

THE NUTCRACKER

BALLET LUBBOCK

LESSON PLANS



Created by the Department of Community Engagement



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Ballet Lubbock's *Nutcracker* Lesson Plans

The lesson plans below are designed as a creative and reflective inspiration for 4th graders who will attend Ballet Lubbock's production of *The Nutcracker* or watch a video of the ballet. We suggest that you conduct these pre-performance lessons as close as possible to the date of the performance.

Introduction:

To be done prior to viewing the live performance of *The Nutcracker*, these lessons attempt to provide students with a background to view dance and to begin seeing themselves as artists. Feel free to adapt the lesson to suit the needs of your students. Playing an audio recording of *The Nutcracker* music as background music is encouraged.

Pre Discussion:

Nutcracker Background:

Begin the lesson by informing students that they will be seeing a performance of a ballet that is based on a story that is almost 200 years old. (You know your students best; feel free to condense or explain the history in a way that would connect best with them!)

History of *The Nutcracker*: *The Nutcracker* ballet is based upon the translation of E.T.A. Hoffman's book, "The Nutcracker and the Mouse King." In 1891, Marius Petipa, the legendary ballet master of the Russian Kirov Ballet, asked the famous composer, Peter Tchaikovsky, to write a score for the ballet based on the fairy tale. Petipa began the choreography but soon fell ill, so the rest of the choreography was entrusted to his assistant, Lev Ivanov. *The Nutcracker* debuted on December 17, 1892 at the Maryinsky Theatre in St. Petersburg, Russia. 62 years later in 1954, Russian dancer/choreographer and founder of New York City Ballet, George Balanchine (b-al-in-sheen), created a full-length *Nutcracker* and premiered it in the United States on the American Ballet Theatre. To this day, there are several different versions being performed in the United States every December, but all are centered around the story of a little girl and the magical Kingdom of the Sweets.

Read and Discuss

Before the Story: Show the attached photo to the class. Using the photo and their previous knowledge of the story, have students infer key characters and the plot of *The Nutcracker*.

What is happening? Why? What will happen after?

Did you know???

At its premiere in Russia in 1892, *The Nutcracker* was a failure with the public and critics. Tchaikovsky died less than a year later, not knowing what a huge international success the ballet would become.

Lesson 1: Nutcracker Story Adventure

Materials Needed:

- Nutcracker Story Adventure Script
- Imagination

Let's introduce the main characters of *The Nutcracker*:

Clara: *A young girl. She is presented with a nutcracker doll for Christmas and dreams that he comes to life.*

Herr Drosselmeyer: *Clara's mysterious uncle. He presents Clara with a nutcracker doll and is the architect of her magical adventure*

Nutcracker: *Clara's toy that comes to life. He is transformed into a prince and accompanies Clara on her adventure.*

Rat King: *The mischievous King of Rats. The Rat King declares war on the Nutcracker and his soldiers.*

Sugar Plum Fairy: *The Ruler of the Land of Sweets.*

Now it is time to make Cues for our Main Characters.

What is a Cue? A "cue" tells you what to do! A cue is either said or done to serve as a signal to the actor to signal their performance! Just like we raise our hands in class to signal that we have to question or ask or answer.

*Use the cues provided for each character or create your own!
You can also have the students create these in real time as you introduce the characters.*

Clara:

Phrase to say out loud – "la, la, la"

Gesture: Hands above the head in High 5th (also known as En bogh). Both arms are above head to make circle while walking one small circle on their tippy-toes

Herr Drosselmeyer:

Phrase to say out loud – "I am the toymaker"

Gesture: First, arms open in low v out to side. Then twist arms into body as if you were wrapping a cape around yourself. (right hand to right shoulder, left hand behind back)

Nutcracker:

Phrase to say out loud – "Crack"

Gesture: Clap hands together

Rat King:

Phrase to act out loud – Evil laugh

Gesture: leaning forward with right hand out acting as if you are holding a sword

Sugar Plum Fairy:

Phrase to say out loud - “Let’s Dance.”

Gesture: Ballet Mime for Let’s Dance – Circle hands around each other from low to high above the head ending by opening arms out and floating all the way down to the side.

Now it’s time to...

Act It Out!

Read the story of *The Nutcracker* together and after the character’s name is read, that is your cue to Act and Dance! Use the Cues Movements and Phrases you have learned and go on a magical adventure!

PRELUDE: HERR DROSSELMAYER’S WORKSHOP

It is Christmas Eve and **Drosselmeyer** is eagerly working on the toys in his workshop. He hurries to go to his relatives, the Stahlbaums’, Christmas party. The Stahlbaum family, including two children **Clara** and Fritz, excitedly get ready for their Christmas party.

ACT I, SCENE I: THE CHRISTMAS PARTY

Herr Von Stahlbaum and his wife welcome all of their guests. **Drosselmeyer** presents the children with a few fun mechanical toys from his shop but gives **Clara** a special **Nutcracker** doll. In a fit of jealousy, Fritz tears the doll away and breaks it. **Drosselmeyer** magically repairs it and she happily dances a lullaby for her **Nutcracker**. After the final dance, all of the guests leave the party. **Clara** sneaks back downstairs to find her gift and falls asleep with the **Nutcracker** on the couch. **Drosselmeyer** enters again and awakens the room with Magic. **Clara** wakes up, amazed to see a magical world where little mice are everywhere and her **Nutcracker**, now life size, is standing in its own guardhouse!

ACT I, SCENE 2: THE BATTLE SCENE

After the sweet mice leave, **Clara** is frightened by the incredible sight of much larger rats and with a great boom, the mighty **Rat King** appears and declares that **Clara** will marry him, but she refuses. Suddenly the **Nutcracker** comes to life and defends her. The **Nutcracker** calls his soldiers to battle and with their help, **Clara** and the **Nutcracker** defeat the **Rat King** and his army.

After their triumph, her **Nutcracker** transforms into a handsome prince! The Prince thanks **Clara** for saving his life by offering to take her to his magical kingdom and on their travels through the Snow Kingdom, they meet the Snow Queen and King and watch the enchanting Snow Maidens dance.

ACT II: KINGDOM OF THE SWEETS

They finally arrive to the Kingdom of Sweets where they meet the **Sugar Plum Fairy** and all of the Prince's royal subjects. They tell of their victory over the **Rat King** and his army. In celebration, the beautiful **Sugar Plum Fairy** encourages everyone to perform a dance from their home towns for **Clara**. After the celebration ends, **Drosselmeyer** magically brings **Clara** back to her living room. She awakens to find her mother looking for her and cradles her precious **Nutcracker** in her arms. "It was all such a wonderful dream," she thinks, "or was it?"

Lesson 2: Themes and Reflection

Materials needed:

- Whiteboard or chart paper to record student responses
- Paper or notebook for writing activity

This Lesson takes some themes of *The Nutcracker* and invites students to make observations about the ballet and discuss the topics identified below. You may begin discussion of the related themes with the suggested leading questions. Feel free to modify classroom discussion to meet your specific needs and interests as well as those of your students, including assigning a discussion question as a writing assignment. We suggest taking one theme at a time to discuss, then having students write on their own and finally having a group discussion. The white board is used to write ideas, thoughts, and feelings that were shared. We found this 3-step process to be most successful.

Part II of the lesson discusses the creativity and imagination involved in creating art. Students have an opportunity to be creative and explore how they would imagine *The Nutcracker*.

Act I. Scene I. The Christmas Party



The Stahlbaum family, including two children **Clara** and Fritz, excitedly get ready for their Christmas party. Herr Von Stahlbaum and his wife welcome all of their guests.

Theme #1: A celebration or party

What kinds of parties have you had?

What are the reasons and occasions that you celebrate with a party?

Who comes to these celebrations and parties?

Why do we invite these guests to our parties?



Herr Drosselmeyer, Clara's magical uncle who is a toymaker, arrives and presents dolls and trumpets to the children. Then he presents life-like mechanical dolls that perform for the guests. Drosselmeyer gives Clara her own special doll, a Nutcracker.

Theme #2: A special gift

What special gifts have you received?

What special gifts have you given?

What makes a gift special??



There are many friends and relatives at Clara's and her family's Christmas party, but not everyone is fun to be with. In a fit of jealousy over Clara's Nutcracker, Fritz tears the doll away from Clara and breaks it.

Theme #3: Family and conflict

Do you have disagreements with your brothers and sisters?

What do you argue about?

How do you resolve these conflicts?

How can you prevent them from happening in the future?

How do you apologize?

Act I. Scene 2. The Battle Scene



Clara is frightened by the incredible sight of little mice everywhere and terrified by the rats. With a great boom, the mighty Rat King appears. He declares he will finally kill the Nutcracker, Clara's special gift! But Clara defends her prince.

Theme #4: Standing up for what is right

Have you ever had to defend someone or something?

Why did you feel you needed to defend them?

Was it hard or scary?



The Nutcracker Prince and Clara travel through the Magical Snow Kingdom and meet the Snow King and Queen. There they watch the Snow Maidens Dance!

Theme #5: Dreams and fantasies

What kind of dreams do you have?

What did you do and where do you go in your dream?

Why do some dreams feel real to you?

Act II. The Kingdom of the Sweets



After the victory over the mice, the Nutcracker Prince brings Clara to the magical Kingdom of Sweets. The Nutcracker Prince presents Clara to all of his subjects. The beautiful Sugar Plum Fairy arrives and she tells everyone to dance for Clara. The celebration ends and magically she is back to bed. It was all such a wonderful dream...or was it?

