



DANCE ALIVE

NATIONAL BALLET

Artistic Director.....Kim Tuttle
Choreography.....Kim Tuttle
MusicP.I. Tchaikovsky
Set Design Bob Moody
Front BorderCarlos Asse
Costume Design.....Soili Arvola
Mother Goose costume & props
Carlos Asse
Light DesignTodd Bedell

Dance Alive National Ballet is a professional ballet company touring the Southeastern United States and Latin America representing the State of Florida.

Dance Alive National Ballet lives up to its name. Movement is at the heart of everything it does. With an extraordinary group of dancers from all over the world, and dynamic leader and Artistic Director, Kim Tuttle, Dance Alive National Ballet has developed into one of the most distinguished and creative ballet companies in the Southeast.

Dance Alive National Ballet continues to develop innovative arts education programming and is involved in artist residencies, developing dance curriculum and outreach performances for public schools.

DANB is sponsored in part by a grant from the National Endowment for the Arts, which believes a great nation deserves great arts, by the Southern Arts Federation, The State of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council, the City of Gainesville, Department of Parks, Recreation and Cultural Affairs and the Alachua County Commission.



Dance Alive National Ballet Presents **NUTCRACKER**

"Simply a Magical
Performance!"

"It Wouldn't Be The Holiday Season
Without Nutcracker!"

"The Best Holiday Gift To You And
Your Students Is Nutcracker!"

The story of the *NUTCRACKER*, based on a tale by E.T.A. Hoffman, begins with a gala Christmas Eve party. Uncle Drosselmeyer, the children's favorite, arrives and presents Clara, the heroine of the story, with an amazing Nutcracker in the shape of a soldier. To her brother Franz, he gives a toy sword!

That night, Clara is too excited to sleep. On the stroke of midnight, she creeps downstairs to retrieve her Nutcracker and witnesses a fierce battle between her brother's toy soldiers and hundreds of mice, led by a fierce Mouse King. At the height of the battle, when her Nutcracker is about to be felled by the Mouse King, Clara saves him by throwing her slipper smack into the Mouse King! Lo and behold, her Nutcracker becomes a Prince, and strangely enough, looks just like her Uncle Drosselmeyer's nephew!

To show his gratitude, the Nutcracker Prince whisks Clara away to many dream countries. First, they travel through the forest of the Land of Snow where they are greeted affectionately by the beautiful Snow Queen and her Snowflake Fairies. Next they voyage to the Land of Sweets where the Sugar Plum Fairy puts on a glittering spectacle. Clara finds wings on her feet as she dances the Final Waltz with her Nutcracker Prince.

As the Sugar Plum Fairy and her court wave good-bye, Clara's Uncle Drosselmeyer mysteriously reappears and hands her the magical Nutcracker. Alas, it was all a dream! But was it!

"Permission is granted for material included in this Resource Guide to be copied for use in the classroom.



There are LOTS of materials in this guide!
Some GREAT ways to use this arts education field trip to enhance your curriculum. Please use our suggestions as springboards and ENJOY!

FIRST Read aloud or provide a copy of NUTCRACKER to your students. **SECOND** Use whatever format you'd like.

Focus on Florida Literacy Standards. Or use the activities below that utilize "25 of the words students need to understand to be successful". Many activities correlated to Florida Literacy Standards.

Elementary:

1. Read the story your field trip performance is based on. **Summarize**
2. Name and describe the main character. **Describe, analyze, identify**
3. What was the difference in Act I and Act II? **Summarize, identify**
4. What different ways did the mice and soldiers move? **Analyze, characteristics, describe, properties**
5. Identify the setting **Analyze, characteristics, describe, properties, identify**
6. List the story/ballet events in the order they happened. **Analyze, identify, summarize**
7. Contrast and compare the costumes in the ballet. **Analyze, conclude, determine, explain, support**
8. Explain the problem or conflict in the ballet/story. **Analyze, conclude, determine, explain, support**
9. Explain how the dancers used movement to tell the story or develop the characters. **Analyze, conclude, determine, explain, support**
10. Discuss how technical elements were used in the performance. **Analyze, describe, conclude**
11. Draw a picture of a character. **Describe, illustrate**
12. Illustrate or make a diorama of a scene from the ballet. **Describe, illustrate, identify**
13. Draw a poster to advertise the performance. **Illustrate, describe, analyze, determine, support**
14. Work with other students to act out a scene. **Describe, identify, illustrate, analyze**
15. Write a narrative story to summarize the plot of the ballet. **Describe, illustrate, conclude, explain**
16. Make a mobile showing events in the story. **Identify, illustrate, describe**

Middle and High School:

1. Would the main character make a good friend? Write an expository essay explaining why or why not. **Analyze, determine, explain, support**
2. Create a graph that records performance data such as: female characters and male characters. **Analyze, compare, explain, identify, illustrate**
3. Compare/contrast a character to someone you know or compare/contrast the setting to a different location or time. **Analyze, compare, conclude, determine, illustrate, support**
4. Imagine the story in a different time or place. Design sets or costumes for the new setting. **Analyze, determine, illustrate, conclude, compare, contrast**
5. As director, plan the performance or a scene in your classroom. Include cast, set, costumes, scenery, props, etc. **Analyze, determine, explain, illustrate**
6. Create a new ending to the story. **Analyze, conclude, determine, explain, illustrate**
7. Write a letter convincing a friend to go see this ballet. **Explain, support, describe, infer, illustrate**
8. Write a letter to Dance Alive National Ballet nominating a performer for "Best Dancer Award". Explain why. **Compare, contrast, describe, explain, support, determine, identify**
9. Rate the performance. Decide on criteria for judging—sets, costumes, dancing, lighting, etc. **Analyze, conclude, compare, contrast, explain, support**
10. Discuss the feelings of the various characters. **Analyze, describe, explain, infer, support**
11. How do the dancer characters differ from real life people? **Analyze, compare, contrast, explain, identify, illustrate, support**

Teacher Resources Follow Along with LOTS of activities!

