



SHUMKA's

Nutcracker

"CLARA'S DREAM"

CURRICULUM

Presented by



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1.1 Shumka's *Nutcracker*, "Clara's Dream"

"A perfect first Nutcracker for many generations A powerful and beautiful thing to behold."

– Edmonton Journal

Edmonton's Ukrainian Shumka Dancers, Citie Ballet, Viter Ukrainian Folk Choir, Virsky – The Ukrainian State Folk Dance Company and the Kyiv Ballet join forces for *Shumka's Nutcracker: Edmonton's Ukrainian Nutcracker*. In celebration of Ukrainian Christmas, *Shumka's Nutcracker* brings this Canadian-Ukrainian artistic collaboration to the Northern Alberta Jubilee Auditorium in December of 2015.

Uniting the world's foremost Ukrainian dance companies in an historical first, *Shumka's Nutcracker* is the only Ukrainian folk ballet representation of Tchaikovsky's *Nutcracker*. Given the famous composer's Ukrainian heritage, the production incorporates Ukrainian Christmas traditions, folk and character dance, a grand orchestral version of Shchedryk (Carol of the Bells) featuring carolers from the Viter Ukrainian Folk Choir and Ukrainian symbols woven into the lavish sets and costumes.

Witness the story of the young Clara, her dream prince, the meddling mice and the magic of the holiday season. A delight for the senses, don't miss this unique presentation of the beloved Christmas classic.

1.2 Tchaikovsky & The Nutcracker

TCHAIKOVSKY AND UKRAINE

Peter Tchaikovsky was born May 7, 1840 in Votkinsk, Russia and died on November 6, 1893 in Saint Petersburg. He was a composer, a conductor and a descendant of an old Cossack family (Chaika). He is commonly regarded as one of the greatest 19th-century Russian composers, but at least 30 of his works have Ukrainian subjects or incorporate Ukrainian folk songs or melodies. Among these are the operas *Mazepa*, *Little Shoes*, and *Night before Christmas*; symphonies no. 2, no. 4, and no. 7; the *Concerto for Piano and Orchestra no. 1 in B-flat Minor*; the *1812 Overture*, the opening of which is based on the first mode of the Kyivan chant; the piano solo of the orchestral fantasy *Kozachok*; and songs to Russian translations of Taras Shevchenko, such as 'Sadok vyshnevyi' (Cherry Orchard).

Lying on the border between East and West, Ukraine was a nation with little say in its own destiny during Tchaikovsky's lifetime. The Western part, under Austrian rule struggled for self-determination against several powers. The Eastern part, under Russian control, suffered more serious attempts to extinguish its ethnic identity: as part of his 'russification' policies across the Empire, Tsar Alexander II passed a law prohibiting Ukrainians from using their own language in public, hoping to undermine any moves towards independence.

To Tchaikovsky, Ukraine (or 'Little Russia' as it was known) was a place of retreat where he could compose without the distractions of city life. He spent many summers there, staying from 1860 onwards with his sister Sasha Davidov in Kamenka and with his friend Nikolai Kondratyev in Nizy, near Kharkov.

In the 1870s, he turned one the folksong 'Sidel Vanya' into the celebrated Andante cantabile of his First String Quartet, the movement that famously moved Tolstoy to tears on first hearing. More appeared in the Second Symphony and in the First Piano Concerto. In 1881 he had composer's block and he claimed the only thing that creatively stirred him was the idea of an opera about Ivan Mazeppa, the Cossack hero who tried in vain to release Ukraine from the grip of Tsar Peter the Great. But in the end it proved an unsatisfactory experience and on revisiting the subject of *Vakula the Smith* in Gogol's version of the magical Ukrainian tale 'Christmas Eve', Tchaikovsky headed in a new direction.



The Nutcracker

Tchaikovsky didn't like the idea of *The Nutcracker* ballet much. The composer was fresh off the astonishing success of his *Sleeping Beauty* but *The Nutcracker* was proving problematic. The libretto by E.T.A. Hoffman was really two stories. There is the ornate Christmas Eve celebration for young Clara and her family followed by an epic voyage through a fantasy filled land, with a handsome prince as her companion. Each half required a whole new musical approach. As the ballet begins, Clara is a child – when it ends she has left childhood behind and is on the way to transforming into the young lady she will become. But Tchaikovsky persevered and began to warm to the work. "I am daily becoming more and more attuned to my task," he wrote.

