

THE
SLEEPING
BEAUTY

WITH THE PBT ORCHESTRA



Student Matinee

Friday, October 24, 2014

PITTSBURGH BALLET THEATRE

Teacher Resource Guide

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THE SLEEPING BEAUTY

WITH THE PBT ORCHESTRA

Original Choreography by **Marius Petipa**

Staged by **Terrence S. Orr**

Music by **Peter Ilych Tchaikovsky**

The Benedum Center for the Performing Arts

Student Matinee Sponsor



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PITTSBURGH BALLET THEATRE

September 2014

Dear Educator:

We at Pittsburgh Ballet Theatre want to thank you for taking the time to plan for, organize, and execute a visit to the Benedum Center to see Pittsburgh Ballet Theatre's *The Sleeping Beauty*. We know you will not be disappointed—it is one of the most important and well-loved works in all of ballet.

We invite you to explore *The Sleeping Beauty* with your class using this resource guide even before you come to the Benedum. The guide includes:

- background information about the history of the original ballet, the music, the costumes, and the choreography
- lesson prompts—which we call Entry Pointes—aligned with PDE academic standards and the Common Core Curriculum, to assist you in extending the experience of the ballet into your classroom. These prompts will help you connect students with science and math through thematic and theater-based activities, and even encourage students to explore the era and cultures represented in the ballet.
- a listening guide and suggestions for musical activities that bring Tchaikovsky's masterpiece into closer focus. Select excerpts of Tchaikovsky's music are included on the CD.

We offer dozens of options to help prepare your students for their experience at the Benedum, and we hope you will take advantage of all the learning opportunities associated with attending a ballet.

We welcome you to the theater on October 24th to discover *The Sleeping Beauty* and the art and discipline of ballet. Thank you for your commitment to incorporating the arts into your curriculum and to promoting arts experiences for your students. Let us know how we can help you engage, connect, and explore the arts with your classroom.

We wish you a successful school year and look forward to seeing you at the Benedum!

Sincerely,



Terrence S. Orr

Artistic Director

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The Sleeping Beauty Story

The *Sleeping Beauty* story we know today contains parts of oral traditions and recorded stories dating back hundreds of years. Though there were even earlier oral traditions of the story, a 4-volume romance called *Perceforest*, printed in France in 1528, contained a story of a princess who falls into an enchanted sleep. In 1634, Italian soldier and poet Giambattista Basile recorded a book of stories, the *Pentamerone*, that he'd collected. One of them, "Sun, Moon, and Talia," which may have been based on the earlier *Perceforest* story, is thought to be the foundation of the modern *Sleeping Beauty* tale. This version contains details that are not exactly fairy tale-like, including sexual assault, murder and cannibalism.



Illustration by Gustave Doré for an edition of Perrault's book, 1867

In 1697, French author Charles Perrault published a book of fairy tales that would become known the world over: *Tales and Stories of the Past with Morals; Tales of Mother Goose*. Perrault included Basile's story, removing a few of its darker elements and changing the name to "La belle au bois dormant" ("The Sleeping Beauty in the Wood"). The Grimm Brothers' "Little Briar Rose," a slightly modified retelling of Perrault's story, made its appearance in 1812 in their collection of fairytales.

The stories vary, sometimes in small ways and sometimes in significant ways. For instance, when the prince wakes the sleeping princess in both "Sun, Moon, and Talia" and "The Sleeping Beauty in the Wood," the story continues and includes trouble with an angry wife

(Basile) and an ogre mother-in-law (Perrault). The Grimm Brothers were the first to end the story with the prince waking the princess and the first to use a kiss as the means of waking her. This tradition continued in the ballet, in Disney's 1959 *Sleeping Beauty* animated film, and in most other modern versions.

The heroines in *Sleeping Beauty* stories have had different names over the centuries: Zellandine, Talia, Briar Rose, the Princess—or no name at all. *The Sleeping Beauty* ballet was the first version to name her Aurora (which was actually Sleeping Beauty's daughter's name in Perrault's tale). Disney followed suit in its 1959 movie. The evil fairy had no name in the original tale, but Petipa used the name Carabosse, taken from a different fairy tale. Disney's *Sleeping Beauty* and the 2014 *Maleficent* movie have changed the evil fairy's name to Maleficent (meaning evil-doer).

About the Ballet

The Sleeping Beauty ballet is a tour de force of choreography and music that has become a pillar of the art form and beloved around the world.

The idea for the ballet came from Ivan Vsevolozhsky, the director of the Imperial Theatre in St. Petersburg, Russia, at the end of the 19th century. A few ballets based on Charles Perrault's 1697 version of the fairy tale had been done before but Vsevolozhsky's concept was grander than the

previous attempts. He envisioned a ballet that would not only tell the story of the sleeping princess, but also would pay tribute to the opulent, 17th century court of Louis XIV, the French king who loved ballet and who profoundly influenced the progression of ballet as an art form.



The original cast of *The Sleeping Beauty*, 1890. [Source](#)

In 1888 Vsevolozhsky tasked his ballet master at the Imperial Theatres, Marius Petipa, with creating the ballet. The 70-year old Petipa had had a successful career as a dancer, choreographer and ballet master and by this time had choreographed significant ballet revivals (*Giselle*, 1850; *Le Corsaire*, 1858) as well as original works (*The Pharaoh's Daughter*, 1862; *La Bayadère*, 1877). Vsevolozhsky saw *Beauty* as a way to showcase Petipa's extraordinary understanding of

classical ballet movement and tone. He and Petipa wrote the libretto together.

Vsevolozhsky asked Peter Ilych Tchaikovsky, Russia's preeminent composer, to write the score for the ballet. Tchaikovsky, who had composed *Swan Lake* eleven years earlier, didn't hesitate. In a note to a benefactor he wrote, ". . .the subject is so poetic, so inspirational to composition, that I am captivated by it." The composer and choreographer collaborated closely, with Petipa supplying detailed instructions about what style and tempo of music were needed where. Tchaikovsky, Petipa and Vsevolozhsky met several times to finalize ideas, and Tchaikovsky had the overture, prologue and outlines of Acts 1 and 2 completed in three weeks. Rehearsals began in August of 1889 and the ballet premiered on January 15, 1890.

Some reviewers thought the production was too lavish and the storyline too juvenile. But *The Sleeping Beauty* captivated the hearts and minds of its audiences. By 1892, it had been performed an astonishing 50 times. The dancers marked the occasion by presenting Tchaikovsky with a crown on stage.

A *Sleeping Beauty* Timeline

1697 The folk and fairy tale *The Sleeping Beauty in the Wood* (*La belle au bois dormant*) is published by Charles Perrault in his collection, *Stories or Tales from Times Past, with Morals; Tales from Mother Goose*.

1812 *Little Briar-Rose*, a version of the Sleeping Beauty story, is published by Jacob and Wilhelm Grimm in a collection of fairy tales.

1818 Choreographer Marius Petipa is born.

1825-33 Three ballets by three different choreographers are created based on the *Sleeping Beauty* story; two at the Paris Opera and one in London.

1840 Composer Peter Ilych Tchaikovsky is born.

1888 Ivan Vsevolozhsky, director of the Imperial Theatres in St. Petersburg comes up with the idea of a Petipa and Tchaikovsky collaboration on a new *Sleeping Beauty* ballet.

1890 *The Sleeping Beauty*, by Petipa and Tchaikovsky, premieres at the Maryinsky Theatre in St. Petersburg, Russia

1896 The first full production of *The Sleeping Beauty* with Tchaikovsky's music is staged outside of Russia, at La Scala in Milan.

1916 The ballet is seen for the first time in the U.S. at the Hippodrome Theatre in New York—a shortened version produced by Anna Pavlova.

1921 Sergei Diaghilev presents the first full-length ballet in England, with adaptations to the score by Igor Stravinsky.

1937 Philadelphia Ballet presents the first full-length version in the U.S.

1946 The Royal Ballet (formerly Sadler's Wells Ballet) selects *The Sleeping Beauty* as its first performance when reopening the Royal Opera House in London after World War II. Margot Fonteyn dances the role of Princess Aurora. The choice symbolized the reawakening of London after the long nightmare of war.

1959 Walt Disney's animated movie, *Sleeping Beauty*, premieres.

1979 Pittsburgh Ballet Theatre presents its first full-length production of *The Sleeping Beauty*.

Did You Know? *Beauty's* Affect on Ballet Icons



Anna Pavlova was the frail little girl of a single mother who worked as a laundress in 1890s Russia. At 8 years old, her mother took her to see *The Sleeping Beauty* at the Maryinski Theatre. Anna was so captivated by Aurora that she vowed to become a ballerina. After two failed auditions she was finally accepted by the Imperial Ballet School. She went on to become one of the most acclaimed ballerinas in history.



George Balanchine's first role in a ballet was at 12 years old—he was a Cupid in *The Sleeping Beauty*. A giant of 20th century choreography, Balanchine later said that because of *The Sleeping Beauty*, he “fell in love with ballet.” His life dream was to create his own *Beauty* production—plans were finally in the works just before his death in 1983.



Rudolf Nureyev defected from Russia in Paris in 1961, while he was on tour with the Kirov Ballet. His first performance as a “free” dancer was one week later: he electrified the audience as the Prince in *The Sleeping Beauty* with the Ballets du Marquis de Cuevas. He created four of his own versions of the ballet and considered it ballet's “perfect accomplishment.”