Nutcracker Synopsis

The family favorite for the holidays! The *Nutcracker* story is based on the tale "Nutcracker and the King of the Mice" by the German writer E. T. A. Hoffman, written in 1817 and revised in 1860 by the French writer Alexandre Dumas (author of *The Three Musketeers*), and was created as a ballet in 1892 by a group of Russians, the librettist Ivan A. Vsevolozhsky, the choreographers Lev Ivanov and Marius Petipa and the composer Peter Tchaikovsky. The ballet has been performed in America for more than 50 years.

(Note: this corresponds to the slightly shorter version for the school performances. Main-stage performances include a few more scenes in Act II)

Act I

Scene 1: The Christmas Party

The Silberhaus family is preparing to welcome their neighbors to a Christmas Eve party. Clara's Nanny helps her get ready in her new dress. Her brother Franz is excited. The great Christmas tree is lit up, and the guests arrive. Of special interest is Uncle Drosselmeyer, Clara's godfather, a peculiar gentleman who always has something on hand to entertain the children. This Christmas he has three wonderful mechanical dolls to show off, a lovely ballerina, a little dancing doll that blows kisses, and a fine marching soldier. But these are fragile and must be taken away. He gives Nanny a bouquet of flowers, Franz a toy sword and Clara a nutcracker doll. She loves this funny-looking fellow but--Franz breaks the nutcracker almost right away. Drosselmeyer introduces the children to his nephew, a young officer in the army, who repairs the doll for Clara. After a final round of dancing, the guests depart and the Silberhauses prepare for bed.

Scene 2: The Magic Scene

Clara can't quite get to sleep because she is thinking about her nutcracker. She goes to check on him, but then strange things begin to happen: the tall clock turns into Uncle Drosselmeyer, and mice start creeping in all over the room, and either the mice are very big or she is very small all of a sudden. The mice are coming to attack the Nutcracker, who is very much alive, and leads Franz's toy soldiers in a spirited defense. But the mice are very large and fierce, and their king appears to duel with the Nutcracker. It looks like the mice will win, until Clara throws her slipper at the Mouse King. This surprises him just enough to give the Nutcracker the advantage, and he kills the Mouse King. Now the funny looking Nutcracker turns into a very handsome young man, a prince in fact ...

Act II

The Kingdom of Sweets

The Nutcracker Prince and Clara travel through a truly magical winter landscape. They arrive at the Kingdom of Sweets, where the Sugar Plum Fairy rules. She invites them to enjoy a parade of good things to eat from around the world. There is chocolate from Spain, coffee from Arabia, tea from China, and so many other delightful goodies. Then Sugar Plum herself dances with her cavalier in Clara's honor. Finally everyone is dancing, and it is all so beautiful you thought it was a dream. But Clara, back home under the Christmas tree with her Nutcracker, knows it was no dream.



THE NUTCRACKER HISTORY

THE NUTCRACKER is a classical ballet in two acts. Marius Petipa, one of the most famous choreographers of his day, was originally scheduled to choreograph THE NUTCRACKER and presented strict details of what he required musically to the composer, Peter Ilyich Tchaikovsky. Upon becoming ill, Petipa was replaced by Lev Ivanov as choreographer.

The ballet was first presented at the Maryinsky Theatre in St. Petersburg, Russia, December 17, 1892. The ballet was a failure. The ballerina was considered ugly and the music somewhat boring. It was presented in the United States in complete form by the San Francisco Ballet in 1944, but it was the George Balanchine version in 1954 that really gave THE NUTCRACKER new life. THE NUTCRACKER today is a staple of the ballet repertoire and a holiday tradition. It is probably one of the most beloved ballets of our time. THE NUTCRACKER plays to large houses worldwide with an audience of millions. It speaks to the child in everyone. Based on the E.T.A. Hoffman tale "The Nutcracker and the Mouse King," it speaks to all of us who believe in the fantasy and the magic of Christmas.

There are hundreds of NUTCRACKERS. Through television, audiences have seen American Ballet Theatre's NUTCRACKER choreographed by Mikhail Baryshnikov (a more psychological drama/dance) and Mark Morris' THE HARD NUT (a more contemporary /camp version). The popular home version with child actor Macaulay Culkin features the New York City Ballet's THE NUTCRACKER, choreographed by George Balanchine.

Mr. Balanchine went back to the original music score and used the Hoffman story while keeping to the outlines of the dance given at the Maryinsky Theatre. His is perhaps the truest version to the original production since he danced in THE NUTCRACKER at the Maryinsky Theatre when he was a boy. Each ballet company has its own special version of THE NUTCRACKER. It is one of the "big ballets" that uses children well, so families can be involved in the entire production.

Great Resources!

<http://thevirtualvine.com/thenutcracker.html> (lots of great stuff!)

<http://funlessonplans.com/awinter/nutcracker.pdf> (easy lesson plans)

http://www.pbs.org/wnet/gperf/education/plan_nutcracker_overview.html

<http://www.nutcrackerballet.net>

http://en.wikipedia.org/wiki/The_Nutcracker.html

<http://www.kidsdomain.com/holiday/xmas/music1/nutcracker.html>

www.npr.org/programs/morning/features/2001/dec/nutcracker/1011217.nutcracker.html

<http://www.lesstutor.com/bf9.html> (composer)

http://www.classicalarchives.com/bios/tchaikovsky_bio.html (composer)

<http://www.12days.com/playground/html> (game)

<http://www.nutcrackergame.com/musicgames.html> (game)

**NUTCRACKER
TCHAIKOVSKY BIOGRAPHY**

COMPOSER: PETER ILYICH TCHAIKOVSKY (1840-1893)

Tchaikovsky was born at Votinsk in a distant province of Russia. His family intended him for a career in government. He graduated at nineteen from the School of Jurisprudence at St. Petersburg, Russia. Not until he was nineteen did he reach the decision to resign his post and focus on music..."to be a good musician and earn my daily bread."

Tchaikovsky completed the course in three years and immediately began teaching at the Conservatory of Moscow. He worked there for twelve years and produced some of his most successful works.

Subject to attacks of depression, he was on the verge of a nervous breakdown when rescued by a benefactress, Nadezhda von Meck. For the next thirteen years she provided for his financial needs. They wrote frequently, but never met. During this time Tchaikovsky became more and more famous. He was the first Russian whose music caught on in the West. In 1891, he was invited to come to America to participate in ceremonies that opened Carnegie Hall.