The ballet was premiered on December 18 in 1892. It was not a success. But the composer had assembled a collection of his melodies into a suite intended for concert performances and this became instantly popular. Soon everyone was humming the music, which set up subsequent, and more successful productions. Since the ballet is so popular today, and so much a part of our Christmas tradition, it may surprise you to learn it was not until 1954 and an opulent production with the New York City Ballet that *The Nutcracker* would have the success it enjoys today.

1.3 Brief History of Ukrainians and Folk Dance in the Prairies

Ukrainian immigrants played a critical and often undervalued role in the early settlement of the Canadian Prairies. Early Ukrainian immigration to Canada can, for the most part, be divided into three distinct waves. The first wave of immigration occurred from 1891 to 1914. In 1891, Ivan Pylypiw and Wasyl Eleniak were the first Ukrainians to come to Canada to assess its suitability for their countrymen. Upon their return they published a report, praising the opportunities available to new settlers, and particularly farmers, in the Canadian Prairies. In fact, the Canadian government targeted immigration recruitment efforts on Ukrainians because of their strong work ethic, family values and reputation as excellent farmers. The vast majority of Ukraine's population at that time consisted of peasant farmers and the fruits of their labours mainly benefitted their aristocratic landowners. Understandably Prime Minister Wilfrid Laurier's promise of 160 acres of their own free land to farmers willing to immigrate became an amazing and irresistible offer to many.

The reality that they were met with in the Prairies was often far more difficult than the idealic image that was advertised to them. Ukrainians were given some of the worst plots of land which were covered with trees, rocks and frozen earth. However, these farming families persevered through the often disastrous initial years to establish some of the most successful farms on the Prairies and thus aided in the development of Canada as a unified country.

Later immigrant groups arrived following World War I and in the decade after World War II. These groups were mainly composed of individuals and families who were political dissidents to the ever increasing Russian control of Ukrainian lands and government. This group consisted of intellectuals and the professional and business class as opposed to the initial peasant farmer immigrants. These new immigrants benefitted Canada with their knowledge and professional skills and some even became political leaders in their region.

One thing that remained consistent in both these groups was their love of their motherland and the tradition of dance they brought with them. The early immigrants brought with them the traditional social dances of their native villages. They danced as a means of socializing and to find joy in their arduous lives.

With the second and third wave of immigrants arrived the stylized stage version of Ukrainian folk dance that had at that point begun to be established in Ukraine. One of the most influential figures in the history of Ukrainian folk dance was Vasyl Avramenko. He lived through periods of upheaval in Ukraine before immigrating to Canada in 1925. Avramenko travelled from city to city in the 1920s and 1930s in Canada, and later in the U.S., to teach classes and establish dance schools. Several of Shumka's founding members were products of his teaching program.

1.4 YouTube Links – Ukrainian Dance

Ukrainian Dance, A Journey to Alberta – Part I – 5

Part 1: <https://www.youtube.com/watch?v=XyvjBB0CHLo>

Part 2: <https://www.youtube.com/watch?v=QZCRmbEdvG0>

Part 3: <https://www.youtube.com/watch?v=bf0wP6XU26c>

Part 4: <https://www.youtube.com/watch?v=bf0wP6XU26c>

Part 5: <https://www.youtube.com/watch?v=YEZikQq1DRc>

World's Largest Hopak <https://www.youtube.com/watch?v=MQiZ2zZ3QHU>



1.5 How to Become a Shumka Dancer

The process of becoming a Ukrainian Shumka Dancer involves a combination of talent, effort, dedication and passion. It takes many years of hard work to produce the skills and technique necessary to dance and perform at this level. Before auditioning for companies such as Shumka, dancers have often acquired training in various other disciplines including ballet, tap, contemporary and modern in addition to years of Ukrainian dance training.

The Shumka School of Dance

The Shumka School of Dance is a welcoming place to learn the art and skill of Ukrainian dance. Students showcase their work in annual recitals at the Northern Alberta Jubilee Auditorium and dance festivals around the province. Performing for the public introduces young people to the world of theatre production and helps build teamwork and self-confidence.

