

INTERNATIONAL BALLET EXCHANGE

presents

The Donetsk Ballet

in

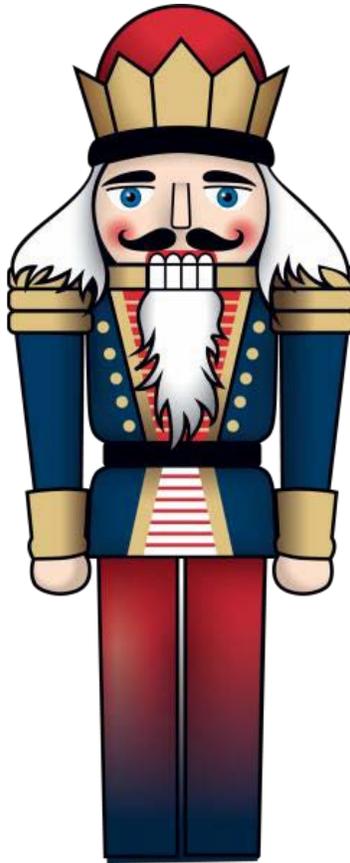
THE NUTCRACKER

Music by Piotr Ilyich Tchaikovsky

Choreography by Evgenia Khassianova

Choreography for Children by Viktor Yeliohin

**and staged by Coralie François and Michele-
Olivia François**



A Guide for Educators

December 2018

A Word of Welcome



Dear Educator:

I am so pleased that you and your students are attending International Ballet Exchange's presentation of *The Nutcracker*. The Donetsk Ballet is a world-class ballet company, and they always look forward to this performance for the Philadelphia-area schools.

The 18 professionals from the Donetsk Ballet who will be on the stage not only made the long journey from Ukraine, but, as you no doubt know, they have been living in extremely difficult circumstances as their country has been torn by civil war. We appreciate their commitment to their art in continuing to train and prepare for this tour under such conditions.

The cast of children joining the Donetsk dancers on stage are all local students of ballet, cast through an open audition. They have been preparing since late September for this opportunity not only to dance with the Donetsk Ballet but to perform for your students.

We have provided a number of resources in this guide to help you discuss the ballet both before and after the performance. It is important for the students to be familiar with the characters and the storyline prior to the show. In the following pages you will find information about the Donetsk's production of *The Nutcracker*, a guide to audience etiquette, and other resources you might find useful in preparing your students for this experience or discussing it with them afterwards. We also provide ideas for deepening the experience and for introducing or building skills in the context of the ballet, both before and after the show. Please feel free to photocopy any of these materials. They can be adapted for any grade level, and can be used to meet the Common Core. We would welcome your feedback and ideas for our future guides!

Enjoy the show!

Nancy Malméd
Executive Director

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THE NUTCRACKER STORY

ACT I

Guests arrive for a holiday party at the home of Mr. and Mrs. Stahlbaum and their children, Clara and Fritz. The children play and dance and the parents join in the dancing.

Dr. Drosselmeyer, godfather of Clara and Fritz, arrives last. He entralls the children with his magical tricks. For Clara, he has saved his most precious gift, the Nutcracker. Clara loves her wonderful present, but Fritz becomes jealous and breaks the Nutcracker doll. Clara is sad, but Dr. Drosselmeyer uses his magical powers and repairs the Nutcracker.

After everyone has gone home, Clara is too excited to sleep. She creeps into the parlor, holds her Nutcracker, and watches the shadows grow. Terrified, she hides by the couch, only to realize she is trapped in a nightmare. Strange things begin to happen.

In Clara's dream, the dolls and the presents grow to enormous size. The Nutcracker comes to life and leads the soldiers in battle against the fierce Mouse King and his mice. Suddenly, Dr. Drosselmeyer appears, and the Nutcracker is victorious over the Mouse King.

Dr. Drosselmeyer transforms the Nutcracker into a handsome prince and Clara into a princess. Next, they journey through the Land of the Snow, where the Snowflake Fairies dance. Together, they seek the Nutcracker's homeland, the Kingdom of the Sweets.

ACT II

On the journey, the Nutcracker Prince must again prove his bravery in battle with the Mouse King, whom he vanquishes. When they arrive in the Kingdom of the Sweets, the Sugar Plum Fairy dances. The dolls thank the Nutcracker Prince by performing dances from each of their countries: Spain, Arabia, China, Russia and France.

Mother Ginger and her children, the Polichinelles, arrive and dance. Beautiful flowers dance a lyrical waltz. Finally the Princess Clara and her Nutcracker Prince dance together to celebrate their love.

WHO WILL WE MEET ON STAGE?

At the party:

MANY PARTY GUESTS

MR. STAHLBAUM

MRS. STAHLBAUM

CLARA, THEIR DAUGHTER

FRITZ, THEIR SON

DR. DROSSELMAYER and his magical toys:

COLUMBINE HARLEQUIN AFRICAN NUTCRACKER DOLL

In Clara's dream:

THE MOUSE KING and his mice

NUTCRACKER PRINCE and his soldiers

CLARA, HIS PRINCESS

LITTLE ANGELS

SNOWFLAKES

DOLLS: SPANISH ARABIAN CHINESE RUSSIAN FRENCH

WALTZING FLOWERS

COOKS

MOTHER GINGER and her children



ABOUT THE NUTCRACKER

The Nutcracker, a two-act ballet based choreographed by Marius Petipa and Lev Ivanov, with music by Piotr Ilyich Tchaikovsky, premiered at the Mariinsky Theatre, St. Petersburg, Russia, on Sunday, December 18, 1892.

The first productions of *The Nutcracker* ballet were not considered a success. The audiences enjoyed Tchaikovsky's music, called the *Nutcracker Suite* (Opus 71), but not the dancing, so choreographers continued to improve the ballet and it became popular.