At a Glance: The Setting and Characters

Cast List

Prologue

King

Queen

Carabosse— a bitter fairy who curses Princess Aurora

Catalabutte— the King's Squire

Court Couples

Fairy of Grace

Fairy of Beauty

Fairy of Abundance

Fairy of Song

Fairy of Energy

Lilac Fairy— a good fairy who lightens Carabosse's curse

Cavaliers for the six Fairies

Lilac Fairy Attendants

Pages with Gifts

Carabosse Monsters

Nurse

Act I

Aurora—a sixteen year old princess who is cursed by Carabosse.

Garland Dancers

Garland Children

Aurora's Friends

Prince of the East

Prince of the West

Prince of the North

Prince of the South

Act II

Gallison

Prince Desire— a lonely and kind prince.

Marchioness

Royal Hunting Party

Peasants

Nymphs

Act III

Precious Jewels

Diamond

Opal

Ruby

Gold

Silver

Puss n' Boots

The White Cat

Bluebird

Princess Florine

The Setting: A faraway kingdom

Prologue: The palace of King Florestan XXIV, Princess Aurora's baptism celebration

Act I: The palace of King Florestan XXIV, Princess Aurora's sixteenth birthday party

Act II: The forest

Act III: The palace of King Florestan XXIV, Princess Aurora and Prince Desiré's wedding celebration



Photo: The Lilac Fairy guides Prince Desiré to Princess Aurora. Artists: Christine Schwaner and Christopher Budzynski. Photo by Rich Sofranko. 2009.

The Synopsis

Prologue

The court of King Florestan XXIV is celebrating the christening of Princess Aurora. The courtiers are assembled around her cradle as the festivities begin. The king and queen enter, followed by six fairies and their cavaliers. Each fairy dances, offering her special gift to the infant princess. Suddenly, before the Lilac Fairy presents her gift, the wicked Fairy Carabosse interrupts the ceremony. Angry because she was not invited, Carabosse delivers a curse upon the princess: she will grow up to be beautiful, but before her sixteenth birthday she will prick her finger and die. The Lilac Fairy intervenes, promising that the princess will only sleep until awakened by the kiss of a prince.



A prince offers a rose. Artists: Stephen Hadala, Kumiko Tsuji, Kwang-Suk Choi.

Act One

It is Princess Aurora's sixteenth birthday and it seems as though she has triumphed over the evil curse of Carabosse. Her father informs her that she must select one of four visiting princes as her husband. Aurora dances with the princes, each of whom offers her a rose and declares his love. As the celebration continues, the disguised Carabosse hands Aurora a bouquet in which a spindle is concealed. Aurora pricks her finger. As she falls, the Lilac Fairy appears and casts her spell – putting the entire court to sleep.

Act Two

One hundred years have passed. Prince Desiré and his hunting party stop beside a lake. As the hunt moves on, the prince is left alone. To his amazement, the Lilac Fairy appears and conjures a vision of Aurora. Enchanted by this vision, he begs the Lilac Fairy to lead him to Aurora. As they reach the castle, they are confronted by Carabosse, who does battle with the prince. He overcomes Carabosse with help from the Lilac Fairy. Once inside the castle, Prince Desiré discovers the sleeping princess and awakens her with a kiss.



Bluebird Pas de Deux. Artists: Alexandre Silva and Alexandra Kochis



Act Three

The court is celebrating the wedding of Princess Aurora and Prince Desiré. Fairytale characters from all over the kingdom join in the celebration.

At their wedding. Artists: Christopher Budzynski and Kumiko Tsuji.

All photos on this page by Rich Sofranko from PBT's 2009 production.

The Composer: Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky was born in Kamsko-Votinsk, Russia on May 7, 1840. He was a precocious child who could read French and German at the age of six and at age seven was writing verses in French. He began taking piano lessons when he was seven years old. He showed an ultra-sensitivity to music and had a delicate musical ear.

In 1850 his family moved to St. Petersburg; mildly interested in music, he began composing at age 14. He attended the School of Jurisprudence and in 1859 and had started work as a clerk first-class.

At age 21 he began to study music seriously at the St. Petersburg Conservatory, becoming one of their best students. He moved to Moscow to be a harmony teacher for the Moscow Conservatory. He led a quiet life there, teaching and composing. In 1877, a wealthy widow started to subsidize Tchaikovsky, a relationship that was to last fourteen years. However, there was one strange condition to the widow's financial support—they were never to meet. With this financial independence, he was able to resign from the Conservatory in 1878. Tchaikovsky ended up making a great deal of money during his life, but gave away much of it and freely spent the rest.



Tchaikovsky at 25, photo by Zakharin.

[Photo source](#)

When Tchaikovsky first began composing for ballet, ballet music was considered unimaginative: the music world was astonished that such a great composer would "stoop so low." But he showed an unprecedented mastery of the art, creating vivid orchestrations, effective themes and melodies that flawlessly matched physical movements.* He went on to compose three full-length ballets that would become enduring masterworks of the genre: *Swan Lake* (1877), *The Sleeping Beauty* (1890) and *The Nutcracker* (1892). Tchaikovsky died from cholera less than a year after the premiere of *The Nutcracker*.

**The New Grove Dictionary of Music and Musicians*, p. 152-3

The Music

Tchaikovsky composed *The Sleeping Beauty*, his second of three ballets, over the course of about eight months, but devoted only 49 days in all to the work. He was busy with other projects as well: during this time he composed his *Fifth Symphony*, the overture for *Hamlet*, and *Six French Songs* (Opus 65), and he also conducted numerous concerts. When he finished the orchestration for the ballet in August 1889 he wrote, "a whole mountain has fallen off my shoulders."

Petipa gave him detailed instructions about timing, tempo, themes, etc., and Tchaikovsky delivered. He was famous for over-doing it: for the "Garland Waltz" in the Prologue, Petipa requested 166 bars and Tchaikovsky gave him 297!

The Sleeping Beauty score is a work of overwhelming beauty and depth. Tchaikovsky himself thought it some of his best work. Its complexity and richness challenged the dancers—and Petipa himself—to greater heights. Ballet historian Jennifer Homans credits Tchaikovsky with the ballet's enduring appeal, a result of the way his music "works on the human body and spirit."*

*Homans, *Apollo's Angels*. NY: Random House, 2010. p. 278.

Petipa's directions to Tchaikovsky included great detail for the scene in which Aurora pricks her finger:

Suddenly Aurora sees an old woman who plays with her knitting needles, in 2/4 time. Gradually this turns into a highly tuneful waltz in 3/4 time. A pause. She says nothing. Then pain. Cries. Blood flows (eight strong beats in 4/4 time). She dances giddily. Dismay. It is no longer a dance, but a frenzy, madness. She turns as if she had been bitten by a tarantula and collapses. At the end I would like a tremolo (a few beats) like cries of pain. 'Father... Mother...'

Quoted in "The Sleeping Beauty," by Olga Maynard, in *Dance Magazine*, Dec. 1972

The Choreographer



[Picture source](#)

Marius Petipa, the "father of classical ballet," was born in Marseilles, France in 1818. He began dance training at the age of 7 with his father Jean Petipa, a French dancer and teacher. Marius was educated at the Grand College in Brussels and also attended the conservatoire, where he studied music. In 1831 he made his debut in his father's production of Gardel's *La Dansomanie*.

Jean Petipa became the Maitre de Ballet at the theatre in Bordeaux, and it was here that Marius completed his education. At sixteen he became premier danseur at the theatre in Nantes, where he also produced several short ballets. He toured North America with his father and in 1840 he made his debut at the Comedie Francaise, partnering the famous ballerina Carlotta Grisi in a benefit performance. He spent a few years dancing in Spain and Paris: in 1847 left for Russia. He had signed just a one-year contract but was to remain there for the rest of his life.

Considered an excellent dancer and partner, his acting, stage manners, and pantomime were held up as examples for many generations. In 1854 he became an instructor in the Imperial Theatre school, while continuing to dance and restage ballets from the French repertoire. Sources differ on the first original work he staged for the Imperial Theatre, but all agree that his first great success was *The Daughter of the Pharaoh*. This work resulted in his 1862 appointment as Choreographer-in-Chief—a position he held for nearly fifty years—and in 1869 he was given the added title of Premier Ballet Master of the Imperial Theatre. The value of his accomplishments is inestimable: he produced more than sixty full-evening ballets, including *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*, *La Bayadère*, and *Don Quixote*, as well as many other works. He is considered to have laid the foundation for Russian ballet and for ballet itself in the 20th century. Petipa died in 1910.

What Makes it Classical Ballet?

- Women dance on pointe
- Turn-out of the legs and hips
- Upright torso
- Graceful, flowing movements
- Precision, exactness
- The "architecture" of the dance is balanced, symmetrical
- Ethereal: in leaps and jumps a quality of floating on air

The Choreography

Petipa's *The Sleeping Beauty* has been called the standard by which all classical ballets are measured. It captivates the audience with its fairytale love story and sweeping score—and some of the most pristine, “pure” dancing in all of ballet. Here are just a few things to know about the choreography:

Aurora, Will You Accept This Rose?



