LyonOperaBallet:Cendrillon

Maguy Marin, Choreographer • Yorgos Loukos, Artistic Director

University Musical Society Youth Education Program

2001-2002 TEACHER RESOURCE GUIDE

This Teacher Resource Guide was as a collaborative project between the UMS Youth Education Program and UM English Department Professor Joyce Meier's "Writing in the Community" course. Contributors were Elaine Huang and Ryan C. Morgan of the writing course and Jennie Salmon and Kristin Fontichiaro of UMS. It was edited by Ben Johnson and Kristin Fontichiaro. Much of this guide is taken from press and publicity materials contributed by the Lyon Opera Ballet. All photos are courtesy of the Lyon Opera Ballet unless otherwise noted.

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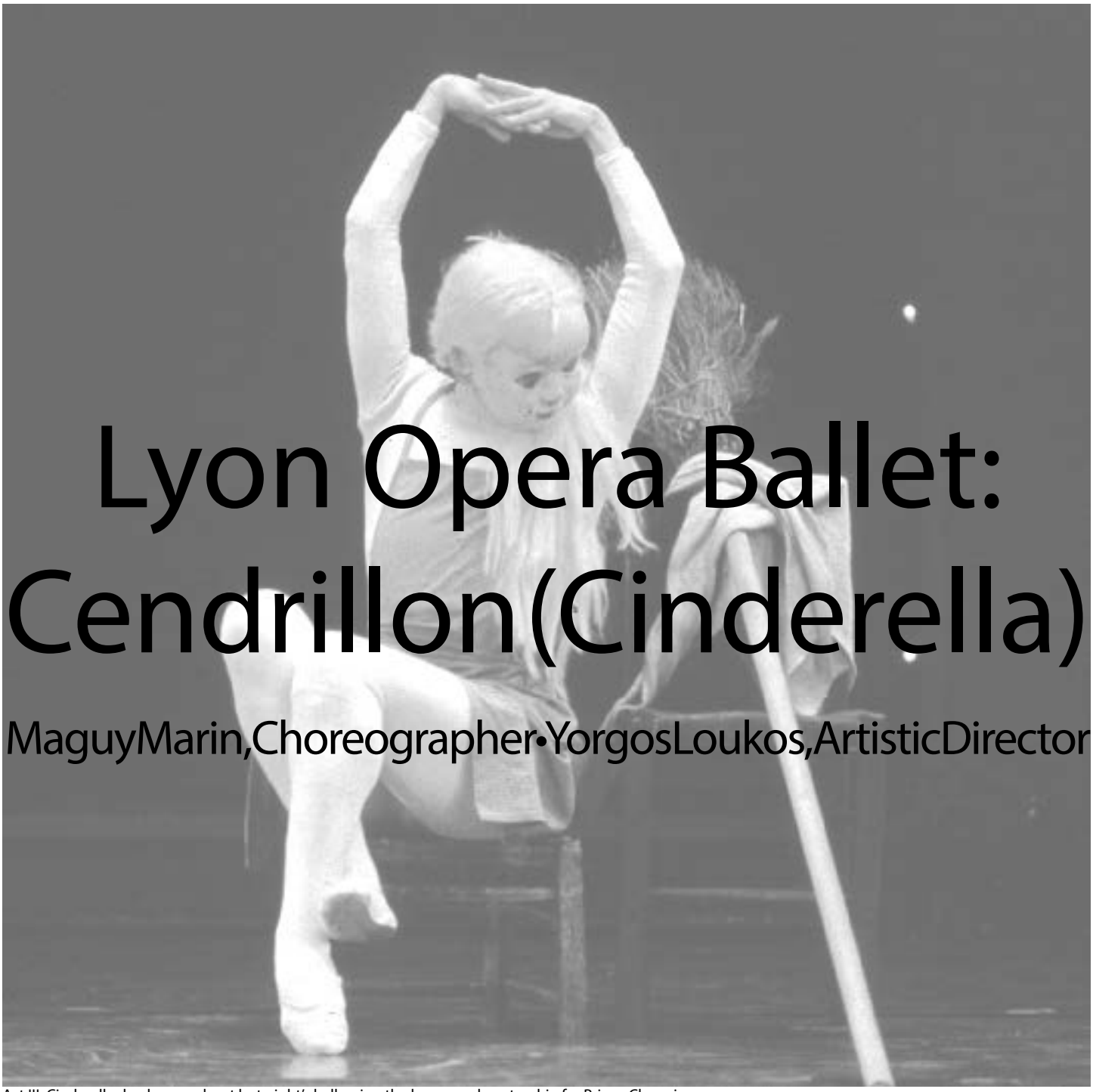
2001/2002 Youth Education



Lyon Opera Ballet:
Cendrillon(Cinderella)

MaguyMarin,Choreographer•YorgosLoukos,ArtisticDirector

Act III: Cinderella daydreams about last night's ball, using the broom as her stand-in for Prince Charming

Youth Performance
Friday, April 19, 2002
11am - Noon
Power Center, Ann Arbor

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SHORT ON TIME?

Themostimportantpages have been starred.

ONLYHAVE15MINUTES? TryCendrillonataGlance orLesson8:WordSearch

Overview

Act I: The Fairy Godparent shows Cinderella (in her light-up dress for the ball) her "coach" - a car

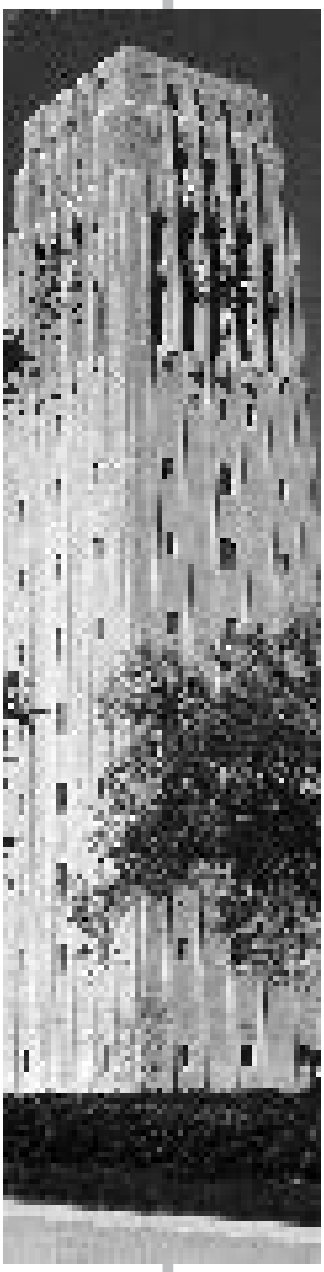
The University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

Since its first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Ann Arbor's Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theater. Additional performances are presented in various theaters in Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, the Musical Society is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.



Burton Memorial Tower, home of the Univesity Musical Society

Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun!

How do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group, so there's no need for you to have tickets.

Who shows us where we sit? The usher will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

Students outside theOrfeoedEuridice YouthPerformance November 2001

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?
Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance

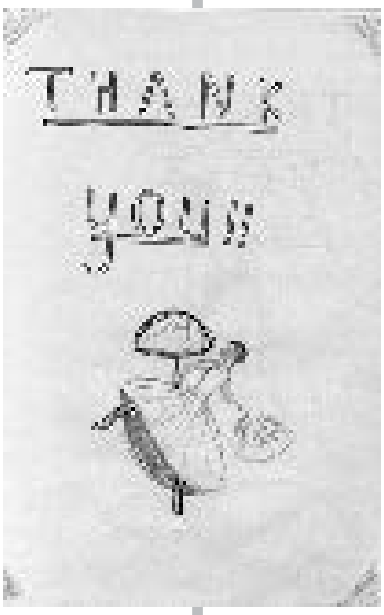
How do I show that I liked what I saw and heard? As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you! You're great!" The louder and longer the audience clap, the greater the compliment it is to the performers. If audience members really enjoy the performance, they may stand and clap in what is called a standing ovation.

Students outside theOrfeoedEuridice YouthPerformance November 2001

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, drawing or other creation. We can share your feedback with artists and funders who make these productions possible. If you had a wonderful time or if you didn't enjoy the experience, we want you hear your thoughts. Please send your opinions, letters or artwork to:

Youth Education Program
University Musical Society
881 N. University Ave.
Ann Arbor, MI 48109-1011
Fax: 734-647-1171



Student Response to
Alvin Ailey
Youth Performance,
February 2001

Cendrillon at a Glance

The Lyon Opera Ballet

Created in 1969 by Lyon Opera Director Louis Erlo, the present Lyon Opera Ballet was established in 1984 when Mr. Erlo invited Françoise Adret to create a new ballet company committed to contemporary choreographers. When Ms. Adret retired in December 1991, Yorgos Loukos, who had been the company's associate artistic director since 1984, was appointed artistic director and Maguy Marin was appointed resident choreographer. As Loukos described, "We want to do more than attract attnetion. Classical dance can challenge modern-dance choreographers, and classical dancers, in turn, can be challenged by modern techniques." In 1987, the company made its United States debut with a two-week season at City Center in New York, where it presented choreographer Maguy Marin's Cendrillon, a magical transformation of the Cinderella story, which became an instant success.

About Cendrillon

Cendrillon is a twentieth century ballet production of a twentieth century ballet score. In addition to using very modern choreography, costumes and sets, the ballet presents the Cinderella story in a unique way: through the eyes of a child. All of the characters are dressed like dolls from a child's playroom, and many of the props and set pieces look like toys. Many of the fears, joys and sources of contention experienced by the characters are very similar to those that children feel. "I could have done something sugary," said choreographer Maguy Marin. "But I decided to do Cinderella with ... dolls. I really didn't want to get into the audlt mind. I wanted to do something amazing, to look at it with children's eyes. Are we still the same person we remember from childhood?"

