

The Nutcracker

made possible by the E.L. Wiegand Foundation of Reno, Nevada

STUDY GUIDE



The Nutcracker

made possible by the G.L. Wiegand Foundation of Reno, Nevada

Casse-Noisette

First Produced: St. Petersburg, Russia, December 18, 1892.

Company: Imperial Maryinsky Theatre

Libretto: Marius Petipa

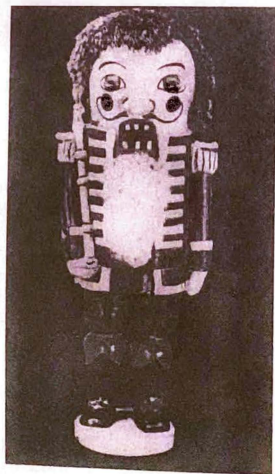
Choreography: Marius Petipa and Lev Ivanov

Scenery and Costumes: M. I. Botcharov and K. M. Ivanov

Conductor: Riccardo Drigo

USING THE STUDY GUIDE

This study guide is presented to prepare the children for the experience of seeing **THE NUTCRACKER**. They will find the knowledge presented will bring them the utmost understanding of all aspects of the production. The children may act out some of the more exciting scenes of the ballet before they see the performance. They could also be asked to recall and enact times when they were afraid, sad, or joyous just like the characters in the ballet, and they will certainly find it interesting to compare what they did with what the dancers do in the ballet. If there are any concepts or words the children might not understand, they should be reviewed beforehand. The ballet is set in 1892 and there are special accents on its Russian origins. Some pictures of the period, discussions about the types of clothes people wore, what kind of transportation they used, and what kind of homes they lived in will certainly lead to a greater understanding of Russian culture in 1892.



BACKGROUND

What is NUTCRACKER?

NUTCRACKER is a story ballet. It joins together all the arts: dance, music, drama and visual arts to form a spectacular holiday classic. No words are spoken. Dancers use movement, gestures and facial expression to indicate feelings and moods, while the music helps them to tell the story. Beautiful sets, costumes and dramatic lighting all contribute to shape a very magical production.

What should you look for?

You will be introduced to Clara and her Nutcracker Prince. You will learn how they overcome the Mouse King and begin their dream journey into The Land of Snow and The Kingdom of Sweets. You will see many different cultures represented: Spanish, Arabian, Chinese, and Russian. See how sets and costumes change along with the tone of the music. Dancers will also change their movements when they are portraying a different character or culture. Musicians are directed by a conductor, who stands in the orchestra pit below the stage, and leads the musicians with his baton.

How does it all happen on the stage?

Behind the scenes there is a small army of technicians: stage manager, lighting designer, costumers and stage crew. They begin work months before the production is scheduled to open to create all the sets, costumes and special effects seen in the performance.



History

THE NUTCRACKER BALLET

THE NUTCRACKER BALLET was originally based on a story, "The Nutcracker and the Mouse King," written by German writer E.T.A. Hoffman, and translated from German to French by A. Dumas. It was upon this French version that M. Petipa, the choreographer, based his libretto or story line. Tchaikovsky was commissioned to write the music in 1891 by the St. Petersburg Opera, but he was initially unhappy with the setting of the story. The legendary choreographer, Marius Petipa, who was the first ballet master to His Imperial Majesty the Tsar, presented Tchaikovsky with an exact scenario including the rhythm, tempo and number of measures for each dance. Petipa later became ill, and the choreographic work was assumed by his assistant, Lev Ivanov. THE NUTCRACKER debuted on December 17, 1892, in the Maryinsky Theater, which is still the home of the Kirov Ballet. The original cast included ballet students, just as the Kirov Ballet and Kirov Academy production does today. Petipa's Nutcracker is rich in the historical classical tradition of the ballet, but has been diluted since its origin. The reason for these impurities is that Petipa's successor Russian choreographers determined that the old production's extravagance would not appeal to a modern post-revolutionary audience. Their digressions left ample room for other choreographers, outside of Russia, to create their own interpretation of Nutcracker. For example: Since Nutcracker became the most popular ballet in the United States, American choreographers have developed their own versions. Although there are countless other interpretations of Nutcracker, Petipa's true "classic" Nutcracker has never been produced in its original form because the Revolution had changed Imperial Russia forever.