Since then, many other choreographers have been inspired by the music and story. *The Nutcracker* is often performed during the winter holiday season. No two productions are alike, and some even have contemporary settings.

In fact, in some productions the heroine's name is Clara, and in others, her name is Marie. Some productions use the names of the Sweets, rather than the nationalities they represent, such as "Hot Chocolate" for Spanish, "Coffee" for Arabian, "Peppermint" for Russian, "Tea" for Chinese, and "Marizpan" for French.

What does *The Nutcracker* share with *The Three Musketeers*? Author Alexandre Dumas, who wrote *The Three Musketeers*, *The Man in the Iron Mask*, and *The Count of Monte Cristo* lived from 1802 to 1870. The storyline that Petipa and Tchaikovsky used for their ballet in 1892 was based on Dumas's 1844 adaptation of E.T.A. Hoffmann's 1816 novella, *The Nutcracker and the Mouse King*.

Alexandre Dumas' father, Thomas-Alexandre Dumas Davy de la Pailleterie, was born in Saint-Domingue (present-day Haiti) to a French nobleman and an enslaved African woman, Marie-Cessette Dumas. Educated in France, he became a high-ranking general in Napoleon's army.

Let's do some math:

How old is *The Nutcracker* story?

How old is the ballet?

MEET THE COMPOSER

Piotr [Peter] Ilyich Tchaikovsky (1840–1893), was born in Votkinsk, Russia, and achieved international fame as a composer of many types of music, from symphonies and concerto to operas, ballets, chamber music and choral music. He and Russian choreographer collaborated on three ballets that are still famous and performed widely today: *Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*.

Tchaikovsky, who had four brothers and one sister, began taking piano lessons at age 4. His talent was exceptional. When he was 10, he was sent to school in St. Petersburg, Russia, to begin to prepare for a career as a lawyer, which was his parents' wish. When he was 14, his mother died, which was a devastating loss.

His comfort was music, and when he was 22, although he was already a lawyer, he enrolled at the St. Petersburg Conservatory.

By 1866 he was teaching at a conservatory in Moscow and composing. His first ballet music was for *Swan Lake* in 1875, followed by the music for *Sleeping Beauty* in 1890, and *The Nutcracker* in 1892.

In his lifetime, his work was not always appreciated, and some other composers scorned him. Today Tchaikovsky's *Nutcracker Suite* is among the world's most popular music, enchanting those who hear it and continuing to inspiring musicians, dancers, and choreographers.

In fact, in 1960, the great American jazz pianist, composer, and bandleader "Duke" Ellington was inspired to create a jazz version of *The Nutcracker Suite* with his artistic collaborator Billy Strayhorn.

(See resource page for links to audio examples of the music of *The Nutcracker* and other works by Tchaikovsky.)

MEET THE ARTISTS: THE DONETSK BALLET

Founded in 1946, the Donetsk Ballet of Ukraine is recognized as a world-class company. They tour not only in the United States but also France, Italy, Spain, Norway, China, Israel, Kuwait, Korea and Japan.

Every year, when the Donetsk Ballet of Ukraine tours the United States, it makes an important stop in Philadelphia to perform for the students of the Philadelphia school district and other local schools.

The Donetsk Ballet of Ukraine has faced many troubles over the past 25 years, but their art has always transcended their difficulties. The Donetsk ballet's first US tour, in 1989, was memorable perhaps as much for the difficulties as the triumphs. While the critical reaction was positive, the company ran into booking problems. At a particularly rough moment in Baltimore, their luck changed when the company was championed by some well-known American ballet stars and added a performance at Washington, DC's prestigious Kennedy Center to their itinerary.

In 1991, while the company's theater was under a three-year renovation, 25 dancers led by principal dancer Vadim Pisarev embarked on a US tour that included Philadelphia. During the tour, the Soviet Union, of which Ukraine had been a part, dissolved, and the dancers had, in effect, no country. Aided by local ballet enthusiasts, they managed to find performance opportunities.

On returning to Ukraine in 1992, Pisarev founded the Donetsk Choreographic School in connection with the Donetsk Opera and Ballet Theatre, and in 1994 began hosting the annual Stars of World Ballet International Ballet Art Festival. A highly regarded dancer with awards that include a gold medal in the International Ballet Competition in Jackson Mississippi, Pisarev was named artistic director of the ballet company in 1996. The company and school have produced several medalists in international competitions and principal dancers in major ballet companies throughout the world.

As professionals, dancing is a job for the members of the Donetsk Ballet, and it is a very demanding job. But since 2013 making the trip to the United States has been extremely difficult: their country had a civil war as violent civil strife divided the eastern and western regions of the country. Donetsk and the area around it has been declared a separate state, although its status as such is not official.

Although warfare and political upheaval has damaged their city, the company has persevered, even presenting free performances in their home city, which has been severely damaged.

Learn more:

Find Donetsk on the map on the "Where in the World?" page

See an article about the Donetsk Ballet's performances in Philadelphia:

<http://www.newsworks.org/index.php/local/arts-culture/76492-ukrainian-ballet-company-brings-nutcracker-to-life-in-plymouth-meeting>

MEET THE YOUTH ARTISTS

On this special occasion, some 50 young Philadelphians share the stage with the professional dancers from the Donetsk Ballet. The adult dancers live and rehearse in Donetsk, Ukraine, and the children live and rehearse in Philadelphia, in the United States; in fact, they study at eight different dance schools in the Philadelphia area. But to the audiences, it looks like they dance together every day. That takes a lot of hard work.

The children audition for their parts in September and spend three months preparing to perform. When the company arrives in Philadelphia in December, the students and professionals have just one chance to rehearse together and get everything exactly right (see a brief video of a rehearsal: <http://tinyurl.com/jk8t5bv>).

