Cinderella

STUDY GUIDE
FOR TEACHERS AND STUDENTS

Melody Mennite in Cinderella. Photo by Amitava Sarkar
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## Pre and Post-Performance Activities and Information

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LEARNING OUTCOMES

Students who attend the performance and utilize the study guide will be able to:
• Identify differences in story telling;
• Compare & contrast the differences between various Cinderella stories;
• Describe at least one dance from Cinderella in words or pictures;
• Demonstrate appropriate audience behavior.

TEKS ADDRESSED

§117.106. MUSIC, ELEMENTARY
(5) Historical and cultural relevance. The student examines music in relation to history and cultures.

§114.22. LANGUAGES OTHER THAN ENGLISH LEVELS I AND II
(4) Comparisons. The student develops insight into the nature of language and culture by comparing the student’s own language

§110.25. ENGLISH LANGUAGE ARTS AND READING, READING
(9) The student reads to increase knowledge of own culture, the culture of others, and the common elements of cultures and culture to another.

§110.14. ENGLISH LANGUAGE ARTS AND READING, GRADE 3
(5) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
(B) compare and contrast the settings in myths and traditional folktales.
§110.16. ENGLISH LANGUAGE ARTS AND READING, GRADE 5,
(16) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

§110.20. ENGLISH LANGUAGE ARTS AND READING, GRADE 8
(3) Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
   (B) compare and contrast the similarities and differences in mythologies from various cultures (e.g., ideas of afterlife, roles and characteristics of deities, purposes of myths);

§117.205. DANCE, MIDDLE SCHOOL
(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.

§117.306. DANCE, HIGH SCHOOL
(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.

§110.32. ENGLISH LANGUAGE ARTS AND READING, ENGLISH II
(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
   (B) analyze differences in the characters’ moral dilemmas in works of fiction across different countries or culture
ATTENDING A BALLET PERFORMANCE

GOING TO SEE CINDERELLA IS THE SAME AS GOING TO A MOVIE:

• The lights dim before the performance begins and the theater stays dark during the ballet.
• Audience members are expected to stay quietly in their seats during the performance.
• Audience members may NOT take any pictures or video during the performance. This is distracting to the dancers and other audience members, AND Cinderella is copyrighted artistic material.
• All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.

GOING TO SEE CINDERELLA IS DIFFERENT THAN GOING TO A MOVIE:

• Ballet is performed live. The dancers can see and react to the audience!
• Audience members can show the dancers when they appreciate their performance! If something is funny, you can laugh! If the dancers are doing a great job, then you can clap!
• At the end of the show, the dancers all bow. This is called a curtain call. If you really loved the show, you can give the dancers a standing ovation to show that you appreciate their hard work!
• School clothes are appropriate, but some people like to dress up for ballet performances. Just make sure you are comfortable.

ENJOY THE SHOW!
“IT’S ABOUT STANDING UP FOR YOURSELF, MAKING YOUR OWN DECISIONS, CHOOSING YOUR OWN PATH, YOUR OWN LOVE”.

- Stanton Welch
  (Describing his ballet Cinderella)
It is mid-morning on the day of the prince’s carnival. Cinderella serves her stepmother and stepsisters, Grizabella and Florinda, who are excited at the prospect of the evening’s royal ball. Couturiers, or dress makers, arrive with the step family’s ball attire. A dance instructor teaches all three of the girls the evening’s steps.

The stepsisters, encouraged by their mother, destroy Cinderella’s hope of attending the ball by throwing her dead mother’s wedding dress into the fireplace. Comforted only by Buttons, the chimney sweep, Cinderella puts on the dress and imagines the ball. But when she sees her reflection in the mirror, she realizes the dress is ruined, and she runs from the house.
ACT 1: SCENE 2
A STREET

Cinderella, followed by faithful Buttons, fights through a festive crowd as she seeks to escape to her mother’s grave.

