

ARTISTIC DIRECTOR TERRENCE S. ORR
PITTSBURGH BALLET THEATRE



Cinderella

..... *with the Orchestra*

April 19–21, 2013
Benedum Center

Teacher Resource Guide

Teacher Resource Guide for Pittsburgh Ballet Theatre's Production of

Cinderella

with the Orchestra

April 19-21, 2013

Benedum Center for the Performing Arts

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About the Fairy Tale

Cinderella is perhaps the most universally loved of all fairy tales. It is estimated that there are more than 1500 versions of the Cinderella story existing around the world. The earliest-known version is from China in the ninth century: entitled *Yu Yang Ts Tsu*, the young heroine's name is Yeh-shen. Versions of this story have also been found in the folklore Indonesia, among the tribes of South Africa and in the mountains of South America.

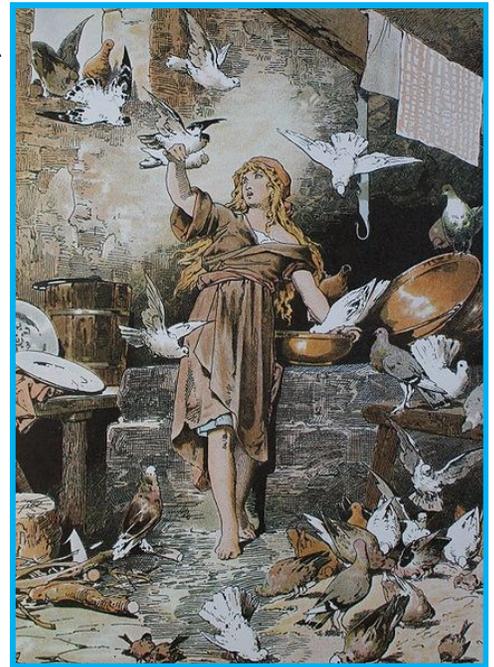


The best-known version, especially in Western cultures, appeared in a collection of tales written in 1697 by a retired French civil servant named Charles Perrault. His "Contes de ma mere l'oye" or "Tales of Mother Goose" brought us not only *Cinderella*, but also *Little Red Riding Hood*, *The Sleeping Beauty in the Wood*, and *Puss in Boots*, among others. This collection was later translated into English in 1729.

The story according to Perrault concerns a poor, neglected girl who is forced by her cruel stepmother and stepsisters to be their servant. They give her the name Cinderella, meaning "little cinder girl." She is rescued by her Fairy Godmother who sends her to a ball in a pumpkin that has been magically transformed into a coach. At the ball she meets a prince who falls in love with her. Fleeing at midnight before the magic ends, she loses one of her tiny glass slippers. With the slipper as his clue, the prince finds Cinderella and marries her.

Although the many versions vary, the basic elements are the same: a youngest daughter who is mistreated by her jealous stepmother and stepsisters, or a cruel father; the intervention of a supernatural helper on her behalf; and the reversal of fortune brought about by a prince who falls in love with her and marries her. In other versions, Cinderella is called Cenerentola (Italian), Angkat (Cambodian) and Aschenputtel (German). She is often assisted by her late mother who appears in the form of a cow or goat. In other versions, she is helped by a fish or a bird. The test of recognition is often a golden or silver slipper, golden hair, or a ring. Perrault's version was the first to introduce the Fairy Godmother and the glass slipper.

This lucky folk heroine who exemplifies the concept of inner beauty and purity of spirit overcoming loneliness, cruel mistreatment and vanity, has a universal appeal that has lasted over the centuries. *Cinderella* has inspired pantomimes, operas, ballets, musicals, films, and television programs.



Left image: "It went on very easily" from a 1901 version of Perrault's *The Tales of Mother Goose*. By D.J. Munro after the original drawing by Gustave Dore. [Image Source](#). Right: *Aschenputtel* by Alexander Zick. [Image source](#).

See a listing of multicultural Cinderella stories from the [American Library Association](#).

Read Ila Lane Gross' *Cinderella Tales Around The World*: CLP: GR75.C4G76 2001

Learn about the Chinese culture's [Cinderella story, Yeh-Shen](#).

Cinderella Ballets Timeline

The earliest known *Cinderella* ballet was performed in 1813. Numerous choreographers and composers have created *Cinderella* ballets in England, Russia, France, Scandinavia, Canada and the United States.

1813—The first reported ballet of *Cinderella* in Vienna.

1822—The first full-length *Cinderella* ballet premieres in London. This is also the year that Rossini's *Le cenerentola* opera debuts.

1870—The Boshoi Theatre asks the great composer Tchaikovsky to write music for a *Cinderella* ballet but the project never materializes.

1891—Sergei Prokofiev is born in the Ukraine.

1893—Marius Petipa (choreographer of *Swan Lake*, *The Nutcracker*, *The Sleeping Beauty*) choreographs *Cinderella* for The Marinsky Theater in St. Petersburg, Russia (along with Lev Ivanov and Enrico Cecchetti). Baron Boris Fitinhof-Schell is the composer. None of the choreography has survived, though it is in this ballet that famed ballerina Pierina Legnani first performed 32 *fouettes* (whip-turns on one foot).

1941—The score for *Cinderella* is begun by Prokofiev, but is quickly laid aside during World War II. He finishes the score in 1944.

1945—Prokofiev's score, *Cinderella*, premieres with the Bolshoi Ballet, choreographed by Rostislav Zakharov. Prokofiev dedicates the score to Tchaikovsky.

1948—Frederick Ashton choreographs his own version of *Cinderella* for The Sadlers' Wells Ballet to Prokofiev's music.

1962—Septime Webre, choreographer for PBT's upcoming production, is born.

1970—Ben Stevenson creates a ballet to Prokofiev's score. PBT last performed this version in 2002.

1986—Rudolf Nuryev choreographs his version of *Cinderella* to Prokofiev's music for the Palais Garnier.

1994—Kent Stowell of Pacific Northwest Ballet creates a *Cinderella* ballet to Prokofiev's score.

2003—Webre's version of *Cinderella* premieres at the Washington Ballet (D.C.)

2009—PBT premiere's Webre's *Cinderella* in Pittsburgh.

Cinderella—The Ballet

Choreography	Septime Webre
Music	Sergei Prokofiev
Costume Design	Judanna Lynn
Lighting Design	Tony Tucci
Set Design	James Kronzer
World Premiere	The Washington Ballet, May 28, 2003

The Setting

Location: “in a faraway kingdom”

Stylistically, however, the production is set in a world reminiscent of the mid-late 18th Century just before the French Revolution. Some of the ways in which the production uses styles from this era:

- Powdered white wigs for both men and women.
- “Queues” (detachable ponytails) or a “clubbed” hairstyle (tied back at the nape of the neck) for the men. Initially a military fashion to get hair out of the face, others began to adopt the practice of wearing queues if their hair wasn’t long enough, often using a black bow ribbon to secure the ponytail.
- Elaborate court dress, including low-necked gown with tight elbow-length sleeves, decorative stomacher (a v-shaped piece of cloth worn over the waist and stomach) and “false hips” panniers for the women, and a coat, waistcoat, and breeches for the men.
- In interior design, the castle has hints of the French Style, related to Rococo, with its gilded, curvaceous mirrors and windows.

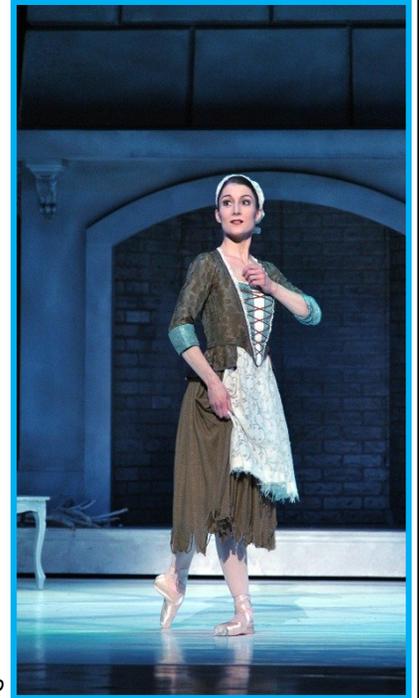


An example of a female’s evening gown from the mid-18th century. [Image Source](#)

See page 15 for more information about the scenic designs by James Kronzer.

Characters (in order of appearance)

Cinderella
Cinderella's Father
Her Stepsisters
Ball prep: Messengers, Wigmasters, Dancing Master, violinist
Fairy Godmother
Fairies (Spring, Summer, Fall, and Winter)
Garden creatures: snow angels, dragonflies, putti, butterflies, roses, bumblebees
The Prince
Jester
Ladies and Gentleman of the Court
Footmen
World Dancers: Spanish Woman, Tunisian Woman and Men, Siamese Twins
The Prince's Valets



Erin Halloran as Cinderella, 2009. By Rich Sofranko

Synopsis

ACT I

Cinderella's Kitchen

Once upon a time, in a faraway kingdom there lived a father with three daughters – one beautiful daughter of his own named Cinderella, and two ugly, evil stepdaughters. Jealous of her beauty and kindness, Cinderella's stepsisters have forced her to be a servant in her own home. One day, an invitation arrives from the Palace, inviting every eligible maiden in the kingdom to a lavish ball in honor of the handsome, charming Prince. The stepsisters are overjoyed and put Cinderella to work on sewing and preparing their lavish gowns. The day arrives, and in a whirl of taffeta, they depart for the Ball with Cinderella's father, leaving Cinderella in despair.



