

Educator's Guide



The Sleeping Beauty

A Ballet to the music of
Pyotr Ilyich Tchaikovsky

**Presented by
International Ballet Exchange**

Choreographed by Marius Petipa, staged by Elena Tiuriakulova
with additional choreography by Nancy Malméd and Yosbel Delgado-Hernandez

Featuring:
Yosbel Delgado-Hernandez
and students from
Wissahickon Dance Academy
John B. Kelly Elementary School
Frances Willard Elementary School

May 10, 2019, at George Washington High School

A Word of Welcome



April 2019

Dear Educator:

I am so pleased that you and your students are attending International Ballet Exchange's presentation of *The Sleeping Beauty*. The young artists have been preparing for many months, and they look forward to performing for your students on **Friday, May 10**.

Sleeping Beauty, performed to the music of Pyotr Ilyich Tchaikovsky, tells the timeless story of the revenge, and mercy through a grand production. We have provided a number of resources in this guide to help you discuss the ballet both before and after the performance.

The young ballet dancers sharing the stage with guest artist Yosbel Delgado-Hernandez are students from the Wissahickon Dance Academy in Germantown and students from John B. Kelly Elementary School and Frances Willard Elementary School who are taking ballet lessons in their schools through IBE's program.

In order to appreciate and understand what is happening onstage, it is important for the students to be familiar with the characters and the storyline before they see the performance. In the following pages, you will find a synopsis to familiarize your students with the characters and the storyline prior to the show, as well as a guide to audience etiquette and other information and resources for you to use or adapt in preparing your students for this experience. We also provide ideas for deepening the experience and for introducing or building skills in the context of the ballet, with a special focus on language arts, both before and after the show.

Please feel free to photocopy any of these materials. They can be adapted for any grade level, and can be used to meet the Common Core.

Enjoy the show!

Nancy Malmed

Executive Director, International Ballet Exchange

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THE SLEEPING BEAUTY

The ballet you will see is based on old story, old story from Europe in the Middle Ages (or before). The setting is the great hall of the castle, long ago and far away, where grand celebrations take place. The audience should think of themselves as guests at the king and queen's magnificent parties.

The Story

PROLOGUE - THE CHRISTENING

King Floristan and his queen have invited many guests and all of the Fairies of the realm to the christening of the infant Princess Aurora. Except one: they did not invite the evil fairy, Carabosse. The fairies dance to display the virtues Aurora will achieve. Suddenly, Carabosse, with her court of bats, arrives. Furious at not being invited, she places an evil curse on the child. One day, she will prick her finger on a spindle and die. Luckily, the Lilac Fairy has not yet blessed the child. She cannot undo the curse, but can lessen its affects. Instead of dying, Princess Aurora will fall asleep for a hundred years and will be awakened by the kiss of a prince.

ACT 1 - THE SPELL

It is Princess Aurora's twentieth birthday. All of the village people join in the celebration. Three princes have come to woo her. Carabosse mingles among the crowd in disguise and hands Aurora a bouquet of flowers. Aurora thanks her, not knowing that hidden inside is a spindle. She pricks her finger and falls into a deep sleep. The Lilac Fairy appears to fulfill her promise. She casts a spell of sleep over the whole scene and commands a forest of roses to grow to conceal the entire castle.

ACT 2 - THE VISION AND THE AWAKENING

One hundred years later, Prince Désiree is in the forest with a hunting party. Peasants of the village do a lively dance. All leave for the hunt, but Prince Désiree remains behind dreaming of an ideal love. The Lilac Fairy appears and shows him a vision of Aurora and summons the vision to dance with the prince. The Lilac Fairy leads him to where Aurora sleeps. He awakens her with a kiss, and the spell is broken.

WHO WILL WE MEET ON STAGE?

King Floristan and his Queen	Fairy of the Golden Vine (Gaiety)
The Ladies and Gentlemen of the court	Lilac Fairy
The Fairies of the Realm:	Carabosse (and her bats)
Fairy of the Crystal Fountain (Gentleness)	The good people of the realm: Nannies, Knitters, Villagers, and Peasants, and Children
Fairy of the Enchanted Garden (Playfulness)	Princess Aurora
Fairy of the Woodland Glad (Generosity)	Her Suitors (the Cavaliers)
Fairy of the Songbirds (Courage)	Prince Désiree

Meet the Composer

Piotr [Peter] Ilyich Tchaikovsky (1840–1893), was born in Votkinsk, Russia, and achieved international fame as a composer of many types of music, from symphonies and concerto to operas, ballets, chamber music and choral music. He and Russian choreographer collaborated on three ballets that are still famous and performed widely today: *Sleeping Beauty*, *Swan Lake*, and *The Nutcracker*.

Tchaikovsky, who had four brothers and one sister, began taking piano lessons at age 4. His talent was exceptional. When he was 10, he was sent to school in St. Petersburg, Russia, to begin to prepare for a career as a lawyer, which was his parents' wish. When he was 14, his mother died, which was a devastating loss.

His comfort was music, and when he was 22, although he was already a lawyer, he enrolled at the St. Petersburg Conservatory. By 1866 he was teaching at a conservatory in Moscow and composing. His first ballet music was for *Swan Lake* in 1875, followed by the music for *Sleeping Beauty* in 1890, and *The Nutcracker* in 1892.

In his lifetime, his work was not always appreciated, and some other composers scorned him. Today Tchaikovsky's ballet music is among the world's most popular music, enchanting those who hear it and continuing to inspiring musicians, dancers, and choreographers.

Listen: <http://www.allmusic.com/album/tchaikovsky-sleeping-beauty-mw0001955962>

What does music look like?

How do composers show people what notes to make with their instruments or voices? How fast or slow to sing? There is a notation system for music, and musicians learn to read this system of symbols. Think of it like a different language. Here's what "Twinkle, Twinkle, Little Star" looks like:

Twinkle, Twinkle Little Star



Source: <https://violinsheetmusic.org/title/t/twinkle-twinkle-little-star/>

Meet the Choreographer

For Marius Petipa (1818–1910), born in Marseilles, France, ballet and theater was the family business. His mother was an actress and his father was a ballet dancer, choreographer, and dance teacher. The family's theatrical life took them all over Europe. Like his brothers and sisters, Petipa started taking ballet lessons from his father when he was 7 years old.

By age 20 he was the premier danseur (lead male dancer) in a French ballet company and starting to create ballets. He danced with the most famous ballerinas of the day in companies around Europe. In 1847, he and his father were invited to St. Petersburg, Russia, to be a premier danseur at the Imperial Theater; his father came a master teacher there. They arrived at the same time a new director was hired to revive the theater, which had lost popularity with audiences.

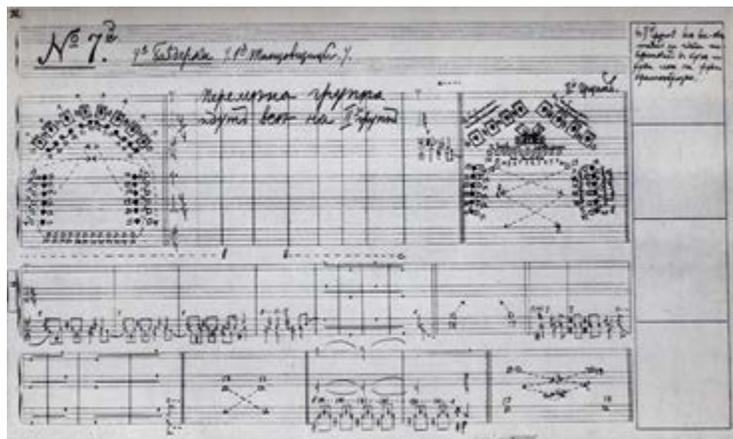
Soon they were joined by Jules Perrot, master teacher and choreographer from France, along with Italian composer Cesare Pugni, for whom the theater created a special position of mater composer. Only one composer could create music for the ballets. Petipa learned a great deal by working as Perrot's assistant and when Perrot retired, he expected to take his place. But someone else was appointed master choreographer, and for 15 years he and Petipa, still an assistant, were in fierce competition to create ever more spectacular ballets—all to Pugni's music. The audiences loved it.

