

QBLEARN

TEACHER'S RESOURCE KIT



CINDERELLA



PRINCIPAL PARTNER



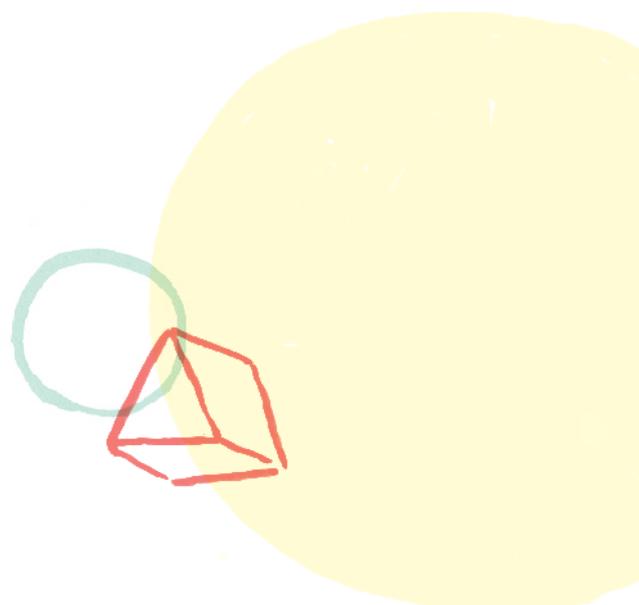
Queensland
Ballet

ARTISTIC DIRECTOR LI CUNXIN

This production is generously supported by Valerie Ryan

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WELCOME TO QBLEARN



Queensland Ballet is dedicated to sharing our love of dance with as many people as possible.

QBLEARN, our Education Program, aims to engage, enhance and inspire young and old alike, by bringing the world of dance to you, wherever you are.

We do this through an exciting program of performances, dance workshops, training programs, public talks, industry experiences, online resources, and more.

Events and activities for school groups and teachers aim to teach dance within and beyond the classroom. Our Schools Program is designed with teachers and students in mind. The programs are curriculum-relevant, highly enjoyable and connect to pathways for further learning in dance.

Dancer training has been part of Queensland Ballet since the very beginning. Our aim is to provide a clear career pathway through intensive training and to produce young dancers whose talent and abilities are internationally sought after. In addition to our three ongoing training programs, Pre-Professional Program, Junior Program, and the Queensland Dance School of Excellence, we host workshops and masterclasses.

QBLEARN is made possible through the generous support of our Program Partner, Tim Fairfax Family Foundation.

Above: QB Principals and Soloists Photographer: David Kelly

ATTENDING

A QUEENSLAND BALLET PERFORMANCE

It is important to prepare your students for their excursion to the ballet, as they might not be aware of the particular protocol expected when going to the theatre. The theatre experience is very different to the movies, watching TV and other entertainment events, therefore we have created a checklist to help your students know what to expect before, during and after the performance.

BEFORE THE PERFORMANCE

- Discuss the difference between a live performance and a movie/TV show. People on stage can see and hear the audience, so noise and movement might distract them. The dancers need to focus on dancing for your enjoyment, therefore you need to prepare yourself for sitting quietly in your seat for a long period of time.
- Outline your school's expectations regarding appropriate attire for this excursion. School uniforms are appropriate for matinee performances but you may allow your students to dress up for an evening performance. Smart casual attire is appropriate for an evening performance. Tell your students to make sure they wear something comfortable so they can enjoy the performance.
- Please explain to your students that you plan to arrive at the theatre at least 30 minutes prior to the performance. Latecomers may not be able to enter the theatre once the performance has begun.
- Depending on the purpose for attending the ballet, you may want to give your students some guidelines of what to look and listen for during the performance. This might be to purely enjoy the movement, music, setting, etc. or it could be more task-specific, such as trying to identify the dance components, etc. It is a skill to be able to watch something and remember different aspects of the performance and students need to practise this skill. Some schools do allow their students to bring notebooks into the theatre, however we encourage your students to be mindful of the other audience members and therefore watch and enjoy the show – then discuss their assessment task and make notes after the show.
- Outline to your students what they should not bring to the performance. Bringing school bags is not encouraged, but if you need to, please arrive early enough to check these into the cloakroom. Students should not bring their iPhones, cameras, iPods, headphones, etc. into the theatre itself. All electronic devices should be turned off before entering the theatre. Food (including chewing gum) and drink are also prohibited inside the theatre.
- Please ensure your students visit the restrooms before the performance begins.
- Queensland Ballet shows are often sold out, therefore the foyer will be very busy. Please encourage your students to stay with your group and be aware of the people around them.