The invitation arrives. Artists of Pittsburgh Ballet Theatre, 2009. By Rich Sofranko

In the Garden

Like a mysterious wind, Cinderella's fairy godmother appears, and the kitchen is magically transformed into a garden. With the help of Fairies of Spring, Summer, Autumn and Winter, other enchanted garden creatures and flowers, Cinderella's rag dress is transformed into an exquisite gown. Before Cinderella departs for the Ball, her fairy godmother warns her of one very important rule – she must leave the Ball by midnight!



ACT 2

At the Ball

In the Royal Palace, the jester dances for the Prince and Ladies and Gentlemen of the Court. Strange music is heard and a beautiful woman appears. It is Cinderella. The Prince and Cinderella fall in love as the Courtiers whirl around them. But, as the clock strikes midnight, Cinderella's beautiful dress turns into rags and she must depart, forgetting to tell the Prince her name and leaving only one of her slippers. The Prince makes an oath – he shall marry the beautiful woman whose foot fits the slipper.



ACT 3

In Search of Cinderella

The Prince travels the world in search of Cinderella. His search is futile and he returns home with a deep heartache. On the way, he stops at one last cottage – it is the home of Cinderella. Despite her stepsisters' protests, Cinderella tries on the slipper, and it fits. The Prince and Cinderella are reunited, married, and live happily ever after!



Photos top to bottom: Alexandra Kochis and PBT corps de ballet; Christopher Budzinski; Christopher Rendall-Jackson and Erin Halloran. By Rich Sofranko, 2009

The Choreographer — Septime Webre

Septime Webre, choreographer and Artistic Director of The Washington Ballet comes from a family of eight brothers and one sister. He has a Cuban-American background and grew up in Louisiana, the Bahamas and Africa.

Webre was appointed artistic director of The Washington Ballet in June 1999 after six years as artistic director of American Repertory Ballet in New Jersey. Much in demand as a choreographer, he has created works that appear in the repertoires of companies across North America, including Pacific Northwest Ballet, North Carolina Dance Theatre, Ballet Austin, Atlanta Ballet, Cincinnati Ballet, among many others. As a dancer, Mr. Webre was featured in works by George Balanchine, Paul Taylor, Antony Tudor, Alvin Ailey, and Merce Cunningham as well as in principal and solo roles from the classical repertoire. A former member of the board of directors of Dance/USA, Mr. Webre sits on the board of the Cultural Alliance of Greater Washington and has received a number of fellowships and for his choreography. In addition to his artistic achievements, Mr. Webre holds a B.A. in History/Pre-Law from the University of Texas.



Photo: Washington Ballet

Webre has an innovative way of presenting stories that has become his signature as a choreographer. His choreography is very athletic and uses a blending of multicultural styles that allows him to create a different view of familiar stories. With his own company, The Washington Ballet, he provides Flamenco and African dance studies to expand the sensibilities of his ballet dancers. In his choreographic process, he works from the music first, develops a theme, and then goes home to put down some ideas. Once he takes those ideas back to the studio, he welcomes the collaboration of his dancers through improvisation to expand his own ideas. He is not afraid to experiment. His main goal, however, is to "instill passion for ballet in others, especially children."

A Conversation With The Choreographer

Septime Webre's production of *Cinderella* had its world premiere at The Washington Ballet in 2003. PBT first performed this production in 2009 and spoke with Mr. Webre then.

What inspired you to create a new production of *Cinderella*? I was inspired by the musical score – it is one of my absolute favorites. *Cinderella* has so much potential as a ballet. It has everything: comedy, drama, romance. Between the music and the story, the opportunity is there for some really great dancing.

What is your favorite part of the fairy tale, *Cinderella*? My favorite part of the story is when the shoe fits, absolutely.

What is your favorite part of your production of *Cinderella*? Especially Cinderella's solos and her *pas de deux* with the Prince in Act II. Also, the solos for the Four Seasons are very beautiful. Watch for the character of the Jester in Act II. He's really something. Of course, I also really love when the bumblebees shake their stingers.

How did you decide to use so many young dancers in the production? I love working with kids. I really feel that they approach dancing and watching dance with a sense of wonderment and pure joy. I feel that their presence adds to the purity of the experience and underscores the youthful feeling of the production.

Can you speak to the use of gesture in the production? I didn't use much classical mime, if any. I wanted the characters in the ballet to be real people. I used real, humanistic gestures and exaggerated them for the stage. The gestures are very musical and are carefully timed. Especially the comedic passages – the secret to good comedy is perfect timing!

Signature Step: Grand Jeté Lift

The movement of the grand jeté is a familiar one to most ballet goers. In its simplest terms, it is a leap forward or to the side where the legs extend outward in both directions, most often to 180 degrees. A grand jeté is performed by both men and women.



A grand jeté lift in the Arabian Dance from *The Nutcracker*. Artists: Danielle Downey and Robert Moore. Photo by Aimee DiAndrea (2012).

Add a male partner to the movement, however, who lifts the female upwards as she grand jetés, and the interpretive possibilities are endless as we see exemplified numerous times in *Cinderella*.

Below are just a few times when the grand jeté lift is used in the first act alone. Envision the lifts, and consider how the quality of the lift and the intention behind it changes.

- The Stepsisters, one at a time, toss a bewildered Cinderella in the air, her feet splaying out to her sides, to get her out of their way.
- The Dancing Master who gently lifts Cinderella
- Two dragonflies, each holding one of the Fairy Godmother's hands, lift her into the air (supporting her underneath her armpit with their other hand) as she grand jetés where she hovers for several seconds.

Ballet Convention: *En Travesti*



Les Ballets Trockadero de Monte Carlo

In his 1946 version of the ballet, choreographer Frederick Ashton cast men in the role of the step-sisters (known as playing a role *en travesti*), utilizing the comic gender-role reversal convention prevalent in British pantomime. Many choreographers, including Webre, have followed this tradition.

But *en travesti* dancing has been prevalent in ballet since its beginning. When the Paris Opera Ballet formed in 1689, women weren't allowed on stage, and for the first 12 years of its existence, men danced all female roles. Even after, as men were the favored gender in ballet until the early 19th century, the practice was common. When women rose to favor with the

development of the pointe shoe and shorter skirts, the practice was reversed, and women danced male roles. The most famous example of this is the role of Franz in *Coppelia*, danced by a woman at the Paris Opera Ballet until the 1950s.

Other art forms have equivalent roles. In the opera, these roles are called breeches roles (women playing men) and castrati (men playing women). In Shakespeare's London, women weren't allowed on the stage, and all parts were played by men. Some contemporary companies seek to do "original practices" performances of all-male casts to recreate the experience for modern audiences.

The Composer — Sergei Prokofiev



Image: Unknown photographer, 1918. PD-US. Library of Congress Prints and Photographs Division. [Source](#).

When composer Sergei Prokofiev asked famed ballerina Galina Ulanova in 1940 what new ballet she'd like for him to create, her answer was *Cinderella*. A Kirov Ballet commission followed and Prokofiev was already hard at work when fearful news reached him in Moscow – Hitler's German army had invaded the USSR. Prokofiev abruptly put the new ballet aside to concentrate his efforts on an even larger work: his new opera *War & Peace*. Despite the chaos of the war, these years marked a tremendous creative period in his artistic life, including such achievements as the monumental Fifth Symphony, the film score *Ivan the Terrible* and some of his finest piano and chamber music.

When he finally returned to *Cinderella* in 1943, he was dispatched to the regional industrial city of Perm, where the entire uprooted personnel of the Kirov had been relocated for the duration. Acutely aware of both the resistance which had met his score for *Romeo and Juliet* in 1936 (declared "undanceable" by many) and the restrictive Soviet political climate concerning the arts, Pro-

kofiev set out with *Cinderella* to return to the Russian ballet traditions of the great Tchaikovsky scores. He composed *Cinderella* exclusively in dance forms and "set pieces" in contrast to the almost cinematic breadth of *Romeo*. Though far from the extremes of his early satirical ballets, for the comic absurdities of the stepsisters in *Cinderella* he drew on Russian folk traditions. Setting the libretto in the 18th century, he also indulged his affection for the new-classical spirit of such earlier, lighter works as his youthful *Classical Symphony* of the film score *Lt. Kije*.

As failing health and political hostility increasingly took its toll on Prokofiev's creative life, *Cinderella* was to become his last great work for the theater. Despite its humor and the lightness of the subject matter, the music gives these traditional dance forms an unusual emotional weight. Two of the ballet's famous waltzes and many of its other dances are in minor keys, and Cinderella's desires and eventual apotheosis with the prince are painted not with the broader strokes of fairy tale color but with the deeper hues of almost melancholic longing. Prokofiev wrote of his attempt to "convey the poetic love between Cinderella and the Prince – the birth and flowing of feeling, the obstacles thrown in its path, the realization of the dream."

Prokofiev himself understood such obstacles. Just before the war, he had fallen in love with a young Russian woman named Mira Mendelsohn, who remained his constant companion from this chaotic wartime period until his death in 1953. Long-time friends quickly noticed a transformation in Prokofiev from his usual aloofness and cynicism into what one friend called "a sort of amazing affectionate and kind attitude toward all those around him," even during nearly three years of nomadic evacuation from Moscow. Perhaps it was this deep new feeling in the 50-year-old Prokofiev's heart which illuminates his intensely expressive music for this timeless fairy tale.