Theme #6: Journey to a new and different place

Have any of you been on a journey or a trip?

Where did you go? How far did you travel? How did you get there?

How would you describe this place?

Was this place similar or different from where you live now?

Lesson 3: Behind the Scenes Overview

Materials Needed:

- Piece of Paper
- Drawing supplies
- Imagination

It takes a lot of creativity or imagination to create a show like *The Nutcracker*. Everything from the costumes, to the lighting, to the music, to the choreography has to be thought of or created from someone's imagination. Every role is important in making a show happen.

Choreographer: A person who creates dance compositions and plans and arranges dance movements and patterns for dances.

Dancer: A person who moves their body to music or to their own internal beat.

Composer: A person who writes music for voices and/or instruments.

Musician and Vocalist: A Musician is a person who plays a musical instrument. A Vocalist is a person who uses their voice, also known as a singer.

Light Designer: A person who defines the way the audience sees the performance. The things they don't want you to see are not lit. Also, they can adjust the brightness and change the colors!

Sound Designer: A person who is responsible for everything the audience hears. Creating effects and textures that will create naturalistic and abstract worlds for the audience.

Set Designer, Master Carpenter, and Scenic Painters: The Set Designer is the person who creates the look for the set through the overall design and furniture to be used. The Master Carpenter is in charge of the construction, mounting and rigging of the scenery. The Scenic Painters are artists who paint the set, backdrops and floors.

Costumer Design/Wardrobe Manager: A person who creates characters' outfits/costumes and balances the scene with texture and color. They also decide on wigs, accessories and more—right down to the shoes!

Marketing/Social Media: From website design to posters, dancers need excellent visuals to promote their work. If you enjoy working on computers and experimenting with visual art, you can support dance by creating the images that draw people into the theater!

Did you know???

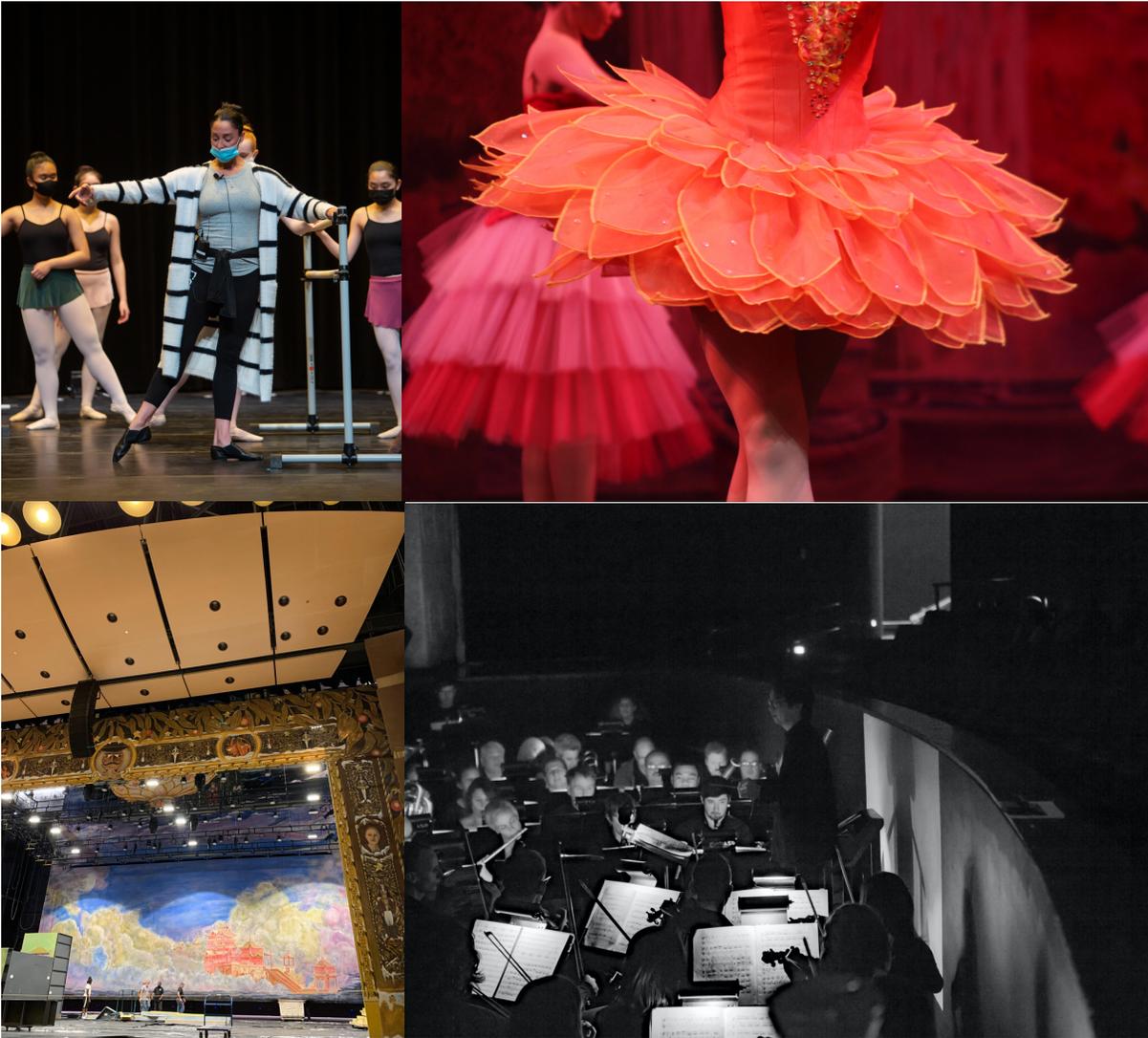
20 people work backstage to coordinate the scenery, lighting, and costumes during each performance of Ballet Lubbock's *The Nutcracker*. There are other roles such as Technical Director, Stage Manager, Casting Director, Prop Maker, Make-Up Artist, Fight Director, Stage Crew, Flyperson, Box Office Manager, Usher, Executive Director, Data Archivist, Tour Manager and many, many more!

Part 1:

Of the roles listed and described above, have the students choose two of their favorite roles. Have them write one role on the top of each side of the paper. Next, have the students draw a picture of the roles they would like to be.

Part 2:

When they have finished, allow the students to share what they chose and to act out one of the two roles they chose. Physicalizing the roles helps to bring their pictures and goals into reality!



Top Left: Dancers in rehearsal run by Choreographer Top Right: Tutu created by the Costume Crew

Bottom Left: Backdrop for scene being painted Bottom Right: Orchestra playing live music

Want to know more about different jobs in the theatre industry? Check out this link!

<https://getintothetheatre.org/blog/complete-list-of-jobs-in-theatre-industry>

Lesson 4: Dance and Ballet Basics

Materials Needed:

- Space to move
- Music
- Imagination

While dancers traditionally take dance class in a studio, you can also hold dance class outside, at your home, and even your classroom! Today we are going to learn a few dance steps with counts! Dancers

count music in 8s. We use counts in order to move in unison. One, Two, Three, Four, Five, Six, Seven, Eight. Count with me and clap your hands!

Beat: In your body you have a pulse. What makes that pulse? Your heartbeat. Can you find your pulse on your neck or wrist? Can you walk to the beat of your pulse? In music, what is a beat? It is the pulse of music. When I turn on the music, I will beat the pulse, or beat, of the music with my drum (or on a desk, wall, or the ground). Walk on every single beat. Do not miss a beat, and do not walk in between the beats!

You can also count in other Languages. Classical Ballet started in Louis XIV's court, so the basic terminology is in French. Let's practice counting in French. Repeat after me!

FRENCH: Un / Deux / Trois / Quatre / Cinq / Six / Sept / Huit

Now let's try Spanish. Repeat after me!

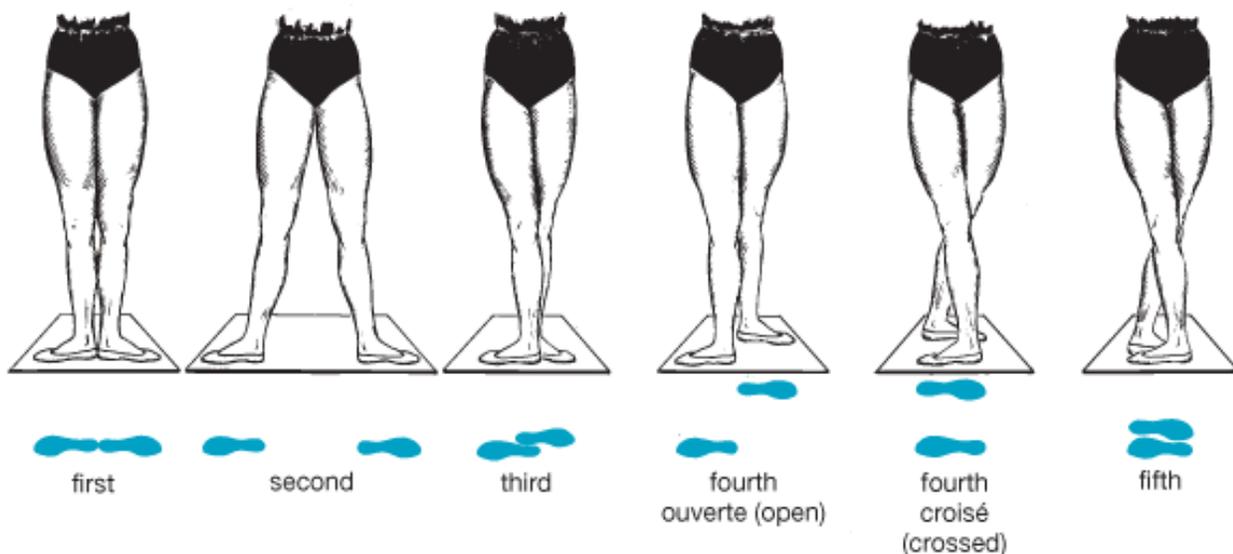
SPANISH: Uno / Dos / Tres / Cuatro / Cinco / Seis / Siete / Ocho

Here are some Ballet positions of the Arms you will see in the Nutcracker:



5th Positions of the Arms is also known as En Haut! (pronounced "On" "Oh")

Ballet Positions of the Feet:



First Position: In this position the feet form one line, heels touching one another.