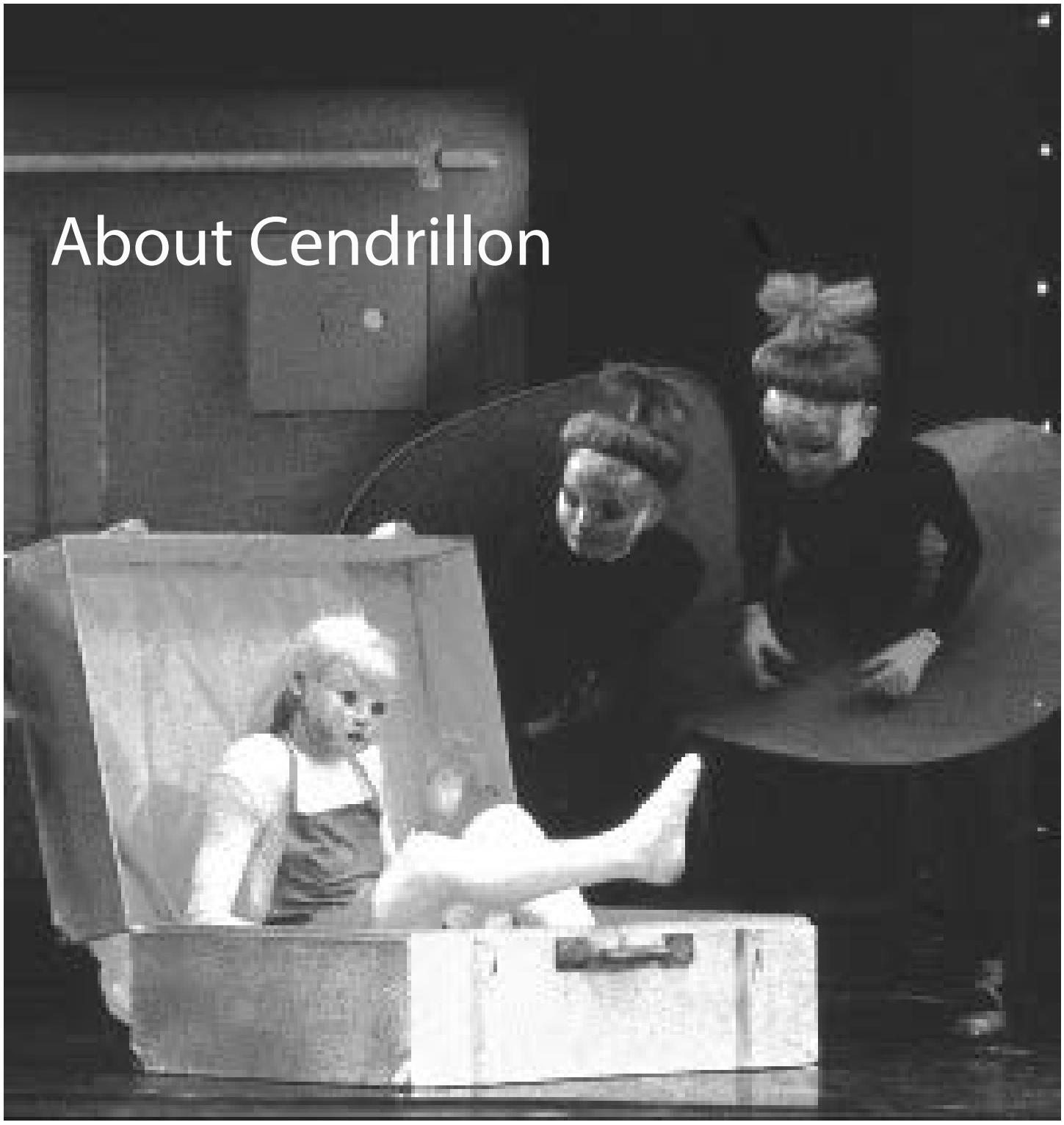
Dance is for Everyone

Anyone can participate in dance. You don't necessarily need years of practice or special classes to enjoy it. Every type of dance, from break dancing to ballet, tells a story about the society and time in history that it comes from. However, dance is one of the few things that cultures all over the world from all time periods have in common, so it is able to express individual cultures and the human qualities we all have in common at the same time. There are a four words that can be used while describing dance: body, energy, space and time. By talking about these four elements, dance artists find it easier to communicate in words what is normally expressed only with movement.

Masks

Since earliest recorded history, people have used masks in performances and rituals to create an emotional picture for the audience. In Cendrillon, choreographer Maguy Marin turned all of the characters into dolls on a toyshelf. Modeled on 19th century porcelain dolls, their bodies appear "stuffed" with batting, while their faces are hard. Some masks look worn out, as if the dolls have been played with for so long that they have ben worn out. This guide provides a set of questions for use in class discussion.

About Cendrillon



Act I: The ballerinas and Cinderella

The Story of Cendrillon

This performance of Cendrillon is based on the creative vision of Serge Prokofiev, the composer, and Maguy Marin, who choreographed the work nearly 40 years after it was written in 1944 It may differ from other versions of the ballet or story that you or your students know already.

Please note that the production on video has slight alterations from the live performance in terms of film effects. Also, The numbers in parentheses represent the number of minutes into the video.

The performance begins with Prokofiev's overture as a girl sits in bed with her book of fairy tales as the opening credits roll. In the background is a toyshelf divided into square sections; light rises on the shelf, revealing Cinderella on the toyshelf, asleep with her broom.

Cinderella at work, beginning of Act I

Cinderella wakes up and starts work on her everyday tasks (2:45). Suddenly she is interrupted by her stepsisters (3:45). They bother her until her father comes home with gifts and an invitation to the Prince's ball (5:00). He and Cinderella are obvioulsy fond of each other. Again, Cinderella's stepsisters demand to be the center of attention until their mother arrives and demands even more attention (6:00)! They all fight, and Cinderella's father defends her until she goes and hides and the stepfamily goes to get ready for the ball (9:00).

Cinderella's Father

Cinderella's Stepmother

As Cinderella watches, the box that her father brought home begins to smoke (9:20) and mysteriously begins to open and close on its own. When she opens the box she finds a life-sized doll inside, which she begins to play with before it starts to move on its own. Here the Prokofiev music stops, as it does several times throughout the piece, and the soundtrack becomes one of electronic sounds. The doll appears to groan as it stretches.

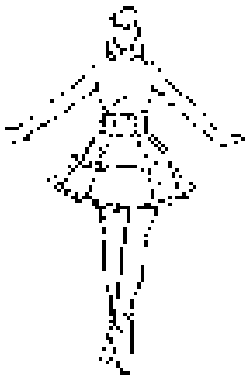
Cinderella is a bit frightened by the doll but is also intrigued and curious, as the doll might provide companionship in her lonely world. Accompanying this scene are the murmurs and giggles of a child, and the audience is reminded that this is a story taking place on a toyshelf, with children guiding the actions. Three ballerina dolls enter (13:00) and show Cinderella an image of her stepsisters and stepmother at the ball -- complete with the sounds of people chatting -- making fools of themselves in front of the Prince.

One of the three ballerina dolls

Prokofiev's music begins again, and the Fairy Godparent emerges from the doll (11:45). Prokofiev's score stops again (14:35) and the Fairy Godparent begins making electronic noises as its wand (a Star Wars-like light sabre!) is delivered. The Fairy Godparent, through movement and its electronic "language," befriends Cinderella and presents her with gifts, including a Volkswagen Beetle-type convertible (16:50), which she drives around a bit and delights in. The Prokofiev score begins again (17:45). The ballerina dolls dance as the Fairy Godparent leads her to her new dress, a pink skirt that, like the Godparent's costume, lights up. She puts on sequined shoes (19:45). Cinderella tries dancing in her shoes but falls over. She then gets a lesson in dancing from the ballerinas.

TheFairyGodparent and his light sabre/ magic wand

Four Animals (26:25) and three Footmen in yellow overalls arrive to dance and offer their services to Cinderella. They display an oversized clock to her (28:20) and the Fairy Godparent explains that she must return home before midnight. Everyone dances to celebrate Cinderella's good luck in getting to attend the ball. Cinderella is sent off to the ball in style in her car (31:45).



Cinderellainherparty dress, which has electric lights

Act II - The Ball/Birthday Party

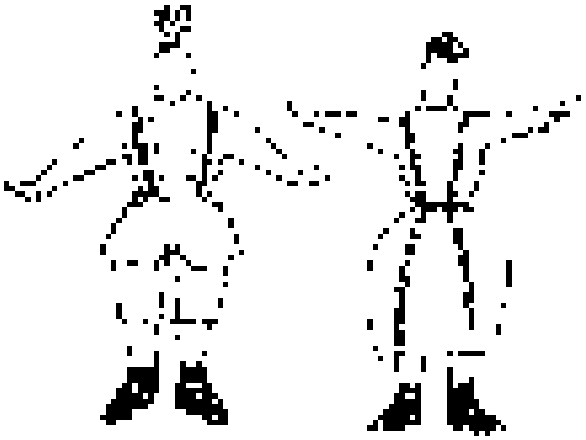
As the palace stairs emerge, the nobles show off their dancing. The stepsisters and the stepmother are announced (22.43) and enter the ball with the assistance of four courtiers.

The Prince enters (23:30) shortly thereafter, ignoring the Stepmother who tries to greet him. The guests welcome him and trumpets sound. He finds his throne, which resembles a child's high chair. The doors open to reveal Cinderella (35:10). The Prince immediately notices her, and they begin an elaborate courting dance (36:00). They dance as mirrored images to show they are getting to know each other. The rest of the partygoers are shocked and appalled at this new turn of events. The guests begin to compete for the Prince's favor, and they separate the two lovebirds. They quickly find each other (39:00) only to be separated once again. They rejoin and separate a few more times until the stepmother concocts a plan to separate them for good (42:30). Her plan works momentarily but they find each other again.

Footman

See Lesson 5 for more about mirroringindance.

As if by magic, the party favors, giant pieces of candy, are distributed (43:00). This is where the music ends again, replaced by the sounds of children murmuring. The Prince and Cinderella are led up the stairs by the footmen (45:00). A fight breaks out among the remaining members of the party over the candy, which the Prince has to stop (46:30). Eventually, Cinderella joins the rest of the party and gets her own piece of candy (47:30). The Prokofiev begins again. The Prince and Cinderella take advantage of this time to dance with each other until the Prince's birthday cake arrives (52:45). Their danced duet, known as a pas de deux (literally, "steps for two") is unusual in that it is one of the few moments in which Cinderella is en pointe, or dancing on her toes. As the cake is delivered, and the music stops again.



The nobles at the ball

The party games start with Hopscotch (53:30) and ends with Jump Rope. Cinderella is kept from participating by the stepmother until the end (56:00). As Cinderella jumps the rope, all other sounds stop completely until only the rope sounds are left. The rope goes faster and faster until Cinderella is forced into falling.

