

**ATLANTA BALLET**  
CENTRE FOR DANCE EDUCATION

**2017 | 2018**  
**COMMUNITY**  
**PROGRAMS**

**ATLANTA BALLET'S**  
**NUTCRACKER**  
**STUDY GUIDE**



## DEAR EDUCATOR

Atlanta Ballet and Atlanta Ballet Centre for Dance Education are committed to bringing you and your students the highest quality educational programs available. We continually strive to meet the ever-growing needs of students and the educational community. Please take a moment, after viewing the ballet and using the study guide, to complete the survey enclosed at the end of this guide. Your feedback is the only way we can continue to deliver high quality programs.

This study guide was designed to acquaint both you and your students with *Atlanta Ballet's Nutcracker*, as well as provide an interdisciplinary approach to teaching your existing curriculum and skills. This study guide was prepared by Atlanta Ballet staff members with educational backgrounds. Every attempt was made to ensure that this study guide can be used to enhance your existing curriculum.

We hope both you and your students enjoy the educational experience of Atlanta Ballet and have fun along the way!

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# SUGGESTED RESOURCES

*The Nutcracker and Mouse King* | E.T.A. Hoffman

*The Ballet Workbook Series* | Donna Jones Carver and Sally E. Weatherford

*Bowmar Orchestral Library* | CCP/Belwin, Inc. (CD Series)

*101 Stories of the Great Ballets: The scene-by-scene stories  
of the most popular ballets, old and new.* | George Balanchine and Francis Mason

*The Barefoot Book of Ballet Stories* | Jane Yolen, Heidi E. Y. Stemple and Rebecca Guay

# CURRICULUM CONNECTIONS

## GRADES K-12

Activity	When to Teach	Curriculum Connection
Watching the Ballet	Before the performance	<b>Language Arts:</b> Experience traditional and contemporary literature through a variety of media.
Creating a Ballet	After the performance	<b>Language Arts:</b> Identify the main characters. Identify character's actions, motives, emotions, traits, and feelings.
Answer This...	Before the performance	<b>Language Arts:</b> Respond to questions about literature.
Who Am I?	Before the performance	<b>Language Arts:</b> Respond to questions about literature.
Extra, Extra!	After the performance	<b>Language Arts:</b> Communicate ideas by using the writing process.
<i>Nutcracker</i> Vocabulary	After the performance	<b>Language Arts:</b> Increase vocabulary to reflect a growing range of interests.

## **ATLANTA BALLET'S NUTCRACKER SYNOPSIS**

Our story begins more than 100 years ago on a snowy Christmas Eve in St. Petersburg, Russia. Drosselmeyer, an ingenious toymaker, finishes making gifts for a party at the Petrov house. On his way, he passes the magical town clock he created. As it chimes, three curious and prophetic images appear: a ballerina, a nutcracker, and a terrifying rat king.

### **ACT ONE**

Little mice are now scurrying around the dark room. Drosselmeyer startles Nicholas and intentionally leaves his large magic satchel behind for the boy to explore. Inside the satchel Nicholas discovers a rat cape and a sword. He now personifies a rat and is empowered to initiate a great battle. Nicholas changes mice into rats and the battle begins.

Marya comes to the rescue of the Nutcracker and slays the Rat King. At the end of the battle, Nicholas realizes that choosing conflict leads only to darkness. He now feels grown up and understands that his sister's love and support are what matter most. Drosselmeyer rewards Marya's courage and takes her on a fantastic journey to a crystal kingdom filled with snow spirits.

### **Technical Demonstration**

A brief look at the behind-the-scenes process led by Atlanta Ballet Production Manager/Technical Director John Beaulieu will enlighten young audiences. This technical demonstration displays backstage work, including changing of sets, costumes, lighting design, and so much more.

### **ACT TWO**

The journey continues to the land of the Sugar Plum Fairy where Marya is hosted by the Sugar Plum Fairy and her Cavalier. There is a glorious ball, complete with dancers from exotic lands. Marya is enraptured with this amazing and enchanting experience. She feels like she is floating on air. The next moment, Marya realizes she is dreaming as she wakes up in her bedroom and smiles to herself as she understands that her dreams have come true. She ponders all the dreams yet to come true.