Petipa created his own “rose ceremony” more than a century before the premiere of TV’s *The Bachelor*. In Act I’s “Rose Adagio,” Aurora is greeted by four suitors (cavaliers) who all offer her a rose to show their love. During the dance, the ballerina poses in long balances in attitude (on pointe on one foot with the other leg extended to the back, bent and parallel to the floor). Each suitor takes her hand for a moment, and when she lets go she holds her balance independently. This is a hold-your-breath moment for the audience—and for the ballerina, a display of strength and willpower. At the end of the adagio, she again balances in attitude with each cavalier, who slowly turns her as he walks around her in a circle. This “promenade” allows the audience to see the beauty and strength of her posture and line from all angles. Petipa designed Aurora’s choreography to show perfection on all levels. For the ballerina, it is one of the ultimate tests of skill and stamina.

Paper Dolls

As Petipa created the choreography for *The Sleeping Beauty*, he asked Tchaikovsky or a pianist to come to his house to play the music for him. Petipa would move little papier-mâché figures around on a table to help him visualize the movements as the music played.

En Travesti

Petipa created the role of Carabosse to be *en travesti*, a term that means that a male performs the role of a female character (or vice versa). PBT casts both male and female dancers in the role.



The Wedding Pas de Deux

In this exciting, last dance of the ballet, Aurora and the Prince display their technique to the fullest. It is in a traditional pas de deux (dance for two) format: Aurora and the Prince dance together (entrée and adagio); the Prince and Aurora each dance alone (called variations); and they dance together again at the end (coda). The choreography demands speed, strength, control, power, precision, and passion. It’s often performed separately as a show-piece. Watch for the fish dives (shown below)!



Artists: Left—Alexandre Silva and Erin Halloran; Right—Stephen Hadala as Carabosse; Bottom: Erin Halloran and Nurlan Abougaliyev. Photos by Rich Sofranko, 2009.

The Choreography

The Fairies

The fairies give the baby Aurora the gifts of grace, beauty, abundance, song and energy. Though brief, their dances are models of classical precision and technical ability. Be sure to notice:

- **the Lilac Fairy.** Her gift is wisdom. Her movements are ethereal yet powerful and majestic—she is a guiding force of the ballet’s action.

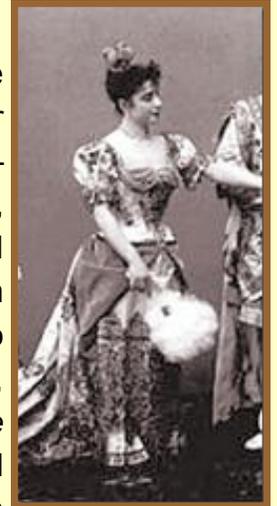
- the dainty hops on pointe by the **Fairy of Abundance.** This is meant to imitate the Russian custom of sprinkling breadcrumbs in a baby’s cradle to bring prosperity. She is also known as the “Breadcrumb Fairy.”

- the “Finger Variation.” The **Fairy of Energy’s** dance is sometimes called this because of the dancer’s pointed fingers, which accentuate the brisk and sparkling choreography.



The Italian Connection

Italian ballet dancers in the late 1800s were famous for performing difficult “tricks” — multiple turns, long balances, jumps en pointe. French and Russian critics called them circus-like. Though he too disliked the Italian style, Petipa embraced it in *The Sleeping Beauty*. He refined the movements, giving them clear lines and an elegant geometry. Through Petipa the “stunts” became the virtuoso technique that is now a hallmark of Russian classical ballet. Petipa cast two Italians in major roles in original production: Carlotta Brianza as Aurora and Enrico Cecchetti as Carabosse and the Bluebird.



The Bluebird

The Bluebird Pas de Deux in Act III is known for its airborne choreography for the male dancer (the Bluebird), who is teaching Princess Florine how to fly. Petipa’s tricky steps mimic how a bird springs, bounces and soars. It is still considered some of the most difficult choreography in the classical male repertory. (See the Signature Step on page 15 for a look at the Bluebird’s *brisé vole*.)

Why is Puss-in-Boots in *The Sleeping Beauty*?

Act III, devoted to the grand wedding of Aurora and the Prince, is a chance to show off the dancers’ skills. Petipa decided that the wedding guests would be fairytale characters from Perrault’s (and other) stories. They perform divertissements—short dances that entertain and have nothing to do with the actual story. In PBT’s version, Puss n’ Boots, Blue Bird, and the White Cat perform, though Petipa’s original choreography also included Cinderella, Little Red Riding Hood, the Wolf, and others. The “jewel” fairies—Diamond, Opal and Ruby—also perform divertissements at the wedding.



Decoding the Mime in *The Sleeping Beauty*

The Sleeping Beauty uses pantomime to convey some of the ballet's story. Look over these terms and movements before seeing the ballet to help you understand the mime scenes.

Prologue

Carabosse tells the court that Aurora will grow up to be beautiful, but will prick her finger on a spindle and die. The Lilac Fairy steps in to amend the spell so that Aurora will not die, but will sleep until a handsome prince awakens her with a kiss. To see this scene performed by Nashville Ballet, click [here](#).

Think—touch your temple

Beautiful/Handsome—circle your face/draw hand down face

Enter—sweeping gesture with both arms across your body

Die/dead—cross arms-hands clenched in fists

Yes—nod head

No—turn head or gesture with arms

Please—clasping hands in front of chest

Sleep—placing arms on top of each other and rest cheek on them

Prince/Princess/King/Queen—gesture to top of head, hand upright, touching each side of the top of the head to indicate a crown

Kiss—two fingers touch the mouth then pull away



Carabosse motions to the Lilac Fairy that Aurora will die. Artists: Stephen Hadala and Julia Erickson. Photo by Rich Sofranko, 2009.

Act I

The King tells Aurora that she looks beautiful and must choose a prince to marry. With this news Aurora runs to her mother who tells her she only has to dance with the princes.

Marry—point to your ring finger

Beautiful/Handsome—circle your face/draw hand down face

Dance—circling hands overhead

Act II

The Lilac Fairy asks Prince Desiré why he is crying. After the Lilac Fairy shows the vision of Aurora to the Prince, the two travel to Aurora's castle. Carabosse orders her minions to kill Prince Desiré. When the Prince defeats Carabosse, he kisses Princess Aurora, and asks the King for her hand in marriage.

Dance—circling hands overhead

Why—gesturing hands out in front of body

Cry—gesture with all fingers in front of eyes

Prince/Princess/King/Queen—gesture to top of head, hand upright, touching each side of the top of the head to indicate a crown

Kill—gesturing pointer finger across neck

No—turn head or gesture with arms

Love—two hands on heart

Marry—point to your ring finger

Signature Step—Brisé volé

A *brisé* in ballet is a fast action, brisk step in which the legs beat in the air. With *brisé volé* [bree-ZAY vaw-LAY] the dancer travels across the stage as if he's flying.

The step begins in fifth position (figure 1). The dancer brushes out the back leg, touching the floor with his foot from fifth position into the air, and beating the calves together. Let's say the right leg is the supporting leg and the left leg is in front. It is in *coup de pied devant* (figure 2). The left leg brushes backwards to beat the calves. The left leg closes briefly behind in *coup de pied derrière* (figure 3), then beats again to the front. Once the dancer has beaten his legs to both the front and back, he has completed **one** *brisé volé*.

In *The Sleeping Beauty*, the Blue Bird does this extremely difficult move multiple times (*enchainement*—in a chain) across the stage to create the illusion that he has taken flight.



The Blue Bird beats his calves together in a *brisé volé*. Artists: Lisa Carroll and Alexander Nagiba. Photo by Ric Evans, 2000.



1. fifth position feet



2. coup de pied devant



3. coup de pied derrière

The Costumes

The sets and costumes for *The Sleeping Beauty*, designed by David Walker, are being rented by Pittsburgh Ballet Theatre from Boston Ballet, which purchased them from the Royal Ballet in London. Ballet companies often rent productions from other companies because of cost: *The Sleeping Beauty* is so big and so spectacular that it would be very expensive to mount this production from scratch. The costumes are beautifully constructed and trimmed in exquisite detail—right down to the snakes and jeweled spiders on the evil Carabosse's costume.

Backstage there will be a lot of costume changes: dressers will help the dancers get into and out of costumes, sometimes in just two minutes!

Snakes on Carabosse's costume. Photo by Rich Sofranko, 2009.





After the production is over, PBT will clean and repair the costumes, and major alterations done for PBT's dancers will be "undone" before they are returned to Boston Ballet.

Even "minor" characters have elaborate costumes to illustrate the grandeur of the royal court: Catalabutte and the King and Queen. Artists: Robert Vickery, Steven Annegarn and Janet Popeleski. Photos by Rich Sofranko, 2009.

Using Scenery to Tell the Story

The ballet set designer's goal is to help the choreographer and composer tell the story of the ballet.

In *The Sleeping Beauty*, when the curtain rises on the Prologue, the huge columns, gold thrones, and rich curtains tell us immediately that this is no ordinary baptism ceremony. This is the ruling family of the land, with wealth and power enough to command the presence of the entire kingdom. By contrast, the appearance of Carabosse in her coach is ominous. The skies flash with lightning, the theater darkens, and the audience immediately feels her power.



In Act I, notice the feeling of airiness and light during the sixteenth birthday of the Princess.

Her vibrancy and energy are echoed everywhere in the setting: flowers, garlands, young folks dancing, and sense of brightness. We know that all is in balance in the world, and that Aurora is loved and admired by her subjects. When she pricks her finger on Carabosse's spindle, the mood of the lighting changes to one of gloom and despair. The movement of the scenery causes an enchanted forest to grow on the stage, as the princess is put to sleep for a hundred years.