The Prince comforts Cinderella, much to the annoyance of the stepfamily, and they begin to dance again, this time with the Footmen dancing in the back with them (35.05). Prokofiev's music begins again. Finally, the Prince and Cinderella go upstairs as the ballerinas and footmen dance in the foreground (58:00). They spend time together playing patty-cake until the clock appears (59:00). The music intensifies, and the Fairy Godparent is seen above the clock, circling the magic sabre circling like the clock's second hand. Cinderella is magicked away, leaving a shoe behind (1:00:00).

Flamenco Dancer

Act III - Through Distant Lands (1:01:00)

In his search for his Mystery Princess, the Prince travels far and wide with his servants. His first lady is a haughty and proud Flamenco Dancer (1:02:00), complete with her own Spanish balcony. She presents herself to the prince and tries on the shoe, only to find that it does not fit either foot! With a flourish and not a little irritation, she leaves the Prince to continue his quest.

His second stop is in the Middle East with a Belly Dancer (1:07:00) who has her own Snake Charmer. She presents herself to the Prince as well and she tries on the shoe with the help of her own servants. Much to her dismay, the shoe does not fit and she has herself carried off as she cries.

Middle Eastern Dancer

The Prince finds himself at quite a loss now and finds himself confiding in the Footmen (1:09:00). They try to dance and cheer him up, but even this does not work. Finally, the Prince decides to get on with his search and he goes back to his own country to search amongst his own peoples.

Back at Home (1:11:00)

The scene is the same as the beginning of Act I. At her place by the ovens, Cinderella wakes up and starts work on her everyday tasks. As she is working, she begins to daydream about her magical night with the Prince (1:12:30). Whereas before the ball she was unsure and clumsy, the ball has transformed her into a confident dancer. However, the daydream does not last for very long. Cinderella collapses in tears as she remembers who and where she is.

The whole stepfamily arrives, having heard about the Prince's visit (1:15:50), and they proceed to abuse Cinderella. The music stops and starts again. They trick Cinderella by pretending to be kind to her but hide her from the Prince. When the Prince arrives (1:17:20), he puts the shoe on one sister and then the other. Disappointed that he still has not found his Princess, he starts to leave. The Fairy Godparent appears in the background (1:19:50) and comes down the stairs to set Cinderella free. The Prince is shocked but gives the shoe to her to try on. When it fits, Cinderella produces the other shoe and they begin to dance, accompanied by fairies and footmen. To avenge his daughter, the father ropes the stepsisters and stepmother together. Here the Prokofiev begins again along with baby noises that complement the stepfamily being tied up. The happy couple is reunited to the sound of happy giggles.

The Fairy Godparent comes down the stairs and marries the Prince and his Princess, who kiss (1:22:20).

WHY INTERRUPT PROKOFIEV?

Composer Maguy Marin's version of Cendrillon caused a lot of controversy when it flew in the face of tradition and added sections featuring "music sequences" by Jean Schwartz. Especially controversial was her decision to use only 35 of the 50 sections of Cendrillon composed by Prokofiev.

Marin's vision was to encourage the audience to see this fairy tale through the eyes of a child.

We all have memories of playing with toys, often telling familiar stories of love and marriage but adding our own special twists. We halt the story to giggle with our friends, re-pose the characters, and decide if we want the story to continue the same way as it did last time we played.

The added sequences by Marin and Schwartz can represent the same experinece. The giggles and murmurs of children accompany moments when the story veers outside the traditional fairy tale. Unusual additions such as the "growing" of the doll from the trunk or the candy fight that aren't present in our traditional versions are accompanied by the sound of a child laughing, just as we did when we let Barbie marry G.I. Joe instead of Ken.

Some of the "interruption" moments are emotionally and literally dark or feature unkind behavior, such as the step sisters' evil behavior to Cinderella in Act III or the father's revenge. Marin wants the audience to remember both ends of the spectrum of childhood play: delightful fantasy and frightening forays.

We recommend discussing and previewing these moments with younger students prior to the performance.

The cast assembles for a tableau (frozen pose) that reminds the audience that they are, after all, posable dolls. Everyone but Cinderella's family leaves the stage. In the final image, the Prince and Cinderella cross the stage together, heading for the palace and Happily Ever After, with a long chain of babies behind them. (1:24:00).

Illustrations by Timothy Nanzer based on designs by Montserrat Casanova

Students in Deborah Katz's Pattengill Elementary music class pose the following question:

When you watch Cendrillon on video, the camera decides what you look at. But when you are in the theater, you decide what is the most important or interesting thing to watch.

How does the audience's point of view differ between the video and live performances?

Masks

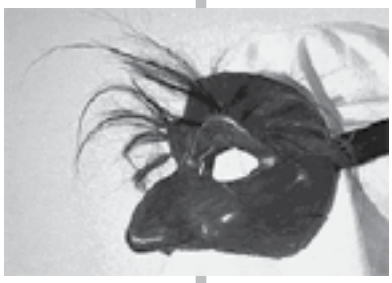
Since earliest recorded history, people have used masks in performances and rituals to create an emotional picture for the audience.

In ancient Greek times, plays were performed in enormous outdoor auditoriums, and masks were the only way audience members could see the emotions of the characters. Greek masks typically represented human characters. When a character experienced a major change, such as Oedipus's eyes being plucked out in Oedipus Rex, he or she might change to a new mask.

Drawing of
Ancient Greek Mask
Mary Evans Picture Library
http://www.perspicacity.com/elactheatre/library/pedia/greek.htm

In African cultures, masks are used in traditional rituals to celebrate or prepare the tribe for a hunt; animal faces or scary images helped the tribe gain courage and gave the enemy something to fear. The Detroit Institute of Arts has a well-known collection of African masks and artifacts.

In the Italian renaissance, comic improvisational theater on the street, known as commedia dell'arte, (coh-MAY-dee-uh dell AHR-tay) was based on a standard set of stock characters. Each character had distinct differences – greed, cunning, foolishness – that were emphasized in the half-masks worn by the actors. Typical commedia masks include bulging cheeks, exaggerated eyebrows, and ridiculously long or fat noses.



Commedia dell'arte mask
home.att.net/~maskarts/page2.html

In Cendrillon, choreographer Maguy Marin turned all of the characters into dolls on a toyshelf. Unlike the toys of today, Marin's characters resemble the porcelain dolls of the 19th century. Their bodies appear to be made of batting and appear softly hinged at the knee and elbow joints. While their bodies appear soft, the masks are hard, like those of porcelain dolls. Some of the masks look worn out; some, like the stepsisters', even appear to have been repaired. Marin's use of mask not only completes the doll image but freezes each character's personality in one particular emotion.

Porcelain Doll Head

Reflection

- How does assigning just one emotional image to a character affect the way in which the audience can interact with the story onstage?
- Does wearing a mask help a performer connect with the audience?
- Do masks connect you to the performer, or are they a barrier?
- Do masks help the audience understand a character more easily?
- As you watch the video or live production, some masks appear worn out or patched. What kind of personality do the characters wearing them have? Is there a message the choreographer is trying to give with this?
- Cinderella's situation in life changes dramatically during this ballet, but her mask never changes. Why do you think Marin made this choice? Would you make the same choice?
- If you could make a mask of yourself, what would it look like? Why?

Stepsister in Cendrillon

Multicultural Cinderella Stories

The Cinderella story is perhaps one of the most well-known fairy tales in our culture. But did you know that the story has more than 3,000 variations around the globe as well? The version most Americans know best first appeared in Frenchman Charles Perrault's Tales of Mother Goose, a collection of fairy tales for children, in 1697. The popular Walt Disney animation was based on this version. Perrault simply wrote down a story had been well–known all over the world for more than 1,000 years. The story is known as "Ashputtle" in France, "Yeh-Shen" in China, "Mufaro's Beautiful Daughters" in Africa and "Vasilisa the Beautiful" in Russia.

A few important details stay the same in all of the stories. The Cinderella character's mother has usually passed away, and the father has remarried. She is forced to perform menial tasks for her stepmothers and stepsisters, like starting fires and cleaning. In some stories, the girl's name (Cinderella or Ashputtle) refers to her daily chore of cleaning up the cinders and ashes. The stories usually mention the stepmother and stepsisters' jealousy of Cinderella's natural beauty and gentle personality. Then, when a prince or king begins searching for a wife, competition develops between the sisters. Because of Cinderella's kindness, though, she is given help from fantasy-like people: a fairy godmother, magical animals, etc. Below are a few Cinderella stories from around the world.

France

In the French version, "Ashputtle," the fairy godmother takes on the form of a little white bird. The bird perches on a tree near Ashputtle's mother's grave and grants wishes to the young woman. On the night of the prince's ball, Ashputtle is left at home because of her filthy, messy appearance, while the stepmother and stepsisters travel to the party. The bird dresses Ashputtle in a gold and silver dress with silver and silk shoes, and she sneaks off to the palace. At the ball the prince falls in love with her beauty, but her stepfamily does not recognize her in her pretty clothing. After the ball the prince searches for the woman who lost the slipper. The stepsisters try to fit their feet into the tiny slipper by cutting off a toe or a chunk of one's heel, but neither attempt works. Then Ashputtle tries on the shoe, and the prince realizes she was the woman he had fallen in love with.

China

The Chinese fairy tale involves a cave chief's young daughter, Yeh-Shen, and a secret pet fish. Yeh-Shen's stepmother is angry when she finds out the girl has kept the fish secret, so she kills it and cooks it for dinner. A spirit tells Yeh-Shen what happened to the fish and that the fish's bones contain magical powers. After taking the bones out of the garbage, Yeh-Shen asks the bones to dress her nicely for the spring festival. The spring festival is where young men and women find husbands and wives. Her wish is granted, and she gets a pretty gown, a feather cloak, and golden slippers. Yeh-Shen loses one of the slippers at the festival, but a merchant finds it. The merchant takes it to a king as a gift. The king then looks for the owner of the slipper, and when he finds Yeh-Shen, they get married.

Africa

An African version of the story, "Mufaro's Beautiful Daughters," is different than most other versions in that there are only two daughters, and their father is the only parent alive. Nyasha is the Cinderella character, Manyara is the evil sister, and Mufaro is their father. A serpent appears in Nyasha's garden one day, and she treats it nicely but thinks nothing about it until much later. When word arrives that the king is searching for a wife, the family gets ready to go see the king. Manyara sneaks off during the night before everyone leaves so she can meet the king first. On her trip through the woods by herself, she meets a hungry little boy, an old woman and a strange man. Manyara is rude to all of them. When Nyasha follows the same trail later that day, she meets the same three people and is polite and helpful to them. When she finally reaches the kingdom, she finds Manyara, who has been frightened by a serpent in the king's chambers. Nyasha enters the chambers and realizes the serpent cornering her sister is the same one that she helped found in her garden. The serpent then changes into the king, and he tells Nyasha that he was also the little boy, the old woman and the strange man in the woods. Because of the kindness she showed him when he was in different forms, the king chooses to marry Nyasha.

