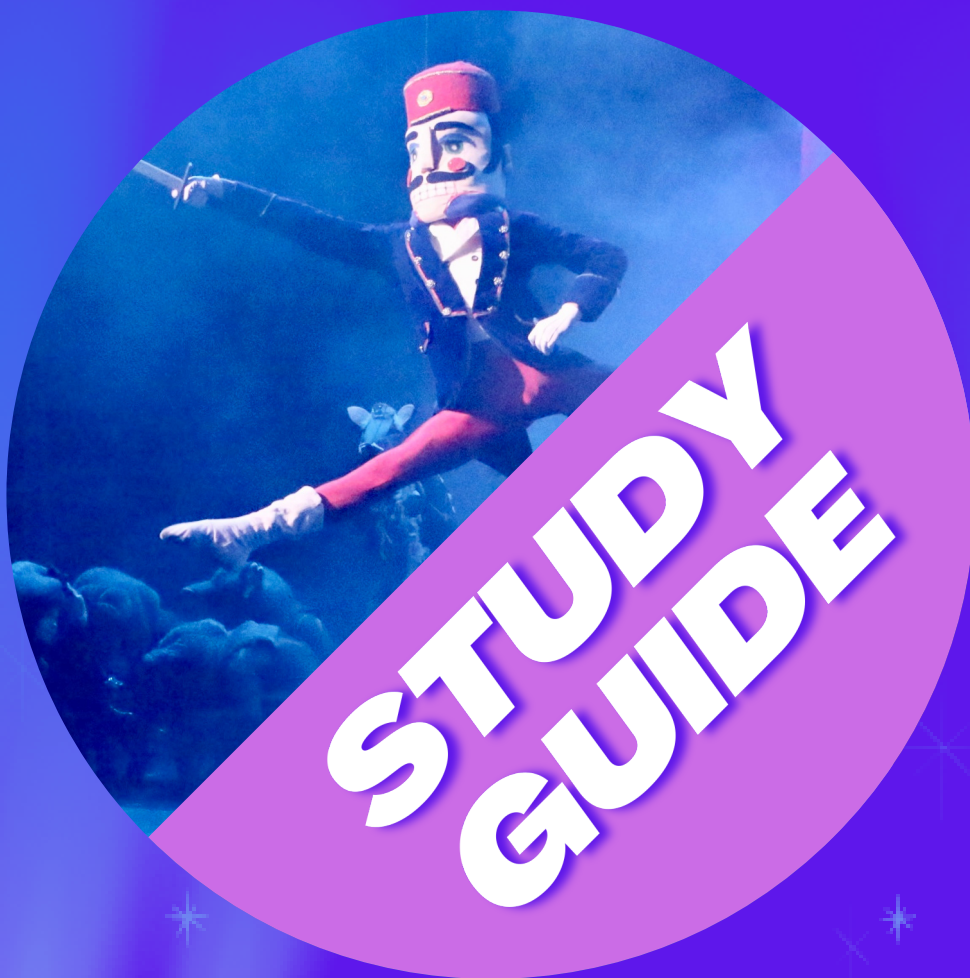


THE NUTCRACKER

City Youth Ballet



CITY YOUTH BALLET'S NUTCRACKER HAS DELIGHTED GENERATIONS OF FAMILIES IN STANLY COUNTY SINCE 1998. GATHER THE FAMILY FOR THIS MAGICAL ADVENTURE!

MORE THAN 50 DANCERS TAKE THE STAGE IN THIS HOLIDAY FAVORITE FEATURING ELABORATE SETS, LAVISH PERIOD COSTUMES, SPECIAL EFFECTS, AND MAGIC TRICKS! MARVEL AT THE GRANDEUR OF THE STAHLBAUM'S CHRISTMAS PARTY AND DELIGHT IN THE COLORFUL CHARACTERS OF THE LAND OF SWEETS.