ACT 1: SCENE 3
A GRAVEYARD

At the tomb, Cinderella’s tears awaken the spirit of her mother who conjures all the spirits of the dead back to life. The spirit of Cinderella’s mother calls the ghosts to create a magical dress for Cinderella, and Buttons is transformed into her attendant. After warning that she must return by midnight, the ghosts transport them to the royal ball.
ACT 2: SCENE 1
THE ROYAL PAVILION

The ball is in progress when the stepmother and stepsisters arrive with excitement; because this evening the prince is expected to choose a bride. All of the ladies anticipate the arrival of price’s royal companions and the entrance of the king. Then the prince makes his entrance. All the ladies try to get the his attention when, suddenly, a chill breeze announces the arrival of a lovely, mysterious young woman. The prince invites her to dance and Cinderella accepts the invitation. But she soon realizes he is vain and self-absorbed.

Breaking free of his grasp, she encounters Dandini, the prince’s secretary, and dances with him. The prince is furious and demands to know more about her. Cinderella is saved from discovery by the announcement of supper. While the other guests eat, Cinderella and Dandini sneak to another room to get to know each other and slowly fall in love.

After dinner, Cinderella tries to leave but is detained by the prince, who insists that she stay. The clock strikes midnight and the ghosts come to reclaim the magic dress. Cinderella flees, leaving only a slipper.
The Prince’s companions are ordered to find the owner of the slipper. They search the princesses of the world but do not find a match. Ignoring his son’s objections, the king insists that the common folk of the country try on the slipper. Town ladies rush to get in line, except Cinderella, who is avoiding detection. Instead, she finds the lovesick Dandini, who gradually recognizes her as his mysterious beloved from the ball.

The stepmother tries unsuccessfully to fit the slipper to her daughters’ feet, leaving only Cinderella to try it on. She is proved to be the true owner of the slipper.

The prince is forced by the king to propose. Cinderella rejects his offer in favor of Dandini, who then must defend himself against the Prince’s outrage.

Cinderella has found her love and true prince, Dandini, and they go forward to begin their own Happily Ever After.

**The End**
THE CREATORS OF CINDERELLA: CHOREOGRAPHER

A choreographer is the person who makes up the steps that the dancers do in the performance. Cinderella was first choreographed by Rostislav Zakharov in 1945 for the Bolshoi Ballet in Moscow, Russia. Stanton Welch choreographed his version of Cinderella in 1997 for the Australian Ballet. Houston Ballet’s first performance of Stanton’s Cinderella was in 2008.

Stanton Welch was born in Melbourne, Australia to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia’s most gifted dancers of the 1960s and 1970s. In 1986 he began his training at the age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he performed as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing such principal roles as Des Grieux in Sir Kenneth MacMillan’s Manon, Lensky in John Cranko’s Onegin, Camille in Ronald Hynd’s The Merry Widow, and Alan Strang in Equus. He has also worked with internationally acclaimed choreographers such as Jiří Kylíán, Nacho Duato, and Maurice Béjart.

In July 2003, Stanton Welch assumed the leadership of Houston Ballet, America’s fourth largest ballet company, as artistic director. Since his arrival, Mr. Welch has transformed Houston Ballet by raising the level of classical technique, infusing the company with new energy, drive and vision; introducing works by distinguished choreographers to the repertoire; and attracting some of the world’s best coaches to Houston to work with the dancers. He has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.
A composer is the person who makes up the music that the dancers move to in the performance. Cinderella was composed by Sergei Prokofiev. Companies all over the world use the same music today for their own productions of this classic ballet.

Sergei Prokofiev (23 April 1891 – 5 March 1953) was a Russian and Soviet composer, pianist and conductor. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century.

Prokofiev’s first ballet was commissioned by Serge Diaghilev’s for his Ballets Russes. Prokofiev composed four works for the Ballets Russes, the most famous of which is Prodigal Son, with choreography by George Balanchine. Prokofiev’s other well-known ballets include Romeo & Juliet and Cinderella.
A designer is the person who decides how the costumes and sets should look. When designing for ballet, the designer must be sure that the dancers can move fully in the costumes, and that there is enough space on the stage for all of the dancers to move around.