Russia

The Russian tale is called "Vasilisa the Beautiful." This version is different than most other Cinderella stories because there is no prince or king and no glass or golden slipper. Vasilisa's evil stepmother sends the girl to get a needle and thread from her aunt, but it is a trick: the aunt is not an aunt at all – it is Baba Yaga, a witch whose house walks around on chicken legs and is surrounded by a fence made of bones. Inside the house is Baba Yaga's pet, a talking cat. Out of kindness, Vasilisa feeds the cat, who rarely gets any food from the witch. When Vasilisa meets Baba Yaga, she is locked in the house and told that she will be eaten the next morning. To thank Vasilisa for the food, the talking cat gives her a towel and a comb and helps her run away. If she is close to getting caught, she should throw down the towel and it will turn into a wide river. If that doesn't stop Baba Yaga, Vasilisa should throw down the comb and it will become a thick forest. Vasilisa runs home and throws down the towel and comb on her way. When she gets home safely, Vasilisa tells her father what happened and he kicks the stepmother out of the house for her evil actions.

About the Artists

Act III: Cinderella is overpowered by her stepmother and stepsisters

The Lyon Opera Ballet

Created in 1969 by Lyon Opera Director Louis Erlo, the present Lyon Opera Ballet was established in 1984 when Mr. Erlo invited Françoise Adret to create a new ballet company committed to contemporary choreographers. When Ms. Adret retired in December 1991, Yorgos Loukos, who had been the company's associate artistic director since 1984, was appointed artistic director and Maguy Marin was appointed resident choreographer.

In 1987, the company made its United States debut with a two-week season at City Center in New York, where it presented Maguy Marin's Cendrillon, a magical transformation of the Cinderella story, which became an instant success. The company returned to New York that spring to present the ballet for an additional two weeks. France's most well-traveled ballet troupe, the company has subsequently made four cross-country tours of the United States. The company has, to date, acquired and commissioned ballets by a wide range of international choreographers including William Forsythe, Jirí Kylían, Trisha Brown, Nils Christe, Nacho Duato, Mathilde Monnier and Jean-François Duroure, Louis Falco, Mats Ek, Christopher Bruce, Ohad Naharin, and Angelin Preljocaj, among others.

In 1995, The Lyon Opera Ballet was named Opéra National de Lyon, elevating the Lyon company to the same level as the 328 year old Opéra National de Paris, the only other national opera house in France. That same year in June, the company performed as part of the United Nation's 50th Anniversary Celebration in San Francisco. One year later, Lyon Opera Ballet was invited to open the 1996 first Lincoln Center Festival in New York, with Maguy Marin's Coppélia, and in 1997 it performed at both the American Dance Festival and the Jacob's Pillow Dance Festival. In June of 1999, the company was honored to be the first modern ballet troupe to perform at the historic Bolshoi Theater. Lyon Opera Ballet most recently appeared in the United States in the fall of 2000 when it completed an 11-city tour performing Carmen and Solo for Two by Mats Ek.

Yorgos Loukos, Artistic Director

Yorgos Loukos did not take his first dance class until he was an architerct student at the École des Beaux-Arts in Paris. A year later, he was offered a job at Casino de Paris and later at the Théâtre du Silence. He danced both modern and classical repertoire, quite an achievement for someone who has not spent his lifetime studying ballet. He danced classical ballet with the Zürich Opera Ballet for one year, then he joined the National Ballet of Marseilles where he went from dancer to ballet master and finally became assistant to Roland Petit. Loukos joined the Lyon Opera Ballet in 1984 and was made artistic director in 1990.

In his role as artistic director, Loukos has been a major world influence in modern ballet by discovering and promoting young and contemporary choreographers. He has commissioned works by such choreographers as William Forsythe, Jiri Kylian, Ralph Lemon, Bill T. Jones and Mats Ek. In addition to his work with the Lyon Opera Ballet, Loukos has been Artistic Director of the International Dance Festival in Cannes since 1992. Mr. Loukos was named Chevalier in the National Order of Arts and Letters by the French Ministry of Culture in 1994.

Maguy Marin, Choreographer

Maguy Marin was born in Toulouse, France on June 2, 1951. She started taking dance classes from the Toulouse Conservatory when she was eight. She soon went to Paris to study with Nina Vyroubova and made her debut as a professional dancer with the Ballet of Strasbourg. Her experiences there inspired her to branch off into new creative directions, and she and some other students from Mudra established the experimental theater group Chandra. This group disbanded in 1974, but she soon joined Maurice Béjart's famous Ballet of the 20th Century where her life was changed forever. As she described it, "Nothing would be as [it was] before."

Here she was given the chance to further expand her own choreographic efforts, and Marin found that she wanted to use more than just dance to express her ideas. With Daniel Ambash, another Mudra student, she began choreographing and looking for collaborators in her work. In 1997, the Compagnie Maguy Marin was formed and M. Marin was finally given the chance to achieve her life's dream. In her own words:

"Today I feel the need to 'act together' along with other artists, dancers, choreographers and musicians; the need for our work to be confronted by the population, an urgency to regain our place in public space, to celebrate the wealth of difference and the fulfilling game of creation."

Referring specifically to Cenrillon, whe said:

"I could have done something sugary. But I decided to do Cinderella with...dolls. I really didn't want to get into the adult mind. I wanted to do something amazing, to look at it with children's eyes. Are we still the same person we remember from childhood, or did the child die?...In adults, the memory of childhood is erased. The dolls' faces here are parly erased; they are unclear. It was very nice to be a child, but at the same time I was scared of many things. So the dolls here are not all very nice dolls. Also, the dolls are like babies, but not like babies. They are objects. Children are more cruel than adults, but they are less hypocritical."

Sources:
http://www.compagnie-maguy-marin.fr/choregraphe/choregraphe.htm
http://www.frenchculture.org/perfo/events/marin/bio.html

Sergei Prokofiev, Composer

Sergei Prokofiev was born in Sontsovka, Ukraine on April 23, 1891. He left Russia in 1917 to life in the United States and he eventually moved to France. In 1936, Prokofiev moved back to Russia, just as the Communists were coming into power and dictating very strict rules for everyone - even for the kind of music composers were allowed to write! After seeing several other composers in trouble for their works, Prokofiev began writing shorter, safer pieces. Many of these pieces were written for children, including his most famous Peter and the Wolf. On March 5, 1953, Prokofiev died in Moscow. In his lifetime, he wrote at least 132 pieces of music.

www.prokofiev.org

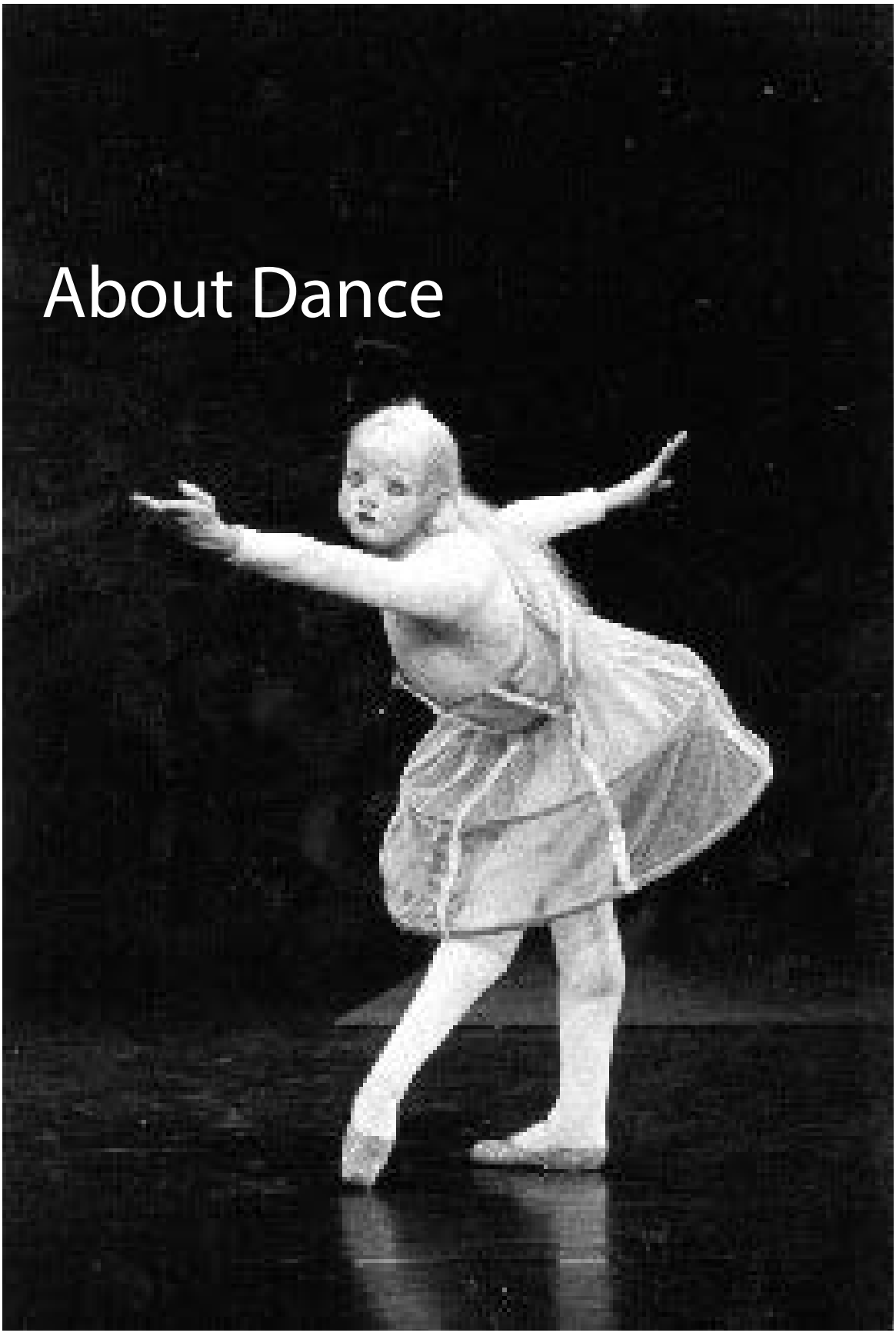
Prokofiev began composing Cinderella in 1940 but the war intervened. Later the ballet was put aside in the interests of his opera, War and Peace. He did not take it up again until 1943, during a six-month sojourn in the Uurals in the company of the Kirov Ballet artists who had been evacuated from Leningrad (St. Petersburg). Completed in 1944, the work was first performed in 1945 at the Bolshoi in Moscow.

