



Cincinnati Ballet Principal dancers, Kristi Capps and Dmitri Trubchanov

Sleeping Beauty

Educator's Study Guide

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In conjunction with Raising the Barre, Cincinnati Ballet's
Education and Outreach Department

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About The Sleeping Beauty

The Sleeping Beauty premiered in St. Petersburg, January 14, 1890

The ballet *The Sleeping Beauty* holds a notable place in the history of ballet, not only as a great work in its own right but also as a defining moment in many lives

- ✚ It was the first Ballet composed by Tchaikovsky.
- ✚ It was the first ballet that the great impresario Serge Diaghilev ever saw.
- ✚ Rudolph Nureyev made his debut in the West dancing in *The Sleeping Beauty*
- ✚ The reopening of the Royal Opera House, Covent Garden in 1946, following the end of WWII was not an opera performance but *The Sleeping Beauty*
- ✚ Lucia Chase, founder of American Ballet Theatre made her profession debut in *The Sleeping Beauty*.
- ✚ *The Sleeping Beauty* was the first ballet to launch the Royal Ballet in the United States.
- ✚ *The Sleeping Beauty* was the first ballet seen by a sickly 8 year old named Anna Pavlova. After the performance she decided that she wanted to become a dancer.

Significant World Events during this period

1889

- ✚ North and South Dakota, Montana and Washington became U.S. States
- ✚ Benjamin Harrison inaugurated as U.S. President
- ✚ Van Gogh painted *Starry Night*
- ✚ Mark Twain published *A Connecticut Yankee in King Arthur's Court*
- ✚ ***The Sleeping Beauty* composed by Tchaikovsky**
- ✚ Richard Strauss tone poem *Don Juan* completed
- ✚ *The Wall Street Journal* established
- ✚ Electric sewing machines marketed by Singer
- ✚ Otis brothers installed an electric elevator in New York City
- ✚ First celluloid film in the U.S. made
- ✚ Punch Card system invented

1890

- ✚ Idaho and Wyoming became states. Oklahoma Territory established
- ✚ The Battle of Wounded Knee
- ✚ Sequoia and Yosemite National Parks established
- ✚ **Premiere of *The Sleeping Beauty* in St. Petersburg**
- ✚ Ibsen wrote *Hedda Gabler*
- ✚ Wilde wrote *The Picture of Dorian Gray*
- ✚ Rubber gloves used for the first time in surgery
- ✚ Global influenza epidemic
- ✚ First entirely steel-framed building erected in Chicago

(Information above provided by BalletMet Columbus)



Maestro, Carmon DeLeone, photo by Rene Micheo

Carmon DeLeone celebrates his 38th season with Cincinnati Ballet as Music Director. Our Maestro has composed many original scores for the company including his most recent *The Princess and the Pea*. His best-known work, *Peter Pan*, composed for Cincinnati Ballet in 1994, enjoys continued praise throughout the United States and Europe. Maestro DeLeone conducted the debut of *Peter Pan* in London during a 28-performance run with the Atlanta Ballet at the prestigious Royal Festival Hall. His list of ballet score creations also includes *Frevo*, *Guernica*, *With Timbrel and Dance*, and Ruth Page's *Billy Sunday* which was televised nationally in 1983. It will be newly staged this season along with his *With Timbrel and Dance* for a TV documentary and 13 performances by the Ruth Page Dance Center in Chicago.

In the fall of 1999, Carmon DeLeone made his New York Carnegie Hall debut with the Orchestra of St. Lukes. He was immediately re-engaged to conduct and host the following season's Family concert Series at the Carnegie. He has made frequent guest appearances with the Luxembourg Philharmonic Orchestra. Our Maestro is pleased to have made his initial New York conducting debut with the Alvin Ailey American Dance Theater for their season-opening gala performance of *Carmina Burana* and *Revelations* at New York's City Center. Maestro DeLeone is also Music Director of the Illinois Philharmonic Orchestra and the Middletown Symphony. He was named 1995 Illinois Music Director of the Year, and under his leadership, the Illinois Philharmonic was named 1992 Illinois Orchestra of the Year.

