

THE AUSTRALIAN BALLET

EDUCATION

TEACHER'S RESOURCE KIT  
PRIMARY SCHOOLS



CINDERELLA

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# Cinderella



*Choreography* Alexei Ratmansky  
*Music* Sergei Prokofiev  
*Costume and set design* Jérôme Kaplan  
*Lighting design* Rachel Burke  
*Projection design* Wendall K. Harrington

# Cinderella

## ACT I



Cinderella is working hard while her Stepmother and Stepsisters prepare for a magnificent ball given by the prince of the land.



Cinderella's father likes to spend too much time with his friends, which makes Cinderella's stepmother angry.

She and her daughters are very nasty to poor Cinderella.



A dance teacher arrives to teach the stepsisters to dance, and a hairdresser to give them fancy hair-dos for the ball.



Only Cinderella is left home alone when the others head to the ball. She is very sad and begins to dream of dancing at the ball in a beautiful dress.

# Cinderella

## ACT I



The Fairy Godmother can see how sad Cinderella is, and takes pity on her.



She brings with her the sun, moon, planets and stars.



# Cinderella

## ACT I



She transforms Cinderella's ugly old dress into a stunning ball gown.



Before the planets transport her to the ball, The Fairy Godmother warns Cinderella that at midnight the magic will vanish!



# Cinderella

## ACT II



The ball is in full swing and every girl in the land is trying to win the eye of the prince, particularly the Stepmother and her daughters.



But when Cinderella arrives and the prince sees her in her beautiful dress it is love at first sight for both of them.

# Cinderella

## ACT II



As the night goes on the prince and Cinderella fall more in love, even though the stepsisters try their very best to distract him.



Cinderella has such a great time that she forgets the Fairy Godmothers warning! She leaves the ball in a great hurry and forgets her lovely slipper.

# Cinderella

## ACT III



The prince is desperate to find the girl he fell in love with at the ball, and many women come to his palace to try on Cinderella's slipper.



Cinderella returns to her house and all her work, thinking of the prince. She doesn't think she will ever see him again.



The stepsisters think they have been a great hit with the prince and each dream excitedly of marrying him.

As part of his search, the prince comes to visit Cinderella's house. The stepsisters try their very best to fit into the shoe but their feet are far too big for it.



The prince realises Cinderella fits the slipper perfectly and that she is the girl he fell in love with. They are ready to begin their lives together.



**CAST OF CHARACTERS**

- Cinderella
- The Prince
- Cinderella's Stepmother
- Skinny Stepsister
- Dumpy Stepsister
- Cinderella's Father
- The Fairy Godmother
- The Dance Teacher
- The Prince's Footman
- Ball guests, The Solar System,  
Father's friends, The Prince's  
friends, Hairdressers, Tempters

# The Creatives

## ALEXEI RATMANSKY Choreographer

Alexei Ratmansky was born in St Petersburg and trained at the Bolshoi Ballet School in Moscow. His performing career included positions as principal dancer with Ukrainian National Ballet, the Royal Winnipeg Ballet and Royal Danish Ballet. He has choreographed ballets for the Mariinsky Ballet, Royal Danish Ballet, Royal Swedish Ballet, Dutch National Ballet, New York City Ballet, San Francisco Ballet, The Australian Ballet, Kiev Ballet and the State Ballet of Georgia, as well as Nina Ananiashvili, Diana Vishneva and Mikhail Baryshnikov.

Ratmansky was named artistic director of the Bolshoi Ballet in January 2004. For the Bolshoi Ballet, he choreographed full-length productions of *The Bright Stream* (2003) and *The Bolt* (2005) and restaged *Le Corsaire* (2007) and the Soviet-era *Flames of Paris* (2008). Under Ratmansky's direction, the Bolshoi Ballet was named Best Foreign Company in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream* in 2006. He joined American Ballet Theatre as artist in residence in 2009.

His first work with The Australian Ballet was *Scuola di ballo* in 2009.