In 1871, Petipa finally was promoted to master choreographer, and a new composer, Ludwig Minkus was hired. In 1886, when Minkus retired, the theater finally changes its rules so other composers could provide music for ballets. In 1890, the theater commissioned Pyotr Ilyich Tchaikovsky to compose the music for *The Sleeping Beauty* the first of three he composed for Petipa's ballets: *Sleeping Beauty*, *The Nutcracker*, and *Swan Lake*.

By the time he died in 1910, Petipa had choreographed or restaged some 100 ballets for some of the most famous dancers of the time. And the family business continued: some of his children became actors and ballet dancers, too.

How do we know what Petipa's choreography looked like?

Capturing the complex movements of not just one but many human bodies who are also moving around space in complex patterns is very difficult. In 1891, Vladimir Stepanov came up with a way to write down choreography so the Imperial Theater to have a record of Petipa's ballets and other dance works of the theater. Below a small example, a page of the Stepanov choreographic notation from about 1900 for a ballet by Petipa, *La Bayadère* (Sergeyev Collection):



Staging *Sleeping Beauty*

When a ballet company or school wants to perform a ballet has already been choreographed, someone must *stage* the ballet: that person teaches the dancers the choreography, entrances and exits, their places on stage, and how to express their characters. Who better to stage a ballet than someone who has been in productions of the ballets and has danced the roles? Elena Tiuriakulova, who staged this production of *Sleeping Beauty*, is someone who knows the ballet very, very well.

At age 10, Miss Tiuriakulova was already a star pupil in her ballet class in Kyrgyzstan (then part of the Soviet Union). Every year, about 3,000 from all over the Soviet Union were invited to audition to study at the world-famous ballet school of the Imperial Theater in St. Petersburg, where Petipa's father, Jules Perrot, and groundbreaking teachers Enrico Cecchetti and Agripina Vaganona taught. She was one of about 60 who are chosen, and she moved the St. Petersburg to live in the school.

There she trained and studied. It was hard work, and each year, students were asked to leave because they could not keep up. Only about 25 students completed the program: Elena did so with honors. Part of the training was being in productions of ballets, many of them the Petipa ballets created for the Imperial Theater. In time, Elena became a principal dancer—*prima ballerina*—with the Kyrgyzstan Opera and Ballet, in Biskek, Kyrgyzstan, where she danced the lead roles in many ballets, among them *Sleeping Beauty*.

To stage *The Sleeping Beauty* for International Ballet Exchange, Elena relied on her training and her experience in the productions. She also asked her colleagues Nancy Malmel and Yosbel Delgado-Hernandez to provide some additional choreography.

In the photo below, Elena (purple shirt) is teaching a class of beginner students at George Washington High School. Look closely and you can see her beautiful arabesque from behind and, reflected in the mirror, from the front:



The Story behind the Story

With roots in European folk stories and myth, *Sleeping Beauty* is one of many stories that have been told and retold for centuries. And every time the story is retold, it changes a bit.

The earliest written version of the story comes from the early 1300s. In the 1634, Giambattista Basile, from Naples, Italy, included a version in a book called *The Tale of Tales*. A French writer, Charles Perrault, retold the story in 1697 as “La Belle au bois dormant” (The sleeping beauty in the woods) along with other “fairy tales” in his book *Mother Goose Tales*. A similar story appears as “Briar Rose” among the folk tales collected by German brothers Jacob and Wilhelm Grimm and published in 1812. By 1825, the story was being told in an opera, poems, and paintings. In 1890, a ballet based on Perrault’s version premiered at the Mariinsky Theatre in St. Petersburg, Russia, with music by Pyotr Ilyich Tchaikovsky and choreography by Marius Petipa. Since the 20th century there have been many, many retellings, including Disney’s famous animation.

Sleeping Beauty is a very old folk tale from Europe, but there are similar versions in other cultures. Cultures around the world have many similarities. The main element in this story is that a fairy or witch, humiliated and angry because she was not invited (by mistake or choice) to the celebration of the baby’s birth, casts a spell of death, and another fairy (or witch) changes the spell to a hundred-year sleep.

There are so many common formulas for folk tales and fairy tales that three scholars divided them into groups, called the Aarne-Thompson-Uther index (see more at the Multilingual Folk Tale Database: <http://www.mftd.org/index.php?action=atu>)

I Spy . . .

There are so many ways to tell a story: dance, words, music, and images. “Little Briar Rose” (1836), an etching by Eugen Napoleon Neureuther, tells the whole story on one page. This beautiful print is owned by the Philadelphia Museum of Art. Use the link below to take a look. Can you find the sleeping king and queen and the prince and princess?

<http://www.philamuseum.org/collections/permanent/18711.html?mulR=1470654795|1>

What IS a Spindle?

To make fabric for clothing and other uses, you need thread to weave or knit into material. But how do you get thread in the first place?

One way is to *spin* thread. Using two simple tool—a spindle and a distaff—people can turn flax (from plants) or wool (from sheep, goats, alpacas, and the like) into long threads that can then be woven or knit.

A spindle is a slender stick with tapered ends. The spinner twists and winds fibers from a mass of flax or wool held on a distaff (a long stick to hold the mass). (See the picture below right.) This ancient technique has been used—and is still used—all over the world.

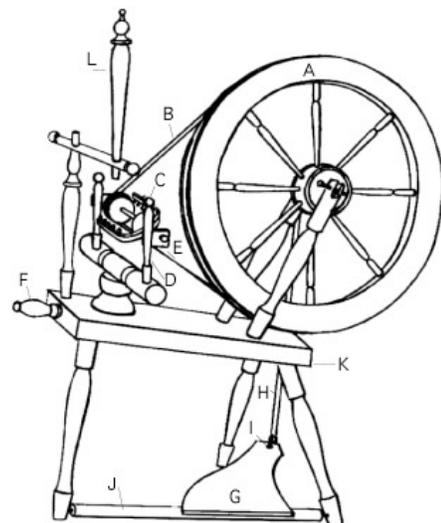
A spindle can also be part of a spinning wheel:



Above: Scene from *Al-Maqamat*, painted by al-Wasiti, 1237. Below: A spinning wheel.



Left: Sleeping Beauty is shown a spindle by the old woman. *Sleeping Beauty*, by Alexander Zick (1845–1907)



The Art of Ballet

Without using any words, the dancers must tell the story through graceful steps and poses. The story comes alive through the dancers' movements and gestures (see Ballet Vocabulary section).



Men and women, boys and girls study ballet and can become professional dancers.

Ballet requires strength and

flexibility as well as style and creativity.

Professional dancers use just about every muscle in their bodies and they take at least one dance class every day to keep their bodies in shape. In class, dancers warm up their muscles by spending about 45 minutes practicing the basic movements of ballet at the *barre*, a horizontal pole used for balance and alignment. Then they move to the center of the room, where they practice more complex steps. (Watch dancers Amar Smalls and Elisha Nilsen [work out](#)

[<http://tinyurl.com/k79cnuq>].)



Ballet dancers wear costumes and soft shoes that mold to their feet. Advanced ballet dancers wear *pointe shoes* that

allow them to dance on the tips of their toes.

These special dance shoes have hard square tips made of layers of fabric glued together and covered in satin and hardened.

This “box” at the bottom of each shoe helps the dancers to balance on their toes. The sole for the shoe is made of hard leather to prevent the shoe from breaking when bent and to help support the foot. To keep the shoe on tightly, the dancers sew satin ribbons and elastic to the sides of the shoes and tie the ribbons securely around their ankles. A pair of pointe shoes may cost \$80 and may only

last from 1 hour to 8 hours of work for a professional dancer.

Dancers are both artists and athletes who are very dedicated to their training. Many dancers build into their day other kinds of exercise, such as yoga, weight or resistance training, and even water aerobics to help keep their bodies strong and healthy. Ballet dancers may also study other forms of dance such as jazz, modern, and even hip-hop.

