical performance that brings a story or poem to life.

MU.2.F.2.1: Describe how people participate in music.

MU.2.F.3.1: Collaborate with others and discuss what was successful and what could be improved

MU.2.S.3.1: Play simple melodies and/or accompaniments on classroom instruments

DANCE/THEATRE (NGSSS):



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DA.2.C.1.2: Demonstrate listening, observing, and following skills while learning dance movements; and perform them with the teacher and alone.

DA.2.C.1.3: Express creatively, using pictures, symbols, and/or words, the meaning or feeling of a dance piece.

DA.2.C.3.1: Share personal opinions about a dance piece, using a mix of accurate dance and non-dance terminology.

DA.2.F.1.1: Create dances that interpret animals and storybook or other imagined characters.

DA.2.O.1.2: Identify and practice specified procedures and etiquette in dance class and at performances.

DA.2.O.3.2: Describe a dancer or dance piece using words, pictures, or movements.

TH.2.C.2.1: Discuss the purpose of a critique.

TH.2.H.1.2: Explain how to respond as an audience member in a different way, depending on the style of performance.

TH.2.S.1.1: Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.

LANGUAGE ARTS (FSA Standards)

LAFS.2.RL.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate the understanding of key details in a text.

LAFS.2.RL.1.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson or moral.

LAFS.2.SL.1.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media

LAFS.2.RL.1.3 Describe how characters in a story respond to major events and challenges.

LAFS.2.RL.3.9 Compare and contrast two or more versions of the same story by different authors or from different cultures

LAFS.K12.R.2.6 Assess how point of view or purpose shapes the content and style of a text.

LAFS.K12.SL.1.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

LAFS.K12.SL.1.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally



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Level 4	I can attend any live performance and prepare myself to see how music, movement, and storytelling are combined to create the performance I see on stage.
Level 3	I can attend a live ballet performance with a clear understanding of how elements of music, dance, and storytelling are combined to create the performance that I see on stage
Level 2	<p>Ballet Basics: I can describe basic information about classical ballet (including history, clothing, vocabulary, and training involved in becoming a professional ballet dancer) (DA.2.S.3.1) I can perform basic dance movements (DA.2.S.3.1) I can describe how many elements are combined to create a live performance on stage (TH.2.F.2.1)</p> <p>The Story of <i>The Nutcracker</i> I can compare and contrast two or more versions of the same story by different authors or from different cultures (LAFS.2.RL.3.9) I can discuss how basic elements of music, such as tempo and dynamics, help describe characters or events in a story (MU.2.O.1.1, MU.2.O.3.1, MU.2.C.1.2)</p> <p>Creating <i>The Nutcracker</i> and Exploring the Music I can identify basic elements of music in a song or instrumental excerpt (MU.2.O.1.1) I can describe how dance relates to music and how music can represent character (DA.2.O.3.1) I can explain how choreographers create movement and how dancers perform these movements of music to tell a story onstage without using words (Use movement to interpret feelings, stories, pictures, and songs) (DA.2.O.3.1) I can create dances that interpret animals and storybook or other imagined characters (DA.2.F.1.1)</p>



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	<p>I can create a musical performance that brings a story or poem to life. (MU.2.F.1.1)</p> <p>Attending the performance Demonstrate appropriate audience behavior at a live ballet performance (DA.2.O.1.2) Discuss objective observations from the dance performance and express reactions to the performance (DA.2.C.3.1) Understand how many elements are combined to create a live performance onstage (TH.2.F.2.1)</p>
<p>Level 1</p>	<p>I can describe how people participate in music (MU.2.F.2.1) I can ask and answer questions such as who, what, where, when, why, and how to demonstrate the understanding of key details in a text. (LAFS.2.RL.1.1) I can respond to a piece of music (MU.2.C.1.2) I can identify basic elements of music, such as tempo and dynamics (MU.2.O.1.1) I can identify appropriate listening skills for learning about musical examples selected by the teacher (MU.2.C.1.1) Perform songs, musical games, dances, and simple instrumental accompaniments from a variety of cultures. (MU.2.H.1.1)</p>
<p>Academic Vocabulary Identified for this Unit of Study: This is the critical vocabulary that students must be able to use and understand to be successful with the content.</p>	
<p>Ballet, Tchaikovsky, Ballerina, Danseur, pointe shoes, plié, pirouette, sauté, pas de deux, pantomime, Corps de Ballet (a group of dancers who perform in support of soloists and leading dancers), Principal, Reverence (a bow or curtsy performed at the end of a performance), Soloist, Bravo, Composer, Choreography, Choreographer, Designers, Backstage Crew, Applause, Audience, fairy tale, theme, posture</p>	



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