# MEET THE COMPOSER

## **PETER ILYICH TCHAIKOVSKY** **1840-1893**

A Russian composer known for his colorful and romantic music, Peter Ilyich Tchaikovsky is the creator of the magical sounds of *The Nutcracker*. Born the son of a mine inspector and a half-French mother on May 7, 1840, Tchaikovsky dabbled in composition from the age of 14. But it was not until 1862 when he enrolled in the St. Petersburg Conservatory that he would devote his life entirely to music. It was there that Tchaikovsky would produce his first overture. Throughout the 1870s, he enjoyed moderate success with his Second and Third Symphonies, operas *The Oprichnik* and *Vakula the Smith*, and with the ballet *Swan Lake*.

In the 1880s, he composed the *1812 Overture*, *Hamlet Overture-Fantasia*, Symphony No. 5 in E Minor, and the composition sketch to *The Sleeping Beauty*, among others. By 1890, he had completed one of his most successful operas, *The Queen of Spades*, and made his first and only trip to the United States. After his return, he lent his melodic gifts to the ballet *The Nutcracker*, which surprisingly enjoyed little success during his lifetime.

The man who made such an indelible mark on music passed away on November 6, 1893, in St. Petersburg, Russia.

# MEET THE CHOREOGRAPHER

## JOHN MCFALL

John McFall studied dance with Ms. Tatiana Dokoudovska who not only taught the art of dance but also inspired him to pursue an adventurous life in theatre. At sixteen, he was contracted to dance at Kansas City's Starlight Theater, one of the premier showcase summer stock venues in the country. Following this, he became a principal dancer with San Francisco Ballet for two decades, working with distinguished choreographers and touring the world. John became recognized as a choreographer himself and was commissioned to create premieres for a variety of companies, including San Francisco Ballet, Dance Theater of Harlem, and National Ballet of Canada. Mikael Baryshnikov invited John to create two works for American Ballet Theater in which Mikael also performed. On the heels of his dance career, John joined BalletMet as artistic director, moved the company into a state of the art facility, created new repertoire, and introduced BalletMet to the touring circuit. This financially stabilized the organization, added months to dancer contracts, and inspired the finest artists to join the company. In 1994, McFall became artistic director and CEO of Atlanta Ballet, where he immediately established the Atlanta Ballet Centre for Dance Education with the focus of bringing dance arts into public schools. His keen interest in programming innovative works led to collaborations with artists like the Indigo Girls, Antwan André Patton (Big Boi) from OutKast, Alexander Ekman, Ohad Naharin, Wayne McGregor, Jorma Elo, Alexander Ratmansky, and James Kadelka. The mix of ballet with cutting-edge choreography from around the world is a trademark of John McFall.

As choreographer of *Atlanta Ballet's Nutcracker*, Mr. McFall's intent is to present an entertaining family production that over one million people have happily witnessed to date. Thank you for joining us for *Atlanta Ballet's Nutcracker* and helping sustain the mission of Atlanta Ballet.



# ORIGINAL CHOREOGRAPHER HISTORY

French by birth, Marius Petipa was first a dancer and choreographer, but it was as ballet master of the Imperial Theatre in St. Petersburg, Russia that he made his undeniable contributions to the art of ballet. During his career, Petipa created over 50 ballets, revived 17 others, and arranged dances for 34 operas.

The number is impressive, but audiences were losing interest because, in many cases, the limited plot became lost in too many dances that had little or nothing to do with the story. As a last chance, the director of the Imperial Theatre orchestrated a collaboration between Petipa and the composer Peter Ilyich Tchaikovsky in order to create a ballet around the fairy tale *The Sleeping Beauty*. Petipa's vast knowledge of every aspect of ballet went into the creation of the work. Not just the story with the choreography, but the elaborate production notes, suggestions as to props, set design, costuming, and extensive musical instruction also enabled Tchaikovsky to write what he himself called "some of my best music." *The Sleeping Beauty* was such a success that it was decided that Petipa and Tchaikovsky should create a ballet from *The Nutcracker and the Mouse King* by E.T.A. Hoffmann.

It is impossible to mention *The Nutcracker* without understanding the input from another highly gifted choreographer, Lev Ivanov. Petipa's assistant, Ivanov had to take over the choreography for *The Nutcracker* when Petipa became ill. His way of working was different than that of Petipa. Ivanov let the music help create his dances based on his musical instructions. However, Ivanov was confined to working within Petipa's detailed notes, and the ballet as a whole was not successful.