The primary goal of the Shumka School is to engage young people from all ethnic backgrounds in the performing arts. Whether a student's interest in dance is purely recreational or based on a desire to reach a professional level, the Shumka School gives students a strong foundation upon which to build their skills. The school promotes active and healthy lifestyles and often serves as a career development tool for dance teachers and choreographers.

Shumka School's programming is based on the *Shumka Syllabus for Ukrainian Dance*, which provides a structured, incremental curriculum for learning Ukrainian dance, much like the *Royal Academy of Dance Syllabus* does for ballet.

1.6 Relevant YouTube Links - Shumka

Shumka Supports Ukraine - <https://www.youtube.com/watch?v=yp81EJpzcX4>

Shumka 50th Anniversary - <https://www.youtube.com/watch?v=g-4VzM7bOH0>

Tambourine Rhythms - <https://www.youtube.com/watch?v=kK8-SgOvcHk>

1.7 Shumka's *Nutcracker* Curricular Links

THEATRE ETIQUETTE

- C.7.5 Be an attentive member of an audience
- C.7.7 Be aware of and enjoy seasonal, holiday, and ethnic music
- C.7.8 Follow a story told by music

Have you ever gone to a movie and been distracted by those around you?

Talking, eating, moving around, kicking the seats in front of you can all be distracting behaviours. Remember to turn off all electronic devices, including cell phones.

Practice being an attentive member of the audience, and enjoy the performance in a respectful manner.

1.71 MUSIC

MUSICAL INSTRUMENTS

- C.7.18 Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion
- C.7.22 Identify the four families of musical instruments
- C.7.26 Match names, sounds and pictures of many instruments

Can you identify the four families of the orchestra? Do you know which instrument belongs in what family?

http://www.musictechteacher.com/music_learning_theory/music_instruments.htm

Play a sorting game. Place pictures or names of specific instruments under the 4 family headings, Strings, Woodwinds, Brass and Percussion.

<http://www.factmonster.com/ipka/A0885967.html>

Study orchestral instruments and listen for them in a recording of Tchaikovsky's score. Explore the sounds of various musical instruments.

Discuss the ways that the different instruments help to characterize the different moods and characters in each scene.

Choose a character from the story and create your own composition on an Orff instrument with this character in mind.

Do you have rhythm instruments in your classroom?

Listen to the recording of Shumka's *Nutcracker*, and play along using a steady beat with a variety of rhythm instruments. Then make up your own rhythms and play along.

Accompany the story with appropriate instrumental effects.

Do you play the recorder? Challenge yourself.
Learn a basic melody line from the ballet.

RHYTHM RECOGNITION

- C.11.3 Echo clap written rhythm patterns
- C.11.13 Recognize 2/4 and 3/4 time signatures
- C.11.19 Recognize 4/4 time signatures

Did you know that there are many types of dances? Each dance has its own rhythm pattern. Can you find the Waltz and the March in the recording of Shumka's *Nutcracker*?

Identify these sections in a recording, listen and clap along.

Study other rhythms and time signatures used in the soundtrack.

Dance, Movement, Body Percussion

Using sections of your choice from the Shumka's *Nutcracker* audio track, try the following:

- C.8.2 Move to the beat in music through walking, running, hopping, galloping and skipping
- C.8.3 Respond to beat through action and simple body percussion
- C.8.7 Improvise movements to the various melodies in the ballet
- C.8.12 Learn about an participate in folk or traditional ethnic dances

March along to the appropriate music.

Learn how to dance the waltz.



Composer Studies

What do you know about the composer Peter Tchaikovsky?

Study Tchaikovsky's biography and his role in music history.

Listen to music from his other ballets. Compare and contrast these works to *The Nutcracker*.

What do you know about Mykola Leontovych?

Leontovych composed "Carol of the Bells" but in Shumka's *Nutcracker* the carolers from Viter Ukrainian Folk Choir sing *Shchedryk*, which is the original Ukrainian version of the song. Learn about Leontovych and his music.

https://en.wikipedia.org/wiki/Mykola_Leontovych

<https://www.youtube.com/watch?v=LkFkO7V-pXw>

[https://en.wikipedia.org/wiki/Shchedryk_\(song\)](https://en.wikipedia.org/wiki/Shchedryk_(song))

<https://www.youtube.com/watch?v=ejU1IK-3C4U&index=2&list=RDLkFkO7V-pXw>

Compare the versions in these links to the one in Shumka's *Nutcracker* by composer Yuri Shevchenko. Which one do you prefer and why?