"Essentially, what I wanted to express in the music of Cinderella was the love between Cinderella and the Prince, the birth and evolution of this sentiment, the obstacles and then the dream coming true. I gave great importance to the fairy tale aspect.

"I imagined the work as a classical ballet with variations, adagios, pas de deux and so on and so forth. Musically, Cinderella is characterized by three themes: the first represents aggravation, the second is pure and thoughtful and the third expresses being happy and in love. I also attempted to describe with the music, the characters of the charming and dreamy Cinderella, her retiring father, her exigent stepmother, her authoritarian and self-willed sisters and the young ardent prince so that spectators would not remain indifferent to their difficulties and their joys."

Sources:
prokofiev.org
www.dsokids.com/2001/dso.asp?PageID=232
www.bmts.com/~gbs/prokofie.htm

About Dance



What is Dance?

Anyone can participate in dance. You don't necessarily need years of practice or special classes to enjoy it. Dance has been a part of human beings' lives since the beginning of history, sometimes as a part of ceremonies or rituals, other times to create a performance for other people, and even for people to just have fun and socialize. These are a few of the same reasons people dance today.

Dance gives people the opportunity to express their feelings, culture and values through body movement. Every type of dance, from break dancing to ballet, tells a story about the society and time in history that it comes from. However, dance is one of the few things that cultures all over the world from all time periods have in common, so it is able to express individual cultures and the human qualities we all have in common at the same time.

StudentsatGoLiketheWindMontessoriSchool,November2001

There are a four words that can be used while describing dance: body, energy, space and time. By talking about these four elements, dance artists find it easier to communicate in words what is normally expressed only with movement. While performing, they use physical, outward movement to show other people what they feel emotionally inside.

During a dance performance, more goes on than just a dancer expressing themself on stage while the audience passively watches. Seeing dance is an active experience. While you watch the dancers, think about the way they are moving and how they might be feeling. Think about how the dancers feel about each other, and how their movement helped you understand that. The key to watching dance is to imagine that you're living in the dancer's body, that you are actually doing the moves that you see.

BEST: The Elements of Dance

The key elements of dance are called BEST: body, energy, space and time. They are the elements of all movement: pedestrian (everyday movement), athletics, the movement of animals, as well as dance in all its variety. These elements are constantly woven together to create an unbroken fabric, but the threads can be separated for a clearer understanding of the art form.

Body

Body Parts: Head, shoulders, arms, hands, back, rib cage, hips, legs, feet, muscles, bones, joints, heart, lungs (breath)
Moves: Stretch, bend, twist, circle, rise, collapse, swing, sway, shake
Steps: Walk, run, leap, hop, jump, gallop, skip, slide

Energy

Qualities: Swinging, sustained (smooth), percussive (sharp), vibratory (shaking)
Dynamics: Strong (powerful), light (delicate)
Flow: Free-flowing, controlled

Space

Shape: Body design in space
Level: High, middle, low
Direction: Forward, backwards, sideways, diagonal, up, down
Size: Big, small
Pathway: Curved, straight, jagged, combinations of these
Focus: Direction of gaze/focus of eyes

Time

Tempo: Fast, slow
Beat: Underlying pulse, rhythm
Pattern: Combinations of fast and slow
Accent: Emphasis
Durations: Long, short

THEELEMENTSIN ACTION

About39minutesinto the video is a prime exampleofcontrasting energylevels.Compare the sharp, angular movementsoftheparty gueststothesmooth, soft dancing of the Prince and Cinderella.

Dance Vocabulary

Abstraction: Taking a familiar movement or everyday action and extracting its essential qualities. Transforming or stylizing the movement so that it becomes less literal or mimetic. Common ways of abstracting movement are to exaggerate its size, making it either smaller or larger; transfer it to another body part, for example pointing with the elbow or toe rather than a finger; changing the time element by speeding it up or slowing it down; etc.

Ballet: A highly refined Western European art form dating back to the courts of sixteenth-century France (Catherine de Medici and Louis XIV). Ballet is characterized by a desire to defy gravity (jumps, leaps, and rising on the toes). Balance and verticality, symmetry, clearly defined roles for men and women, and a hierarchical structure (prima ballerina or soloist vs. corps de ballet or chorus) reflect the European court that gave birth to it.

Choreography: The process through which a dance is created. It involves both creativity and craftsmanship. While the choreographer's vision guides the dance, many dances are the result of the combined efforts and ideas of the choreographer and the dancers (performers) with whom they work. Choreographers draw their inspiration from many sources, including everyday life, the natural world, relationships (family, peers, etc.), social and political events, dreams, images, and memories.

Dance Technique: The method which dancers use to develop and maintain their bodies as expressive and articulate instruments. All artists must explore and gain control of their materials. Dance technique involves exercises and dance movements that promote strength, flexibility, balance, control, speed, and articulation. It is also a way for the dancer to test the limits and range of his or her physical abilities and artistic expression.

Improvisation: Moving spontaneously, without thinking or pre-planning. Many dancers, like jazz musicians, use improvisation as part of their training because it develops a quickness of response and sensitivity to their own movement and that of others. Some improvisations are structured like games and have the same serious-play quality that games have. Many dancers enjoy improvising because it gives them an opportunity to get in touch with themselves and their own distinctive movement qualities.

Jazz and Tap Dance: The syncopated rhythms of jazz and tap dance were born in Africa and nurtured in America, in large part by African-Americans who, in the face of great hardship, kept their song and dance alive through slavery and brought it from the plantations to the clubs of Harlem and East St. Louis and finally to Hollywood and the Broadway stage. The earthy vitality and energy of jazz and tap dancing are continually invigorated by their connections to social dance (the Lindy, Jitterbug, Twist, etc.), vernacular and street dancing (Break dancing, Hip-Hop, Vogue-ing, Hammer Time) and popular entertainment (movies and MTV).

Kinesthetic Sense: A real "sixth sense," the sense of movement and bodily awareness of oneself, others, and the environment. The kinesthetic sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, height, etc. It is the kinesthetic sense that gives an audience access to dance, just as the ability to make sense of the visual world gives a viewer access to visual art forms such as painting and sculpture. The kinesthetic sense is finely tuned in athletes and dancers but often overlooked in modern culture, which traditionally values the verbal over the nonverbal.

Modern Dance: An American and German contribution to the field of dance reflecting the values of rugged individualism, adventurous exploration of frontiers, and democratic principles. It originated as an art form during the early part of the twentieth century when it was called "aesthetic dancing" or "barefoot dancing." Its most notable proponents were Isadora Duncan, Ruth St. Denis and Mary Wigman, who rejected the artificiality of the ballet of that period and were also catalysts in the dress reform and health-and-fitness movement of the day. Modern dance is characterized by a giving in to gravity, off-balance and asymmetry in movement, a sense of equality among the dancers, individualized movement vocabularies, and a rebellious spirit that often challenges the status quo.

Quoted from Study Guide for Dancing Stories

Lessons and Activities

ActII:CinderellaandPrinceCharming'spasdedeux(duet).Notehowhiscrownandherdressbothhaveelectriclights.Theonlyother costume with lights is that of the Fairy Godparent.

IntroductionandLearnerOutcomes

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

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• Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.

• Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.

• Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Mingus Big Band Youth Performance , January 2001

Standards and Benchmarks

English Language Arts

Standard 5: Literature
All students will read and analyze a wide variety of classical and contemporary literature and other texts to seek information, ideas, enjoyment and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.
Standard 6: Voice
All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Social Studies

Standard II-1: People, Places, and Cultures
All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.
Standard III-3: Human/Environment Interaction
All students will describe, compare, and explain the locations and characteristics of ecosystems, resources, human adaptation, environmental impact , and the interrelationships among them.

Mathematics

Standard II-1: Shape and Shape Relationships
Students develop spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationship among shapes.
Standard II-2: Position
Students identify locations of objects, identify location relative to other objects, and describe the effects of transformations (e.g., sliding, flipping, turning, enlarging, reducing) on an object.

Science

Standard II-1: Reflecting on Scientific Knowledge
All students will analyze claims for their scientific merit and explain how scientists decide what constitutes scientific knowledge; how science is related to other ways of knowing; how science and technology affect our society; and how people of diverse cultures have contributed to and influenced developments in science.
Standard IV-3: Motion of Objects
All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.

Lesson 1: Expectations

Purpose

The Lyon Opera Ballet production of Cendrillon is a very modern interpretation of the Cinderella story. This lesson will help the teacher learn what type of experience the class has with dance and help the students find out what to expect from this contemporary production. This discussion is most effective before previewing the video.

Discussion

1. After hearing that they will be attending a ballet production of Cinderella, what do the students expect to see? How many of them have gone to concerts or shows in a big theater before?

2. What do they know about the Cinderella story? Have they read versions of the fairy tale in books? Have they seen different movies about it? Do any of them know unusual versions, such as the Brothers Grimm or one from a different culture? Ask students to create a list of what they know about the Cinderella myth.

3. Have they ever attended a ballet or dance performance before? What was it like? What type of music did they dance to? What did the costumes look like? How did they move? Is there only one style of movement that dancers use?

4. Explain that this production of Cinderella is probably much different than they expect. Unlike most traditional ballet performances that are done in a nineteenth century style, this version includes twentieth century music, untraditional costumes (no tutus!), and very modern choreography.