SYNOPSIS OF THE NUTCRACKER BALLET

SCHOOL SHOW AUDIENCES WILL ONLY VIEW SPECIFIC PORTIONS OF THE BALLET
(THE END OF ACT I AND PART OF ACT II)

ACT I

IT IS CHRISTMAS EVE AND THE STAHLBAUMS AND THEIR CHILDREN, CLARA, FRANNIE & MARIA, ARE PREPARING TO WELCOME THEIR PARTY GUESTS. CLARA'S GODFATHER, THE MYSTERIOUS HERR DROSSELMAYER, ARRIVES WITH MARVELOUS MECHANICAL DOLLS. IN ADDITION, THE MAGICAL AND ECCENTRIC HERR DROSSELMAYER HAS PLANNED A SPECIAL SURPRISE FOR HIS BELOVED GODCHILD, CLARA. HE PRESENTS HER WITH A WONDERFULLY MYSTERIOUS NUTCRACKER. CLARA IS IMMEDIATELY TAKEN WITH HER STRANGE GIFT. FRANNIE IS JEALOUS AND STEALS THE NUTCRACKER FROM CLARA. IN THE CHAOS OF HIS TEASING, FRANNIE ACCIDENTALLY BREAKS THE NUTCRACKER. HERR DROSSELMAYER COMES TO THE RESCUE AND ASSURES CLARA THAT ALL WILL BE WELL. THE GUESTS DEPART AND THE STAHLBAUMS PREPARE FOR BED.

JUST BEFORE THE STROKE OF MIDNIGHT, CLARA RETURNS TO THE DARKENED LIVING ROOM TO CHECK ON HER NUTCRACKER. SHE GETS FRIGHTENED BY LARGE MICE. MUCH TO CLARA'S AMAZEMENT, THE CHRISTMAS TREE STARTS TO GROW TO SUCH AN ENORMOUS SIZE THAT IT PUSHES AWAY THE ENTIRE ROOM. NEXT, HER LITTLE TOY CHANGES INTO A LIFE SIZE NUTCRACKER. THE MICE SUDDENLY REAPPEAR, AND A VICIOUS BATTLE ENSUES. JUST WHEN THE SOLDIERS SEEM TO BE WINNING, THE GREAT MOUSE KING APPEARS, AND THE TIDE TURNS. THE NUTCRACKER AND THE MOUSE KING FIGHT AND JUST AS THE MOUSE KING IS ABOUT TO OVERPOWER THE NUTCRACKER, CLARA KILLS HIM.

THE NUTCRACKER, RELEASED FROM AN ENCHANTED SPELL, TURNS INTO A HANDSOME PRINCE. THE NUTCRACKER TAKES CLARA TO A SPECIAL LAND TO SHOW HER HIS MAGNIFICENT PALACE. THEIR JOURNEY TAKES THEM THROUGH A PINE FOREST WHERE CLARA IS INTRODUCED TO THE SNOW QUEEN, WHO LEADS THE COUPLE TO THE ENCHANTED LAND OF SNOWFLAKES.

ACT II

CLARA & THE NUTCRACKER ARRIVE IN THE LAND OF THE SWEETS WHERE THEIR BRAVERY IS REWARDED WHEN DANCERS FROM DIFFERENT LANDS PERFORM FOR THEM. THERE IS CHOCOLATE (SPANISH), TEA (CHINESE), CANDY CANES (RUSSIAN), MARZIPAN (SHEEPHERDERS), COFFEE (ARABIAN), AND MOTHER GINGER AND HER GINGERBREAD CHILDREN. FINALLY, WALTZING FLOWERS DANCE AND THE LOVELY SUGARPLUM FAIRY AND HER CAVALIER PERFORM AN ENCHANTING PAS DE DEUX FOR CLARA.

DROSSELMAYER ARRIVES AND CLARA KNOWS HER DREAM IS ABOUT TO COME TO AN END. SHE DOES NOT WANT TO LEAVE HER PRINCE. ON CHRISTMAS DAY, CLARA AWAKENS WITH HER NUTCRACKER DOLL IN HER ARMS AND WONDERS, "WAS IT REALLY A DREAM?"