For 12 years, Maestro DeLeone was on the conducting staff of the Cincinnati Symphony Orchestra serving as Assistant, and later Resident Conductor with Music Directors Max Rudolf, Thomas Schippers, Walter Susskind and Erich Kunzel. He was also selected personally by Maestro Erich Leinsdorf to participate in an intensive master conducting seminar at Lincoln Center. Our Maestro is the proud recipient of the Post-Corbett Award and has been named a Distinguished Alumni of the Cincinnati College-Conservatory of Music. Cincinnatians are familiar with his popular weekly radio show, Sunday Morning Music Hall on WRRM-FM, and recordings of his music for dance, performed by the Utah Chamber Orchestra and the Cincinnati Ballet Orchestra, are available at WGUC's "90.9 Music Store" at www.wguc.org.

LESSON PLAN: *Sleeping Beauty: Beautiful Movement:
Beautiful Music*

From Fairy Tale to Story in Dance

Lesson at a Glance:

Grade Band: 1-7

(Lessons are most appropriate for grades 4-6 but may be adapted for other grades)

Integrated Subjects:

Dance, Theatre, English Language Arts
(Standards follow the lesson plan)

Lesson Overview

The lesson introduces the student to the place of fairy tales in historical ballet and how a story can be told using dance and pantomime to tell a story. The student will also learn of the historical significance of the *Sleeping Beauty* Ballet and other world events that took place at the time of its creation. A Comparison to the fairy tale, *Snow White and the Seven Dwarfs* will be made. and the students will have an opportunity to create their own movements for the stories.

Instructional Objectives

Students will:

1. Develop skills in comparing and contrasting literature.
2. Develop skills in communicating through physical movement (pantomime).
3. Understand how a story can be told through dance.
4. Learn about ballet as a means of expression and storytelling.
5. Connect significant events in the same time period.

Length of Lesson

Two 45 minute sessions

Lesson I.

Read the Synopses of both *Sleeping Beauty* and *Snow White and the Seven Dwarfs*,
(Before seeing the ballet if possible).

GENERAL DISCUSSION

1. Both *Sleeping Beauty* and *Snow White and the Seven Dwarfs* are fairy tales. What is a fairy tale? What is the difference between fantasy and reality? Is there anything in either of the stories that you would find reality?

2. Compare and contrast the two stories. In what ways are they alike? In what ways are they different?

3. In *Sleeping Beauty*, Carabosse, the fairy is enraged and angry that she was not invited to the celebration. In *Snow White* the Wicked Queen is jealous of her beautiful stepdaughter. How are these emotions different? How might you express these emotions in movement and facial expressions? In what ways are their responses the same? How are they different?
4. Can you think of other fairy Tales that have similar plots? Notice that in every fairy tale you will find a villain such as Carabosse or the wicked queen. Some believe that fairy tales were created to teach lessons in how we should behave. Can you think of any lessons *Sleeping Beauty* teaches?
5. Review other significant events during 1889-90 as seems appropriate to grade level.

Lesson II.

DANCE ACTIVITIES

(Most appropriate after viewing the ballet)

1. Play the First Act of the music *Sleeping Beauty* by Tchaikovsky. Instruct students to close their eyes and see if they can follow the story through the music.
2. Provide adequate space for movement and invite students to create their own special movements to the first act. (The Study Guide for *Giselle* might help them pantomime the different ways dancers express emotions in the ballet.) They may choose one of the characters to dance or switch from one to another if they prefer. Remind them, it is not only the way you move the body, but your facial expressions as well that helps tell the story. Notice how the dancers in *Sleeping Beauty* express their emotions. Remember to vary space, time and energy based on the ideas you are trying to convey.
3. Instruct students to think of **Snow White and the Seven Dwarfs**. Can you design special movements to tell this story without words? Is there special music that might help you tell the story? (Perhaps your music teacher can help find something that will do. Listening to a few selections and choose the best might be helpful. Could some of the music from *Sleeping Beauty* also be used for *Snow White and the Seven Dwarfs*? *Why or why not?*

Ohio State Academic Content Standards

The Arts

Dance- Creative Expression and Communication

Benchmark A: Improvise, create and perform movement phrases with concentration and kinesthetic awareness.

Grade 4 #2: Generate ideas and express them through dance performance.

Benchmark C: Invent multiple Solutions to movement problems varying space, time and energy.

Dance-Connections, Relationships and Applications

Benchmark A: Relate ideas and concepts from the arts and other content areas to expressive movement

Theatre-Historical, Cultural and Social Contexts

Benchmark B: Identify and Compare similar characters and situations in stories/dramas from and about various cultures and time periods.

English Language Arts

Literary Text Standard

Benchmark A: (K-3) Compare and contrast plot across literary works.

Benchmark C: (4-7) Identify the elements of plot and establish a connection between an element and a future event.