Second Position: The feet are on the same line but with a distance of about one foot between the heels.

Third Position: One foot is in front of the other, heels touching the middle of the other foot.

Fourth Position: The feet in first position and separated by the space of one foot is known as open fourth positions. Classical fourth position is the same as third position, but with the feet about a foot apart (known as crossed position).

Fifth: The feet are crossed so that the first joint of the big toe shows beyond either heel. In the French and Russian Schools, the feet are completely crossed so that the heel of the front foot touches the toe of the back foot and vice versa.

Additional Ballet Terms:



Plié (plee-YAY) – to bend – Here a dancer has her legs in Plié.



Tendu (TAWN-doo) – to stretch – Extending the leg in front, side, or back with toes still connected to the ground. Here the dancer is demonstrating a Tendu to the side.



Arabesque (AIR-uh-BESK) – A posture in which the body supported on one leg, with the other leg extended horizontally backward.

A Ballet Dance: Learning a Dance to Counts –

Counts 1-4 Standing in First Position Feet/Arms in Fifth- Hands raised slowly up, pass the bellybutton to high above head.

Counts 5-6 Open arms out to the side (2nd positions arms)

Counts 7-8 Close arms into first position. (Round shape of arms low)

Counts 1-2 Tendu Right leg (leg extended to the back keeping big toe on the ground)

Counts 3-4 Arabesque (Lift extended leg off the ground) and have arms go back out to second position

Counts 5-6 Lower Right leg to tendu

Counts 7-8 Close back to First with arms and legs.

Counts 1-2 Plié Legs (Bend knee on 1, straighten on 2)

Counts 3-4 Relevé (REH-luh-VAY) (Means “to rise”) to tippy toes arms in High 5th (En Haut)

Counts 5-6 Turn around self by walking on tippy toes over right shoulder

Counts 7-8 Find front and lower heels to 1st position and arms to first position.

Repeat everything to the Left!

Finish with a Bow or Curtsey.

Yay! We just did a Ballet Dance!

While teaching and reviewing the dance, have students repeat Ballet Terms back.

You can do the dance in silence but if you have the opportunity to use music, we highly suggest it.

We recommend: “I’m Yours” by the Vitamin String Quartet.

Did you know???

When creating a new dance piece, it takes one hour of rehearsal to make and set one minute of

choreography?

Lesson 5: All About the Music

Materials Needed:

- Internet for music
- Imagination

Ballet Lubbock's *The Nutcracker* is performed with a live orchestra of about 45 musicians playing for each performance. The composer of all of *The Nutcracker* music is Peter Ilyich Tchaikovsky who was born in Russia.

Activity: Can you name some Instruments that you hear in this song?

Act 1: Maria's Dream - <https://www.youtube.com/watch?v=OxG0d9jKGdc>

Flute, Oboe, Harp, Bassoon, Clarinet, Timpani, Clarinet

Act 1: The Battle – <https://www.youtube.com/watch?v=HteGkU3ZNuc>

Violin, Viola, Base, Snare Drum, Timpani, Cymbal, French Horn

Act II: Sugarplum Fairy - https://www.youtube.com/watch?v=o0q2yh_VDpU

Flute, Oboe, Clarinet, Bassoon, Horn, Celesta (Like paino but with metal plates instead of strings), Xylophone, String Family

He wrote the music for 30 different instruments for *The Nutcracker*!

Other Instruments in the Orchestra: Tuba, French Horn, Trombone, Triangle, Tam-tam, Glockenspiel, Tambourine, Castanets

Phrasing, Tempo, & Rhythm

Rhythm: What is a rhythm? It is the combinations of long and short, or sound and silence. I will clap a rhythm, and you repeat. (Begin simply, then try more complex). Can you repeat my rhythm without clapping your hands together? What other body parts can you use (encourage the use of feet, slapping knees, snapping fingers, rubbing hands together, vocal noise, etc.)?

Activity 1: Clapping in Rhythm. Clap these patterns in all for time signatures to emphasis timing and speed.

- Regular Time (1 2 3 4)
- Double time (1 & 2 & 3 & 4 &) (Clap on Numbers and "&"s)
- Half time (1 _ 3 _ 1 _ 3) (Each clap holds two beats)
- Waltz 3/3 Time (Clap on 1. Say "2", "3". That way we are clapping on the downbeat)

Activity 2: Practice doing these movements to music.

Regular Time, Double Time, Half Time: March 1 composed by Tchaikovsky performed by New York City Ballet Orchestra - <https://www.youtube.com/watch?v=maWN1MH9za4>

Waltz 3/3 Time: Act I: Grandfather's Dance composed by Tchaikovsky performed by New York City Ballet Orchestra - <https://www.youtube.com/watch?v=Kxu-fRaFLDQ>

Activity 3: Divide the class into two groups and have each group try a different rhythm. If the class is able, have four groups making each rhythm at the same time.

Rests: In music, a rest is when the music stops and there is silence. Since dance usually doesn't make noise, what would a rest be in dance? Instead of just being silent, dancers would be still. Let's try resting or freezing. First, move for eight counts making clapping and slapping noises with our bodies. Then, hold still in an interesting shape for eight counts. Repeat with every four counts and every two counts.

Topic Questions:

How can music inspire you to dance?

Why is it important to be able to find the beat in music?

Do you like to freeze or rest?

Additional Activity Extension: Take the Ballet Dance from Ballet Basics and dance it Regular, Half, and double time. (Take 2 counts to do each movement, Take 4 Counts to do each movement, Take one count to do each movement)

Did you know???

Tchaikovsky based the music for the Coffee dance on the melody of a Georgian lullaby.

The special instrument played for the Sugarplum Fairy's solo is called a celesta. Tchaikovsky used the newly-invented celesta to make the music for the Sugar Plum Fairy sound like the "sprays of a fountain" as the choreographer, Marius Petipa, requested.

The music for the violin solo during the change of scenery in Act I is actually taken from Tchaikovsky's score for the ballet *The Sleeping Beauty*.



Lesson 6: Choreography - Making Moves

Materials Needed:

- Imagination
- Space to Move
- Music
- Scarves (optional)

Teacher can decide to have students stand next their desk or move the desk out of the way for this lesson. Music is not necessary but it is a nice added element for the final Activity in this lesson.

A choreographer is the person who makes dances. They combine lots of different ways to move to help tell a story. Here are some tools that choreographers use while they are creating a dance! (There are more in-depth ways to describe each of these categories, but these are the most relatable)

Here are the five ways we Categorize movement for the Elements of Dance

BODY, SHAPE, SPACE, TIME, ENERGY

Body: Body Parts (Legs, Arms, Head, Hands, Elbow, Eyelash ect)

Shape: Circular, Angular, Symmetrical, Asymmetrical

Space: High, Middle, Low

Time: Fast, Medium, Slow, Staccato

Activity 1: Have students use their bodies to explore each Element of Dance

For **Body** have the students only move their upper body and then only their lower body. Next, have the students move their bodies in isolation of body parts while keeping everything else still.

For **Shape** have the students explore circles by either making a circle with their body (Two arms connected, Hand closed like you would for binoculars) or have the students slowly let the arm swing a circle in space, roll their head in circle or draw it in the air with their finger. Walking in a circle also counts! Repeat for Angular and other shapes.

For **Space** allow them to reach up high, then in the middle and next down low. Start to incorporate. Begin to add elements of Body and Shape together like make a circle up high, a line in the middle and show your elbows down low. Mix and Match.

For **Time** allow the students to move slow like a Sloth or an Astronaut on the moon, Medium like a person or fast like a cheetah! Begin to combine with the last three categories. (Make Circles slow in your wrist, Medium speed asymmetrical shapes in the middle or Fast Angular shapes with your feet!) Mix and Match!

Energy: The Amount of Force a Movement is performed

Here are some Energy Qualities to teach types of dance movement:

Percussive: Strong, Sharp

Swinging: Suspended and Released

Sustained: Smooth Continuous

Frozen: No Motion, Still

Vibratory: Shaking, Vibrate

Collapsed: Drop energy, Released

(These are the 6 basics Movement Qualities but you can use any verbs and adverbs to have them explore. Example: Move as if you are happy, floating, slicing, flicking, diving, sad, wrapping ect.)

Activity 2: Have students use their bodies to explore each Movement Qualities. Simon Says is a great tool to switch in between each quality. Once the Dancers have begun to understand each quality, start to incorporate the Body, Shape, Space and Time. Another challenge is to split the class in two and have then move in opposites.

Activity 3: Let's Make a Dance!

Option 1: By using accumulation, have different students in class make a movement for each of the Movement Tasks (Feel free to make your own) adding one new movement each time to help them remember the order.