Quick Quiz! If your students have internet access in the classroom, have them read a short bio of Prokofiev [here](#), and then take a simple quiz [here](#). Website: Classics for Kids, Cincinnati Public Radio.

More information about Prokofiev: [San Francisco Classical Voice](#) website; [Classical.net](#).

The Music—Finding the Story

Prokofiev found that the fairy tale offered many challenges musically, such as “the atmosphere of magic surrounding the fairy godmother, the twelve fantastic dwarfs that pop out of the clock as it strikes twelve [*editor’s note: there are no dwarfs in Webre’s version*]...the swift change of scene as the Prince journeys far and wide in search of Cinderella; the poetry of nature personified by the four fairies symbolizing the four seasons.” But most importantly, he discussed that “what I wished to express above all in the music was the poetic love of Cinderella and the Prince, the birth and flowering of that love, the obstacles in its path and finally the dream fulfilled.”

Prokofiev thus had to find a way to represent the many characters, distinguishing them one from the other, while serving the desires of his producers to create a “fairy tale to serve merely as a setting for the portrayal of flesh-and-blood human beings with human passions and failings.” He used various musical techniques to do this such as the *leitmotiv* or character theme. *Cinderella* has three themes: one to portray the abused and mistreated Cinderella, the second to show her pure spirit and pensive nature; while the third is an expression of Cinderella in love. The Stepsisters also have a rather humorous *leitmotiv* (see page 15, Excerpt 1, for more information).

Musical Selection Order

(Numbers refer to order in original score)

Act I

- 2 Introduction
- 3 Veil Dance
- 5 The Fairy Godmother
7. The Dancing Lesson
8. Departure for the Ball (Stepmother and Sisters)
9. Cinderella’s Dream of the Ball
10. Second Appearance of the Fairy Godmother
14. Grasshoppers and Dragonflies
12. Spring Fairy
13. Summer Fairy
17. Interrupted Departure
15. Autumn Fairy
16. Dance of the Winter Fairy
25. Putti
18. Clock Scene
19. Waltz

Act II

26. Mazurka and Entrance of the Prince
22. Dance of the Cavaliers (Bourée)
23. Dance of the Little Boy
24. Dance of the Little Man
29. Cinderella’s Arrival at the Ball
30. The Great Waltz
32. Cinderella’s Dance
33. Dance of the Prince
34. Refreshments for the Guests
35. The Sisters’ Duet with the Oranges
36. Duet – The Prince and Cinderella (Adagio)
37. Waltz-Coda

Act III

40. First Galop of the Prince
41. Temptation
42. Orientalia
42. Second Galop of the Prince
45. Cinderella Awakes
46. Morning After the Ball
48. The Prince finds Cinderella
50. Amoroso (Prince and Cinderella)

All Prokofiev quotations from the Cleveland Orchestra recording, conducted by Vladimir Ashkenazy (London: Decca Record Company Limited, 1985).

The “Danceable” Music

In his own words Prokofiev says, "I wrote *Cinderella* in the traditions of the old classical ballet; it has pas de deux, adagios, gavottes, several waltzes, a pavane, passepied, bourree, mazurka and galop. Each character has his or her variation." He wanted to make the ballet as "danceable" as possible. Prokofiev had been heavily criticized not long before this when his music for *Romeo and Juliet* had been declared "undanceable" by the Kirov dancers. Today, we find that hard to comprehend. Since the Kirov was also commissioning *Cinderella*, Prokofiev hoped to avoid more conflicts without compromising his musical ideals.

Below are definitions for the parts of the score that Prokofiev mentions:

Bourrée = a rapid French folk dance in 3/4 or 2/2 time. Characterized by a strongly accentuated rhythm and a skipping step.

Galop = North German round dance in very fast 2/4 time; later incorporated into the Quadrille. Has a hop at the end of every phrase of music. See “Galop Infernal” (CanCan) from Offenbach’s *Orpheus in the Underworld*.

Gavotte = Lively dance in 4/4 time that usually begins on 3rd beat of a measure. Became court dance under Marie Antoinette. Vestris co-opted for the stage until ballet dancers were the only ones left who could do the dance correctly!

Grand Pas = series of events in a ballet that featured the principal dancer and ballerina, normally 5 parts: Entrée (entrance), Adagio between ballerina and partner, two variations, and Coda.

Mazurka = a Polish folk dance in 3/4 time characterized by dotted rhythms and accents on the second or third beat. Danced by four, eight, or twelve couples with stamping feet and clicking heels. Introduced to European ballroom in late 19th century.

Pas = (Fr.) Step or Dance

Pas de Deux = (Fr.) Dance of two

Passapied = (Fr.) Pass feet. Originally a quick and lively dance for sailors, but became popular under Louis XIV in the courts. Performed by couples or groups of four men, accompanied by singing or bagpipes in 3/8 or 6/8 time.

Promenade = in ballet, a slow turn on one foot with body held in same position (usually arabesque or attitude), often done with partner holding ballerina who is *en pointe* and walking around her.

Variation = a solo in ballet

Waltz = turning dance in 3/4 meter; originated in Germany and Austria and was one of first dances where couples embraced. Upper instruments carry melody while lower instruments carry the beat, which is always accented on the first beat.

Sources:

Ammer, Christine. *Harper’s Dictionary of Music*. New York, New York: Harper and Row, 1972.

Koegler, Horst. *The Concise Oxford Dictionary of Ballet*. Oxford, UK: Oxford University Press, 1982.

The Music—Live Orchestra

In the orchestration for PBT's production of *Cinderella*, the following instruments will be utilized in the orchestra:

Violin 1: 7
Violin 2: 6
Viola: 4
Cello: 4
Bass: 3
Flutes/Piccolo: 3
Oboe: 3
Clarinet/Bass Clarinet: 3
Bassoon/Contra Bassoon: 2
Horns: 4
Trumpet: 3
Trombone: 3
Tuba: 1
Timpani: 1
Harp: 1
Percussion: 2
Piano: 1

While the woodwinds and brass numbers remain largely the same between different ballet companies, the number of string instruments can vary greatly. Why the disparity? Besides simple space issues, having live orchestra for the ballet is a very high expense. Some ballet enthusiasts would say it's a necessary expense, but as ballet companies have seen their costs soar, many—including PBT—have had to make some very tough choices about whether or not to include live music for the ballets. Such factors that are taken into consideration include:

- Has the ballet always traditionally been danced to live music?
- How big is the orchestration that is called for, and, if possible, can it be scaled back while still retaining a robust and lively sound?
- How many performances will there be during the production run?
- How might audiences react if there is or isn't live music for a particular ballet?
- To what extent will having a live orchestra for a particular ballet be a financial strain on the company?

PBT, like most other companies and dancers, strives for live music at all productions and, whenever fiscally-responsible to do so, will provide it .

How do you think your experience seeing *Cinderella* would have changed if the music had been recorded?

The Music—Listen for...

Every teacher attending the student matinee will receive a CD of musical excerpts from the ballet, *Cinderella*. The excerpts on the CD are from the Cleveland Orchestra recording, conducted by Vladimir Ashkenazy (London: Decca Record Company Limited, 1985). The sheet music is copied from the Stage Manager's piano rehearsal score. Below are specific things to listen for and take note of in the excerpts:

Excerpt 1—The Dancing Lesson (3:46)

This excerpt from *Cinderella* is the full score version of “The Dancing Lesson,” where a Dancing Master is hired to teach the Stepsisters how to dance. The beginning section (0:00-0:51), however, is omitted from Webre’s production. This section is a great example, though, of the “Stepsister’s Theme.” Listen for the horns and low brass coming in bouncy and booming up the scale before sinking down low again. A vigorous tambourine also shakes an appearance in this theme, and its use is reflective of Prokofiev’s general love of using percussion instruments to create different effects. This *leitmotiv* is also heard in the scene with the Tailors when the Stepsisters are getting fitted for their gowns.

Vivo $\text{♩} = 144$

60 Ob. C. ing. V-ni, V-la V-ni I. Cl.



The image shows a musical score for Excerpt 1, 'The Dancing Lesson'. It is in 4/4 time with a tempo of Vivo (♩ = 144). The score is for measures 60-63. The instruments listed are Oboe, Clarinet in G, Violins I and II, and Clarinet. The music features a steady driving beat in the low strings and a solo violin entering at measure 61. The dynamics are marked *mf*.

At (0:18) a steady driving beat is maintained in the low strings while the upper woodwinds flurry above them. At (1:18) the solo violin enters and signifies the beginning of the dancing lesson (this section of music is used in Webre’s production). Although still in 4/4 meter, the music takes on a 2/4 feel with an almost equal emphasis on beats one and two. It has flavors of a courtly dance, which is what the Stepsisters are supposed to be learning!

Excerpt 2—The Spring Fairy’s Variation (1:16)

The Spring Fairy is the first of the four “seasons” that arrives to help prepare Cinderella for the ball. In this excerpt, written in E major and in 6/8 meter, the flourishes of the upper winds is non-stop but light and airy—a breath of fresh air for the coming spring! The music is intended to be played “presto” or very quickly. Notice in the sheet music that the stage manager has written in “hands” four times above the first two measures to correspond with each beat. The Spring Fairy flicks her hands upward, one at a time, on each of these beats. You’ll notice, however, that Prokofiev only accented the first note in the first measure, and he keeps musicians on their toes by constantly changing the accent from the down beat to the second beat of the measures.