## SERGEI PROKOFIEV Music

A gifted musician and a virtuoso pianist, Prokofiev is acknowledged as one of the major composers of the 20th century. He is perhaps best known for his work as composer of the children's story *Peter and the Wolf*.

Sergei Prokofiev was born in 1891 in Russia. He was already composing by age six, and wrote his first opera, *The Giant*, when only nine. In 1904 at the age of 13, he moved with his mother to St Petersburg, where he studied at the St Petersburg Conservatory. In 1918 Prokofiev left Russia for America and Europe, gaining popularity with audiences.

He began composing the music for *Cinderella* in 1940, but put it on hold through World War 2 to write the opera *War and Peace*, finally finishing the ballet 1944.

In Prokofiev's own words, "What I wanted to put over essentially in the music of *Cinderella* was the love of *Cinderella* and the Prince, the birth and development of this feeling, the obstacles in its way and the realisation of the dream at last. I attached great importance to the "fairytale" side of it ... Musically speaking, *Cinderella* is characterised by three themes: the first represents her undergoing her ordeals, the second finds her pure and pensive and the third, happy and in love. In this way I have tried to project into the music the characters of the charming and dreamy *Cinderella*, her modest father, her demanding stepmother, her wilful and domineering sisters and the ardent young Prince, so that the audience should not remain indifferent to their difficulties and joys."

Prokofiev died on the same day as Stalin, March 5 1953.

## JÉRÔME KAPLAN Costume and Set Design

Born in Paris in 1964, Jérôme Kaplan studied Scenography at L'Ecole de la Rue Blanche (ENSATT). In 1991, he discovered the world of dance when he met the choreographer Jean-Christophe Maillot. Since then he has created sets and costumes for numerous ballets, including Les Ballets de Monte Carlo's *Schéhérazade*; the Strasbourg Opera's *The Prince of the Pagodas* and *Ondine*; Shanghai Ballet's *In the Mood for Love*; the National Ballet of Finland's *The Wood Nymph*; the National Ballet of Korea's *La fille mal gardée*; and Northern Ballet's *A Sleeping Beauty Tale*. Jérôme also designs extensively for opera and theatre.

## RACHEL BURKE Lighting Design

Rachel has worked as a freelance lighting designer for Australia's leading arts companies, including The Australian Ballet, Malthouse Theatre, Melbourne Theatre Company, Sydney Theatre Company, Company B Belvoir Street and Playbox, for over two decades.

She is the recipient of six Green Room Awards for Outstanding Lighting Design and was nominated for a Helpmann Award and a Sydney Theatre Award in 2005 for Malthouse Theatre's *Black Medea*.

Previous lighting designs for The Australian Ballet include *Dark Lullaby*, *intersext*, *El Tango*, *Imaginary Masque*, *Unspoken Dialogues*, *Molto Vivace*, *Ballet Imperial*, *Scuola di ballo* and Stephen Baynes' *Swan Lake*.

## WENDALL K. HARRINGTON Projection designer

Wendall K. Harrington is based in New York and has received numerous awards for her designs, which include *The Who's Tommy on Broadway*, *Driving Miss Daisy*, *Grey Gardens*, *The Capeman*, *Ragtime*, *The Will Rogers Follies*, *The Good Body*, *Putting It Together*, *Company*, *Freak*, *My One and Only*, *The Heidi Chronicles* and *They're Playing Our Song*. Off-Broadway, she has designed for *Angels in America*, *Hapgood*, *As Thousands Cheer* and *The Investigation*.

Ballets she has created designs for include *The Firebird* and *Anna Karenina* for Alexei Ratmansky; *Ballet Mécanique* for Doug Varone; *Othello* for Lar Lubavich, and *Don Quixote* for The Joffrey Ballet. She has also created designs for opera, including *Lucia di Lammermoor*, *Rusalka*, *La Fanciulla*, *The Grapes of Wrath*, *The Turn of the Screw*, *Nixon in China* and *A View From the Bridge*.

She lectures widely on projection design and heads the Projection Design concentration at the Yale School of Drama.

