

# CINDERELLA

## RUSSIAN NATIONAL BALLET



 STATE THEATRE  
NEW JERSEY

KEYNOTES

State Theatre New Jersey welcomes you to the performance of *Cinderella*, featuring the world-renowned Russian National Ballet. Sergei Prokofiev’s delightful score and Sergey Rachenko’s virtuosic choreography bring to life Perrault’s classic story, in which a shoe is lost and love is found.

These *Keynotes* provide information to help you and your students prepare for the show and integrate the program with other areas of the curriculum. We look forward to seeing you at the State Theatre!

## CONTENTS

Welcome! .....	2
About the Show.....	3
The Story: Act I .....	4
The Story: Act II .....	5
Meet the Composer .....	6
Ballet Vocabulary .....	7
Ballet Basics.....	8
Cinderella Stories from Around the World.....	9
Before, During, & After .....	10
Do & Discuss.....	11
Going to the Theater .....	12
Resources .....	13



 **STATE THEATRE**  
NEW JERSEY

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*State Theatre New Jersey—creating extraordinary experiences through the power of live performance.*

## RUSSIAN NATIONAL BALLET

in

### CINDERELLA

Full-Length Ballet in Two Acts

Music by Sergei Prokofiev

Libretto by Nicolai Volkov

Choreography by Rostislav Zakharov

Stage version by Elena Radchenko

Sets and Costumes by Elizaveta Dvorkina

Lighting by Marina Borodina

### CAST

Cinderella	Maria Kluyeva, Hanna Zimovchenko, or Alexandra Krukova
Prince	Aidos Zakan, Eldar Sarsembaev, Nurlan Kinerbaev, or Dmitriy Sitkevich
Stepmother	Evgeniy Rudakov
Two Ugly Sisters	Elena Khorosheva Natalia Ivanova
Fairy Godmother	Julia Belan or Milena Stashina
Jester	Vladimir Tapharov
Dance Master	Sergey Kotov

### FAIRIES OF THE SEASONS PRINCESSES:

Spring	Julia Stukonoga
Summer	Elena Halushka
Autumn	Valeria Mala
Winter	Daria Lednikova

### AMBASSADORS:

Mauritanian	Evgeniy Ermakov Daria Lednikova
Spanish	Alexey Belan Valeria Mala
Chinese	Nurlan Kinerbaev Julia Stukonoga
Russian	AlexanderYakovlev Elrna Galushka
The Time	Vladimir Tapkharov

Corps de Ballet



## *Cinderella's House*

Cinderella's stepmother is busily embroidering a scarf to wear that evening at the palace ball, while her daughters argue over a piece of cloth. Cinderella's father, who is also in the room, is teased mercilessly by his stepdaughters, until Cinderella appears and puts a stop to their cruelty. The sisters turn on Cinderella in anger, and her stepmother sharply orders her to clean the room. The stepsisters drag Cinderella's father from the room.

Now alone, Cinderella begins sweeping. Laying aside her broom, she takes out a picture of her dead mother and gazes at it longingly. Her father returns to the room. Seeing the portrait, he is struck by the strong resemblance between Cinderella and her mother. He feels guilty for bringing Cinderella to live with her hateful stepmother and stepsisters. She tries to reassure him, but the two stepsisters intrude upon the scene. They separate father and daughter and also snatch away the portrait of Cinderella's mother.



Suddenly, the door opens and an old beggar woman enters, looking for charity. The stepmother gives her the picture of Cinderella's mother. The beggar woman, recognizing the resemblance between Cinderella and the woman in the portrait, returns the picture to Cinderella. The grateful girl offers some bread to the beggar woman, which she accepts and then departs.

A dressmaker and wigmaker arrive to adorn the stepsisters for the ball. They are followed by a dancing master, who attempts the impossible task of teaching the clumsy girls some basic steps. The family departs for the ball—except for Cinderella, who is forced to remain behind. She tries to forget her unhappiness by pretending the kitchen broom is her partner at the ball, but she breaks down in tears. At this moment, the beggar woman returns—only now revealed to be Cinderella's beautiful Fairy Godmother. She magically transforms the kitchen into a forest, complete with dragonflies swooping among the trees.