Kristian Fredrikson (1940 – 2005) was one of the most experienced and sought after designers in Australia. His designs have been featured in productions for opera, drama, ballet, film and television. Kristian was on the specialized team of designers which worked on the Opening Ceremony of the Sydney 2000 Olympic Games. Kristian designed a large number of productions for a variety of Australian and New Zealand opera, theatre and ballet companies including the Australian Ballet (Cinderella, Coppelia and The Nutcracker), The Australian Opera (Turandot, The Merry Widow and Salome), & The Royal New Zealand Ballet (Swan Lake, Peter Pan and A Christmas Carol). He also designed Pecos Bill for Houston Ballet’s triple bill The Tales of Texas.

Kristian is a recipient of four Erik Design Awards and won prestigious Green Room Awards for After Venice (Sydney Dance Company - 1985), King Roger (1991), Turandot (1991), The Nutcracker (1992), Salome (1993), Swan Lake (2002) and an AFI award for Undercover. Kristian also received a Penguin Award for The Shiralee (1988). In 1999 Kristian received the Australian Dance Award for Services to Dance.

The sets of Cinderella: On the left is the village which will later transform into the castle scene on the right.
BEHIND THE SCENES: THE STEP FAMILY

Look closely at the stepmother and stepsisters. In his version of *Cinderella*, Mr. Welch decided to cast male dancers as the evil step mother and evil step sisters. One reason for this choice was to create a clear and distinct feminine contrast between the step family and Cinderella. Unlike other male dancers, these men had to learn to dance in pointe shoes; something that typically only women wear. Mr. Welch also chose to cast men as the stepmother and step-sisters so that they could easily lift, toss, and catch Cinderella during certain parts of the choreography.
This version is about a father, Mufaro, and his two beautiful daughters, Nyasha & Manyara. Nyasha has a kind and considerate heart while her sister is selfish and bad-tempered. The African King in the story has decided to take a wife and he invites the most beautiful and worthy daughters in the land to appear before him. Both of Mufaro’s daughters wish to be Queen. Who will the King choose?

CINDERELLA: AN ISLAMIC TALE
By Fawzia Gilani

Zahra is a sweet, gentle and pious young girl from the Middle East. She has suffered the tragedy of losing both of her biological parents and now is at the mercy of her cruel stepmother and stepsisters. Despite her mistreatment, Zahra maintains her faith and through intervention from her grandmother, eventually finds love and compassion.
THE HIDDEN ONE, A NATIVE AMERICAN LEGEND
(Told by Aaron Shepard)
This tale illustrates the importance of having a pure and true heart. Little Scarface is a Native American girl who is constantly tortured by her older sister. In their village, lives the Hidden One; a wealthy, handsome, and great hunter. Only the young woman who can see the Hidden One will become his bride. Many women have claimed to see the Hidden One but in the end, only one proved herself true.

ADELITA: A MEXICAN CINDERELLA STORY
(By Tomie dePaola)
In this Mexican Cinderella story, Adelita begins her life as a happy and loved young girl. Yet, with the passing of her father, Adelita is belittled by her jealous stepmother and is reduced to being a mere kitchen-maid. Learn how an old family friend helps Adelita reconnect with a childhood friend and find love and happiness again.
CINDERELLA AROUND THE WORLD:

YEH-SHEN: A CINDERELLA STORY FROM CHINA
(By Ai-Ling Louie)

Sweet Yeh Shen lives in a cave in rural China with her mean stepmother and stepsister. Yeh Shen’s only friend is a magical golden fish who not only helps her with her chores but also helps Yeh Shen find her happily ever after. Find out how having a kind heart and a good friend can lead to a lifetime of happiness.
Think about the version of Cinderella you know best. How is that version different from Stanton Welch’s ballet version? How are the two stories the same?
HOUSTON BALLET: WHERE IN THE WORLD:

JUST LIKE THE MANY VERSIONS OF CINDERELLA, HOUSTON BALLET DANCERS COME FROM AROUND THE WORLD.

