

Frisch's PRESENTS *The Nutcracker*
CHOREOGRAPHY VAL CANIPAROLI
MUSIC PETER ILYICH TCHAIKOVSKY

Dancers Valentine Liberatore and Dmitri Trubchanov, photo by Rene Micheo

The Nutcracker Student Reference Guide
Provided by Raising the Barre,
Cincinnati Ballet's Education and Outreach Department

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A Word of Welcome!



Cincinnati Ballet Artistic Director, Victoria Morgan, photo by Rene Micheo

Seasons Greetings Students and Educators,

Welcome to one of Cincinnati's most enduring holiday favorites,
Frisch's The Nutcracker!

For me and most dancers it all began with *The Nutcracker*. It was the first time I found myself on stage in front of an audience. When I was twelve I was cast as Clara (the role of Marie in our version). I remember my heart pounding with the news and jumping up and down and doing tour jetes on the sidewalk.

The thrill of being on stage, under those intense lights, moving to live music, dancing, telling a story, being a part of something so much bigger than myself and yet feeling a part of it all, is a sensation that grabbed me when I was twelve and I have been unable to shake it since! Somewhere in this young group of dancers that you will see on stage today are the future ballet professionals, a future director, future subscribers, patrons, and arts administrators. On this stage is the future of Cincinnati Ballet.

We are delighted to bring you this gorgeous fantasy story and to celebrate a long-held tradition in this community and so many others around the country. Enjoy!

Sincerely,
Victoria Morgan

History of the Nutcracker Ballet



Dancer Dmitri Trubchanov, photo by Rene Micheo

The Nutcracker was first presented at The Mayinsky Theatre in St. Petersburg, Russia, on December 17, 1892. The famous Russian composer Peter Tchaikovsky was commissioned by renowned choreographer Marius Petipa to compose a ballet score based on Alexandre Dumas's adaptation of *The Nutcracker* story. Marius Petipa and Peter Tchaikovsky had previous experience working together creating the famous ballet *Sleeping Beauty*.

The original story of *The Nutcracker* came from E.T.A. Hoffman's tale "The Nutcracker and the Mouse King." E.T.A. Hoffman's original tale was something closer to a horror story than a fairy tale and was not meant for children.

The San Francisco Ballet was the first company to perform *The Nutcracker* in the United States in 1944. This version of *The Nutcracker* was set by choreographer William Christensen.

The Nutcracker has become a holiday tradition in Cincinnati with Cincinnati Ballet first presenting the ballet in the early 1970s. Cincinnati Ballet has presented many versions of *The Nutcracker* over the years, and the current production was set by choreographer Val Caniparoli. Mr. Caniparoli was born in Renton, Washington and trained at San Francisco Ballet School. Although he is most closely associated with San Francisco Ballet, his artistic home for over 30 years, Mr. Caniparoli has contributed to the repertoires of more than 35 companies. This year, Cincinnati Symphony Orchestra performs Tchaikovsky's score live, directed by Maestro Carmon DeLeone.



Maestro, Carmon DeLeone, photo by Rene Micheo

Carmon DeLeone celebrates his 41st season with Cincinnati Ballet as Music Director. Our Maestro has composed many original scores for the company including his most recent *The Princess and the Pea*. His best known work, *Peter Pan*, composed for Cincinnati Ballet in 1994, enjoys continued praise throughout the United States and Europe. Maestro DeLeone conducted the debut of *Peter Pan* in London during a 28-performance run with the Atlanta Ballet at the prestigious Royal Festival Hall. His list of ballet score creations also includes *Frevo*, *Guernica*, *With Timbrel and Dance*, and Ruth Page's *Billy Sunday* which was televised nationally in 1983. It will be newly staged this season along with his *With Timbrel and Dance* for a TV documentary and 13 performances by the Ruth Page Dance Center in Chicago.

