Florida Arts & Dance Company

The Nutcracker

2012

Educator's Guide

Florida Arts & Dance Company

The Nutcracker

Educator's Guide

"The arts are fundamental resources through which the world is viewed, meaning is created, and the mind developed."

- Elliot W. Eisner, Professor of Education and Art, Stanford University

This Educator's Guide was created to help educators join classroom learning and creative experiences, such as being an audience member for a live dance performance. Its goals also include bringing the joy of dance and the arts to people of all ages; to making people aware of their creative ability, and showing that dance is for everyone not just the serious dance student.

"The arts must be at the heart of every child's learning experience if…they are to have a chance to dream and create, to have beliefs, to carry a sense of cultural identity."

-James D. Wolfesohn, former chairman of the Kennedy Center

There are many ways in which dance is already a part of our everyday lives. As stated by the *Kennedy Center's ARTS EGDE* Professional Development Guide, "The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily." We all have picked up our step to a happy tune in our head, tapped our toes in rhythm, jumped with joy or quietly enjoyed watching a butterfly "dance" in the wind, rising and falling on the breeze. All of these actions are the **elements of dance** waiting to be enjoyed and appreciated.

In research conducted by the *Association for the Advancement of the Arts*, it was found that "there is evidence that working with the arts, especially in grades kindergarten through seven, develops students' minds and bodies in ways that enable them to learn better. The arts, particularly music, dance, and visual arts, develop neural connections and body/brain connections which further learning in many areas, including math, reading, writing, and general language development…. The arts help students develop key 'habits of the mind' that include creativity, critical thinking, the ability to pose and solve problems, self-discipline, and self-confidence.... All of the arts help students develop emotionally and socially, so that they are more prepared to deal with school, life, and other people."

THE NUTCRACKER

Music by Peter Ilyich Tchaikovsky
Original Choreography: Marius Petipa
FADC's production choreographed by Loretta Miller
Based on the fairytale by E.T.A. Hoffmann

Danced by students from the Florida Arts & Dance Company

ACT I

It is Christmas Eve, 1830. At the Silverhaus home, preparations are underway for an elaborate celebration. Young Clara and her brother Fritz are filled with anticipation as the guests begin to arrive. A mysterious man with a patch over one eye joins the party. It is Dr. Drosselmeier, the children's beloved godfather. Dr. Drosselmeier demonstrates his magical creations and presents a toy theater complete with dancing dolls to the Silverhaus family. He also presents Clara, his favorite godchild a curious and magical nutcracker soldier. Fritz grabs the nutcracker from Clara and breaks it. Dr. Drosselmeier comforts Clara and mends the toy with a handkerchief bandage. The party guests dance one last dance before they go home. Later that night, under Dr. Drosselmeier's spell, Clara returns to the living room. Unbeknownst to her, Dr. Drosselmeier has cast a spell over the entire room. Suddenly before her eyes, the Christmas tree grows to gargantuan heights. An army of mice, led by the mighty Mouse King invades the room. Clara's nutcracker springs to life and leads a company of toy soldiers into battle against the mischievous mice. Clara, thinking fast, pulls off her slipper and hurls it at the Mouse King. With that one courageous act the tide turns in the battle, and the soldiers defeat the mice. Dr. Drosselmeier's magic turns the brave Nutcracker into a handsome prince. He leads Clara out into an Enchanted Forest where beautiful angels await to escort them to meet the Snow Queen and journey on to the Palace of Sweets.

ACT II

Clara and the Nutcracker Prince arrive at the Palace of Sweets where the Sugarplum Fairy, bakers and cupcakes greet them. The Sugar Plum Fairy places a crown upon her head as her kingdom entertains Clara and her Nutcracker Prince. Exotic dancers from faraway lands perform along with Candy Canes, Marzipan and Mother Ginger. First to perform are fiery dancers from Spain and alluring Arabian dancers. Then the flirtatious and fanciful Marzipan candy entertain followed by energetic dancers from China. Next, Mother Ginger and her Polichinelles perform a delightful dance for Clara and her Nutcracker Prince. The exciting Candy Canes dazzle with their virtuoso performance. Beautiful flowers appear with Dew Drop and weave a magically wondrous spell. The Sugar Plum Fairy and her Cavalier dance in a grand farewell gesture and every inhabitant of this magical land gather to bid Clara and her Nutcracker Prince a happy journey home.