The Fairy Godmother gives Cinderella a pair of glass slippers. The fairies of Spring, Summer, Autumn, and Winter perform for her, changing the seasons as they dance. Cinderella's rags become a beautiful gown, fit for a princess. The Fairy Godmother shows her a clock, warning her that at midnight, the magic gown will change back into rags. She then transforms a pumpkin and four lizards into a coach and horses, and Cinderella drives off to the ball in royal splendor.

—INTERMISSION—



## Scene 1: The Palace

At the palace, a jester welcomes the arriving guests, who are all taken aback by the stepsisters. The prince enters and greets the crowd. Much to the amusement of the guests, he gallantly invites each of the clumsy stepsisters to dance with him. The ball is interrupted by the arrival of Cinderella in her coach. The Prince immediately falls in love with her.

A series of dancers entertains the guests: the Jester, the Time, and pairs of Ambassadors representing Mauritania, Spain, China, and Russia.

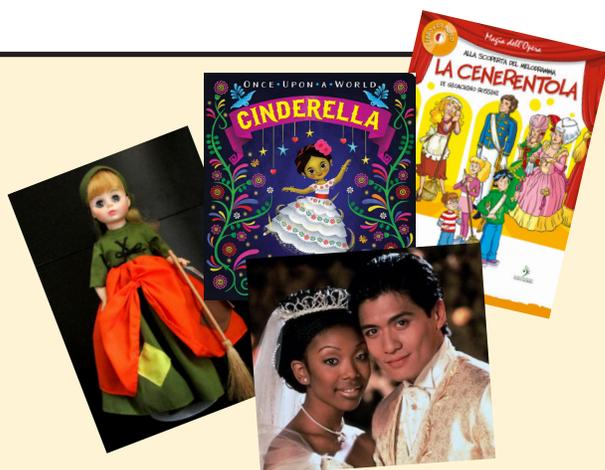
The guests are offered oranges—a rare delicacy. When one of the stepsisters is left without an orange, Cinderella gives up her own, without the stepsister realizing her identity. While the prince and Cinderella are dancing together, the clock strikes midnight. Cinderella's clothes turn to rags and she rushes from the ballroom. The prince cannot prevent her from escaping, but he finds one of the glass slippers she left behind in her haste.



## Scene 2: Cinderella's House

Back in the kitchen, Cinderella remembers the ball as if it were a beautiful dream, until she finds the remaining glass slipper in one of her pockets. She quickly hides it as the stepsisters return, proudly showing off the oranges the prince gave them. The stepmother announces the arrival of the prince with his jester and courtiers, who are searching for the owner of the glass slipper left behind at the ball. Each of the stepsisters vainly tries to squeeze an oversized foot into the tiny slipper. When the prince notices Cinderella sitting shyly by the fire, he asks her father if she may try it on. As she moves to do so, the second slipper falls from her pocket. The prince is overjoyed. Despite Cinderella's ragged appearance, he asks her to marry him. Cinderella forgives her stepmother and sisters for their cruelty.

As the Prince returns the glass slipper to the Fairy Godmother, the kitchen is transformed into a magic glade where Cinderella and her prince dance a romantic *pas de deux*. The guests return to celebrate their new princess.



## A UNIVERSAL STORY

Charles Perrault, author of *Tales of Mother Goose*, is credited with writing *Cinderella* in the late 1600s, creating a much-loved story that has endured for centuries. Perrault's version, however, is just one of hundreds of different Cinderella stories from around the world, some of which are thousands of years old, and some brand new. The universal tale—a girl suffering under a life of poverty and mistreatment is rewarded for her virtue and kind heart with fame, fortune, and true love—has served as the plot for books, movies, television shows, operas, ballets, graphic novels, games, and more.

# MEET THE COMPOSER

**SERGEI PROKOFIEV** (1891-1953) was one of the most prolific and celebrated Russian composers of the 20th century. Bridging the worlds of pre-revolutionary Russia and the Stalinist Soviet Union, he enjoyed a successful international career as both a composer and a pianist. His compositions encompassed symphonies and other orchestral works, chamber music, piano sonatas, operas, ballets, choral music, songs, music for film, and other works.



Prokofiev's mother started teaching him the piano at a very early age. He wrote his first piece of music when he was just five years old, and wrote an opera when he was nine. At age 13 he entered the St. Petersburg Conservatory, where he spent 10 years learning from Russia's foremost musicians and teachers. His earliest success was as a pianist, and he wrote music that would show off his formidable technique. As a young man, he performed across Europe.