Ballet means a kind of dancing, but *ballet* also means a performance. Story ballets like the one you will see, are like movies and plays, but instead of actors saying words, dancers tell the story with movement. Just as in movies and plays, costumes, scenery, and props help the dancers tell the story. Costumes are the clothing and accessories that the dancers wear. These help tell the audience about the character. Scenery is anything on the stage or hanging in the background. Scenery helps you understand where the ballet is taking place. Props are objects that the characters hold or use in the ballet and are important to the story or character. Look for props used in the ballet.

Just as in theater, many other kinds of artists are involved in creating and performing a ballet: the composer of the music, the choreographer, the teachers who rehearse the dancers; costume designers and skilled artists who sew the costumes and care for them; makeup artists; set designers and skilled carpenters and painters who create the sets; lighting designers and technicians and electricians who make sure everything is safe; sound engineers if the music is recorded or amplified through the theater; musicians and a conductor if the music is played live; and the people who help take care of the performance space.

See the artists of the costume shop of the New York City Ballet prepare costumes for a ballet: (see the slideshow at <http://tinyurl.com/lh6xg3w>)

Speak to Me!

How Ballet Dancers Tell a Story without Ever Saying a Word

Ballet is a way to “speak” without words by combining movement and music to show ideas and emotions.



Just as words are put together to make a sentence, and sentences are put together to make a paragraph, and paragraphs are put together to make a story, a choreographer combines the vocabulary of movement to create a ballet. Many of the names for these movements are French, because France is where ballet began more than 400 years ago. (See the Ballet Vocabulary page, which has a pronunciation guide.)

Here are some of the basic movements to look for in a ballet. What ideas or emotions could they represent?

Turns: Dancers are able to turn or spin in one spot, or turn in sequence across the stage. Turns (called *pirouettes*) can even be done in the air!

Jumps and leaps: Dancers move through the air in so many ways! Some jumps are small and fast. Some leaps so big that the dancers seem to fly across the stage. A dancer can look like a cat about to pounce (*pas de chat*, step of the cat) or a bird in flight (*grand jeté*). Sometimes, the dancers turn and jump at the same time (*tour jeté*)!

Poses: You will see the dancers stop for moment in a pose. A common pose is called an *arabesque*: the dancer stands on one leg and raises the other in the air. The term *arabesque* refers to the graceful curved line from the dancer’s head to toe, like the curves in Arabic writing and art.

Arm movements: A dancer can say many things with his or her arms: “Come back!” “Go away!” “I am so happy!” “I am afraid!” Look for the expressive ways that the dancers carry their arms.

Partnering: Dancing with someone else is very difficult and dancers must train many years to learn how to work together in the ways you will see during the performance. You may see a male dancer lift a female dancer high in the air, for example, or hold her as she does turns (*pirouettes*).

Choreographer: A choreographer is an artist who thinks up unique combinations of movements to create a dance or even a whole ballet.

Make Me Believe! Getting into Character

Without words, how do dancers communicate their character to the audience?

In International Ballet Exchange's ballet *Sleeping Beauty*, for example, the dancers must "dance" their characters so that the audience believes who they are. The costume, the choreography and the music *tell* the audience who the character is, but it is up to the dancer to make the audience *believe*.

"Dancers don't have the luxury of speaking to help convey emotion or further a narrative," writes former principal ballerina Julie Diana. "Their bodies are their voices, telling stories through dance as a way of connecting to an audience."¹

To do that, writes Julie Diana, "Dancers have to transform themselves and completely surrender to their given roles" (p. 4).

When learning a role, the first thing the dancers do is master the steps to the music—a big job in itself. Then, if there is something important about their costume or props—like a glove, or fan, or a sword, for example—connected with their character, they will begin practicing with that so it becomes part of them.

Next, they have to think about the character in relation to the other characters. They must draw on their skill and experience to think about facial expressions, the quality of their movements within the choreography and staging. As they work with the other dancers, they begin to develop nuances of gesture, movement, and looks to convey the relationships. This is all part of what makes a dancer an artist.

"Good acting is essential," says Angel Corella, artistic director of the Pennsylvania Ballet. "Understanding who they are and how the character would think and feel at any given moment is key" (Diana, pp. 3, 4).

"I play Carabosse in our production of *Sleeping Beauty*," says a dancer with local ballet company Pages to Pirouettes. "I don't think about her as evil. She is humiliated that she was not invited to the christening of the baby princess. I think about all the hurt and anger curled up inside her, and so when I enter, I make this slow, dramatic spin as if to uncoil all that unhappiness. When I exit, I spin again, as if to wind up all up back inside me."

And remember, the dancers are dancing with their friends and colleagues—people who they talk with and joke with backstage and in the practice studio. In fact, during rehearsal, even the most experienced dancers can feel self-conscious about being in character, and the constant stop-start that is part of practice can make it hard to move in and out of character. "Sometimes I feel a little silly [in rehearsal] when I catch glimpses of myself and everyone is sitting around watching," former Pennsylvania Ballet principal dancer Lauren Fadeley told Julie Diana (p. 4).

But, she added, "During a performance there's none of that . . . You put it all out there and get to be someone totally different for a few hours. You want people to believe that you really are that character, so you can transport them" (p. 4).

¹ Julie Diana, "Making You Believe: The Art of Storytelling in Ballet," *Playbill* (Pennsylvania Ballet), February 2015, pages 2–6.

Meet the IBE Artists

The Dancers. Many of the dancers you will see on stage are school students, just like you. Some of them study ballet at the Wissahickon Dance Academy in Germantown, where they take classes with Nancy Malmed, Elena Tiuriakulova, Yosbel-Delgado Hernandez, and Cara King. They are joined by students from John B. Kelly School and Frances Willard School, who take ballet classes in their school with Ms. King.



Yosbel-Delgado Hernandez is a special guest artist for this performance and, with Nancy Malmed (below) provided additional choreography for this production of *The Sleeping Beauty*. He is a native of Pinar del Rio, Cuba, where he began his training at age 9 at the vocational school of arts. He first danced professionally with the Camaguey Ballet in Cuba, in Havana, Cuba, and then joined the world-famous Ballet Nacional de Cuba, also in Havana. In 2003 he joined the Pennsylvania Ballet, In Philadelphia, and since retiring from the company he has been performing widely and teaching.

Nancy Malmed, who plays the Queen in this production and provided additional choreography, is executive director of International Ballet Exchange (IBE) and the Wissahickon Dance Academy, where she also teaches. After extensive ballet training, she danced professionally, earned a master's degree in dance from Temple University, and studied ballet teaching and choreography at the Pennsylvania Academy of Ballet and the Pisarev Choreographic School in Donetsk, Ukraine. In 2013 she led a ballet study tour to Havana, Cuba, where dance students and dance teachers participated in an intensive program with the National Ballet of Cuba. In addition to directing IBE, she annually choreographs and stages IBE's spring ballets, among them *A Midsummer Night's Dream*, *The Four Seasons*, *Alice in Wonderland*, *Gaîté Parisienne*, *La Boutique Fantasque*, *La Fille Mal Gardée*, and two original ballets she has set to opera: *Porgy and Bess* and *Carmen*. She has also choreographed for the Delaware Valley Opera Company.



The Teachers. Elena Tiuriakulova, who is IBE's teacher in residence at Northeast High School and teaches advanced ballet students at Wissahickon Dance Academy. She received her ballet training at the world-famous Kirov (now Mariinsky) Choreographic Academy in St. Petersburg, Russia, where she graduated with honors. She is a former principal dancer with the Kyrgyzstan Opera and Ballet, in Biskek, Kyrgyzstan, where she danced the lead roles in, among others, *Sleeping Beauty*, *La Fille Mal Gardée*, *Don Quixote*, *La Bayadere*, *Giselle*, and *Swan Lake*.



Cara King is IBE's teacher in residence at Kelly and Willard, and she teaches beginner ballet students at Wissahickon Dance Academy. She studied ballet in the United States and England, participated in summer intensives at the Pennsylvania Central Youth Ballet, and earned a degree in dance from Hope College. Previously she taught in the dance program of Settlement Music School (Germantown) and its partnership program with West Oak Lane Charter School. She is also a physical therapy assistant, helping people recover from injuries.