THEATRE MANNERS

1. PLEASE USE THE RESTROOM BEFORE LEAVING SCHOOL!
AT THE BALLET, YOU MAY USE THE RESTROOM BEFORE THE PERFORMANCE
IF ABSOLUTELY NECESSARY. IT IS NOT GOOD MANNERS TO GET UP DURING THE SHOW.
2. WHEN YOU ARRIVE AT THE THEATRE, A GUIDE WILL SHOW YOUR CLASS TO YOUR SEATS.
THE SHOWS ARE COMPLETELY BOOKED AND CLASSES ARE SEATED IN ORDER OF ARRIVAL,
WITHOUT SKIPPING ANY SEATS.
3. NO FOOD, DRINK, OR GUM IS ALLOWED IN THE THEATRE.
4. NO CAMERAS OR RECORDING DEVICES OF ANY KIND ARE ALLOWED IN THE THEATRE. PLEASE
TURN OFF ALL CELL PHONES.
5. BEFORE THE PERFORMANCE, IT IS FINE TO TALK QUIETLY WITH YOUR NEIGHBORS.
WHEN THE LIGHTS GO OUT, NO TALKING IS ALLOWED.
6. APPLAUD WHEN YOU SEE SOMETHING THAT YOU ENJOY! PLEASE APPLAUD WHEN THE
DANCERS TAKE THEIR BOWS. THIS IS THEIR REWARD FOR ALL THEIR HARD WORK.
7. IT IS FINE TO LAUGH WHEN SOMETHING FUNNY HAPPENS IN THE BALLET, BUT YOU SHOULD
NEVER LAUGH AT SOMEONE'S COSTUME OR IF THEY MAKE A MISTAKE.
8. BE PREPARED FOR SNOW (INSIDE THE THEATRE)!
9. AT THE END OF THE BALLET, REMAIN IN YOUR SEATS UNTIL YOUR TEACHER LEADS YOUR
CLASS TO THE BUS.
10. THIS IS AN ABBREVIATED VERSION OF THE NUTCRACKER. YOU WILL RECEIVE A FREE TICKET
TO RETURN ON, DECEMBER 2ND, 3RD, OR 4TH TO SEE THE FULL-LENGTH VERSION.
11. THE PERFORMERS WOULD LOVE TO HEAR FROM YOU AFTER THE SHOW. PLEASE SHARE
YOUR DRAWINGS, WRITINGS, AND THOUGHTS WITH US:
CITY YOUTH BALLET 26810 ROSS DRIVE
ALBEMARLE, NC 28001

HOW DID THE NUTCRACKER BEGIN?

History

The Nutcracker was originally based on a story written by German writer E. T. A. Hoffmann.

Tchaikovsky was commissioned to write the music in 1891 by the Imperial Theatre of St. Petersburg (Maryinsky Theatre) in Russia, but he was initially unhappy with the setting of a children's Christmas party. The legendary choreographer Marius Petipa (first ballet-master to His Imperial Majesty (theTsar) presented Tchaikovsky with the exact scenario he wanted, including the rhythm; tempo, and number of measures for each dance. Petipa later became ill and the choreographic work was assumed by his assistant, Lev Ivanov. (Lev Ivanov is also credited with choreographing the

white acts of Swan Lake – the acts that feature the beautiful corps of dancing swans!)

The Nutcracker debuted on December 17, 1892, in the Maryinsky Theatre, which is still the home of the Kirov Ballet. The original cast included ballet students, just as the Kirov Ballet and Kirov Academy production does today. Although popular inside of Russia, The Nutcracker was not performed outside of Russia until 1934, when Nicholas Sergeyev staged it at the Sadler Wells Theatre in England. After the Revolution, the Russian presentation had been restaged by Vassily Vainonen. The Ballet Russes de Monte Carlo debuted a shortened version of The Nutcracker in the United States in 1940. It was this production of The Nutcracker that George Balanchine and Alexandra Danilova remembered and “danced out” for San Francisco Ballet’s William Christensen. Because of this, the United States got its first full-length version in 1944, even though the director had never seen it! This version gave birth to the American tradition that lives on through ballet companies every holiday season.