In 1918, in the aftermath of the Russian Revolution, Prokofiev left for the U.S. He lived in Paris in 1922, where he wrote scores for the ballet impresario Sergei Diaghilev, founder of Ballets Russes. During the 1920s, he toured New York, Chicago, London, and Paris, gaining popularity with audiences, if not with critics. During this time, Prokofiev kept in contact with the Soviet Union, fulfilling a commission from the Soviet government to write the music for the film *Lieutenant Kijé*, and creating the score for the ballet *Romeo and Juliet* for the Kirov Theater. In 1927 he returned to perform in the Soviet Union and was greeted as a national hero. Prokofiev, along with his wife and two sons, relocated back to the Soviet Union in 1936. That year, he was asked by the Central Children's Theatre in Moscow to write a symphony for children. The result was one of his best-loved works, *Peter and the Wolf*.

In 1940, Prokofiev began composing a **SCORE** for a ballet version of *Cinderella*. Halfway through, he put the project on hold while he wrote the opera *War and Peace*. He finally completed his music for *Cinderella* in 1944. The ballet had its premiere the following year at the Bolshoi Theatre.

**SCORE:** original music written for an opera, ballet, musical, or film

Most of Prokofiev's compositions following his return to Russia were written under the watchful eye of the country's oppressive political and cultural regime. As in the case of most other Soviet-era composers, his creative life and his music suffered under the official Party restrictions. Although he continued to be a productive composer, in the late 1940s Prokofiev fell out of favor with government officials and spent his last years in failing health and financial insecurity. Despite personal and professional hardships, Prokofiev continued until the end of his career to create music of great skill, inventiveness, and spirit. Today, he is honored in his own country as well as around the world.



**PRONOUNCE IT:**  
**SAIR-gay pro-KOH-fee-ev**

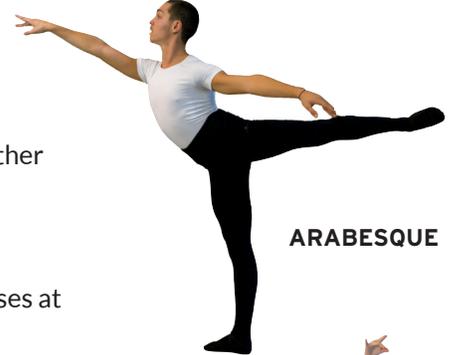


Prokofiev with his wife Lina and their sons Sviatoslav and Oleg.

# BALLET VOCABULARY

Ballet began in France more than 300 years ago. For this reason, most of the vocabulary used in ballet today is French. Here are some common ballet terms:

**ARABESQUE** (are-ah-BESK) - a position where the dancer stands on one leg with the other leg stretched straight out behind, parallel to the floor



ARABESQUE

**ATTITUDE** (ah-tee-TUDE) - a position where the dancer stands on one leg with the other leg curved to the back



ATTITUDE

**BARRE** (bar) - a horizontal wooden bar fastened to the walls of the ballet studio. The dancer holds onto it for support while practicing. Every ballet class begins with exercises at the barre.

**CHAÎNÉS** (sheh-NAY) - a series of quick turns done moving forward in a straight line or circle

**CHASSÉ** (shah-SAY) - a series of steps where one foot “chases” the other across the floor

**CORPS DE BALLET** (CORE duh ba-LAY) - the dancers in a ballet who do not perform a solo part



EN POINTE

**DÉVELOPPÉ** (day-vlaw-PAY) - a move in which one leg is raised with the knee bent, then slowly extended into an open position

**EN POINTE** (ahn PWAHNT) - dancing on the tips of the toes. Dancing en pointe gives the impression of floating on the air. In ballet, only women dance en pointe.

**FOUETTÉ** (fweh-TAY) - a quick “whipping” movement of the raised leg, usually as part of a pirouette

**GRAND JÉTÉ** (GRON zhuh-TAY) - a broad, high leap with one leg stretched forward and the other back like a “split” in the air



GRAND JÉTÉ

**PAS DE DEUX** (PAH de DUH) - a dance for two people, usually a male and female. The pas de deux sections of a ballet usually express intense emotion, such as love, sadness, or joy.