The Wardrobe Mistress. Ashley Warren designed and made the costumes for the students from Kelly and Willard. She is a former ballet dancer with the New York City Opera Ballet and was also a ballet teacher. As a professional seamstress, she designs and executes costumes for local dance companies and choreographers, among them, IBE and Pages to Pirouettes.

Be a Great Audience: Audience Etiquette

Out of respect for the artists who have worked so hard to bring you this experience, and for their safety, we ask for your full attention during the performance. No devices, please!

- Flash camera and videotaping is strictly forbidden. Cell phone use for texting, photography or video is also strictly forbidden.
- Anyone using an electronic device with a lit screen, including video, photography, cell phone or tablet, will be asked to leave the auditorium.

How to be a great audience member

- Please be on time! Latecomers disturb everyone. Get settled and comfortable prior to the start of the show.
- Please do not kick or put feet on the chair in front of you.
- Please turn off all cell phones and electronic devices and put them away until the end of the show.
- Please do not text, tweet, answer your phone or search the Internet during the performance.
- Please watch in a quiet, concentrated way. This helps the dancers do their best work on stage.
- Please do not chew gum, eat, or drink during the show.
- Please visit the restrooms before the performance begins. It is inappropriate to visit the restrooms during a live performance. Ushers can direct you to the restrooms.
- Please do not block your neighbors—if you are wearing a hat, take it off.
- Please clap as the lights dim and the curtains open on stage.
- Please do not talk or whisper to your friends during the performance. (No shushing either!)
- Please have a great time! Laugh when something is funny!
- Please clap after a solo by a dancer, and please applaud when the dancers take their bows at the end of the show. After a dance solo or after the performance, you may also shout “Bravo!” for a man or boy, “Brava!” for a woman or girl, and “Bravi!” for more than one person, or the whole performance.

Before the Show: What Do You Think?

1. Design a costume! Read the synopsis and the character list and design a costume for one or more of the characters.

2. When you hear the word “ballet,” what do you think of? How is a ballet similar to a play or musical? How are they different?

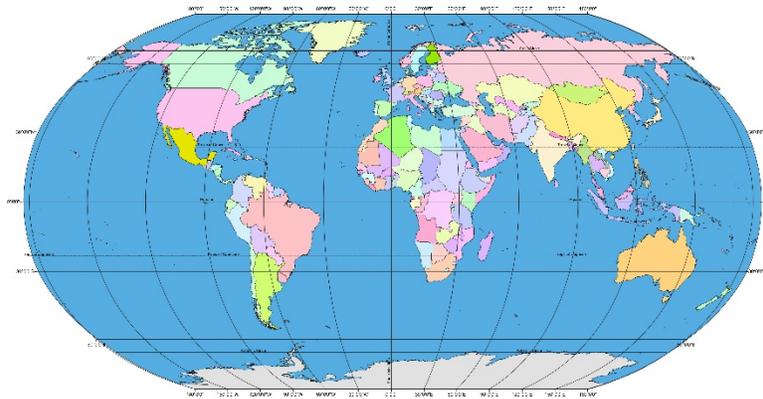
3. What skills do you need to be a ballet dancer? Compare the qualities of professional dancers with professional athletes. How are dancers and athletes similar and how are they different?

4. Think about all the different artists who might be involved in making and performing a ballet. Do some research to learn more about one of the jobs. Describe what that person does and why it interests you.

Where in the World?

Our production of *The Sleeping Beauty* has connections to many different places around the world, from the composer of the music to the origins of the story, the dancers on stage, and their colleagues and teachers. Here are some of the places mentioned in this guide that you might look up on a map online, in an atlas, or on a globe:

Biskek, Kyrgyzstan
Havana, Cuba
Naples, Italy
St. Petersburg, Russia



What's the Story? *Sleeping Beauty*

Directions: Fill in the blanks with the words from the word bank below.

THE STORY

PROLOGUE – THE CHRISTENING

King Floristan and his queen have invited many guests and all of the _____ of the realm to the _____ of the infant Princess Aurora. Except one: they did not invite the _____ fairy, Carabosse. The fairies dance to display the _____ Aurora will achieve. Suddenly, Carabosse, with her court of _____, arrives. Furious at not being invited to the celebration, Carabosse places an evil _____ on the child. One day, Princess Aurora will prick her _____ on a spindle and die. Luckily, the _____ Fairy has not yet blessed the child. She cannot undo the curse, but she can lessen its effects. Instead of dying, Princess Aurora will fall asleep for a _____ years and will be awakened by the _____ of a prince.

ACT 1 – THE SPELL

It is Princess Aurora's twentieth _____. All of the villagers join in the celebration. Three _____ have come to woo her. Carabosse mingles among the crowd in _____ and gives Aurora a bouquet of _____. Aurora thanks her, not knowing that hidden inside is a _____. Aurora pricks her finger and falls into a deep _____. The Lilac Fairy appears to fulfill her _____. She casts a spell over the whole scene and commands a forest of _____ to grow to conceal the entire _____.

ACT 2 – THE VISION AND THE AWAKENING

One hundred _____ later, Prince Desiree is in the _____ with a hunting party. Peasants of the village do a lively dance. All leave for the hunt, but Prince Desiree remains behind dreaming of an ideal _____. The Lilac Fairy appears and shows him a _____ of Aurora and summons the vision to _____ with the prince. The Lilac Fairy leads him to where Aurora sleeps. He awakens her with a kiss and the _____ is broken.

Word Bank

bats	dance	flowers	love	spell
birthday	disguise	forest	princes	spindle
castle	evil	hundred	promise	virtues
christening	Fairies	kiss	roses	vision
curse	finger	Lilac	sleep	years

Answer Sheet: What's the Story? *Sleeping Beauty*

Directions: Fill in the blanks with the words from the word bank below.

THE STORY

PROLOGUE – THE CHRISTENING

King Floristan and his queen have invited many guests and all of the **Fairies** of the realm to the **christening** of the infant Princess Aurora. Except one: they did not invite the **evil** fairy, Carabosse. The fairies dance to display the **virtues** Aurora will achieve. Suddenly, Carabosse, with her court of **bats**, arrives. Furious at not being invited to the celebration, Carabosse places an evil **curse** on the child. One day, Princess Aurora will prick her **finger** on a spindle and die. Luckily, the **Lilac** Fairy has not yet blessed the child. She cannot undo the curse, but she can lessen its effects. Instead of dying, Princess Aurora will fall asleep for a **hundred** years and will be awakened by the **kiss** of a prince.

ACT 1 – THE SPELL

It is Princess Aurora's twentieth **birthday**. All of the villagers join in the celebration. Three **princes** have come to woo her. Carabosse mingles among the crowd in **disguise** and gives Aurora a bouquet of **flowers**. Aurora thanks her, not knowing that hidden inside is a **spindle**. Aurora pricks her finger and falls into a deep **sleep**. The Lilac Fairy appears to fulfill her **promise**. She casts a spell over the whole scene and commands a forest of **roses** to grow to conceal the entire **castle**.