Circle Up High

Vibratory shoulders

Linear path with feet

Arms Percussive

Asymmetrical Legs

Swinging Jump

Slow sinking torso

*Frozen Happy Shape in the
Middle*

Every time a new movement is added makes sure to have the students say the action out loud as they do it. When they have got it, just show the action with their bodies and *no words*. Optional- add any music (instrumental preferred) with Varying tempos and feels to see how the movement Changes.

Option 2: Nutcracker Story Act 1 Abridged. Have students create a Movement based on each line of the story. Let them tell you what movement quality or element of dance they chose and why. Using accumulation, add the movements together and finally perform it with their body only and *no words*. I have provided examples of movement texture ideas. Try to have students avoid direct pantomime.

- Drosselmeyer makes toys in his shop. - (Hands, Small movement, mid-level)
- There is a big party at Clara's family's house - (arms, sustained)
- Friends and family dance to lively music - (whole body, medium, vibratory)
- Clara receives a Nutcracker for a gift - (Gathering, happy)
- The Nutcracker Breaks - (Sharp movement)
- The Nutcracker come to life and fights the Rat King - (percussive, marching, Slice)
- The Rat King is defeated - (collapse, low-level, sinking)
- The Nutcracker and Clara travel to the Snow Kingdom - (Low to high like in a sled, sustained)
- The Snow Maidans Dance - (swinging, slow, circular)

Lesson 7: Costumes & Props

Materials Needed:

- Printer
- Arts Supplies: Colored Pencils, Markers, Crayons, Pencils
- Imagination

A character's costume can tell the audience so much about who they are! COSTUME is just another word for the **clothing** the actors wear on-stage. When you dress-up for Halloween, you are using an outfit to transform who you are, and the actors are doing the exact same thing in a play.

The **Costume Designer** decides what each actor will wear in the show. To get their ideas on paper, they create a colored sketch called a RENDERING. This costume rendering is used as the guide to make the clothing you see in the play.

Now, it's your turn to be a Costume Designer! Here are the instructions:

1. Choose a character. This can be a character from your favorite story, or you can make up your own.

2. Close your eyes, and use your imagination to see your character. To get you thinking, try answering these questions:

- What season is it? For example, are they wearing a winter coat or summer shorts?
- What colors represent your character's personality? For example, would they wear happy bright colors or gloomy dark colors?
- What does your character do? For example, are they a superhero or a student?

Students can draw this on a blank piece of paper or use the two outlines on the following pages.

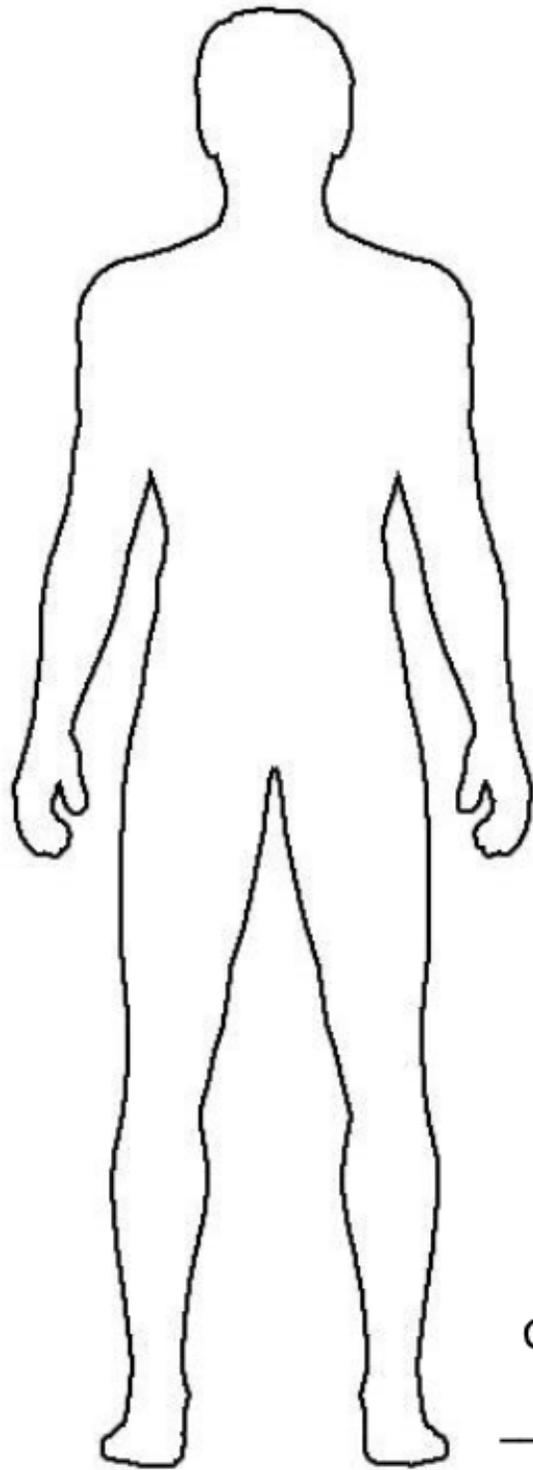
Need a challenge? Bring your costume rendering to life by finding clothing or materials around your home that look like your design. Dress-up and give your own page-to-stage presentation.

Need to simplify? If you're designing with a younger student, choose a character that they already know and love. Focus on major costume features, such as what color they wear.

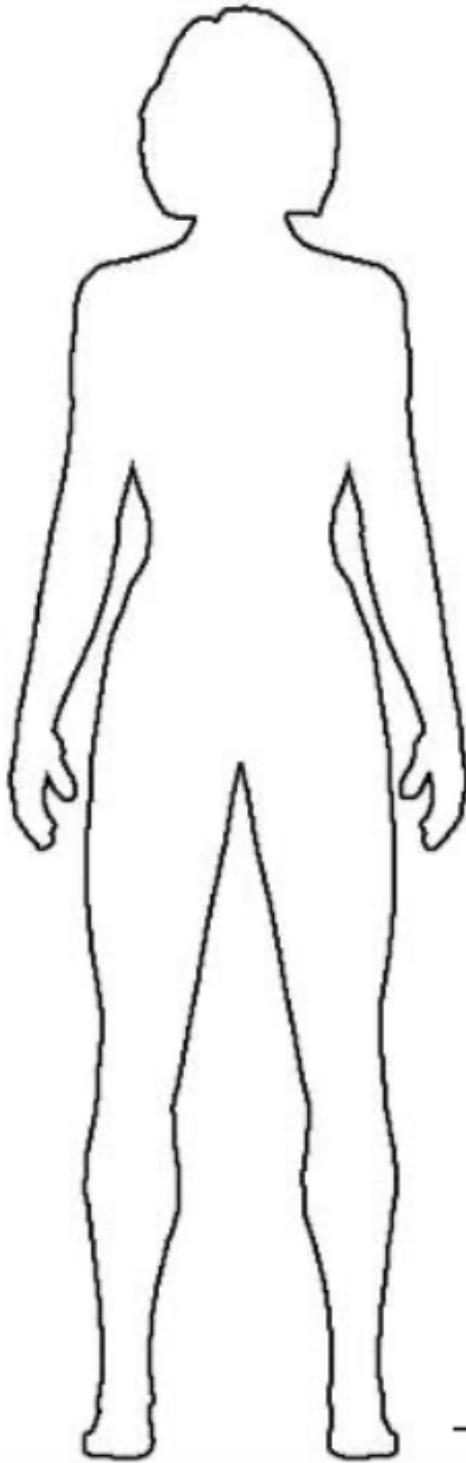


Did you know???

- 150 costumes appear onstage in each performance.
- The Sugarplum Fairy's tutu is made of 300 yards or 3 football fields of tulle!
- There are over 350 jewels and sequined appliqués sewn by hand on all of the corps ballet costumes, including the Dew Drop Fairy costume which has over 50 crystal dewdrops.



Character's Name:



Character's Name:

Lesson 8: Sets and Sounds!

Materials Needed:

- Printer
- Art supplies: Pencils, Markers, Crayons, Colored Pencils
- Imagination

Part 1: SETS

The set is usually the first thing you see when you walk into the theatre for a show! SET is short for the word “setting,” which is the **environment** where the story takes place. Look around the room, and see if you can identify elements of your current setting. For example, if you are in your living room you might see a couch, lamp, or television. For your classroom you might see a desk, bookshelf, whiteboard, chair or sink.

The **Set Designer** decides what the world of the play will look like. To get their ideas on paper, they sketch and create a RENDERING, just like Costume Designers. They also make a MODEL, which is a miniature representation of the set, along with special drawings such as a GROUNDPLAN and ELEVATIONS that show exactly how big everything is and how it is built.

1. Choose a setting. This can be the place your Costume Design character lives, or you can make up a new setting.
2. Close your eyes, and use your imagination to see your set. To get you thinking, try answering these questions:
 - Where are you? For example, are you in a forest, on the moon, or in a school?
 - What is the time period? For example, are you in the Wild West or in the future with robots and flying cars?
 - What happens there, and what do you need? For example, if cooking takes place in a kitchen, do you need an oven or sink?
 -

Activity 1:

Use a sheet of paper to draw your very own set rendering using crayons, markers, colored pencils, or paint!

Need a challenge? Create your set in 3-D by making a model. You could use Legos, toilet paper tubes, empty shoebox, straws, cotton balls to make a snow scene or anything else you can find.

Need to simplify? If you’re designing with a younger student, choose an easily identifiable environment, and draw it together. For example, you could draw sand dunes and waves for a beach, or you could draw trees and a river for a forest. For *The Nutcracker*, you can draw the Land of the Sweets or the Village!