**PORT DE BRAS** (por duh brah) - the way the arms are held and moved

**PIROUETTE** (peer-oo-WET) - a whirl or spin done on one foot

**PLIÉ** (plee-AY) - lowering the body by bending the knees

**TOUR JÉTÉ** (TOOR zhuh-TAY) - a jump from one foot to the other while making a half turn

**TURNOUT** - a basic ballet position where the feet and legs turn outward from the hips in a 90-degree angle



PLIÉ WITH  
TURNOUT

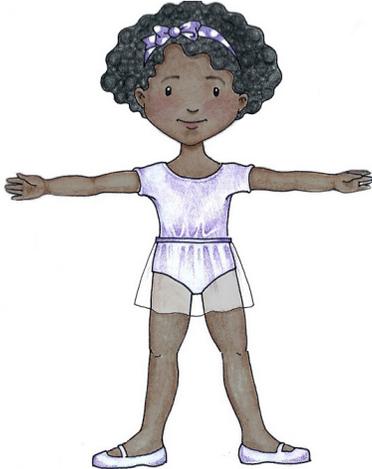
**TUTU** (too-too) - a costume worn by ballerinas. The skirt has many layers and can either be long and bell-shaped, or very short and stiff.

**VARIATION** - a solo dance

Ballet is a highly technical type of dance that takes years of study and practice to perform well. Dancers learn special techniques for executing the movements beautifully and with perfect precision—and for making it all look effortless! Besides training their bodies, ballet dancers have to learn a complicated movement vocabulary: the different body positions, movements, and patterns. One of the first things dancers are taught are the five basic foot and arm positions that are the building blocks of ballet.



FIRST POSITION



SECOND POSITION



THIRD POSITION



FOURTH POSITION



FIFTH POSITION

## STAYING ON YOUR TOES!

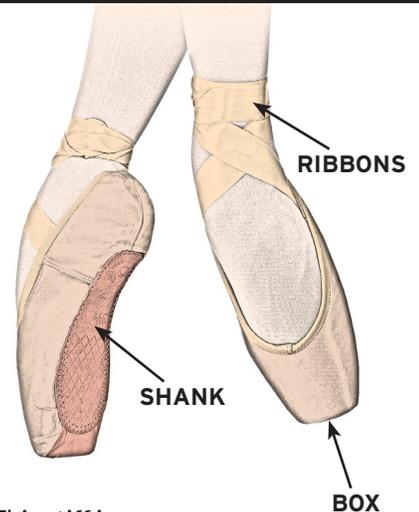
In the performance, you'll see some of the female dancers performing en pointe—on the tips of their toes. With this technique, the dancers appear to be floating. It takes years of special training for a dancer to be able to do all those steps and turns while balanced on the ends of her toes. Girls usually begin to dance en pointe when they are 11 or 12, when their bones are hard enough and their muscles in their feet and legs are strong enough to support their full weight en pointe.

Ballerinas wear special shoes—pointe shoes—that are designed to help them dance en pointe. The parts of a pointe shoe are:

**RIBBONS** - Hold the shoe on the foot. They are made of cloth and tied with a special flat knot. The ribbons are crossed over the ankle to help give support—just the way athletes strap up their ankles with tape.

**SHANK** - The “backbone” of the shoe. This stiff inner sole is made of heavy leather. The shank helps transfer the dancer's weight from the toes into the arch, which is the strongest part of the foot.

**BOX** - Made of layers of cloth hardened with glue. The front end of the box is flattened to help the dancer balance. The stiff inner shell protects the dancer's toes, softening the impact of steps and jumps.