Christopher Gray
Soloist
Vancouver, B.C.

Harper Watters
Demi-Soloist
Dover, New Hampshire

Syvert Lorenz Garcia
Corps de Ballet
Oslo, Norway

Linnar Looris
First Soloist
Viljandi, Estonia

Soo Youn Cho
Soloist
Incheon, Korea

Jared Matthews
Principal Dancer
Houston, TX

Monica Gomez
Corps de Ballet
La Havana, Cuba

Karina Gonzalez
Principal Dancer
Caracas, Venezuela

Chun Wai Chan
Soloist
Guang Dong, China

Yuriko Kajiya
Principal Dancer
Aichi, Japan

Stanton Welch
Artistic Director
Melbourne, Australia

Education & Community Engagement
Expose. Educate. Integrate.
Dancers have to make you understand their stories and believe their characters without using words. How do they do that? Four important things work together to make that possible.

1) DANCING
The choreographer makes up the steps in ballet. He or she chooses steps that help tell who a character is and how she is feeling.
How do you move when you are happy? Sad? Excited?

2) DRAMA
Dancers have to act while they dance. The expressions on their faces are a very important part of helping the audience understand how they are feeling and how they relate to the other dancers on stage.
What does your face look like when you are happy? Sad? Excited?

3) DÉCOR
Sets and costumes tell us where and when a dance takes place. Some dances are set in Europe on the 1600s, others might be set in the wild, wild west. What the dancers wear, what their background looks like, and what they might carry in their hands (called props) help give the audience more clues about a dance.

4) MUSIC
The composer is the person who writes the music. Sometimes music is written especially with a dance in mind (like Cinderella), and other times the choreographer is inspired by a piece of music that has already been written.
What kind of music inspires you to dance?
TRY SOME OF THESE ACTIVITIES WITH YOUR STUDENTS!

1) EXPRESSIVE DANCE
Using the Mood Cards in Appendix A, have students take turns drawing a card and demonstrating that feeling to his/her classmates.

- Start with one student at a time demonstrating facial expressions.
- Progress on to a single student doing a single movement or action (called gestures).
- Then try poses with multiple bodies that demonstrate a feeling.
- Finally work toward small group movement phrases that convey this emotion.

When 1 group is performing, the others are observing, interpreting what they see and practicing good audience skills.

2) YOU DESIGN IT!
Using the set design template in Appendix C, have students draw a setting for a ballet or story to take place. Be sure to leave room for the dancers or actors to move around.

Using the costume design template in Appendix D, have students design a costume for a ballet or story character. Make sure it’s an outfit that your character can really move in. (EXTENSION: what kind of fabric would you use for this costume?)

3) LET THE MUSIC MOVE YOU!
Make a playlist or CD with a wide variety of instrumental music. (Lyrics sometimes make dancers feel they have to interpret them).

- Play the freeze dance (when the music is on, you dance; when the music stops, you freeze).
- Have students work in small groups to create a dance to one of the selections. Groups take turns performing their choreography for each other. Audience members can think or write critically about what they think the dancers were trying to express to the music.
Dancers, like athletes, have to wear special clothes for both practice and performance.

**CLASS AND REHEARSAL:**
In rehearsal, both boys and girls wear **leotards** and **tights**. Just like football players at the line of scrimmage, dancers need to move fast. It’s best not to have lots of clothing in the way to add **friction**. So dancers and many other athletes wear extra tight pants to help them move faster and more clearly.

**PERFORMANCES:**
Houston Ballet dancers wear all different kinds of costumes, depending on the ballet they are performing. In classical ballets, women wear **tutus**, and men wear **tunics**. In the top left photo, the female dancer is wearing a classical tutu, **pointe shoes** and **tiara**. Her Cavalier is wearing a tunic, tights and ballet slippers. Pointe shoes are satin ballet slippers that have a hard tip that allows female dancers dance on the tips of their toes.