Kirov-trained Balanchine must have been inspired by the success and he created a new staging in 1954, which has become one of the most popular versions of The Nutcracker. The Balanchine production in turn, inspired many other versions throughout the world.

A lot of people think every version of The Nutcracker is the same – but they’re not! City Youth Ballet's choreography changes each year!

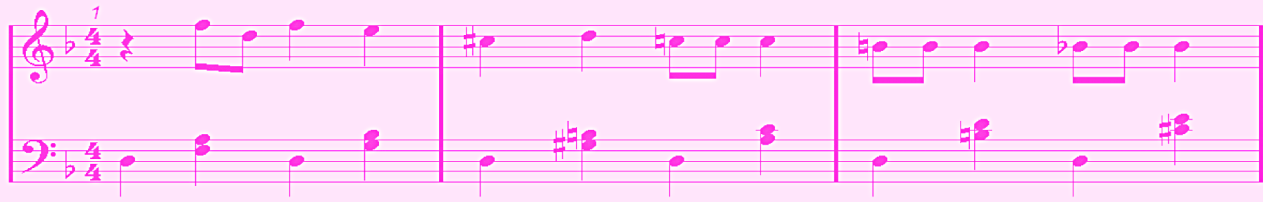
WHO ARE THE CHARACTERS IN THE NUTCRACKER?

The following is a table with all the main characters in the Nutcracker ballet as well as a short description of each of them for you!

NUTCRACKER CHARACTER	DESCRIPTION
CLARA	CLARA IS THE BALLET'S MAIN CHARACTER. A YOUNG GIRL WHO LIVES WITH HER PARENTS AND HER SIBLINGS.
MARIA	CLARA'S OLDER SISTER. HER HANDSOME BEAU WILL PROPOSE TO HER AT THE CHRISTMAS PARTY.
FRANNIE	CLARA'S MISCHIEVOUS YOUNGER SISTER. SHE BREAKS CLARA'S NUTCRACKER DOLL IN HER JEALOUSY AND CARELESSNESS
HERR DROSSELMAYER	CLARA'S GODFATHER. A TOY MAKER WHO BRINGS MAGIC AND MYSTERY WHEREVER HE GOES.
NUTCRACKER	THE NUTCRACKER TRANSFORMS FROM A TOY INTO A PRINCE AND DANCES WITH CLARA. IN SOME VERSIONS, IT IS DROSSELMAYER'S NEPHEW.
RAT KING	THE RAT KING LEADS THE MICE IN A BATTLE AGAINST THE SOLDIER DOLLS AND THE NUTCRACKER IN ACT I.
MR. AND MRS. STAHLBAUM	CLARA'S PARENTS. THE HOSTS OF THE CHRISTMAS EVE PARTY AT THE START OF THE BALLET.
SNOW QUEEN	THE LEAD BALLERINA IN THE SNOW SCENE.
DEWDROP FAIRY	THE LEAD BALLERINA IN THE WALTZ OF THE FLOWERS.

Exploring Movements of The Nutcracker Suite

A **movement** is a self-contained part of a musical composition.



Listen to the Music from the Nutcracker

<http://www.allmusic.com/album/george-balachines-the-nutcracker-music-from-the-original-soundtrack-mw0000909795>

The Overture

- 1) Define Overture: the instrumental introduction to a ballet or opera and it typically sets the mood.
It comes from the French word meaning opening.
- 2) Have students listen to The Nutcracker Overture by Pytor Tchaikovsky.
- 3) Ask them if they recognize it. Have they heard it before? Do they associate anything with it?
- 4) Ask students how the music makes them feel. What mood does it set?
- 5) Ask if it makes them want to move or dance.
- 6) Have students move around the room while listening to the music.
Encourage them to move however the music makes them feel.
- 7) Return to sitting and reflect: How did the music make you move?
How did the music make you feel? What kind of story will this be?