In Act II, the Prince fights his way through the tangled greenery to reach Aurora sleeping in the castle. Notice how first one section of leafy scenery and then another moves. Each piece is manually pulled on cue by a stagehand. The scene grows brighter as the Prince fights his way through vines and trunks. We begin to see the bedroom of the princess glowing faintly in the distance. When the last leafy drop has been swept aside, the lighting is full bright again.

In Act III all is restored to its former glory. We find ourselves in an even richer ballroom setting than we saw in the Prologue. The brightness and grandeur of the scene confirm that good has triumphed over evil, and that the world is once again in balance.

Adapted from "Using Scenery to Tell the Story" by Bob Neu. Mr. Neu was Production Manager for Pittsburgh Ballet Theatre from 1989-1998. Left photo: an eerie tone is set with the help of scenery and lighting; artist: Julia Erickson. Top: the palace. Photos by Rich Sofranko for PBT's 2009 production.

The Disney Difference



The 1959 Disney animated movie is probably the *Sleeping Beauty* that many Americans know best. Walt Disney took elements from the ballet, and the Perrault and Grimm Brothers' stories, to create his famous version. One of his most important decisions was to use the Tchaikovsky ballet score: he originally commissioned an entirely new one but soon realized the ballet's music could not be matched. The score was adapted to the film by George Bruns.

Here are just a few of the differences and similarities between the film and the ballet.

[Image Credit](#)

	Ballet	Disney
Year premiered	1890	1959
Music	Tchaikovsky	Tchaikovsky
Good Fairies	6—Grace, Beauty, Abundance, Song, Energy, Lilac	3—Flora, Fauna, Merryweather
Evil Fairy	Carabosse	Maleficent
Princess's name	Aurora	Aurora as a baby; the fairies change her name to Briar Rose
Prince's name	Desire	Philip (after Prince Philip of England, married to the young Queen Elizabeth II)
Aurora grows up with . . .	Her parents	The fairies
Has a vision / dream of a true love	Prince Desire	Aurora/Briar Rose
Evil Fairy turns into a dragon	No!	Yes!
How Aurora wakes from sleep	With the Prince's kiss	With the Prince's kiss

Did You Know? “Once Upon a Dream”



The 1959 Disney film included a new song using the “The Garland Waltz” tune from the Prologue of Tchaikovsky’s ballet score. “Once Upon a Dream” became the movie’s signature song. The 2014 Disney film *Maleficent*, a sleeping beauty story told from the Evil Fairy’s point of view, uses “Once Upon a Dream” again as its main theme; singer Lana Del Rey gives it a modern, haunting twist. Listen to the different versions—what is the tone and character of each? What does each version convey about the stories they are a part of? How does a 115-year old tune become a modern hit?

[Tchaikovsky’s “Garland Waltz”](#)

[Once Upon a Dream](#), 1959 version

[Once Upon a Dream](#), 2014 version

[Image credit](#)

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“The Sleeping Beauty” at *The Ballet Bag*: <http://www.theballetbag.com/2011/10/22/the-sleeping-beauty/>

The Benedum Center



The Benedum Center for the Performing Arts is the crown jewel of the Pittsburgh Cultural Trust and the Cultural District in downtown Pittsburgh. It was renovated in 1987 and is on the National Register of Historic Landmarks. The 2800 seat theatre used to be the Stanley Theater, still visible on the lighted marquees outside. It has the third largest stage in the United States measuring 144 feet wide by 78 feet deep. The Pittsburgh Ballet Theatre, Pittsburgh Opera, and Pittsburgh Civic Light Opera all use the Benedum for their performances.

[Learn](#) more about the Benedum Center. [Investigate](#) the Stanley Theatre's role in music history here in Pittsburgh.

Accessibility

PBT is committed to being an inclusive arts organization that serves everyone in the greater Pittsburgh community through its productions and programs.

In conjunction with the Benedum Center for Performing Arts, the following accessibility services are provided to patrons:

- Wheelchair accessibility
- Braille and large print programs
- Assistive listening devices
- Audio recordings of select [program notes](#)
- Sign Language Interpretation provided by special request only. Please contact the Education Department (see contact information below) at least 2 weeks in advance. Thank you!
- Audio-described performances (Sunday, October 26, 2014 for *The Sleeping Beauty*).

For more information about all of these programs please visit the [accessibility page](#) on PBT's website. Should you have a special request that is not listed above or have any questions about our accessibility services, please do not hesitate to contact Alyssa Herzog Melby, Director of Education and Community Engagement, at 412-454-9105 or accessibility@pittsburghballet.org.

For more information about the accessibility services at the Benedum Center for the Performing Arts, please visit their [accessibility page](#).

The Sleeping Beauty Listening Guide

The excerpts below are included on a CD distributed to educators attending PBT's student matinee of *The Sleeping Beauty* (YouTube links are also provided for the various clips). The clips are in order of the various pieces that are used in the narration, "Tchaikovsky and *The Sleeping Beauty*," created by PBT Resident Composer Michael Moricz for the 1996 production of *The Sleeping Beauty*. The famous "Rose Adagio" is also included. Listen to the CD using this guide:

1. Narration by Michael Moricz

2. [March in the Prologue](#) (starts at 3:34 in the YouTube clip)

As the trumpets fanfare in a fortissimo (ff), the King and Queen make their entrance into the ballroom. The trumpets combined with the heavy downbeats give the feel of imperial majesty as the guests literally part way for the King and Queen as they go past. Later, the guests will use the downbeats in the march's main melody during a court dance, marching for three steps and sweeping one foot up on the rest in the fourth beat of the measure. (For those listening to the narration, note that this piece is not heard in the third act, but rather is from the Prologue).



3. [Apotheose \(Act 3\)](#)

The Apotheose melody begins as a glaring forte fortissimo (fff) as Princess Aurora and Prince Desire re-enter the stage, flanked by an alley of wedding guests as they walk towards the King and Queen for the crowning ceremony. Just as the entire crowd onstage is unified in their deference to Aurora and Prince Desire, the orchestra too becomes unified, with brasses, winds, and strings all playing the grandiose and opulent fanfare. During the four-measure phrase, a snare drum begins to roll underneath, leading up to a climatic bass drum boom and cymbal crash as the end of the fourth measure like an auditory firework display.



4. [Introduction, Prologue](#) (Carabosse motif)

In the opening of the prologue of *The Sleeping Beauty*, the orchestra sets the tone for the ominous happenings that will occur in the ballet. The curtain still remains drawn at this point as the allegro vivo music draws us with an adrenaline rush right into the world of *The Sleeping Beauty*. Carabosse's

motifs draw upon a long tradition of utilizing lower-sounding instruments to denote the villain, exemplified here by shrieking, bursting trombones and tubas in a forte fortissimo (see excerpt below) and the consistent murmur of the bows across the lower strings of the cellos and basses. The rhythm of her theme builds in intensity over the course of the phrase, starting with two short eighth notes, a longer held note, then several eighth notes in swift succession. This is followed by a chromatic run starting in the timpani working up through the winds and ending on a cymbal crash at the end of the phrase.



5. [Act 1 Finale](#) (Lilac Fairy motif)

In the moments after Carabosse furiously returns to celebrate the success of her spell on Aurora, the Lilac Fairy reenters to the light, calm piano notes of the English Horn. Her motif (see excerpt below), in a 6/8 time signature, is lilting and punctuated by effervescent harp plucks on the downbeat of each measure. As she floats over to the Queen, who pleads with her to do something, the Lilac Fairy pantomimes that Aurora is not dead, only sleeping. As the upper strings begin an undercurrent of staccato sixteenth notes, the Lilac Fairy motions with her wand for guests to carry the sleeping princess to her bed. A chromatic run in the flutes signals when the princes lift Aurora onto their shoulders and the guests process out of the ballroom.



6. [Act 3, Puss N Boots music](#)

№ 24
PAS DE CARACTÈRE
(Кот в сапогах и белая кошечка)
(Le chat botté et la chatte blanche)
Puss-in-boots and the white cat

Allegro moderato

ENTER
UL.

10

3 1 2 3

215 As Puss N Boots and the White Cat enter, the music first suggests their lazy meows, starting high and tapering off into a sigh (see excerpt to the right). They preen themselves with their “paws” using circular movements of the arms and the heads. The legato lines over the melody highlight the cats’ sinewy and fluid movements. This piece also showcases a deliberate use of rests, as if

showing the cats as they wait for their next pounce before a frisky sforzando with an immediate diminuendo brings them back into action. The eighth note chains mirror the rise and fall of the several *pas de chats* (“step of the cat”) of the two dancers. The eighth notes and volume increase in intensity as the cats agitatedly brush their whiskers with their paws and engage in a literal cat fight, pawing and bopping each other on the heads.

7. [Act 3—Bluebird Pas de Deux](#)

Adagio

UL.

Pussin'

This adagio piece has a lilting feel, like a waltz, with a strong downbeat and light upbeats (as seen in the first measure of the bass line), but is still in 4/4 meter. As the Princess Florine enters at the beginning, a low tone on the French horn recalls a Shepherd’s horn, beckoning in a new day and the flute melody. The flute signifies a morning birdsong with a light, graceful melody. The dancers show this quality in their arms, fluttering and beating them as if they were flying. The Bluebird springs and hops around Princess Florine, too, moving up and down like the flute does in the music. After the melody is established by the flute, in the sixth measure the clarinet takes over the second half of the melody in a call-and-response.

