



Canton Ballet  
Cassandra Crowley Artistic Director

Presents

## The Nutcracker



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# Welcome to the Ballet!

December 2006

Dear Teachers,

Thank you for attending the ballet *The Nutcracker*. Canton Ballet first danced *The Nutcracker* in 1980. The company's new production of the ballet, with choreography by artistic director, Cassandra Crowley, Carol Hageman, and choreographer in residence, Angelo Lemmo, was first performed in 1990 and has introduced thousands of Northeast Ohio children to the magic of ballet. I'm sure the ballet dancers, dressed in their colorful costumes, entertained and delighted the school children as the story of *The Nutcracker* was told through dance, music, scenery and props.

To extend and follow-up on today's performance, activities for use within the classroom are included in this guide. These activities have been aligned to the Ohio Fine Arts Academic Standards for Dance, Music, Visual Arts, and Language Arts. I am very proud of the work that educator, Penny Hare, has done to assemble such a fine study guide.

The Canton Ballet team of dancers, teachers, and administrators welcome you to the world of ballet, and we look forward to seeing you at our all-new performance of *Cinderella* in March.

Cassandra Crowley  
Artistic Director of Canton Ballet



## About the Artistic Director

### Cassandra Crowley

Under the direction of artistic director, Cassandra Crowley, the School of Canton Ballet is known as one of the finest preprofessional dance schools in the United States. Ms. Crowley places strong emphasis on staff development, and her guidance assures the highest caliber of training for future professional dancers as well as for those who simply love the art of dance.

A native of Tacoma, Washington, Cassandra Crowley joined the Canton Ballet in 1980. In addition to a master's degree from Butler University, Ms. Crowley has a strong international background. She spent five years dancing in England, France, and Slovenia where she worked with traditional European masters and performed roles ranging from the Sugar Plum Fairy in *The Nutcracker* to major roles in *Swan Lake*, *Romeo and Juliet*, and *Sleeping Beauty*. Among her teachers were Jan Collum, Robert Joffrey, Richard Englund, Peggy Dorsey, and Maria Fay.

Cassandra is director emeritus and former treasurer of Regional Dance America, President of Regional Dance America/Northeast, on the board of directors of Young! Tanzsommer and a former member of the Board of Directors of OhioDance. She has also served twice on the dance panel of the Ohio Arts Council.

# The Nutcracker

## A Synopsis of the Story

In Act I, it is Christmas Eve in the 1850's at the Stahlbaum home. On the street outside, Uncle Drosselmeyer weaves through the crowd of vendors, street urchins and children carrying packages to Christmas parties. The guests begin to arrive, and the party gets under way with the guests exchanging gifts and dancing. Drosselmeyer's magic tricks delight the children, but he has even bigger mysteries in store for Clara. He gives her a wonderful Nutcracker doll! When brother Fritz breaks the doll while playing with it, Drosselmeyer uses his magic skills to repair it. The guests say their goodbyes and the family retires for the night. Clara leaves her Nutcracker downstairs under the tree.

As midnight approaches Clara steals downstairs to find her beloved Nutcracker, but Clara is not alone. Gigantic mice threaten her from every side, and she faints. When she comes to, she finds herself and the house under a spell. Drosselmeyer reappears in a swirl of his cape to set the stage for the magic to come. Everything is growing, even the Nutcracker, who becomes life-sized. The mice return to terrify Clara, but the Nutcracker rallies the toy soldiers to rescue her. As the battle reaches its peak, Clara's compassion for the Nutcracker ensures victory over the Mouse King, and Nutcracker is transformed into a handsome Prince. He invites Clara on a journey through the glittering snowy forest to the Land of Enchantment. Guided by the Snow King and Queen, they set off on a magical sleigh ride.

In Act II, Clara and the Prince arrive in the Land of Enchantment where the Sugar Plum Fairy and her Cavalier greet the travelers.

The grand festival begins, with dancers from many lands entertaining Clara and the Nutcracker Prince. Each dance is a gift of gratitude that Clara will carry with her forever. Her visit to the Land of Enchantment culminates with a Grand Pas de Deux danced by the Sugar Plum Fairy and her Cavalier.

Christmas Day dawns on the street outside the Stahlbaum home. Clara awakens in her living room; was it all a dream? Can it be? She rushes to her father who gives her, ever faithful, her Nutcracker Prince.



# Getting Ready for the Performance



The advanced dancers that you saw in *The Nutcracker* train 6 days a week, 10 1/2 months of the year. They may dance up to 40 hours per week - as much as a full time job! Most have been studying ballet for 5-10 years.

Rehearsals for this year's *Nutcracker* began in October and continued three to four times a week until the performance. Canton Ballet Company dancers started with "The Dance of the Snowflakes" and the Snow King and Queen's pas de deux (dance for two). Then they learned all the other dances and finally, the "Waltz of the Flowers." In the meantime all of the children in the school found out what their parts would be and started to practice once a week or more.

The Party Scene is rehearsed in stages. At first each group came separately (Party Adults, Party Girls, and Party Boys), and later they all came at the same time. By mid November the major scenes were assembled. The dancers began using the props for their character, adding an entirely new dimension of difficulty to their work. Some began to practice in their masks. It can be very hard for the Nutcracker Prince and the Mouse King to see through the eyeholes sometimes.

Several weeks before the performance, the dancers tried on their costumes, and the Wardrobe Mistress adjusted them to fit each person. The week before the performance dancers began wearing their costumes for rehearsals. Nothing is left to chance onstage.

The week of the performance, the dancers went into the theatre with the lighting designer, technical director, and stage crew. Each cast practiced in full costume onstage, under the lights. They learned where to enter and exit for each of their parts.

The morning of the performance, dancers arrived two hours before the performance was to begin. They began with an hour long warm up class followed by a short rehearsal of anything that was needed. The Sugar Plum Fairy and the Cavalier tried some of their lifts. The Wardrobe Mistress gave them their costumes, and they began to put on their makeup, prepare their hair, and lay out their costumes and props for the performance.

Ten minutes before the performance was scheduled to begin, the dancers came onstage ready to perform. They were excited and nervous but very happy to have a chance to perform for you.

# Theatre Etiquette

When you enter the theatre, you are entering a very special place. In the theatre anything can be true. Your imagination is free to soar and magical things can happen.

Going to the theatre is different from going to a movie. The people performing for you have worked very hard to prepare the best possible performance. The costume and wardrobe people, the technical director, lighting designer and stage manager, the artistic director and choreographer, as well as the dancers, have all done their part to make a good performance for you. They are eagerly waiting to see whether you like and appreciate their work.

- Please laugh or clap with your hands to show your appreciation,

but . . .

- Please NEVER scream, whistle, boo, or stomp your feet.
- Please do no talk to your neighbor during the show. It is distracting to the dancers, and you won't be able to hear the beautiful orchestral music.
- Please sit still and stay in your seat from the beginning of the performance until the intermission. It is not courteous to the dancers to get up and walk out during the performance.
- Do not eat during the performance. The sound of rustling wrappers and the smell of the food disturbs the dancers and others around you.
- Of course, cell phones and pagers must be turned off, and no electronic devices may be used during the performance.

The people who have worked so hard ask for your undivided attention while they present the performance for you.