Evgenia Khassianova choreographed the Donetsk Ballet's *Nutcracker*, and Viktor Yeliohin, a former dancer with the Donetsk Ballet, choreographed the movements and dances of the children. But someone must prepare the children to perform. For the show you will see, two sisters from Philadelphia, Michele-Olivia François and Coralie François, staged the children's cast and rehearsed them. The sisters began taking ballet lessons when they were 5 years old. By age 7 they were performing in *The Nutcracker*. They performed every year, first as little dolls, then mice, then toy soldiers, Snowflakes, and eventually as Clara.

Now they are passing along their knowledge to a new generation of dolls, mice, party guests, toy soldiers, and snowflakes. For three months, coach 40 to 50 children in the supporting roles they once won. See a few moments of them rehearsing the children here: <https://vimeo.com/144441711>.

Both are graduates of Drexel University. Coralie is currently enrolled in the University of Florida's online veterinary science program, majoring in wildlife forensics and conservation. She also works at Camden's Adventure Aquarium. Michele-Olivia, currently finishing a master's degree in physical therapy at Drexel University, with a sports/dance concentration, is working toward a PhD. She also works in the new sports department at the Children's Hospital of Philadelphia.

Not only veterans of *The Nutcracker*, over the years the sisters also performed in IBE's annual spring ballets for the Philadelphia school district and even on the Donetsk's stage in Ukraine. In her senior year of high school, Coralie was featured in a pas de trois ("dance for three") in *The Nutcracker*, performed the lead of Bess in IBE's *Porgy and Bess*, and then traveled with IBE to Cuba for an intensive program of study with the National Ballet of Cuba. Michele-Olivia is a member of Dance4Nia, a contemporary dance company.

Coralie François (far right) with Vladislav Stepanov, Donetsk Ballet (center) and Hannah Kearney (left) in a pas de trois in *The Nutcracker*.



THE ART OF BALLET

Ballet is a type of dance that tells a story through graceful steps and poses. None of the dancers in a ballet speak to tell the story the way actors do in a play. The story comes alive through the dancers' movements and gestures. Ballet requires strength and flexibility as well as style and creativity.



Professional dancers use just about every muscle in their bodies and they take at least one dance class every day to keep their bodies in shape.

In class, dancers warm up their muscles by spending about 45 minutes practicing the basic movements of ballet at the *barre*, a horizontal pole used for balance and alignment. Then they move to the center of the room, where they practice more complex steps.



Ballet dancers wear soft shoes that mold to their feet. Advanced ballet dancers wear *pointe* shoes that allow them to dance on the tips of their toes. These special dance shoes have hard square tips made of layers of fabric glued together and covered in satin and hardened.

This “box” at the bottom of each shoe helps the dancers to balance on their toes. The sole for the shoe is made of hard leather to prevent the shoe from breaking when bent and to help support the foot. To keep the shoe on tightly, the dancers sew satin ribbons and elastic to the sides of the shoes and tie the ribbons securely around their ankles. A pair of pointe shoes may cost \$80 and may only last from 1 hour to 8 hours of work for a professional dancer. (See more about pointe shoes at <http://tinyurl.com/zekc2px>)

Dancers are both artists and athletes who are very dedicated to their training. Many dancers build into their day other kinds of exercise, such as yoga, weight or resistance training, and even water aerobics to help keep their bodies strong and healthy. Ballet dancers may also study other forms of dance such as jazz, modern, and even hip-hop.

The dancers are not alone on the stage. Along with their costumes, scenery and props help tell the story. Scenery is anything on the stage or hanging in the background. Scenery helps you understand where the ballet is taking place. Props are objects that the characters hold or use in the ballet. The nutcracker doll that Clara receives as a present is a prop, as is the shoe she throws at the Mouse King. Look for other props used in the ballet.

SPEAK TO ME!

How Ballet Dancers Tell a Story Without Ever Saying a Word!



Ballet is a way to “speak” without words by combining movement and music to show ideas and emotions.

Just as words are put together to make a sentence, and sentences are put together to make a paragraph, and paragraphs are put together to make a story, a choreographer combines the vocabulary of movement to create a ballet. Many of the names for these movements are French, because France is where ballet began more than 400 years ago. (See the ballet vocabulary on page 25 of this guide.)

Here are some of the basic movements to look for in a ballet. What ideas or emotions could they represent?

Turns: Dancers are able to turn or spin in one spot, or turn in sequence across the stage. Turns (called *pirouettes*) can even be done in the air!

Jumps and leaps: Dancers move through the air in so many ways! Some jumps are small and fast. Some leaps so big that the dancers seem to fly across the stage. A dancer can look like a cat about to pounce (*pas de chat*, step of the cat) or a bird in flight (*grand jeté*). Sometimes, the dancers turn and jump at the same time (*tour jeté*)!

Poses: You will see the dancers stop for moment in a pose. A common pose is called an *arabesque*: the dancer stands on one leg and raises the other in the air. The term *arabesque* refers to the graceful curved line from the dancer’s head to toe, like the curves in Arabic writing and art.

Arm movements (*port de bras*, literally, “carry the arms”): A dancer can say many things with his or her arms: “Come back!” “Go away!” “I am so happy!” “I am afraid!” Look for the expressive ways that the dancers carry their arms.



Partnering: Dancing with someone else is very difficult, and dancers must train many years to learn how to work together in the ways you will see during the performance. They must trust each other, too. You may see a male dancer lift a female dancer high in the air, for example, or hold her as she does turns (*pirouettes*).

MAKE ME BELIEVE! Getting into Character

Without words, how do dancers communicate their character to the audience?