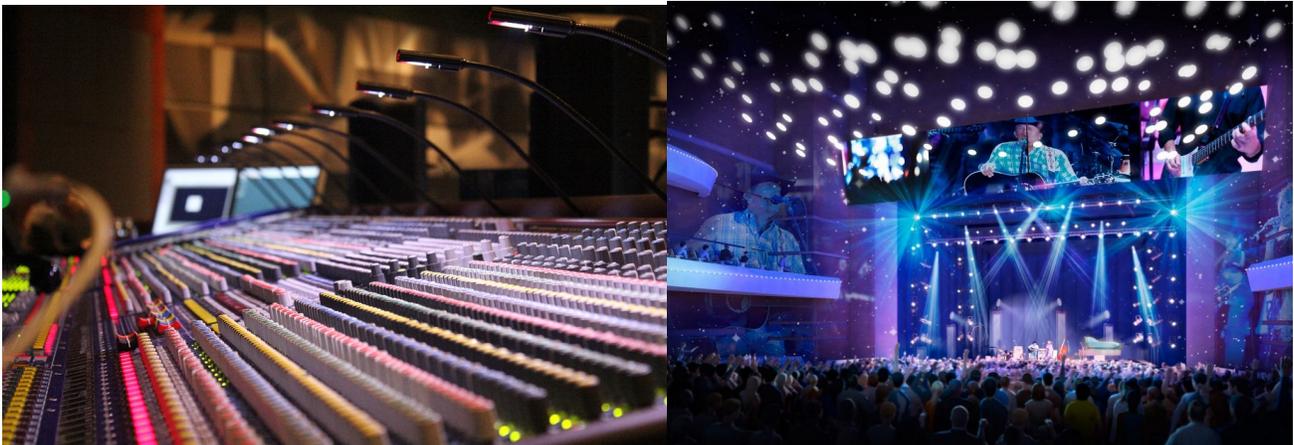
Part 2: Sounds

When you visit the theatre, you can see the world of the play through the costumes and set, but you can also *hear* the world of the play through its sounds! This can include noises such as a thunderstorm or ringing phone, as well as mood music.

The **Sound Designer** decides what the audience will hear during the play. They make a CUE LIST, (remind them that a cue tells you what to do!) which details every noise that happens in the show. Then they record, find, or compose each sound effect and piece of music. Everything is played out of speakers in the theatre, and the audio is operated by a special controller called the MIXING CONSOLE, along with a computer program called QLAB. See all of this equipment in action!

Now it's your turn to be a Sound Designer! Create your own design by using the Sound Effects Mad Libs worksheet. Once you're done, try performing it to a partner in class or to the entire classroom.

Print out the Nutcracker Mad Lib sheet and the Onomatopoeia sheet on the next pages as needed. This can also be written out on a white board and completed together as a class!



Did you know???

Between 100 and 200 lighting instruments are used in the stage lighting for the production.

The primary colors are Red, Blue, and Yellow. The primary Colors of lights are Red, Blue, and Green!

Mother Ginger's skirt is supported by a 20 feet of PVC piping for the frame and weighs over 100 pounds.

Most of the scenery in the production is actually painted fabric.

The giant Christmas tree grows to a full height of 25 feet.

Sound Design Mad Lib

Fill in the Blanks to write your very own *The Nutcracker* inspired story. When you read your story out loud, Make the noises you have chosen to bring your sound design to life!

Clara listening for the sound of door finally closing _____ after all the
(Sound Effect)

Christmas Eve party guests have left. Clara then crept down stairs to grab her

Nutcracker and fell asleep on the couch quietly _____. She was awoken
(Sound Effect)

by the _____ of mice feet on the floorboards as the mice made tiny
(Sound Effect)

_____ out of their mouths. She sprang up and let out _____
(Sound Effect) | (Sound Effect)

because the fierce Rat King had appeared! By Magic _____ the
(Sound Effect)

Nutcracker had grown life-size to defend Clara. The Nutcracker's summoned his

army and they could be heard _____ to fight the Rat Kings Army as the
(Sound Effect)

trumpets _____ and drums _____ played. Their cannon let out a
(Sound Effect) (Sound Effect)

loud _____! The swords _____ against each other until the
(Sound Effect) (Sound Effect)

Nutcracker and Clara finally defeated the Rat King! They celebrated with a

_____ and began to travel into the snow Kingdom.
(Sound Effect)

Do you need help choosing your sound effects?

You can pick from the onomatopoeia word list below!

Onomatopoeia is a word that mimics a sound.

Achoo	Groan	Pow
Argh	Growl	Ring
Bang	Gulp	Roar
Beep	Hiccup	Sigh
Boo-hoo	Honk	Sizzle
Boom	Howl	Slosh
Boing	Hush	Smash
Buzz	Jingle	Splash
Clink	Kaboom	Squish
Crash	Knock	Thud
Creak	Moan	Thump
Crunch	Munch	Tick-Tock
Ding-Dong	Ping	Vroom
Drip	Plop	Whoosh
Fizz	Poof	Whiz
Gasp	Pop	Zoom

Lesson 9: Dance and Language

Materials Needed:

- Pen and Paper
- Imagination

In ballet, they use specific types of pantomime.

Pantomime

Pantomime (or mime) is using actions or gestures without words as a means of communication. In ballet, it helps the audience better understand the story and what the characters are feeling. Here are some of the most familiar gestures used in ballet:

Anger	Fist shaken
Ask	Hands clasped together in pleading gesture
Beautiful	Hand circling face
Death	Arms straight in front, crossed at wrists with hands in fists
Love	Hands over heart
Marriage	Index finger pointing to ring finger on left hand
Money	Counting coins in hand or rubbing thumb & fingers together
No/never	With palms down, hands waving over each other crossing at wrist
Pray	Hands flat, palms together in front of chest with arms extended
Remember/Think	Touch or point to temple
Royal	Hand circling top of head to indicate crown
Sad	Finger tracing tears down face or wiping cheek
Sleep	Hands in praying position, held on side of face with head inclined
Why/Where/What	Hands open, palms up, arms opening from in front of body outward

Activity 1:

Have students choose three words from the list. Allow them to create at least two sentences to tell a story. Next share the short story but instead of saying the words chosen, use the mime described above. Have the students guess what words were chosen.

Example: words selected – Sad, Sleep, Remember.

I remember I have to do chores. That makes me *sad* because I want to *sleep*.

Activity 2.

One of the best and most-loved parts of *The Nutcracker* is the snow scene. To choreograph the snow scene, one would have to think about what it would be like to make dancers look and dance like snow.

Can you come up with 20 words to describe snow?

Here are some we chose!

- cold
- floating
- soft
- hard
- melting
- pretty
- icy
- white
- magical
- powdery
- slushy
- crunchy
- powder
- crystalline
- picturesque
- heavy
- obscuring
- whiteout
- blinding
- flaky
- snowball snow
- snowman snow
- drifting
- blowing
- penetrating
- insidious
- particulate
- snow pellets
- snow grains
- punishing
- Blizzard
- talc like
- driving
- dreamlike
- fairyland
- alpine
- glacier
- temporary
- seasonal
- stormy

Activity 3:

Option 1: Prewrite: Create a sequence of events for *The Nutcracker*, a character list, and map your story. Next, have the students write a first person narrative from Clara's perspective in *The Nutcracker*. Students will then peer-review each other's papers before creating a final draft.

Option 2: Have students use the sequence to write a first person narrative from Clara's point of view about his/her experience in the battle scene or the Kingdom of the Sweets. Exchange your paper with a neighbor.

Lesson 10: Before the Ballet

Explain to students that, like Clara, they will be making a very special journey. They will be going to a theater for a performance of a famous ballet. You may explain that the theater is a special place for people to experience amazing and beautiful things. However, in order to fully appreciate the performance a certain kind of behavior is necessary. The following discussion might be helpful in preparing students for the ballet.

Appropriate audience behavior discussion:

How many of you have been to a theater?

Have you attended a ballet performance?

What was the performance and where was it?

How did people behave during the performance?

Is going to the theater like going to a football game? Is it like going to a symphony performance? Why or why not?

*How do people express themselves at a ballet? (Do people talk loudly, eat, move around, or jump up and down during a dance concert? Do people pay close attention? Are they quiet? When do they applaud? *at a Ballet performance it is acceptable and encouraged for the audience applaud whenever something spectacular happens during the performance)*

List of Do's

- Do make sure you are ready to sit and enjoy the show in plenty of time before the show starts: get a drink of water if you are thirsty, visit the bathroom, get a Kleenex if you need one.
- Do make yourself comfortable in your seat but don't put your feet on the seats or push against or bang into other people's seats.
- Do laugh if the dancers do something funny. Do clap if you want to show the dancers you liked what you saw.
- Do tell a teacher, parent, or chaperone before the show if the person in front of you is so tall that you may not be able to see well. Sometimes it helps to change places to make sure everybody can see.
- Do stay in your seat once the show starts. The theatre will be dark, and people should leave their seats only if they have a very important need to.

List of Dont's

- Don't chew gum, or bring food or drinks of any kind into the theatre.

- Don't stand up. The people behind you won't be able to see!
- Don't take pictures. It distracts the dancers and the audience around you!
- Don't talk during the show – not to your neighbor or to the dancers. There will be lots of time after the show to talk, and you can show that you enjoy the show by clapping.