# Canton Palace Theatre History

A standing room only crowd welcomed the opening of Harry Harper Ink's million dollar vaudeville and movie palace in downtown Canton, Ohio, in 1926. The Theatre was a gift to the community from Canton entrepreneur and industrialist businessman, Harry Harper Ink. He owned the Canton based Tonsiline Company, makers of a cough syrup formula marketed in a unique giraffe-shaped bottle. The two giraffe plaques located above our proscenium arch are reminiscent of this motif.



The Theatre was designed by the noted Austrian born architect John Ebersohn of Chicago. The Palace seeks to re-create a Spanish courtyard on a midsummer night. Its ceiling, a starry sky with wisps of clouds, creates a dream effect. The Palace still has our original cloud machine that makes the clouds continuously march across the sky. Peter Clark designed the original lighting system to take viewers from sunrise to sunset in the courtyard setting.

The 1960s and 1970s brought about a period of neglect and decay to Canton's downtown area. Businesses and stores migrated to the suburbs, and the growing popularity of television affected the Palace's regular patronage. The theatre's doors were locked to the public, and its marquee darkened on its 50th anniversary in 1976.

Just one week before the structure was doomed to a wrecking ball, the Canton Jaycees stepped forward to act as the holding organization until a search committee could be formed to see if there were enough people interested in making The Palace Theatre a viable business once again. Rescued by a group of concerned citizens and the City of Canton, the Palace was held in trust until The Canton Palace Theatre Association could be formed.

The building reopened in 1980, and the restoration of the theater has been ongoing since. To date, approximately \$4.0 million has been spent to restore the building.

Today The Palace is once again a live vital multipurpose entertainment facility. Its marquee burns brightly sixty feet above Market Avenue, welcoming you to enter its grand foyer and become a part of Canton's nostalgic past and its bright future. The majestic Palace Theatre is once again the heartbeat of the Canton community and plays host to over 300 events per year with an attendance of over 100,000 per year.





Ohio Fine Arts Academic Standard for Dance	Activity
<p>movement phrases that express emotion.</p> <ul style="list-style-type: none"> <li>Students can improvise movement phrases based on everyday gestures</li> </ul>	<p>you use your face and your body to help show actions, thoughts, or feelings. In <i>The Nutcracker</i>, the Prince uses pantomime to tell the story of his battle with the Mouse King.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>Arrange the classroom space so that students have space to move around. Stand in front of the class and tell them that you are going to "speak" to them without using any words. Tell them that you will point to someone who should tell the class what you are "saying" or feeling.</li> <li>Wave to the students with a smile on your face. Point to a student. (The student should say "Hello."). Then, frown and pretend to cry. Point to a student. (The student should say "I'm sad.") Finally, furrow your brow and fold your arms. Point to a student. (The student should say "I'm angry.")</li> <li>Next, tell the class that you are going to pretend to <i>do</i> something. They must guess what you are trying to communicate. Pantomime the process of getting into a car, starting it, and driving it. When you have finished, ask the students what you were doing.</li> <li>Tell the students that they will now do a pantomime. Have them get up and start moving by walking around the room. Tell them to pretend that they are walking to school. Then, give the students the following prompts. (Give them about a minute to adjust to each new scenario): <ul style="list-style-type: none"> <li>✓ You are walking to school in the pouring rain.</li> <li>✓ You are walking to school after a big snowstorm, and there is a foot of snow on the ground.</li> <li>✓ You stayed up late, so you are very tired when you are walking to school.</li> <li>✓ It is the last day of school, and you can't wait to get there.</li> </ul> </li> <li>When you have finished the exercise, ask the students to talk about what kinds of things they did to show the different situations. How did they change their body movements to show that they were walking through snow? To show that they were tired?</li> </ul> <p>Resources:  "Telling a Story through Dance." &lt; <a href="http://www.artsedge.kennedy-center.org/content/2347/">http://www.artsedge.kennedy-center.org/content/2347/</a>&gt;.</p>
<ul style="list-style-type: none"> <li>Actively participate in discussions about various reactions to and</li> </ul>	<p>The Dance Critic  Elementary/Middle School</p> <p>Goals/Objectives: Students will respond to the presentation of <i>The Nutcracker</i> through discussions and describing their favorite dance through images and words.</p> <p>Background Information: This activity gives students the opportunity to express their first reactions to the dance presentation. Provide a non-judgmental atmosphere where the students</p>

Ohio Fine Arts Academic Standard for Dance	Activity
<p>interpretations of dance performances.</p> <ul style="list-style-type: none"> <li>Synthesize knowledge of all aspects of a dance performance (e.g., dance elements, choreography, performance skills, staging,</li> </ul>	<p>will feel confident to give their first reactions and where all students' reactions will be accepted. First impressions can be used in two ways: students can see how they have grown through the process of viewing the dance; students can try to explain their first impressions through further investigation and discovery.</p> <p>Methods/Procedures (Elementary/Middle Level):</p> <ul style="list-style-type: none"> <li>Record the students' first impressions of <i>The Nutcracker</i> on chart paper by asking questions such as: <ul style="list-style-type: none"> <li>what moments in the dance they liked the most</li> <li>how particular moments in the dance made them feel</li> <li>whether they had a favorite dancer</li> <li>which costumes or outfits they liked</li> <li>how the music or sound-score made them feel</li> </ul> </li> <li>Using the handout, "Canton Ballet Presents" (in appendix) ask students to design a program cover for <i>The Nutcracker</i> by drawing a picture of their favorite scene or dancer from the ballet. On the back of the "cover" students can respond in writing to any of the questions previously mentioned.</li> </ul> <p>Resources:  "Canton Ballet Presents" (see Appendix)  "Responding to Dance Presentations."  <a href="http://www.sasked.gov.sk.ca/docs/artsed/g6arts_ed/g6dresae.html">http://www.sasked.gov.sk.ca/docs/artsed/g6arts_ed/g6dresae.html</a></p> <p style="text-align: center;">The Dance Critic Middle/High School</p> <p>Goals/Objectives: Students will respond to the presentation of <i>The Nutcracker</i> by writing a review of the performance.</p> <p>Background Information: The role of the dance review writer is to try to give the reader a glimpse of what you saw at the ballet and to tell the reader if you feel it is worth their while to go and see it.</p> <p>Methods/Procedures (Middle Level/High School):</p> <ul style="list-style-type: none"> <li>Locate and read sample dance reviews from <i>Dance Magazine</i> or local newspapers, etc. Several reviews can be found online at <a href="http://www.nutcrackerballet.net/html/nutcracker_reviews.html">http://www.nutcrackerballet.net/html/nutcracker_reviews.html</a></li> <li>Discuss the type of information found in the reviews.</li> <li>After watching Canton Ballet's production of <i>The Nutcracker</i>, discuss the following questions with the students: <ul style="list-style-type: none"> <li>Who choreographed the work and what music was used?</li> <li>What do you think the choreographer set out to accomplish and did he succeed?</li> </ul> </li> </ul>