8. [Act 3—Bluebird female](#) (start YouTube at :58)



As the opening excerpts of this piece showcase (see above), the underlying pizzicato strings are paralleled by *pique* (“pricking”) steps, while the flute melody, with its bouncing rhythm and extensive use of grace notes, are mirrored by Princess Florine’s quick *bouffées*, or fluttering of her feet, on pointe. Halfway through the clarinet picks up a countermelody in clarinet. Then, as Princess Florine showcases a variety of breathtaking turns, a steady eighth note rhythm builds in intensity to rising pizzicato flourish at the end of the piece.

9. [Act 3, Sapphire variation](#) (start YouTube at 1:51)

210

ВАРИАЦИЯ III

Фея-Сапфиров
La Fée-Saphir



While most dance music is based on rhythms of twos or threes, the Sapphire variation is written in a 5/4 meter (delineated into a 2/4 beat and a 3/4 beat as seen in the time signature) because sapphires in the late 19th century were cut in a five-sided pentagon style. Low brass and piano supply this driving vivacissimo 5/4 rhythm—two half-notes followed by a quarter note—under a pizzicato strings melody that reflect the points of the sapphire. Later, chimes bring in the legato bowing of the violins and violas during the second section of the piece. After repeating the first musical phrase, bold violins carry the rest of the orchestra in unison into a final crescendo towards the dramatic ending in forte fortissimo. (Note that this piece is danced at nearly half the speed as the recording).

10. [Act 3—Grand Pas de Deux](#) (start YouTube at 2:22)



While the entire Grand Pas de Deux of *The Sleeping Beauty* is renowned for the vast range of passion and emotion that it encompasses, this section of the Grand Pas de Deux in Act 3 is every bit as dramatic as the blaring, heavily accented, exuberant horns and low brass proclaim. As Aurora and the Prince showcase stunning precision in footwork and breathtaking lifts (including the “fish lift” that is noted by “fishes” in the excerpt), the music finally resolves into a more pleasant legato phrase in the violins that immediately begins to build back up. As the music intensifies, Aurora spins several times as the music descends before she lands in a supported arabesque on the downbeat, symbolizing the harmony between her and her Prince.

11. [Act 1, Rose Adagio](#) (not in narrative description; start YouTube at 1:51)

Easily one of the most recognizable melodies from *The Sleeping Beauty*, the stately held notes of the lower brass provide a solid foundation for the soaring, legato melody of the violins. The 12/8 meter gives the piece a lilting musicality—because every beat has 3 eighth notes--while at the same time fitting squarely into the more typical four counts used in many dances. Towards the end of the excerpt, the violins have short chromatic runs that provide a whimsical texture contrasting the earlier fluidity of the main melody. During this section, Aurora performs one of the most famous technical feats of all ballets—her balancing *en pointe* in an attitude (one leg lifted and bent backwards at a 90 degree angle to the standing leg). She performs one of these balances with each of her four suitors.

Glossary of Musical Terms

Accent—a < symbol underneath a note to indicate playing it very heavily and forcefully

Allegro—quick, lively tempo

Brass instruments—metal wind instruments, including: trumpet, trombone, euphonium, and tuba

Chromatic—use of full tones and semi tones (flat or sharp) within a scale

Countermelody—a subordinate melody accompanying the principal line

Crescendo—to grow louder

Double reeds—instruments whose sound is produced by two joined reeds vibrating, including oboes, English horns, and bassoons

Dynamic—volume

f (forte)—loud

ff (fortissimo)—very loud

fff (forte fortissimo)—as loud as possible

Grace notes—a musical ornament of a quickly played note before the main note in a phrase; written as a smaller note with a line through the tail that is tied to the main note

Legato—in a smooth, even style

Measure—one completion of the number of beats indicated in the time signature. The end of a measure is designated by a vertical line in the score.

Melody—a musical line or statement comprising a series of notes

Meter—a synonym for time signature

p (piano)—soft

pp (pianissimo)—very soft

Pizzicato—played with plucked strings

Sixteenth notes—quick notes; four sixteenths per beat

Rhythm—a pattern of pulses, or beats, in music

Staccato—short articulation

Strings—wooden instruments with strings, played by bowing or plucking, including: violins, violas, celli, and double bass

Tempo—pace of the music

Theme—a brief melody which forms the basis of a passage

Time signature—an indication of rhythm and beat. $2/4$ is felt in two beats that are each divided into even numbers of smaller beats; $6/8$ is felt in two beats that are each divided into three smaller beats

Tremolo—a wavering effect produced by quickly alternating between two notes

Vivace—lively and vivacious

Winds—instruments whose tones are produced by air being blown through them

Woodwinds—wind instruments, most of them made of wood, including: clarinet, oboe, flute, bassoon, French horn, bass clarinet, and English horn

Characters and Costumes of *The Sleeping Beauty*

Costumes Courtesy of Boston Ballet



Aurora



Prince Desire



Lilac Fairy



Carabosse



White Cat



Princess Florine



Prince of South



Fairy of Energy



Catalabutte



Carabosse Monster

PITTSBURGH BALLET THEATRE

The Sleeping Beauty Elementary Synopsis

Prologue

A king and queen are celebrating the birth of their daughter, Princess Aurora. The king and queen enter and are followed by six fairies. Each fairy dances and gives Aurora a special gift. Before the Lilac Fairy presents her gift, the evil fairy, Carabosse, interrupts the party. She is angry because she wasn't invited. Carabosse curses Princess Aurora. She tells the court that when Aurora is sixteen years old, she will prick her finger on a spindle* and die. The king and queen are afraid, but the Lilac Fairy promises to protect the princess. Aurora and her court will sleep for one hundred years. After one hundred years have passed, Aurora will be awakened by a prince's kiss.



Carabosse showing the spindle to the court. Artist: Julia Erikson. Photo by Rich Sofranko, 2009.

Act 1

It is Aurora's sixteenth birthday. The king and queen are having a big party. The king tells Aurora that she must choose a husband tonight. There are four princes from all over the world attending her party. Each prince wants Aurora to choose him. Aurora dances with the princes and they each give her a rose. The party continues and the wicked Carabosse enters in a disguise. She hands a bouquet of flowers to Aurora. Aurora does not realize that a spindle is hidden inside the bouquet. Aurora pricks her finger and falls to the ground. The Lilac Fairy appears and casts her spell. She puts the entire court to sleep.

Act 2

One hundred years have passed and Prince Desiré is hunting with his friends. His friends continue to hunt, but Prince Desiré stays behind to think. Suddenly, the Lilac Fairy appears to him. She shows him a vision of Aurora. Prince Desiré falls in love with Aurora. He begs the Lilac Fairy to take him to her. When the Lilac Fairy and Prince Desiré reach the castle, Carabosse is waiting for them. Prince Desiré and Carabosse fight, and Prince Desiré wins. Carabosse is sent away forever. Prince Desiré finds Aurora and wakes her up with a kiss. He has broken Carabosse's curse!

Act 3

Princess Aurora and Prince Desiré are celebrating their wedding. Fairytale characters dance at the party. Princess Aurora and Prince Desiré live happily ever after.

What is a spindle?

A spindle is a thin rod with a sharp end. It spins thread to create fabric like wool. The spindle has existed since Ancient Greece!



The Sleeping Beauty Word Search

PITTSBURGH BALLET THEATRE

NAME: _____

The Sleeping Beauty

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

AURORA
LILAC
SPINDLE
ARABESQUE
DESIRE
SPELL
TCHAIKOVSKY
PETIPA
BRISE
ADAGIO
BLUEBIRD
FAIRIES
CARABOSSE
BALLERINA
TUTU

Divide the words above into two categories: words that apply strictly to The Sleeping Beauty, and general ballet terms.