Ivanov's greatest creative work is considered to be two acts of *Swan Lake*, an earlier and unsuccessful ballet by Tchaikovsky. Reworked by Petipa and Ivanov after the death of the composer, *Swan Lake* became quite successful even with its two distinctively different styles of choreography. Ivanov never achieved the fame of Petipa, but his creativity and contributions to these classic ballets are every bit as important as the work of "the masters."

Marius Petipa retired in 1903 and died in 1910. His detailed notes for story, music, and production have been preserved, creating a continuity throughout the generations. He left the legacy of three classics: *The Sleeping Beauty*, *The Nutcracker*, and *Swan Lake*.

*For more information, see The Ballet Book: Workbook Series  
by Donna Jones Carver and Sally E. Weatherford.*

# HISTORY OF THE NUTCRACKER

*The Nutcracker* was originally based on the story *The Nutcracker and the Mouse King* written by German author E.T.A. Hoffmann. Years later, Alexander Dumas rewrote the story, making it happier and more fun for kids to read. Tchaikovsky was commissioned to write the music in 1891 by the St. Petersburg Opera, but he was initially unhappy with the setting of a children's Christmas party. The legendary choreographer Marius Petipa 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 Mariinsky Theatre, which is still the home of the Kirov Ballet today. The original cast included ballet students, just as the Kirov Ballet and Kirov Academy production does today. Although popular inside of Russia, *The Nutcracker* was not performed outside of Russia until 1934, when Nicholas Sergeyev staged it at the Sadler's Wells Theatre in England.

Ballet Russe de Monte Carlo debuted a shortened version of *The Nutcracker* in the United States in 1940. The full-length ballet had to wait until the Kirov-trained George Balanchine created a new *Nutcracker* in 1954. This became the *Nutcracker* most American audiences know. The Balanchine production inspired many other versions throughout the world.

In 1994, upon arrival at Atlanta Ballet as artistic director, John McFall set out to choreograph a brand new *Nutcracker* just for Atlanta that premiered in 1995.

# ATLANTA BALLET PAST AND PRESENT

Atlanta Ballet was founded over eight decades ago by dance visionary Dorothy Moses Alexander (1904-1986). Miss Dorothy had a dream of bringing quality ballet to the Atlanta community. The result was the Dorothy Alexander Dance Concert Group - the first step in the regional ballet movement that swept the nation. In 1946, the Company, now named Atlanta Civic Ballet, became the first dance company in the nation to help fund a symphony. The season's annual proceeds were donated to the Atlanta Youth Symphony, which would later become Atlanta Symphony Orchestra.

In 1958, Miss Dorothy invited Robert Barnett, a soloist with the acclaimed New York City Ballet and a protégé of George Balanchine, to join the Company as a principal dancer. Upon her retirement in 1963, Barnett was named artistic director and introduced many Balanchine masterworks into the repertoire, including *The Nutcracker*. For more than 30 years, Mr. Barnett expanded Miss Dorothy's dream of excellence.

John McFall became Atlanta Ballet's third artistic director in 1994. Mr. McFall's imagination and innovative vision brought contemporary modern dance premieres, numerous new full-length ballets, and several world premiere productions to Atlanta. His pioneering spirit inspired collaborations with Big Boi of OutKast, Indigo Girls, The Red Clay Ramblers, the New Birth Missionary Baptist Church Choir, and the Michael O'Neal Singers.

Mr. McFall created an ensemble company of extraordinary professional dancers from every corner of the world, including Uruguay, Taiwan, South Korea, the Philippines, Brazil, Columbia, Australia, Canada, and the United States. He provided the world's most innovative choreographers, including Christopher Hampson, Twyla Tharp, Helen Pickett, and Violette Verdy, with an artistic home while exposing Georgia audiences to exciting new works.

Upon John McFall's retirement in 2016, Gennadi Nedvigin was named Atlanta Ballet's fourth artistic director in the Company's 87-year history. Mr. Nedvigin joined Atlanta Ballet after an illustrious dance career that included his training at the famed Bolshoi Ballet School and nineteen seasons, 16 as a principal dancer, with San Francisco Ballet. As artistic director, he presents a varied repertory that reintroduces some of the finest classical and neoclassical works in existence, while also bringing in new works from the most sensational and sought-after choreographers in the world. He uses his vast experience to nurture the Company, helping the dancers achieve the highest level of artistry, and elevate the national and international profile of Atlanta Ballet.

# ATLANTA BALLET

## CENTRE FOR DANCE EDUCATION

Atlanta Ballet is the oldest ballet company in America, the largest self-supported arts organization in Georgia, and the official Ballet of Georgia.