Research and listen to music from Leontovych's other works.

1.72 PHYSICAL EDUCATION

Teach your class a short Ukrainian folk dance sequence from this instructional video which was originally developed as a 'flash mob' dance at the West Edmonton Mall World Waterpark:

<http://www.youtube.com/watch?v=ww3QRQvrISM>



TIC TAC TOE

“What is the BEST way to share a story with an audience?”

<p>1. COSTUME SKETCHES VANISH!</p> <p>The production must go on, but the costumes sketches have vanished. The seamstress does not know what to sew!</p> <p>DESIGN costumes for the characters in Shumka's <i>Nutcracker</i>.</p>	<p>2. MISSING CHARACTER!</p> <p>The show cannot go on. One of the characters in the production of Shumka's <i>Nutcracker</i> has gone missing.</p> <p>DESIGN a 'missing person' poster to help locate the missing character.</p>	<p>3. TRAILER ALERT!</p> <p>Shumka's <i>Nutcracker</i> will soon be coming to Edmonton. You do not want friends or family to miss this fantastic production.</p> <p>CREATE a trailer that captures the main theme of the production/show.</p>
<p>4. FRACTURED!</p> <p>A fractured fairytale takes a traditional fairytale and changes it in some way. You have been given the power.</p> <p>Fracture/re-write/re-mix/re-design an element(s) of Shumka's <i>Nutcracker</i>.</p>	<p>5. TRIVIA!</p> <p>Get ready to stump friends, teachers and family.</p> <p>CREATE a trivia/jeopardy game that compares/contrasts different versions of <i>The Nutcracker</i> folktale.</p>	<p>6. PLAYWRIGHT!</p> <p>After watching Shumka's <i>Nutcracker</i>, WRITE and PERFORM a skit/play that brings a part of Shumka's <i>Nutcracker</i> to life.</p>
<p>7. READ ALL ABOUT IT!</p> <p>The cast from Shumka's <i>Nutcracker</i> just visited your school.</p> <p>WRITE a newspaper article or CREATE a news broadcast (video) informing everyone about their visit.</p>	<p>8. HARMONY!</p> <p>Listen to a musical selection from Shumka's <i>Nutcracker</i>.</p> <p>DESIGN a stage set to match the piece of music or WRITE a song/lyrics to accompany the music.</p>	<p>9. LEAP INTO THE FUTURE!</p> <p>You are the artistic director/producer of Shumka's <i>Nutcracker</i> in 2050. The local news station is interviewing you.</p> <p>WRITE the interview questions and CAPTURE the interview in a video.</p>

Choose activities in a tic-tac-toe design.

I choose activities # _____, # _____, and # _____.

1.73 PROJECT-BASED LEARNING ACTIVITY – DIFFERENT FORMAT

MENU ... “What is the BEST way to share a story with an audience?”

Choose one activity to complete from each section (beverage, main entree and dessert) of the menu.