Sleeping Beauty Words

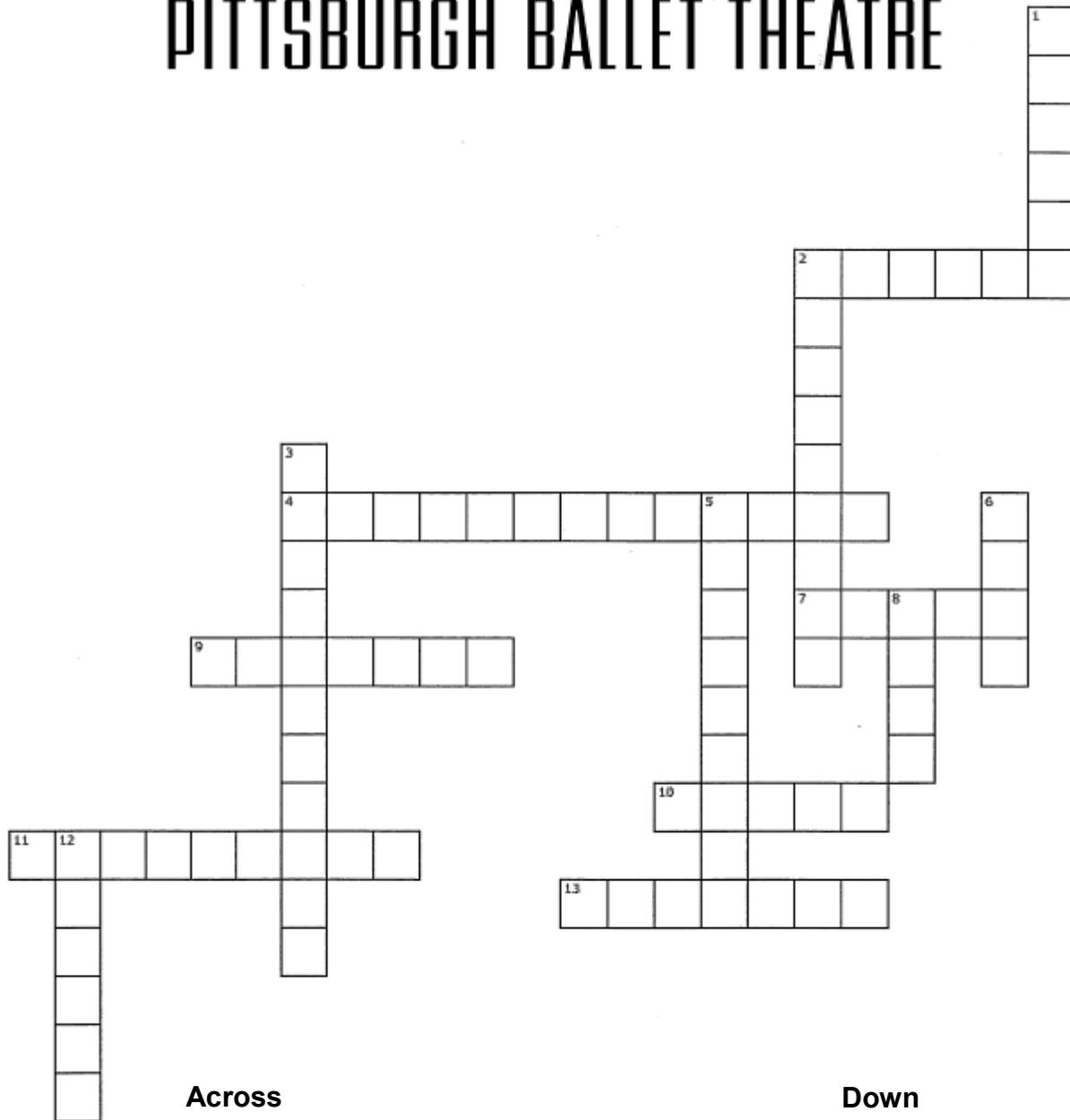
- 1.
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- 10.

Ballet Words

- 1.
- 2.
- 3.
- 4.
- 5.

The Sleeping Beauty Crossword Puzzle

PITTSBURGH BALLET THEATRE



Across

Down

2. The original choreographer of *The Sleeping Beauty* was...
4. The person who creates a new ballet is the...
7. Ballerinas wear these costumes when performing on stage.
9. Princess Aurora pricks her finger on a...
10. The good fairy who protects Princess Aurora and her kingdom is called...
11. The evil fairy who curses Princess Aurora is called...
13. *The Sleeping Beauty* will be performed at the...
1. *The Sleeping Beauty* was first performed in which country?
2. When a dancer spins on one foot this is called a...
3. The man who created the music for *The Sleeping Beauty* was...
5. There is no speaking in ballet. Instead, dancers use their hands to explain the story. This is called...
6. Prince Desiré wakes Aurora with a...
8. While watching the ballet, please do not...
12. The main character in the ballet is called...

Lexile Reading Measures for *The Sleeping Beauty*

Section	Page	Lexile Measure
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Synopsis	9	1020
Tchaikovsky Bio	10-11	1060
Petipa Bio	12-13	1130
About the Benedum	21	1150
Elementary Synopsis	23	740

Answer Keys

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

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a

13 B e n e d u m

Entry Pointes for *The Sleeping Beauty*

“Entry *Pointes*” are questions, topics, and areas of focus for educators to use and make connections between their curriculum and the ballet. We strive to make meaningful connections in each content area of the Pennsylvania Academic Standards and provide numerous entry pointes for a multitude of different learners at all levels. Educators are encouraged to expand and adapt the entry pointes as necessary to meet the needs of their students and address certain standards.

Other important notes about Entry Pointes:

- After each individual entry pointe on the following pages is a suggested grade range (elementary, middle or high school) in parentheses.
- Entry pointes that are about ballet in general are marked with a pointe shoe symbol.
- Most of the information presented in the guide falls within an 8th-11th grade reading level according to the Lexile® Framework for Reading. A chart with measures is listed on page 29.



PA Core Standards for English Language Arts (PDE Academic Standards 1.1-1.5)	32
PA Core Standards for Mathematics (PDE Academic Standards 2.1-2.11)	32
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Business and Computer IT (PDE Academic Standards 15.1-15.9)	41
Student Interpersonal Skills (PDE Academic Standards 16.1-16.3)	41

English Language Arts (PDE Academic Standards 1.1-1.5)

1. Watch the trailers for Disney's *Sleeping Beauty* and *Maleficent*. What are some differences you notice? Which elements are common in both trailers? What are some possible reasons behind their different choices? (ES)

2. Read the original *Sleeping Beauty* fairytale as recorded by Charles Perrault and read the synopsis for *The Sleeping Beauty* ballet. What are the differences between the two? Why do you think Petipa would have made the changes he did? (MS, HS)



3. Choose a fairytale and write a synopsis for a ballet based on that story. What style of music would you use and why? Create a tableau for design elements such as costumes, sets, and lighting. (MS, HS)

4. *The Sleeping Beauty* has been published in many different versions. Investigate the different versions of the story and then create your own modern day *Sleeping Beauty* story. (MS, HS)

5. The tale from which *The Sleeping Beauty* ballet is modeled comes from Perrault's *Tales of Mother Goose*. Review common structures in fairytales. Investigate the stories in the *Tales of Mother Goose* and create your own fairytale. Identify the common elements found within Perrault's retellings such as royalty, witches, talking animals, etc. and include them in the tale. (ES)

6. In Act I of *The Sleeping Beauty*, Aurora is given a rose by each of the visiting princes. What do roses in arts and literature symbolize? Trace the floral archetype in historical works. What other floral motifs in any books, movies, or plays that you've read/watched, and how do these motifs relate to the works? (MS, HS)

7. Investigate some of the various adaptations of Charles Perrault's fairytale *The Sleeping Beauty in the Wood*. Which elements of the tales have remained constant to make the story identifiable as *The Sleeping Beauty*? (ES, MS)

8. Write a short story through the perspective of Puss n' Boots. Why did he attend the wedding? How does he know the prince or princess? Was it a long journey? Did he and the White Cat face any danger while on their journey to the wedding? (ES, MS, HS)

Mathematics (PDE Academic Standards 2.1-2.4)

1. The year Tchaikovsky was born, bowling's first match is recorded. What games influenced the development of bowling? Investigate the rules and scoring of bowling. Come up with different solutions for various scores (e.g. 100, 150, 200, 300). Share with classmates and determine the total number of combinations for each final score. Research bowling pins, balls, and the materials they have been made from. How are bowling pins made? (ES, MS)

2. Create several different budgets for constructing a completely new set of costumes for *The Sleeping Beauty* characters. The different budgets should take into account different fabrics, wheth-

er or not the characters wear a different costume for each act, and different sizes of companies. Analyze whether more should be spent on principal costumes. Explore whether a larger investment upfront can be returned through subsequent rentals. What would be the most cost-effective budget? (MS, HS)

3. If Tchaikovsky had not died from cholera at a relatively young age, how many more ballets could he have written if his output stayed consistent? Predict what topics he might have chosen. (ES, MS)

4. Some versions of *The Sleeping Beauty* story say that each fairy was given a gold plate and utensils to use. How much would this have cost in Perrault's time? In Tchaikovsky's? In the present? Would gold tableware be economically feasible for royals in these times? (MS, HS)

Science and Technology (PDE Academic Standards 3.1-3.4)

1. View the photograph of the original cast of *The Sleeping Beauty*. Why aren't the performers striking a dance pose? Study the history of the camera and how earlier cameras functioned. (HS)

2. The first dishwashing machine is marketed in Chicago in 1889, when *The Sleeping Beauty* was in production. Make a mini-model of a dishwashing machine using found materials. How have dishwashing machines become more effective over time? Compare and contrast dishwashing machines and hand washing for environment effectiveness. (ES, MS, HS)



3. What are calories? How do our bodies convert food into energy? How many calories would a dancer need to eat in order to dance their role and maintain their current weight? Would the male or female dancers require more? (MS, HS)

4. Tchaikovsky was born in 1840, this same year Alexander Walcott patents the Photographic Process. Later, the year *The Sleeping Beauty* began production, George Eastman perfects the Kodak box camera in 1888. Research the patented process and attempt to replicate using materials you have on hand. How has photography and its process evolved since then? How has photography impacted daily life for individuals and communities? (ES, MS, HS)



5. Ballet is a movement oriented art. Examine the physics of movement. Which and whose laws of physics apply? How do physical forces differ during Aurora's balances in the "Rose Adagio" and the *brisé volés* of the Bluebird? Further explore the effect of dancing and exercise in general have on body chemistry. (HS)

7. In Act II, the Lilac Fairy conjures up a vision of Aurora for the Prince. What is the history of hypnotism and psychotherapy? Discuss another student's dream and analyze it. (MS, HS)

8. Aurora sleeps for 100 years. What is sleep? Why do we need it? Do all creatures sleep? Could a person truly sleep longer than a day, week, or year? What is the difference between sleep and a

coma? How does medical staff monitor sleep/coma? What is the longest coma on record? How long can humans stay awake? What effects do sleep deprivation have on the body? (MS, HS)