Ohio Fine Arts Academic Standard for Dance	Activity
<p>theatrical elements and sound) to interpret and evaluate dances.</p>	<ul style="list-style-type: none"> <li>➤ Was the choreography visually interesting?</li> <li>➤ Was there a story?</li> <li>➤ Was the story properly conveyed through dance?</li> </ul> <ul style="list-style-type: none"> <li>• Write a review of the performance. Remember to mention the who, what, where, when and why of the performance in the first paragraph.</li> </ul> <p>Resources:            "Nutcracker Reviews."            &lt;<a href="http://www.nutcrackerballet.net/html/nutcracker_reviews.html">http://www.nutcrackerballet.net/html/nutcracker_reviews.html</a>&gt;.            "Responding to Dance Presentations."            &lt;<a href="http://www.sasked.gov.sk.ca/docs/artsed/g6arts_ed/g6dresae.html">http://www.sasked.gov.sk.ca/docs/artsed/g6arts_ed/g6dresae.html</a>&gt;.</p>
<ul style="list-style-type: none"> <li>• Dance: Improvise dance movements to tell a simple story with a beginning, middle and end.</li> <li>• Language Arts: Recall the important ideas in fictional and non-fictional texts.</li> </ul>	<p style="text-align: center;">Dancing Narrative</p> <p>Goals/Objectives: The learner will apply strategies and skills to create oral, written, and visual texts. The learner will understand that dance can create and communicate meaning.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Review the story of <i>The Nutcracker</i> by reading the book to the children. See bibliography in appendix.</li> <li>• After reading have students determine who, where &amp; when, what happened, and how the story ended. Use four sheets of paper to list the student's ideas. (Who on one piece, what happened on the second, etc.)</li> <li>• Ask students to show a slow movement that might look like the "who" from the book. Do the same for the when &amp; where, what happened, and how the story ended.</li> <li>• When students have figured out what movements they have chosen, tell them that they are now going to do them in order. Let them know that what they are creating is a dance sequence. Pull out the drum and tell them you are going to play the drum for 8 beats while they do the "who" part. Do the same for each part of the story.</li> <li>• Practice putting all the parts together to tell the complete story of <i>The Nutcracker</i>.</li> </ul> <p>Resources:            "A Color of His Own."            &lt;<a href="http://www.lessonplanspage.com/LAMusicAColorOfHisOwnBookDanceI.htm">http://www.lessonplanspage.com/LAMusicAColorOfHisOwnBookDanceI.htm</a>&gt;.</p>

## Curriculum Connections

### *Music:*

Ohio Fine Arts Academic Standard for Music	Activity
<ul style="list-style-type: none"> <li>Identify selected musical instruments</li> </ul>	<p style="text-align: center;">Name that Instrument</p> <p>Goals/Objectives: Students can identify instruments of the orchestra by sight and sound.</p> <p>Background Information: It was during the Romantic period that most of the band instruments came into being as they are today. Piotr Ilyich Tchaikovsky used a variety of instruments to tell the story of “The Nutcracker.” Trumpets herald the arrival of the guests, while flutes delight the audience as mice scurry and play in the Stahlbaum home.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>Listen to the music from Act One of “The Nutcracker Suite.” Discuss what happened in the story as you hear the music change from one theme to another. Identify the instruments Tchaikovsky uses to tell his story.</li> <li>Introduce students to various instruments of the orchestra by using various symphony websites.</li> <li>Allow students to both see and hear the instruments.</li> <li>Use the worksheet “Name that Instrument” (see appendix) to identify the various instruments and write the proper names underneath the instruments.</li> </ul> <p>Resources:</p> <p>Dallas Symphony Orchestra.  <a href="http://www.dsokids.com/2001/rooms/musicroom.asp">http://www.dsokids.com/2001/rooms/musicroom.asp</a></p> <p>San Francisco Symphony. &lt; <a href="http://www.sfskids.org">www.sfskids.org</a> &gt;</p> <p>“Name that Instrument” handout. See appendix.</p> <p>HyperMusic Musical Instruments.  <a href="http://www.hypermusic.ca/inst/mainmenu.html">http://www.hypermusic.ca/inst/mainmenu.html</a></p> <p>London Symphony Orchestra. “The Nutcracker Suite.” CD</p>
<ul style="list-style-type: none"> <li>Identify, listen to and respond to music of different composers</li> </ul>	<p style="text-align: center;">Listen Up!</p> <p>Methods/Procedures: Listen to the score from <i>The Nutcracker Suite</i>. Listen for and identify the following:</p> <ul style="list-style-type: none"> <li>The dance of the Christmas guests.</li> <li>The lighting of the Christmas tree.</li> <li>The appearance of the mysterious Drosselmeyer.</li> <li>The dance of the Harlequin dolls.</li> <li>The dance of the mysterious Sultana.</li> <li>The boys chasing the girls at the party.</li> <li>The breaking of the Nutcracker.</li> <li>Saying goodnight to the guests.</li> <li>The striking of the clock at midnight.</li> <li>The scampering of the mice in the Stahlbaum home.</li> <li>The transformation of the Christmas tree.</li> </ul>

Ohio Fine Arts Academic Standard for Music	Activity
	<ul style="list-style-type: none"> <li>• The battle between the mice and the toy soldiers.</li> <li>• The final slaying of the Mouse King.</li> <li>• Journeying into the Land of Enchantment.</li> </ul>
<ul style="list-style-type: none"> <li>• Identify composers and classify them according to chronological historical period</li> <li>• Write informational essays or reports</li> </ul>	<p style="text-align: center;">Romantic Composer Reports Gr. 5-8</p> <p>Goals/Objectives: Students will research and report on the life of Piotr Ilyich Tchaikovsky and/or other Romantic composers.</p> <p>Background Information: The Romantic period included many influential composers such as Johannes Brahms, Frederic Chopin, Antonin Dvorak, Edvard Grieg, Franz Liszt, Franz Schubert, Piotr Tchaikovsky, and others. During this period composers expanded existing musical forms and developed new forms as a way of expressing themselves. Thus, a huge variety of instrumental and vocal music appeared on the scene. It was during the Romantic period that most of the band instruments came into being as they are today. The invention and widespread use of valves on brass instruments and new key systems on woodwind instruments made them much easier to play, encouraging composers to write more music for them.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Introduce students to a brief overview of musical history through the following website: <a href="http://www.hypermusic.ca/hist/mainmenu.html">http://www.hypermusic.ca/hist/mainmenu.html</a> (Quizzes are even included!)</li> <li>• Using the list of composers on the following website, allow students to choose a composer from the Romantic period to research. Students may also work in pairs or small groups for this project. <a href="http://www.hypermusic.ca/comp/index.html#romantic">http://www.hypermusic.ca/comp/index.html#romantic</a></li> <li>• Using the “Composer Questionnaire” in the Appendix, allow students to research various aspects of the composer’s life and work.</li> <li>• Use the “Composer Report” guidelines in the Appendix to guide the students through the writing process.</li> <li>• Provide the resources to allow students to listen to various compositions of the composers.</li> </ul> <p>Adaptations: Students could prepare Power Point or Hyperstudio presentations on the composers. Include pictures and sound clips of the compositions. The handouts can all be accessed at the website below and adapted to the individual needs of the students and project.</p> <p>Resources: “HyperMusic.” &lt;<a href="http://www.hypermusic.ca/index.html">http://www.hypermusic.ca/index.html</a>&gt;</p>