APPETIZER (Motivating activities)			
<p>DREAM</p> <p>First as a journal response (pictures/words) and then share with a partner: Do you remember your dreams? If so, how real do your dreams seem to you, especially when you awaken from your dreams?</p> <p>CHRISTMAS PRESENT</p> <p>First as a journal response (pictures/words) and then share with a partner: Recall a time when you wished for a very special Christmas present. What was that present? Did you receive it? Do you still have it? Who gave it to you? What made the present so special?</p> <p>“THE NUTCRACKER”</p> <p>In groups have the students complete a KWL chart.</p>			
BEVERAGE			
<p>COSTUME SKETCHES VANISH!</p> <p>The show must go on, but the costumes sketches have vanished. The seamstress does not know what to sew!</p> <p>DESIGN costumes for the characters in Shumka's <i>Nutcracker</i>.</p>	<p>MISSING CHARACTER!</p> <p>The show cannot go on. One of the characters in the production of Shumka's <i>Nutcracker</i> has gone missing.</p> <p>DESIGN a 'missing person' poster to help locate the missing character.</p>	<p>TRAILER ALERT!</p> <p>Shumka's <i>Nutcracker</i> will soon be coming to Edmonton. You do not want friends or family to miss this fantastic production.</p> <p>CREATE a trailer that captures the main theme of the production.</p>	<p>CAPTURED in WORD!</p> <p>Watch Shumka's <i>Nutcracker</i>. Choose the character that you find most interesting/magical.</p> <p>WRITE a series of journal entries telling this character's story.</p>
MAIN ENTREE			
<p>FRACTURED!</p> <p>A fractured fairytale changes a traditional fairytale in some way. You have that power.</p> <p>Fracture/re-write/re-mix/re-design an element of Shumka's <i>Nutcracker</i>.</p>	<p>TRIVIA!</p> <p>Get ready to stump friends, teachers and family.</p> <p>CREATE a trivia/jeopardy game that compares/contrasts different versions of <i>The Nutcracker</i> folktale.</p>	<p>PLAYWRIGHT!</p> <p>After watching Shumka's <i>Nutcracker</i>, WRITE and PERFORM a skit/play that brings one part of Shumka's <i>Nutcracker</i> to life.</p>	<p>COMIC Writers Wanted!</p> <p>Create a comic strip/storyboard re-telling a portion of Shumka's.</p>
DESSERT			
<p>READ ALL ABOUT IT!</p> <p>The cast from Shumka's <i>Nutcracker</i> just visited your school.</p> <p>WRITE a newspaper article or CREATE a news broadcast (video) informing everyone about their visit.</p>	<p>HARMONY!</p> <p>Listen to a musical selection from Shumka's <i>Nutcracker</i>.</p> <p>DESIGN a set to match the piece of music or WRITE a song/lyrics to accompany the music.</p>	<p>LEAP INTO THE FUTURE!</p> <p>You are the artistic director/producer of Shumka's <i>Nutcracker</i> in 2050. The local news station is interviewing you.</p> <p>WRITE the interview questions and CAPTURE the interview in a video.</p>	<p>IT HAPPENED WHEN?</p> <p>Forgetful? Help the audience remember the correct sequence of events.</p> <p>CREATE a timeline or COMPOSE a song to tell Clara's story.</p>

Name _____ Due Date: _____

1.74 English Language Arts

(English Language Arts: grades 4-9 application)

Pre-Viewing activities:

The first two activities, one written and one oral, are intended to bring students into the mindset of the story to be studied.

1. Do you dream? Do you remember your dreams? If so, how real do your dreams seem to you, especially when you awaken from a dream? In your journal, describe one such dream that you remember. Try to explain why that dream has stayed with you.
2. Recall a time when you found yourself wishing for a very special present for Christmas. What was that item? Why was it important to you? Did you ever receive that special Christmas present? Do you still have it?

--or--

Recall a time when you received a Christmas gift that came to have great value for you. What made the item so valuable to you? Who gave you that gift, and why do you think that person gifted you? What became of the gift?

Share your recollections with a partner.

[ELA 1.1: Express ideas and develop understanding]

3. How do you know the story of the folk tale called *The Nutcracker*? Did you yourself read the story, or have it told to you, or see it performed either live or via television or film?

In a small group of 3 or 4, retell the story of *The Nutcracker* as you know it. Listen to other students' re-tellings of the story. Then, as a group and using a T-chart, identify and list in point form the similarities among everyone's versions. Then identify some of the main differences.

What might explain the reason(s) behind the several different tellings of this story, or of any such story? Share your thoughts with your classmates.

Self-assessment: Do you find the process of T-charting helpful in identifying similarities and differences? Is there another kind of process or graphic organizer that you might find more useful? If so, share that process with your classmates.

[ELA 2.1: Use prior knowledge; Use comprehension strategies ELA 3.1: Focus attention ELA 3.3: Record information ELA 5.1: Appreciate *diversity*]

4. The original story of *The Nutcracker* was first performed on stage in 1892. Research the various characters and performers who appear in the story. Consider what their costuming may have looked like in that original performance. With a partner, select one of the characters and design the costume that this performer could have worn. Draw the performer in costume in at least two different poses that display the costume as completely as possible while keeping the performer “in character.”