83 Presto $\text{♩} = 160$

Picc. Fl. HAND HAND HAND HAND

Camp. Pi. *f* giocoso

VI. I.



The image shows a musical score for Excerpt 2, 'The Spring Fairy's Variation'. It is in 6/8 time with a tempo of Presto (♩ = 160). The score is for measures 83-86. The instruments listed are Piccolo Flute and Violin I. The music features a steady driving beat in the low strings and a solo violin entering at measure 83. The dynamics are marked *f* and *giocoso*. The stage manager has written in “hands” four times above the first two measures to correspond with each beat.

The Music—Listen for..

(Continued from page 15...)

Excerpt 3—The Clock Scene (1:14)

The beginning of this excerpt, written in B major in a moderate 4/4 meter, immediately sets the tone for the scene. With the upper woodwinds and violins trembling in the stratosphere at an incessant pace, the low brass and woodwinds come roaring in with The Fairy Godmother's message for Cinderella: beware, beware, the spell will be broken at Midnight! Compare the two lines in the piano score below. The look of them clearly illustrates the contrasts in their rhythms and melodies.

ARM.
RUN
DS

Allegro moderato ♩ = 112

114

Fiat Archi

simile

f

f

Cingl., Fg., Corni, V.c.

Die Bettlerfee führt Cinderella zur Uhr / The Fairy Godmother leads Cinderella to the clock

Tr-ni, Tuba, P-no, V-c., C-b.

CALL!

brusco

Excerpt 4—Cinderella Arrives at the Ball (3:01)

The excerpt begins with the tinkling of the celeste and flutes ever so quietly. The guests at the ball all turn their heads wondering what is this magical sound they are hearing. The key changes from C major to A major when the Fairy Godmother arrives in a sweet melody played by the strings. Note the ascending, partially chromatic scale that descends right before the arrival of Cinderella.

199

PIQUE

dim.

Andante

CIN. REVEAL

Vni

Auftritt Cinderella

Entrance of Cinderella

pp (tr) (tr) (tr)

(simile tr)

Cl. V.le

30

The Music—Listen for...

(Continued from page 16...)

Excerpt 5—The Clock Strikes Midnight (2:12)

Prokofiev chooses to use the hard, hollow sound of the woodblock to create the incessant “tick-tock” of the clock as it is about to strike midnight. Meanwhile, the piccolo jumps up into its upper octaves (something Prokofiev liked to do quite often with instruments) as another warning bell. Later, he layers the tension at the other end of the sound spectrum with a fast, descending phrase from the booming lower brass at (0:56) (see below—notice the phrasing in the bass clef with the wood block hammering written in underneath).

The image shows a musical score for Excerpt 5, 'The Clock Strikes Midnight'. It consists of two systems of staves. The first system is labeled '278' and 'F.G. RUN US' above the treble clef. The second system is labeled 'FATHER' above the treble clef. The third system is labeled 'THROUGH 3L GUYS' above the treble clef. The fourth system is labeled 'PRINCE' above the treble clef. The score is written for a piano and woodblock. The piano part is in 2/8 time and features a fast, descending phrase in the bass clef. The woodblock part is written in a bass clef and features a rhythmic pattern of eighth notes. The score includes various musical notations such as notes, rests, and dynamics.

Excerpt 6—The Prince Finds Cinderella (2:29)

This excerpt, in 9/8 meter, begins timidly but quickly builds to the climax of the story—when the Prince finds Cinderella—and is marked by the melody in the strings and a counter-melody in the low brass. This melody, however, holds many moments of dissonance before finally resolving itself. Listen at (0:56) for how various instruments share the melody. The entrance of the harp at (1:27) is the moment when the Fairy Godmother whisks away the home and transports the reunited lovers to their happily ever after.

Excerpt 7— A Dramatic Reading of *Cinderella*, read by Bill Caisley (13:57)

Listen to Charles Perrault’s classic version of *Cinderella* as retold by Amy Ehrlich. This excerpt was produced by Michael Moricz.

Costumes and Scenic Design

Costumes



PBT Artists; Photo by Rich Sofranko, 2009

Judanna Lynn's costume designs capture the spellbinding qualities of the production through Cinderella's ragamuffin dresses, the courtiers' shimmering ball gowns and the stepsisters' humorous frocks. She has designed costumes for ballet companies across the country, including San Francisco Ballet, Houston Ballet, Atlanta Ballet, Pennsylvania Ballet and Pittsburgh Ballet Theatre among others. Her theater credits include the Cleveland Playhouse, The Hartford Stage/Old Globe Theatre and the Children's Theatre Company of Minneapolis. Lynn danced with the San Francisco Opera Ballet and was the resident designer at The Juilliard School.

Scenic Design



Cinderella's world is brought to life through James Kronzer's designs, which include Cinderella's kitchen, a garden full of dancing creatures and flowers, a wintry forest, and a grand ballroom lined with mirrors. At midnight, Kronzer creates a striking vision on stage when it is filled with clock faces of various sizes alerting Cinderella that her gown will soon return to rags. James Kronzer has designed sets for theatrical productions both on and off Broadway, as well as sets for regional theater and national tours. Some of his credits include *Glory Days*, *Opus*, *Under the Bridge*, *Cradle of Man*, *Smokey Joe's Café* and *My Fair Lady*.



Mirror frame design for the ball scene; and scrim design for the forest scene. By James Kronzer.

Cinderella in Culture

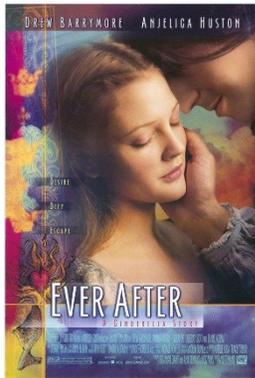
In addition to there being many different versions of *Cinderella* in ballet (see page 5 of this resource guide), the story has been told time and time again in various art forms and cultural products.

Film The Walt Disney version (1950) is perhaps the most well-known of all, but did you know that there are close to 30 film, musical, or made-for-tv movies that are titled *Cinderella*? That's not even counting those movies that spin-off from the traditional story! The earliest version is a silent film from 1899, *Cendrillon*. Here are some of the more famous adaptations:



[Image Source](#)

Cinderella, Rodgers and Hammerstein—This made-for-tv musical from 1957 starred Julie Andrews, and was remade in 1965 starring Leslie Ann Warren and in 1997 starring Brandy. In February 2013, it opened for the first time on Broadway (with some twists to the ending!). Visit the [production's website](#).



Ever After—Drew Barrymore stars in this 1998 movie about a “real life” Cinderella, Danielle, in 1517 France. After her father dies and leaves her in the hands of an evil stepmother, she impersonates a noble in order to save her father’s loyal servant. The servant introduces her to the Prince, and they fall in love.

[Image Source](#)

Art Two of the most famous paintings of Cinderella include:

“Cinderella at the Fire”—Painted by American Thomas Sully in 1843, this work is considered one of the finest examples of genre painting, a category that depicts literary and sentimental material. It is housed at the Dallas Museum of Art. [Image Source](#)

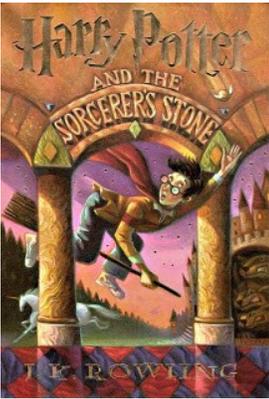


“Cinderella and the Slipper”—Painted by Britain Richard Redgrave in 1842, this work mixes design styles from the 18th century and the Victorian era. [Image Source](#)



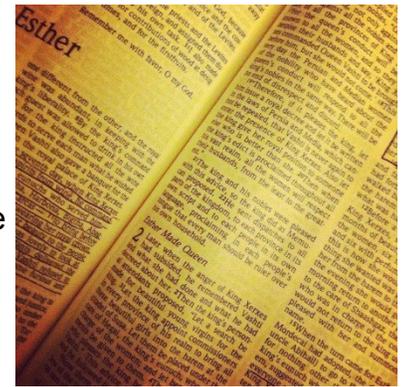
The research for “Cinderella in Culture” was conducted by Pittsburgh Opera Education Department Intern, Erin Schmura, and generously provided by the Pittsburgh Opera Education Department.

Literature While there are an estimated 1500 versions of the fairy tale across cultures (see page 4 of this resource guide), here are a few other stories that bear resemblance to *Cinderella* that you might not be aware of:



[Image Source](#)

Harry Potter, J. K. Rowling—Young Harry grows up in a broom closet underneath the stairs in the home of some nasty relatives after his parents die, notices some “odd” things start happening when he turns 11, and then is taken under the wings by the half-giant, Hagrid (fairy godmother-like in spirit, not in form) who informs Harry of his status as a wizard. Hagrid stands by Harry’s side as he fights the good fight against evil.



[Image Source](#)

The Bible, Book of Esther—Esther is seen by many as the “Cinderella of the Bible.” An orphan of the exiled Jewish people, she rises to become a queen, and is known for her loyalty and devotion to her king.