Ohio Fine Arts Academic Standard for Music	Activity
<ul style="list-style-type: none"> <li>Recognize connections between music experiences and another curricular subject (e.g., science)</li> </ul>	<p style="text-align: center;"><b>The Science of Strings</b></p> <p>Goals/Objectives: Children can use the scientific method to explore the connection between size and materials used to create a musical instrument.</p> <p>Background Information: This lesson introduces students to the instruments of the string family. Students learn the types and parts of string instruments, and then create their own "string" instrument. Students make predictions and explore how pitch is altered based on the width and length of the string.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>Review the members of the string instruments. If available show examples of a guitar, violin, etc. See resources for available websites to both view and hear various stringed instruments.</li> <li>Pose this question to the students, "How does string width determine pitch of the instrument?" Elicit various "hypotheses" from the students and write the following on the board: If our hypothesis is true then the pitch created should be:   <div style="text-align: center;"> <p>higher —or— lower when the rubber band is: wider —or— thinner</p> </div> </li> <li>Distribute small boxes (cigar, checkbook, children's shoes, tissue...) and rubber bands of various widths to the students.</li> <li>Have groups conduct an experiment in which they test the hypothesis, using three wide rubber bands and three thin rubber bands.</li> <li>As a class, discuss findings and create a conclusion.</li> <li>Repeat the activity using the following question, "How does string length affect the pitch of the instrument?"</li> <li>Distribute boxes of varying sizes along with rubber bands of the same size. Have students test their experiment by stretching the rubber bands to different lengths around the boxes and comparing the pitches. Discuss findings and create a conclusion.</li> </ul> <p>Resources: "The String Section." &lt;<a href="http://www.artsalive.ca/en/mus/instrumentlab/strings.html">http://www.artsalive.ca/en/mus/instrumentlab/strings.html</a>&gt;</p>

Ohio Fine Arts Academic Standard for Music	Activity
	"Families of the Orchestra." < <a href="http://www.dsokids.com/2001/instrumentchart.htm">http://www.dsokids.com/2001/instrumentchart.htm</a> > "Acoustical Science." < <a href="http://artsedge.kennedy-center.org/content/3344/">http://artsedge.kennedy-center.org/content/3344/</a> >



# Curriculum Connections

## Visual Arts:

Ohio Fine Arts Academic Standard for Visual Arts	Activity
<ul style="list-style-type: none"><li>Explore and use a range of subject matter (e.g., people, places, animals and nature) to create original works of art.</li></ul> 	<h3>Creative Nutcrackers</h3> <p><b>Goals/Objectives:</b> Children will research the history and art of making nutcrackers, then design and create their own unique nutcracker.</p> <p><b>Background Information:</b> According to German folklore, nutcrackers were given as keepsakes to bring good luck to your family and protect your home. The legend says that a nutcracker represents power and strength and serves like a trusty watch dog guarding your family from evil spirits and danger. A fierce protector, the nutcracker bares its teeth to the evil spirits and serves as the traditional messenger of good luck and goodwill.</p> <p><b>Materials:</b></p> <ul style="list-style-type: none"><li>Empty Pringles Potato Chip Can</li><li>Felt</li><li>Craft fur or cotton for hair (optional)</li><li>Tacky craft glue or low temp hot glue</li><li>Rubber bands to help hold things in place</li><li>Yarn, ribbons, braids, trims, feathers, buttons, fabric paint, etc. (optional)</li><li>Thin cardboard to extend the hat beyond the top of the can, cereal boxes do well, optional</li></ul> <p><b>Methods/Procedures:</b></p> <p><i>Step 1 - Cover the Can</i></p> <p>Cover the can with bands of felt for the shoes/boots, pants, jacket, face, and hat. If necessary, glue an extra tube of cardboard to the top of the can (overlap it an inch) if you want to make your nutcracker taller.</p> <p>Use rubber bands, if necessary, to hold the felt on while the glue is drying.</p> <p><i>Step 2 - Add Details</i></p> <ul style="list-style-type: none"><li>If you are going to use fabric paint for some of the details, add it last, so that it won't get smudged.</li><li>Make a line down the center of the legs with yarn or a thin strip of felt.</li><li>Arms and hands can be made of rolled tubes of felt. If you are adding trim on the jacket, put the trim on before adding the</li></ul>

Ohio Fine Arts Academic Standard for Visual Arts	Activity
	<p>arms.</p> <ul style="list-style-type: none"> <li>• Felt, craft fur, fiberfill or cotton can be used for the hair.</li> <li>• Cut a rectangle out of skin-tone felt for the nutcracker's mouth.</li> <li>• Braid, ribbons, or strips of felt can be used to decorate the nutcracker, along with buttons, feathers, beads, etc. Look at the pictures of nutcrackers for ideas as to where you can put trim - this illustration is a very simple one. Your imagination is the limit. How about 'nutcracker' boys, girls, kings, queens, or even a Santa?</li> </ul> <p>Resources:          "Nutcracker Decoration."  <a href="http://www.kidsdomain.com/craft/nutcracker.html">http://www.kidsdomain.com/craft/nutcracker.html</a>          "History of Nutcrackers."  <a href="http://www.nutcrackermuseum.com/history.htm">www.nutcrackermuseum.com/history.htm</a></p>
<ul style="list-style-type: none"> <li>• Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.</li> <li>• Use the elements and principles of art as a means to express ideas, emotions and experiences.</li> <li>• Develop and select a range of subject matter and ideas to communicate meaning in two- and three-dimensional works of art.</li> </ul>	<p style="text-align: center;"><i>The Nutcracker</i> Dance Sculptures</p> <p>Goals/Objectives: Children sculpt characters from <i>The Nutcracker</i>, developing an awareness of motion, the human body, and dance as an art form.</p> <p>Background Information: Locate pictures of works by artists such as Keith Haring, Alan C. Houser, George Segal, and Edward Degas.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Show the students various example of artwork depicting movement of the human body, such as Degas' dancers and Keith Haring's dancing animals. Discuss how the artists showed movement.</li> <li>• Allow students to select a favorite character from the ballet <i>The Nutcracker</i>. Have the students pose in a special position they remember that character making in the ballet. Provide a mirror to allow the students to see themselves make the pose. Remind the students to think about how the characters arms and legs are posed. How is their head positioned?</li> <li>• Use a sculpturing medium to make a model of the character in that position.</li> <li>• Paint the sculpture when dry.</li> <li>• Try joining the figures together or make a shoebox diorama of the figures depicting a particular scene from <i>The Nutcracker</i>.</li> </ul> <p>Resources:          "Dreams of Dancing."  <a href="http://www.crayola.com/ideas/idea_display.cfm?id=493">http://www.crayola.com/ideas/idea_display.cfm?id=493</a></p>
<ul style="list-style-type: none"> <li>• Demonstrate the relationship the visual</li> </ul>	<p style="text-align: center;">Coloring <i>The Nutcracker</i></p> <p>Goals/Objectives: Children will reflect and respond to the presentation</p>