COMPOSER

Though Peter Ilyitch Tchaikovsky was originally trained for a career in law, at the age of 23 he entered the Music Conservatory in St. Petersburg to pursue his lifelong interest, music. Three years later he began teaching harmony at the Moscow Conservatory. Almost immediately, his music was criticized for being formless and excessive. It did not conform to the conservative National School that claimed the allegiance of his colleagues. Therefore, it was fortuitous that late in 1876 he began what would become a fourteen-year correspondence with Nadazhda von Meck, an admirer, and patron of his music, whom he would never meet. Her generous support enabled Tchaikovsky to resign his position at the Conservatory and to dedicate himself to composition free of monetary worries for many years. Three of four of Tchaikovsky most famous works were composed for ballet. **Swan Lake** (1877), **The Sleeping Beauty** (1890) and **The Nutcracker** (1892). Tchaikovsky, already in the final years of his life, experimented with a number of different musical tonalities. The divertissement which became known as the **Dance of the Sugar Plum Fairy** was composed for the celesta, using its bell-like tone.





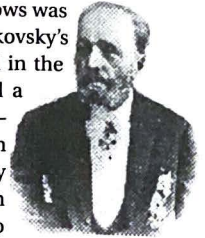
COSTUMES

Tsar Peter the Great (1682-1725) first brought the custom of Western dress to the Russian people. A progressive and proud man, he began to adopt the rich style of dress that was already present in Europe. Little did he know that the Russian aristocracy would so completely embrace the Western concept of high fashion and elegant dress that they would become world-renowned for their dazzling, jeweled costumes. Peter the Great introduced fancy dress balls and masquerade parties. Over the next 200 years, the enthusiastic Russian aristocracy fiercely competed with each other in the lavishness of these parties and the richness of their costumes. Women's gowns were often made of fabrics woven of gold and silver, decorated with scores of diamonds, rubies, emeralds and pearls. Parties would sometimes go on for several days and might cost an entire year's wages, but the Russians felt that keeping up the appearance of wealth was very important. Sometimes as much as one-half of the family's wealth was tied up in one single be-jeweled woman's party dress, which was carefully handed down from generation to generation. Petipa chose the French Revolutionary period in which to fashion *Nutcracker's* costumes because it best reflected Imperial Russia's love of rich and lavish garments. Petipa captured Russian opulence in *Nutcracker's* costumers as he meticulously describes the decor he desired in his notes. His lavish taste is recognizable in his descriptions of the costumes. Petipa describes the party guests as being "dressed very grandly." Their fabulous gowns were to emulate Imperial Russia's passion for the great and the grand.



PETIPA'S NOTES

The libretto, or story line, which follows was written in French by Petipa. Tchaikovsky's copy of Petipa's libretto is preserved in the Tchaikovsky Museum at Klin, and a third copy in the Moscow Conservatoire. The manuscript of the version which follows was preserved for many years in the Theatrical Museum in Leningrad, but was later transferred to Moscow.



Act I

The Home Of Town Council President Silberhaus

1. At the rise of the curtain, the large dining room is lit by only one candelabra. The President and his wife and guests decorate the tree. 9 o'clock strikes; at each chime of the clock, the owl on the top of it flaps its wings. Everything is ready and it is time to call the children.
2. The fir tree is burning brightly, as if with magic.
3. The door is thrown open.
4. The children stop, full of amazement and delight.
5. The President orders a March to be played. Each child receives a present. All this takes place during the March.
6. Entrance of the guests dressed very grandly.
7. General amazement at the appearance of the Counselor Drosselmeyer. The children, frightened, hide their heads in their parents' dresses. They are pacified, seeing that he brings some toys. Here the character of the music changes gradually.
8. The President's two children nervously await the presentation of Drosselmeyer's presents. Drosselmeyer orders them to bring in two baskets, from one he takes a large head of cabbage, this is Clara's present - from the other a large pie - this is for Fritz. Seeing such uninteresting presents, the children and their parents seem disappointed.
9. Drosselmeyer, smiling, commands them to place the two presents before him. He winds them up. The children are overjoyed, out of the cabbage appears a large doll and from the pie a soldier.