Opera Two very different renditions include:

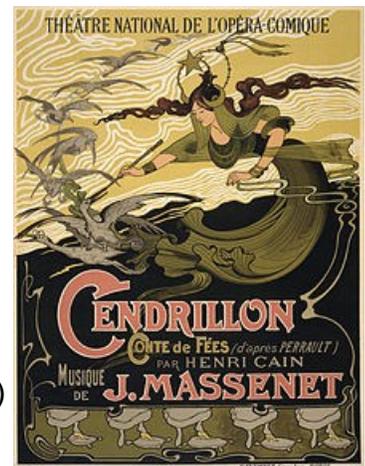


[Pittsburgh Opera’s upcoming production,](#)

April 27—May 5, 2013

La cenerentola, Rossini—Rossini changes his 1817 opera in 3 major ways: eliminating the magical Fairy Godmother, changing the evil stepmother to an evil stepfather, and has Angelina (Cinderella) identified by a bracelet instead of a glass slipper.

Cendrillon, Massenet—This version from 1899 follows very closely to the original Perrault story. The part of Prince Charming was intended to be a “breeches role” (see “Ballet Conventions” on page 10 for ballet’s equivalent) sung by a Falcon soprano.



[Image Source](#)

The research for “Cinderella in Culture” was conducted by Pittsburgh Opera Education Department Intern, Erin Schmura, and generously provided by the Pittsburgh Opera Education Department.

Books and Resources

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Northrup, Mary. "Multicultural Cinderella Tales." American Library Association. <http://www.ala.org/offices/resources/multicultural>

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Birmingham Royal Ballet. *Cinderella*. West Long Branch, NJ: KULTUR International Films.

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Riordan, James. *Favorite Stories of the Ballet*. Skokie, IL: Rand McNally, 1984.

Rosenberg, Jane. *Dance Me A Story*. New York, NY: Thames and Hudson, Inc, 1985.

Books and Resources

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Hackett, Jane. *DK How To...Ballet*. New York, NY: DK Publishing, 2011.

Homans, Jennifer. *Apollo's Angels: A History of Ballet*. New York, NY: Random House, 2010.

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Vaughn, Carolyn. *Invitation to Ballet: A Celebration of Dance and Degas*. New York, NY: The Metropolitan Museum of Art, 2011.

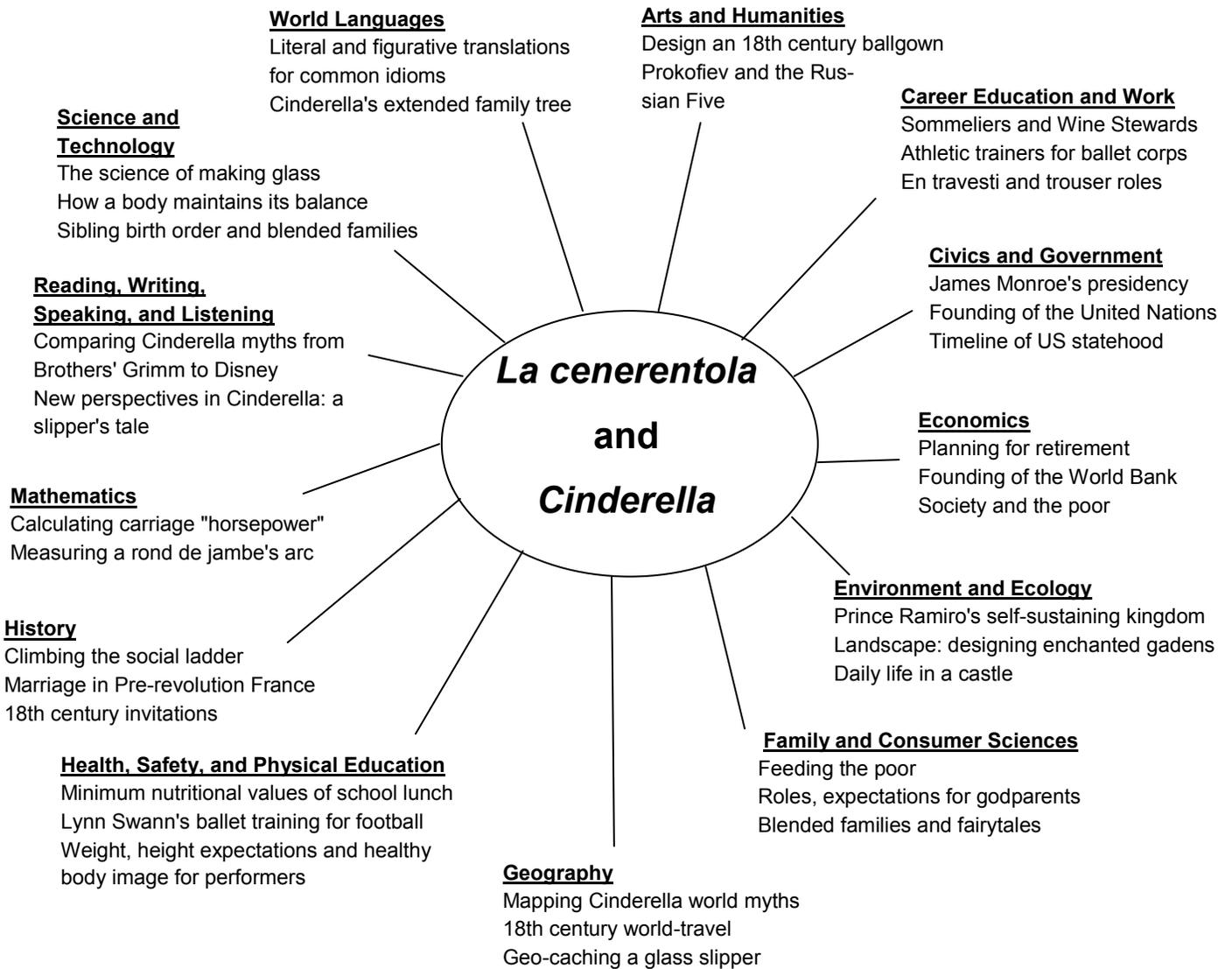
Lesson Plan Stems for 2012-2013

Developed by Opera on TAP:

Carol Brinjak	Deb Frauenholz	Nancy McKeever
Lia Christulides	Alyssa Herzog Melby	Donna Priore
Lee Ann Conover	Lucy Hosni	Krista Reitz
Marilyn Egan	Areta Kalogeras	Marie Romanelli, editor
Patricia Ewing	Susan Kershner	
Michele Farina	Robert Lee	

Curriculum Circle

How do Rossini's opera *La cenerentola* and Prokofiev's ballet *Cinderella* intersect with all academic content areas? Begin with the opera and the ballet and brainstorm connections to all curricula.



Lesson Plan Stems for 2012-2013

Developed by Opera on TAP:

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Lesson Plan Stems for the opera *La cenerentola* and the ballet *Cinderella*

How do the Rossini opera *La cenerentola* and the Prokofiev ballet *Cinderella* intersect with all academic content areas? Begin with a lesson plan stem and connect the opera to classroom curricula.

NOTE: Suggested grade levels are listed below each lesson plan stem.
ES = elementary, MS = middle school, HS = high school

Arts and Humanities

National Standards: Dance: 5, 7; Music: 6, 7, 8, 9; Theatre: 3, 6, 7; Visual Arts: 1, 2, 3, 4, 6
State Standards: Arts and Humanities: 9.1, 9.2, 9.3, 9.4

Opera Stems

How many works did Jacopo Ferretti and Giacchino Rossini create together?
ES/MS

Listen to other Rossini works: “William Tell Overture,” “Largo” from *The Barber of Seville*, and *La Gazza Landra* overture. How would you characterize Rossini's style?
ES/MS

What were the major influences on Rossini and Rossini’s music?
MS/HS

Study the clothes of the 17th century, when the original story was written, and the 18th century, when Rossini’s opera was written. What are the differences? Create your own sketch of *La cenerentola*’s ball gown from the 17th century and the 18th century.
ES/MS

Learn about opera buffa and opera seria. Why are Rossini's operas known in these two categories? What musical elements can primarily be found in each kind? Listen to excerpts from Rossini's operas to illustrate each.

ES/MS/HS

Create your own bracelet for *La cenerentola*.

ES

What form of dance is often written into operas? Do opera companies have their own dancers, or do they cooperate with other companies? Brainstorm a list of operas which call for dancers. How integral are the dance numbers to the story?

ES/MS

Rossini composed 39 operas. Investigate Rossini's operas and share the results of your research. Create an advertisement or poster to promote each of Rossini's operas.

ES/MS

In Rossini's *La cenerentola*, Aldiro, Prince Ramiro, and Dandini all appear in disguise. What other performances (opera, theater, literature) also use disguise as a narrative convention? Why is disguise such a popular convention?

ES/MS/HS

In what time period will Rossini's *La cenerentola* be set? How might this opera reflect the authentic historical context of its setting?

ES/MS

Ballet Stems

Ballet dancers have trainers similar to athletic trainers. What exercises must a dancer do to remain healthy? How often must they exercise? Practice these exercises.

ES/MS

Prokofiev's *Cinderella* uses many different musical dance forms, such as the waltz, galop, bouree, and adagio. Compare the different musical structures of these dances. Why are they included in this ballet?