Together with your classmates, create a bulletin board display of the various characters from the story.

Peer assessment: Have all others contributed to this display? Do all the representations in the display fit in together, or do some appear out of place? Are all the characters shown to be “in character”?

[ELA 3.1: Plan to gather information ELA 3.3: Evaluate information ELA 3.4: Share ideas and information ELA 4.1: Appraise own and others’ work]

5. Based upon your reading of the SYNOPSIS of the story of Shumka's *Nutcracker*, design a floor diagram for setting the story on a performance stage.

Working with a partner choose either Act I or Act II. Prepare a list of all the stage props that you feel will be required to perform that part of the story (for example, Christmas tree, grandfather clock, forest trees, sleigh, etc.) Then, using a floor plot outline that your teacher provides you, map out a floor plan that could be used in staging the performance. Position each of the props so that they best serve both the performers on stage as well as the audience. Provide a rationale for your use of each prop as well as for placing each prop where you have located it.

Share your stage diagram as well as your rationales with your classmates.

Self-assessment: Examine the stage diagrams of your classmates. Consider yours alongside theirs. Would you make any revisions to your thinking? What revisions, and why?

[ELA 3.2: Use a variety of sources ELA 4.1: Appraise own and others’ work]

The following two sets of activities can either be assigned separately a) for those students who attended the performance, and b) for those who did not;

*-or- a film version of key portions Shumka's *Nutcracker* can be shown and all students can then be asked to proceed with any of the activities.*

Post-Viewing activities: a) Students who attended the performance

1. Reflect on your experience of seeing Shumka's *Nutcracker*. How effective a storytelling format is dance theatre compared to reading the story in a book? What aspects of the performance helped you to better understand the story or the characters? On the other hand, what does a book provide that the stage experience did not? Which do you prefer, and why?

[ELA 1.1: Express ideas and develop understanding ELA 2.2: Experience various texts]

2. Think back to your earlier classroom discussions about the folk tale of *The Nutcracker*. In what ways was Shumka's *Nutcracker* different from the more widely-known version of the story? Which elements of Shumka's *Nutcracker* were strictly Ukrainian-based? In your opinion, what did these elements add to the story. Share your thoughts in small-group discussion.

[ELA 2.2: Experience various texts ELA 5.1: Appreciate diversity; Relate texts to culture]

3. The subtitle of the story is "*Clara's Dream*." Had you not known the title, at what point in the performance would you have first suspected that Clara was now dreaming? What happened on stage to suggest to you that a turning point in the story had been reached?

Had you been the director/choreographer, what might you have done differently to convey this important turn in the story? Share your ideas with classmates.

Self-assessment: In a discussion such as this, do you find a large-group setting preferable to a small group, or the reverse? In which setting do you feel you learn best? Why?

[ELA 2.1: Use comprehension strategies ELA 2.2: Construct meaning from texts ELA 5.2: Evaluate group process]

4. What do the events of Shumka's *Nutcracker* tell us about the character of Clara? What kind of person is she? What are her likes, and her dislikes? What most stands out about her? Is she someone you would like to get to know? To a partner, explain why or why not. Do the two of you agree regarding Clara's personality?

[ELA 3.3: Evaluate information]

5. How would the story of “Clara’s Dream” be different if the story had been the Prince’s dream rather than Clara’s. With a partner, identify at least three major differences. Briefly explain your reasoning for those differences. Share your thoughts with your classmates.

Peer assessment: When you shared your thoughts in class, how did your classmates respond to your ideas? Was there general agreement?

Discuss in class: Why is Clara’s story more appropriate to the Christmas season than would be the Prince’s story, or another main character’s story?

[ELA 1.2: Consider the ideas of others ELA 2.2: Construct meaning from texts]

6. Compare the stage diagram that you envisioned before seeing the performance to the actual floor design used in the production. How was yours similar? What did the performance have that was different? After seeing the performance, would your design have worked, or worked even better? Explain.

[ELA 1.2: Extend understanding ELA 2.1: Use comprehension strategies ELA 3.3: Evaluate information]

7. With a partner, role play the following: Prepare an interview with either Clara or the Prince the morning following the events of that magical night. Try to reach a deeper understanding of their thoughts or feelings as the events of the night were unfolding. If it were possible, would they want to revisit their dream? And if so, what else might they hope to have happen, or happen differently?