10. The clock is showing some time after 10 o' clock.
11. Drosselmeyer orders them to bring in two large boxes from which appear the Harlequin and Columbine.
12. Clara and Fritz are now overjoyed, they thank Drosselmeyer and go to fetch the toys. The parents forbid them to play with such beautiful things. Clara cries. Fritz is naughty. In order to console them, the old Counsellor takes from his pocket a third present, the Nutcracker; they can play with it as much as they like.
13. Clara is immediately enraptured with the toy. Clara asks the Counsellor what the present is for. In the music one hears crack, crack. Fritz, hearing the crack, crack of the toy, becomes interested, and, in his turn, wants to crack a nut. Clara does not want to give the toy to him. The parents tell Clara that the Nutcracker does not belong to her alone. Clara gives her darling to her brother and sees with horror, that Fritz cracks two nuts with it. After this he pushes such a big nut into the Nutcracker's mouth, that its teeth are broken, crack!
14. Fritz laughing, throws the Nutcracker away. Clara picks it up and with caresses, tries to console her pet. she takes her doll from its bed and puts the Nutcracker in its place.
15. At this, Fritz and his friends tease Clara.



16. In order to stop this uproar, the President asks the guests to dance the Grossvateranz or Grandfather's Dance.
17. Grossvateranz or Grandfather's Dance.
18. The guests thank the President and he and his wife go out. The children are told to go to bed. Clara asks to be allowed to take the poor Nutcracker with her. Her parents refuse. She goes out sorrowfully, after she has wrapped her pet up.
19. An empty stage. The moon lights up the dining room through the window. Clara, in her nightdress, quickly returns to look at her darling pet once again. Something frightens her. She trembles, she goes up to the Nutcracker's bed from where, it seems, a fantastic light is flickering. The clock strikes midnight. Whilst the clock strikes midnight, she looks at the clock and sees with terror, that the owl has turned into Drosselmeyer, who looks at her with his sneering smile. She wants to run away, but has not the strength.

20. In the stillness of the night, she hears the mice scratching. She tries to gather strength to go away, but the mice appear on all sides. Then, full of terror, she wants to take the poor Nutcracker and run away, but her fear is too great. She sinks down in a chair. Just as she sinks into a chair:
21. The back door opens and the fir tree seems to grow enormous.
22. The sentinel on guard cries out: "Who goes there?" The mice do not answer. The sentinel fires. The dolls are frightened. The sentinels will be like Hares and are drummers. The battle. The mice are victorious, and eat up the gingerbread soldiers.
23. The Mouse King appears and is welcomed by his warriors.
24. The Nutcracker calls to his old guards. He commands "To arms."
25. A second battle begins.
26. In order to protect the Nutcracker, Clara throws her shoe at the Mouse King.
27. The Nutcracker turns into a handsome Prince.

Change of Scene. The Fir Forest in Winter

28. Snow begins to fall. Suddenly a snowstorm occurs. Light white snow-flakes blow about. They form snowballs, a snowdrift, but at a strong gust of wind, the drift breaks up and becomes a circle of dancers. The snowflakes fall, larger and larger and are lit by electric light.

The End.





Act II

The Palace Of The Sugar Plum Kingdom Very Fantastic Decor.

1. For the beginning of the Act before the rising of the curtain, an overture which changes with the rising of the curtain and becomes more grandiose. The backdrop and wings represent gold and silver palms of tinsel or tulle. In the background are fountains of lemonade, orangeade, almond milk and currant syrup.
2. In the middle of these fountains, on a river of rose-coloured water, is seen a Pavilion of sugar-candy with transparent columns, where the Sugar Plum Fairy and her retinue are seen. At the rising of the curtain, caramels, marzipan, gingerbread, cinnamon, nutcakes, sugarplums, barley sugar, peppermints, lollipops, almonds, raisins, pistachios, almond cakes and little silver-coated soldiers, the Palace Sentries, are found on the stage.
3. In the middle of the stage, stands a little man in a costume of gold brocade.
4. The river of rose-coloured water begins to swell visible and on its stormy surface appear Clara and the handsome Prince on a chariot of shells, studded with stones, glittering in the sun and accompanied by enormous golden dolphins with upraised heads. They ride above the pillars of the flashing rose-coloured streams of water, which descend and break into all colours of the rainbow. Six charming Moors, with sunshades hung with bells, in head-dresses made of golden shells and in costumes decorated with hummingbirds feathers, land and unfold an elegant carpet, which is all studded with peppermints, along which the Prince and his bride make their entrance. The Sugar Plum Fairy meets them. The silver-coated soldiers present arms. All the fantastic people make a deep bow. The little man in gold brocade, bows low before the Nutcracker crying: "Oh! dear Prince, at last you are here! Welcome to the Sugar Plum Kingdom!"
5. Twelve little pages appear, carrying in their arms lighted aromatic herbs, like torches; their heads are like pearls. The bodies of six of them are made of rubies, the other six are made of emeralds, but in spite of this, they move gracefully on their two little shoes made of fine gold filigree work. Behind them follow four ladies of the height of dolls, but much more splendidly dressed and so richly decorated that Clara recognizes immediately they are the Princesses of the Sugar Plum Kingdom. All four of them on seeing the Nutcracker, throw themselves round his neck with genuine sincerity and cry simultaneously, "Oh! my Prince, Oh! my dear Prince, Oh! my brother, Oh! my dear brother."