In the fall of 1999, Carmon DeLeone made his New York Carnegie Hall debut with the Orchestra of St. Luke's. He was immediately re-engaged to conduct and host the following season's Family Concert Series at the Carnegie. He has made frequent guest appearances with the Luxembourg Philharmonic Orchestra. Our Maestro is pleased to have made his initial New York conducting debut with the Alvin Ailey American Dance Theater for their season-opening gala performance of *Carmina Burana* and *Revelations* at New York's City Center. Maestro DeLeone is also Music Director of the Illinois Philharmonic Orchestra and the Middletown Symphony. He was named 1995 Illinois Music Director of the Year, and under his leadership, the Illinois Philharmonic was named 1992 Illinois Orchestra of the Year.

For 12 years, Maestro DeLeone was on the conducting staff of the Cincinnati Symphony Orchestra serving as Assistant, and later Resident Conductor with Music Directors Max Rudolf, Thomas Schippers, Walter Susskind and Erich Kunzel. He was also selected personally by Maestro Erich Leinsdorf to participate in an intensive master conducting seminar at Lincoln Center. Our Maestro is the proud recipient of the Post-Corbett Award and has been named a Distinguished Alumni of the University of Cincinnati College-Conservatory of Music. Cincinnatians are familiar with his popular weekly radio show, Sunday Morning Music Hall on WRRM-FM, and recordings of his music for dance, performed by the Utah Chamber Orchestra and the Cincinnati Ballet Orchestra, are available at WGUC's "90.9 Music Store" at www.wguc.org.

Pointe Shoe Facts



Dancer Mishic Marie Corn, photo by Rene Micheo

Did you know?

Pointe shoes are special ballet shoes worn by women. These shoes enable dancers to stand on the very tips of their toes. They were invented to make the dancers appear as though they were floating. Pointe shoes are made of satin on the outside, a piece of leather on the bottom, and a layered papier-mâché-like material that is extremely hard and makes up the box (the toe area) of the pointe shoe. As dancers wear the shoes, the toe softens and starts to hurt their feet.

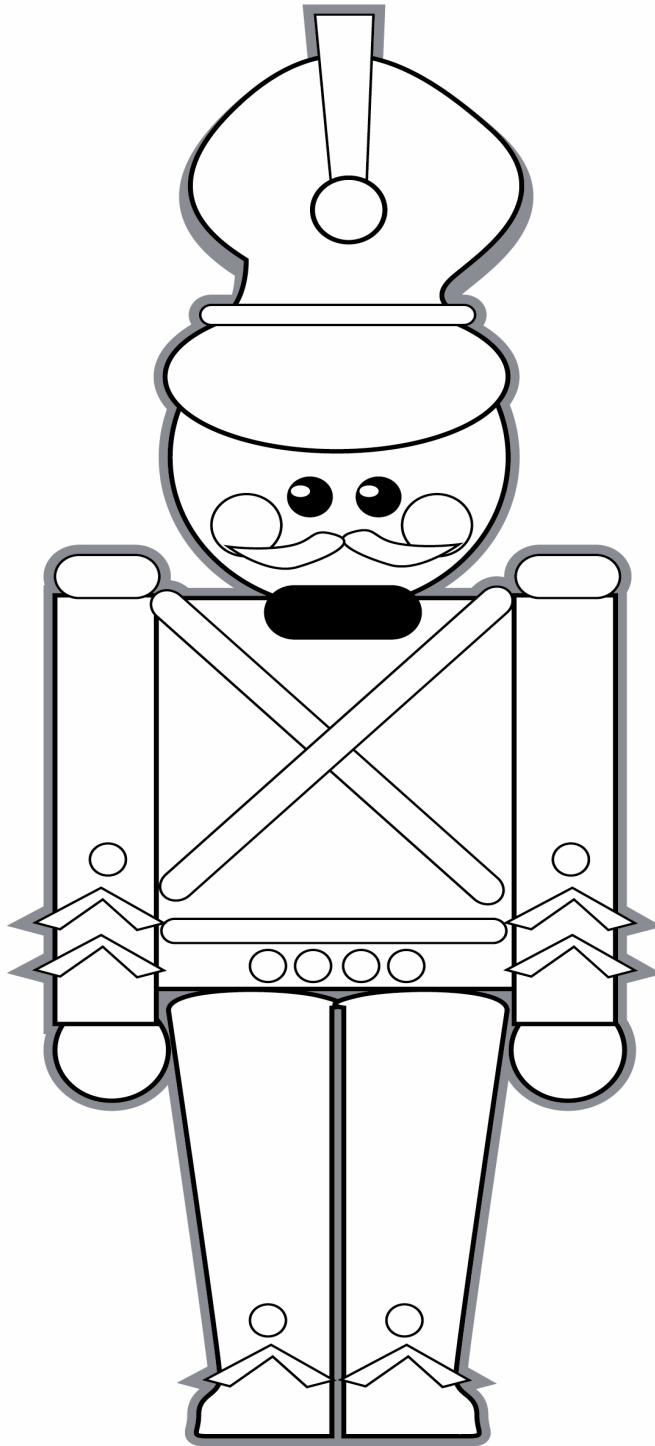
Pointe shoes cost between \$60 and \$80 per pair.