Buddy Holly Hall of Performing Arts and Sciences

LEPAA (Lubbock Entertainment / Performing Arts Association) is proud to announce that the community vision for The Buddy Holly Hall of Performing Arts and Sciences is now a reality. The Buddy Holly Hall of Performing Arts of Sciences will be the cultural hub of Lubbock and the cornerstone of downtown revitalization, in addition to fueling the economy for years to come. The Hall is the home of Ballet Lubbock, Lubbock Symphony Orchestra and Lubbock ISD Visual and Performing Arts.

In the 1950s, a teenager from Lubbock, Texas sparked a cultural revolution with his music, songwriting, and big framed glasses. Today, The Buddy Holly Hall of Performing Arts and Sciences continues his legacy by revolutionizing performing arts, entertainment and education.

Resulting from years of community studies and focus groups and located in the heart of Downtown Lubbock, The Buddy Holly Hall of Performing Arts and Science is a unique model not found anywhere else in the world. The state-of-the-art campus features two theaters, event space, a full-service bistro and a ballet academy under one roof.

Designed by internationally-renowned Diamond Schmitt Architects, both theatres feature an acoustic value of NC15, offering both renowned artists and young aspiring artists the opportunity to perform on stage in a world-class venue. Site lines will be amazing from anywhere within the theater.



One of the most interesting features of The Buddy Holly Hall is the iconic guitar wall, a fine art sculptural installation depicting the image of Buddy Holly playing a Stratocaster. Designed by Texas artist Brad Oldham, the image is a 9,000 piece sculpture made of multiple sizes of guitar picks beautifully cast of aluminum with brushed bronze.

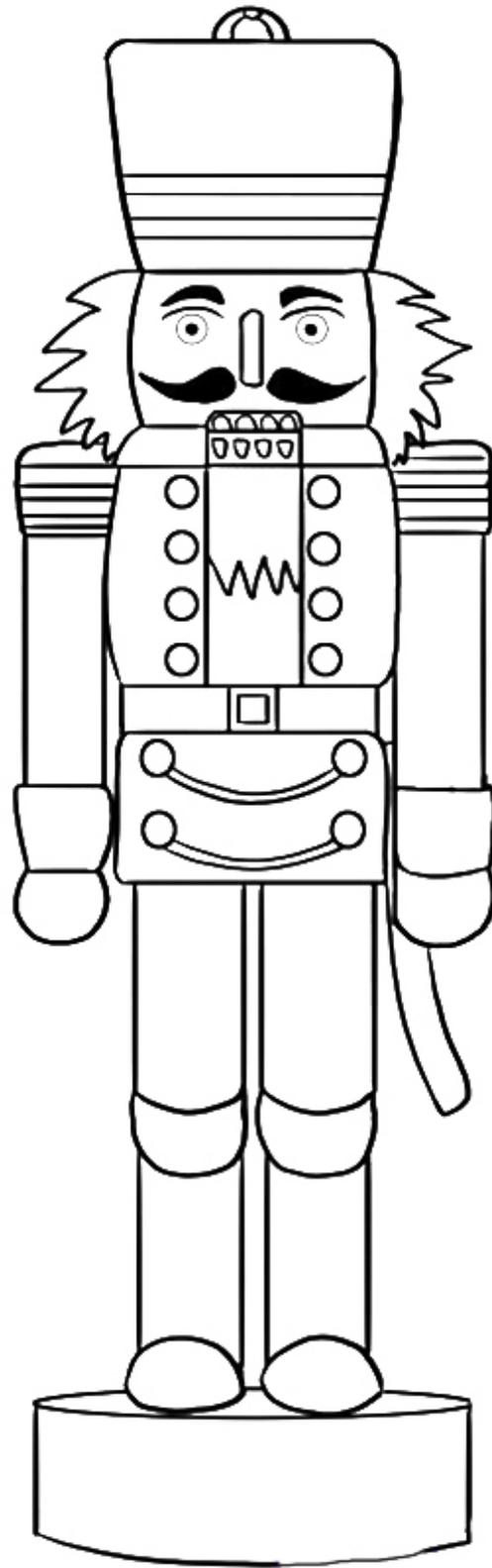
The Buddy Holly Hall is privately funded, owned and operated by The Lubbock Entertainment and Performing Arts Association, with 100% of all contributions directly funding construction of the project. Innovative partnerships with local arts organizations, public schools and universities, and private corporations will allow The Buddy Holly Hall to be financially self-sustaining upon opening in 2020.

As Buddy inspired the world's best music and musicians with his unique abilities, The Buddy Holly Hall of Performing Arts and Sciences honors that legacy inspiring future generations of artists, musicians and entertainers.



Additional Resources and Worksheets

COLOR ME IN!



Name: _____ Date: _____

The Nutcracker Ballet



DIRECTIONS:
Find and circle
the vocabulary
words in the
grid. Look
for them in
all directions
including
backwards and
diagonally.

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

ARABIAN
BALLERINA
BALLET
BATTLE
CHILDREN
CLARA
COMPOSER
CURTAIN
DANCE
DOLL

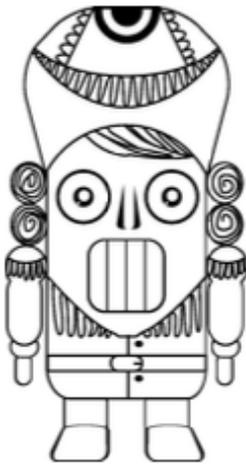
DREAM
FRITZ
GODFATHER
GUESTS
HOLIDAY
LIGHTS
MICE
MOUSE KING
MUSIC
NUTCRACKER

PARTY
PRESENTS
PRINCE
PUPPETS
RUSSIA
SOLDIER
SUGAR PLUM FAIRY
SWORD
TCHAIKOVSKY
TREE



Name: _____ Date: _____

The Nutcracker Ballet



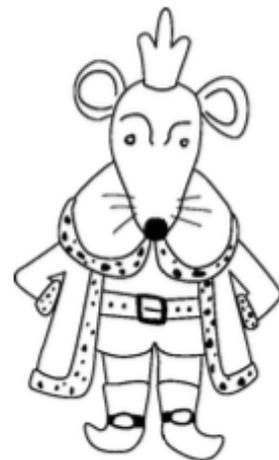
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W	O	Y	H	Y	J	W	P	Z	M	I	C	E	B	C	K	P	C	R
D	A	N	C	E	N	R	Z	C	K	B	E	P	S	H	E	R	K	I
X	F	T	D	B	E	N	I	E	A	R	Z	A	M	J	I	I	L	A
P	G	U	E	S	T	S	S	L	T	C	U	R	T	A	I	N	H	F
R	N	G	E	O	U	U	L	V	J	H	C	T	T	V	D	C	O	M
U	U	N	L	M	O	E	F	I	Y	O	R	Y	R	A	R	E	L	U
S	T	G	L	M	R	O	O	O	M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

ARABIAN
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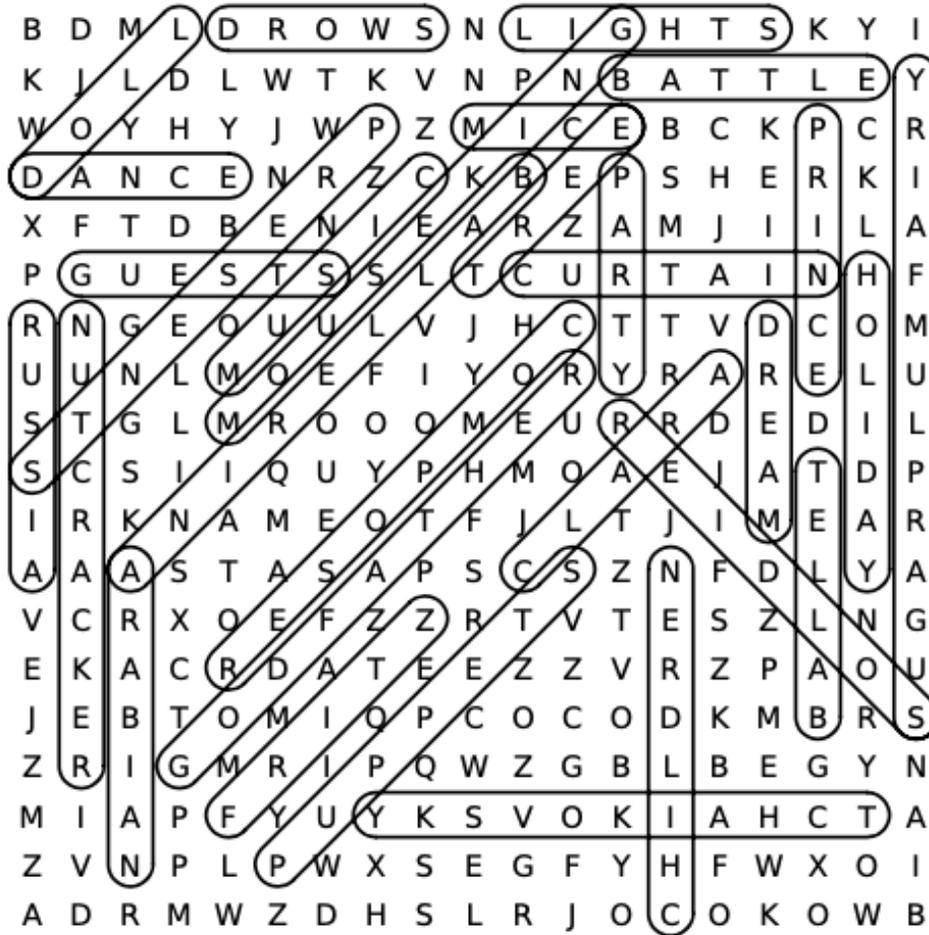
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PARTY
PRESENTS
PRINCE
PUPPETS
RUSSIA
SOLDIER
SUGAR PLUM FAIRY
SWORD
TCHAIKOVSKY
TREE