6. The Nutcracker is deeply moved and taking Clara by the hand, he turns to the Princesses with emotion and says: "My dear sisters, this is Clara Silberhaus, I wish to present her to you. She saved my life; that is, if she had not thrown her shoe at the Mouse King at the very moment when I was losing the battle, then I should now be lying in my grave or, what is still worse, would have been eaten up by the Mouse King."
7. "Oh! Dear Miss Silberhaus, Oh! noble saviour of our dear beloved Prince and brother."
8. The Sugar Plum Fairy makes a sign and on the stage, as if by magic, appears a table covered with jellies. The little man commands Chocolate to appear.



Divertissement

9. First Dance. Chocolate.
10. Second Dance. Coffee. Arabian, the Kingdom of Yemen, Coffee Mocha.
11. Third Dance. Tea.
12. Fourth Dance. Trepak
13. Fifth Dance. Dance of the Flutes. They dance, playing on little pipes made of reed, with bobbles on the ends.
14. Sixth Dance. Dance of Mere Gigogne and her little children climbing out of her skirts at the head.
15. Seventh Dance. Waltz of the Flowers and with large garlands.
16. Eighth Dance. The Sugar Plum Fairy and the handsome Prince
17. Ninth Dance. A Grand General Coda for everyone on the stage including those who have already appeared in their dances.
18. Tenth Dance. Apotheosis.

The End.



Activites

I. CLASSICAL BALLET MAKE-UP

Objective

To show how to accentuate facial features for the stage. Classical Ballet is a lively visual art in which characters must reveal their feelings through their facial expressions as well as body movements. Both male and female dancers are required to wear stage make-up in order to enhance their facial features and express their character.

Process

- Preparation.** Be sure the skin is spotlessly clean. For dry skin, use a small amount of moisturizing lotion and remove excess oil by patting with a tissue.
- Foundation.** Apply a spot of make-up to the five basic points of the face: chin, upper jaws, nose, forehead and neck. Spread it evenly with fingertips and blend carefully at ear lines.
- Rouge.** Rouge must be moist since blush does not stay on through an entire performance. Apply in a triangular pattern on each cheekbone. Smile and look into a mirror, and the triangle will be visible. Begin about one inch from the nose and pat the rouge along the upper cheek. Blend back toward the ear. Next, follow the lower contour and apply rouge at the base of hollow of the cheek. Blend toward the ear lobe. Blend carefully at edges, so they are not sharply defined.
- Setting Make-Up.** Pat with a small amount of loose powder. Include eyelids.
- Eyebrows.** The eyebrows should neither be thick nor thin, but proportioned to the face. Follow the natural line of the brow. To find the desired start of the brow line, hold a pencil vertically alongside the nose. To find the end of the brow line, hold the pencil diagonally in a line from the nose to the end of the brow.
- Bone Under Brow.** Apply off-white foundation.
- Eyelids.** Blend light brown eye shadow over eyelid.
- Eyelid Crease.** With dark brown eye shadow, follow the natural contour of the crease. Blend upward to meet the base of the frontal bone.
- Eyeliner Top Eyelid.** Follow the contour of the top of the eye, extending 1/2-inch beyond the end of the eye. The line should be straight.
- Eyeliner Lower Eyelid.** Do not draw the line directly under the lower eyelashes. Allow a separation of about 1/8-inch between the lashes and eyeliner, making the line almost parallel to the upper eye line.