Atlanta Ballet's eclectic repertoire spans the history of ballet, highlighted by the most beloved classics and the most inventive originals. Although a renowned leader in the promotion and education of dance, Atlanta Ballet's roots have been firmly grounded in the community and playing a vital role in the city's cultural growth and revitalization.

The Company has also served as an ambassador for Atlanta nationally and internationally, performing around the globe - from the stages of Taipei in Taiwan to the Presidential Palace and the Sejong Cultural Arts Center in Seoul, Korea. In 1996, the Company performed during the Olympic Arts Festival/Cultural Olympiad, and, in 1999, Atlanta Ballet debuted in London, performing John McFall's enchanting *Peter Pan* as the centerpiece of Royal Festival Hall's millennium celebration. In 2013, Atlanta Ballet embarked on a two-week tour to China, where it was one of only two American dance companies represented at the National Ballet of China's inaugural "International Ballet Season."

In 1996, Atlanta Ballet opened the Centre for Dance Education, dedicated to nurturing young dancers while providing an outlet for adults to express their creativity through different courses. The Centre offers classes for children as young as two, an acclaimed pre-professional division, and a spectrum of dance classes ranging from ballet to tap. Students enrolled in the Centre's programs enjoy opportunities to perform with the professional Company, and students receive first priority in casting for roles in *Atlanta Ballet's Nutcracker*, as well as other productions.

The Centre for Dance Education also prides itself on its renowned community programs. Centre Dance in-school programs have increased the spirit and grades of thousands of metro Atlanta schoolchildren. The Centre has been a tireless leader of dance education.

Through endeavors such as these, Atlanta Ballet continues Miss Dorothy's vision.

# A BRIEF HISTORY OF BALLET

Ballet as we know it today began during the Renaissance around the year 1500 in Italy. In fact, the terms “ballet” and “ball,” as in a masked ball, come from the Italian “ballare,” “to dance.” When Catherine de Medici of Italy married the French King Henry II, she introduced early dance styles into court life in France.

At first, the dancers wore masks, layers upon layers of brocaded costuming, pantaloons, large headdresses, and ornaments. Such restrictive clothing was sumptuous to look at but difficult to move in. Dance steps were composed of small hops, slides, curtsies, promenades, and gentle turns. Dancing shoes had small heels and resembled formal dress shoes rather than any contemporary ballet shoe we might recognize today. . . .

The official terminology and vocabulary of ballet was gradually codified in French over the next 100 years, and during the reign of Louis XIV, the king himself performed many of the popular dances of the time. Professional dancers were hired to perform at court functions after King Louis and fellow noblemen had stopped dancing.

A whole family of instruments evolved during this time as well. The court dances grew in size, opulence, and grandeur to the point where performances were presented on elevated platforms so that a greater audience could watch the increasingly pyrotechnic and elaborate spectacles. Jump ahead 200 years and take a look at the proscenium stage at the War Memorial Opera House - the elevation of the stage and dramatic height of the curtained opening reminds us of this development firsthand.

From Italian roots, ballets in France and Russia developed their own stylistic character. By 1850 Russia had become a leading creative center of the dance world, and as ballet continued to evolve, certain new looks and theatrical illusions caught on and became quite fashionable. Dancing en pointe (on toe) became popular during the early part of the nineteenth century, with women often performing in white, bell-like skirts that ended at the calf.

Pointe dancing was reserved for women only, and this exclusive taste for female dancers and characters inspired a certain type of recognizable romantic heroine - a sylph-like fairy whose pristine goodness and purity inevitably triumphs over evil or injustice.

In the early twentieth century, the Russian theater producer Serge Diaghilev brought together some of Russia’s most talented dancers, choreographers, composers, singers, and designers to form a group called the Ballet Russes. The Ballets Russes toured Europe and America, presenting a wide variety of ballets. Here in America, ballet grew in popularity during the 1930s when several of Diaghilev’s dancers left his company to work and settle in the U.S. Of these, George Balanchine is one of the best-known artists who firmly established ballet in America by founding the New York City Ballet. Another key figure was Adolph Bolm, the first director of San Francisco Ballet School.