ATTENDING

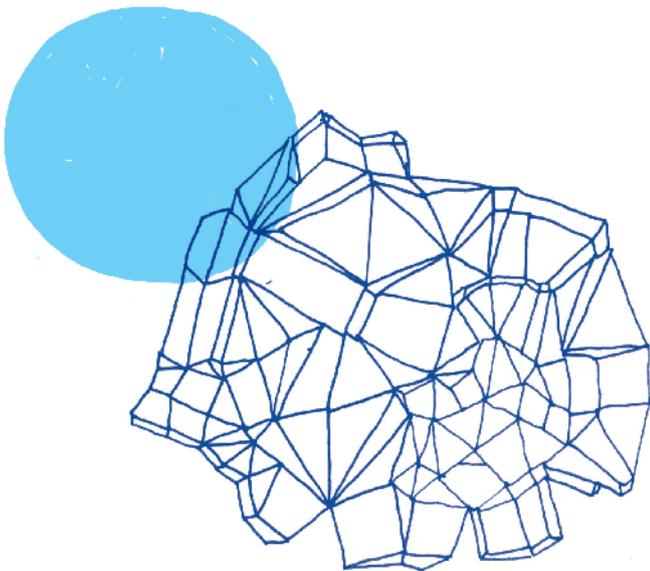
A QUEENSLAND BALLET PERFORMANCE

DURING THE PERFORMANCE

- Explain to your students that they will know when the performance is about to begin as the lights dim, the music starts and everyone in the audience becomes quiet.
- Let your students know that they can clap when they enjoy something – in a ballet performance it is customary to applaud when the dancer takes a bow and this often happens throughout the performance.
- Explain to your students that they should try and let themselves to be taken on a journey to another time and place and to enjoy the movements, music, sets and costumes.

AFTER THE PERFORMANCE

- Ask your students to remain seated until you ask them to leave. When leaving, be mindful of other patrons trying to exit the theatre.
- If you are attending a performance with a Post-Performance Q&A (Tuesday 9 and 16 April) please encourage your students to use the time between the conclusion of the show and when the Q&A begins to think of some great questions to ask the creative team. These may relate to the assessment task they are doing or something about the life of a dancer. When they ask the questions, try to be clear and concise.



QUEENSLAND BALLET ARTISTIC DIRECTOR LI CUNXIN



“I THINK DANCE EDUCATION IS ABOUT PLANTING THE SEED IN CHILDREN’S HEARTS, AS EARLY AS POSSIBLE, ENSURING THEIR UNDERSTANDING AND APPRECIATION OF DANCE. IN HINDSIGHT, I MISSED OUT ON THAT AS A CHILD. BEFORE I WENT TO THE BEIJING DANCE ACADEMY, THERE WAS NO SUCH THING AS AN ARTISTIC EDUCATION. I REALLY THINK IT’S ESSENTIAL TO INVOLVE YOUNG STUDENTS IN THIS ART FORM.”

LI CUNXIN

Li Cunxin (pronounced shwin-sing) is Queensland Ballet’s new Artistic Director, commencing with Season 2013. Having led a long and diverse career as a dancer, Li brings his passion for ballet, devotion to artistic excellence and international reputation and networks to Queensland Ballet’s rich 53-year history. He is the Company’s fifth Artistic Director and the first curatorial Artistic Director.