- False lashes.** Use false lashes on upper lids, and heavy mascara on lower lids. To open the eyes, apply white or off-white between the two eyeliners at the outer edge and between lower eyeliner and lower lashes.

SPECIAL CHARACTER MAKE-UP FOR A DOLL OR A SOLDIER

Process

- Follow the general make-up rules above.
- Make round circles** out of paper and use orange or red markers to color.
- Tape or use eyelash glue** to fasten circles onto cheeks.
- Smile.**

II. SHOE BOX STAGE

Objective

To create a miniature stage set.

Materials Required

Construction Paper	Scissors
Felt tip Markers	Tape
Glue	Tempera Paint
Old Shoe Boxes	

Process

- Choose a Scene from *Nutcracker*:
 - Party Scene:** The home of Herr and Frau Silberhaus
 - Battle of the Mouse King:** The Nutcracker and his Gingerbread Soldiers fight the Mouse King and his Mice.
 - The Land of Snow:** The Snow King and Queen reign over the Court of Snowflakes.
 - Kingdom of Sweets:** The Kingdom of Sweets presided over by the Sugar Plum Fairy and her Cavalier.
- Using a shoe box as a stage, create a set inside the box.
- Think about your design:
 - What kind of mood do you want to create: happy, somber, beautiful, mysterious, frightening?
 - What materials will match the mood?
 - Make a stage curtain out of cloth scraps or construction paper.
 - Make flats and props out of cardboard.
 - Use old doll furniture.
- After attending the performance, compare designs with Tacoma City Ballet's *Nutcracker*.
- Display final projects in showcase or library where entire school can see them.



III. SELF PORTRAIT

Objectives

To know about Russian dress during the era of the Nutcracker by incorporating and painting costume designs on life-size paper tracings.

Materials

Brushes

Erasers

Pencils

Scissors

Tempera Paint

White Butcher Paper 36" Wide

Process

1. **Discuss and show pictures** of the typical clothing worn by Russian people during this era.
2. **Pair off** the class.
3. **Pull off butcher paper**, one sheet per student, slightly taller than the student.
4. **Have one student lie on their paper in an interesting pose**, while their partner traces them with a pencil.
5. **Then students switch places** and repeat the process on their partner's paper.
6. **List some of the characteristics** of Russian clothing and costumes and display pictures, if possible.
7. **Begin Drawing:**
 - A. **Draw lightly** with pencil.
 - B. **Lightly label** what colors go where.
 - C. **Paint**, starting with lightest colors and working toward the darkest, saving black for last.
 - D. **Details** may be added with felt tip markers after painting.
8. **When finished painting and everything is dry**, carefully cut the shapes out with scissors.
9. **Display final projects in showcase or library** where entire school can see them.

IV. BANNERS

Objective

To become aware of certain aspects of Russian culture. Colors, symbols and traditions.

Materials

Crayons

Erasers

Felt tip Pens

Pencils

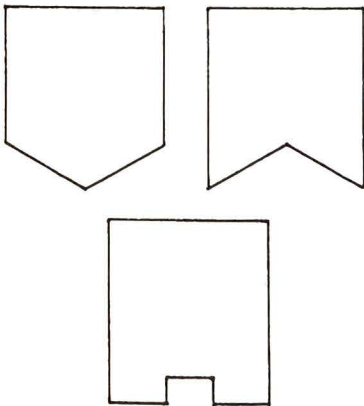
Rulers

Tempera Paint

White Butcher Paper 19" and 36" Wide

Process

1. **Discuss and encourage research** of Russian flags, logos, colors, national bird and flowers. Then incorporate this information into sketches that will become the banners.
2. **Cut butcher paper into desired lengths.** Allow students to determine how they want the bottom edge using the following diagram as a guide.
3. **Cut bottom and draw design** on lightly with pencil.
4. **Add paint, crayon or felt tip marker** beginning with the lighter colors and working to the darker colors, saving black for last.
5. **Display in hallways, front office, library or on individual classroom doors.**





V. TOYS ALIVE

Objective

To engage the imagination and act out a favorite toy coming to life.