Ohio Fine Arts Academic Standard for Visual Arts	Activity
<p>arts share with other arts disciplines as meaningful forms of nonverbal communication.</p> <ul style="list-style-type: none"> <li>• Use visual symbols to represent the rhythms, beats and sounds they hear in music.</li> <li>• Make connections between visual art, music and movement.</li> <li>• Use visual art materials to express an idea from a song, poem, play or story.</li> </ul>	<p>of <i>The Nutcracker</i> through abstract visual imagery.</p> <p>Background Information: There are three ways of responding to a dance presentation: emotionally, intellectually, and through association. In this activity the children will interpret the dance movements and music of <i>the Nutcracker</i> through a graphic arts representation.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Listen to a portion of the score from <i>The Nutcracker Suite</i>.</li> <li>• Discuss with the students how they feel when they hear the different dances from Land of the Sweets.</li> <li>• Discuss what colors come to mind when they hear the different instruments play. (Usually bright colors represent upbeat, positive feelings, and dark colors typically represent quieter, more somber feelings.) Discuss what kind of marks would represent those sounds or the movements of the characters represented by the sounds.</li> <li>• With a set of crayons and a white sheet of paper, allow the children to draw their reaction to the score of <i>The Nutcracker Suite</i> by making abstract designs, reflecting on the use of color, strokes, thickness of marks, shadow, and line. Ask students to share their designs with the class.</li> <li>• Put the drawings in a book that tells the story of <i>The Nutcracker</i>.</li> </ul> <p>Resources: See the work of Wassily Kandinsky for inspiration. "Cool Moves." &lt;<a href="http://www.crayola.com/educators/lessons/display.cfm?id=249">http://www.crayola.com/educators/lessons/display.cfm?id=249</a>&gt; "Responding to Arts Expressions." &lt;<a href="http://www.sasked.gov.sk.ca/docs/artsed/gIarts_ed/responding.html">http://www.sasked.gov.sk.ca/docs/artsed/gIarts_ed/responding.html</a>&gt;</p>
<ul style="list-style-type: none"> <li>• Use the elements and principles of art as a means to express ideas, emotions and experiences.</li> </ul>	<p style="text-align: center;">Dancing Knots</p> <p>Goals/Objectives: Children move together to form a living knot. Children draw a colorful knot of their own and create a fan with which they can dance.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Make a human knot: Stand in a line with your friends and hold hands. Have the people at both ends of the line run in and out of the line, under people's arms. Hang on tight! You'll all soon be in a big knot! Try dancing this way several times. Add music if you like.</li> <li>• Draw a colorful knot: Use erasable markers to draw a big, swirling, curving knot on slick, nonporous white paper. While</li> </ul>

Ohio Fine Arts Academic  
Standard for Visual Arts

## Activity

you draw, think about how it felt to make your hand-holding knot. Use all six colors. You will soon have a beautiful, colorful dancing knot! Notice how the erasable marker colors mix when they overlap.

- Create a dancing fan: Draw a border around your design. Cut out around the border with scissors. Glue your decorated paper onto cardboard, and then attach it to a recycled cardboard roll colored with erasable marker. When your dancing fan is dry, dance and swirl! Tie ribbons to your fan and dance to lively music. Watch the ribbons wave in the air.
- Use your fans to create a Spanish dance to music from *The Nutcracker Suite*.
- Make a Maypole and dance around it with wide ribbons.

Resources:

"Dancing Knot."

<<http://www.crayola.com/educators/lessons/display.cfm?id=903>>



# Curriculum Connections

## Language Arts:

Ohio Academic Content Standards for English Language Arts	Activity
<ul style="list-style-type: none"> <li>Write responses to literature that demonstrate an understanding of a literary work.</li> </ul>	<p style="text-align: center;">Clara's Journal</p> <p>Goals/Objectives: The student will write a journal entry from the viewpoint of Clara or other characters from <i>The Nutcracker</i>.</p> <p>Background Information: Many people keep diaries, an account of a person's daily activity. A diary allows an individual to express his or her emotions and feelings on paper. Diaries are very personal and are often used by historians as they compile biographies.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>Review the story of <i>The Nutcracker</i> by reading the book to the children. See bibliography in appendix.</li> <li>After reading, talk with the students about the characteristics of a journal entry and what people include in a journal entry. Discuss some of the events Clara might have included in her journal entry and how she felt.</li> <li>Using the handout, "Dear Journal," allow the students to write a journal entry from Clara's viewpoint, Drosselmeyer's viewpoint, or the Fritz's viewpoint.</li> </ul>
<ul style="list-style-type: none"> <li>Make critical comparisons across texts</li> </ul>	<p style="text-align: center;">Comparing "Nutcrackers"</p> <p>Goals/Objectives: Students will construct a Venn diagram to compare and contrast two versions of "The Nutcracker."</p> <p>Background Information: <i>The Nutcracker</i> ballet is based on the story "The Nutcracker and the King of Mice" written by E.T.A. Hoffman. When Marius Petipa had the idea to choreograph the story into a ballet, it was actually based on a revision by Alexander Dumas, a well known French author. His version reflects more of what we have come to love as the <i>The Nutcracker</i> ballet.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>Study the fairy tale of <i>The Nutcracker</i> by reading two different versions: E.T.A. Hoffman's "Nutcracker and Mouse King" and "The Nutcracker of Nuremberg" by Alexander Dumas, or other modern versions of <i>The Nutcracker</i>.</li> <li>Draw a Venn diagram on a board or chart. Ask students to identify one thing that was different between the stories.</li> </ul>

Ohio Academic Content Standards for English Language Arts	Activity
	<ul style="list-style-type: none"> <li>• Ask students to identify one thing that the stories have in common.</li> <li>• Challenge students to continue the work the class has started. They might work on their own, with a partner, or in small groups to list on the Venn diagram work sheet least five things in each of the three areas of the diagram.</li> <li>• Compare/contrast these stories to Canton Ballet’s version of <i>The Nutcracker</i>.</li> </ul> <p>Resources:  <i>The Nutcracker</i> Venn Diagram (see appendix)  Hoffman, E.T.A. “The Nutcracker and the King of Mice.”  Dumas, Alexander. “The Nutcracker of Nuremburg.”</p>
<ul style="list-style-type: none"> <li>• Write narratives that maintain a clear focus and point of view and use sensory details and dialogue to develop plot, character and a specific setting.</li> </ul>	<p style="text-align: center;"><i>Reinventing The Nutcracker</i></p> <p>Goals/Objectives: Students will write their own version of “<i>The Nutcracker</i>.”</p> <p>Background Information: There are many versions of the ballet called <i>The Nutcracker</i>. In <i>The Nutcracker</i>, the theme is the power of imagination and creativity. The ballet tells a story to develop this theme. Clara, the girl in the story, goes to an exciting party, meets interesting people, and receives a wonderful gift. Then we watch as, in her dreams, her imagination weaves together all these experiences to take her on an amazing journey. All <i>The Nutcracker</i> versions tell this basic story – but they tell it in various ways.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> <li>• Research &amp; discuss with students other versions of the ballet <i>The Nutcracker</i>. For example: <ul style="list-style-type: none"> <li>Omaha Ballet – the story takes place in Omaha in the 1920’s. Some of the things Clara imagines take place in the world of Hollywood movies because in the ‘20’s movies were very new and exciting.</li> <li>Pittsburg Ballet Theatre – this version takes place in Pittsburgh in the early 1900’s. The snow scene is danced to a backdrop of Mt. Washington, which overlooks the city. Clara is whisked off to an old fashioned amusement park, rather than the Land of Enchantment.</li> <li>Clara’s Dream: A Jazz Nutcracker- This jazzed up version features Clara who discovers her own place in the world through the magic of jazz music and dance. She seeks to find her way through a Christmas party and a family nightclub scene. She is joined by leaping snowflake-</li> </ul> </li> </ul>

Ohio Academic Content Standards for English Language Arts	Activity
	<p>children, an African drummer who also dances, body-percussionists, Lindy hoppers as well as Irish, jazz and tap dancers.</p> <ul style="list-style-type: none"> <li>• Brainstorm various settings and how they would change the characters, backdrops, costumes and dances in the ballet.</li> <li>• Ask the students to write their own version of <i>the Nutcracker</i>, using their own character, places, and events.</li> </ul> <p>Resources:</p> <p>“A Jazz Nutcracker.”  <a href="http://www.kean.edu/pressreleases/2003/12_02_03_nutcracker.html">http://www.kean.edu/pressreleases/2003/12_02_03_nutcracker.html</a></p> <p>“Pittsburgh Ballet Theatre Premieres New “Nutcracker.”  <a href="http://www.danceronline.com/online_edition/1246472421/501451/?eid=323">http://www.danceronline.com/online_edition/1246472421/501451/?eid=323</a></p> <p>“There are many ways to tell the same story...”  <a href="http://www.rosetheater.org/docs/156_Nut%202005%20study%20guide.pdf">http://www.rosetheater.org/docs/156_Nut%202005%20study%20guide.pdf</a></p>



# Ballet and Football

## *(An Introduction to Ballet)*

Imagine what it would be like to watch a football game for the first time if you didn't know a single thing about the game. Not only would you be confused, you probably wouldn't enjoy it very much.