The costume, the choreography and the music *tell* the audience who the character is, but it is up to the dancer to make the audience *believe*.

“Dancers don’t have the luxury of speaking to help convey emotion or further a narrative,” writes former principal ballerina Julie Diana. “**Their bodies are their voices**, telling stories through dance as a way of connecting to an audience.”¹

In the Donetsk Ballet’s *Nutcracker*, for example, the dancers who play Dr. Drosselmeyer and his big mechanical dolls must “dance” their characters so that the audience believes who and what they are. To do that, writes Ms. Diana, “Dancers have to transform themselves and completely surrender to their given roles” (p. 4).

When learning a role, the first thing the dancers do is **master the steps to the music**—a big job in itself. Then, if there is something important about their **costume or props**—like the guns of the toy soldiers or the slipper that Clara throws at the Mouse King—connected with their character, they will begin practicing with that so it becomes part of them.

Next, they have to think about the **character in relation to the other characters**. They must draw on their skill and experience to think about facial expressions, the quality of their movements within the choreography and staging. As they work with the other dancers, they begin to develop nuances of **gesture, movement, and looks** to convey the relationships. This is all part of what makes a dancer an artist.

“**Good acting is essential**,” says Angel Corella, artistic director of the Pennsylvania Ballet. “Understanding who they are and how the character would think and feel at any given moment is key” (Diana, pp. 3, 4).

And remember, the dancers are dancing with their friends and colleagues—people who they talk with and joke with backstage and in the practice studio. In fact, during rehearsal, even the most experienced dancers can feel self-conscious about being in character, and the constant stop-start that is part of practice can make it hard to move in and out of character.

“Sometimes I feel a little silly [in rehearsal] when I catch glimpses of myself and everyone is sitting around watching,” former Pennsylvania Ballet principal dancer Lauren Fadeley told Ms. Diana (p. 4).

But, she added, “During a performance there’s none of that . . . You put it all out there and get to be someone totally different for a few hours. **You want people to believe that you really are that character, so you can transport them**” (p. 4).

¹ Julie Diana, “Making You Believe: The Art of Storytelling in Ballet,” *Playbill* (Pennsylvania Ballet), February 2015, 2–6.

BE A GREAT AUDIENCE: AUDIENCE ETIQUETTE

Out of respect for the artists who have worked so hard to bring you this experience, and for their safety, we ask for your full attention during the performance:

- Flash camera and videotaping is strictly forbidden. Cell phone use for texting, photography or video is also strictly forbidden.
- Anyone using an electronic device with a lit screen including video, photography, cell phone or tablet, will be asked to leave the auditorium.

How to be a great audience member:

- Do be on time! Latecomers disturb everyone. Get settled and comfortable prior to the start of the show.
- Do not kick or put feet on the chair in front of you.
- Do turn off all cell phones and electronic devices and put them away until the end of the show.
- Do not text, tweet, answer your phone or search the Internet during the performance.
- Do watch in a quiet concentrated way. This helps the dancers do their best work on stage.
- Do not chew gum, eat, or drink during the show.
- Do visit the restrooms before the performance begins. It is inappropriate to visit the restrooms during a live performance. Ushers can direct you to the restrooms.
- Do not block your neighbors—if you are wearing a hat, take it off.
- Do clap as the lights dim and the curtains open on stage.
- Do not talk or whisper to your friends during the performance. (No shushing either!)
- Do have a great time! Laugh when something is funny and clap after a solo by a dancer.
- Do clap and shout “Bravi!” at the end of the performance. It is customary to applaud when the dancers take their bows at the end of the show.



What's the Story?

The Nutcracker

Directions: Fill in the blanks with the words from the word bank below.

The Nutcracker takes place on _____ Eve. Guests arrive for a holiday party at the home of Mr. and Mrs. Stahlbaum and their children, Clara and _____. The children play and dance and the parents join in the dancing. Dr. Drosselmeyer, the _____ of Clara and Fritz, arrives last. He enralls the children with his magical _____. For Clara, he has saved his most precious gift, the _____. Clara loves her wonderful present, but Fritz becomes _____ and breaks the Nutcracker doll. Clara is sad, but Dr. Drosselmeyer uses his magical powers and repairs the Nutcracker.

After everyone has gone home, Clara is too excited to sleep. She creeps into the _____, holds her Nutcracker and watches the _____ grow. Terrified, she hides by the couch, only to realize she is trapped in a _____. Strange things begin to happen.

In Clara's dream, the dolls and presents grow to enormous size. The Nutcracker comes to life and leads the soldiers in a battle against the fierce Mouse _____ and his mice. Suddenly, Dr. Drosselmeyer appears, and the Nutcracker is victorious over the Mouse King. Dr. Drosselmeyer transforms the Nutcracker into a _____ and Clara into a princess. Next, they journey through the Land of the _____, where the Snowflake Fairies dance. Together, they seek the Nutcracker's homeland, the Kingdom of the _____.

On the journey, the Nutcracker Prince must again prove his bravery in battle with the Mouse King. When they arrive in the Kingdom of the Sweets, the dolls thank the Nutcracker Prince by performing dances from each of their countries: Spain, Arabia, _____, Russia and France. Mother Ginger and her children, the _____ arrive and dance. Beautiful flowers dance a lyrical _____. Finally the Princess Clara and her Nutcracker Prince dance together to celebrate their _____.