At the age of eleven, Li was selected by Madame Mao’s cultural advisors to attend the Beijing Dance Academy. In 1979 he joined Ben Stevenson’s Houston Ballet company as an exchange student and later went on to achieve the top rank of Principal in 1982. He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999, at the age of 38, but maintained his strong ties to the ballet community. Before taking on the role of Artistic Director

at Queensland Ballet, Li worked in Melbourne as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. He has been on the board of the Bionics Institute, and sat on the board of The Australian Ballet from 2005 until his appointment as the Artistic Director of Queensland Ballet.

In 2003 Li published his international best-selling autobiography *Mao’s Last Dancer*, which has received numerous awards. The book was adapted as a feature film in 2009.



Above: Li Cunxin Photographer: Chistian Aas

CINDERELLA

HISTORICAL CONTEXT

Interesting facts about...

CINDERELLA, THE BOOK

- There are many different versions of this story that date back centuries. The earliest version comes from China around 850 AD and describes the Chinese tradition of binding feet.
- The most well-known is by Charles Perrault, who introduced both the stepmother and ugly stepsisters and the royal ball into the storyline.
- The famous Brothers Grimm introduced the fairy godmother to the story.

CINDERELLA, THE BALLET

- Cinderella is considered to be a story ballet or narrative ballet, as it is an adaptation of a well-known story.
- Just like the book, there are many different ballet versions of *Cinderella* with choreography by Marius Petipa, Lev Ivanov, Enrico Cecchetti, Rostislav Zakharov, Konstantin Serfeyev, and Sir Frederick Ashton.
- *Cinderella* is a three-act ballet.
- The ugly stepsisters are often played by men.
- The music is composed by Sergei Prokofiev, a very famous 20th century Russian composer.

QUEENSLAND BALLET'S VERSION OF CINDERELLA

- This version was choreographed by Ben Stevenson (originally commissioned in 1970 for the National Ballet in Washington DC)
- The music is composed by Sergei Prokofiev and performed by the Queensland Symphony Orchestra, conducted by Andrew Mogrelia.
- Set design: Thomas Boyd
- Costume design: Tracy Grant Lord
- Lighting design: David Walters
- Duration: approx. 2 hours and 15 minutes with two intervals.

SOME INTERESTING THINGS FOR YOUR STUDENTS TO RESEARCH

- What other stories did Charles Perrault write?
- Many people have choreographed *Cinderella* – research these choreographers and identify the similarities and differences in each version.
- Who originally scored *Cinderella*?
- Are all ballets story or narrative ballets?
- What other ballets has Ben Stevenson choreographed?

“WHAT I WISHED TO EXPRESS ABOVE ALL IN THE MUSIC OF CINDERELLA WAS THE POETIC LOVE OF CINDERELLA AND THE PRINCE, THE BIRTH AND FLOWERING OF THAT LOVE, THE OBSTACLES IN ITS PATH AND FINALLY THE DREAM FULFILLED.”
SERGEI PROKOFIEV

CHOREOGRAPHER'S NOTES



Cinderella has been an exceedingly important work for me. It was the first full-length ballet that I choreographed. I had done *The Sleeping Beauty* before, but because I kept a lot of Petipa's version, I never felt it was mine. *Cinderella* had only 28 dancers in the cast when it was first done in Washington DC and I am glad to report that it was a success! It was a door that opened for me, enabling me to choreograph other full-length works.