Watching a football game is a lot more fun if you know something about how the game is played, if you know the rules, and have an understanding of what kind of training and practice the athletes need to perform well. It's even more fun if you have tried playing football yourself. The same is true of watching ballet.

Ballet is a way of telling a story using music and movement instead of words. The "language" of ballet consists of patterns of movement that have developed over centuries.

Ballet began as ballroom dancing in the courts of Italy and France about 400 years ago. It is based on a response that is natural to all human beings – the desire to move our bodies when we hear music. Like all sports and forms of dance, ballet takes movements we are familiar with - running, jumping, balancing and lifting - and uses them in a very particular and formalized way.

The most notable feature of ballet technique is the outwardly rotated position of the feet and legs, called turn-out. Proper turn-out begins at the hips. The thighs and knees are well turned-out, and the feet and ankles do not roll forward. Turn-out is acquired gradually as a dancer's muscles gain strength and develop through careful training and practice. A good turn-out allows the dancer to move freely in all directions with grace and ease.

Although there are hundreds of steps and positions in any single ballet performance, each of them begins and ends with one of the five basic positions of the feet. The five basic ballet positions are:



First Position  
Heels together, toes turned out



Second Position  
First position opened up, with the heels as far apart as the length of the dancer's own foot



Third Position  
Heel of the front foot touching the instep of the back foot, toes of both feet equally turned out



Fourth Position  
Heel of the front foot opposite the toe of the back foot, feet parallel and separated by a space the length of the dancer's own foot, toes of both feet equally turned out



Fifth Position  
Feet closed together, the heel of the front foot touching the toe of the back foot. A perfect fifth position requires perfect turn-out and is very difficult to achieve.



Illustrations from: <http://www.dgillan.screaming.net/stage/th-ballet3.html>

Another technique characteristic of ballet is dancing *en pointe*. Dancing *en pointe* means dancing on the tips of the toes. The first ballerina to do this was the famous dancer Marie Taglioni in 1832.

To dance *en pointe*, dancers wear special shoes made of fabric stiffened with glue. Although the shoes are stiffened, they do not hold the dancer up on her toes; her muscles do that. Most girls are about 12 years old before they have enough strength and training to begin dancing *en pointe*. It is important that young dancers do not try to go *en pointe* until their ankles and feet are strong enough. Usually only girls dance *en pointe*.

Dancers who perform ballet on stage are highly trained. They often begin studying dance at the age of eight or nine, or even younger. While girls learn to dance *en pointe*, boys who study dance must be very strong in order to perform high jumps and turns and to lift their partner in the air. The training of male dancers includes weight lifting and other exercises to build upper body strength.

To pursue ballet as a career, a person must be talented and athletic, very hardworking, and dedicated to the art. As many people who aren't professionals enjoy playing football and other sports for fun, many people, children and adult, study ballet just for enjoyment. Taking ballet classes is an excellent way to gain physical fitness while developing grace, poise, and agility. Many football players and other pro athletes take ballet classes to improve their balance, rhythm, coordination and flexibility. The Cleveland Browns, for example, have taken dance class with the Cleveland Ballet when the Cleveland Ballet existed as a ballet company in Cleveland.



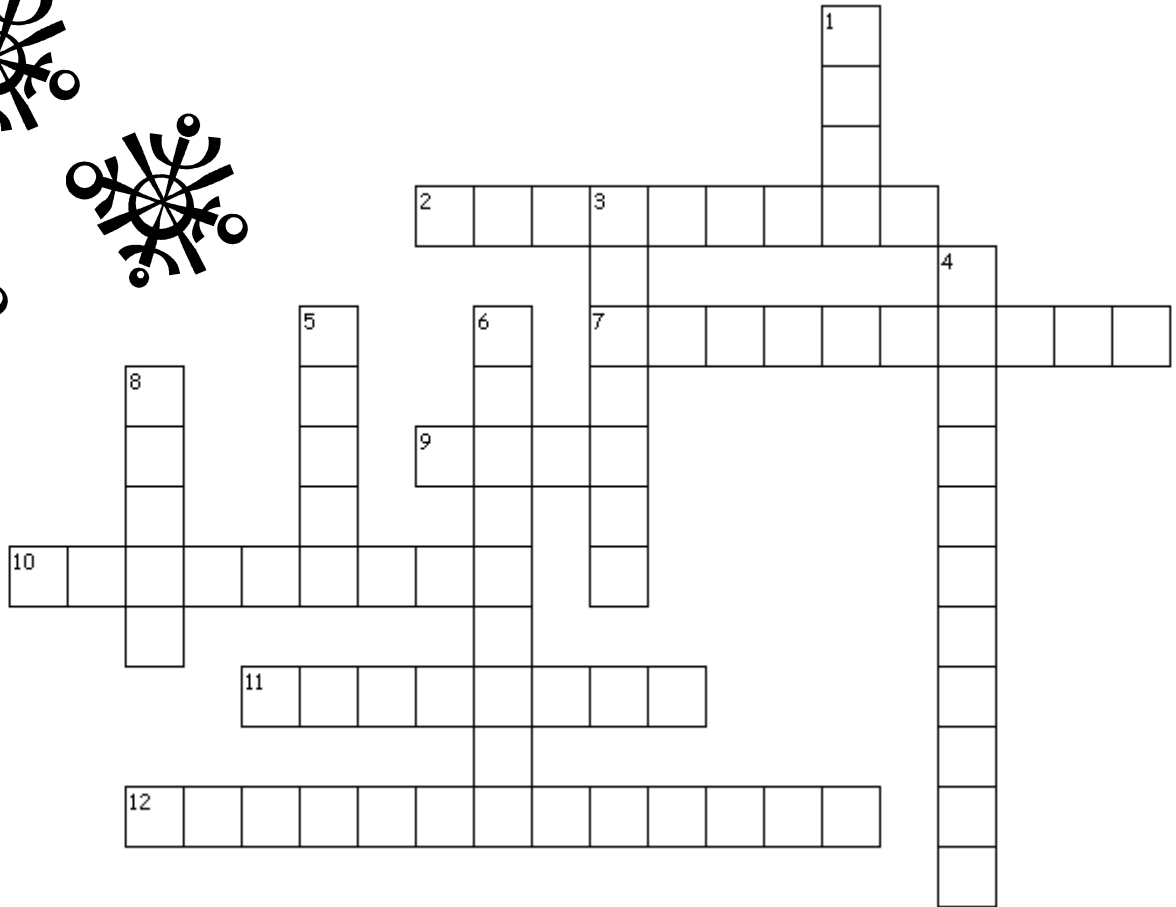
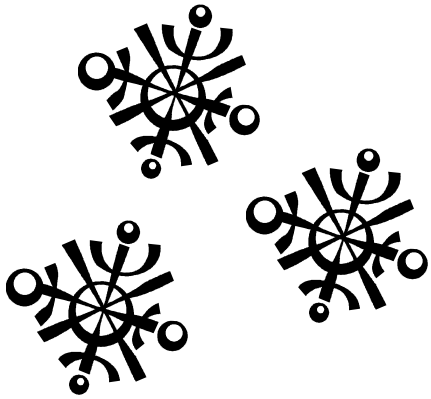
# A Ballet Dictionary