# CINDERELLA STORIES AROUND THE WORLD

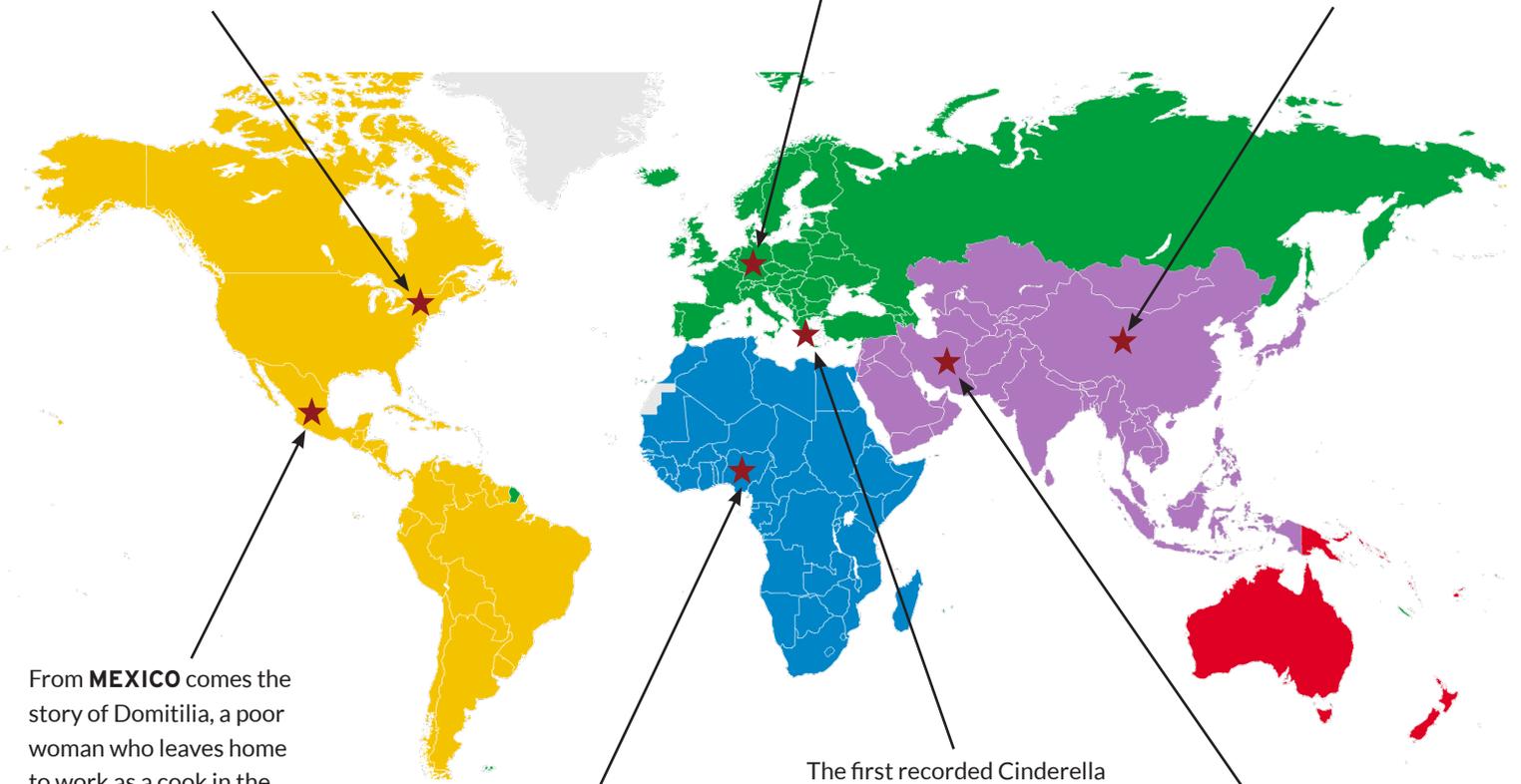
The story of Cinderella and its major plot elements appear in stories and fairy tales from around the world. Many versions appeared long before Perrault wrote the one that most people think of. Here is just a small sample of the many different tellings.

## The **ALGONQUIN INDIANS**

tale, *Rough-Face Girl*, tells of a girl who is forced by her older sisters to tend the fire. Her face is badly burned. Because she is pure of heart, only she can see the invisible chieftain, who restores her beauty and marries her.

In **GERMANY**, the Brothers Grimm wrote down the tale of *Aschenputtel*. Instead of a fairy godmother, *Aschenputtel* has a wishing tree that grows over her mother's grave, and the slippers are made of gold, not glass. This version is rather bloody: one of the stepsisters cuts off her toes, and both of them have their eyes pecked out by doves.

One of the oldest versions of this story is from **CHINA**, about a girl named *Ye Xian*. Her stepmother and stepsister kill a fish that contains the spirit of *Ye Xian's* dead mother. The fish bones magically provide a dress and golden slippers for *Ye Xian* to wear to the king's festival.



From **MEXICO** comes the story of *Domitilia*, a poor woman who leaves home to work as a cook in the governor's kitchen. The governor's son falls in love with her, and sets off to find her when she returns to her home. He resists the efforts of an evil widow to marry him to her daughter, finding true love with *Domitilia*.