Kentucky Program of Studies

Arts and Humanities-Dance Elements, Movements, and Forms

AH-P-Da-1: Students will express various ways of moving with attention given to the elements of dance (space, time, force)

Arts and Humanities-Elements of Drama

AH-P-Dr-4: Students will identify and use elements of drama in dramatic works.

SNOW WHITE AND THE SEVEN DWARFS

**By Jacob and Withhelm Grimm
(Adapted from the original)**

SYNOPSIS

Once upon a time there lived a beautiful princess named Snow White. The Wicked Queen was jealous of the beauty of her stepdaughter, Snow White. The Queen was quite vain and asked her Magic Mirror each day who was the fairest in the land. For years, the mirror replied that the Queen was the fairest. However, when Snow White grew up, the mirror told the Queen that Snow White was a “Thousand times more fair.”

The queen became very angry and eventually she ordered her Huntsman to take Snow White into the forest and kill her. However, he cannot bring himself to do it, and Snow White escapes, terrified, into the forest. She runs through the woods and eventually finds the miniature home of the Seven Dwarfs. Upon entering the dwarfs’ house, Snow White discovers it is in a terrible mess! She tidies up the house then, exhausted, she falls asleep.

The seven dwarfs return home from their work at a gold mine and find Snow White asleep. They are overwhelmed by her beauty and do not waken her. Once she awakens and explains to them that the wicked Queen tried to have her killed, they agree to let her stay with them. They also warn her to let no one in the house while they are away at work each day.

Meanwhile, her Magic Mirror tells the Wicked Queen that Snow White is still a thousand times more fair and is living beyond the seven mountains. The Queen knows that only the seven dwarfs live in the seven mountains and determines that she herself will have to kill her.

Using a special potion, she prepares a poison apple. Disguising herself as a peasant woman, she convinces Snow White to taste the apple. Snow White takes a bite and falls down dead. The wicked queen hurries away before the seven dwarfs return. She believes that at last she has succeeded in destroying the beautiful princess.

Once the wicked Queen returns to the palace the Magic Mirror informs her that Snow White is still alive in a deep sleep. The Queen is so angry that she has been unable to destroy the princess that she runs off to live in a dark tower never to be heard from again.

When the seven dwarfs return, they find Snow White lying on the floor lifeless. Heartbroken, the little men build a shrine in the woods for the stricken Snow White where they keep watch over her. She still had red cheeks and did not look at all like a dead person. They had a glass coffin built for her so that she could be easily seen.

One day a young prince came to the dwarf's house seeking shelter for the night. He had been seeking the Princess Snow White whom he has loved since they were children. He was on his way to ask for her hand in marriage. When the prince saw Snow White lying there, he believes he has "lost" her. Sadly, he kisses the sleeping Snow White on the forehead. Suddenly she sits up and smiles at the prince. He sweeps her up in his arms and all the dwarfs rejoice to see her alive and well. After she thanks the seven dwarfs for their kindness to her she rides away with her prince. They are married and live happily ever after.

Cincinnati Ballet
Sleeping Beauty: Beautiful Movement: Beautiful Music
From Fairy Tale to Story in Dance

ASSESSMENT

(Scoring – 4 = Very Well: 3 = With little help: 2 = With extensive help: 1 = Not at all)

| | | | | |
|--|---|---|---|---|
| 1. The student is able to compare and contrast The fairy Tales, <i>Sleeping Beauty</i> and <i>Snow White and the Seven Dwarfs</i> . | 4 | 3 | 2 | 1 |
| 2. The student is able to communicate through physical movement (pantomime). | 4 | 3 | 2 | 1 |
| 3. The student can demonstrate how a story can be told through dance. | 4 | 3 | 2 | 1 |
| 4. The student is able to explain ballet as a means of expression and storytelling. | | | | |
| The student is able to connect significant events in the same period. | 4 | 3 | 2 | 1 |

scoring: 16-14 = Excellent
 13-12 = Good
 11- 9 = Fair
 8-4 = Needs Remediation

Student's Name _____

Date_____

Total Score _____

Comments:

Pointe Shoe Facts



Dancer Mishic Marie Corn, photo by Rene Micheo

Did you know?

Pointe shoes are special ballet shoes worn by women which able them to stand on the very tips of their toes. They were invented to make the women appear as they were floating. Pointe shoes are made of satin on the outside, a piece of leather on the bottom, and a layered paper mache type material that is extremely hard and makes up the box (the toe area) of the pointe shoe. As women ballet dancers wear the shoes, the toe becomes soft and starts to hurt their feet.