9. What are the technical requirements that make elements in a ballet appear to be magical? (ES, MS)

10. The year Tchaikovsky was born, bowling's first match is recorded. Research bowling pins, balls, and the materials they have been made from. How are bowling pins made? Has the technology used to make them changed over time? (ES, MS)

11. *In The Sleeping Beauty*, Princess Aurora pricks her finger on a spindle and falls asleep. Research spindles and their function. How have spindles and other spinning tools changed over time? If *The Sleeping Beauty* took place in the present, what modern object could be used instead of a spindle? (ES, MS)

Environment and Ecology (PDE Academic Standards 4.1-4.5)

1. Tchaikovsky died of cholera. Study how clean water, and the lack of it, changed in Pittsburgh. (ES, MS)

2. During Act I, the visiting princes present roses to Aurora. Imagine you are going to create your own rose garden. What types of roses would be well suited for the climate in which you live? Identify six different roses that could grow in your climate. (MS, HS)

3. What would an uncared for lawn or castle ground look like after 100 years of neglect? Would invasive species take over without human intervention? (ES, MS)

4. *The Sleeping Beauty* production set creates woods and a lake on stage. In an ideal fairytale, what would a pristine environment entail? How would the pristine environment be maintained? (ES,MS)

5. The year Tchaikovsky was born, Antarctica was discovered by Charles Wilkes. How differently does Antarctica look today, and how has climate impacted the continent? (ES, MS, HS)

Civics and Government (PDE Academic Standards 5.1-5.4)

1. Alice Sanger became the first female to work in the White House in 1890, the year *The Sleeping Beauty* premiered. How have women been excluded from civic engagement and government in the past? How does representation of women in PA and US politics compare to other states and countries? How have women's roles changed? (MS, HS)

2. In the year of Tchaikovsky's birth, Pierre Joseph Proudhon publishes a treatise called *What is*

Property? Or, an Inquiry into the Principle of Right and Government. Compare and contrast this definition with historical and current definitions of property in the US and PA. In what ways and for what purposes are different kinds of property transferred, sold, or exchanged? How does government regulate property? (MS, HS)

3. Hermann Gohring, a Nazi leader, was born in the year of Tchaikovsky's death. Examine the Nazi political system. How does Nazism compare with other schools of political thought prominent during the first half of the 20th century? How do those systems relate to current day ideological conflicts? (MS, HS)

4. In the year of Petipa's birth, German philosopher Karl Marx was also born. How did Marx's teachings influence the world during Petipa's lifetime? Later, how did Communism affect the arts in the 20th century? If Petipa had choreographed in Soviet-era Russia, how do you think his ballets would have been altered? What affects does propaganda have on the humanities? Why are centers of education often the first targets of oppressive regimes? Why do utilitarian philosophers fear free will and thinking? (HS)

5. What was the political climate in Russia during the premiere of *The Sleeping Beauty*? Research the effect of industrialization on the general public. Investigate the current political climate in Russia. Compare then and now. (HS)

6. Today there are still monarchies throughout the world. Has the meaning of a monarchy changed with the influence of democracy? What are the roles of today's monarchies? (ES, MS, HS)

Economics (PDE Academic Standards 6.1-6.5)

1. Aurora's costume is a detailed, handmade tutu. Research and describe how one makes a tutu. Put together a budget including different types of fabric and sewing supplies needed, as well as the amount of labor in creating one tutu. (MS, HS)

2. Aurora celebrates her sixteenth birthday with a very elaborate party.

A. What are the major expense items shown at this celebration? Make a reasonable estimate of how much this event would have cost the kingdom.

B. Act I of *The Sleeping Beauty* takes place at a celebration for Princess Aurora's 16th birthday. Given a specific budget, plan your own 16th birthday gala. Be sure to consider all costs associated with the number of guests, location, food, entertainment, decorations, etc. (MS, HS)

3. The H. J. Heinz company begins business in Pittsburgh the same year *The Sleeping Beauty* premieres. Research the Heinz business- how is it different today than in 1890? How is its ketchup distributed now as compared to then? (ES, MS, HS)

4. In the year Petipa was born, F. W. Raiffensein , who founded the first credit union, is also born. Investigate the philosophy and organizational structure of a credit union. Compare and contrast to the philosophy and structure of a bank. Develop a business plan for starting a credit union at your

school. (MS, HS)

5. *The Sleeping Beauty* ballet ends with a wedding celebration in the final act. Research the total economic impact of the US wedding industry across various sectors (venue, clothing, entertainment, etc). (HS)

Geography (PDE Academic Standards 7.1-7.4)

1. Aurora celebrate her 16th birthday in Act I. The 16th birthday is special and represents coming of age. What are some coming of age celebrations practiced in other parts of the world? How does the concept of “adult” develop in different cultures? (MS, HS)

2. As *The Sleeping Beauty* begins, the court of King Florestan is celebrating the christening of Princess Aurora. Conduct research to identify various rituals surrounding the birth of a new heir or heir-ess in different cultures. How are these events celebrated? Compare and contrast the “pomp and circumstance” of such events. (MS, HS)

3. Choose a specific country and design costumes and a set for a *The Sleeping Beauty* ballet set in that region. How would you change the current costumes? Would your countries customs change the story line at all? (MS, HS)

4. *The Sleeping Beauty* is set in a royal kingdom. Research castles around the world that you think would make an ideal setting for *The Sleeping Beauty* ballet. Share why you chose this particular castle. (ES, MS)

5. The year Tchaikovsky was born, Antarctica was discovered by Charles Wilkes. Research and map out his journey. How did this discovery impact the field of geography and politics at that time? What environment did he encounter? (ES, MS)

History (PDE Academic Standards 8.1-8.4)

1. Aurora and her court slept for 100 years. What are some major changes that would have occurred between 1800 and 1900, or 1900 and 2000? Write a newspaper article about how Aurora would have adapted to these changes. Pretend you are interviewing her. What questions would you ask? How do you think she would respond? (ES, MS, HS)

2. Research the various versions of *Sleeping Beauty*. How have the princes and princesses changed over time? Why do you think these changes have occurred? (MS, HS)

3. Aurora’s father is named King Florestan XXIV. Decode the Roman numerals. Is there significance to this number? Explore kingdoms throughout history to determine the lengths of monarchy. Which countries still have ruling or symbolic monarchs? (MS, HS)

4. Why do audiences still enjoy fairy tales? Compare ballets, operas, and plays inspired by fairy tales. How would you adapt a fairytale into a ballet? (ES, MS)

5. In *The Sleeping Beauty*, Princess Aurora is supposed to choose a husband from a foreign land. Explore arranged royal marriages from the past. What political and economic advantages can a country gain from marrying someone from another kingdom? What difficulties might occur for the couple by growing up in different cultures? (MS, HS)

Arts and Humanities (PDE Academic Standards 9.1-9.4)

1. PBT's *The Sleeping Beauty* is based on music by Tchaikovsky and choreography by Petipa. Have there been adaptations of this ballet or music? What are major examples? How do these differ from the original? (MS, HS)

2. *The Sleeping Beauty* ballet is known for its elaborate costumes and sets. Ballet costumes are quite different than normal clothing. What are some of those major differences? Why do these differences exist? (ES, MS)

3. Tchaikovsky's opera *Queen of Spades* premiered in St. Petersburg in 1890 during the production of *The Sleeping Beauty*. Listen to a portion of *Queen of Spades*. When Tchaikovsky first began composing ballet music, this music was considered unimaginative. How does the music from *Queen of Spades* differ from the music of *The Sleeping Beauty*? Does one sound better than the other? (ES, MS)

4. Claude Monet and Pierre August Renior, two famous impressionist painters, were born the same year as Tchaikovsky. What is impressionism? Paint a scene from *The Sleeping Beauty* in the impressionist style. (MS, HS)

5. Both *The Nutcracker* and *The Sleeping Beauty* were written in the traditional style of music of the time. What similarities can you find in both compositions? How might the ballets be different if they were written at a different time using a different musical style? (MS, HS)

6. Listen for parts of the ballet's score that were used in *Disney's Sleeping Beauty*. Compare how the music is used in the ballet and in the movie. Are different pieces used to portray different scenes? Take notes while watching the movie and the ballet. (ES, MS)

Health and Physical Education (PDE Academic Standards 10.1-10.5)

1. Tchaikovsky died at the age of 52 from cholera. What is cholera and can it be prevented or cured? What factors contribute to a cholera outbreak? What were the treatments for communicable diseases in the late 19th century? Compare and contrast those with current medical treatments for similar afflictions. (MS, HS)

2. While *The Sleeping Beauty* was in production in 1889, Von Mehring and Minkowski prove that

the pancreas holds insulin, which helps to prevent diabetes. Investigate the biology behind the pancreas and insulin production. Distinguish between Type I and II diabetes. What symptoms appear and how does one manage the disease? What impact does obesity have on the pancreas? How has the increase of type II diabetes in the US impacted healthcare and wellness among children and adults? (MS, HS)

3. The year Petipa was born, two English boxers were the first to use padded gloves. How have boxing gloves evolved over time? How did this introduction change the sport of boxing? Investigate the physiology of boxing gloves and the associated body parts. How are boxing gloves similar in construction and purpose to pointe shoes? What materials are used to construct boxing gloves and pointe shoes? (ES, MS)