Comparing & Contrasting Movements Coffee (Arabian Dance) and Tea (Chinese Dance)

- 1) Have students listen to the Coffee and Tea movements by Pytor Tchaikovsky.
- 2) Ask them to share how they are different? Do they hear different instruments?
How is the tempo different?
- 3) Have students listen again and draw pictures of
what they see while listening to each movement.
Invite volunteers to share their drawings.
- 4) Have students move around the room while listening to each movement.
Encourage them to move however the music makes them feel.

Exploring Movements of The Nutcracker Suite

Dance of the Sugar Plum Fairy

- 1) Have students listen to or watch a video of the Dance of the Sugar Plum Fairy.
- 2) Ask student to listen for the special instrument called a celesta.
- 3) What does the instrument sound like?
- 4) What type of instrument do you think the celesta is (string, woodwind, brass, percussion, keyboard)?
- 5) Why do you think Tchaikovsky choose this instrument for a fairy dancer?
- 6) Which family of instruments is the celeste from?
- 7) What other tone colors or instrument sounds can be heard in the piece?
- 8) Following the discussion, reveal that the celesta is a struck idiophone operated by a keyboard. It looks similar to an upright piano but it has smaller keys and a much smaller cabinet. The celeste has a soft, delicate bell sound and subtle timbre. This sound quality gave it the name celesta, which means heavenly in French. The Dance of The Sugar Plum Fairy is one of the most famous movements that uses a celesta.



Classroom Activities



Exploring Fairy Tales

There are many different kinds of stories. We can sort stories into groups or categories with similar characteristics. These groups are called genres of literature. A fairy tale is a fictional story with magical beings such as mermaids, dwarves, elves, goblins or witches. Fairy tales come from oral tradition and were told by one generation to the next until someone finally wrote it down. Fairy tales have good and evil characters and usually royalty. Something magical always happens, such as a spell, and during the story a problem has to be solved. A fairy tale often teaches the reader a lesson.

***The Nutcracker* Writing Prompts:**

- 1) Based on this description, is *The Nutcracker* a fairy tale? Why or why not?
- 2) Clara's Godfather gives her a the special gift of *The Nutcracker*. Do you think he knew it was magical? If you were going to give someone you love a magical gift, what would it be?
- 3) Clara visits the Land of the Sweets where she meets many kinds of characters including thee Sugar Plum Fairy. What do you imagine the land of sweets looks like? What kind of characters do you imagine live there?
- 4) Do you think Clara's journey on Christmas Eve was real or just a dream? Explain why.
- 5) Have students write a short story about giving or receiving a magical gift

Cultural Perspectives Research Project

The fairy tale is a literary genre in many different cultures. Two famous storytellers, Jacob and Wilhelm Grimm who lived in Germany in the early 1800s compiled folk tales passed down through oral tradition and are credited with writing many of the first versions of famous fairy tales including *Cinderella* and *The Sleeping Beauty*. E.T.A. Hoffman was also a German writer who wrote the fairy tale of *The Nutcracker*. If a Native American or a person in ancient Egypt had written a version of *The Nutcracker*, the setting and characters would probably reflect the people and places most familiar to them. Choose a culture you'd like to learn more about. Research the geography, architecture, clothing and customs of that culture. Write a new version of *The Nutcracker* that is set in that culture. As the storyteller, use words, references and pictures that would make sense to children of this culture.

STE(A)M CONNECTIONS

Did you know that dancing can relate to other subjects in school?
Check out the information below on ideas on how to incorporate dance into
other core subjects!

Balancing Bodies – Before coming to the student matinee, encourage students to see if they can count how long they see a dancer balance on one leg. After seeing the dancers on stage, students may want to explore the various movements they saw. You can incorporate this into class by investigating what it feels like to be on and off balance as well as how we can move different body parts to create a dance!

Moving Matter – Just like the three states of matter (solid, liquid, gas), students will see dancers move their bodies with different types of flow (bound/free). Play some different dynamics of music and have students imagine they are on an adventure. Use the various dynamics of the story to depict the movement qualities. For example, some movements can be flowy, some can be sharp, some can use level changes.