In his final years he had the suspicion that he had nothing more to say. Yet ahead of him lay his two finest symphonies. He conducted his PATHETIQUE in St. Petersburg, Russia where it received a lukewarm reception. Some days later he drank a glass of unboiled water and contracted cholera. He died within a week at the age of fifty-three.

Stravinsky called Tchaikovsky "the most Russian of us all". In putting together his music he drew from Russian music, Italian opera, French ballet, German symphony and song. These he assimilated to the strain of folk melody that was his heritage as a Russian.

Tchaikovsky cultivated all branches of music, but he is particularly known for his ballets. His music is among the most danced in ballet - its lyric quality and movement make it a favorite among dancers and choreographers. SWAN LAKE, SLEEPING BEAUTY, ROMEO AND JULIET and THE NUTCRACKER are among his most famous ballets, but SERENADE, JEWELS and EUGENE ONEGIN are also well know and loved by dance fans around the world.

An interesting side note is that the composers of Tchaikovsky's day were much like today's composer of movie music! A composer was told what length, what style, what tempo of music had to be created. THE NUTCRACKER was written to the strict requirements of the man who was to choreograph the work, Marius Petipa. As a matter of fact, Tchaikovsky reluctantly accepted the commission to compose THE NUTCRACKER. He completed the task even though he considered the score "infinitely worse than SLEEPING BEAUTY." Apparently the only part of the experience he enjoyed was discovering a new instrument in Paris, the celesta, which he jealously guarded and used in his score.

Names, Places and Stories

Russian Names

The composer of the ballet is one of the most famous of all Russian composers. This is how his name looks in modern Russian, which uses a different alphabet from ours:

Петр Цайковский

Well, we can't read that or even print it out on an American ballet program. The letters are in what is called the Cyrillic alphabet, which is used in Russia and parts of Europe. So each country that loves the ballet has to figure out how to present those sounds and letters so that people can pronounce them! Some of the ways to spell this name include:

Petr Ilich Chaikovskii Peter Iliich Tchaikovsky Pyotr Ilyich Tchaikovsky
Piotr Iljitsch Tschaikowski Pierre Tchaïkovski

Usually in America it is safe to stick with the name "Tchaikovsky."

We have dancer from countries that use the Cyrillic alphabet: Ramil Bagmanov and Alexsey Kunetsov come from Russia. They grew up writing their names (and everything else) in Cyrillic. If you look at their names you will see that men's names end in -ov. In Russian, the last name, the family name, has two sets of endings, one for men, and a different one, ending in -na, for women—such as Julia Ponomareva.

Tchaikovsky's name has a different ending: -sky. His sister would have been "Tchaikovskaya." His middle name, Ilyich, means "Ilya's son" and his father really was named Ilya. Russian middle names are *patronymics*, meaning they always mean "son of" or "daughter of" the father. For men, the syllables -ich or -ovich is added to the father's name, for women the syllable -ovna or -evna. So Peter Ilyich Tchaikovsky's sister would have been Olga (or Maria or Tatiana) Ilyevna Tchaikovskaya, because she is the daughter of the same Ilya.

Other languages have last names that originated as patronymics, too: O'Brien once meant "of Brian's family," MacDonald once meant "son of Donald" and Peterson once meant "son of Peter."

Places

Now, the story of the Nutcracker was first written in German, almost 200 years ago. In it, the Nussknacker (or Nußknacker—the Germans used to have this fancy letter for a double "s") is given to little Marie Stahlbaum by her Pate Drosselmeier (Godfather Drosselmeier). Forty years later, the book was translated into French by Alexandre Dumas. This is the same author who wrote *The Three Musketeers*.

Thirty years later, in St. Petersburg, Russia, a team took the story and rewrote it to make a ballet called ***Shchelkunchik***. This team included a writer, two choreographers who had to think about how to dance the story, and the composer, Tchaikovsky.

Along the way, Marie's name got changed to Clara Silberhaus and Drosselmeyer eventually ended up being her uncle instead of her godfather. But the story always takes place in the city of Nuremberg.



NUTCRACKER
Divertissements: The Entertainment in Act II

One of the strange things about long story ballets is the way the story keeps getting interrupted by dances that have nothing to do with the story! Two of Tchaikovsky's ballets, *Sleeping Beauty* and *Nutcracker*, have second acts where the plot is simply "Lots of dancers come out and do entertaining dances to honor the hero and heroine of Act I." These dances are called *divertissements*, which is French for "entertainments." In *Sleeping Beauty*, the dances have a theme: characters from fairy tales, like Puss in Boots. In *Nutcracker*, there is a theme, too: FOOD.

So remember that Act II is nothing but food, all the good things to eat that people saved up or bought especially for Christmas. Dancing food.

A long time ago, when it was harder to get foods from distant lands, people had to make do most of the year with the food grown in their own area. Some of it could be stored up carefully to last the winter, but others, like nuts, might only keep for a few months after being picked. Some kinds of food would be pickled or salted to keep for a long time. Spices could be used to help preserve some foods. Other kinds could be dried or preserved in sugar or in alcohol, but they might not last as long. So the nuts, the dried or sugared or brandied fruits, and the gingerbread or spiced foods would be eaten during Christmas time. For days there was a great festival when people visited each other and brought out their best foods. This is the origin of fruitcake, by the way.

But because people love all kinds of different foods, merchants who sailed to far-off lands knew that Christmas and New Year's was a time that people would buy special things to eat if they could find them in the stores. So they would make sure to bring back the best sweets and treats, and also coffee, tea, and chocolate, right around that time. Also, during a November voyage it would be cool enough to keep such things well on board a ship. November or early December might be the only time of the year when these foreign goodies were fresh and available.

So the *Nutcracker* ballet has a second act which is really all about the treats of Christmas time. It is also a geography lesson. Tchaikovsky composed most of the dances for Act II according to the rhythms and styles of the folk-dances of different countries from which those good Christmas foods came. Here is a list of them:

- ***Chocolate from Spain:*** Why from Spain? because Spain owned most of South America, and that is where chocolate still comes from. Also because Spain has such wonderful dance traditions for the composer to use!