artistic director	the person who guides the artistic development of the company and all its dancers
author	a person who writes a story, novel, poem, etc.
ballerina	a female dancer of soloist status
barre	a wooden hand rail on the wall of a ballet studio used to help the dancers balance while doing exercises
choreographer	the person who designs the movement of a ballet, choosing the dance steps and arranging them to fit the music
composer	the person who writes the music
corps de ballet	the group of dancers that is the chorus or main ensemble of a ballet company
costume designer	the person who designs the costumes that help tell the audience who the various characters in the ballet are
danseur	a male dancer of soloist status
en pointe	standing or dancing on the tips of your toes
overture	the music played after the theater lights are turned down and before the curtain rises that introduces the ballet
pas-de-deux	a dance for two people
plie (plee AY)	the bending of the turned-out legs with the knees opened outward over the toes of the feet; the first warm-up exercise in ballet classes
pirouette	a complete turn of the body on one foot
orchestra pit	a sunken area in front of the stage, below the audience's line of sight, where the orchestra sits
pointe shoes	ballet shoes worn for dancing en pointe that are made of cardboard, leather and fabric stiffened with glue
scenic designer	the person who designs the scenery and props for the ballet
set	the scenery and props on the stage
tutu	a ballet costume with a skirt of many layers of gathered sheer or net fabric, usually short enough to show the whole leg

# Appendix



# The Nutcracker



Across	Down
2. A dance for two people	1. Ballet skirt with many layers
7. Transforms into a prince	3. A male dancer of soloist status
9. Bending of legs with knees over toes	4. Composer of "The Nutcracker"
10. A complete turn of the body on one foot	5. Wooden rail on the wall of the ballet studio
11. Standing or dancing on tips of toes	6. Female dancer of soloist status
12. A group of dancers in a ballet company	8. Dreams of a nutcracker coming to life



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# The Nutcracker

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

CORP DE BALLET  
 CLARA  
 CHINESE  
 CAVALIER  
 ARABIAN  
 MOTHER GINGER  
 THE NUTCRACKER  
 MICHELE  
 PAS DE DEUX  
 THE CANTON BALLET  
 RUSSIAN  
 POINTS SHOE  
 TCHAIKOVSKY  
 SPANISH  
 SNOW SCENE  
 MOUSE KING  
 NUTCRACKER  
 DROSSELMEYER

Canton Ballet  
Presents



*The Nutcracker*

Cassandra Crowley, Artistic Director

Name \_\_\_\_\_

Name that Instrument



French horn  
clarinet

flute  
violin

timpani  
bassoon

# Composer Questionnaire



Name of Composer: \_\_\_\_\_

Names of Students: \_\_\_\_\_

## Directions:

Using your research skills, find the answers to the questions on the following pages.

1. You must use **at least one** text source (book), and **at least one** electronic source
2. Text sources can include encyclopedias, dictionaries of music, or books about music.
3. Web sites can most easily be found by going to the "Composer Links" page.  
<http://www.hypermusic.ca/hist/links.html#hist>
4. You do **not** need to write in complete sentences on this questionnaire.
5. You **do** need to spell correctly.

## Sources:

### Text/Book(s)

Title: \_\_\_\_\_

Title: \_\_\_\_\_

Title: \_\_\_\_\_

### Internet/Web Site(s)

Title: \_\_\_\_\_

Location: <http://>\_\_\_\_\_

Title: \_\_\_\_\_

Location: <http://>\_\_\_\_\_

Title: \_\_\_\_\_

Location:  
<http://>\_\_\_\_\_

**Personal Information:** (Answer **all** of the following questions.)

Composer's Name: \_\_\_\_\_

What period of time was he from? \_\_\_\_\_

When was the composer *born*? \_\_\_\_\_

Where was the composer *born*? \_\_\_\_\_

When did the composer *die*? \_\_\_\_\_

Where did the composer die? \_\_\_\_\_

How did the composer die? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Music Training:** (Answer **2** of the following 3 questions; use another piece of paper if necessary.)

Where did the composer learn his music? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What was the composer's childhood like? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What other composers influenced this composer's development? How?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**General:** (Answer 2 of the 3 following questions; use another piece of paper if necessary.)

Name something special or one interesting fact about this composer.

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Describe the composer's family.

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Travels he made as a musician.

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**Life as a musician:** (answer **both** questions)

What was this composer most famous for in his life? (playing piano, writing music, etc.)

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What jobs did this composer have as a musician? (Who did he work for? Where? Why? When?)

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**The Music** (answer *all* 4 questions)

What kinds of music did this composer write? (symphonies, piano miniatures, etc. How many?) \_\_\_\_\_

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What are some of this composer's most famous pieces? (Name at least 3.)

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Name at least 3 pieces that you listened to. \_\_\_\_\_

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Which was your favorite? Why? \_\_\_\_\_

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*Bonus (any of the following)*

**Find a MIDI selection on the internet.**

Where did you find this MIDI?

Title of selection \_\_\_\_\_

Site title: \_\_\_\_\_

Location: http:// \_\_\_\_\_

**Find a picture (graphic) of the composer on the internet?**

Where did you find this graphic?

Site title: \_\_\_\_\_

Location: http:// \_\_\_\_\_

# Composer Report

You've studied music history!  
You've researched a composer!  
Now, you're ready for the last and most important step!

You're going to write a report about your composer!  
(Maybe you can talk you teacher into a Power Point instead!)

Using your completed "Composer Questionnaire" and a computer, you will type up your final report. Use the following guidelines to give you the best success.

**CONTENT:** Your report will consist of approximately **five paragraphs**.

1. The first paragraph acts as an introduction, and will be **General Information** about your composer. This paragraph might include interesting facts and information about his life as an adult, and is used to interest your reader in your composer.
2. The second paragraph will be **Personal Information** about your composer. It will include when and where he was born, when, how, and where he died.
3. For the third paragraph, you have a choice. You may write about the composer's **Musical Training** or about his (her) **Life as a musician**. Look at the information you have for each section. Choose the section that you think will make the best paragraph. If they are both very good, you may decide to include both.
4. The fourth paragraph is the most important and talks about **The Music**. Here you will tell the reader about the music that the composer wrote, including styles and most famous pieces.
5. The fifth paragraph is your conclusion and you should recommend a piece of music that you liked, and tell why you liked it. (If you managed to find a MIDI example of this music, we may even be able to include it on the internet!)