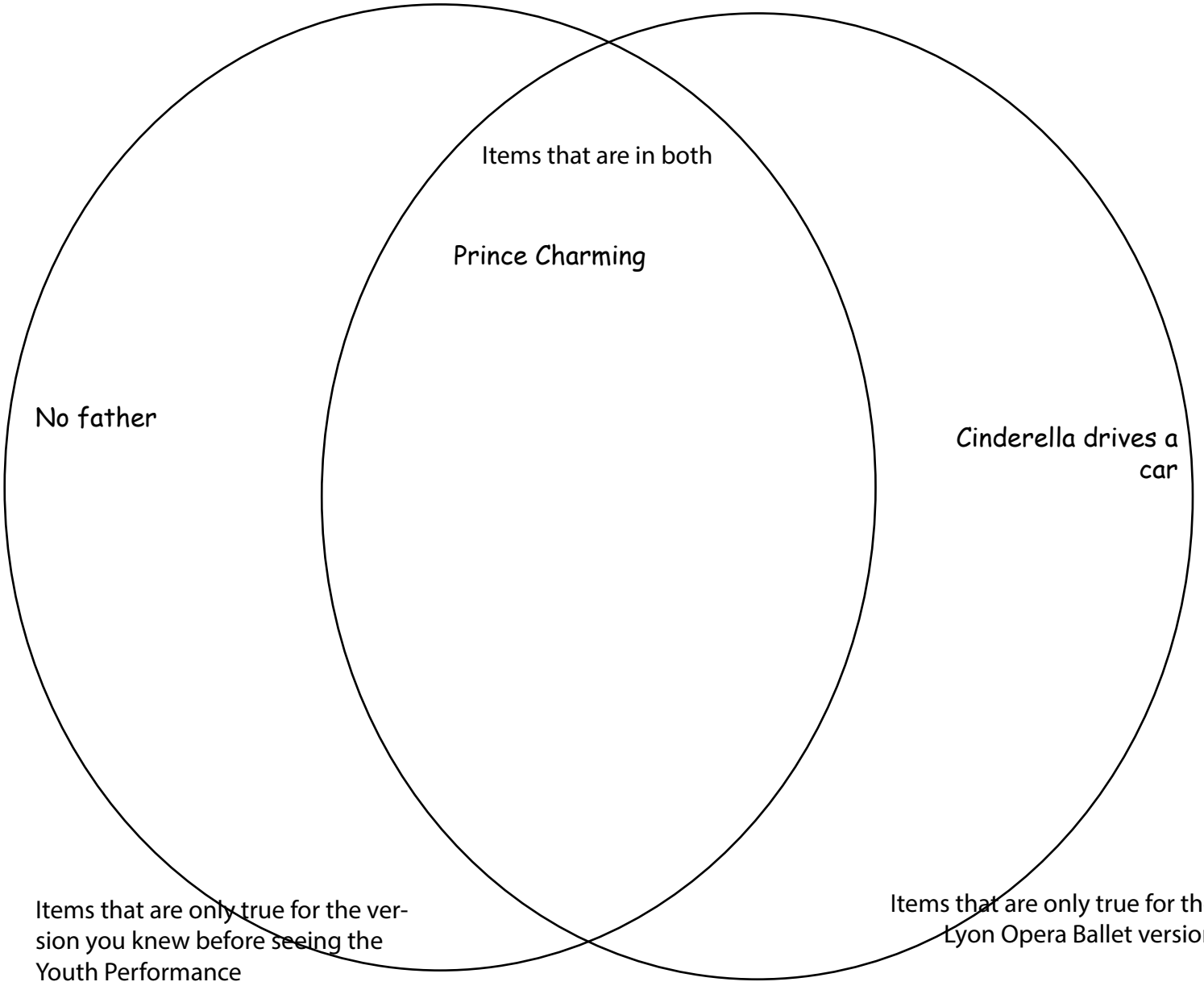
5. Unlike most versions of the Cinderella story, this production does not feel like a fairy tale. Instead, it is presented through a child's eyes. Dancers are dressed like dolls, and many of the props (miniature cars, oversized lollipops, light-sabers, etc.) look like toys from a playroom. It often feels like a child is using his or her play-things to act out their version of the fairy tale.

6. After attending the performance, review the lists made by the students in #2 above. Using the Venn Diagram on the following page, compare and contrast their expectations of the Cinderella story with what they saw onstage.

Handout: Compare and Contrast

Before you saw the production, you made a list of people, places, and ideas that were part of the Cinderella story or stories you knew.

Now that you have seen the performance, use the diagram below to compare the performance by the Lyon Opera Ballet to the version you knew beforehand. Put items that are only true for the versions you knew before in the left area. Put items that are only true for the Lyon Opera Ballet version in the right area. If the two productions have something in common, put that information in the center, where the two circles overlap. A few examples have been done for you.



Lesson 2: Previewing the Video

Materials

Video of Cendrillon
VCR and television
Handout #1: Previewing Cenrillon

Directions

1. View the video, either scene by scene or in its entirety. Use the scene by scene description found on page ??? in this guide.

2. Divide the class into small groups or have students work alone.

3. Ask students to use what they have learned to answer the questions on the handouts.

4. OPTIONAL: Ask students to make a creative presentation based on what they've viewed. Students might write a newspaper article, create a news show, recreate what they've seen, interview a character, make comic strips, draw pictures of each scene, etc. (UMS loves to see student work, so if something turns out great, we hope you'll send us a copy!)

Handout:PreviewingCendrillon

Answer on a separate sheet of paper.

Plot Review

1. What does Cinderella dance with in the opening scene?
2. Who defends Cinderella from the other characters?
3. What gift does Cinderella's father bring her in the box?
4. Who is the "fairy godmother" character in this production?
5. What do the faeries try to teach Cinderella to do?
6. How does Cinderella get to the birthday party?
7. How do the other people at the birthday party react to the Prince paying so much attention to Cinderella?
8. What do the greedy people at the birthday party fight over?
9. What games do the guests play at the birthday party?
10. What happens when the clock strikes midnight?
11. Who tries on the slipper before Cinderella? (Hint: there are four people!)
12. Who frees Cinderella from her step-family so that she can try on the slipper?

Critical Thinking

1. How does this production show the step-family as being hostile to Cinderella? Think about their costumes, the way they dance, what the music sounds like when they're being cruel to Cinderella, etc.

2. What happens to the doll Cinderella's father gave to her? Keeping in mind that this is designed through the eyes of a young child, how do you explain exactly what the Fairy Godmother is and the gifts Cinderella is given?

3. Compare the scene where Cinderella's step-family is being cruel to her and to her dance lesson with the ballerinas. How are they the same, and how are they different? Pay special attention to choreography.

4. How do you know what the Prince and Cinderella feel about each other? Describe the way they dance together, how the lights change and what the music sound like.

5. Think about the different parts of the ball/birthday party scene. What games did they play? What caused fights, and who sided with whom? How is this a glimpse into a child's point of view?

6. How does the step-family trick Cinderella in order to prevent her from meeting the prince and trying on the slipper? Who frees her and makes it possible for her to try it on? What does Cinderella's father do to the step-family after Cinderella reveals that she was the girl at the party?

Previewing Cendrillon: Answers

Plot Review

1. a broom
2. her father
3. a life-size doll
4. the doll turns into a space toy action figure
5. dance
6. in a toy car
7. they try to separate the prince and Cinderella
8. candy pieces
9. hopscotch, jump rope, patty cake
10. Cinderella rolls down the stairs and leaves her slipper on the top steps
11. the flamenco dancer, the belly dancer and the two step-sisters
12. the fairy godperson

Critical Thinking

(Answers are suggestions. The questions are designed to be discussion starters.)

1. Awkward, bulky costumes and harsh masks; mocking gestures and physical mis treatment of Cinderella; music is heavy and loud.
2. Doll comes to life and soon turns into a different creature: the "fairy" godmother, who seems to be more of a space toy action figure. The gifts Cinderella is given (tutu, toy car, dance slippers) are all designed to look like toys from a child's playroom.
3. There are the same number of people in the step family as there are ballerina dolls: three. Several of the dance moves are quite similar, such as when two of the dancers take Cinderella between them, cross her arms and drag her at a diagonal across the stage. However, the music and movement is much more severe and threatening during the scene with the stepfamily. With the ballerinas, the motions are more graceful and the music more dance-like.
4. They have several dances with just the two of them, and they move together much of the time, mirroring each other's actions. The choreography is gentle and slow. The music is calm and sweet, and in some sections the lights dim so that only the two of them can be seen on stage.
5. Hopscotch, jump rope and patty-cake were played. During one of the prince and Cinderella's dances, an "airplane ride" is incorporated into the choreography. The guests squabble over candies and sweets, and the step family leads the others in picking on Cinderella.
6. The stepfamily tricks Cinderella by pretending to be kind to her. When Cinderella lets down her guard, the mother sits on top of her so that she can't be seen by the Prince or his footman. The godmother frees Cinderella, and the father ties up the stepfamily to punish them for their mistreatment of his daughter.

Lesson3:CostumeandColorActivity

Purpose

Since none of the dancers speak in a ballet, the audience learns about their characters through acting, movement and image. The color and design of their costumes plays an important part in this non-verbal communication. This activity will help the class study the costumes being used in Cendrillon and understand how they help the audience understand the story better.

Materials

The video provided with this guide
Crayons, markers or colored pencils

For Younger Students

After watching the video, make sure the class knows each of the characters and what role they played in the story. Who were the "good" characters, and who where the "bad" ones? Were there characters that made them laugh? Were there characters that seemed scary and frightening? What colors did each of them wear? Have the students color in the pictures on the handout with crayons, markers or colored pencils, keeping in mind what colors were used to identify each character.