Present your interview to the class.

Peer assessment: How did other group presentations compare with yours? Were their personalities in keeping with the characters in the story? Did anyone present their character as more true to the original story than was yours?

[ELA 2.2: Construct meaning from texts ELA 2.3: Understand techniques and elements ELA 4.3: Use effective oral... communication]

8. Based on your interpretation of one of the characters in the story, with a partner design that character’s Web page. Be sure to include enough on the page to give viewers a reasonable and accurate understanding of that character’s personality.

But also include links to additional pages or information that viewers would probably find of interest.

Peer assessment: Assess the other groups' presentation. Were their presentations clear? Did you agree with their interpretations of the characters' personalities? What suggestions might you offer them?

[ELA 3.4: Share ideas and information ELA 4.1: Appraise own and others' work]

Post-Viewing activities: b) Students who did not attend

1. Think back to your earlier classroom discussions about the folk tale of The Nutcracker. Why has the story, now nearly 125 years old, remained so popular through the years? Which story elements (plot, setting, characters, etc.) seem to generate the strongest audience interest?

While considered a children's story, the ballet was originally performed to an audience of adults. What is it in the story that seems to speak to everyone, not just children?

Share your thoughts in small-group discussion.

[ELA 3.4: Share ideas and information ELA 4.1: Appraise own and others' work]

2. With a partner, research the variety of portrayals of The Nutcracker that exist today (books, stage, cartoons, movies, toys, etc.). Share your findings with your classmates. Which of these do you find the most unusual? What makes that portrayal so unusual for you?

[ELA 2.2: Experience various texts ELA 5.1: Appreciate diversity]

3. Envision a new and different version of The Nutcracker, one that is much more up-to-date than any of the earlier versions. Keeping the main plot (especially the beginning and the end) and the character elements of the story much the same, what revisions can you suggest that would bring the story into the 21st century? With a partner identify at least 3 such key changes.

Share your 'revised' version of The Nutcracker story with your classmates.

Self-assessment: How well do you function when working on this kind of assignment with a partner? Do you work together, sharing your knowledge? Or do you work 'separately together,' each completing your own work and then pooling your answers? Which process do you prefer, and why?

[ELA 2.2: Experience various texts ELA 5.2: Evaluate group process]

4. Tell your own story through dance. Working with others in a small group, and using Shumka's *Nutcracker* music, choreograph a short dance that depicts a little story, complete with a beginning, a middle and a clear ending to the story. Use at least 3 different dance formations such as lines, circles, semi-circles, diagonals, forward-facing, sideways, and so on. As well, your story must involve a Christmas gift, though the gift itself can be of your choice. Your audience should be able to identify what the story is about and who all the characters are.

Share your dance with your classmates. At the conclusion, as for their reactions to your story.

Peer assessment: How well did your group function on this assignment? Did you work together, each contributing equally? Or did one person take charge with the rest following and contributing occasionally? Which process would you prefer, and why?

[ELA 4.3: Enhance presentation; Use effective...visual communication ELA 5.2: Cooperate with others; Work in groups]



1.75 ART ACTIVITIES

(Appropriate for all grade levels)

1. The Magic of Christmas

Introduction: Christmas is a special time filled with festive sights and sounds. In particular, Christmas décor paints the landscape and is a feast for the senses.

Prompt: Imagine a Christmas Eve night sky filled with a variation of Christmas ornaments strung together and glistening down on Earth.

Task: Design and create a series of ornaments that will adorn the Earth below. Use various shapes, lines, and patterns to add intricate details.