In a tale from **WEST AFRICA**, *Chinye* follows the advice of a kindly old woman and chooses the smallest of the magic gourds, which turns out to contain a great treasure. *Chinye's* greedy stepsister takes the biggest gourd, which contains a destructive whirlwind.

The first recorded Cinderella story comes from **GREECE**. A woman named *Rhodopis* is bathing in the river, when an eagle snatches one of her sandals and drops it into the lap of the King of Egypt. The king goes on a quest to find its owner. When he finds her, and makes her his queen.

In a tale from **PERSIA**, a magical blue jug provides a beautiful outfit for *Settareh* to wear to the prince's celebration. Rather than a shoe, she loses a diamond anklet. *Settareh's* jealous stepsisters steal the jug and turn her into a dove. The prince breaks the spell and *Settareh* returns to human form.

## BEFORE THE PERFORMANCE

Read the story of the ballet. How is it different than other versions of *Cinderella* you have read or seen?

In the ballet, the ball guests are entertained by Ambassadors from Mauritania, Spain, China, and Russia. Research those countries to find out about their traditional costumes and dances.

## DURING THE PERFORMANCE

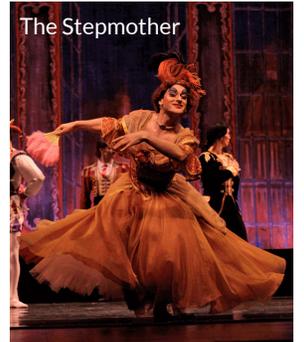
While you are watching the *Cinderella* performance, pay close attention to:

- **WHAT YOU SEE.** Observe the entire visual environment—not only the choreography and the dancers' performances, but also the sets, costumes, lighting, and the theater space.
- **WHAT YOU HEAR.** (This includes the music as well as any sounds you hear as the audience reacts to the performance.) Can you hear references to specific elements of the play, such as the story, characters, and setting? Does the music match the choreography?
- **WHAT THE PERFORMANCE MAKES YOU THINK AND FEEL.** What emotions do you feel during the performance? Is there anything you see or hear that reminds you of something else (for example, sports, animals, movies, personal experiences)? Were there any parts you found confusing?

## AFTER THE PERFORMANCE

Reflect on what you saw, heard, thought, and felt during the performance. Discuss or respond in writing to these questions:

- How was the ballet different from other versions of *Cinderella* you have seen or read? Describe.
- What was it like to see the *Cinderella* story performed without any words? Did it make it easier or harder to follow the story?
- Describe the costumes. How did they help you identify the characters in the story?
- Describe the music in each scene. What instruments did you hear? How did the music help tell the story?
- Did the choreographer and costume designer do a good job of making the Ambassadors look and dance like the countries they represent?
- Did you notice that the role of Cinderella's stepmother was performed by a male dancer? Did it make you think about the character in a different way? Why do you think the choreographer chose to have a male dancer dance the role of a female character?



## WRITE A REVIEW

Part of a critic's or reviewer's job is to give someone who was not at the performance an idea of what it was like, whether the reviewer liked it, and whether someone else should see it. On a personal level, writing about a performance also helps us reflect in a thoughtful way about what we've seen.

Use the following questions as a guide when writing your review of *Cinderella*:

- Did you like the performance? Why or why not? Were there specific parts you especially liked or disliked? What were they?
- How did the performance make you feel?
- Would you tell a friend to see this show?
- Were you tired or hungry at the show, or were you having a bad day? Did it affect the way you reacted to the show?
- What about the show made the strongest impression? What do you think you will remember about the performance a month from now?
- How can you communicate what you saw and heard so anyone reading your review will have a clear picture of the performance? What are some adjectives that come to mind when you think about the show? What words from the ballet vocabulary can you use in your description?

## MOVEMENT EXPLORATION

Ballet communicates stories, ideas, and feelings without using words. How can you tell if someone is happy, angry, sad, frightened, or in love—just by the way they move? Experiment with ways to communicate through movement.

- Brainstorm with the class to create a list of different moods, feelings, and ideas.
- Discuss: what kinds of movements and facial expressions would you use to show the different items in the list? Would the movements be fast or slow, smooth or sharp, etc.?
- Have the class break into pairs. Assign each pair one of the items from the list, and have them come up with movements to communicate the idea or feeling. Have them practice their movements together several times to make sure they can do it the same way every time they perform them.
- Have each pair share their movement phrase. The pair can say what their feeling or idea was, or the class can try to guess.