Word Bank

China	godfather	nightmare	prince	Sweets
Christmas	jealous	Nutcracker	shadows	tricks
Fritz	King	parlor	sleep	waltz
	love	Polichinelles	Snow	

Answer Sheet
What's the Story?
The Nutcracker

The Nutcracker takes place on [Christmas](#) Eve. Guests arrive for a holiday party at the home of Mr. and Mrs. Stahlbaum and their children, Clara and [Fritz](#). The children play and dance and the parents join in the dancing. Dr. Drosselmeyer, the [godfather](#) of Clara and Fritz, arrives last. He enthalls the children with his magical [tricks](#). For Clara, he has saved his most precious gift, the [Nutcracker](#). Clara loves her wonderful present, but Fritz becomes [jealous](#) and breaks the Nutcracker doll. Clara is sad, but Dr. Drosselmeyer uses his magical powers and repairs the Nutcracker.

After everyone has gone home, Clara is too excited to sleep. She creeps into the [parlor](#), holds her Nutcracker and watches the [shadows](#) grow. Terrified, she hides by the couch, only to realize she is trapped in a [nightmare](#). Strange things begin to happen.

In Clara's dream, the dolls and presents grow to enormous size. The Nutcracker comes to life and leads the soldiers in a battle against the fierce Mouse [King](#) and his mice. Suddenly, Dr. Drosselmeyer appears, and the Nutcracker is victorious over the Mouse King. Dr. Drosselmeyer transforms the Nutcracker into a [prince](#) and Clara into a princess. Next, they journey through the Land of the [Snow](#), where the Snowflake Fairies dance. Together, they seek the Nutcracker's homeland, the Kingdom of the [Sweets](#).

On the journey, the Nutcracker Prince must again prove his bravery in battle with the Mouse King. When they arrive in the Kingdom of the Sweets, the dolls thank the Nutcracker Prince by performing dances from each of their countries: Spain, Arabia, [China](#), Russia and France. Mother Ginger and her children, the [Polichinelles](#), arrive and dance. Beautiful flowers dance a lyrical [waltz](#). Finally the Princess Clara and her Nutcracker Prince dance together to celebrate their [love](#).

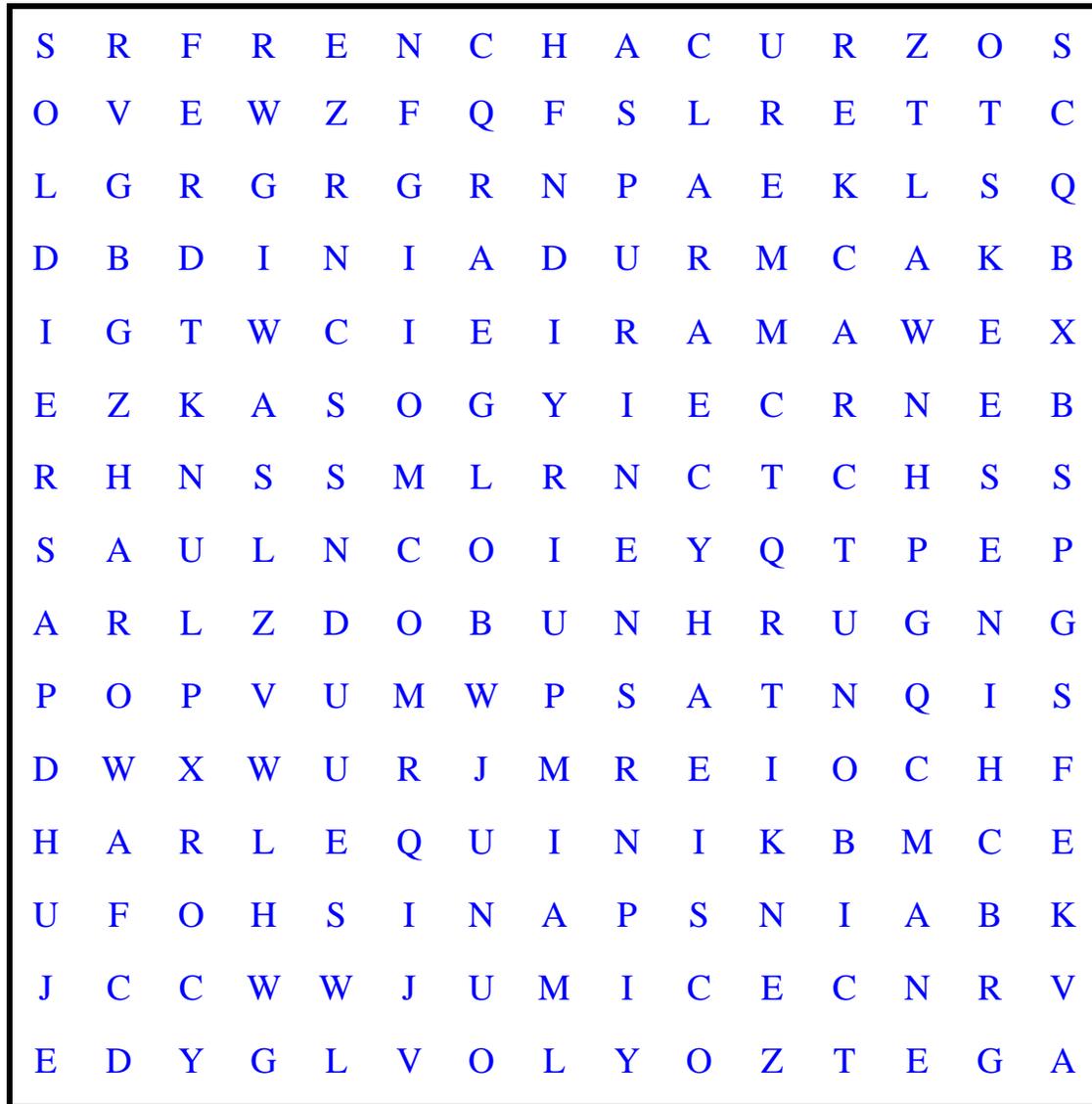
Word Bank

China	godfather	nightmare	prince	Sweets
Christmas	jealous	Nutcracker	shadows	tricks
Fritz	King	parlor	sleep	waltz
	love	Polichinelles	Snow	

The Nutcracker Word Search Puzzle

Circle the hidden words below from *The Nutcracker*.