Pointe shoes cost between \$60 and \$80 per pair.

At Cincinnati Ballet the dancers wear out an average of two pairs of shoes per week. Some dancers may use up to five pairs of shoes per week, depending on how much they are dancing that week.

Pointe shoes for all the women in the Cincinnati Ballet Company cost an average of \$80,000 per season!

Men ballet dancers do not stand on the very tips of their toes. They wear canvas ballet slippers that cost approximately \$20 per pair and can last for three months.

How to Be a Good Theatre Audience (provided by Colorado Ballet)

Unlike actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you, and feel your appreciation in return. By the time you arrive at a theatre for a scheduled performance, many people (choreographers, composers, dancers, technicians, costume and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals mean disruption for everyone else, including the performers.
2. No shoving or running in the lobby.
3. No cameras, cell phones, or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. No hooting, whistling or yelling during the performance. The performance has begun when anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. No talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. No gum, candy or food in the theatre
7. Use the bathroom before the show begins or at intermission, not during the performance.
8. Enjoy!

Aronoff Center for the Arts

The Aronoff Center for the Arts is located in the heart of downtown Cincinnati. Designed by renowned architect Cesar Pelli, the state-of-the-art facility opened in October 1995. The Center consists of three stunning performance spaces: Procter & Gamble Hall, Jarson-Kaplan Theater and Fifth Third Bank Theater. Sleeping Beauty will be held in Procter & Gamble Hall.

Procter & Gamble Hall is the Aronoff Center's largest theater, and seats 2,719, has a fully-equipped stage, state-of-the-art sound and lighting and a beautiful ceiling studded with 3,000 fiber optic lenses that create a starlight effect. The rich color scheme of terra-cotta, teal and ochre is accented with brass trim and cherry wood. Excellent sightlines and comfortable seating add to the enjoyment of any event.



Directions to the Aronoff Center for the Arts
Procter & Gamble Theatre
650 Walnut Street
Cincinnati, OH 45202

From I-75 heading south

Take the 7th Street; Exit-1F
Bear left at W 7th Street
Continue on 7th Street West
Turn right at Walnut Street

From I-71 heading south

Take US-42 (Reading Road); Exit 2
Continue on Reading Road
Bear left at E. Central Parkway
Turn left at Walnut Street

From I-75/I-75 heading north

Take the 5th Street Exit
Bear right at West 5th Street
Turn left at Central Avenue
Turn right at 7th Street West
Turn right at Walnut Street

From I-71/I-75 heading south

Take the 6th Street Exit 6B to downtown
Continue on 6th Street East
Turn right at Ruth Lyons Lane
Turn right at East 7th Street
Turn right at Walnut Street

Attention School Bus Drivers:

What to expect when you bring students to the Aronoff Center for the Arts, located in downtown Cincinnati.

As you know, the traffic and parking in the downtown area can be very frustrating. In an attempt to make things run more smoothly for all involved, here is information concerning the trip to the Aronoff Center.

1. It is recommended to the teacher or person in charge, that they plan on arriving a minimum of 30 minutes before show time. *Giselle* begins at 10:30am.
2. He/she should have a 'bus sign' with the school name on it, to be placed in the right-side passenger window, next to the door. This sign should remain in the window until after the group has re-boarded.
3. When you arrive at the Aronoff Center, you may find that there are buses re-loading or unloading, and that there is no space for your bus to pull up. In this case, you will be asked (by an Aronoff Center staff person outside) to drive around the block and come back to allow time for a space to open up.
4. Passengers will unload on Seventh St., between Walnut and Main. However, they must stay ON the bus until met by an Aronoff Center staff person.
5. An Aronoff Center staff person will place a number in the bus window and give the teacher in charge the same number. This will help us quickly identify the bus, the proper group, and speed up the reloading process. This person will also instruct the driver where to park and when to pick up the passengers. (Drivers may be directed to either the Aronoff's "turnaround parking" area, or to the Stadium Plaza. Buses sent to the Stadium Plaza will be sent back to the Aronoff Center by an Aronoff Center staff member at the proper time.
6. Bus drivers are asked to remain with their buses during the performance. If a bus driver must leave the bus, an Aronoff Center staff member will inform the driver what time the bus must be ready to load its passengers. This Student Matinee will last approximately 2 hours and 15 minutes.

Thank you for your cooperation in this matter.
The Cincinnati Ballet Company