The Nutcracker Ballet

SOLUTION



Name: _____ Date: _____



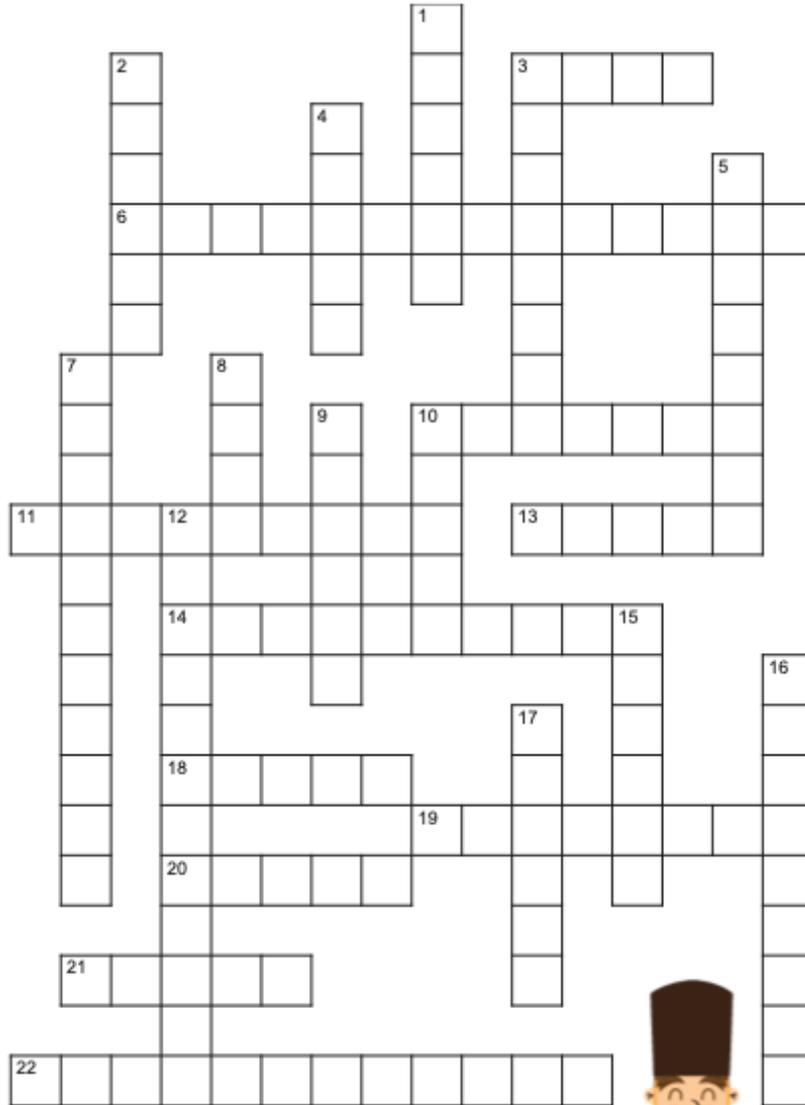
The Nutcracker Ballet

ACROSS

- 3. It is decorated for Christmas.
- 6. She lives in the Land of Sweets.
- 10. Stage concealer.
- 11. Female dancer.
- 13. They dance for the party guests.
- 14. Drosselmeyer's gift to Clara.
- 18. Clara's brother who breaks the Nutcracker.
- 19. The Nutcracker leads an army of them.
- 20. The Ballet ends with this dance.
- 21. Night time imagining.
- 22. Clara's godfather.

DOWN

- 1. Military fight.
- 2. People invited to a party.
- 3. Drosselmeyer's profession.
- 4. Christmas gathering.
- 5. Gifts.
- 7. His wrote the music for The Nutcracker.
- 8. Clara throws her slipper at their leader.
- 9. The Nutcracker turns into this.
- 10. The heroine of The Nutcracker.



- 12. Where the Sugar Plum Fairy lives.
- 15. Country where The Nutcracker was originally performed.
- 16. Leader of the mice.
- 17. Artistic dance.



The Nutcracker Ballet

WORD BANK

Ballerina

Ballet

Battle

Clara

Curtain

Dolls

Dream

Drosselmeyer

Fritz

Guests

Land of Sweets

Mice

Mouse King

Nutcracker

Party

Presents

Prince

Russia

Soldiers

Sugar Plum Fairy

Tchaikovsky

Toy maker

Tree

Waltz

The Nutcracker Ballet

Crossword

SOLUTION



Name: _____ Date: _____



Nutcracker Ballet

Word Scramble

The dancers are in their places and the curtain is about to rise, but someone has jumbled all of the words. Can you help by unscrambling the words so the show can start on time?

RSWDO _____

IRNCEP _____

ATRPY _____

EDARM _____

MSUEO _____

RCAAL _____

FARYI _____

PPPEUTS _____

RZFTI _____

STGESU _____

GSAUR _____

OCKTISYHAVK _____

SUARSI _____

ERET _____

LLOD _____

IGNK _____

LBTAET _____

SLRODIE _____

NKRARCCUET _____

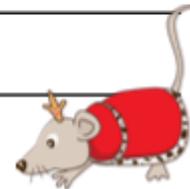
NSETPSRE _____

MULP _____

CMEI _____

TLALBE _____

HTDREOGFA _____



Name: _____ Date: _____



Nutcracker Ballet

Word Scramble

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IRNCEP _____

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STGESU _____

GSAUR _____

OCKTISYHAVK _____

SUARSI _____

ERET _____

LLOD _____

IGNK _____

LBTAET _____

SLRODIE _____

NKRARCCUET _____

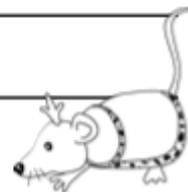
NSETPSRE _____

MULP _____

CMEI _____

TLALBE _____

HTDREOGFA _____



Nutcracker Ballet

Word Scramble

SOLUTION

RSWDO

SWORD

IRNCEP

PRINCE

ATRPY

PARTY

EDARM

DREAM

MSUEO

MOUSE

RCAAL

CLARA

FARYI

FAIRY

PPPEUTS

PUPPETS

RZFTI

FRITZ

STGESU

GUESTS

GSAUR

SUGAR

OCKTISYHAVK

TCHAIKOVSKY

SUARSI

RUSSIA

ERET

TREE

LLOD

DOLL

IGNK

KING

LBTAET

BATTLE

SLRODIE

SOLDIER

NKRARCCUET

NUTCRACKER

NSETPSRE

PRESENTS

MULP

PLUM

CMEI

MICE

TLALBE

BALLET

HTDREOGFA

GODFATHER

BALLET LUBBOCK

IT STARTS HERE

Mission: Ballet Lubbock changes lives. As a pre-professional dance school, we enhance our community through premier dance training, performances, and outreach.

Vision: We envision an inclusive community transformed by art, embracing dance as an enriching and integral part of life.

It is through our educational, outreach, and community engagement programming that students learn not only the technique of dance, but also the value of creativity, discipline, and commitment, emerging as young adults who embrace the reward of a focused passion and creating with their community.

It is through our performances that we enhance the cultural vibrancy of West Texas by engaging with our community, inspiring new levels of imagination, and creating memories for generations.

WHO WE ARE

Founded in 1969 by Suzanne Aker, Ballet Lubbock is a private, nonprofit organization dedicated to bettering our community through dance.

We believe art transforms lives and, at Ballet Lubbock, we aim to do so through the three main pillars of programming: The School, Performances, and Community Outreach and Engagement.

THE SCHOOL

Through a school-wide curriculum structured through 11 levels, over 50 classical ballet classes are offered August through May for ages three through adult. In addition to regular classes, Ballet Lubbock heavily invests in guest teachers and masterclasses, offered free of charge to advanced students. Ballet Lubbock also offers a series of Summer Workshops in June of each year, providing a summer intensive experience for students age three and up, and offers drop-in ballet classes for advanced students year-round. Ballet Lubbock aggressively invests in the continual improvement of our instructors and curriculum, as they are the foundation of all that we do. Regular teacher workshops, meetings, instructor evaluations, and superior parent communication are pivotal in our efforts to provide the greatest dance education possible.



PERFORMANCES

The Ballet Lubbock Company was formed with the goal to present quality ballet performances for the local community and provide advanced ballet students with the opportunity to prepare for a career in dance. This pre-professional Company performs all season long in a variety of capacities, from the Ballet's season productions to community and charitable events throughout the South Plains region. Each December the Ballet presents *The Nutcracker*, a beloved holiday production that attracts audiences of all ages. Each April, a Spring Performance takes place, and alternates between standard "story book" ballet repertoire, such as *Cinderella* (2012), *Coppelia* (2014), and *Snow White* (2016), and works of mixed repertoire such as *Music In Motion* (2013) a collaboration with the Lubbock Symphony Orchestra, *Percussion Pointe* (2015) a collaboration with the Texas Tech University Percussion Ensembles, and *Click* (2017) Ballet Lubbock's original evening-length musical commission featuring local producers, musicians, and artists. An annual School Performance is held every May giving ballet students the opportunity to perform at the Lubbock Memorial Civic Center Theatre.