- ***Coffee from Arabia:*** Coffee was grown in Arabia, Egypt, and other countries in that area. Although it is now grown all over the world, some people still prefer "Arabica" coffee. People in Europe loved in the 18th and 19th centuries to fantasize about Arab sheiks and their harems of lovely women. Have you ever seen belly-dancing? Slow it down a lot, and you have something of the sound of this dance.

- **Tea from China:** Of course! Tchaikovsky was very clever in creating an oriental-sounding music. He must have actually heard some Chinese musicians. Sometimes choreographers use steps from real oriental dances, but many of these dances do not move around very much.
- **Marzipan Shepherdesses from Denmark:** What is Marzipan? It is almost toy food. It is made of ground almonds and sugar, kneaded into a white clay which can be shaped into fruits, animals, or even people. It was a favorite in Denmark and they made enough to ship to other countries in the winter. Look in the stores in the Christmas goodies section and you will still find little boxes of marzipan fruits. They are just as dainty and cute as this music. (Another name for marzipan candies is mirlitons.)
- **Russian sugar candy:** The storyline Tchaikovsky was working from said that this was supposed to be a dance of peppermint sticks. Or maybe of caramels. Since he was a Russian and his dancers were Russians, he put in the most wonderful showy kind of Russian village dancing.
- **Mother Ginger:** Ginger is a wonderful Christmas spice. It originated in Asia but is also grown in Jamaica. It would have been imported from the Carribean by the British or the French, who owned the islands 100 years ago. Mother Ginger is a clown, with her little twirling ginger candies popping out of her skirt. She is called Mother Goose or Mother Gigone in some versions of the ballet.
- **Waltz of the Candied Flowers:** Yes, they preserved flowers in sugar, too, and used them to decorate cakes. The story does not say where these flowers come from, but the dance of the waltz originated in Germany, so perhaps this is the "home-made" dance for Clara and her Nutcracker. In our version, there is also a Dew Drop Fairy, making us think of real flowers with the morning dew on them.
- **Sugar Plum Fairy:** Do you know the poem, "The night before Christmas" that says The children were all tucked snug in their beds while visions of sugar-plums danced in their heads. "Sugar-Plums" is just another way of saying CANDY. So this elegant lady is really the candy fairy. Perhaps nowadays we should have her dance with the Tooth Fairy, since all that candy must have led to a lot of teeth rotting or being pulled out. But perhaps it was not so bad, if it was only once a year!



PRE-SHOW ACTIVITIES

AUDIENCE MANNERS

OBJECTIVE

Students will be able to recommend appropriate behavior for attending a dance performance.

ACTIVITY

1. Initiate a discussion with your students on the effects different kinds of audience behavior can have on people's enjoyment of a performance.
2. Make a list of short statements which express the ideas of your students on the chalkboard or a chart. Ask the students to offer ideas in the form of audience behavior they would recommend.
3. Ask each student to choose one statement, draw a picture to illustrate it, and write the statement at the bottom of the page. Make copies of the pages. Help your students collate and staple the pictures together to make books to share with each other and with other classes.

EXTENSIONS/VARIATIONS

1. Have the students color and display their pages on a bulletin board.
2. Have the students act out skits demonstrating different appropriate and inappropriate audience actions.

THEATRE:

TH.K.S.1.1, TH.1.S.1.1, TH.3.S.1.1, TH.4.S.1.1, TH.4.O.1.2, TH.5.S.1.1

MUSIC:

MU.K.3.3, MU.1.F.3.1, MU.R.C.1.1



Getting ready to enjoy the show!



DANCE IS EVERYWHERE

OBJECTIVE

The students identify and demonstrate movement elements common to dance.

ACTIVITY

This is charades with an instructional purpose! In order to begin this activity, first create a space in the classroom that provides room for individual students to move freely and room for other students to observe.

1. Introduce the activity with a discussion of types of movements present in all areas of life. Encourage students to come up with examples from areas such as sports (ice skating, catching a fly ball), animals (hop like a bunny, run like a deer), occupations (policeman directing traffic, carpenter hammering a nail), everyday activities (sweeping the floor, driving a car), and recreation (catching a fish, riding a roller coaster).
2. Have each student take a small piece of paper, write on it a type of movement to be acted out, and drop it into a large container. NOTE: For younger students, teachers may want to make the charade cards for them.
3. The charades will be played in the order the teacher pulls the slips of paper from the container or let the children take turns. A timekeeper says, "Begin," and the student on the "stage" dramatizes the movement chosen. A charade should be guessed by the audience within a ten-second time.

Follow the charades with a summary discussion about some of the following movement elements:

- **non-locomotor movements** such as bend, twist, stretch and swing.
- **simple locomotor movements** such as walk, run, hop, jump.
- **compound locomotor movements** such as gallop, slide and leap.
- **kinesthetic awareness** such as high, middle and low movements in space.
- **tempo and rhythmic pattern of repetitive movements**
- **movement follows straight and curved pathways.**

Encourage students to identify and describe rhythmic movements in everyday situations.

EXTENSIONS/VARIATIONS

1. One or more "movements" in the same space can "dance" together, representing their relationships (For example, a fox stalking a rabbit or a baseball catcher and pitcher).
2. Classify movements into categories such as high, middle or low, fast or slow, straight or curved and round or square/angular.
3. Students can play the game using movements which convey a particular emotion or feeling.

THEATRE:

TH.K.F.1.1

SCIENCE:

SC.K.P.12.1, SC.K.P.13.1, SC.1.P.13.1

DANCE:

DA.K.C.11, DA.K.C.2.1, DA.K.S.1.1. & 1.2, DA.K.S. 3.1 & 3.3 & 3.4, DA.K.O.1.1, DA.K.O.3.1 & 3.2, DA.1.C.2.1, DA.1.S.1.1 & 1.2

DISCOVERING DANCE

OBJECTIVE

Students can demonstrate movement elements and choreographic principles, processes and structures.