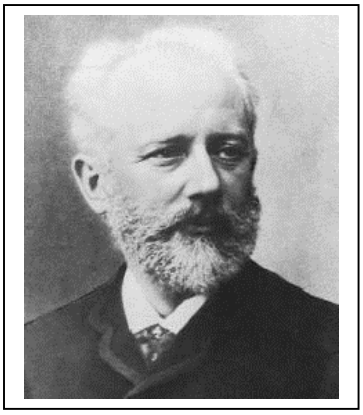
About the Author:

E.T.A. Hoffman

Ernest Theodor (Wilhelm) Amadeus Hoffmann was born in 1776 in Köningsberg, Germany. He changed his third name, Wilhelm, to Amadeus in 1813 in homage to the great composer Wolfgang Amadeus Mozart. Originally educated as a jurist, he is one of the main figures of German Romanticism as a writer, composer and artist. His works are eclectic and his characters show an amazing world of fantasy which interacts with everyday life. His literary work, which influenced Carl Jung and Sigmund Freud, features supernatural characters that reveal people's hidden secrets. The father of the fantasy/horror story or novella, he was the forerunner of American authors Washington Irving, Nathaniel Hawthorne, and Edgar Allen Poe. His literary stories inspired many musicians: *The Tales of Hoffman*, by Offenbach or *The Nutcracker*, by Tchaïkovsky. Hoffman died in Berlin in 1822.

About the Composer:

Peter Ilyich Tchaikovsky



Peter Ilyich Tchaikovsky was born in Kamsko-Votinsk, Russia on May 7, 1840. A very bright child, he was able to read Russian, French, and German by the time he was six years old. He hated physical exercise, did not like to wash and didn't care about how he looked or what he wore. He showed such a strong interest in music for a young child that his governess worried about him. If he could not find a piano to try out the music he made up, he would use his fingers to tap out his tunes on the windowpanes of his house. One time while he was doing this, he tapped so hard that he broke the glass of the window, and cut himself very badly. Peter began taking piano lessons when he was six years old. After attending boarding school he studied law and mathematics and worked as a clerk working in the Ministry of Justice. After just four years he quit his job and enrolled as a full time student at the St. Petersburg Conservatory. He studied music theory, composition, flute, piano and organ. Tchaikovsky was a nervous, unhappy man all his life, yet his beautiful music made him the most popular of all the Russian composers. He wrote the music for the three most famous ballets of all time, *Nutcracker, Swan Lake*, and *The Sleeping Beauty*. In his lifetime he also wrote nine operas, six symphonies, four concertos, three string quartets, and numerous songs, suites, and overtures. One of his most famous pieces is the "1812" Overture, which uses cannons and church bells. Because it sounds so grand, it is often chosen to accompany fireworks at 4th of July celebrations. Tchaikovsky was only 53 when he died in St. Petersburg in 1893. He had just completed his sixth symphony, which he felt was the greatest piece of music he ever created.

About the Original Choreographer:

Marius Petipa

Marius Petipa was born in 1818 in Marseille, France. He received his early training, starting at the age of seven, with his brother from their father. The ballets of Marius Petipa were lavish spectacles that could have only been produced in the opulent atmosphere of the Imperial Russian court, which was at the time the most resplendent in all Europe. The treasury of the Russian Emperor—who was at that time the wealthiest person in the world—lavished over 10,000,000 roubles a year on the Imperial Ballet, opera, and the Imperial Ballet School (today the Vaganova Academy of Russian Ballet). Each new theatrical season required that Petipa create a new *Grand ballet*. His duties also called upon him to stage the dance sections for various operas, and to prepare galas and *divertissements* for court performances, royal nuptials, etc. After a lifetime of ballet Marius Petipa, the Frenchman who came to be known as "**the father of Russian ballet**," left us a legacy of classical ballet that continues to this day. He greatly expanded the role of male dancers and we have him to thank for the leaping, twirling, breathtaking men's choreography we see in ballets now. While numbers are hard to find it appears that he staged at least fifty original ballets and created dances to thirty-five operas in addition to reviving another seventeen ballets. In reality he probably contributed to many, many more productions.

Theater Etiquette

- Let your children know, in advance, what behavior is expected of them. This is a LIVE performance. Unlike television or the movies, the people on stage are there at that moment and are dancing for the audience's pleasure. Any noise distracts them. The performance will be exciting, but let your children know that they will be required to sit quietly in their seats for a fairly long period of time.

- No food, drink, chewing gum, ipods, cameras, or recording equipment are allowed inside the theater. Please leave these items at home as there is no provisions for storing them at the Lyric Theatre.

- We recommend that you provide your children with some guidelines of things to look at and listen for during the performance. You may also want to encourage your children to add to this list.

  Children should be encouraged to:
  A. Watch the dancers.
  B. Listen to the music.
  C. Look at the costumes and set designs.
  D. Laugh when they see the dancers do something funny.
  E. Clap to show the dancers and musicians that they are enjoying the performance when the dancing has finished. It is customary to applaud when the dancers take a bow.

Asking Questions After a Live Performance

Asking follow-up questions can be a great way to complete your experience of the live performance. Helping the students generate objective and constructive feedback about their experience can develop their critical thinking skills and continue the path to self-motivated learning.