They may be hidden in any direction.



AFRICAN
ARABIAN
CHINESE
CLARA
COLUMBINE
DOLLS
FRENCH

FRITZ
HARLEQUIN
MARIE
MICE
MOTHER GINGER
MOUSE KING
NUTCRACKER

PRINCE
RUSSIAN
SNOW
SOLDIERS
SPANISH
WALTZ

The Nutcracker Word Search Puzzle

Answer Sheet (Over, Down, Direction)

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

AFRICAN (9,1,SW)

ARABIAN (15,15 NW)

CHINESE (14, 12 N)

CLARA (10, 1, S)

COLUMBINE (2,14, NE)

DOLLS (1,11, NE)

FRENCH (3, 1, E)

FRITZ 6, 2, SW)

HARLEQUIN (1, 12, E)

MARIE (11, 5, W)

MICE (8, 14, E)

MOTHER GINGER (13, 12, NW)

MOUSE KING (6, 7, SE)

NUTCRACKER (12, 10, N)

PRINCE (8, 10, SE)

RUSSIAN (2, 9, NE)

SNOW (4, 7, SE)

SOLDIERS 8, 14, NE)

SPANISH (10, 13, W)

WALTZ (13, 5, N)

WHERE IN THE WORLD?

Donetsk, home of the Donetsk Ballet Company



Can you find Donetsk, the home of the Donetsk Ballet Company, on the map?

What countries surround Ukraine? Can you find Ukraine on a world map?

Do you know anyone from Ukraine? From the countries surrounding it?

How far is it from Donetsk, Ukraine, to Philadelphia, PA?

Can you find on a world map some of the cities and countries that are part of *The Nutcracker's* history?

Germany: home of E.T.A. Hoffmann

Paris, France: home of Alexandre Dumas

Votkinsk, Russia: birthplace of Tchaikovsky

St. Petersburg, Russia: site of the premiere of *The Nutcracker* on December 18, 1892

Both Ukrainian and Russian are spoken in Ukraine, and both use the Cyrillic alphabet. The word for "ballet" is the same in both languages: балет. What letters look similar to the letters that English uses? Which are different? How do you think the word sounds in Ukrainian or Russian?

WHAT DID YOU THINK? POST-PERFORMANCE QUESTIONS

1. How did the dancers tell the story of *The Nutcracker* without any words? How did their movements and dancing express a story?
2. How is ballet similar or different to other dance forms such as jazz, modern, hip hop, Latin, or folk dance? How is it similar or different to other performances you may have attended, such as a movie, a concert, a sports event, or a school play?
3. Describe three memories you have from seeing *The Nutcracker*. What most surprised you? Which character was your favorite? Why?
4. Did you enjoy *The Nutcracker*? Why or why not? Would you want to go to a ballet performance in the future?
5. Draw or paint one of your favorite scenes or characters from *The Nutcracker*.
6. How did the ballet compare with your expectations? Now that you have seen the ballet, write a brief summary of your experience using these two prompts: “Before I saw *The Nutcracker* I used to think ballet was” and “Now I think ballet is”
7. Write a critique or review of the performance. How would you evaluate the costumes, scenery and lighting? Did they support the time, place and mood of the story? Did the elements of music, mime and choreography come together to tell the story effectively? Did any dancer stand out because of his or her characterization or technique?
8. Write thank-you notes to the dancers. (Dancers LOVE to hear from you!) We may even publish your drawings or comments in a future newsletter. Or send a question you might have for the dancers! You may either mail them to our studio at 38 East School House Lane, Philadelphia, PA 19144, or e-mail them to internationalballet@verizon.net.



PANTOMIME!

Pantomime or “mime” is both an art and a universal language used in ballet. Since there is no dialogue to tell the story, dancers must learn to communicate their ideas and emotions without using any words. Dancers know every gesture is important and they use their eyes, fingers, hands, arms, heads and feet to make their characters “come alive” on the stage.

Divide into groups of 3-5 students. Read silently over the Mime worksheet on page 20 as each group picks 4-6 “mime” cards from page 21. They may be copied and cut from the guide. Each group is responsible for figuring out what the movement looks like and for teaching the movements to the rest of the class. Take 5 minutes to come up with mime gestures.

Each group shares their gestures with the class without using words. The students in the audience guess which gesture they are making based on the Mime worksheet. After guessing correctly, all students should repeat the gesture 3 times so they will remember it.

Create Your Own Mime Story

Divide into groups of 3-5 students. Students will create a story using just mime movements using one of the two variations below. Take 5-10 minutes to create a story using 6 movements from the Mime Worksheet. The 6 movements should be connected with the movements of other characters who go on or off stage. The story should have a clear beginning, middle and end. You may use the Story Map on page 16 to help sketch out your story.

Variation 1: Each group should choose 6 movements from the Mime Worksheet to create a story.

Variation 2: Each group should draw 6 “Mime Cards” and create a story using these.

Reflections

Discuss the audience’s interpretation of each story.

How different were the audience’s interpretations from what the performing group was trying to convey?

How did different groups communicate their story effectively?

What did they do with their bodies that helped tell the story?

How important is it to use body language as well as words?

On the next page is a list of classic mime vocabulary along with their corresponding gestures used in ballet around the world. This means a ballet company in Philadelphia would “mime” the word “love” in exactly the same way as a ballet company in San Francisco.