At Cincinnati Ballet the dancers wear out an average of two pairs of shoes per week. Some dancers may use up to five pairs of shoes per week, depending on how much they are dancing that week.

Pointe shoes for all the women in the Cincinnati Ballet Company cost an average of \$80,000 per season!

Male ballet dancers do not dance en pointe. They wear canvas ballet slippers that cost approximately \$20 per pair and can last for three months.

Coloring Page



Nutcracker Word Search

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

Arabia
Carmon DeLeone
Cincinnati Ballet
China
Drosselmeier
E.T.A. Hoffman
Fritz
France
Marie
Mother Ginger
Mouse King

Music Hall
Nutcracker
Russia
Spain
Sweets
Tchaikovsky
Toys
Val Caniparoli
Victoria Morgan

LESSONS: LESSON PLAN

> > > Telling a Story through Dance

This Lesson at a Glance:

Grade Band: K-4

Integrated Subjects:
(click to view more lessons in these areas)

[Dance](#)
[Language Arts](#)

Materials:

For the student:



[Video Excerpt from *The Nutcracker*](#)

Related WebLinks:

[American Ballet Theatre: Image Gallery](#)
[Great Performances: Dance \(PBS\)](#)
[American Ballet Theatre: Online Ballet Dictionary](#)

Targeted Standards:

The National Standards For Arts Education:

Dance (K-4)

Standard 3: Understanding dance as a way to create and communicate meaning

Other National Standards:

Language Arts I (K-2) Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Language Arts II (3-5) Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Language Arts II (3-5) Standard 9: Uses viewing skills and strategies to understand and interpret visual media

ICON LEGEND:



= part of the current spotlight

Telling a Story through Dance

EMAIL THIS PAGE

FEEDBACK

PRINT THIS PAGE

Lesson Overview:

This lesson introduces students to the concept of emotionally and physically telling a story through dance and pantomime. Students will learn that in ballet the dancer is trained to act out the story/character with movement instead of words. *The Nutcracker* will serve as the foundation for the lesson and activities.

Length of Lesson:

Three 45-minute class periods

Instructional Objectives:

Students will:

- develop skills in communicating through physical movement (pantomime).
- be introduced to the story of *The Nutcracker* originally by E. T. A. Hoffman.
- understand how a story may be told through dance.
- learn about ballet as a means of expression and storytelling.

Supplies:

A well-illustrated children's book of *The Nutcracker*. A suggested text is: Hautzig, Deborah and Diane Goode (ill.). *The Story of the Nutcracker Ballet*.

Instructional Plan:

Warm Up

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.



= opens in a new window



= kid-friendly



= printable



= interactive



= audio



= video



= images

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.")

Next, tell the class that you are going to pretend to *do* 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.

Explain to students that you are doing something called "pantomime." Tell them that pantomime is a way to communicate without using words. Instead, you use your face and your body to help show actions, thoughts, or feelings.

Guided Practice: 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):

You are walking to school in the pouring rain.