Force Frenzy – Pushes and pulls help objects determine their speed and direction. Many of the dancers you will see use force to do turns, lifts, and jumps. Ask students where they saw the effect of force on stage. Students can relate this science concept to dance in the classroom by exploring how force produces a variety of movements in their bodies that result in changes in both speed and direction. Once they explore these, they could create unique movements or dances demonstrating the effect of those forces!

Water Cycle Waltz – Did you see any waltzes in the ballet? What quality does water in a lake have? What about streaming water? How does the water cycle work? To connect dance to science, have your students dance through the water cycle! You could incorporate different levels of movement (water rises as it evaporates into clouds), flow qualities (water condenses and becomes bound before it precipitates and flows freely), or different energies in dance (rain is smooth, hail is sharp, snow is smooth, etc.)!

Physics of a Foutté – Check out the link below for an explanation on how our dancers can perform turn after turn with ease:

https://www.ted.com/talks/arleen_sugano_the_physics_of_the_hardest_move_in_ballet?language=en

POINTE SHOE FACTS

What are pointe shoes made of?

There are many different companies who produce pointe shoes, and therefore many ways of making them. Contrary to popular belief, pointe shoes are not made of wood or metal. The area around a dancer's toes is called the box and is usually made out of a plaster-like material which is applied in several layers (Similar to the plaster/paper mâché-like substance that is used to create a piñata).

A leather sole creates a sturdy back of the shoe.

How do dancers personalize their shoes?

Each dancer sews her own ribbons onto her shoe, to place them according to her preference. Also, most dancers darn or even burn the edges of the box (or platform) to give themselves better balance and decrease slipping. To make the sole and box more flexible, dancers may bend the shoes, and bang them on the wall or floor.

Do they hurt?

Yes and no. If a dancer is strong and trained well enough to dance en pointe and has the proper shoe for her foot, pointe work should not cause bleeding or disfigurement. However, dancing en pointe up to eight hours per day will wear on a ballerina's feet. Some dancers choose to put small lamb's wool pads over their toes.

The amount of pain a dancer endures also depends on the construction of the foot itself.

For example, dancers with toes that are relatively equal in length have the advantage of more support.

How long do they last?

Pointe shoes break down very quickly with frequent use. A ballerina may need a new pair of pointe shoes after each performance of a full-length ballet. Our dancers performing in principal roles will need six to eight pairs of pointe shoes during the three months of rehearsals and performances.

It is possible that a professional dancer will need a new pair each week.

When does a dancer begin dancing en pointe?

It is important that a ballet student does not begin dancing en pointe too early, before the bones in her ankles have finished growing and only if they have developed a strong foundation of ballet technique in order to avoid long term injury caused by incorrect alignment. Most dance schools, require young dancers to study classical ballet multiple times per week and to pass a pre-pointe assessment to ensure they are ready to begin pointe training. Take a look at a standard pre-pointe assessment here.

https://www.physio-pedia.com/Pre-Pointe_Assessment

When did ballerinas begin dancing en pointe?

Marie Taglioni is attributed with performing a full-length ballet en pointe for the first time, when her father created the role of La Sylphide for her in 1832. However, her shoe was most likely just a satin slipper with a leather sole, darned at the ends. Without a firm box for support, dancers from this period must have relied heavily on their strength and suffered quite a bit. In some cases, wires were rigged onstage to carry ballerinas in a manner that resembled flight. The light, ethereal appearance of the ballerina en pointe effectively launched the Romantic Era of ballet.

General Pre-Performance Discussion Topics:

These questions are open-ended: italics indicate possible responses and ideas for guiding responses.

About Ballet

What is ballet? What makes it different from other kinds of dancing? How did ballet begin?

Ballet is a way of telling a story using dance and music instead of words. It consists of patterns of movement that have developed over the centuries. The movements of the dancers tell you a story or show you a mood. Students could do research to explore the differences between ballet and other dance styles.