Choose one of the characters from *Cinderella* and create an imaginary Twitter feed. What would the character be tweeting as he or she moved through the story?



Draw or paint a picture of your favorite character or favorite scene in the ballet. Share and discuss your picture with a partner or with the class.





photo: Jason Paddock

## BE A GOOD AUDIENCE MEMBER!

Going to see a show at the theater is not the same as going to a movie or watching TV. The performers will be right there with you and the rest of the audience, which makes it very exciting! It also means you have a special responsibility to respect the performers and the rest of the audience so that everyone can enjoy the show. Make sure to follow these rules:

- **TURN OFF YOUR PHONE.** If you have a phone, make sure to turn it off before the show starts. Keep it off until the show is over.
- **PAY ATTENTION.** During the show, give the performers all your attention. Stay in your seat and don't talk.
- **DON'T TAKE PICTURES.** Taking pictures or recording the show is not allowed.
- **DON'T EAT OR DRINK** in the theater. And no chewing gum, please!

## BOOKS

*Appreciating Dance: A Guide to the World's Liveliest Art*, by Harriet Lihs. Princeton Book Company, 2009. A comprehensive guide to all forms of dance. Includes questions for discussion.

*Ballet School*, by Naia Bray-Moffatt and David Handley. DK Children, 2003. Grades K-3.

*A Child's Introduction to Ballet: The Stories, Music, and Magic of Classical Dance*, by Laura Lee. Black Dog & Leventhal, 2007. Includes book and music CD. Grade 4 and above.

*Cinderella's Ballet Shoes: A Story About Kindness*, by Sue Nicholson, illustrated by Flavia Sorrentino. Qeb Publishing, 2019. Learn about kindness as Cinderella hopes to get ballet shoes so she can take dance lessons. Grades Pre-K-K.

*Ella Bella Ballerina and Cinderella*, written and illustrated by James Mayhew. B.E.S. Publishing, 2009. A tune from a mysterious music box transports Ella Bella into the world of the *Cinderella* ballet. Grades Pre-K-2.

## ON THE WEB

Video excerpts of *Cinderella* by the Moscow Festival Ballet.  
<https://www.youtube.com/watch?v=i0do2EiyM5M>

Live, full-length video of *Cinderella* by the Russian National Ballet.  
<https://www.youtube.com/watch?v=FgvfZbj77SQ>



**American Ballet Theatre's Ballet Dictionary.** Features video clips illustrating the dance terms.

[www.abt.org/education/dictionary/index.html](http://www.abt.org/education/dictionary/index.html)

**Multicultural Cinderella Stories**, recommended by the American Library Association

<http://www.ala.org/aboutala/offices/resources/multicultural>

**Movement Activities for the Classroom**, from Pacific Northwest Ballet

<https://www.pnb.org/wp-content/uploads/pnb-movement-activities.pdf>

**Russian National Ballet Theatre**

<http://radchenko-ballet.com/en/>



## EDUCATION & COMMUNITY ENGAGEMENT SUPPORTERS

State Theatre New Jersey's Education & Community Engagement programs are funded in part by Andersen Corporate Foundation, The Thomas & Agnes Carvel Foundation, Chubb Group of Insurance Companies, Colgate-Palmolive, The DiLeo Family Foundation, The Horizon Foundation for New Jersey, Investors Bank, Johnson & Johnson Family of Companies, The Karma Foundation, The Blanche and Irving Laurie Foundation, The George Link Jr. Charitable Trust, McCrane Foundation, MDRT Foundation, MetLife Foundation, NJM Insurance Group, Plymouth Rock Assurance, PNC Foundation, The Provident Bank Foundation, PSEG Foundation, RBC Wealth Management, The Rea Charitable Trust, Robert Wood Johnson Foundation, The Arnold A. Schwartz Foundation, The Wawa Foundation, Wells Fargo, and others. Additional in-kind support is provided by Cream-O-Land Dairy and La Bonbonniere Bake Shoppe. Their support is gratefully acknowledged.



Grant funding has been provided by the Middlesex County Board of Chosen Freeholders through a grant award from the Middlesex County Cultural and Arts Trust Fund.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