For Older Students

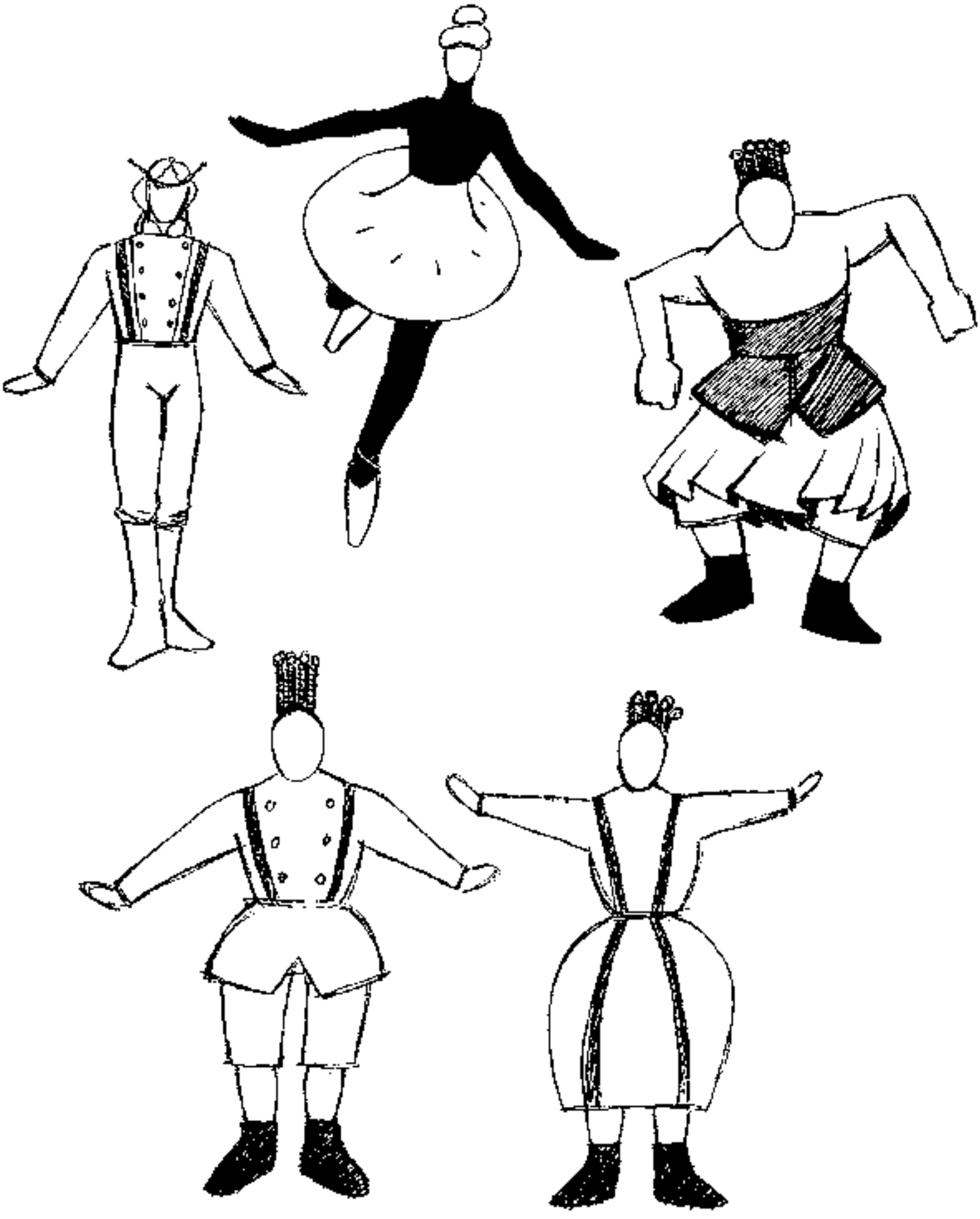
Discuss how in a ballet production, the performers do not speak and must find other ways to communicate to each other and to the audience. Use the material in this guide to help them understand how (in addition to movement, music and the stage design) the dancers' costumes help define their characters. Consider questions such as these:

- How do the masks limit the dancers' facial expressions? What do the dancers have to do to compensate for this difference? Would it be harder or easier to communicate to the audience how they feel?

- Which characters wear particularly bulky or awkward costumes? Which characters dance in lighter, more slim costumes? What impression does this make on the audience?

- Which characters wear the same costumes? How does having several characters wear similar costumes help the audience understand that they're a group? How does having a character such as Cinderella, the prince or the fairy wear a unique costume help them stand out from the others on stage?

Handout: Cendrillon Costumes



Lesson4:Literacy&DramaActivities

The Cinderella story provides many opportunities to combine performance preparation with drama and literacy activities.

Act It Out and Write It Down

Make several copies of the Multicultural Cinderella Stories pages. (You can also download extra copies from www.ums.org) Divide the class into four groups, and give each group one of the four synopses. Ask them to create a performance based on that synopsis. Appoint a head writer or director to keep the group focused. To integrate drama concepts into the piece, add the following question: How do we use our voices, bodies, and imagination to create a character for the audience? Give students a short time to prepare, then ask each group to introduce what culture the story represents and to perform it. After the four performances, students can write down their version of one of the four stories in either script or story form.

Monologues: Begin with Drama

Show one of the following video clips to students. Discuss as a class what they think is happening at that point in the plot. Then select one student for each character in the scene and ask them to pretend they are that character. What would that character be thinking at this point? When only one character speaks in drama, this is called a monologue. When everyone in the class has had a chance to verbally represent a character, begin the writing activity. Ask each student to write down the monologue they performed orally. Remind them that revision is an important part of creation, so they can change characters or opinions if they like. If time remains, they may read their written monologues to the class or a small group.

Good video clips:

3:45 Arrival of the stepsisters and stepmother
9:20 The creature emerges from the box
11:45 The Fairy Godparent emerges
35:10 Cinderella arrives at the ball
1:02:00 The flamenco dancer tries on the slipper
1:07:00 The Middle Eastern woman tries on the slipper
1:12:30 Cinderella daydreams about her evening with Prince Charming
1:17:20 The stepsisters try on the slipper

Monologues: Begin with Writing

This activity is similar to the previous one. Show a video clip and ask a student to select a character from the scene and write a monologue. Then ask volunteers to perform their monologues for the class. An interesting twist on this exercise is to ask students to imagine that a character not in the scene is observing what is happening. What would that character say?

Postcards From the Ball

An unsual aspect to this production is that it features Cinderella's father at the beginning of the ballet. However, he does not accompany his wife (the stepmother) or the stepsisters to the ball. Ask students to assume the character of Cinderella, her stepmother, or her stepsisters. Review the layout of postcards with students, then ask them to write a letter describing the ball to Cinderella's father. On the reverse, draw a scene from the ball.

Design an Invitation

This project works well as a computer-generated project; students can choose decorative fonts, borders and patterns. Watch the ball on video with your students. Then ask students to design an invitation to the ball. Invitations include the following information:

- what kind of event is it (Prince Charming's birthday ball)
- who is hosting it
- where it is
- when it is (day, date and time)
- whether or not the guests should bring anything
- An RSVP - how to let the host know you are coming
  (In French, RSVP means "Respondez s'il vous plait," or "Please respond")
- a decorative design

Lesson 5: Mirror Dance

Purpose

Dancing with other people is very different from dancing by yourself. Professional dancers need to practice anticipating and following each other's movements. This activity will help students learn to read their partners' actions and move together as one unit instead of independently.

Directions

Have the students pair off and stand facing one another about an arms length apart, and let them decide which student will start as the leader and which student will be the mirror. The leader moves his or her hands, arms, head or feet while the mirror follows each action identically. It is important that the leader moves very slowly and smoothly so that the mirror can follow and execute the motions accurately. When the teacher calls out "go," the activity begins. When the teacher calls out "freeze," the students must remain frozen. When the teacher calls out "switch," the leader and mirror switch roles. When they become comfortable with the activity, have the leader and mirror to switch roles at their own discretion without direction from the teacher. See if the teacher or another student can tell who is the leader and who is the mirror.

36 minutes into the video, you can watch Cinderella and thePrincemirror eachotherwhile theydanceatthe birthday party.

Discussion

1. How did the follower know what the leader was going to do? Did the follower tend to be a little behind the leader? Did it get easier to anticipate the leader's movements?

2. What did the leader do to make the follower's role easier? What happened when the leader moved very slowly? Too quickly?

3. Cinderella and Prince Charming use their mirroring duet to learn about each other. What did you learn about your partner from mirroring them?

Adapted from Study Guide for Dancing Stories

Lesson 6: Imagination Walk

Objective

Professional dancers need to be capable actors as well. When a dance number is supposed to tell a story, the dancers act like people, animals and objects without speaking at all. The way they walk is a very important factor in letting the audience know who or what they are. This activity allows the students to explore how different creatures and objects move in different environments.

Little Dancer, Aged 14
Edgar Degas
Tate Gallery, London

Materials

Tape player or stereo
A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc.

Procedure

Clear the room of desks, chairs, and other furniture, and have the students find some personal space. The teacher leads with such questions as, "Imagine you are in water. How would you move? Explore different ways of moving in water. What does it feel like?" Explore different texture environments like clouds, peanut butter or Jello. Have the students emphasize different parts of their bodies as they walk, such as leading with the head, toe or knees. Instruct the students to walk like animals, and try a wide variety of creatures such as elephants, whales, crickets, snakes or penguins.
It is also interesting for the students to act out the motions of objects. Try popcorn popping, pancakes flipping or an avalanche. Play musical excerpts from several genres and allow the students to move in a style implied by the piece they're listening to.

American Flamingo
John James Audubon
Nat. Galleryof Art,
Washington, D.C.

Discussion

1. How did it feel to mimic walking through different textures?

2. How did leading with different parts of the body affect the students' balance and coordination? Did it take a little practice to stay steady?

3. How was walking like animals or objects similar to acting? Did the students use facial expressions or sounds as well as their walk to help?

4. How did the music's beat or dynamic level affect the way the students walked or danced? Did they coordinate their movement with the musical phrase? Do choreographers select movement to correspond with their music, music to correspond with their planned movement, or a little of both?

Lesson 7: Making Masks

Cross-Curriculum Applications

- Social Studies: masks representing figures in history
- Language Arts: masks of characters in books, fairy tales, plays
- Science: masks of the animal kingdom

LITERACY CONNECTION

After creating a mask, ask students to repeat one of the drama activities from Lesson 4. Try a monologue or skit first with a mask, then without. How are the two performances different? How does an actor/dancer perform differently when in mask? Do masks help or get in the way of a performance?

For Younger Students

Materials

Scissors, paper plates of various sizes and colors, hole punch, yarn, construction and/or tissue paper, glue, found objects (shells, pine needles, sand, rocks, feathers, etc. - these could be found on a nature walk), craft objects (string, raffia, faux fur, glitter, sequins, pipe cleaners, small mirrors, etc.)

Directions

1. Cut the paper plate in half. Hold it up to your face so that the curved side faces up. Ask an adult to help you mark eyeholes. Then place the plate on your desk and cut out the eyeholes.

2. Study the shape of your mask. Imagine what kind of mask you'd like to turn this into. You might think about cutting the curved part (the part that will be at the top of your head) or the flat part (the part that will go around your nose) into a new shape.

3. Cut your construction/tissue paper into interesting shapes. Perhaps your mask will have curlicues or a mosaic of torn tissue paper. Add layers of paper color to your mask. Do paper strips hang from the bottom of the mask? Come out of the top?

4. Look at the found objects and craft items on your desk. Which of these would look good on your mask? Can you trade what you have for what someone else has?

5. Have an adult help to place a hole on either side of the mask and to string yarn through. Tie the strings together around your head to hold the mask in place.