Ballet training traces its origins to the French court dances of the 16th and 17th centuries. At that time, all royalty would be encouraged to master a certain expertise in dance forms to be able to participate in French courtly life. Gradually, formal movements were introduced into the elaborate scenarios performed by the court for the court. Arms were to be held out wide to the side, so as not to touch the full skirts worn by both sexes, and feet were to be pointed out elegantly from the body, to show off beautiful buckles and ribbons. Eventually, ballet became a specialized art form with professional dancers taking the roles once performed by kings and queens.

Today, ballet is the fundamental training for many types of dance styles. The system still utilizes the original French terminology. Many athletes, including famous football players have studied ballet to increase their agility, balance, footwork and flexibility. Increasingly, college athletes are being offered dance training as a supplement to their workouts.

Why does ballet use French instead of English words to refer to different movements?

In the 1600's, the French King Louis XIV founded the world's first ballet school, the Royal Academy of Dance, where many ballet steps were first introduced.

What are the basic five positions and where do they come from?

Five hundred years ago, fencing was a popular sport performed for kings and queens. Many people think fencers look like they're dancing because they're so graceful. A fencer's movements inspired the five ballet positions. Students can view a short video to learn more about the 5 positions:

<https://www.youtube.com/watch?v=1fSa3ESmA1s>

Why do you think dancers, both men and women, wear tights as part of their costumes?

What activities do you do that require tights or leggings?

Ballet attire is close-fitting so the lines and shapes a dancer's body makes can easily be seen by the teacher as well as the audience. Girls usually wear a leotard and pink tights in order to allow for plenty of freedom of movement. Boys wear black tights and a Tee shirt.

Can any of you name any famous ballets? Has anyone seen a ballet performance? Which one was it? What was the story about? How could you tell what the story was about?

Discuss how ballet tells a story through movement and gestures.

How do you think a story can be told onstage in a ballet without using any words?

Discuss the elements of dance (body shapes, levels, patterns, tempo, rhythm, energy), music, mime, costumes, scenery, and lighting, and how they all work together to create a story onstage.

Have you ever expressed something to someone without using words?

Discuss how people frequently use gestures, facial expressions, and movement to express themselves without words (waving hello or goodbye, nodding yes and no, stamping in anger, jumping for joy); these actions are related to the mime and acting they will see on stage.

When does everyday movement become dance?

Some ideas include: when music is added, when movement expresses moods or feelings, when it is arranged in sequence for performance, or when it communicates a story or an idea.

What are some different ways dancers can move and use the space of the stage?

Energy: Movements can be smooth, sharp, fluid, or syncopated.

Body Shapes: Dancers can make round or angular shapes and poses with their bodies.

Levels: Dancers can move low to the ground and other times they can jump or be lifted high in the air.

Patterns: Dancers can make patterns individually by moving in different directions around the stage (think of the way you can trace ice skaters' movement patterns by the lines their skates leave on the ice) and they can make patterns with each other when dancing in groups (circles; diamonds; pinwheels; straight lines).

Tempo: Dancers can move quickly, very slowly, or at a speed in-between.

Rhythm: Dancers can move to certain patterns of sound such as a waltz (in three's) or a march (in two's).



When you take a ballet class, the ballet teacher will use words in French to describe the steps and movements. Ballet schools and dance companies all over the world use the same words in French to describe ballet steps because the first ballet school was established more than 350 years ago in France by King Louis the XIV.

You can take a ballet class anywhere in the world – Africa, Asia, Europe, North and South America – and you will know what the steps are because the teacher will use the French terms like plié, tendu, and arabesque.

Dance steps are similar to words in a sentence. It takes a lot of words to tell a story. It also takes a lot of dance steps or moves to create a ballet. When you are watching a dance performance, try to recognize some of the dance steps, positions, and vocabulary terms included in this section.

Ballet Terms

Demi-plié: half-bending of the knees, heels stay on the floor.

Grand plié: full bending of the knees (knees should bend until the thighs are horizontal).

Port de bras [pawr deh brah]: movement of the arms.

Tendu [tahn-DEW]: to point or stretch the foot to the front, side, or back.

Relevé [rehl-eh-VAY]: to rise to the balls of the feet (or tips of the toes in pointe shoes).