OUTREACH AND COMMUNITY ENGAGEMENT PROGRAMMING

We passionately seek to make our programs known and available to all citizens of the South Plains. Ballet Lubbock offers free weekly dance classes in 16 elementary schools across 6 school districts through partnerships with Communities in Schools, brings ballet bedside every Tuesday and Thursday to Covenant Children's Hospital, grants more than \$45,000 in tuition assistance each year, sponsors specialized classes for students with autism and Down syndrome, hosts special performances for LISD and area schools, and donates more than 4,000 performance tickets to our neighbors who otherwise may never see the beauty of live dance. We work every day to be a relevant and integral part of the greater Lubbock area's cultural community.

At Ballet Lubbock, we strive to inspire our community through accessible dance education and performance of the highest artistic caliber. Thanks to the support of our generous sponsors and donors, we're able to provide free outreach performances to the Lubbock community to expose as many people to our favorite art-form—dance—as possible. Each year we offer special performances of *The Nutcracker* and our Spring Performance for children and special needs adults who would normally not be able to attend a ballet with a live orchestra. It is a truly priceless experience—in every sense of the word—for all those involved.

To ensure that all possible interested groups have access to information and tickets, a letter is sent to area organizations reaching as far as 160 miles away; the list of area agencies that participate in this favorite event grows each year. In recent years, we've had the great pleasure of diversifying our audiences by growing our reach which includes but is not limited to Buckner's Children's Home, StarCare, home school groups, church groups, Women's and Children's Protective Services, Texas Boys Ranch, Lubbock area elementary groups, Senior Living Centers, Big Brothers Big Sisters, Boys & Girls Club, and Children's Foster groups. Through our Outreach Performances, we hope to inspire an interest in dance that will grow into further dance classes at Ballet Lubbock, and a lifetime of appreciation for the performing arts.

By exposing our community to the world of dance we seek to foster an environment where education can flourish through art, and lives can be enriched with culture.

BALLET LUBBOCK'S COMMITMENT TO DIVERSITY, EQUITY, AND INCLUSION.

An integral part of ballet training is applying corrections in the belief that we can always do better.

We know there are things to examine, reflect on, and improve within our field and organization. With humility and vulnerability, Ballet Lubbock is committed to transforming the exclusionary history of ballet's origins as an art form and is committed to bolstering a diverse and inclusive present and future for the field while acknowledging our own imperfect history.

We resolve to create an inclusive community where each person is encouraged and platformed to speak their voice and add to the rich communal culture, which cannot be achieved until we are free from racism, bigotry, and hatred.

Ballet Lubbock strives for and celebrates a world enriched by cultural diversity and enhanced by authentic community relationships.

We are committed to inclusive representation in our board of directors, staff, and casting, and fostering an environment of belonging that supports, encourages, and empowers traditionally marginalized populations including, but are not limited to, groups excluded due to race, ethnicity, indigeneity, religion, gender identity, sexual orientation, age, physical ability, language, socio-economic status, and/or immigration status. We acknowledge that there are discrepancies we have not yet encountered but we are committed to educating ourselves and our community.

We are all stakeholders in Ballet Lubbock.

TEKS:

Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: inquiry and understanding; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing knowledge and skills students are expected to acquire.

Art: Students rely on personal observations and perceptions, which are developed through increasing visual literacy and sensitivity to surroundings, communities, memories, imaginings, and life experiences, as sources for thinking about, planning, and creating original artworks. Students communicate their thoughts and ideas with innovation and creativity. Through art, students challenge their imaginations, foster critical thinking, collaborate with others, and build reflective skills. While exercising meaningful problem-solving skills, students develop the lifelong ability to make informed judgments.

Music: The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

Theatre: Through the foundations: inquiry and understanding strand, students develop a perception of self, human relationships, and the world using elements of drama and conventions of theatre. Through the creative expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the historical and cultural relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the critical evaluation and response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.

- **§117.115. (A, B1, B2, B5, B6) Music, Grade 4,**

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- (2B) categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;
- (2C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and
- (3C) identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.
- (5C) identify and describe music from diverse genres, styles, periods, and cultures;
- (6A) exhibit audience etiquette during live and recorded performances;
- (6D) respond verbally and through movement to short musical examples;

- **§117.116. , Theatre, Grade 4, Adopted 2013.**

Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to:

- (1A) integrate sensory and emotional responses in dramatic play;
- (1B) develop body awareness and spatial perception using rhythmic and expressive movement;
- (1C) respond to sound, music, images, language, and literature with voice and movement and participate in dramatic play using actions, sounds, and dialogue;
- (1D) express emotions and ideas using interpretive movements, sounds, and dialogue;
- (1E) imitate and synthesize life experiences in dramatic play;
- (G) define and demonstrate correct use of basic theatrical terms such as dialogue, character, scene, prop, costumes, setting, and theme.

Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations. The student is expected to:

- (2A) demonstrate safe use of the voice and body;
- (2B) describe characters, their relationships, and their surroundings;
- (2C) develop characters and assume roles in short improvised scenes using imagination, personal experiences, heritage, literature, and history;
- (2D) dramatize literary selections in unison, pairs, or groups, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings;
- (2E) create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings.
- Creative expression: production. The student applies design, directing, and theatre production concepts and skills. The student is expected to:
 - (3A) describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme;
 - (3B) alter space to create suitable performance environments for playmaking;

Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

- (5A) apply appropriate audience behavior at formal and informal performances;
- (5C) discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

• **§116.6. Physical Education, Grade 4.**

(a) Introduction.

1. (1) In Physical Education, students acquire the knowledge and skills for movement that provide the foundation for enjoyment, continued social development through physical activity, and access to a physically-active lifestyle. The student exhibits a physically-active lifestyle and understands the relationship between physical activity and health throughout the lifespan.
2. (2) Fourth grade students learn to identify the components of health-related fitness. Students combine locomotor and manipulative skills in dynamic situations with body control. Students begin to

(b) Knowledge and skills. Identify sources of health fitness information and continue to learn about appropriate clothing and safety precautions in exercise settings.

Movement. The student demonstrates competency in fundamental movement patterns and proficiency in a few specialized movement forms. The student is expected to:

- (1A) demonstrate changes in speed during straight, curved, and zig zag pathways in dynamic situations;
- (1C) combine shapes, levels, pathways, and locomotor patterns smoothly into repeatable sequences;
- (1D) jump and land for height and distance using key elements for creating and absorbing force such as bending knees, swinging arms, and extending;
- (1E) perform sequences that include traveling, showing good body control combined with stationary balances on various body parts;
- (1F) demonstrate body control in jumping and landing such as land on feet, bend knees, and absorb force;
- (1G) transfer weight along and over equipment with good body control;
- (1H) create a movement sequence with a beginning, middle, and end;

Movement. The student applies movement concepts and principles to the learning and development of motor skills. The student is expected to:

- (2B) identify ways movement concepts such as time, space, effort, and relationships can be used to refine movement skills;
- (2C) make appropriate changes in performance based on feedback; and
- (2D) describe key elements of mature movement patterns of throw for distance or speed such as catch, kick, strike, and jump.

Physical activity and health. The student exhibits a health enhancing, physically-active lifestyle that provides opportunities for enjoyment and challenge. The student is expected to:

- (3A) describe and select physical activities that provide for enjoyment and challenge;
- (3C) identify and demonstrate a variety of exercises that promote flexibility;
- (3D) improve flexibility in shoulders, trunk, and legs;

- (3E) participate in activities that develop and maintain muscular strength and endurance;

Social development. The student develops positive self-management and social skills needed to work independently and with others in physical activity settings. The student is expected to:

- (7A) follow rules, procedures, and etiquette;
- (7C) work independently and stay on task; and
- (7D) demonstrate effective communication, consideration and respect for the feelings of others during physical activities such as encourage others, allow others equal turns, and invite others to participate.

- **§117.114. Art, Grade 4, Adopted 2013.**

Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks. The student is expected to:

- (1A) explore and communicate ideas drawn from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art;
- (3C) discuss the elements of art as building blocks and the principles of design as organizers of works of art.

Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. The student is expected to:

- (2A) integrate ideas drawn from life experiences to create original works of art;
- (2B) create compositions using the elements of art and principles of design; and
- (2C) produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, mixed media, installation art, digital art and media, and photographic imagery using a variety of art media and materials.

Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.

The student is expected to:

- (3C) connect art to career opportunities for positions such as architects, animators, cartoonists, engineers, fashion designers, film makers, graphic artists, illustrators, interior designers, photographers, and web designers; and

Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations. The student is expected to:

- (4A) evaluate the elements of art, principles of design, intent, or expressive qualities in artworks of self, peers, and historical and contemporary artists;
- (4B) use methods such as written or oral response or artist statements to identify emotions found in collections of artworks created by self, peers, and major historical or contemporary artists in real or virtual portfolios, galleries, or art museums; and

- **§110.6.11 (A, B, D, E) English Language Arts and Reading, Grade 4 Knowledge and Skills:**
 Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

 - (A) compose literary texts such as personal narratives and poetry using genre characteristics and craft;
 - (B) compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft;
 - (D) edit drafts using standard English conventions
 - (E) publish written work for appropriate audiences.

- **§110.6.2C English Language Arts and Reading, Grade 4 Knowledge and Skills: (2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking--beginning reading and writing.** The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to:

 - (C) write legibly in cursive to complete assignments.
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- **§110.6.6 (D, E) English Language Arts and Reading, Grade 4 Knowledge and Skills:**
 Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.

 - (D) create mental images to deepen understanding;
 - (E) make connections to personal experiences, ideas in other texts, and society;
 - (F) make inferences and use evidence to support understanding;