ACT 2 – THE VISION AND THE AWAKENING

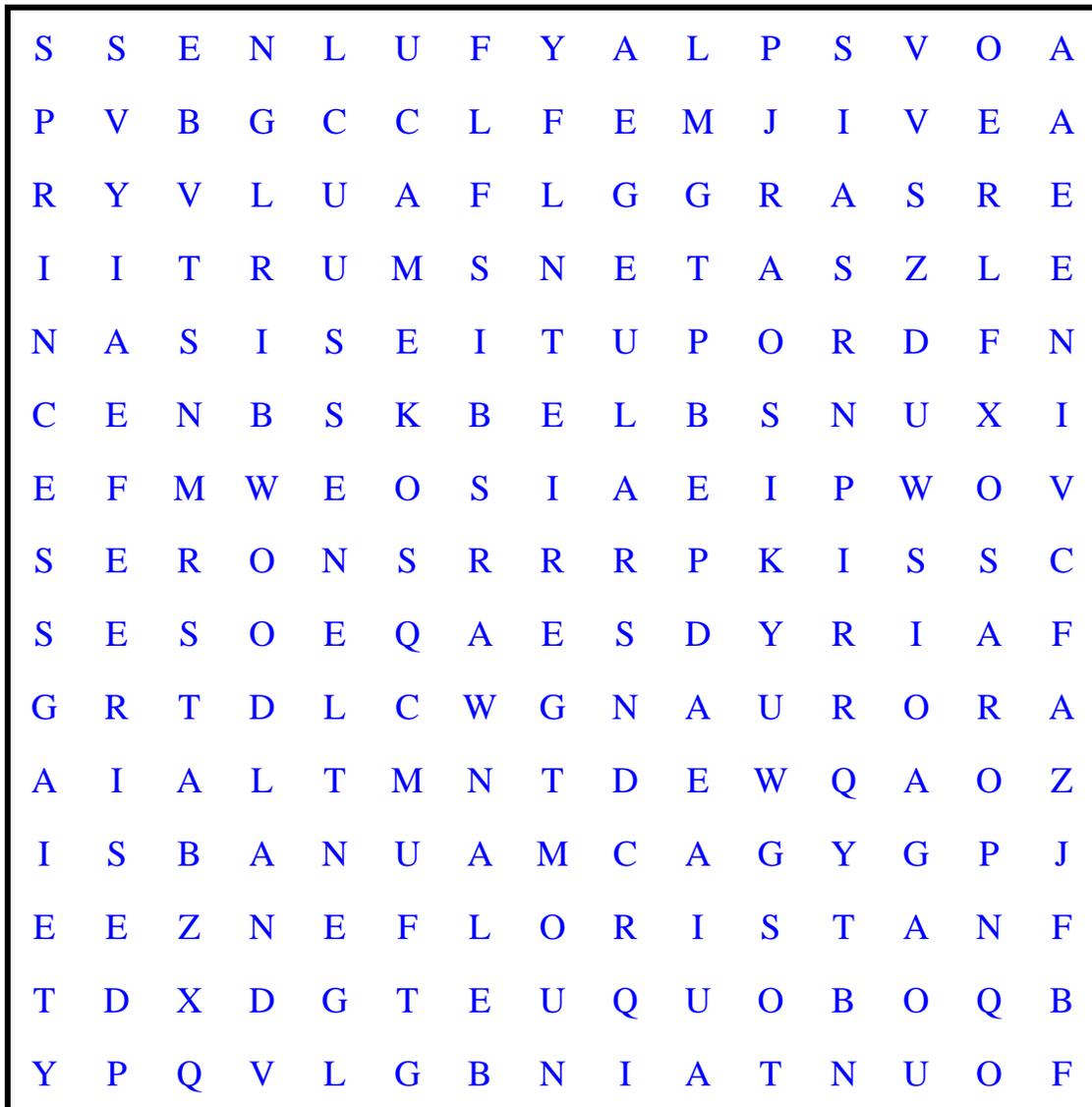
One hundred **years** later, Prince Desiree is in the **forest** with a hunting party. Peasants of the village do a lively dance. All leave for the hunt, but Prince Desiree remains behind dreaming of an ideal **love**. The Lilac Fairy appears and shows him a **vision** of Aurora and summons the vision to **dance** with the prince. The Lilac Fairy leads him to where Aurora sleeps. He awakens her with a kiss and the **spell** is broken.

Word Bank

bats	dance	flowers	love	spell
birthday	disguise	forest	princes	spindle
castle	evil	hundred	promise	virtues
christening	Fairies	kiss	roses	vision
curse	finger	Lilac	sleep	years

Sleeping Beauty: Word Search Puzzle

Circle the hidden words below from *Sleeping Beauty*. They may be hidden in any direction.



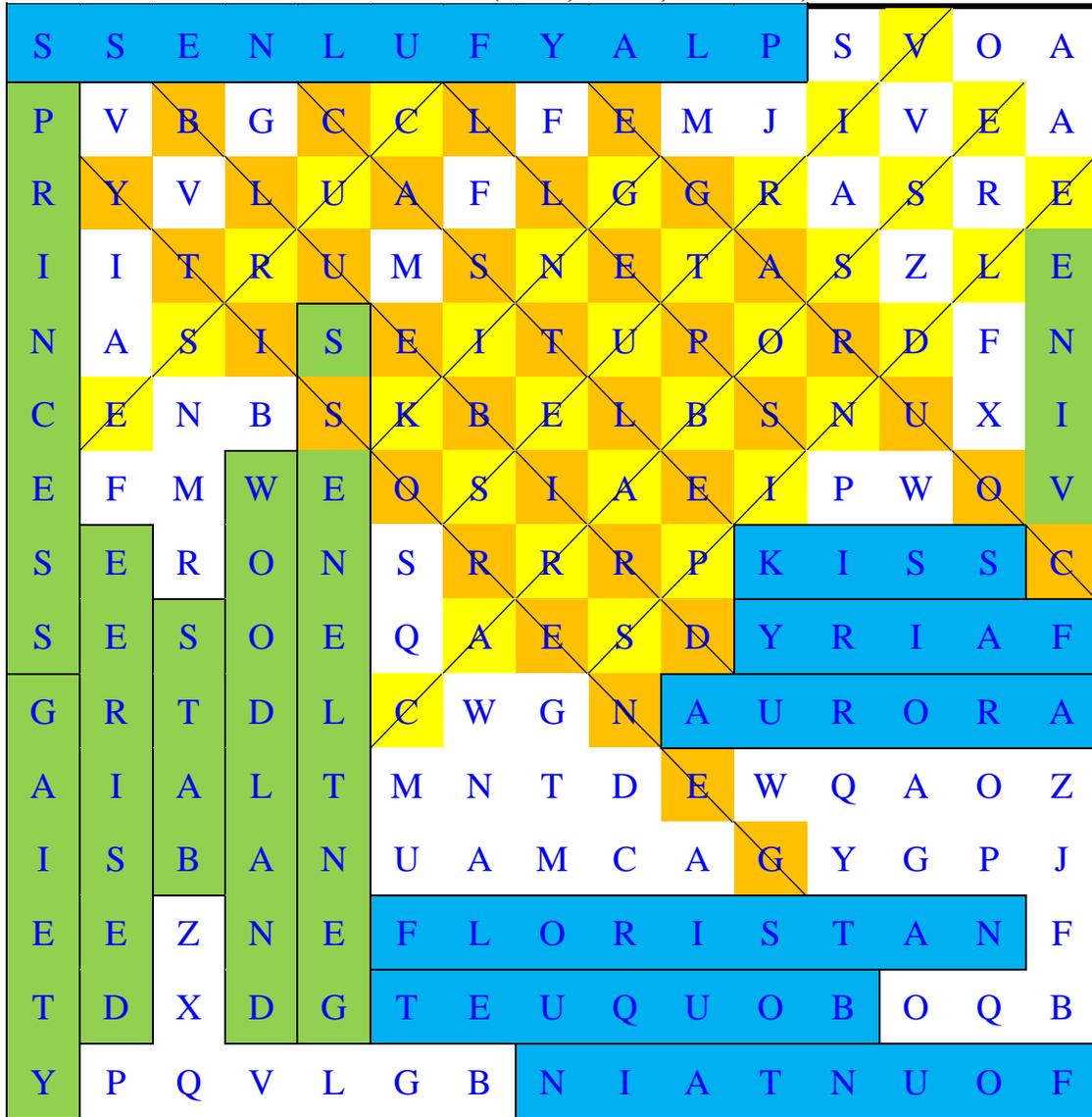
AURORA
BATS
BLUEBIRD
BOUQUET
CARABOSSE
CASTLE
COURAGE
CURSE

DESIREE
FAIRY
FLORISTAN
FOUNTAIN
GAIETY
GENEROSITY
GENTLENESS
KING

KISS
PLAYFULNESS
PRINCESS
SPELL
SPINDLE
VINE
VIRTUES
WOODLAND

Sleeping Beauty Word Search Puzzle

Answer Sheet (Over, Down, Direction)