You are walking to school after a big snowstorm, and there is a foot of snow on the ground.

You stayed up late, so you are very tired when you are walking to school.

It is the last day of school, and you can't wait to get there.

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? Ask students if they think it would be possible to tell an entire story without words. Tell them that you are going to read them a story. As you read, they should listen carefully and think about how they could tell it without words. Read the story of *The Nutcracker* aloud. (Note: for more information on *The Nutcracker*, see [The Nutcracker: Story and Music](#) or [The Nutcracker Ballet Web site](#).) After you have read the story, tell the students that you are going to re-tell part of the story through pantomime. Their job is to guess which scene you are miming.

Choose a scene that you would like to recreate for your class. A good scene to use for this exercise starts when Clara is happily twirling and dancing in the parlor at the beginning of the ballet. She is holding one of her dolls. She looks at it lovingly and holds it to her chest.

Tchaikovsky wrote the musical piece *Marche* to portray this moment. Pantomime the scene and ask the children to guess the character you portrayed (Clara). Ask the students what happened in the scene you pantomimed. (Clara woke up and went to her find her doll.) Ask the class if you spoke any words (No). If not, how did they know what was happening and what you were feeling.

In the following video excerpt from Act One, Scene 1 of *The Nutcracker*, you will see this scene and hear a portion of the music. You may wish to allow students to view this scene, observing the pantomime used by the dancer portraying Clara in the clip.

Tell the class that it is their turn to pantomime a scene. Tell them that this time, they will work in groups to tell the story together. Choose a scene to be re-enacted through dance or pantomime, or use the one given as an example here. Choose a student to play Clara, another to play her brother Fritz, and a third to play their godfather, Herr Drosselmeyer. Ask the class what happened when Herr Drosselmeyer first came to the party? (Herr Drosselmeyer gave Clara and Fritz gifts.) Ask the chosen students to pantomime getting gifts from their godfather. Remind the children that no words may be spoken. Now choose three other students to pantomime the same scene, adding another action: have Clara and Fritz now show each other the gifts they have received. Building upon the previous two presentations, ask the class what now happens in the story. (Fritz, being jealous of the Nutcracker doll Clara has received, takes the doll and breaks it.) Choose three new students to play the parts, adding in the breaking of the Nutcracker doll.

To give students another example of group pantomime, show the clip of the Nutcracker and the Mouse King battling with their armies behind them. Tchaikovsky wrote the musical piece *The Battle* to portray this. If time permits, the students may brainstorm other scenes in the story to re-enact through pantomime. Tell the students that the story of *The Nutcracker* has often been told without words, through a type of dance called ballet. Tell the students that ballet is similar to pantomime, because it tells a story without words; however, it is different, because dancers perform special dance movements and steps to music.

Explain to the students that the music is also an integral part of the story and closely relates to the mood set for the pantomime. In many instances you only have to hear the music and scenes pop into your mind. You can visualize what might be happening and the characters involved. You might play students some musical pieces from favorite movies or TV shows to see if they can recognize the theme and characters.

Closure

Have students view the two video clips from *The Nutcracker* shown earlier in the lesson.

After they view the clips, have them discuss how the dance helped to tell the story without words.

How did the dancers' movements help to show you what was happening in the story?

How were their movements similar to the movements you used when you acted out the scene?

How were the dance movements different from your pantomimes in class?

Have students look back at the information you recorded on the board after the first viewing of the clips from *The Nutcracker*. Chart the new answers beside the old to show students that they have grown in their understanding of dance and pantomime.

Assessment:

Ask each student to think of a story that could be told without words (such as a fairy tale). Have them think of a scene from the story and pantomime it for the class. (Have them identify the story that they are pantomiming before they start the scene.)

Evaluate students' ability to: select an appropriate story, identify an appropriate scene, and communicate the scene through pantomime

Sources:

Hayward, Linda. *A Day in the Life of a Dancer*. London: Dorling Kindersley, 2001.