ACTIVITY

1. Divide the students into small groups. Have each group choose a familiar children's song that tells a story and create a dance to tell the story. Some examples are THREE BLIND MICE, and PUFF THE MAGIC DRAGON. Encourage the students to use a variety of movements, high/low levels in space, floor patterns and groupings in telling their stories.
2. Have the groups perform their "ballets" for each other. Ask the "audience" to make observations about the presentation. In order to ensure a trusting atmosphere where the students are willing to take risks, all comments need to be kept to observations about the movements. For example, the comment, "I liked John's dance" might be restated as "I thought the jumps in John's dance really made him look like he was flying."

EXTENSIONS/VARIATIONS

1. Teach the children the five basic ballet positions. Tell them that all ballet movements begin and end in one of these five basic positions. Have them use the basic positions at the beginning and ending of their dances.
2. Have the students bring in contemporary music selections that have story lines and create "ballets" to their selections.
3. Have the students work with "round" or "circular" movements in their presentations.
4. Have the students work with "square" or "sharp/angular" movements in their presentations.
5. Have the students work with movements that create rhythmic patterns such as ABA forms in poetry.
6. On a large piece of paper, trace students in various dance poses. Have the students fill in the tracings with crayons or paint and make a display of the poses

MATHEMATICS:

MACC.K.G.1.1

THEATRE:

TH.4.H.3.3, TH.R.C.1.2

MUSIC:

MU.K.C.2.1, MU.K.S.2.1, MU.K.S.3.2, MU.K.H.3.1

SCIENCE:

SC.K.P.12.1, SC.K.E.5.1, SC.K.P.8.1, SC.1.P.12.1, SC.1.P.13.1, SC.4.P.12.1, SC.5.P.13.1 & 13.2 & 13.3 & 13.4

DANCE:

DA.K.C.1.1 & N 1.2, DA.K.S. 1.1 & 1.2, DA.K.S.3.1 & 3.3 & 3.4, DA.K.O.1.1, DA.K.O.2.1, DA.K.O.3.1 & 3.2, DA.2.S.3.1, DA.2.F.1.1

MEET THE COMPANY

OBJECTIVE

The students can locate, on a world map or globe, the geographical places where members of Dance Alive National Ballet have lived or performed.

ACTIVITY

1. Using Dance Alive National Ballet biographical information pages www.dancealive.org/company/dancers.html have the students locate the geographic places where members of the Company have lived or performed on a map of the world or a globe.
2. Display a bulletin-board sized map of the world. Print out and mount each biographical sketch separately. Optional, label the sketches according to their roles in the ballet. Place the sketches around the map and use colorful pieces of yarn or thin strips of construction paper to the geographical locations related to each member of Dance Alive National Ballet, or have the children take turns locating the geographical places on another map or globe.
3. Dance has been called a "universal language." Have the students discuss what they think this means. Also discuss the advantages and disadvantages of developing a company with such a variety of background

EXTENSIONS/VARIATIONS

1. Write the names of Dance Alive National Ballet members on small slips of paper and place them in a container. With the students working alone or in teams, have them play a game of "20 Questions" using the biographical information to guess which name was drawn. Remind the students that they can only ask questions which can be answered "yes" or "no" and that they can only ask a total of twenty questions.
2. Research the training and daily lives of dancers or the "behind the scenes" work of a ballet production.
3. Have students select one of the geographic areas from a cast biography and research the area.
4. Graph dancers by countries. Determine the ratio of Russian dancers to Hispanic dancers. Hispanics to Americans.

MATHEMATICS:

MACC.K.CC.2.5, MACC.K.CC.3.6, MACC.K.MD.2.3, MACC.1.MD.3.4, MCC.2.OA.3.3, MACC.2.MD.4.10, MACC.3.MD.2.3

THEATRE:

TH.K.S.2.1

SCIENCE:

SC.1.L.17.1



The Company in *Festivo*.

POST-SHOW ACTIVITIES FIRST IMPRESSIONS

OBJECTIVE

Students are able to express their reactions to the dance presentation.

ACTIVITY

Provide a non-judgmental atmosphere where the students will feel confident to give their first reactions and where students' reactions will be accepted. Students must be made to feel that their unique contributions will be valued, that their opinions are valid, and that the opinions and perspectives of others are to be respected. This is a time to remind students that different people respond in different ways to the same dance presentation.

1. Prepare students by asking them to think about such things as:
 - a. What parts of the performance they liked the most, the least?
 - b. How particular parts of the dance made them feel?
 - c. Which was their favorite dancer/dancers?
 - d. Which costumes they liked the most, the least?
 - e. How the different parts of the music made them feel?
2. Ask students to draw a picture or write a reaction about their favorite scene from the performance.
3. Encourage the students to share their reactions with each other.
4. Chart or graph class reactions to "favorite character" or "favorite costume"
5. Choose one of the characters in the story and explain why they liked that character. (expository)

EXTENSIONS/VARIATIONS

1. Create a bulletin board display of the students' work.
2. Create a mobile illustrating the main characters in NUTCRACKER.
3. Create marzipan figures from the ballet.

LANGUAGE ARTS:

LACC.K.RL.1.3, LACC.K.RL.3.9, LACC.K.W.1.2, LACC.K.SL.2.4, LACC.K.SL. 2.5, LACC.K.SL.2.6, LACC.1.RL.1.2, LACC.1.RL.3.9, LACC.1.W.1.1, LACC.1.SL. 2.4, LACC.1.SL.2.5, LACC.2.RL.1.1, LACC.2. RL. 1.3, LACC.2. SL. 1.2, LACC. 2. SL. 2.4, LACC.3. RL. 1.3, LACC.3. W. 1.3, LACC.3. SL. 1.2, LACC.4.SL.2.4

THEATRE:

TH.K.C.2.1, TH.K.C. 3.1 & 3.2, TH.K.SL..1.3, TH.K.O.1.1, TH.K.O.2.1, TH.K.O.3.1, TH.K.H.3.1, TH.1.C.2.2, TH.1.C.3.1, TH.1.S.1.3, TH.1.O.1.1, TH.1. O.2.1, TH.2.C.1.1/1.2, TH.2.S.1.1 & 1.3, TH.2.O.1.1, TH.2.O.2.1, TH.2.R.3.1, TH.3.O.2.1, TH.4.S.3.3, TH.4.O.2.1

MUSIC:

MU.2.C.1.2, MU.3.C.1.2, MU.4.C.1.2, MU.4.O.3.1,

DANCE:

DA.1.C.3.1, DA.2.C. 3, DA.2.C.3.1, DA.2.O.3.2, DA.3.C.3.1, DA.4.C.3.1, DA.5.C.3.1

RECALLING THE DANCE

OBJECTIVE

The students will be able to state a variety of objective observations of what they heard and saw at the dance presentation.