*For more information, see My Ballet Book by Kate Castle.*

# HISTORY OF THE FOX THEATRE

Atlanta's The Fox Theatre, originally the Yaarab Temple Shrine Mosque, was designed in the late 1920s as headquarters for the 5,000-member Shriner's organization. It was a beautifully outlandish, opulent monument to the heady excesses of the pre-crash 1920s, a mosque-like structure complete with minarets, onion domes, and an interior decor which was even more lavish than its facade. Entering the huge auditoriums, an early reviewer for *The Atlanta Journal* described "a picturesque and almost disturbing grandeur beyond imagination." Visitors encounter an indoor Arabian courtyard with a sky full of flickering stars and magically drifting clouds, a spectacular striped canopy overhanging the balconies, and stage curtains depicting mosques and Moorish rulers in handsewn sequins and rhinestones. Yet for all this seeming excess, The Fox retained a sense of tastefulness. As rich as it was in ornamentation, it never appeared overstated.

The Fox opened as the Great Depression began. After 125 weeks of talking pictures and elaborate stage entertainment, it declared bankruptcy. It was revived after temporary city ownership and scraped by during the 1930s. Under strong management, The Fox prospered as one of Atlanta's finest movie houses from the 1940s through the 1960s. Occasional live entertainment by prominent artists and the Metropolitan Opera Company's 20-year annual spring performances brought The Fox some of its greatest moments of glory.

The time of the movie palace finally ran out around 1973. The Fox was reduced to showing second-run movies to dwindling audiences. The Fox faced yet another threat: the relentless growth of metropolitan Atlanta. Almost sold and demolished to make way for Southern Bell's headquarters, it was rescued through the efforts of Atlanta Landmarks, Inc., a non-profit organization of interested, energetic, and committed Atlantans. Their four-year "Save The Fox" fundraising campaign opened the hearts and purse strings of individual and corporate donors.

Under Atlanta Landmarks' ownership, The Fox was once again put on a sound financial footing as a multi-purpose performing arts center. In 1976, documents were submitted qualifying The Fox to be designated a National Historic Landmark. Volunteer labor has been a significant ingredient in the restoration. As time passed, the work required skilled artisans to make the auditorium and exotic ballrooms attractive enough to draw the large audience and quality shows necessary for success. The Fox celebrated its 50th anniversary in 1978 with a month of special programs, including a benefit concert by Metropolitan Opera soprano Beverly Sills and concerts by clarinetist Benny Goodman and country star Waylon Jennings. Atlanta Ballet, celebrating its 50th anniversary, gave its annual performance of *The Nutcracker* at The Fox.

In 1987, a second fundraising campaign was launched to "Fix The Fox." It successfully raised \$4.2 million to improve safety code compliance, provide access for the handicapped, better equip the building to operate efficiently, and preserve it structurally. To date, more than \$30 million have been spent in the restoration project. The Fox boasts its own in-house restoration staff made up of highly skilled artisans directed by a registered architect with an expertise in historic preservation. The restoration staff is fully engaged in restoring and preserving the significant architectural features of The Fox in an authentic manner, including the decorative surfaces, the masonry and cast stone exterior, the furniture collection, and the archive of artifacts and documentation.

In fact, The Fox has generated millions of dollars for the Atlanta economy. An impressive range of events continues to attract nearly three-quarters of a million visitors a year, from Atlanta-area residents to tourists to international dignitaries. The Fox stands today as a fiercely protected landmark and a nationally acclaimed theater having survived the Depression, mortgage foreclosure, bankruptcy, competition, television, real estate development, and, above all, age. The Fox is an impeccable, intact, and aggressively preserved landmark that has been designated both a National Historic Landmark (the highest national ranking) and museum (the most prestigious statewide ranking).



# WHO'S WHO IN THE BALLET

## OFF STAGE

### **Artistic Director:**

Head of the ballet, makes all the final and creative decisions.

### **Ballet Master/Mistress:**

In charge of all company rehearsals and classes, including staging, setting, and coaching the dancers.

### **Choreographer:**

Creates all movement/dance for the ballet.

### **Composer:**

Writes the music score for the ballet.

### **Costume Designer:**

Designs the costumes and supervises their construction.

### **Crew:**

Assists in construction, installation, and changes of the set, costumes, lights, and props.

### **Dresser:**

Helps dancers put on their costumes correctly.

### **Lighting Designer:**

Plans the design, colors, and frequency of light changes on stage.

### **Properties Manager:**

Designs and supervises all objects that are not a part of the set or costumes.

### **Set Designer:**

Designs the set and scenery, supervises set construction.