Suggestions for questions:

What did you see? What else did you see?
What did you hear?
How did it make you feel?
What in the performance contributed to this feeling?
What is important in the performance?
What is missing from the performance?
Would you recommend this performance to a friend? Why or why not?
Discuss the directions and lines you saw.
Discuss the swings, bends, turns and falls you saw.
What kind of movements did you see?
What type of time did you see?
What kind of shapes did you see?
Discuss the different ways the dancers walked and turned in your favorite piece.

Florida Arts & Dance Company
would like to hear from you!

After attending a live performance by FADC, we would like to receive feedback from you and your students.

Send us a letter

Have your students write a letter to a friend or relative about a favorite character, moment or event they enjoyed from the performance.

Send us a poster or costume design

Recall a favorite character, event or theme of the production. Create a poster or costume to represent that choice.

Please include the student's name, teacher's name, and school when sending us your feedback. We look forward to hearing from you. Send all letters, posters, and other feedback to:

Florida Arts & Dance Company
57 SW Monterey Road
Stuart, FL 34994

Elements of Movement for Activities Across the Curriculum

The following section contains information about the **Elements of Movement** and how they can be incorporated into classroom activities and lesson plans. The activities, projects and discussion questions can be tailored to meet anyone's age level and ability.

Dance and movement activities can be their own exploration or can be integrated into other subjects to enhance learning. Examples of both types of activities are included and are simply suggestions. Reading through them may 'spark' your own creativity. Use of this information can be incorporated prior to seeing a performance, as post-performance activities, or as an addition to any learning experience.

The *Kennedy Center's ARTS EGDE* Professional Development Guide states, "[Arts Education] benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one…. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. At the same time, the arts bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and enhance their expectations for learning even more. The joy of learning becomes real, tangible, [and] powerful. "

"If we mobilize the spectrum of human abilities, not only will people feel better about themselves and more competent: it is even possible that they will also feel more engaged and better able to join the rest of the world community in working for the broader good."

- Howard Gardener, Co-Director of Project Zero at the Harvard Graduate School of Education and author

Note:
In the activity suggestions the Sunshine State Standards (SSS), National Standards for Dance Education (NSDE) and Howard Gardner's Multiple Intelligences (MI) are referenced.

THE ELEMENTS OF DANCE

BODY

The body is the dancer's tool that is used to explore the elements of *time*, *space* and *energy*. It has *shape* and is capable of forming other shapes. The body is the extension of the person and one's ideas, feelings, perception, and intent direct all movement.

Body parts:

Inner: muscles, bones, joints, heart, lungs (breath)

Outer: head, shoulders, arms, hands, back, rib cage, hips, legs, feet

Non-locomotor moves:

Stretch, bend, twist, circle, rise, collapse, swing, sway, shake

Locomotor moves:

Walk, run, leap, hop, jump, gallop, skip, slide

Parts of the body that have movement potential:

Head, shoulders, arms, hands, fingers, rib cage, hips, legs, feet, toes.

The body may move its parts in isolation or in combination or as a total unit. Various parts of the body can *initiate* or lead movement such as falling, turning, pushing, pulling, descending, and rising. Various parts of the body can be used for balancing, either alone or in combined ways.

<u>Exploring the Elements of Body</u>:

- ✯ Identify parts of the body and how they can move.
  SSS: Science Big Idea 14: Organization and development of Living Organisms. Benchmark SC.2.L.14.1: Distinguish human body parts and their basic functions.
- ✯ When you move, what really moves- muscles? Bones? Joints?
  SSS: Science Big Idea 13: Forces and Changes in Motion. Benchmark SC.1.P.13.1: Demonstrate that the way to change the motion of an object is by applying a push or a pull.
- ✯ How many ways can you move your body parts?
- ✯ How can you initiate traveling with your nose? Your shoulder? Your knees?
- ✯ Use different locomotor skills to travel in combinations. Example: You can create a movement 'sentence'. Jump, jump, hop, hop, run, run, leap.
  SSS: Physical Education Literacy Standard 1: The student demonstrates competency in many movement forms and proficiency in a few forms of physical activity. 1. Combines shapes, levels, directions, pathways, and ranges into simple sequences. 7. Demonstrates basic locomotor skills.
  SSS: Reading and Language Arts Standards: Phonics/Word Analysis:
  LA. 2.1.4.1: Use knowledge of spelling patterns (e.g., vowel diphthongs, difficult word families)
  NSDE: 1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance.
  NSDE: 2. Content Standard: Understanding choreographic principles, process, and structures
- ✯ Use your body to create geometric shapes – alone, with a partner, or in a group.
  SSS: Mathematics Big Idea 3: Describe and analyze properties of two-dimensional shapes. Benchmark: MA.3.G.3.1: Describe, analyze, compare and classify two-dimensional shapes using sides and angles – including acute, obtuse, and right angles – and connect these ideas to the definition of shape.
  MI: Bodily-Kinesthetic, Spatial and Interpersonal Intelligences
- ✯ Make the shape of a letter with your body and use partners to spell a word.
  SSS: Reading and Language Arts Standards: Creative: LA.1.4.1.1: write narratives that include a main idea based on real or imagined events, characters, and a sequence of events.
  SSS: Big Science Idea 1: The Practice of Science. Benchmark SC.1.N.1.2: Using the five senses as tools, make careful observations, describe objects in terms of number, shape, texture, size, weight, color, and motion, and compare their observations with others.
  MI: Bodily-Kinesthetic, Spatial, Intrapersonal and Interpersonal Intelligence