ACTIVITY

1. Use a long strip of butcher paper or a spacious chalkboard for recording students' observations.
2. Use a separate paper or chalkboard area for each act or unit of the performance.
3. Ask the students to list as many words as they can about something they saw or heard during that time.
4. Encourage the students to stick to auditory and visual observations rather than interpretative words. Ask them to think about the dance movements, the sets and the props, the lighting, the costumes and the music.
5. Keep students stretching into new areas by suggesting examples and categories of ideas if they get bogged down. Such examples might include:
 - a. A description of the movements; for example, strong, high leaps, fast turns, slinking movements on the floor.
 - b. The relationship of the dancers; for example, solos, duets, trios, a group of three dancers, with a fourth moving in, a pinwheel.
 - c. The way the space on the stage was used; for example, the dancers moved in a circle, on a diagonal, in a small space, in a large space, had round body shapes or angular body shapes.
 - d. The dynamics or qualities of the movements; for example, lyrical movements, fast and sharp movements, collapsing or suspended movements.
 - e. The entrances and exits of the dancers.
 - f. Description of the sound score; for example, loud, soft, high, low, fast, slow, waltz, march, ethnic rhythms, different instruments used.
 - g. Description of costumes, props, sets, lighting and special effects; for example, colors, intensity, design, texture, historical or ethnic qualities.
6. Using the list of words that were recorded, ask students (alone or in groups) to create a word tree, or webs of related words.

EXTENSIONS/VARIATIONS

1. Have the students copy their webs/trees onto different colors of construction paper. Create a class book or bulletin board with the students' pages.
2. Use the word webs/trees to form Diamante poetry

A Diamante poem is shaped like a diamond, following a pattern of parts of speech like this

noun
adjective adjective
participle participle participle
noun noun noun
participle participle participle
adjective adjective
noun

tree
beautiful bright
sparkling stretching growing
tinsel branches ribbons candles
twinkling dancing reaching
higher taller
star

LANGUAGE ARTS:

LACC.RL.3.9, LACC.K.W.2.5, LACC.K.W.3.8, LACC.1.W.1.3, LAC.1.SL.1.2, LAA.2.SL.1.2, LAA. 2.S. 2. 5. LACC. 3. W. 3.8, LACC.4.SL. 2.4

MATHEMATICS:

MACC.K.CC.2.5, MACC.K.CC.3.6, MACC.K.MD. 2.3, MACC.K.G. 1.1, MACC.1.MD.3.4, MACC.2.OA.3.3, MACC.2. MD. N4.10, MACC.3. MD.2.3

THEATRE:

TH. K.S.1.2, TH.K.S. 3.1&3.2&3.3, TH.1.S.3.3, TH. 1.S.1.2, TH.R.O.2.1

MUSIC:

MU.3.O.3.1, MU.S. O.1.2, MU.4.C.1.2, MU.4.O.3.1, MU.5.O.3.1

SCIENCE:

SC.K.P. 8.1, SC.1.P.8.1, SC.4.P. 10.1, SC.4.P. 10.2, SC. 4 P. 12.1

DANCE:

DA.K.C.2.1, DA.2.O. 3.2, DA.5. C. 3.1



BOOKS & VIDEOS OR DVD'S

<u>BOOK</u>		<u>VIDEO/DVD</u>	
Nutcracker	E.T.A. Hoffman, Innocenti	The Nutcracker	Warner Video
Nutcracker	E.T.A. Hoffman, Sendak	Barbie In The Nutcracker	Artisan Video
The Magic Nutcracker	Hillert	The Nutcracker	Kultur Film
The Nutcracker Ballet	Hautzig	The Nutcracker	Baryshnikov
George Balanchine's Nutcracker	Meyerowitz	The Nutcracker	Royal Ballet
The Nutcracker	Hague	George Balanchine's Nutcracker	
The Nutcracker	Clement-Davies		
The Nutcracker	Richardson		
Rosies Nutcracker Dream	Giff		
The Nutcracker	Thompson		
The Nutcracker	Smath		
Megan's Nutcracker Prince	Costello		

* Books and DVD's found in most public libraries. Additional video & DVD on Amazon.com.

CRITIC'S CHOICE

OBJECTIVE

Students are able to evaluate Nutcracker.

ACTIVITY

1. Ask students to imagine that they have been asked to write a review of the ballet for their local paper or television/radio station. Younger students can write a letter to a friend who has not seen the production, or prepare a review to read on the radio, similar to those produced and aired on public radio.
2. Discuss the purpose of a review and what information could be included. Brainstorm a list and record it on the blackboard. The list might include ideas such as
 - a. The story of the dance (or a story it made them imagine).
 - b. The ideas and feelings expressed by the dance.
 - c. A description of the set, costumes, props, special effects and how they contributed to the presentation.
 - d. How sound or music was used and whether it suited the dance.
 - e. Whether the dance was visually interesting.
 - f. Comments about the cast of dancers and whether they were capable in their performance of the dance.
 - g. The thoughts or feelings of the reviewer (student) about the work (what did the dance mean to them).
 - h. Whether the dance worked as a whole.
- 3.. Show examples of reviews of other performances or movies found in newspapers or magazines. Have the students analyze the reviews to see if they included the ideas they listed on the blackboard. Were there ideas the students did not include?
4. Ask students to write their reviews using some of the ideas they have listed.
5. Make a display of the students' reviews or have them share their reviews with the class.