### **Stage Manager:**

In charge of all that happens backstage in performance and rehearsals.

### **Technical Director:**

Coordinates the lighting, sets, costumes, and all backstage crew members.

### **Wardrobe Mistress/Master:**

Assists with the costumes, tells the performers how to wear them and take care of them.

### **Wigs & Make-Up Designer:**

Designs and supervises all the hairstyles, wigs, and make-up.

## ON STAGE

### **Cast:**

All performers on stage.

### **Ballerina:**

Female dancer.

### **Dancers:**

Performers who dance or move to tell the story.

### **Premier Danseur:**

Male dancer.

### **Soloists:**

All dancers who perform dances by themselves.

# NUTCRACKER VOCABULARY

**Ballet** - a theatrical art form using dance, music, and scenery to create a story

**Peter Ilyich Tchaikovsky** - Russian composer who composed *The Nutcracker*

**Choreograph** - to design or plan movements of a dance

**E.T.A. Hoffmann** - the author of *The Nutcracker and the Mouse King*

**Pantomime** - acting by body movements and gestures without speaking

**Pas de deux** - a dance for two people used to display their beautiful technique

## **NUTCRACKER CHARACTERS AND DANCES:**

**Nutcracker** - a character in the ballet who comes to life as a prince

**Mr. and Mrs. Petrov** - Nicholas and Marya's parents

**Herr Drosselmeyer** - Marya's godfather and ingenious toymaker

**Sugar Candy Kingdom** - a fantasy land where dancers from exotic places celebrate the defeat of the Rat King

**Sugar Plum Fairy** - a fairy who rules over the Sugar Candy Kingdom

**Trepak** - a lively Russian folk dance

**Mother Matrushka** - a character who keeps her children under her skirt

**Nesting Dolls** - Mother Matrushka's puppet children



# CREATING A BALLET

## **This is a teacher-led activity.**

Make sure you have reviewed “Elements of a Ballet” and “Who’s Who in a Ballet” before beginning this activity.

Select a story that the class has read or will read together and create a ballet from that story. Tell the story with movement/dance only - do not use words! Now that you have studied all the people involved in creating a ballet...

- Assign each student or a group of students a role.
- Select the characters.
- Select what scenes will be danced by the corps de ballet and soloists and as pas de deus.
- Select music for each scene (classical music is suggested).
- Put the ballet together.

This should take the class a few days to accomplish. Make sure you keep their choices (music, etc.) to a minimum or it will take them too long.

## **AN ALTERNATE IDEA FOR OLDER OR MORE ADVANCED STUDENTS**

Let each group select their own story and complete the same tasks. When performing for each other, have them guess the story on which each ballet is based.

### *Helpful Hints...*

Creating a dance is just like writing a story. It must include a beginning, middle, and end.

Use the following sheet on pantomime to help create movement sequences.

# PANTOMIME

Pantomime (sometimes called just mime) is the art of using actions or gestures without words as a means of communication. It plays an important role in ballet, as it helps the audience better understand the story and what the characters are feeling. A dancer must use the arms, hands, fingers, head and eyes, as well as the feet to make a role “come alive.” Here are descriptions of some of the most familiar gestures used in ballet.

Anger	Fist shaken
Ask	Hands clasped together in pleading gesture
Beautiful	Hand circling face
Call	Hand or hands cupped around mouth
Dancing	Hands rolling/circling each other as arms follow port de bras from front of body to high overhead
Death	Arms straight in front, crossed at wrists with hands in fists
Fear	Body leaning away with hands open and palms out
Hear	Hand pointing to or cupping ear
I/Me/Mine	Hand to chest indicating oneself
Love	Hands over heart
Marriage	Index finger pointing to ring finger on left hand
Money	Pretending to count coins from one hand to another and/or rubbing thumb and fingers of same hand together with hand facing up and toward other person
No/Never	With palms down, hands waving over each other crossing at wrist
Obey/Come Here	Strong point to the floor with index finger
Quiet/Don't Speak	Finger pressed against lips or hand clasped over mouth
Remember/Think	Touch or point to temple
Royal	Hand circling top of head to indicate crown
Sad	Finger tracing tears down face or wiping tears away off cheek
See	Finger pointing to eyes
Sleep	Hands in praying position, held on side of face with head inclined as though resting on a pillow
Why/Where/What	Hands open, palms up, arms opening from in front of body to demi-second
You	Arm extending to another person with hand open, palm up or direct point with finger