Process

1. **Ask the students to describe their favorite toy and tell why it is their favorite.** Ask what would happen if their favorite toy suddenly came to life. What would it say and what would it do?
2. **Students work in pairs.** One student is to transform himself or herself into a favorite toy. The other student is the child whose toy it is. It is late at night, and the moon is shining through the window. Suddenly each toy comes to life, awakened by the child, and they play out an adventure.
3. **Afterward, talk about some of the things they did.** Link to the Nutcracker coming to life in the ballet.

VI. CHARACTERS IN MUSIC

Objective

To explore how certain instruments and sounds can describe certain characters.

Process

Often composers assign a single instrument or instrument family, strings, woodwinds, brass or percussion, to a character. A popular 20th century example of this practice is found in Prokofiev's symphonic fairytale, *Peter and the Wolf*, written in 1936. Other composers played with the idea that sound alone was all that was needed to indicate which character or idea was spotlighted at a particular time in a work. The 19th century sub-genre known as **Program Music** was in fact based upon the supposition that music was capable of portraying dramatic events without dependence upon a text.

Using a recording and concentrating on a few of the dances from *The Nutcracker* discuss:

1. **What type of character or action** might be described by this music?
2. **In your own experience**, which instruments are typically assigned to which types of characters?
3. **Is Tchaikovsky's portrayal of characters in music** similar to or different from their expectations?

VII. DANCE RHYTHMS IN MUSIC

Objective

Recognize connections between the rhythmic pulses in the music and the kind of dance that is created.

Materials

Recording of *The Nutcracker*.
Recordings of Popular Music.

Process

While continuity, contrast and balance are the essentials of most art forms, of paramount importance to a ballet dancer is the ability to feel a beat. Ballet composers must keep this in the forefront of their minds if they are to keep ballet dancers from rhythmic and artistic disaster. The challenge becomes how to compose a work that is rhythmically clear, but also interesting to the audience.

Using a recording and concentrating on a few of the dances, ask your students to do the following:

1. **Tap out the recurring rhythms they hear.** Rhythmic pulses are occurring on a number of levels, so you should get a number of responses.
2. **Which instruments** are articulating the pulses they are hearing?
3. **Does the same instrument or instrument family** always have the responsibility for articulating the pulses?
4. **What actions or dance steps** do they imagine accompany the rhythmic pulses they are detecting?
5. **How do the rhythms in the classical music of Nutcracker** differ from those in the popular music? How are they the same?



VIII. AUDIENCE ETIQUETTE

Objective

To respond appropriately as an audience member.

Process

Discuss the meaning of the word "etiquette" in other situations they are familiar with, such as table manners or being a guest in someone's home. In order to be a good audience member, there are certain things one does when going to the theater. See if they can think of some possibilities and make a list. Try to elicit other ideas by asking, "What if some people arrive late and have a hard time finding a seat? How would that affect the rest of the audience?" Practice entering the room and following the rules of etiquette before attending a performance. Even though you may not be able to darken the room totally, turn off the lights to signify the dimming of the lights. Some of the children may want to perform a dance, a puppet show or an improvised story. Whether they are a performer or a member of the audience, the children should pretend they are in a real theater.

Rules of Audience Etiquette

1. **Arrive promptly** for the scheduled performance.
2. **Be considerate of others around you.** While waiting for the performance to begin, talk quietly and keep your hands, arms and feet to yourself.
3. **Just before the performance begins,** usually the lights are dimmed and sometimes it is totally dark for a few seconds. Show your knowledge of this theatrical convention by sitting calmly when the lights go out.
4. **Do not talk** to your friends during the performance.
5. **Do not eat or drink** until after the performance.
6. **Show respect for the performers** by giving them your full attention during the performance. Show your appreciation for their work by applauding.
7. **When the performance is over,** wait patiently for your turn to exit.

IX. APPLAUD!

Objective

To understand that a good audience is necessary for performers to do their best.

Process

1. **Ask the children how many have ever been to a circus,** an ice-skating show, a magic show, a play, a concert or a dance performance. How is going to those performances different from seeing the same thing on television? How does a "live" performance stir the heart and make you feel? Is it a thrill to be a part of a "live" performance watching the dancers soar through space, hearing and seeing the musicians play the music, observing the colors and textures of the scenery and the costumes with your own eye and not the eye of a television camera?