MIME WORKSHEET

Ideas	Movements
Anger	Fist shaken
Ask or Beg	Hands clasped together in front of you in pleading
Beautiful/Handsome	Hand and thumb circling face
Call	Hand or hands cupped around mouth
Crazy	Finger makes circle around ear
Crying or Sadness	Index fingers trace tears down your face or wipe tears from cheeks
Dance	Arms raised high overhead and circling each other
Devil	Two gestures on top of head with fingers in shape of horns
Dress	Hands run down sides of clothes
Death	Arms straight out in front, crossed at wrists with hands in fists
Fear	Body leaning away with hands open and palms out
Hear	Hand pointing to ear or hand cupping ear
I/Me/Mine	Hand or index finger pointing to chest indicating self
King/Queen/Princess	Hold hands over top of head like a crown or circle top of head
Kiss	Touch lips with finger
Knocking	Tap fist in your hand three times
Love	Two hands crossed over heart
Marriage	Index finger points to ring finger on left hand
Mice/Rats	Move fingers like whiskers
Money	Pretend to count coins from one hand to another and/or rub thumb and fingers of same hand together with hand facing up and toward other person
No/Never	Palms down, hands wave over each other crossing at wrist
Obey/Come Here	Strong point to the floor with index finger
Pray	Hands flat, palms together in front of chest with arms extended
Quiet/Don't Speak	Finger pressed against lips or hand clasped over mouth
Remember/Think	Index finger touches or points to temple
Scheming	Fingers move down along sides of chin
See	Finger points to eyes or place one hand by eye
Sewing	Pull needle through fabric
Shoot	Pretend or use prop to aim bow and arrow or hold fingers in the shape of a gun
Sleep	Hands in praying position, held on side of face with head inclined as if resting on pillow
Someone	Hold up index finger
Stop	Hand held up with palm facing out
True/Faithful	Two fingers held high
Why/Where/What	Hands open, palms up, arms opening in front of body
Yes	Nod head
You/He/She	Gesture toward other person with palm up

MIME CARDS

Anger	Ask or Beg	Beautiful/Handsome
Crying or Sadness	Dance	Devil
Dress	Death	Fear
Hear	I/Me/Mine	King
Kiss	Knocking	Love
Marriage	Mice/Rats	Money
No/Never	Obey/Come Here	Pray
Quiet!	Remember/Think	See
Sewing	Shoot	Sleep
Someone	Stop	True/Faithful
Why	Yes	You/He/She
Call	Crazy	Scheming

BALLET VOCABULARY

Audience: Spectators at a performance.

Audition: To try out for a role; where a dancer is judged on their dancing ability.

Ballet: A classical dance form originating in European Courts during the 1600s, characterized by graceful movements and intricate gestures and footwork.

Ballerina: A female ballet dancer of highest ranking.

Ballet Master/Mistress: An individual, often a retired dancer, whose responsibilities include teaching, coaching and rehearsing ballets.

Barre: The place where a dancer goes to begin class work. A pole that is securely attached to the wall to give the dancer support.

Bravo: Literally “brave, courageous.” A form of applause when shouted by members of the audience at the end of an especially pleasing performance. *Bravo* is for a single man, *brava* is for a woman, and *bravi* for more than one performer.

Choreographer: The visionary of the dancing in a ballet. He/she creates the ballet for stage and integrates dancing, music, décor, story, lighting and costumes.

Choreography: The art of creating and arranging steps to create a dance.

Composer: A person who creates music.

Corps de ballet [kor'-duh-bal-LAY]: A group of dancers who work together as an ensemble. They form the background for the ballerina and her partner and are the backbone to any ballet company.

Costumes: The clothing worn by performers to help the mood the choreographer wishes to create, specially designed to allow freedom of movement for dancers.

Curtain call: At the end of a performance all of the cast members take bows. Sometimes this is done in front of the main curtain, hence the name. Often, the bows are taken on the full stage with the curtain open.

Dress Rehearsal: Final practice before a performance with costumes.

Ensemble: A group of dancers working together on a performance.

Jeté [zhuh-TAY]: To leap.

Leap: To jump from one foot to the other.

Overture: An orchestral piece several minutes in length played before the beginning of a ballet or opera.

Pas de deux: A dance for two people, traditionally a ballerina and a premier danseur.

Pantomime: the art of telling a story, expressing a mood or an emotion or describing an action without using words.

Plié [plee-AY]: To bend the knees

Pointe shoes: Shoes worn by female dancers to enable them to dance on the tips of their toes.

Principal dancer: A male or female dancer of highest ranking.

Props: Small items carried or used by the performers on stage.

Relevé [rehl-e VAY]: To rise to the balls of the feet.

Sauté [soh-TAY]: To jump.

Solo: A dance performed by one person.

Studio: The place where dancers study dance, practice and rehearse

Technique: The method of classical ballet training to get desired results. A dancer's ability to perform all steps and movements correctly.

Tempo: The speed at which a rhythm moves.

Tendu: [tahn-DEW] To point or stretch the foot.

Turnout: The ability of the dancer to turn the legs outward from the hip joints to a 90-degree angle.

Tutu: Ballet skirt of varying lengths, usually made of net.



Name _____

Date _____

WRITE YOUR OWN STORY! STORY MAP
Organize your story. Write your notes in each section below.

Setting:	Time:	Place:
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Characters:

Beginning:



Middle:



End:

ADDITIONAL RESOURCES

Music/Audio

Listen to selections from *The Nutcracker* by various artists.