AURORA
(10, 10, E)
BATS (3, 12, N)
BLUEBIRD
(3, 2, SE)
BOUQUET
(12, 14, W)

CARABOSSE
(6, 10, NE)
CASTLE (5, 2, SE)
COURAGE
(15, 8, NW)
CURSE (6, 2, SW)
DESIREE
(2, 14, N)

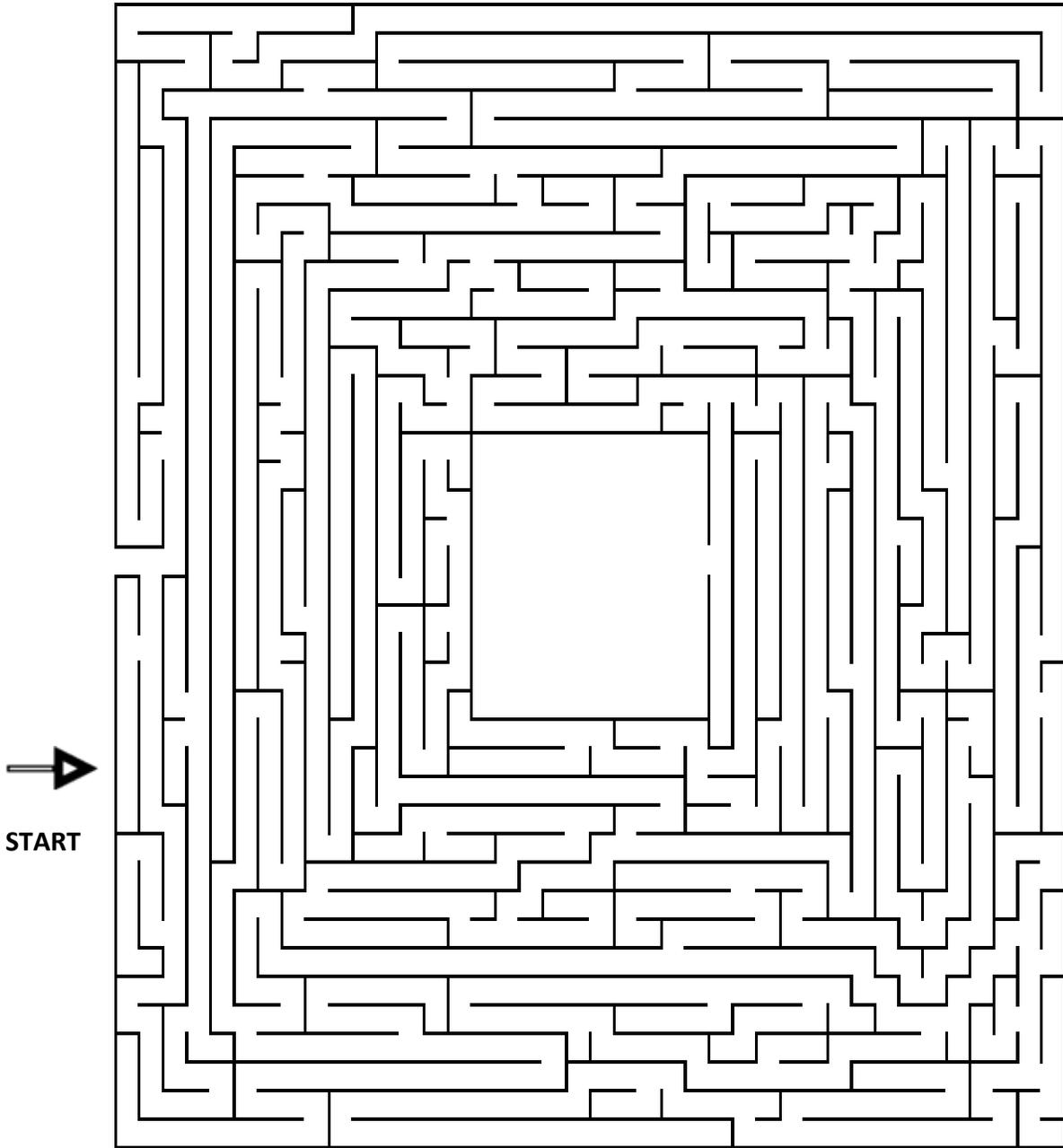
FAIRY (15, 9, W)
FLORISTAN
(6, 13, E)
FOUNTAIN
(15, 15, W)
GAIETY (1, 10, S)
GENEROSITY
(11, 12, NW)

GENTLENESS
(5, 14, N)
KING (6, 6, NE)
KISS (11, 8, E)
PLAYFULNESS
(11, 1, W)
PRINCESS (1, 2, S)
SPELL (11, 6, NW)

SPINDLE
(9, 9, NE)
VINE (15, 7, N)
VIRTUES
(13, 1, SW)
WOODLAND
(4, 7, S)

An A-Maze-ing Task!

Draw the thorns around the castle and Help Prince Desiree find his way through the maze of thorns and to the castle.

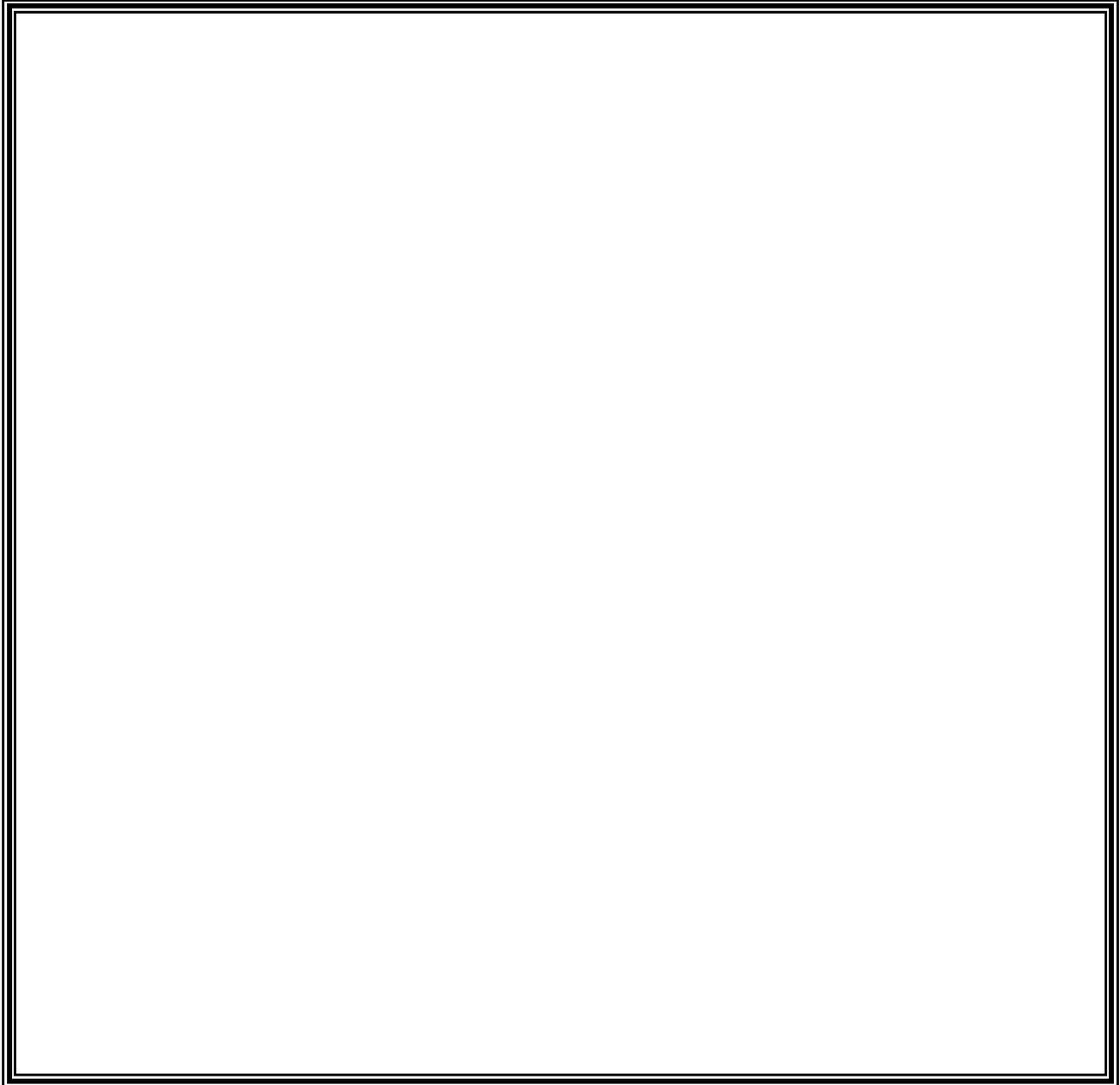


After the Show: What Did You Think?