The main point is that the performers are right there in the same place as the audience. The performers know the audience is there, and they want to do the very best they can to entertain the audience. The performers actually know when the audience is interested and like what they are doing. They know it when the audience is quiet watching, listening and clapping after the performance ends.

2. **Over a period of several days,** give the children the experience of being both the performer and the audience. In small groups or alone, they can do a trick, a pantomime, or tell a joke or story to the rest of the class. The audience is to imagine it is the funniest thing they have ever seen or heard.

They respond by laughing and clapping enthusiastically. You can even go so far as to have some of them repeat their performance a second time, while the audience whispers and gives no response at the end. Ask them how the audience made them feel each time.





X. AFTER THE BALLET

Objective

Providing a variety of ways for children to respond after seeing the ballet is very important.

Process

1. Draw:
 - A. Draw your favorite character or scene.
 - B. Draw the set.
2. Perform:
 - A. Show how each of the following characters moved, and create a little dance step that might fit each one.
 1. Clara
 2. The Mouse King
 3. The Nutcracker Prince
 4. Mere Gigogne
 - B. Choose one scene from the ballet to act out.
3. Discuss:
 - A. What was the most exciting part of the production? How did you feel during that part?
 - B. Who was your favorite character? What did you like about him or her?
 - C. What could have happened to change the ending?
 - D. How did the designers of the scenery, costumes, props and lights use their imaginations?
 - E. How did you have to use your imagination when watching the ballet?

NUTCRACKER DANCES

Nutcracker Dances

1. Childrens' Miniature March
2. Harlequin and Columbine
3. March of the Toy Soldiers
4. Battle of the Mouse King
5. The Kingdom of Snow
6. Spanish Dance
7. Arabian Dance
8. Chinese Dance
9. Dance of the Flutes
10. Russian Dance
11. Dance of Mere Gigogne and the Polchinelles (Little Clowns)
12. Waltz of the Flowers
13. Dance of the Sugar Plum Fairy and Cavalier

NUTCRACKER CHARACTERS

Clara

1. Little Girl
2. Has A Brother Named Fritz
3. Drosselmeyer Is Her Godfather
4. Receives The Nutcracker
5. Visits The Kingdom Of Snow

Drosselmeyer

1. Wears A Patch Over One Eye
2. Is A Clockmaker
3. Brings Four Dancing Dolls To The Party
4. Gives Clara The Nutcracker
5. Makes The Christmas Tree Grow

Snow Queen

1. Wears A White Tutu
2. Rules The Kingdom Of Snow
3. Dances In Pointe Shoes
4. Dances With The Snow King
5. Sends Clara Off To The Kingdom Of Sweets

The Nutcracker Prince

1. Fights The Mouse King
2. Is Clara's Escort
3. Is A Soldier
4. Used To Be The Nutcracker Before Turning Into A Prince
5. Tells The Battle Story Of The Mouse King

Mere Gigogne

1. Lives In The Kingdom Of Sweets
2. Has Many Polchinelles (Little Clowns) Under Her Skirt
3. Wears A Huge Hat
4. Wears A Huge Skirt
5. Her Name Translates To Mother Ginger

The Sugar Plum Fairy

1. Wears A Tutu
2. Dances In Pointe Shoes
3. Rules Over The Kingdom Of Sweets
4. Crowns Clara A Princess For Saving The Nutcracker's Life
5. Dances With The Cavalier



WORD SEARCH

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

BALLET
MICE
BOAT
MOUSE KING
CANDY
NUTCRACKER
CHOCOLATE
OWL
CLARA

PETIPA
CLOCK
TREE
COLUMBINE
PRINCE
DANCE
RUSSIAN
DREAM
SNOW

DROSSELMAYER
SNOW QUEEN
DUMAS
SOLDIER
E. L. WIEGAND FOUNDATION
ST. PETERSBURG
E. T. A. HOFFMAN
STAGE
FLUTES
SUGAR PLUM FAIRY