## ANSWER THIS

1. Who was the original choreographer of *The Nutcracker*?
2. Who is the composer of *The Nutcracker*?
3. On what book is *The Nutcracker* based?
4. Who is the author of that book?
5. On what holiday does the story of *The Nutcracker* happen?
6. What ballet company first danced *The Nutcracker*?
7. What is another ballet that Tchaikovsky composed?
8. What is another ballet Marius Petipa choreographed?
9. What ballet company will perform *The Nutcracker* today? \*
10. Who is the choreographer of today's *Nutcracker*?
11. What helped you understand the story even though there were no words?
12. What movements in the ballet did you find the most interesting?

# WHO AM I?

I make up all the dances in the ballet. Who am I? \_\_\_\_\_

I write all the music for the ballet. Who am I? \_\_\_\_\_

I am a female dancer in the ballet. Who am I? \_\_\_\_\_

I am in charge of all that happens backstage. Who am I? \_\_\_\_\_

I am the head of the ballet and make all the creative decisions.  
Who am I? \_\_\_\_\_



# CHARACTER EDUCATION

Match the character trait with a scene from *Atlanta Ballet's Nutcracker*:  
**GENEROSITY, CHEERFULNESS, CREATIVITY, COOPERATION,  
RESPECT FOR AUTHORITY, COURAGE, COURTESY**

1. \_\_\_\_\_  
Marya dancing around with her new ballet shoes.

2. \_\_\_\_\_  
All the rats working together to help the Rat King in battle.

3. \_\_\_\_\_  
The Nutcracker shows \_\_\_\_\_ while fighting the Rat King.

4. \_\_\_\_\_  
All the adults in the party scene bowing, saying hello, and showing good formal manners.

5. \_\_\_\_\_  
Drosselmeyer building the Nutcracker and other toys.

6. \_\_\_\_\_  
All the children in the party scene receiving Christmas presents.

7. \_\_\_\_\_  
All the children in the party scene listening to the adults on how to behave.



# NUTCRACKER MATCHING QUIZ

- |                        |                      |
|------------------------|----------------------|
| 1. Sugar Candy Kingdom | 7. E.T.A. Hoffmann   |
| 2. Nesting Dolls       | 8. Sugar Plum Fairy  |
| 3. Pas de Deux         | 9. Drosselmeyer      |
| 4. Tchaikovsky         | 10. Ballet           |
| 5. Pantomime           | 11. Trepak           |
| 6. Choreograph         | 12. Mother Matrushka |

- \_\_\_\_\_ Author of *The Nutcracker and the Mouse King*.
- \_\_\_\_\_ Theatrical art form using dance.
- \_\_\_\_\_ A character who rules over the Sugar Candy Kingdom.
- \_\_\_\_\_ A fantasy land where dancers from exotic places celebrate the defeat of the Rat King.
- \_\_\_\_\_ A popular Russian composer.
- \_\_\_\_\_ Keeps her children under her skirt.
- \_\_\_\_\_ To plan the movements of a dance.
- \_\_\_\_\_ Mother Matrushka's little puppets.
- \_\_\_\_\_ Marya's godfather who makes toys.
- \_\_\_\_\_ Acting by body movements and gestures without speaking.
- \_\_\_\_\_ A dance for two.