SPACE

Each person relates to space in the way they perceive their own size and shape. They are their own point of reference. No movement can take place without *space*. Dance provides us with a way to explore space and utilize it in a variety of ways.

Shape Body design in space
Level High, middle, low
Direction Forward, backward, sideways, turning
Size Big, little
Place On the spot, through space
Focus Direction of gaze – internal or external
Pathway Curved, straight

The body and its parts are capable of forming and moving various shapes and combinations of shapes. **Shapes** can be round, curved, straight, sharp, angular, or bent. **Directions** are relative to each person in space unless specific room directions are designated for the whole group. Right and left are only meaningful as they relate to each person's front and center. Movement can take place at any horizontal plane of space. **Level** can be experienced as a development from one level to another or as a contrast from one level to another.

Exploring the Elements of Space:

- ✯ Try different locomotor skills in many directions.
  SSS: Science Big Idea 8: Motion of Objects. Benchmark SC.1.P.12.1: Demonstrate and describe the various ways that objects can move, such as in a straight line, zig-zag, back-and-forth, round-and-round, fast and slow.
  NSDE: 1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance.
  MI: Bodily-Kinesthetic and Spatial Intelligences
- ✯ How can you move in low level, middle level, and high level?
- ✯ Staying in one place, rise and sink through all the levels. Try it with varying amounts of time. Example: Rise to a beat of ten and sink to a beat of five.
  SSS: Mathematics Big Idea 2: Develop quick recall of additional facts and related subtraction facts and fluency with multi-digit addition and subtraction. Benchmark MA. 2.A.2.4: Solve addition and subtraction problems that involve measurement and geometry.
  SSS: Social Studies Standards Big Idea/Standard 2: Places and Regions. Benchmark SS.K.G.2.1: locate and describe places in the school and community.
  MI: Bodily-Kinesthetic and Spatial Intelligences
- ✯ Relate all levels to different living creatures. Example: At what level would a mouse move? A cow? A dinosaur?
  SSS: Science Big Idea 17: Interdependence. Benchmark SC.2.L.17.2: Recognize and explain that living things are found all over Earth, but each is only able to live in habitats that meet its basic needs.
- ✯ Make your body or any part of your body form a round shape; a straight shape; an angular shape. Choose three shapes and move from one to the other in sequence.
  SSS: Reading and Language Arts Standards: Fiction. LA.1.2.1.2: Retell the main events (e.g., beginning, middle, end) in a story.
  NSDE: 2. Content Standard: Understanding choreographic principles, processes, and structures.
- ✯ Follow and relate to the movements of a partner through space.
  MI: Bodily-Kinesthetic, Spatial and Interpersonal Intelligences
- ✯ Make a shape and move that shape in different directions.
- ✯ Look around your environment and apply the Elements of Space to everyday objects.
  SSS: Mathematics Big Idea 3: Compose and decompose two-dimensional and three-dimensional geometric shapes. Benchmark: MA.1.G.3.1: Use appropriate vocabulary to compare shapes according to attributes and properties such as number and lengths of sides, and number of vertices.

ENERGY

Energy is force. *Force* is necessary to put shape, rhythm and other ideas into motion in *time*. Energy can be released in many different ways, depending upon the motivation. The way in which energy is released gives movement its *quality*, feeling or reason.

Thrusting Sharp, smooth
Weight Heavy, light
Strength Tight, loose
Flow Free-flowing, bound, or balanced

Examples of different ways that energy is released and directed are:

Swinging	Contracting	Thrusting	Stretching
Slow & controlled	Collapsing - little energy		Fast & vibrating
Suspending	Shaking		Pushing

Exploring the Elements of Energy:

- ✯ What body parts can you swing, bend, stretch or shake?
- ✯ Can you shake and bend? Stretch and swing?
- ✯ Can you swing while you move in different locomotor skills?
- ✯ How many ways can you build or vary each of the above movements?
  SSS: Social Studies Standards big Idea/Standard 2: Civic and Political Participation. Benchmark SS.K.C.2.3: Describe fair ways for groups to make decisions.
  NDSE: 4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance.
- ✯ Can you combine any two or three of the above movements into a pattern? You can create a movement phrase with a distinct beginning, middle and end. Example: Beginning pose – reaching, running, stopping – ending pose.
  NSDE: 2. Content Standard: Understanding choreographic principles, processes, and structures.
  SSS: Reading and Language Arts Standards: Prewriting. Benchmark LA.3.3.1.1: Generating ideas from multiple sources.
  MI: Logical-Mathematical Intelligence
- ✯ Can you change the size, direction, energy of the movement? Example: reach <u>toward</u> someone.
- ✯ What are the energy outputs of various things? Animals? Underwater animals? Machines?
- ✯ What does a body need to be healthy and have energy?
  SSS: Physical Education Literacy Standard 3: The student analyzes the benefits of regular participation in physical activity. 3. Knows that the heart is a muscle that will become stronger as a result of physical activity. 4. Knows ways in which physical activity promotes muscular strength.

TIME

Time simply exists. No movement can take place without *time*. We can move through time in different ways--slow, fast, even rhythm, irregular rhythm, holding still in time.

Beat Underlying pulse
Tempo Fast, slow
Accent Force
Duration Long, short
Pattern Combinations

The following words have significance for dance and movement:

Tempo: the rate of speed
Meter: systematically arranged and measured rhythm.
Accent: greater stress or emphasis given to any movement of number of beats

Rhythm: a repetitious series of strong and weak elements
Sequence: a pattern of movements or beats
Internal rhythms are rhythms that originate within ourselves, such as heartbeat, pulse and breath. External rhythms come from a source outside each individual, such as a drumbeat, music, or spoken words.

Explore the Elements of Time:

- ✯ How slow or how fast can you do any given movement?
  SSS: Mathematics Big Idea 3: Order objects by Measurable Attributes. Benchmark MA.K.G.5.1: Demonstrate an understanding of the concept of time using identifiers such as morning, afternoon, day, week, month, year, before/after, and stronger/longer.
  NSDE: 1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance.
- ✯ How many ways can you vary the rhythm of your breath?
- ✯ Try to involve your entire body in the exaggerated rhythm of your breath?
- ✯ Explore motion and stillness. Try with music or a drum beat.
- ✯ How does size relate to time? How much time do you need to do large movements?
  SSS: Mathematics Big Idea 5: Earth in time and Space. Benchmark SC.K.E.5.6: Observe that things can be big and things can be small as seen from Earth.
- ✯ Compare different types and tempos of music and what it feels like to move to them.
  MI: Musical Intelligence
- ✯ Discover the rhythms of locomotor skills such as walking, running, skipping, jumping.
- ✯ Change the rhythms or tempo of any movement.

Activities Across the Curriculum

In this section are an array of suggestions for classroom experiences that can incorporate ideas related to dance, ballet and performances.

Storytelling

There are many famous stories that have been translated into dance and have become part of ballet tradition. Through movement the stories are conveyed to the audience.

"In an age when television and technological toys seem to leave little room for the imagination, storytelling provides an opportunity for children to supply their own inner images to match those in the tale. This feeds their powers of visualization."

- Thomas Armstrong, Ph.D.

There are many ways to integrate the idea of story ballets into many other subjects. Here are some ideas to get you started.

✯ History/Social Science Connections:

Research and write about a composer who wrote music for a story ballet.
Research and write about ballet and its history.
Create a timeline for the history of ballet.
Write a news article or report about a famous event in dance history? What else was going on at that time in history?

✯ Language Arts and English Connections:

Ballets convey their story in movement. Create a script for a scene from a ballet using dialogue and narration.
Write character descriptions for the different characters in a ballet. What might their favorite foods be or where might they go on vacation?
Create a talk show interview with one of the characters from a ballet? What would the important questions to ask and how might they answer?
Write a poem in response to a favorite character or situation in a ballet.

✯ Mathematics Connections:

Create a timeline about the history of ballet or a composer. Use these dates to create a series of story problems.
Using the times of the performances, the distance to travel to the site of the performance, or the cost of the tickets, create a series of problems to solve.
Create a budget for producing a ballet performance. Research and consider the cost of the dancers, costumes, theater, and whatever else might be needed.

✯ Foreign Language Connections:

Many of ballet's stories originate in other countries as fairytales, legends, and narratives told in other languages. Research and find the source of a ballet and what language it would have been in.
Ballet terms are French words. Look up a few and learn their pronunciation and what these words and phrases mean.

✯ Dramatic Arts Connections:
Create a puppet play based on a ballet.
Re-enact a scene from ballet using dialogue.
Create living illustrations or frozen pictures from scenes from a ballet.

✯ Visual Arts Connections:
Design a set or scenery for a specific ballet.
Design costumes for the characters for a specific ballet.
Design a poster to advertise a ballet performance.
Instead of words, use illustrations to tell the story of a specific ballet.

Performance Guide Resources:

Joyce, Mary. First Steps in Teaching Creative Dance to Children,
Mayfield Publishing Company, Mountain View, California, 1973.