FRITZ
SWEETS
GIFTS
TACOMA
HARLEQUIN
TACOMA CITY BALLET
IVANOV
TCHAIKOVSKY
MARYINSKY THEATER
TOYS



THE FIVE BASIC POSITIONS IN BALLET

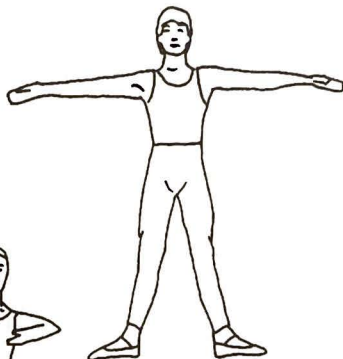
First Position

Heels are touching with toes pointing to the outside or turned out. Feet should be as close to a straight line as is natural for your body. Weight should be evenly balanced, head lifted as if pulled by a string connected to the back of the head. Pull the stomach up and lift from the hips. Breathe naturally. Arms are centered at waist level with gently rounded fingers pointing towards each other, but not touching. Elbows are lifted. Thumbs are tucked inside palm.



Second Position

Move feet apart in a straight line, heels even with shoulders. Weight should be evenly distributed. Arms are extended out from shoulders, elbows very gently rounded.



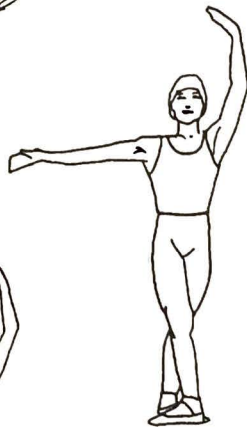
Third Position

Fit the heel of one foot into the hollow of the instep of the back foot. Feet are turned out as far as possible. One arm crosses in front and the other remains in second position.



Fourth Position

Place one foot about six inches in front of the other. The opposite arm as the front foot is raised above the head with palm facing the top of the head. The other arm crosses in front.



Fifth Position

Heel of one foot is against the toe of the back foot, maintaining full turnout. Both arms are raised over the head, slightly forward, shoulders down, with palms facing the top of the head.





BACKGROUND OF BALLET

What is a ballet?

The technique of ballet is a definite vocabulary of steps and poses. These are joined together to make a dance. When floor patterns are added, many dancers can be used. This is set to music by the choreographer and developed into a theatrical production. It may tell a story or be an abstract ballet, expressing a mood, theme or interpretation of the music.

Where did ballet originate?

Ballet finds its heritage in Renaissance Italy in the 1400s. Wealthy and powerful merchant princes like the Medici of Florence and the Sforza of Milan introduced lavish presentations or court spectacles in which noblemen and their ladies loved to dance clothed in elaborate garments or costumes. These dances, which came to be called balletti, eventually evolved into set choreography or patterns. These patterns became so elaborate that professional dancing masters were needed to train dancers in a certain technique, or style. Balletti combined dancing, music, theater design and even spoken poetry that were performed at every festive occasion.

How does one become a ballet dancer?

Special training starts at an early age in a studio with a competent teacher. After many years of preliminary training, to build needed strength in all areas of the body, young women dance on the tips of the toes, en pointe, in specially designed shoes called pointe shoes. Reinforced toes protect dancers' feet. A working dancer uses at least one pair of pointe shoes each month. Young men wear soft slippers and do not dance en pointe.

Can anyone become a ballet dancer?

Anyone with a normal healthy body can learn the techniques of ballet and enjoy the poise, control and strength it gives. To become a professional dancer, it is necessary to have certain physical attributes. These are: a slender, flexible body, feet that arch well and good proportions. To become a fine dancer, a person must have dedication and the ability to accept hard work and discipline. The training never stops as long as the person is a dancer. Dancers must be in the classroom each day to keep up muscle tone and skills.

How does a dancer become a member of Tacoma City Ballet?

A company dancer must audition for the Artistic Director to prove the quality of their training, their dedication and desire.

How is ballet different from modern dance or jazz?

Both forms evolved from classical ballet. Modern dance originated as a serious expression of mood and emotion in movement, with greater freedom to improvise and move in ways natural to the body. Jazz reflects popular culture and incorporates movement that is stylized and spirited, patterned after the music accompanying it, rather than according to a story line. All dancers benefit from strong classical ballet training.

NUTCRACKER READING LIST

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CREDITS

DanceNet's Nutcracker Study Guide is a newly revised edition of BalleTacoma's Nutcracker Study Guide which had been produced through the work of a curriculum project team. DanceNet applauds their generosity, expertise, enthusiasm and the excellence of their work.

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