4. In *The Sleeping Beauty*, Princess Aurora is asleep for one hundred years. Investigate the physical effects of too much or too little sleep can have on the human body. Research and write a newspaper story on “The Sleeping Beauty Sickness.” (MS, HS)

5. At the christening of Princess Aurora, six fairies dance and offer their special gifts to the princess. Choose one of the fairies and create a dance for her and use movement and dance terminology (body, energy/effort, space, time). Include a description of the dance and why the fairy would move that way. (ES)



6. What do dancers need to do to prepare for a performance? Why would eating well, sleeping well, and exercise be important? Do dancers smoke? Why do you think people continue to smoke, even though they know it is harmful? (ES, MS)

Family and Consumer Science (PDE Academic Standards 11.1-11.4)

1. Aurora was expected to marry at the age of sixteen. What are society’s expectations for sixteen-year-olds today? What are your own hopes and expectations when you reach the ages of 16, 26, 36, and 46? How will you achieve these goals? (MS)

2. *The Sleeping Beauty*’s original story was written in 1697. The ballet premiered in 1890. Was it the norm for girls to marry at a younger age? Research the history of marriage from 1697-today. What has changed? Research other countries in which girls marry at a young age today. (HS)

3. Aurora needed shelter and comfort during her one hundred-year sleep. Compare and contrast how Princess Aurora lived to the living conditions of middle-class or poor families. Has the wealth gap grown or shrunk over time? What factors have led to this increase or decrease. (HS)

4. Three out of four acts in *The Sleeping Beauty* take place during celebrations. There is a baptism, a birthday, and a wedding reception. How does your family celebrate special occasions? Write about and explain your favorite family tradition or celebration. (ES, MS)

5. Princess Aurora’s parents wanted a child for a long time. How much would it cost to raise a child? More specifically, how much would it cost to raise a princess like Aurora? What factors influence the cost of raising a child? (MS, HS)

6. The first dishwashing machine is marketed in Chicago in 1889, when *The Sleeping Beauty* was in production. How did this invention change the dynamics of households during this time? What percent of homes in the US now have a dishwashing machine? (MS, HS)

7. The H. J. Heinz company begins business in Pittsburgh the same year *The Sleeping Beauty* premieres. How is ketchup made? How do recipes differ? Make a few versions and compare and contrast with store bought ketchup. Investigate the nutritional differences of different kinds of ketchup. (ES, MS)

8. Aurora must choose one of the four visiting princes as her husband. This is similar to arranged marriages. Does this practice still occur? Where? Interview someone who has experienced an arranged marriage to learn their perspective. Explore the legality of an arranged marriage. (MS, HS)

World Languages (PDE Academic Standards 12.1-12.6)



1. Identify the following ballet terms: *maître de ballet*, *premier danseur*, and *costumier*. Ballet terms are always in French. Why is that? Research the history of ballet and find out why all of its terms are in French. (MS, HS)

2. What is the meaning of Aurora’s name? How would that name sound and be spelled in other languages? What does your name mean? Does that meaning describe your personality? Why or why not? (ES, MS)

3. The folk tale for *The Sleeping Beauty* was *La Belle au Bois Dormant*, which translates into “the girl in the sleeping wood.” How has the title morphed into *The Sleeping Beauty*? Does the title change represent significant changes from the original folktale? (ES, MS, HS)

4. Write a 1-2 paragraph summary of *The Sleeping Beauty* in your language of study. (HS)

5. Marius Petipa was born in France but lived most of his life in Russia. Tchaikovsky was born in Russia but could read French and German by the age of six. What are some differences between the French and Russian language? Is it easier for a child to learn a new language than an adult? Why? (MS, HS)

6. Both Marius Petipa and Tchaikovsky spent much of their professional lives in Russia. Brainstorm some of the French and Italian terms Petipa and Tchaikovsky would have used to communicate with colleagues, performers, etc. What are the corresponding Russian translations? (ES, MS)

7. There are various character in *The Sleeping Beauty*. Choose five and investigate the origins of these names. (MS, HS)

8. The years *The Sleeping Beauty* was in production, the World's Fair occurred in Paris. How did people from around the world communicate with each other at the World's Fair? Investigate common phrases that would have helped a visitor at the World's Fair in several different languages. How can knowing a language from one family tree (i.e. Romantic Language) help in situations like this? (MS, HS)



9. Dancers often count off 5,6,7,8 before beginning a combination in the US. Do dancers in other countries do this differently? In what language? Learn these numbers in several languages and use the phrase before dances to keep your mind active! (ES, MS)

Career Education and Work (PDE Academic Standards 13.1-13.4)



1. There are many job opportunities that ballet companies offer besides dancing. Investigate the various careers then choose one to research in depth. List what experience is needed, the job description, schooling, and payment you'd receive. Pick one that interests you and write about why you would want to pursue this career path. (ES, MS)



2. Is there a difference between "full-length" and "full-evening" ballets? How could a marketing department use these terms to advantage? Do you think busy patrons would shy away from purchasing tickets to an arts event seen as too time-consuming? (MS, HS)



3. As a business professional you have been asked to analyze the costs of producing a ballet production in your hometown. Investigate costs associated with producing a ballet as well as the revenue you would need to earn a profit. (HS)

4. What is the timeline for a production like *The Sleeping Beauty*? Is it different from one that is done annually like *The Nutcracker*? How many people are involved? Investigate the various departments within the Pittsburgh Ballet Theatre that are involved. How much rehearsal time for the dancers, preparation time for the costumes, musicians, and stage crew is needed? Total the number of hours and create a visual graphic to represent time spent. (MS, HS)

5. Investigate the lives of Marius Petipa and Peter Ilyich Tchaikovsky. Compare and contrast the creative and artistic development. What factors led them to make significant and important impacts on ballet? (MS, HS)



6. Becoming a professional ballet dancer is a long and demanding process. Describe the training process and necessary capabilities required to be a successful dancer. What sacrifices to students have to make? How does being a professional dancer differ from most professional jobs? (ES, MS, HS)

7. Tchaikovsky's work was subsidized by a wealthy widow. How do composers and other artists raise money to support their work and living expenses today? (MS, HS)

Business, Computer, and IT (PDE Academic Standards 15.1-15.9)

1. Imagine that Aurora fell asleep in the year 1914 and woke up in 2014. Describe the technological changes that have taken place in that century. Create a timeline of 20 major events and briefly describe the impact of each. (MS, HS)

2. Using the characters from *The Sleeping Beauty*, create Facebook profiles for three of them. The profile should include where they are from, their age, interests, family, and friends. (MS, HS)

3. Renoir, Rodin, and Monet were born the same year as Tchaikovsky. Which works of art did they debut or paint around the time of *The Sleeping Beauty*? Pair these artworks to music and create a Power Point presentation showcasing these works with brief descriptions of each. (MS)

4. Write an "out of office" for Aurora while she's under her sleeping spell. How would you explain the situation? (ES, MS, HS)

5. Create an online dating profile for Princess Aurora and Prince Desire. Based upon what you know about them, would the two be matched on the dating website? (ES, MS)

6. The first automobile was built by Henry Ford in 1893, the year Tchaikovsky died. How has the use of assembly lines changed business? What are the work conditions like in factories? Compare then and now. How do work conditions differ in the US than other countries? (MS, HS)

7. The first dishwashing machine is marketed in Chicago in 1889, when *The Sleeping Beauty* was in production. Research how these machines have been marketed over time and for what purposes. (MS, HS)



8. Imagine you wanted to start your own ballet company so you could produce works like *The Sleeping Beauty*. How would you begin to start your company? Where would you begin? Research the steps to starting your own dance company. Don't forget to include cost and materials in your search. (MS, HS)

Student Interpersonal Skills (PDE Academic Standards 16.1-16.3)

1. The fairies present gifts to Aurora in honor of the princess's baptism. What gift do you think the Lilac Fairy intended to give? The gifts represent qualities that the princess would obtain. What qualities do the fairies bestow upon Aurora? What qualities do you look for in a person when making friends? What qualities make a person a good person? (ES)

2. Carabosse is hurt that she wasn't invited to Aurora's baptism, so she curses the baby to die when

she is sixteen years old. What could Carabosse have done differently to express her disappointment and rejection? Have you ever felt rejected? How did you deal with this feeling? Think about positive ways to deal with rejection. (ES, MS, HS)

3. The prince awakens Aurora with a kiss. Why has a kiss become a magical symbol? What other folktales include a magical kiss? How would you feel if a stranger woke you with a kiss? (MS, HS)

4. During the baptism celebration for Princess Aurora, each fairy offers her a special gift. Name some of the gifts given to the princess. If you were to give a gift to Aurora, what would it be? How would it help the princess? (ES, MS)

5. Why do fairytales such as *The Sleeping Beauty* continue to be popular after their origination? Share with others some of your favorite fairytales growing up. Have those been made into modern adaptations? What lessons do we learn about getting along with other people from fairy tales? (ES)

6. When Tchaikovsky began composing ballets, he was ridiculed because this type of music was considered inferior. Have you ever done something that people made fun of only to prosper? Historically what were some endeavors that at the time were not successful, but became so much later? (ES, MS, HS)



7. Since there is no speaking in ballet, non-verbal communication, or mime is very important. Describe a situation in which you might use non-verbal communication to get your point across. (ES, MS)

8. *The Sleeping Beauty* is a story told without using words. Instead, the artists convey the story through music, dance, and mime. How would you tell a story without using words? Break up into groups and take turns summarizing the story of *The Sleeping Beauty* without speaking. (ES)