EXTENSIONS/VARIATIONS

1. Make a videotape recording of the students giving their reviews. Let the students share their reviews live or on tape with other classes that did not attend the performance
2. Have the students write "thank you" letters to individual members in the company. Encourage them to think of "behind the scenes" people like the choreographer, set designer, technical director, lighting director and costume designer as well as some of the individual dancers.

LANGUAGE ARTS:

LACC.K.RL.1.3, LACC.K.W.1.2, LACC.K.W.3.8, LACC.2.W. 1.1, LACC.2.W. 1.2, LACC. 2.W. 1.3, LACC.3. W. 1.1, LACC.3.W. 1.3, LACC. 3. W. 2.4, LACC.4.W. 1.1, LACC. 4.W.1.2, LACC.4.W.1.3, LACC.4. SL. 2.4, LACC.6.RL.3.7, LACC.6.RI.3.7, LACC.6.RI.3.9

THEATRE:

TH.2.S.1.3, TH.W.F.3.1, TH.3.C.2.2, TH.3.C.3.1, TH.3.S.1.3, TH.3.S.3.4, TH.4.S.1.3, TH.4.S.3.3

MUSIC:

MU.2.O.3.1, MU.3.C.1.2

SCIENCE:

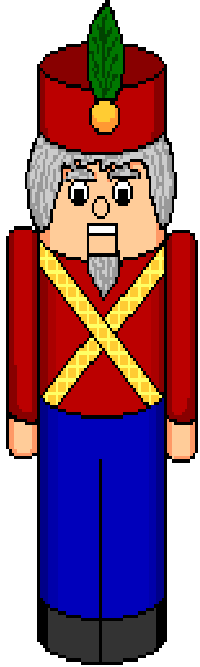
SC.K.N.1.1

DANCE:

DA.2.O.3.2, DA.4.C.3.1, DA.5.C.3.1

Nutcracker Ornament!

Materials needed:



Empty Pringles can or Pillsbury Sugar Cookie can.

Felt, craft fur, yarn, or cotton.

Tacky craft glue

Rubber bands to hold things in place.

Yarn, ribbons, braids, trims, feathers, buttons, fabric paint, etc.

Pictures of nutcrackers as samples.

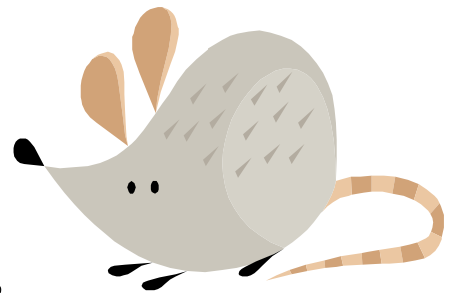
Magic markers

1. Cover a Pringles Potato Chip Can with felt for shoes/boots, pants, jacket, face, and hat.
1. Make a line down the center of the legs with yarn or a thin strip of felt.
2. Trim jacket.
3. Make arms and hands with rolled tubes of felt if desired.
4. Use felt, fur, yarn or cotton for the hair.

Marzipan Recipes

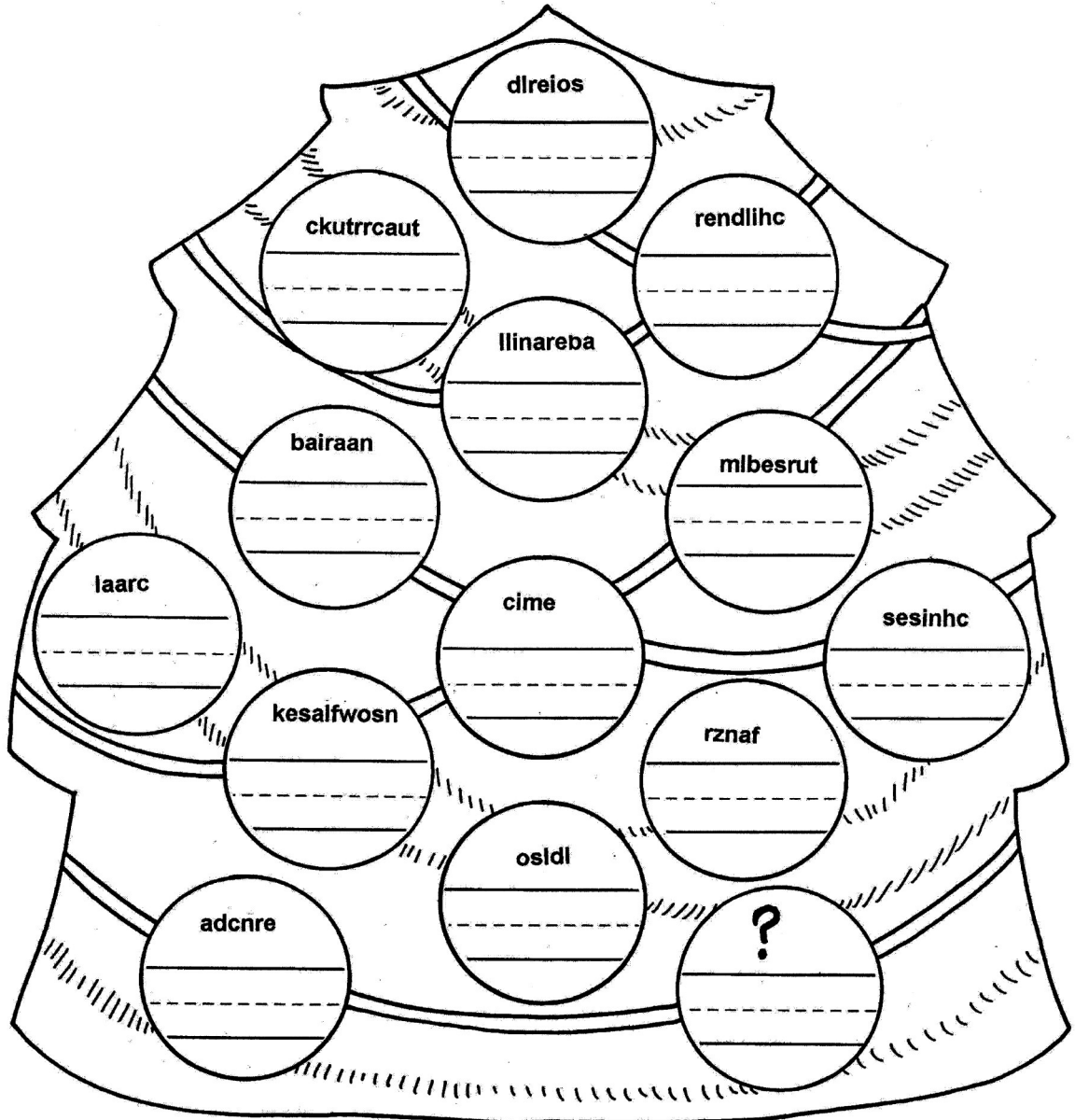
The REAL thing: Knead together 1/4 lb. ground blanched almonds, 1/4 lb. powdered sugar, 1 egg white, 1/4 tsp. salt. Store and chill over night. Form into whatever shapes and paint with food color.