Stinson, Sue. Dance for Young Children, Finding the Magic in Movement,
The American Alliance for Health, Physical Education, Recreation and Dance, Reston, Virginia, 1988.

Nutcracker Word Fun

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

BALLET
CANDY CANE
CHOCOLATE
CLARA
COFFEE
COSTUMES
DANCERS
DROSSELMEIER
FRITZ
MOUSE KING
NUTCRACKER
PALACE OF SWEETS
POINTE SHOES
SNOW QUEEN
SUGAR PLUM FAIRY
SWEET DREAMS
SYMPHONY
TCHAIKOVSKY
TEA
TOY SOLDIERS

Created using *PUZZLEMAKER* from DiscoveryEducation.com

Solution

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S + + + + N + + + + + + + + + + C G P C
+ U + + + + U + R + + + + + + + + A N O L
+ + G + + + + T + E + + + + + + + N I I A
+ + + A C + + + C + I + + + + + + D K N R
+ + + + R O + + + R + E + + + + + Y E T A
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+ + D A N C E R S + + + + + Y + + E E T +
+ + S T E E W S F O E C A L A P U T E +
S M A E R D T E E W S + F + + Q + + A +
T C H A I K O V S K Y + + R W + + + + +
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+ + + + + + + + + + + + S + + + + Z + + +
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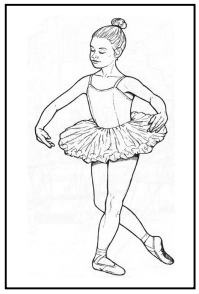
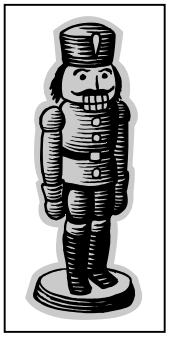
(Over,Down,Direction)

BALLET(13,10,SE)
CANDYCANE(17,1,S)
CHOCOLATE(9,13,W)
CLARA(20,1,S)
COFFEE(5,4,SE)
COSTUMES(8,18,W)
DANCERS(3,14,E)
DROSSELMEIER(20,13,NW)
FRITZ(13,16,SE)
MOUSEKING(18,9,N)
NUTCRACKER(6,1,SE)
PALACEOFSWEETS(16,15,W)
POINTESHOES(19,1,S)
SNOWQUEEN(12,20,NE)
SUGARPLUMFAIRY(1,1,SE)
SWEETDREAMS(11,16,W)
SYMPHONY(8,9,W)
TCHAIKOVSKY(1,17,E)
TEA(19,14,S)
TOYSOLDIERS(11,12,W)

Nutcracker Maze Fun





Clara is searching for her Nutcracker!

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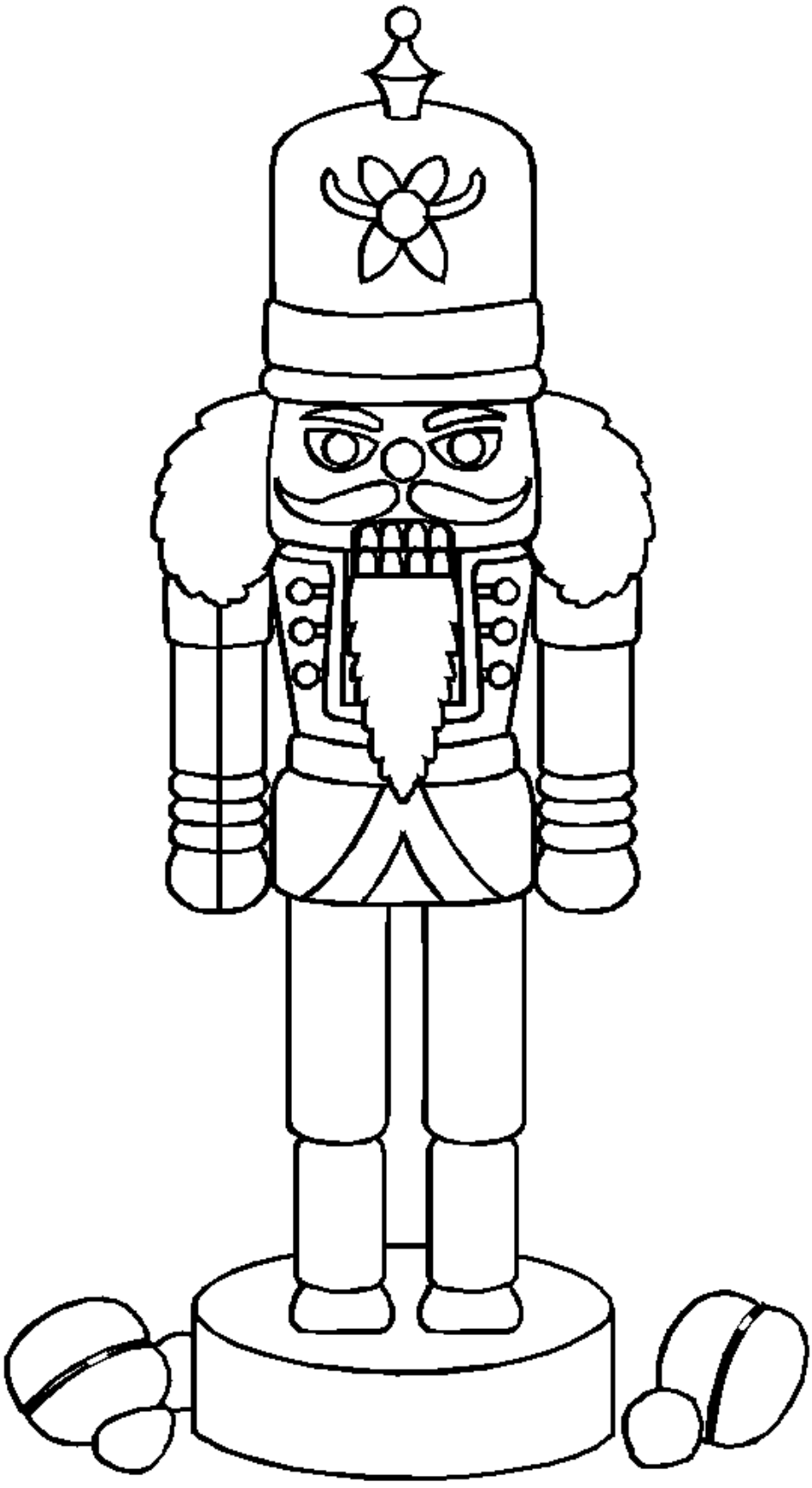