<http://www.classicalarchives.com/work/28356.html>



Listen to “Waltz of the Reed Pipes” (sometimes called “Marzipan” or “French”)

http://www.classicsforkids.com/music/music_view.asp?id=18

Hear more works by Tchaikovsky:

<http://www.classicalarchives.com/composer/3448.html>

Video

Donetsk Ballet dancers and a student dancer in rehearsal:

<http://www.youtube.com/watch?v=z34EMakw9Bo&list=FLyA2ZjbcCaDR2msTUZGIRO>

Pointe Shoes

New York City Ballet – Pointe Shoes: Young dancer narrates the story of ballet shoes from factory to the stage and their importance in the life of a dancer:

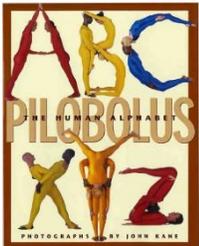
<https://www.youtube.com/watch?v=XwmwsGT8IQ4&app=desktop> (05:45)

The Physics of Pointe Shoes: a Science Project: <http://pointeshoephysics.blogspot.com/>

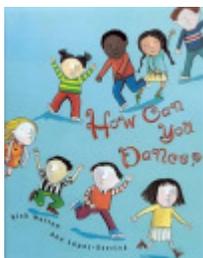
Books about Ballet and Dance



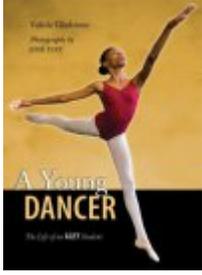
Bill Jones and Susan Kuklin. *Dance*. Dancer Bill Jones introduces young children to modern dance and encourages kids to move their bodies in new ways.



Pilobolus. *The Human Alphabet*. Members of famous modern dance company Pilobolus form the entire alphabet—and more—with their bodies.



Rick Walton and Ana Lopez-Escriva. *How Can You Dance?* A rhyming book that encourages young children to dance like kangaroos, trees, foxes, and more.

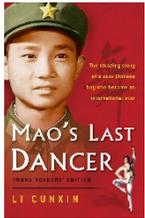


Valerie Gladstone and Jose Ivey. *A Young Dancer: The Life of an Ailey Student.* 13-year-old Iman Bright attends dance classes, goes to school, spends time with friends, and prepares for a year-end performance.

Books about Ballet Dancers

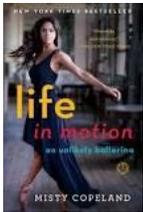


Kristy Dempsey and Floyd Cooper. *Dance Like Starlight.* The story of the first African-American prima ballerina, Janet Collins.



Li Cunxin. *Mao's Last Dancer*

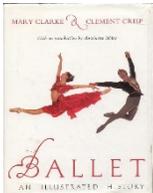
The true story of 11-year-old Li Cunxin, who was born in poor village in northeast China, studied dance in Beijing, moved to America, and became one of the greatest dancers of the recent decades.



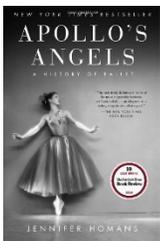
Misty Copeland. *Life in Motion: An Unlikely Ballerina*

Principal ballerina with the American Ballet Theater tells the story of her passion for ballet and the perseverance that helped her to bring her dreams to life.

Reference Books about Ballet



Mary Clarke and Clement Crisp. *Ballet: An Illustrated History.* This history of ballet charts the emergence of dance in the Renaissance courts and follows its development right up to the explosion of ballet and modern dance in Europe and America.



NPR *Fresh Air's* Terry Gross interview with Jennifer Homans: "The Tutu's Tale: A Cultural History of Ballet's 'Angels.'" Book excerpt and interview transcript available on NPR. [Recommend starting at 02:12 mark for younger students.] (35:56)

<http://www.npr.org/2010/12/13/132023182/the-tutu-s-tale-a-cultural-history-of-ballet-s-angels>

Other resources for Philadelphia educators and students:

In addition to literacy programs and other services, Tree House Books makes books available to teachers and students: <http://www.treehousebooks.org/books/>

Through the Free Library of Philadelphia's Teen Author Series, classes read a book, then meet the author at the library: <https://libwww.freelibrary.org/programs/teen-author/>

Connecting the classroom with the community, Need in Deed supports teachers grades 3–8 committed to authentic, student-centered, project-based learning: www.needindeed.org and <https://www.facebook.com/NeedinDeed/>.

The Charles E. Ellis Trust for Girls (The Ellis Trust) helps eligible young women in Philadelphia excel in high school and be prepared for postsecondary success: <http://www.ellistrust.org/>.

Philadelphia Futures annually publishes Step Up to College, a free comprehensive guide for Philadelphia's students in grades 9–12. Download it free at <http://www.stepuptocollege.org/> or find it at any public, public charter and parochial high school in Philadelphia, Free Library of Philadelphia, government offices and community-based organizations: <http://www.philadelphiafutures.org/publications/step-up-to-college-guide>.

About the International Ballet Exchange

Founded in 1998, the International Ballet Exchange brings ballet directly to the Philadelphia public schools. Every December, IBE presents during school hours the world-class Donetsk ballet in *The Nutcracker*, supported by a cast of local children and youth. Each spring, IBE presents a fully staged story ballet with a youth cast and guest artists.

IBE also provides a teacher in residence for a 30-week, on-site ballet course that culminates with the students' participation in IBE's spring ballet. IBE is currently in residence at Northeast High School, James G. Blaine Elementary School, and Frances E. Willard School. Since its founding, IBE has brought the beauty and joy of ballet to more than 60,000 student audience members, provided on-site ballet lessons to 1,600 Philadelphia public school students, and afforded more than 1,600 local ballet students opportunities to perform.

In addition, IBE annually presents the Donetsk's *Nutcracker* to a community audience and periodically arranges ballet study tours, most recently, in 2013, to Cuba, where dance students and dance teachers participated in an intensive program with the National Ballet of Cuba.

The International Ballet Exchange is a member of the Greater Philadelphia Cultural Alliance and participates in the DataArts. Visit www.internationalballet.org for more information.

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