Look at yourself in the mirror. How do you need to change your body's movements to match the mask? How do you need to change your voice? Do you feel like a different person with your mask on than you do without a mask? Find one or two in the room whose masks interest you or remind you of your own. Meet as a group and create a small skit to share with the class.

For Older Students

Materials

4' x 8' sheets of 3/4" extruded foam insulation cut into 1' squares with a utility knife (the pink-and-blue rigid foam insulation is available at the Home Depot or other hardware stores; a sheet runs between $8 and $10 and will have ample foam for a class of 30)
Sharp scissors
Utility knives (with adult supervision)
Household primer paint such as BIN or KILZ - the latex formulas are easiest
Paint
Strips of fabric
White glue
Construction glue
Yarn or twill or bias tape
Found objects
Craft objects

Directions

1. Remove the plastic backing from both sides of the insulation sheet.

2. On the printed side of the foam insulation, draw your mask's shape. You may wish to hold your foam up to your head to estimate how big you need it to be.

3. Using scissor blades or a utility knife, score the foam insulation on your drawn lines. Eventually, you will cut all the way through it, and your mask will pop out.

4. Have a friend help you to mark eyeholes. Cut them out with scissors or a utility knife. Make sure the foam is on your table before you begin to cut!

5. Use the scissors or utility to cut shadows and shapes into your mask. Perhaps you want to cut away the section around the eyes so the cheeks look fuller. You may also wish to use construction glue to glue your foam scraps onto the mask to make more depth.

6. Paint both sides -- and all cut edges -- of your foam with ordinary household primer. Most primer will dry within an hour. Paint will not stick to unprimed foam.

7. When the class's masks are completed, break into small groups and create your own skits (see Lesson 4).

Lesson 8: Word Search

Thiswordsearchwillintroduceyoutothemostimportantelements ofCendrillon.Eachwordincapitalletters canbefoundgoinginanydirection.Adescriptionfollowseachword,soyoucanlearnaboutCendrillonwhile you search for the words.

PROKOFIEV	Composer of the ballet; he wrote the music.
MAGUY MARIN	Choreographer of the ballet; she made up the dances.
MASK	Masks are worn by all characters in Cendrillon.
TOY SHELF	The setting of the ballet. All of the characters are costumed to look like dolls on the shelf.
EN POINTE	A French ballet term for balancing on one's toes
PRINCE CHARMING	The leading male role
CENDRILLON	The name of the ballet. The French word Cendrillon means Cinderella in English.
FAIRY GODPARENT	Unlike the Fairy Godmother many of us know, this Fairy Godparent looks like a space action figure and carries a laser sword instead of a magic wand.
STEPSISTERS	Cinderella has two stepsisters who treat her horribly.
STEPMOTHER	Cinderella's stepmother also treats her badly.
FATHER	Cinderella's father appears in the ballet. He brings her a box that the Fairy Godparent comes out of.
COSTUME	What a character wears onstage. The Cendrillon costumes make the dancers look like dolls.
POWER CENTER	The theater in Ann Arbor where Cendrillon will be performed.
UMS	Abbreviation for University Musical Society, which is presenting Cendrillon.
FAIRY TALE	Cinderella is a fairy tale told in many different ways around the world.
LYON OPERA BALLET	The name of the dance company performing Cendrillon.
FRANCE	The Lyon Opera Ballet is located in Lyon, France.
VIDEOTAPE	It is helpful to watch the Cendrillon videotape before coming to the Youth Performance

Word Search Solution

(Over,Down,Direction)
CENDRILLON(17,20,NW)
COSTUME(7,20,N)
ENPOINTE(9,1,SW)
FAIRYGODPARENT(2,1,SE)
FAIRYTALE(1,13,E)
FATHER(19,20,NW)
FRANCE(18,14,N)
LYONOPERABALLET(3,19,E)
MACUYMARIN(12,10,W)
MASK(11,13,NE)
POWERCENTER(11,1,SW)
PROKOFIEV(8,18,NE)
STEPMOTHER(15,13,N)
STEPSISTERS(13,1,S)
TOYSHELF(19,10,S)
UMS(14,2,E)
VIDEOTAPE(4,1,SE)

This word search was created online at www.discoveryschool.com, which offers several types of puzzles and mazes that can be customized to your curriculum.

Recommended Resources

DVDs and Videos

Ballets
Prokofiev - Cinderella (Lyon National Opera Ballet) (1990)
Prokofiev - Cinderella (The Royal Ballet Version) (1998)
Prokofiev - Cinderella / Sibley, Dowell, Royal Ballet (1969)
Cinderella - Paris Opera Ballet
Prokofiev - Cinderella (Berlin Comic Opera Ballet) (1993)
Mikhail Baryshnikov's Stories from My Childhood Vol. 2: Beauty and The Beast & Cinderella (1998)

TV, Movies, etc.
Cinderella (Disney) (1950)
Rodgers & Hammerstein's Cinderella (1965 &1997)
The Slipper and the Rose (1976)
Ever After: A Cinderella Story (1998)
Faerie Tale Theatre - Cinderella
Ashpet: An American Cinderella
Chinese Odyssey Part Two: Cinderella (1995)
Yeh-Shen: A Cinderella Story from China (1992)

Popular Music

Cinderella (An Original Walt Disney Records Soundtrack)
~ Original Soundtrack, et al
Cinderella (1965 Television Cast)
~ Richard Rodgers, Oscar Hammerstein II
Ever After: A Cinderella Story (Original Motion Picture Soundtrack)
~ George Fenton
Cinderella (Golden Records Read-Along)
~ Various Artists
A Tale Of Cinderella: A New Musical For The Whole Family (1998 Television Cast)
~ George David Weiss, Will Severin

Classical Music

Prokofiev: Cinderella
Rossini: La Cenentorola
Isouard: Cinderella
~ by Nicolas Isouard, Richard Bonynge
Massenet: Cendrillon (Cinderella) / Julius Rudel, Philharmonia Orchestra
~ by Jules Massenet, Frederica von Stade, Nicolai Gedda

Books

Walt Disney's Cinderella : A Read-Aloud Storybook
by Della Cohen, Mary Hogan (Editor);

Cinderella : A Creative Tale from the collection Once upon a Time
by Charles Perrault, Roberto Innocenti (Illustrator)

Cinderella : The Story of Rossini's Opera
by Alan Blyth

The Gift of the Crocodile : A Cinderella Story
by Judy Sierra, Reynold Ruffins (Illustrator)

Alternative Cinderella Stories

Cindy Ellen : A Wild Western Cinderella
by Susan Lowell, Jane K. Manning (Illustrator)

Smoky Mountain Rose : An Appalachian Cinderella
by Alan Schroeder, et al

Little Gold Star : A Spanish American Cinderella Tale
by Robert D. San Souci, Sergio Martinez (Illustrator)

Cendrillon : A Cajun Cinderella
by Sheila Hebert Collins, Patrick Soper (Illustrator)

Petite Rouge : A Cajun Twist to an Old Tale
by Sheila Hebert Collins (Narrator)

Sumorella : A Hawaii Cinderella Story
by Sandi Takayama, Esther Szegedy (Illustrator)

Domitila : A Cinderella Tale from the Mexican Tradition
by Jewell Reinhart Coburn, Connie McLennan (Illustrator)

Angkat : The Cambodian Cinderella
by Jewell Reinhart Coburn, Edmund Flotte (Illustrator)

Abadeha : The Philippine Cinderella
by Myrna J. De LA Paz, Youshang Tang (Illustrator)

Kongi and Potgi : A Cinderella Story from Korea
by Oki S. Han (Illustrator), Stephanie H. Plunkett

Tam Cam : A Vietnamese Cinderella Story
by Nguiyen Nhuan

Yeh Shen : A Cinderella Story from China
by Ai-Ling Louie, Ed Young (Illustrator)

Naya, the Inuit Cinderella
by Brittany Marceau-Chenkie, Shelley Brookes (Illustrator)

The Golden Sandal : A Middle Eastern Cinderella Story
by Rebecca Hickox, Will Hillenbrand (Illustrator)

The Persian Cinderella
by Shirley Climo, Robert Florczak (Illustrator)

Cendrillon : A Caribbean Cinderella
by Daniel San Souci, et al

Fair, Brown and Trembling : An Irish Cinderella Story
by Jude Daly (Illustrator)

The Egyptian Cinderella
by Shirley Climo, Ruth Heller (Illustrator)

Rough-Face Girl
by Rafe Martin, David Shannon (Illustrator)

Sootface : An Ojibwa Cinderella Story
by Robert D. San Souci, Daniel San Souci (Illustrator)

The Turkey Girl : A Zuni Cinderella
by Penny Pollock, Ed Young (Illustrator)

Internet Resources

www.opera-lyon.org
Official site for the Lyon Opera Ballet. In French. We recommend using www.google.com for translation.

artsedge.kennedy-center.org
The Kennedy Center's education website. Includes lesson plans and ideas for incorporating the arts into the classroom curriculum.

www.ums.org
University Musical Society's offical website. Extra copies of this Teacher Resource Guide may be downloaded at this site.

www.prokofiev.org
One of the web's most imformative sites dedicated to the composer. Includes history, portraits, timeline, list of composition, performances, etc.

www.dsokids.com
Dallas Symphony Orchestra's youth education site. Has separate pages for teachers and students. One of our favorite classical music and symphony education sites.

www.frenchculture.org
Great guide to arts and lifestyle in France. Includes travel, tourist, current event, music, art, literature, cuisine and fashion information.

Community Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
734-615-0122
umsyouth@umich.edu
www.ums.org

Ann Arbor Art Center

117 West Liberty
Ann Arbor, MI 48108
734-994-0067

Ann Arbor School for the Performing Arts

4090 Geddes Road
Ann Arbor, MI 48103
734-995-4625
http://community.mlive.com/cc/arts

Arts League of Michigan

1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313-964-1670

Detroit Dance Collective

23 E. Adams
Detroit, MI 48226
313-965-3544

Michigan Theater and Dance Troupe

24333 Southfield Road
Southfield, MI 48705
248-552-5501

Michigan Dance Council

70 Macomb Pl., #284
Mt. Clemens, MI 48043
313-577-6155

Swing City Dance Studio

Susan Filipiak, Director
1960 S. Industrial
Ann Arbor, MI 48104
734-668-7782

University of Michigan Department of Dance

3501 Dance Building
Ann Arbor, MI 48109-2217
734-763-5460