Pytor Illych Tchaikovsky: *The Nutcracker - Complete Ballet* ~ Valery Gergiev (Composer), Kirov Orchestra and Choir (Conductor)

Authors: Scholastic Inc.
New York, NY

Aronoff Center for the Arts

The Aronoff Center for the Arts is located in the heart of downtown Cincinnati. Designed by renowned architect Cesar Pelli, the state-of-the-art facility opened in October 1995. The Center consists of three stunning performance spaces: Procter & Gamble Hall, Jarson-Kaplan Theater and Fifth Third Bank Theater. Giselle will be held in Procter & Gamble Hall.

Procter & Gamble Hall is the Aronoff Center's largest theater, and seats 2,719, has a fully-equipped stage, state-of-the-art sound and lighting and a beautiful ceiling studded with 3,000 fiber optic lenses that create a starlight effect. The rich color scheme of terracotta, teal and ochre is accented with brass trim and cherry wood. Excellent sightlines and comfortable seating add to the enjoyment of any event.



Procter and Gamble Hall, photo by Rene Micheo

Theater Etiquette

Unlike actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you and feel your appreciation in return. By the time you arrive at a theatre for a scheduled performance, many people (choreographers, composers, dancers, technicians, costume and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals mean disruption for everyone else, including the performers.
2. No shoving or running in the lobby.
3. No cameras, cell phones, or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. No hooting, whistling or yelling during the performance. The performance has begun when anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. No talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. No gum, candy or food in the theatre
7. Use the bathroom before the show begins or at intermission, not during the performance.
8. Enjoy!

Directions to the Aronoff Center for the Arts Procter & Gamble Theatre

650 Walnut Street
Cincinnati, OH 45202

From I-75 heading south

Take the 7th Street; Exit-1F
Bear left at W 7th Street
Continue on 7th Street West
Turn right at Walnut Street

From I-71 heading south

Take US-42 (Reading Road); Exit 2
Continue on Reading Road
Bear left at E. Central Parkway
Turn left at Walnut Street

From I-75/I-75 heading north

Take the 5th Street Exit
Bear right at West 5th Street
Turn left at Central Avenue
Turn right at 7th Street West
Turn right at Walnut Street

From I-71/I-75 heading south

Take the 6th Street Exit 6B to downtown
Continue on 6th Street East
Turn right at Ruth Lyons Lane
Turn right at East 7th Street
Turn right at Walnut Street

Attention School Bus Drivers

What to expect when you bring students to the Aronoff Center for the Arts in downtown Cincinnati.

As you know, the traffic and parking in the downtown area can be very frustrating. In an attempt to make things run more smoothly for all involved, here is information concerning the trip to the Aronoff Center.

1. It is recommended to the teacher or person in charge, that they plan on arriving a minimum of 30 minutes before show time.
2. He/she should have a 'bus sign' with the school name on it, to be placed in the right-side passenger window, next to the door. This sign should remain in the window until after the group has re-boarded.
3. When you arrive at the Aronoff Center, you may find that there are buses re-loading or unloading, and that there is no space for your bus to pull up. In this case, you will be asked (by an Aronoff Center staff person outside) to drive around the block and come back to allow time for a space to open up.
4. Passengers will unload on Seventh St., between Walnut and Main. However, they must stay ON the bus until met by an Aronoff Center staff person.
5. An Aronoff Center staff person will place a number in the bus window and give the teacher in charge the same number. This will help us quickly identify the bus, the proper group, and speed up the reloading process. This person will also instruct the driver where to park and when to pick up the passengers. (Drivers may be directed to either the Aronoff's "turnaround parking" area, or to the Stadium Plaza. Buses sent to the Stadium Plaza will be sent back to the Aronoff Center by an Aronoff Center staff member at the proper time.
6. Bus drivers are asked to remain with their buses during the performance. If a bus driver must leave the bus, an Aronoff Center staff member will inform the driver what time the bus must be ready to load its passengers. This Student Matinee will last approximately 2 hours and 15 minutes.

Thank you for your cooperation in this matter.
Cincinnati Ballet Company