**STYLE:** Your report should have the following sections:

1. A **Title Page** should be on the front of your report. This should be a separate sheet by itself. It needs to include the composer's name and your names. If possible you should also include a picture of the composer. (If you found a picture of your composer on the internet, you can copy it directly into your report. Ask your teacher how.)
2. The **Body** is where the content of your report is (check the 5 paragraphs above). This section should also be typed in normal letters. There should be no headings between the paragraphs.
3. At the end, you should have a separate page title **Sources**. This page should list the books you used, the internet sites you visited, and where to find any pictures or MIDI files you have used.
4. You will be marked on **spelling** and **grammar**, so make sure that you have checked everything very carefully.

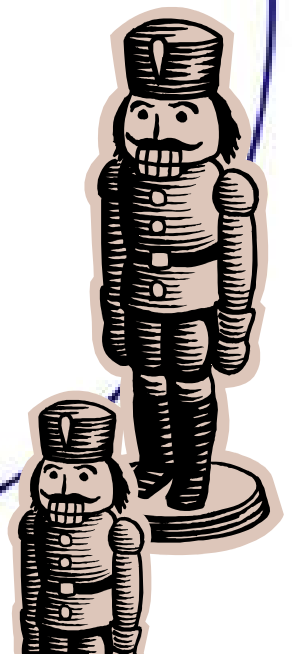
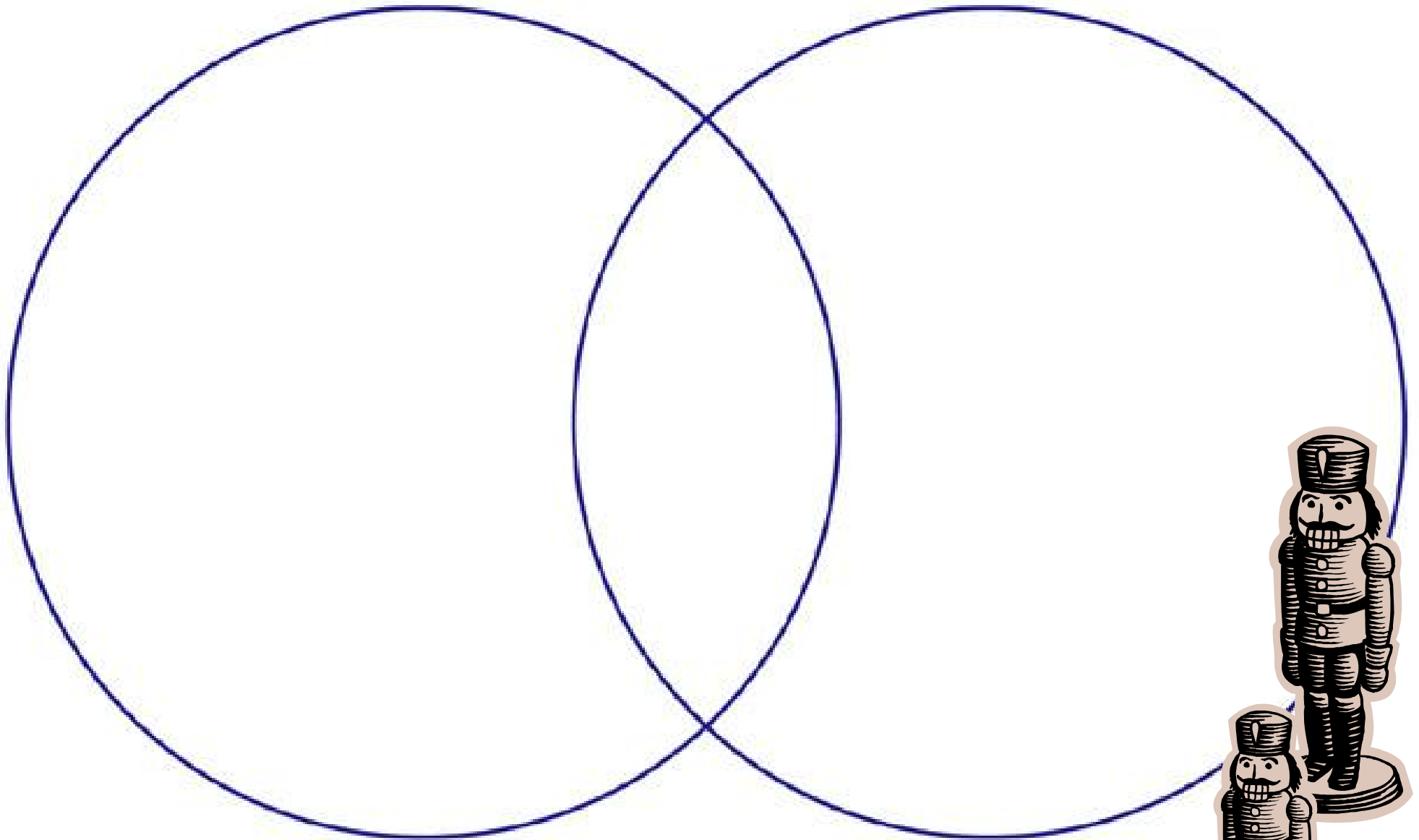
<http://www.hypermusic.ca/teach/report.html>

Dear Journal,



NAME:

# The Nutcracker



# Resources

## The Nutcracker

Hoffman, E.T.A. and Maurice Sendak, illustrator. *The Nutcracker*. New York: Gramercy Publishing Company, 1984.

Schulman, Janet. *The Nutcracker*. New York: Harper, Collins, 1999.

Tchaikovsky, Pytor. *The Nutcracker with Mikhail Baryshnikov*. (DVD & videocassette recording) Princeton Publishers, 2004.

Whitehill, Angela and William Noble. *The Nutcracker Backstage: The story and the magic*. New Jersey: Princeton Book Company, 2004.

## Ballet

Bussell, Darcey. *Superguides: Ballet*. New York: DK Publishers, 2000.

Bussell, Darcey. *The Young Dancer*. New York: DK Publishers, 1994.

Castle, Kate. *Ballet*. New York: Kingfisher, 1996.

Newman, Barbara. *The Illustrated Book of Ballet Stories*. New York: DK Publishers, 2005.

Streatfeild, Noel. *Dancing Shoes*. New York: Bullseye Books, 1994.

## Symphony

Kalman, Bobbie. *Musical Instruments from A – Z*. New York: Crabtree Publishers, 1998.

Koscielniak, Bruce. *The Story of the Incredible Orchestra*. Boston: Houghton Mifflin Company, 200.

Kuskin, Karlin. *The Philharmonic Gets Dressed*. New York: Harper & Row, 1982.

Sabbath, Alex. Wiley, John. *Rubber-band Banjos and a Java Jive Bass*. New York: John Wiley, 1997.

## Internet Resources

Dallas Symphony Orchestra. <<http://www.dsokids.com/2001/rooms/musicroom.asp>>

This is the educational website of the Dallas Symphony Orchestra. Click on the "instrument encyclopedia" and hear sound samples of all of the instruments. Read about the composer Piotr Ilyich Tchaikovsky.

Nutcracker Ballet. <<http://www.nutcrackerballet.net/>>.

This website includes a synopsis of the ballet, as well as samples of music from *The Nutcracker Suite*.

Piotr Ilyich Tchaikovsky. <<http://www.tchaikovsky.host.sk/>>.

The life and works of Tchaikovsky are featured here, along with several midi files of his work.

San Francisco Symphony. <[www.sfskids.org](http://www.sfskids.org)>