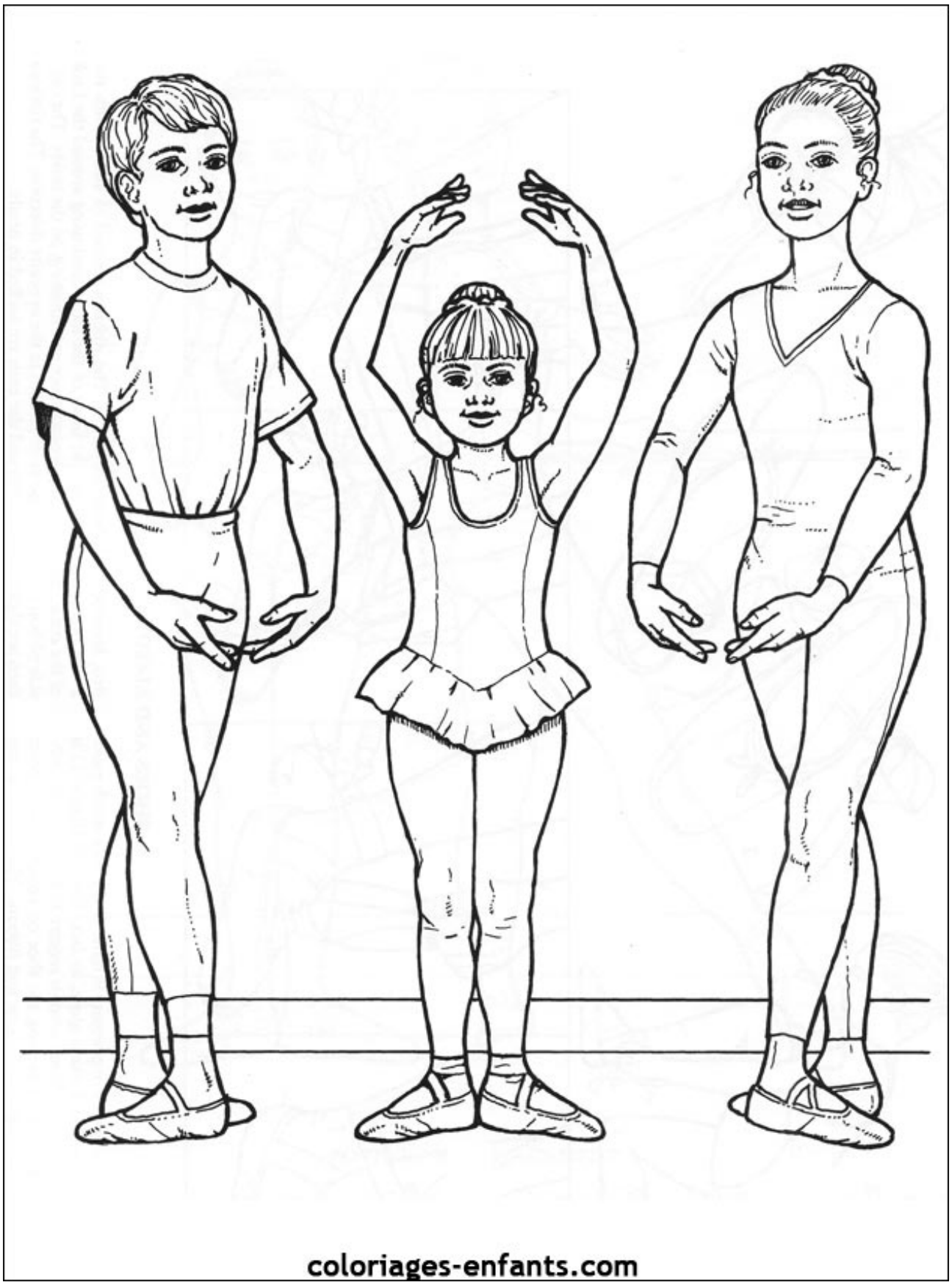
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