Curricular Connections:

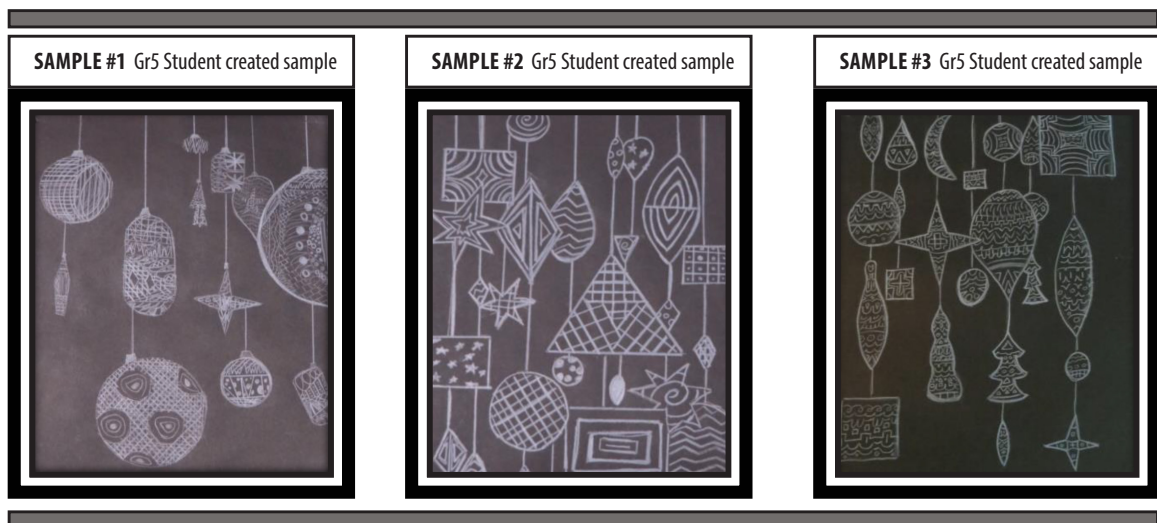
(DEPICTION: Component 4: Students will modify forms by abstraction, distortion and other transformations. Concept A. Shapes can be enhanced with complexities, embedded or extended forms. Concept E. Shapes can be abstracted or reduced to their essence.)

(EXPRESSION: Component 10 (iii): MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on more indirect complex procedures and effects in drawing, painting, print making, sculpture, fabric arts, photography and technographic arts.)

(Drawing: Use drawing tools to make a variety of shapes and structures extending beyond previous levels to exploring into illusion. Use drawing to add details, textures, create pattern or suggest volume including hatching and cross-hatching, shading, dotting.)

Materials Required: (modify according to preference/purpose)

- black cardstock
- white pencil crayon
- ruler



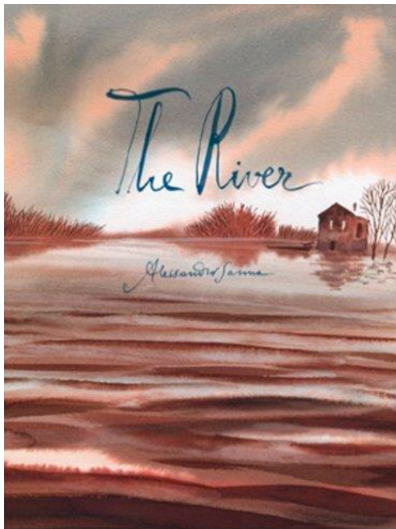
2. *Winter Wonderland*

Introduction: Mother Earth goes through the various seasons as nature runs its course. Each season has its own special characteristics and add to the landscape's overall beauty.

Prompt: Visualize a winter landscape filled with vibrant colors. The sun adds warmth, mountains contain flecks of snow, and the waters are crystalized.

Task: Paint a winter scenic landscape that include the elements of sun, earth, and water.

Literature Connection: The River by Alessandro Sanna



Curricular Connections:

(COMPOSITION: Component 8: Students will create unity by integrating parts of a composition into the whole. Concept B. Fore-ground to background movement keeps the interest within a composition. Concept C. Transitions of colour, texture or tone relate the parts of a composition to a unified whole.)

(EXPRESSION: Component 10 (iii): MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on more indirect complex procedures and effects in drawing, painting, print making, sculpture, fabric arts, photography and technographic arts.)

(B: Painting Mix and use color tones to achieve perspective Continue to use paint in combination with other media and technique.

Materials Required: (modify according to preference/purpose)

- watercolor paper
- watercolor paint
- salt
- saran wrap
- white oil pastel

SAMPLE #1 TEACHER CREATED



SAMPLE #2 TEACHER CREATED



ACKNOWLEDGMENTS

Thank you to Shumka's Educational Committee for their assistance with this guide

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