# The Design



Ratmansky's production for The Australian Ballet replaces the fairies of Spring, Summer, Autumn and Winter with celestial bodies (the Sun, Moon, Planets and Stars) to reflect "the time and order of the universe". To support this change there is the use of both male and female dancers rather than just the usual quartet of female dancers. The production is a unique interpretation: there is no pumpkin coach, and the fairy godmother wears a bowler hat rather than the more traditional tiara. Surrealism and fashion of the period are two other elements that also greatly influenced the design.

The ballet is set in Russia at about the time the music was written by Prokofiev. Ratmansky describes the setting as being "between two wars" referring to the two great European conflicts of the 20th century.

## READ

Deborah Jones on Alexei Ratmansky's creative process

How the costumes were made

A designer's process begin with sketches and models – here are some examples of how Jerome Kaplan began *Cinderella*.

# The Design



# The Music



Orchestra Victoria is a wholly owned subsidiary of The Australian Ballet, and its performance partner.

Orchestra Victoria is also the performance partner of Opera Australia and Victorian Opera.

The Australian Opera and Ballet Orchestra accompany The Australian Ballet during its Sydney seasons.

### Did you know?

An orchestra consists of four sections of instruments.

- The **string** section consists of violins, violas, cellos and string basses
- The **woodwind** section consists of flutes, bassoons, oboes and clarinets
- The **brass** section has several trumpets, French horns, trombones and one tuba
- The **percussion** section has all sorts of instruments, **especially** those that you can **hit, rattle** or **shake**

A full-scale orchestra playing a symphony contains at least 90 musicians, while a smaller orchestra might range from 15 – 45 members. There are over 45 musicians in Orchestra Victoria, as well as a Concertmaster and a Deputy Concertmaster.

### THE CONDUCTOR

A conductor directs all the musicians in the orchestra, using a stick called a baton. The conductor decides how loud or fast, soft or slow a piece of music should be played. The conductor for most of The Australian Ballet's performances is Nicolette Fraillon, the company's Music Director and Chief Conductor.

### WATCH

Musical Director Nicolette Fraillon talk about the music of *Cinderella*

# Curricular Activities

## RESPONDING

Working in pairs, each student will select a different character from Cinderella to discuss with their partner. Teachers can refer to the Cast of Characters on page 10.

Students can consider the following:

- The stature and physicality of the character – what does the character look like? Are they big, small, wide or tall?
- What do we learn about the character in the story – are they kind, sad, angry, happy or mean?
- How do the characters movements reflect their personalities – would they move quickly, slowly, calmly or sharply?

On a large pieces of paper the students can draw a mind map of each of the character. From their discussion the students should select four words that best describe their chosen character, for example: big, heavy, mean and clumsy. It is important that the students remember the four words, so they should write them down.

## MAKING

In this creative movement exercise the students will be actively engaged in making dance movements. They will improvise, interpret, choreograph and respond to movement. They will view, reflect, analyse and evaluate.

The students will continue to work in the same pairs: one student will start as the mover's and the other as the director. Discuss the importance of safe dance practice when working with a partner. The students will be required to make contact with each other, so instruct them to respect the other person's body and their own, to get the best from the task.

Starting with the movers chosen character, select the first word and invent a body position to reflect that word. A body position is the organisation of the body parts, held still. The director's task is to review the body position and decide if it effectively reflects their chosen word. The director can then make any adjustments to the position (using verbal or physical cues) to enhance the expression of the word. Once the director is satisfied with the position, the mover should practice the position and commit it to memory.

Repeat this process for all four words, swap the roles of mover and director to invent positions for the other character.

When teaching each other their positions, the students can decide the order in which the eight positions will be performed.

Then the students can devise different ways of moving between each of the positions. For example, they might add a turn or a jump in between each position, or chose to move continuously for four beats in between each still position.

The students can perform their movement phrases for the other students in the class and share the descriptive words used.

## CRITIQUING

Students can share their response to each other's work, critiquing the use of words and movement to create dance. They could evaluate which positions were most effective, and which could be developed further.

### READ

Valerie Lawson on the many different dance versions of this irrepressible tale

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