# WORD SEARCH

Nesting Dolls

Snow

Dream

Nutcracker

Marya

Christmas Tree

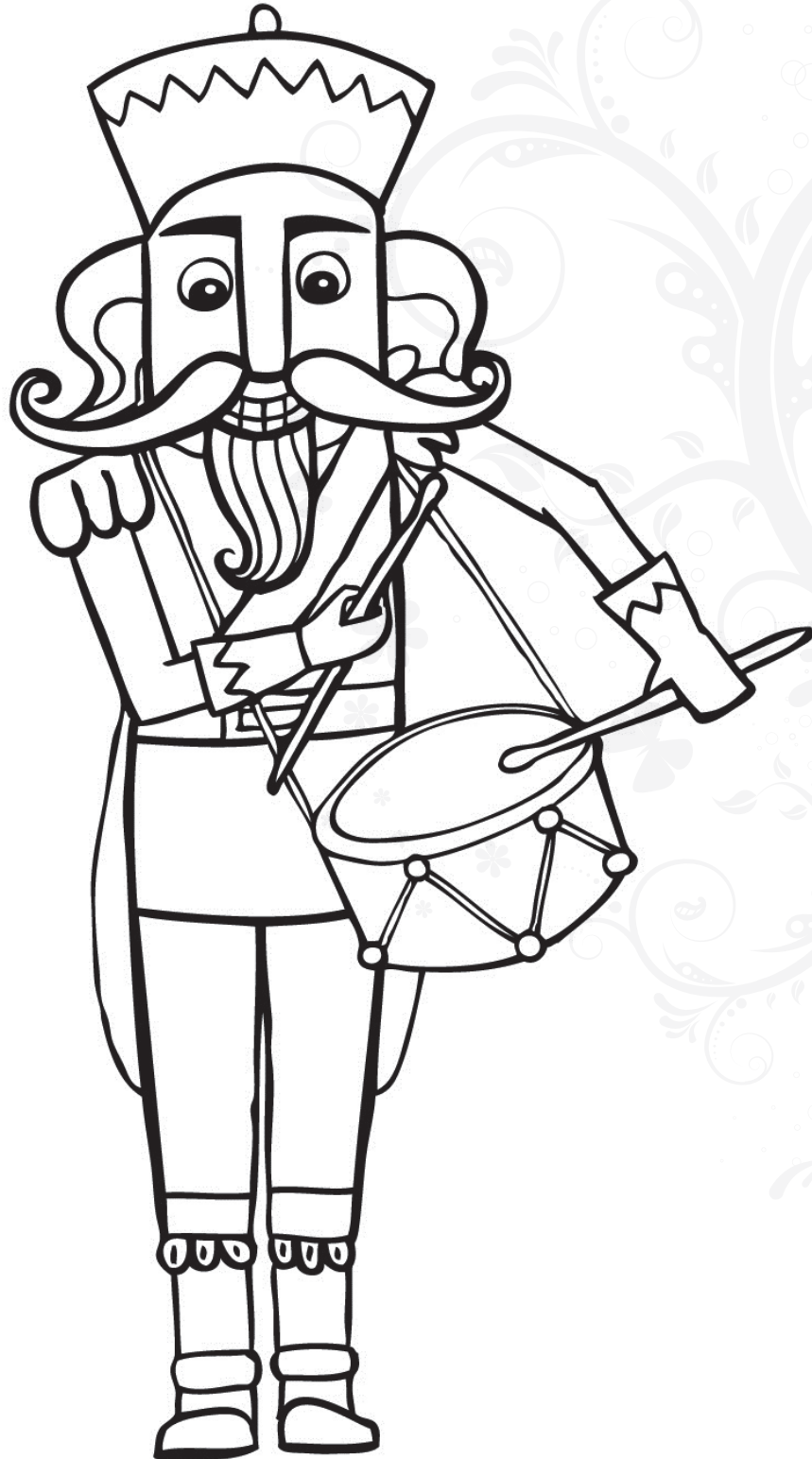
Sugar Plum Fairy

Nicholas

Rat King

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

# COLOR YOUR OWN NUTCRACKER



# DRAWING ACTIVITY

Draw or paint a picture of your favorite scene in the ballet.



# ATLANTA BALLET

CENTRE FOR DANCE EDUCATION

After seeing the Kids in Step performance and using this study guide, please take a moment to fill out this evaluation form. Your answers will assist us in planning future programs and meeting the needs of your students.

Please return to:  
**Atlanta Ballet**  
**1695 Marietta Boulevard NW, Atlanta, GA 30318**  
**Attention: Community Programs**

Name of school and system: \_\_\_\_\_

Grade level: \_\_\_\_\_ Subject area taught: \_\_\_\_\_

Your name: \_\_\_\_\_ Title: \_\_\_\_\_

Which Kids In Step performance did you and your students attend? \_\_\_\_\_

Rate the following on a scale from 1-5, 5 being the best.

1. The ballet was a positive experience for you and your students. 1 2 3 4 5
2. I used the activities from the study guide. 1 2 3 4 5
3. The activities in the study guide were helpful in preparing students for the production. 1 2 3 4 5
4. The study guide and attending the performance complemented my existing curriculum. 1 2 3 4 5
5. I would attend this program or another Kids In Step performance again. 1 2 3 4 5

6. Which activity did you and your students enjoy the most? \_\_\_\_\_

7. Did your students impression/opinion of ballet change after this experience? \_\_\_\_\_

8. Is there anything you would like to see added or changed?

9. Additional comments or suggestions:

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