ES/MS

Who were the major musical influences on Prokofiev during the early 20th century? Some of that influence may have come from the "Russian Five". Who were these composers and how might their music have impacted Prokofiev?

MS/HS

Pittsburgh Ballet's performance of *Cinderella* will be set in late-18th century France. What type of dances would have been done at a French ball during that time period? Are these authentic dances performed during the ballet? How does a choreographer stylize ballet to reflect historical context?

MS/HS

Opera and Ballet Stems

Compare the ballet's fouetté turn (see "Science and Technology" for more information about the fouetté turn) to the vocal embellishments of coloratura singers. What is the purpose of each?

MS/HS

Listen to different movements from Prokofiev's *Cinderella* and Rossini's *La cenerentola*. What emotions do you feel when you listen to each? Which score do you like better? Why? Compare the content and structure of each movement.

ES/MS

What aspects of performance are valued most in opera and ballet? What operatic and balletic conventions are used consistently in any performances that highlight these values?

ES/MS

What different kinds of instrumentation are used in Prokofiev's ballet orchestra and Rossini's opera orchestra? What might account for these differences?

ES/MS

How do both ballet and opera composers use folk traditions and "stock" characters when composing works? Brainstorm a list of ballets and operas that use both folk tradition and stock characters. What else do these lists have in common?

MS/HS

Prokofiev wrote *Cinderella* at the request of famed ballerina Galina Ulanova. What other famous works of arts have also been created as vehicles for specific artists?

MS/HS

Create a game of "Composer Jeopardy" to learn facts about both Rossini and Prokofiev, as well as 18th century Italy and 20th century Russia. Use excerpts from each composer's version of the Cinderella myth to enhance the game.

MS/HS

Do ballet dancers and opera singers need to study acting? How might acting be important to each art form? How does a performer portray a character while engaged in a strenuous activity, such as singing or dancing?

ES/MS

Compare costumes used in both the ballet and opera's versions of the Cinderella story. How are each designed? What physical restrictions must a designer consider when creating costumes for each different art form?

ES/MS

Create playlists of popular music from both Rossini's era and Prokofiev's era. Play excerpts from each and have students try to match each song excerpt to the correct era. What are the musical characteristics of each era's popular music?

ES/MS

Both Rossini and Prokofiev used the same story - *Cinderella* - to create very different compositions. How could Rossini's music be used as a ballet, and Prokofiev's music be used as an opera? Create appropriate dance movements for the Rossini "ballet" and lyrics for the Prokofiev "opera".

ES/MS/HS

Career Education and Work

National Standards: Economics: 2, 11, 13

State Standards: Career Education and Work: 13.1, 13.2, 13.3, 13.4

Opera Stems

In the opera, Dandini is Prince Ramiro's valet. What is a valet? How does someone train to become a valet? Is the job of valet still one needed today? Who would employ a valet?

ES/MS

In the opera, Don Magnifico is appointed the Royal Wine Steward. What is a wine steward, and how similar is this job to that of a sommelier? How does one become a wine steward or sommelier? What would your duties be, where would you work, and how well would you be paid?

MS/HS

Research the royal and aristocratic hierarchy in 18th century Italy. How does one earn a title? Create a flowchart to show the relationships among this hierarchy. Where does each character from the opera fit in?

ES/MS

Ballet Stems

In the ballet, there is a court jester. What is a jester, and what are the modern equivalents of this position? How can someone become a jester? Are there any physical requirements or special training needed for this kind of physical comedy?

ES/MS

Trainers are needed to maintain a ballet corps health and skills. Are ballet trainers different from other kinds of athletic trainers? What skills and education are needed to be a trainer for the ballet? Describe the career path and earning potential for trainers.

MS/HS

Opera and Ballet Stems

Compare a [pants](#) role in opera to that of an *en travesti* role in ballet. What are the characteristics of each? Why are these roles created?

ES/MS

Arts performances are usually reviewed by critics. What is the function of a critic, and who employs them? How does a person become a critic? Often, critics will specialize in certain types of performances, but sometimes they shift roles. How does a critic "re-tool" for other types of arts? Investigate local critics' careers: Jane Vranish, Robert Croan, Andrew Druckenbrod, and CMU blogger Christian Kriegeskotte.

MS/HS

Costumers are very important to operas and ballets. Compare the careers of costumers in the 18th century to modern costumers. What has changed from then to now? Is this the kind of career from which you could earn a full-time living? Explain.

MS/HS

Create a chart comparing the yearly earnings of ballet dancers, opera singers, orchestral musicians, composers, choreographers, and set designers of Rossini's time and Prokofiev's time.

ES/MS

Civics and Government

National Standards: Civics: 1, 2, 3, 4, 5

State Standards: Civics and Government: 5.1, 5.2, 5.3

Opera Stems

In 1817, the year *La Cenerentola* premiered, James Monroe became the fifth President of the United States. Create a timeline of Monroe's presidency. For what doctrine is he most famous? Why was this such an important policy?

MS/HS

In 1792, the year Rossini was born, two political parties formed in the United States: Republican and Federalist. Trace the evolution of both parties from their

inception to today. Who were the founders of each party and what were the philosophical differences between each party then? Are these differences still evident today? Have there always been only two parties? How many official political parties exist in the United States now?

MS/HS

Ballet Stems

Sergei Prokofiev was born in 1891. Create a timeline of the types of Russian governments under which Prokofiev lived and worked. Create a chart that compares each different kind of government: what governing bodies are in charge, how are laws made, justice systems, etc. What kind of government is currently ruling Russia?

MS/HS

In 1962, the year the choreographer Septime Webre was born, the U.S. was in the midst of the Cuban Missile crisis with the U.S.S.R. Compare the 1962 government structures of all three nations: Cuba, U.S., and U.S.S.R. How did each view and treat their artists?

HS

In 1945, the year Prokofiev's *Cinderella* premiered, the United Nations was founded. What is the mission of the United Nations? Why was it founded? How is it organized? What powers does it have? What countries are members? How do countries join the UN? How are decisions made in regard to world affairs?

MS/HS

Opera and Ballet Stems

In 1792, the year Rossini was born, Kentucky was granted statehood in the U.S. How did a territory become a state? Create a time line that shows which places were granted statehood during the lifetime of both Rossini (1792-1868) and Prokofiev (1891-1953). Which composer's lifespan saw the greatest addition of states to the U.S.? When were the last states granted statehood in the U.S.? Are there any territories currently considering applying for statehood?

ES/MS

In both opera and ballet versions of the fairytale *Cinderella*, the heroine is completely dependent on her family (step)parent until she marries. Research the rights of women in both Italy and Russia. Create a timeline of women's rights for both countries. Consider areas such as right to vote, earn income, hold property, serve in government or military, marriage/divorce rights, etc. What rights do women enjoy in both countries? What (if any) restrictions are faced?

MS/HS

Economics

National Standards: Economics: 2, 3, 11, 13, 14, 16, 17, 18

State Standards: Economics: 6.1, 6.2, 6.3, 6.4, 6.5

Opera Stems

Rossini retired from composing in 1839 at the age of 47. He was retired for 29 years before he died. In the U.S., what is the average age for retirement now, and how long is the average length of a person's retirement? How did Rossini support himself? How do people support themselves during retirement now? Investigate U.S. retirement programs, such as Social Security.

MS/HS

In 1792, the year Rossini was born, a U.S. mint was established in Philadelphia. What is a mint? How do coins identify where they were minted? How many mints exist in the U.S. today?

ES/MS

Ballet Stems

In 1940, Prokofiev began his *Cinderella* at the request of a famous ballerina, but was financially supported by a Kirov commission. What are commissions, who or what creates these, and how are they important to maintaining the arts? What commissions exist in the U.S.?

MS/HS

In 1945, the year Prokofiev's *Cinderella* premiered, the International Bank for Reconstruction (now known as the UN "World Bank") was founded with an authorized capital of \$27,000 million dollars. What was the purpose of this entity in 1945? What is the purpose of the World Bank today? Who runs the World Bank?

Compare its organization to that of other banks.

MS/HS

Prokofiev's ballet *Cinderella* premiered on November 21, 1945, at the Bolshoi in Moscow. What currency would have been used to purchase tickets to this performance? What currency is used in Moscow now? Chart the different denominations of Russian currency. Research exchange rates: how much would it cost in US dollars to purchase a ticket to the Bolshoi ballet in Moscow?

ES/MS

Opera and Ballet Stems

Both the opera and the ballet use a beggar character to test Cinderella's capacity for compassion. How does society define a beggar? What do we call the act of begging now? What circumstances lead someone to become a beggar? What social programs exist to help the poor and destitute?

MS/HS

Environment and Ecology

National Standards: Science: 5, 6, 7, 8; Geography: 3, 5

State Standards: Environment and Ecology: 4.2, 4.3, 4.4, 4.6, 4.8, 4.9

Opera Stems

What would it take for a region to be completely self-sustaining? Design Prince Ramiro's ideal kingdom. Include areas for all the industries needed for Ramiro's kingdom to be self-sustaining.

ES/MS

A disguised Angelina (Cenerentola) gives Prince Ramiro one jeweled bracelet from a matching pair, which he will use to identify his mystery lady. Locate on a map all the countries where various jewels are mined. What effects does mining have on the environments in these countries? Is there a way to mine without impacting the environment?