1. Draw or paint one of your favorite scenes or characters from *The Sleeping Beauty*.
2. Describe three memories you have from seeing *The Sleeping Beauty*. What most surprised you? Which character was your favorite? Why?
3. Did you enjoy *The Sleeping Beauty*? Why or why not? Would you want to go to a ballet performance in the future?
4. How did the dancers tell the story of *The Sleeping Beauty* without any words? How did their movements and dancing express a story?
5. How did the ballet compare with your expectations? Now that you have seen the ballet, write a brief summary of your experience using these two prompts: "Before I saw *The Sleeping Beauty* I used to think ballet was . . ." and "Now I think ballet is . . ."
6. How is ballet similar or different to other dance forms you might know, such as hip hop, jazz, modern, tap, Latin, or folk dance? How is the ballet similar or different to other performances you may have attended, such as a movie, a sports event, or a school play?
7. Write a critique or review of the performance. How would you evaluate the costumes, scenery and lighting? Did they support the time, place and mood of the story? Did the elements of music, mime and choreography come together to tell the story effectively? Did any dancer stand out because of his or her characterization or technique?
8. Write thank-you notes to the dancers. (Dancers LOVE to hear from you!) We may even publish your drawings or comments on our website. You may either mail them to our studio at 38 East School House Lane, Philadelphia, PA 19144, or email them to internationalballet@verizon.net.

Take Me There! Design a Set

A set designer makes stage look like a particular place. Imagine that you have been asked to design a set for a production of *The Sleeping Beauty*. How would you help the audience feel like they are in a time and place where the story could happen?



Tell Me a Story! Create Your Own Fairy Tale

Now that you know the story of Sleeping Beauty, create your own fairy tale. You may work alone or in small groups. Your story may be serious or funny. Perhaps you will set your story in the present day or keep a “long ago and far away” setting. The story map (next page) can help you to organize your story.

When you are finished, take turns reading them to the rest of the class. If you worked in small groups, each person can read one section of the story.

You may want to illustrate your story or make a cartoon strip of your story, instead. Find a good place in the classroom to display everyone’s work.

Need some ideas? Check the Aarne-Thompson-Uther index (at the Multilingual Folk Tale Database: <http://www.mftd.org/index.php?action=atu>)

Other ways to tell a story

- If you want to act out your story without words, see the pages on *pantomime*, following the story map.
- If you add some dance steps to your mime, your story becomes a *ballet*!
- If you want different people to speak the words of the story, assign roles and your story becomes a *play*!
- If you want people to sing those words, make up tunes (or use ones you know) and you will make an *opera*!

Tell Me A Story! Story Map

By yourself, a partner, or in a small group, organize your very own story. Write your notes in each section below. When you finish, read the story aloud!

Setting:	Time:	Place:
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Characters:

Beginning:



Middle:



End:

PantoMIME!



Pantomime or “mime” is both an art and a universal language used in ballet. Since there is no dialogue to tell the story, dancers must learn to communicate their ideas and emotions without using any words. Dancers know every gesture is important and they use their eyes, fingers, hands, arms, heads and feet to make their characters “come alive” on the stage.

Activities

Charades

Divide into groups of 3-5 students. Read silently over the Mime worksheet on page 20 as each group picks 4-6 “mime” cards from page 21. They may be copied and cut from the guide. Each group is responsible for figuring out what the movement looks like and for teaching the movements to the rest of the class. Take 5 minutes to come up with mime gestures.

Each group shares their gestures with the class without using words. The students in the audience guess which gesture they are making based on the Mime worksheet. After guessing correctly, all students should repeat the gesture 3 times so they will remember it.

Create your own Mime Story

Divide into groups of 3-5 students. Students will create a story using just mime movements using one of the two variations below. Take 5-10 minutes to create a story using 6 movements from the Mime Worksheet. The 6 movements should be connected with the movements of other characters who go on or off stage. The story should have a clear beginning, middle and end. You may use the Story Map on page 16 to help sketch out your story.

Variation 1: Each group should choose 6 movements from the Mime Worksheet to create a story.

Variation 2: Each group should draw 6 “Mime Cards” and create a story using these.

Reflections

Discuss the audience’s interpretation of each story.

How different were the audience’s interpretations from what the performing group was trying to convey?

How did different groups communicate their story effectively?

What did they do with their bodies that helped tell the story?

How important is it to use body language as well as words?

On the next page is a list of classic mime vocabulary along with their corresponding gestures used in ballet around the world. This means a ballet company in Philadelphia would “mime” the word “love” in exactly the same way as a ballet company in San Francisco.

MIME WORKSHEET



Ideas	Movements
Anger	Fist shaken
Ask or Beg pleading gesture	Hands clasped together in front of you in
Beautiful/Handsome	Hand and thumb circling face
Call	Hand or hands cupped around mouth
Crazy	Finger makes circle around ear
Crying or Sadness	Index fingers trace tears down your face or wipe tears from cheeks
Dance	Arms raised high overhead and circling each other
Devil	Two gestures on top of head with fingers in shape of horns
Dress	Hands run down sides of clothes
Death	Arms straight out in front, crossed at wrists with hands in fists
Fear	Body leaning away with hands open and palms out
Hear	Hand pointing to ear or hand cupping ear
I/Me/Mine	Hand or index finger pointing to chest indicating self
King/Queen/Princess	Hold hands over top of head like a crown or circle top of head
Kiss	Touch lips with finger
Knocking	Tap fist in your hand three times
Love	Two hands crossed over heart
Marriage	Index finger points to ring finger on left hand
Mice/Rats	Move fingers like whiskers
Money	Pretend to count coins from one hand to another and/or rub thumb and fingers of same hand together with hand facing up and toward other person
No/Never	Palms down, hands wave over each other crossing at wrist
Obey/Come Here	Strong point to the floor with index finger
Pray	Hands flat, palms together in front of chest with arms extended
Quiet/Don't Speak	Finger pressed against lips or hand clasped over mouth
Remember/Think	Index finger touches or points to temple
Scheming	Fingers move down along sides of chin
See	Finger points to eyes or place one hand by eye
Sewing	Pull needle through fabric
Shoot	Pretend or use prop to aim bow and arrow or hold fingers in the shape of a gun
Sleep	Hands in praying position, held on side of face with head inclined as if resting on pillow
Someone	Hold up index finger
Stop	Hand held up with palm facing out
True/Faithful	Two fingers held high
Why/Where/What	Hands open, palms up, arms opening in front of body
Yes	Nod head
You/He/She	Gesture toward other person with palm up

Mime Cards

Anger	Ask or Beg	Beautiful/Handsome
Crying or Sadness	Dance	Devil
Dress	Death	Fear
Hear	I/Me/Mine	King
Kiss	Knocking	Love
Marriage	Mice/Rats	Money
No/Never	Obey/Come Here	Pray
Quiet!	Remember/Think	See
Sewing	Shoot	Sleep
Someone	Stop	True/Faithful
Why	Yes	You/He/She
Call	Crazy	Scheming

Ballet Vocabulary

Audience: Spectators at a performance

Audition: To try out for a role; where a dancer is judged on their dancing ability

Ballet: A classical dance form originating in European royal courts during the 17th century that is characterized by graceful movements and intricate gestures and footwork

Ballerina: A female ballet dancer of highest ranking

Ballet master/mistress: An individual, often a retired dancer, whose responsibilities include teaching, coaching and rehearsing ballets

Barre: The place where a dancer goes to begin class work. A pole that is securely attached to the wall to give the dancer support.