Jeté [zhuh-TAY]: to leap from one foot to the other in which the front working leg appears to have been thrown into the air. A jeté can be performed in different directions. In a grand jeté, both legs are fully extended.

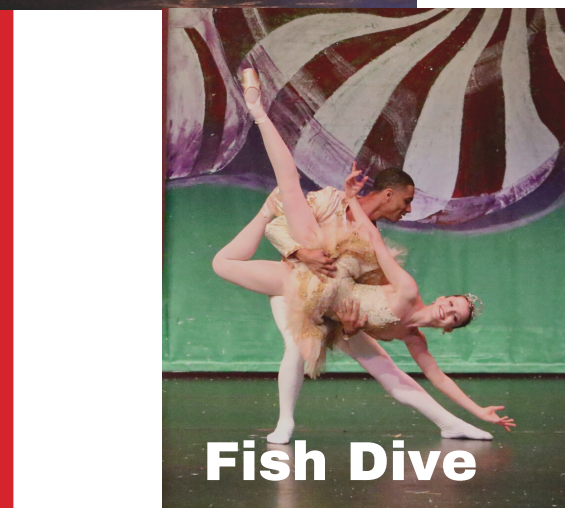
Arabesque [a-ra-BESK]: a position of the body supported on one leg with the other leg extended behind, forming a right angle (or higher), with the arms held in various harmonious positions creating a long line from fingertips to toes.

Pirouette [peer-WET]: to whirl or turn; a rotation of the body on one foot.

Fish dive: a partnering move in which the ballerina is held low to the ground with her back arched and her legs in fifth position or crossed, so that it looks like she's diving toward the floor.

Pas de deux [pah duh DUH]: a dance for two people, traditionally a ballerina and a premier danseur.

Corps de ballet [core duh ba-LAY]: a group of dancers who work together as an ensemble; they form a background for the ballerina and her partner in a classical ballet and are the backbone of any ballet company.



DID YOU KNOW



Be on the Lookout
Each of the sections of dance that make up the
Land of The Sweets are called
“divertissements” in ballet
– or “entertainments”.
They are small dances within a big
ballet that don't really have anything to do with
the story, but that show-off the
dancers' talents. Which is your favorite?

Let it Snow!
The snow scene is quite an
aerobic workout for the
dancers.
It's also difficult to dance in the f
alling paper snow.
The snow comes out of fabric
sling 20 feet above the stage.
As it is shaken with attached ropes, snow
comes out of it as if through a sieve.
The snow is recycled and used for each
show.
By the end of the production,
bobby pins and jewels from the
costumes can get swept up in the snow,
so sometimes, there's more than paper
falling.
The snow can get slippery under the
dancers' pointe shoes, so they have to
be careful!

The dancers in City Youth Ballet's
dancers for The Nutcracker are local
children and teenagers, just like you.
After school and on weekends, they
attend classes where they learn ballet
and many other dance forms. The most
advanced of these dancers spend twenty
or more hours per week studying dance
and rehearsing for their upcoming
performances.
In our full version shows, the Sugarplum
Fairy and the Cavalier are both
professional dancers from New York
City.

Ballet requires a very special
technique in which dancers must practice
with years of study to perfect. This technique
demands the outward rotation of the legs and feet
called “turn-out” Ideally, training begins when a
student is young.

Beginners learn set positions of the feet and arms.
Later, these movements become more complex
with increased coordination and strength.

**AFTER WATCHING THE PERFORMANCE, WRITE A LETTER TO CITY YOUTH BALLET.
THE LETTER CAN BE TO YOUR FAVORITE DANCER OR CHARACTER, OR TO ALL OF THE DANCERS.
INCLUDE AN ILLUSTRATION OF THE PERFORMANCE.**

DEAR _____

MY FAVORITE PART OF THE PERFORMANCE WAS. _____

THE BALLET MADE ME FEEL _____

I WAS SURPRISED WHEN _____

ONE QUESTION I WOULD LIKE TO ASK ABOUT BALLET IS _____

FROM
NAME _____

INCLUDE YOUR ILLUSTRATION HERE