In contemporary ballets, dancers wear all kinds of costumes. In the bottom left photo, the male dancer is wearing tights and ballet slippers, and the female dancer is wearing a leotard, skirt and pointe shoes.
BALLET BASICS:
POSITIONS OF THE FEET

Ballet dancers use 5 positions of the feet when they dance. Their legs are turned out, meaning their toes point to the side instead of the front. Men and women use the same positions.

TRY MAKING ALL 5 POSITIONS. WHICH ONE IS HARDEST FOR YOU TO DO?
BALLET BASICS: ARM POSITIONS

Try making all 5 positions. Can you keep your back straight while you do them?
The mission of Houston Ballet is to inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs.

Houston Ballet Foundation was formed in 1955 and Houston Ballet Academy, a school for nurturing talented dance students with dreams of professional dancing, was established that same year. In 1969, the professional resident company was founded drawing upon the strength of the Academy.

In 1976, the Houston Ballet conducted a national and international search for an Artistic Director. Ben Stevenson, formerly director of the National Ballet of Washington D.C., Principal Dancer and Ballet Master with the London Festival Ballet, was hired and served as Artistic Director until 2003. Through his exceptional leadership and direction, Houston Ballet developed a broad repertory including both classical and contemporary works as well as an Academy with a first-rate professional training school.

In 1987, the company moved into its new performing home, the magnificent Wortham Center, a facility with which few performing arts houses in the world can compare.

In 2011, Houston Ballet moved into its new home, the largest dance center in North America, Houston Ballet’s Center for Dance; with over 70,000 square feet, and a bridge connecting it to the Wortham Theater.
## APPENDIX A

### MOOD CARDS

<table>
<thead>
<tr>
<th>HAPPY</th>
<th>SAD</th>
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<tr>
<td>AFRAID</td>
<td>EXCITED</td>
</tr>
<tr>
<td>BRAVE</td>
<td>SHY</td>
</tr>
<tr>
<td>CONFUSED</td>
<td>SURPRISED</td>
</tr>
<tr>
<td>BORED</td>
<td>TIRED</td>
</tr>
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</table>
Use the space below to write your own Cinderella story. You can play any role you want in YOUR STORY. Be sure to include where your story takes place, Who the main characters are, and of course, the Happily Ever After.
CREATE YOUR OWN (STORY)
APPENDIX C
CREATE YOUR OWN (SET DESIGN)

Use this template to design the set for Your Story.
APPENDIX D
CREATE YOUR OWN (COSTUME DESIGN)

Use this template to design the set for Your Character.
APPENDIX E: GLOSSARY

ACT: One of the main divisions of a ballet, play or opera.

ANTICIPATE: To expect that something is about to happen

CHIMNEY SWEEP: A person whose job is cleaning out the soot from chimneys.

CHOREOGRAPHER: the person who makes up the sequences of steps in a ballet.

CHOREOGRAPHY: the sequence of steps and movements in dance

COMMON FOLK: Someone that is not in the royal family

COMPOSER: the person who writes the music for a ballet.

CONJURES: To call upon (a spirit or ghost) to appear, by means of a magic ritual.

COUTURIERS: A fashion designer who manufactures and sells clothes that have been tailored to a client’s specific size

CURTAIN CALL: The bow at the end of the performance.

DESIGNER: the person who decides how the sets and costumes for a ballet should look.

DETAINED: Keep (someone) from going forward; hold back

FRICCTION: A force that holds back the movement of a sliding object.

GRASP: A firm hold or grip

LEOTARD AND TIGHTS: Practice clothes worn by ballet dancers.

POINTE SHOE: A ballet shoe with a hard tip worn by women that allows them to dance on the tips of their toes.

RENDERING: a sketch that gives an idea of what a costume should look like.

SCENE: A time or location in a ballet.

TIARA: A small crown that a female dancer wears on her head.

TUNIC: A long shirt made of heavy material worn by a male dancer in classical ballets.

TUTU: The costume worn by female dancers in classical ballets. It can be long or short.

VAIN: Having or showing an excessively high opinion of one’s appearance, abilities, or worth