MS/HS

Ballet Stems

In the ballet, one important setting is the enchanted garden. Research native plants, flowers and animals that could be found in an 18th century French garden. Which among these flora and fauna could be part of an "enchanted" garden? Design your own enchanted garden, based on your research.

ES/MS

Gardens, enchanted or otherwise, are an important architectural feature in many countries. What are the environmental advantages or disadvantages to formal gardens, either public or private? Using research into native plants, design a geographically-appropriate and environmentally sound garden for a family on each of the continents. Be certain to identify in which specific region on each continent your garden will be grown.

MS/HS

Opera and Ballet Stems

Compare daily life in a castle to that of a home like the one in which Cinderella lives with her family. What chores need to be done daily for survival? How would each place, the inhabitants and their clothes, etc. be cleaned? In which would you like to live, and why?

ES

Family and Consumer Sciences

National Standards: Economics: 3, 7, 8, 11

State Standards: Family and Consumer Science: 11.1, 11.2, 11.3, 11.4

Opera Stems

What food would Angelina (Cenerentola) have offered a beggar? What foods do we offer the poor nowadays? Research food pantries, soup kitchens and food drives.

ES/MS

Rossini changed the glass slipper to bracelets because social convention at the time made it scandalous for a woman to display her ankle in public. What kinds of clothing do we consider scandalous today? Why? What are the social conventions that govern modern dress in different settings, such as school, work, and play?

What entertainment medias help shape or shift these conventions? How are people defined by what they wear?

ES/MS/HS

Ballet Stems

In the ballet, a godmother plays an important role. What is a godmother? Who has godmothers today, and what are their responsibilities? Do these roles vary with culture and religion? Compare the role of a real godmother to that of the magical godmother that protects Cinderella.

ES/MS

Opera and Ballet Stems

You are hired to design and plan Cinderella's wedding. Create a concept or "pinterest" board, a wedding budget, and timeline for the event.

ES/MS

In the many versions of the Cinderella story, the cruel stepparent is sometimes portrayed as either a stepfather or a stepmother. Brainstorm other fairytales have cruel stepparents. Why are stepparents often viewed as cruel in fairytales? In modern times, we refer to families with stepparents as "blended." What are the challenges and advantages of living in modern blended families?

ES/MS

Create "Facebook" profiles for each of the Rossini, Prokofiev, and Disney Cinderellas.

ES/MS

One of the concerns modern people have when someone very poor marries someone very rich is that the poor person might be "gold-digging" - marrying for money instead of affection. What legal precautions might a modern wealthy person take in such a relationship to protect themselves against "gold-diggers"? Do you think Cinderella is a gold-digger?

ES/MS

Geography

National Standards: Geography: 1, 2, 3, 6

State Standards: Geography: 7.1, 7.2, 7.3, 7.4

Opera Stems

Study the origins of the story of Cinderella. This tale is part of European oral tradition and some variations of the story can be found in Asia. Map how the story has spread over time and discuss the variations of the story. Do they depend on the region or the culture?

MS/HS

Ballet Stems

In the third act of the ballet, the Prince travels the world to look for the young woman he met at the ball. Locate on a world map and investigate the three places he visits: Spain, Tunisia, and Siam (what is Siam called today?). What mode of transportation would the Prince have taken at the time wherein the ballet is set? How would you get to all three places today? Calculate the mileage between locations and the overall mileage. Create a travel itinerary for someone who would re-create the Prince's travels.

ES/MS

Create an overlay map that shows Russia in 1891 (the year Prokofiev was born,) to Russia in 1945 (the year his Cinderella premiered,) to modern-day Russia. How have this country's borders changed across the years? What other names has this country been called?

MS/HS

Opera and Ballet Stems

The city of Paris is very important to the story of Cinderella, Rossini, and Prokofiev's ballet. Locate Paris, France on a world map. Create a brainstorming web that shows how many connections you can build from Paris to the Cinderella story, opera, ballet, composers, etc.

ES/MS

The Prince has to travel in order to locate the woman who either wears the

bracelet or fits the slipper. Conduct a Cinderella scavenger hunt, similar to “geo-caching,” in your school to locate the item of your choice. Create a geo-caching map and directions to follow to find the Prince’s prize.

ES/MS

Health, Safety, and Physical Education

National Standards: Health: 1, 2, 4, 6, 7; Physical Education: 1, 2, 3, 4, 5, 6, 7

State Standards: Health, Safety and Physical Education: 10.1, 10.2, 10.4, 10.5

Opera Stems

How does the body position of an opera singer affect the voice? How does an opera singer “warm-up”? What physical impact does “warming up” have on a person’s body? Practice some of these warm-ups in class. Why is “warming up” important to performances and sports?

ES/MS

In the opera, Angelina (Cenerentola) offers a beggar some food. What are the minimum nutritional needs of adults and children? Can those needs be met by begging? Investigate the nutritional value of foods prepared by your school cafeteria and a soup kitchen.

MS/HS

Create an ice-breaker matching game by having different people wear each part of a pair of bracelets. What do you have to do to find the match to your bracelet?

ES

Ballet Stems

The former Pittsburgh Steeler Lynn Swann used ballet training to enhance his athleticism on the football field. How did this training enhance his performance? What exercises do ballet dancers and football players do in common? What kinds of cross-training might enhance each?

ES/MS

Investigate the wear-and-tear of dancing en pointe on a dancer’s feet. What health hazards or conditions ensue from dancing in pointe shoes? How are these conditions treated? How do these conditions affect a dancer’s performance?

ES/MS/HS

Years ago, *Life* magazine named ballet dancer Edward Villela the world's best athlete. Is ballet dancing a sport? Why would a dancer have been named as an athlete? Are there any other types of performances where the performers might also be considered athletes?

ES/MS/HS

How many calories do dancers expend when dancing in a performance: ballroom dancing, modern dance, ballet? How many calories should a dancer consume to maintain their optimal performance conditions? Design a diet for a dancer that is calorically appropriate and nutritionally balanced. What roles do diet and/or eating disorders play in the world of dance?

MS/HS

Spinning can create conditions that make a person feel dizzy. What part of anatomy causes a person to feel dizzy? How do dancers avoid dizziness when performing spins and turns? What diseases cause dizziness?

ES/MS

Opera and Ballet Stems

The Cinderella story involves persons following (or ignoring) a set of rules. What one important rule does this story have? Do you have important rules to follow in your life? What are the consequences when you don't "follow the rules"?

ES/MS

Are there weight and/or height considerations for arts performers, such as dancers, singers, actors, live and street performers, models, etc.? What other sports, industries or careers specify weight/height restrictions or considerations? Do any performance-based organizations at your school specify weight or height restrictions?

MS/HS

For singers and dancers, their bodies are their "musical instruments," and therefore, it is very important for singers and dancers to be in top physical shape.

Research healthy eating and physical training routines followed by both dancers and singers. What parts of each regimen are the same? Where do they differ? Create a chart to illustrate this comparison.

MS/HS

History

National Standards: U.S. History: Eras 3, 9, 10; World History: Eras 7, 9
State Standards: History: 8.1, 8.3, 8.4

Opera Stems

Cinderella is a symbol of climbing up the social hierarchy. How might this story reflect the politics or the way of life in the 18th and 19th century? Do popular stories of today represent the political and social aspects of our society? Is this story still relevant in the 21st century?

MS/HS

Research and discuss the role of women in 19th century Europe. What jobs were women permitted to hold? Did the roles for women in performing arts mirror society or stand apart from social expectations for women? Compare that to the role of women today.

MS/HS

Ballet Stems

In 1940, Prokofiev began his *Cinderella* in St. Petersburg (then called Leningrad) and was financially supported by a Kirov commission. However, the ballet itself was not performed until November 21, 1945, at the Bolshoi in Moscow. Create a timeline of events that happened in Leningrad and Moscow from 1940-1945 that might account for this shift from one city to another.

HS

Investigate the history of the ballet costume known as the tutu.

ES/MS

In 18th century Pre-revolutionary France, what made an “eligible maiden” eligible for an invitation to the ball or for marriage to the Prince? Who would have been

invited to the Prince's ball? Do we still formally recognize "eligible maidens" in modern society? What makes a woman "eligible" for marriage today?

MS/HS

Though the Kirov ballet commissioned Prokofiev's *Cinderella*, the Bolshoi ballet performed its premiere. Create a side-by-side timeline of each ballet company's history, from their founding to now. What historical events have had significant impacts on each company? Explain.

MS/HS

Brainstorm how many ballets use common and folk dances as part of their narrative. When did this trend begin? Is it still common practice?

ES/MS

Opera and Ballet Stems

Investigate how guests would have been invited to an 18th or early 19th century ball. What did written invitations look like then? How were they delivered, and how would a guest have replied? Compare this to invitations issued today.

MS/HS

Mathematics

National Standards: Mathematics: 1, 4, 6, 7, 9, 10

State Standards: Mathematics: 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.9

Opera Stems

What is the area of the visible stage space at the Benedum where a ball scene could be danced? How much space (area) would a dancing couple need? Given this figure, how many couples could comfortably fit onstage while dancing?

MS/HS

Cenerentola would most likely travel by horse-drawn carriage to get home by her midnight deadline. How many horses are needed to pull a carriage? What is the top speed of a horse-drawn carriage? How does this change when a carriage is carrying a driver, servants, the Prince and Cenerentola?