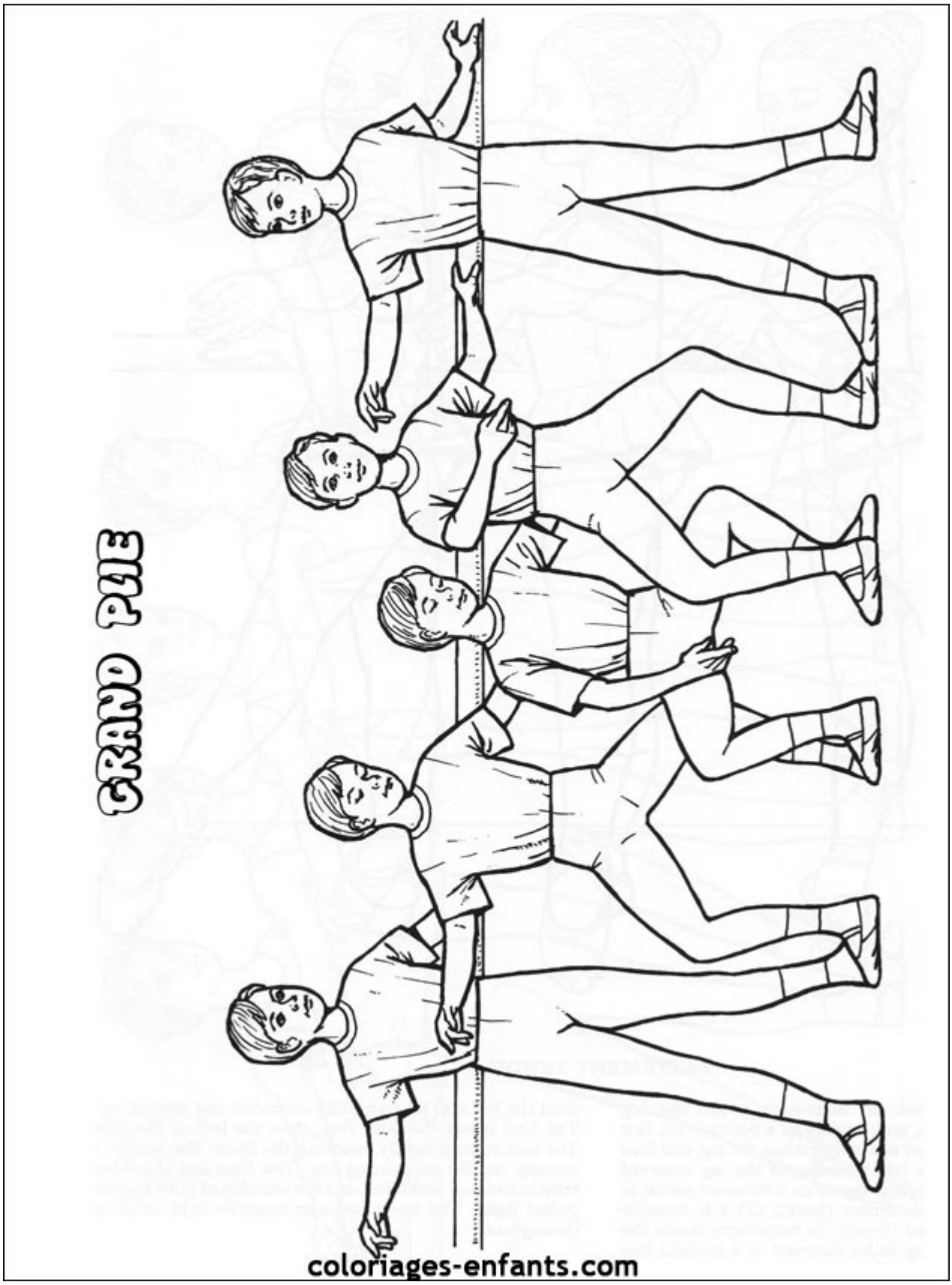
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