Bravo: Literally “brave, courageous.” The audience often shouts this at the end of an especially pleasing performance. *Bravo* is for a single man, *brava* is for a woman, and *bravi* for more than one performer.

Choreographer: The visionary of the dancing in a ballet. He or she creates the ballet for stage and integrates dancing, music, décor, story, lighting and costumes.

Choreography: The art of creating and arranging steps to create a dance.

Composer: A person who creates music.

Corps de ballet ['kor-duh-bal-'lay]: A group of dancers who work together as an ensemble. They form the background for the ballerina and her partner and are the backbone to any ballet company.

Costumes: The clothing worn by performers to help the mood the choreographer wishes to create, specially designed to allow freedom of movement for dancers.

Curtain call: At the end of a performance all of the cast members take bows, either in front of the main curtain or on the full stage with the curtain open.

Dress rehearsal: Final practice, with costumes and props, before a performance.

Ensemble: A group of dancers working together on a performance

Jeté [zhuh-'tay]: To leap

Leap: To jump from one foot to the other

Overture: An orchestral piece played before the beginning of a ballet or opera.

Pas de deux [pah-de-'dew]: A dance for two people, traditionally a ballerina and a premier danseur.

Pantomime: the art of telling a story, expressing a mood or an emotion or describing an action without using words.

Plié [plee-'ay]: To bend the knees

Pointe shoes: Shoes worn by female dancers to enable them to dance on the tips of their toes

Principal dancer: A male or female dancer of highest ranking

Props: Small items carried or used by the performers on stage

Relevé [reh-le-'vay]: To rise to the balls of the feet

Sauté [soh-'tay]: To jump

Solo: A dance performed by one person

Studio: The place where dancers study dance, practice and rehearse

Technique: The method of classical ballet training to get desired results. A dancer's ability to perform all steps and movements correctly.

Tempo: The speed at which a rhythm moves

Tendu [tahn-'dew]: To point or stretch the foot

Turnout: The ability of the dancer to turn the legs outward from the hip joints to a 90-degree angle.

Tutu: Ballet skirt of varying lengths, usually made of net



Resources

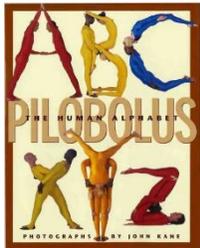


DANCE

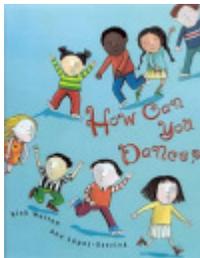
Books about ballet and dance



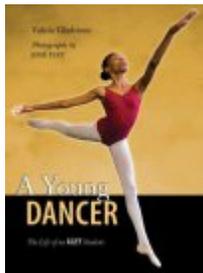
Bill Jones and Susan Kuklin. *Dance*. Dancer Bill Jones introduces young children to modern dance and encourages kids to move their bodies in new ways.



Pilobolus. *The Human Alphabet*. Members of famous modern dance company Pilobolus form the entire alphabet—and more—with their bodies.

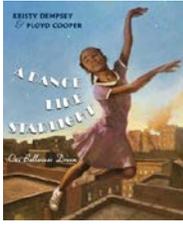


Rick Walton and Ana Lopez-Escriva. *How Can You Dance?* A rhyming book that encourages young children to dance like kangaroos, trees, foxes, and more.

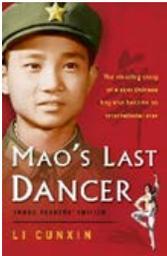


Valerie Gladstone and Jose Ivey. *A Young Dancer: The Life of an Ailey Student*. 13-year-old Iman Bright attends dance classes, goes to school, spends time with friends, and prepares for a year-end performance.

Books about ballet dancers

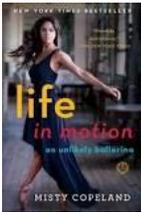


Kristy Dempsey and Floyd Cooper. *Dance Like Starlight*. The story of the first African-American prima ballerina, Janet Collins.



Li Cunxin. *Mao's Last Dancer*

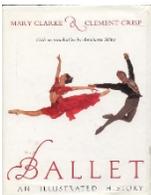
The true story of 11-year-old Li Cunxin, who was born in poor village in northeast China, studied dance in Beijing, moved to America, and became one of the greatest dancers of the recent decades.



Misty Copeland. *Life in Motion: An Unlikely Ballerina*

Principal ballerina with the American Ballet Theater tells the story of her passion for ballet and the perseverance that helped her to bring her dreams to life.

Reference books about ballet



Mary Clarke and Clement Crisp. *Ballet: An Illustrated History*. This history of ballet charts the emergence of dance in the Renaissance courts and follows its development right up to the explosion of ballet and modern dance in Europe and America.

NPR *Fresh Air's* Terry Gross interview with Jennifer Homans: "The Tutu's Tale: A Cultural History of Ballet's 'Angels.'" Book excerpt and interview transcript available on NPR. [Recommend starting at 02:12 mark for younger students.] (35:56)

<http://www.npr.org/2010/12/13/132023182/the-tutu-s-tale-a-cultural-history-of-ballet-s-angels>

Pointe shoes

New York City Ballet – Pointe Shoes: Young dancer narrates the story of ballet shoes from factory to the stage and their importance in the life of a dancer:

<https://www.youtube.com/watch?v=XwmwsGT8lQ4&app=desktop> (05:45)

The Physics of Pointe Shoes: A Science Project: <http://pointeshoephysics.blogspot.com/>

Other Resources for Philadelphia Educators and Students

In addition to literacy programs and other services, Tree House Books makes books available to teachers and students: <http://www.treehousebooks.org/books/>

Through the Free Library of Philadelphia's Teen Author Series, classes read a book, then meet the author at the library: <https://libwww.freelibrary.org/programs/teen-author/>

Connecting the classroom with the community, Need in Deed supports teachers grades 3–8 committed to authentic, student-centered, project-based learning: www.needindeed.org and <https://www.facebook.com/NeedinDeed/>.

The Charles E. Ellis Trust for Girls (The Ellis Trust) helps eligible young women in Philadelphia excel in high school and be prepared for postsecondary success: <http://www.ellistrust.org/>.

Philadelphia Futures annually publishes Step Up to College, a free comprehensive guide for Philadelphia's students in grades 9–12. Download it free at <http://www.stepuptocollege.org/> or find it at any public, public charter and parochial high school in Philadelphia, Free Library of Philadelphia, government offices and community-based organizations: <http://www.philadelphiafutures.org/publications/step-up-to-college-guide>.

SPECIAL THANKS

We thank our host, George Washington High School and the School District of Philadelphia, especially the Deborah Klose and colleagues at the Office of Arts and Academic Enrichment. We also thank many people and organizations for their generous support of our education and outreach program this year.



Pennsylvania Partners in the Arts
Philadelphia Cultural Fund
Christopher Ludwick Foundation
and our individual contributors



About the International Ballet Exchange

Founded in 1998, the International Ballet Exchange (IBE; www.internationalballet.org) brings ballet directly into the Philadelphia public schools. Every December, IBE presents during school hours the world-class Donetsk ballet in *The Nutcracker*, supported by a cast of local children and youth. Each spring, IBE presents a fully staged story ballet with a youth cast and guest artists. IBE also provides teachers in residence for a 30-week, on-site ballet course that culminates with the students' participation in the spring ballet. Since its founding, IBE has brought the beauty and joy of ballet to more than 60,000 student audience members, provided on-site ballet lessons to 1,600 Philadelphia public school students, and afforded more than 1,600 local ballet students opportunities to perform.

In addition, IBE annually presents the Donetsk's *Nutcracker* to a community audience and periodically arranges ballet study tours, most recently, in 2013, to Cuba, where dance students and dance teachers participated in an intensive program with the National Ballet of Cuba.

See more at www.internationalballet.org