ES/MS

Ballet Stems

Measure the arc created during a rond de jambe with the leg turned in and the leg turned out. Measure the angle of your individual turn out. Based on your measurements, why does ballet use a turned-out leg? How does this help the dance form?

HS

Opera and Ballet Stems

Investigate the total number of people onstage for the ballet or the opera. How many different combinations of the cast and roles can you create? Consider the restrictions that performance convention would place on your combinations, such as men aren't paired with men for certain dances, singers are restricted to certain kinds of role by fach, etc.

MS/HS

The most common understanding of the Cinderella story involves ladies desperately trying to fit into someone else's shoe, a shoe that would have been custom-made to fit only that one lady. Investigate the proportions used to create modern shoe sizes. How were modern shoe sizes determined? How does each size change in proportion to the next size up or down? Measure your own feet and determine what shoe size you would need. Are both your feet the same size? Given your classmates' measurements, determine a set of proportions to make shoe patterns that would fit every member of your class. What is the range of sizes in your classroom? How many patterns are needed to accomplish this task?

ES/MS

Reading, Writing, Speaking, and Listening

National Standards: Language Arts: 1, 2, 6, 7, 8, 9, 12

State Standards: Reading, Writing, Speaking and Listening: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8

Opera Stems

Consider the use of magic in the original story of Cinderella and compare it to the opera. Does magic have a place in this production? Explain.

ES/MS

Re-tell the opera's story but from the perspective of different props, such as the bracelets, the wigs, the throne, etc. How does the reader's understanding of this story shift when the narrator changes?

ES?MS

Ballet Stems

In this version of the ballet, dancers appear *en travesti*. Research the meaning of the Latin root tra- or trans-. How are these roots similar? What Greek root is similar? What other English words use this prefix or root?

ES/MS

Before he completed the ballet, Prokofiev set aside *Cinderella* to compose *War and Peace*. How does being away from (or setting aside) a piece of writing or music or art affect the final version of that piece? What other literary works were also finished "after" the author worked on something else in the meantime?

MS/HS

"A Slipper's Tale:" Re-write the *Cinderella* story from the perspective of the glass slipper.

ES/MS HS

Opera and Ballet Stems

Study Charles Perrault's "Cendrillon ou la petit pantoufle de verre." Compare the original story to Rossini's *La Cenerentola* and the Prokofiev/Webre version of *Cinderella*, as well as the Neapolitan opera buffa *La Cecchina, ossia La buona figliola* by Puccini and the Grimm Brothers version of *Cinderella*. Examine the influence of Perrault's original story across all these works. How do these stories compare to the more widely known Walt Disney version of the story?

MS/HS

Compare various Cinderella stories from different cultures to Rossini's opera and Prokofiev/Webre's ballet. What are the themes that seem most prominent in each? If there are differences, explain why the author or composer may be ex-

ploring diverse ideas.

MS/HS

Create a chart to compare the ballet story to the Rossini opera story. Which characters, settings, plot elements are similar? Different? How do these comparisons influence the audience's understanding of the story?

MS/HS

Investigate other companies' performances of the ballet or the opera. How do other productions, choreographies compare? How are different productions of live performances "passed on" so that they are repeated?

ES/MS

Learn the following vocabulary words related to both performances:

Opera:

philosopher courtiers masquerade veil
mysterious enraged steward hail

Ballet :

en travesti wigmaster veil temptation
cottage spellbinding frock dansor

ES/MS

Design formal invitations to the Ball for both *La cenerentola* and *Cinderella*. How does the setting, style, and tone of each production influence design and wording choices?

MS/HS

Science and Technology

National Standards: Science: 2, 3, 6, 7, 8

State Standards: Science and Technology: 3.1, 3.2, 3.3, 3.4, 3.7, 3.8

Opera stems

In the most famous (Disney) version of the Cinderella story, the mysterious lady leaves behind a glass slipper. How is glass made? Does glass make good material for a shoe? What other materials are more commonly used for shoemaking? Explain.

ES/MS

Trace the technological development of carriages, such as the Prince's carriage, to cars. What kind of modern "carriage" would the Prince drive today?

ES/MS

Ballet Stems

Identify the most important muscles in a dancer's body that aid in balance. How does a body balance itself?

ES/MS

The feat of completing 32 fouetté turns was first performed by the ballerina Pierina Legnani in Vietinghoff-Scheel's 1893 *Cinderella*, as choreographed by Ivanov, Petipa, and Cecchetti. Investigate the movement of a fouetté turn. What physical and biochemical processes are needed for this movement?

MS/HS

Opera and Ballet Stems

Investigate research into birth order and blended siblings in animal and human families. Is there any scientific support for the concept of stepparent or stepsibling cruelty that is so often part of literature? What do these studies reveal that might offer insight into this convention?

MS/HS

Compare physicians' treatments for common injuries to an opera singer's voice or a ballet dancer's muscles. How would injuries be treated in Rossini's time to Prokofiev's time, to modern time?

MS/HS

In 1792, the year Rossini was born, illuminating gas lamps were first used in England. How do gas lamps work? How did this technology change opera and ballet productions? How did it affect audiences?

MS/HS

What kinds of fabric make the best costumes for opera and ballet? How are these fabrics made? Would these fabrics have been available for Rossini's singers or Prokofiev's dancers? What technologies or new materials are used in making fabrics today?

MS/HS

Considering that both the opera and the ballet would have been written in languages other than English, how would a modern composer or choreographer change the characters on a keyboard to word process in a language other than English?

ES/MS

World Languages

National Standards: Foreign Language: 1, 2, 3, 4, 5

State Standards: World Languages: 12.1, 12.2, 12.3, 12.4, 12.5

Opera Stems

Read the Charles Perrault tale of *Cendrillon* in the original French, on which Rossini and librettist Ferretti based their opera. How does this story compare to Rossini and Ferretti's version?

MS/HS

Create a cloze sentence exercise targeting past tense verbs, based on Perrault's original French tale of *Cendrillon*.

ES/MS

Ballet Stems

Notation for music and dance appears to be its own kind of language. How is choreography notated on ballet scores? What symbols translate to which movements? Create your own choreography for a part of Prokofiev's *Cinderella*, and notate it on a score for that music.

ES/MS

Brainstorm a list of French ballet terms. How do the literal meanings of these French terms correspond to the actual dance moves to which they refer? Create a list of dance terms in a different target language (Spanish, Italian, etc.) that also

describe these traditional ballet moves.

ES/MS

Opera and Ballet Stems

Create a family tree for the Cinderella stories, using the correct family and family relationship words in the target language. Expand the tree to include Cinderella's marriage to the Prince, his family and projecting for their future children.

ES/MS

Translate the idiom "If the shoe fits, wear it" into the target language. What is an idiom? Does this make sense translated literally or do changes need to be made to convey the intent of the idiom? Find an idiom in the target language and translate in to English. Does the intent work after translation or has the figurative meaning been lost in translation?

MS/HS

Listen to selections from both Prokofiev and Rossini's versions of Cinderella. Write an aesthetic critique of each piece in the target language.

MS/HS

The name "Cinderella" is understood to mean cinder or ash girl. What part of this name refers to a girl? Research the name Cinderella. What would she be named in various languages, such as French, Spanish, Russian, Italian, German, etc. How is the concept of "girl" or "female" denoted in each name?

ES/MS

Research or brainstorm traditional styles of song and dance in various target-languages' cultures.(English, French, Spanish, German, Italian, Chinese, Japanese, Farsi, Arabic, Hebrew, etc.) Are opera or ballet included? If not, what other styles of song and dance are indigenous to these cultures?

ES/MS/HS

Habits of Mind: The Cinderella Project

Habit of Mind: Listening with Empathy and Understanding

"Think in terms of what's good for the other person and success will seek you out. "

Mary Kay Ash, Entrepreneur, Founder of Mary Kay Cosmetics

The Cinderella Project and related organizations work to improve the happiness and self-esteem of young girls living in low-income communities. CP collects gently used prom dresses and distributes them to women in underprivileged schools each prom season. These ongoing projects (see below) donate thousands of dresses each year. Local chapters of Project Prom, Becca's Closet, and the Cinderella Project can be found right here in Pennsylvania.

Classroom Activity

Start a dialogue in your classroom around the social, economic, and cultural factors of school dances. Consider using role-play to give students awareness of differing situations. Give students an opportunity to first practice listening with empathy and understanding within a safe community. Then, consider extending this Habit to a service-learning project around The Cinderella Project. Extend a simple donation to one of the organization's below into an opportunity for students to form their own drive for their community or area. Get students involved in distributing the dresses to further practice this Habit in a new setting.



Becca's Closet

Locations: East Stroudsberg, Fort Washington, Philadelphia, Pittsburgh, Merion
Website: www.beccascloset.org

Cinderella Project of PA

Location: Gettysburg
Contact: Michelle King
E-mail: maeck@peoplepc.com
Website: <http://cinderellaprojectofpa.webs.com/>

Fairy Godmothers Inc.

Location: Philadelphia
E-mail: laurie@mypromdress.org
Website: www.mypromdress.org

Project Prom

Location: Allegheny County
Telephone: 412-350-3428
Website: <http://www.alleghenycounty.us/dhs/projectprom.aspx>

The Esther Project

Location: Crawford County
Telephone: 814-425-1996
Contact: Sarah Dennis
E-mail: sarahliz@zoominternet.net

<http://www.donatemydress.org/2012-purple-dress.html>