An ALTERNATIVE: Knead together 1 cup flour, 3/4 cup salt, 1/2 cup water, and 1/4 cup cooking oil. Form into whatever shape you'd like. Maybe mice or soldiers! Bake at 300° for 1-2 hours. Paint as you see fit.



I have a marzipan mouse that was given to me over 30 years ago that is still in my refrigerator!

UNSCRAMBLE!



Word Box

mice soldier children ballerina dancer Arabian
snowflakes tumblers Chinese Russians dolls
Clara Franz Nutcracker

NUTCRACKER WORK SEEK

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

ANGELS
ARABIAN
BALLERINA
BATTLE
CAVALIER
CHINESE
CHOCOLATE
CHRISTMAS TREE
CLARA
CLOCK

DOLL
DROSSELMEYERS
FLOWERS
GIFTS
MAGIC
MICE
MIRLITONS
MOUSE KING
NANNY
NUTCRACKER

PARTY
PRINCE
RUSSIAN
SNOWFLAKES
SNOW QUEEN
SOLDIERS
SPANISH
SUGAR PLUM FAIRY
SWORD
TUMBLERS

NUTCRACKER WORD SEEK

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

- | | | |
|----------------|---------------|------------------|
| ANGELS | DOLL | PARTY |
| ARABIAN | DROSSELMEYERS | PRINCE |
| BALLERINA | FLOWERS | RUSSIAN |
| BATTLE | GIFTS | SNOWFLAKE |
| CAVALIER | MAGIC | SNOW QUEEN |
| CHINESE | MICE | SOLDIERS |
| CHOCOLATE | MIRLITONS | SPANISH |
| CHRISTMAS TREE | MOUSE KING | SUGAR PLUM FAIRY |
| CLARA | NANNY | SWORD |
| CLOCK | NUTCRACKER | TUMBLERS |

ADDITIONAL ACTIVITIES FOR OLDER STUDENTS

Arts-Dance

- Research the impact of the computer on dance.
- Dance and mime excerpts from the ballet. Or: Create another act for the ballet.

Dance exercises:

Define a space with chalk or desks and have the students create movement that touches every corner or all sides.

Working in partners, ask students to create movement without touching. Now ask them to do the same thing WITHOUT losing contact with each other.

Working in partners, ask students to face each other and take turns mirroring each other's movements.

In partners, have students "dance" a conversation using large gestures and movements. Encourage them to incorporate emotions such as: anger, amazement, disbelief, boredom or surprise.

- Have the class teach dance steps to a class of younger students.
- Have students present dance creations to a class of younger students.
- Compare and contrast two different styles of dance.
- Find another version of a ballet or story on video and encourage the students to compare this to the Dance Alive National Ballet production.

Arts-Music

- Research the impact of the computer on music.
- Explore how different music or different musical instruments "inspire" different moods and styles of dance.

Arts-Theater

- Research the impact of the computer on theater.
- Compare and contrast musical and non-musical versions of the same story.
- Act out a scene from the ballet, with a script or improvised dialogue.

Arts-Visual Arts

- Research the impact of the computer on the visual arts.
- Design and make a poster advertising a ballet or concert.
- Make a diorama of a scene from the ballet.
- Design and make a costume for a dance presentation

Foreign Language

- Learn the French words used for simple ballet movements. Follow and give ballet directions in French. Depending on the ballet, have students figure out how to encode their names in the Russian alphabet, or act out a scene from the ballet using American Sign as well as dance movement

Health Education

- Research how healthy living practices such as proper nutrition, adequate sleep and daily exercise contribute to enhanced movement and abilities.
- Research the care and prevention of injuries and diseases common to dancers.
- Have the students create dances about healthy/unhealthy and safe/unsafe behaviors

Mathematics

- Define specific geometric shapes with chalk and have students create a dance which utilizes that specific shape.
- Have students create different two or three dimensional geometrical shapes with their bodies, alone or with other students.
- Obtain a full casting list, make a graph of the number of costumes needed for each dance. Calculate how many costumes the wardrobe mistress must keep in order

Language Arts

- Imagine what a world without dance would be like and write a story about it.
- For a story ballet:
 - Do a "talk show" with students acting the roles of ballet characters.
 - Write a story for a sequel to the ballet.
 - Create a word search puzzle using character names and words associated with this story. Share with the class.
 - Write a story about a modern day version of these characters' adventures.
 - Use the computer to find information on topics related to dance or to this particular story

Physical Education

- Compare and contrast the training and lifestyles of professional athletes and professional dancers.
- Compare and contrast respiration and pulse rates during different physical activities including different types of dance.
- Research the use of dance therapy for people with illnesses and disabilities

Science

- Have students dance the three states of matter (solid, liquid, gas).
- Explore the concept of gravity, force and energy in jumps, turns and aerial movements.
- Have the students create "dances" to illustrate different weather patterns.
- Have students "dance" the life cycle of a plant.
- Research the use of different surfaces for dance performances.
- Explore all of the ways science contributes to a dance performance.

Social Studies

- Have students create dances about different periods in history.
- Have an international dance festival and explore music and dance from around the world.
- Have students write letters to the city commissioners in support of funding dance performances for the community.