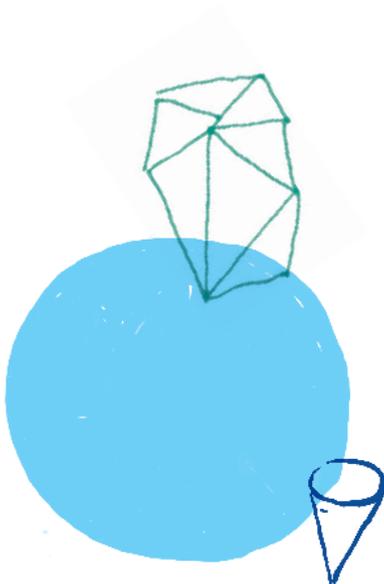
In putting *Cinderella* on the stage, I have tried to appeal to adults and children alike, from the romance of Cinderella and the Prince to the humour of the Ugly Stepsisters. It is always wonderful for me to hear the laughter of the children in the audience.

Each company and its dancers bring this ballet new life whenever it is performed. It is not just the same steps for every company, but sometimes new things are thought of to inspire the dancers who have to tell the story.

This will be my first ballet in Australia. I have known so many wonderful dancers, like the incredible Lucette Aldous, with whom I danced *Swan Lake* in London. Working with her and watching her dance made me realise that Australia was producing some incredible dancers and artists.

I am very excited that Queensland Ballet will be performing my *Cinderella*, especially as this is Li Cunxin's inaugural season with the Company.

Ben Stevenson OBE



THE STORY OF CINDERELLA

ACT 1

Cinderella stops her stepsisters from roughly teasing her poor father, but they turn on her furiously and she is ordered to clean the room. Left alone, she takes out a portrait of her dear mother. Her father returns and is overcome with remorse; his daughter lovingly tries to reassure him, but their tender exchange is interrupted by the stepsisters, who snatch away the portrait.

Suddenly, an old woman enters, begging for food. The stepmother scornfully gives her the portrait instead, but the woman returns it to Cinderella. She accepts some bread in return, and departs.

A dressmaker, wigmaker and dancing master arrive to prepare the stepsisters for the royal ball. When the family has departed, Cinderella tries to console herself by dancing with a broom, but eventually she bursts into tears. At this moment, the beggar woman returns - and magically changes into a Fairy Godmother! The kitchen is replaced by an enchanted glade.

Cinderella is given a pair of slippers, the fairies of Spring, Summer, Autumn and Winter dance for her, and her rags become a beautiful gown. But she is warned that at midnight, the magic will end. The Fairy Godmother then transforms a pumpkin and four mice into a magnificent coach and horses, and Cinderella is driven to the ball.

INTERVAL

ACT 2

At the palace, a jester welcomes the ball guests. The Prince gallantly invites each of the stepsisters to dance, much to the amusement of all.

Festivities are interrupted by the arrival of Cinderella. She is so beautiful and graceful, the Prince is immediately smitten. Oranges, the rarest fruit in the land, are offered to the guests, and Cinderella kindly gives hers to one of her stepsisters, who had missed out on the treat. The clock strikes midnight, Cinderella's clothes turn to rags, and she rushes from the ballroom, leaving one slipper behind in her haste.

INTERVAL

ACT 3

Back in the kitchen, Cinderella finds the remaining slipper in her pocket, but hides it quickly when the family returns. The Prince and his courtiers arrive in search of the owner of the lost slipper. The stepsisters try to fit the slipper in vain, and then the Prince notices Cinderella sitting shyly by the fire. The second slipper falls from her pocket, and he is overjoyed to find his love. Despite her ragged appearance, he asks her to marry him. Cinderella forgives her stepmother and stepsisters.

In the magic glade, the Prince and Cinderella dance a romantic pas de deux, and the new princess is acclaimed by all.



Costume designs for Summer, Spring, Winter and Autumn Fairies by Tracy Grant Lord

Q&A

WITH LI CUNXIN

Why have you chosen *Cinderella* to be your first mainstage production with Queensland Ballet?

Cinderella is one of the most romantic and most beautiful ballets in the world. The music is beautiful and the score is magical. *Cinderella* was one of my favorite ballets to perform as a dancer and I have performed the roles of the Jester and the Prince. The Prince was my favourite, of course!

CLASS DISCUSSION

Research Li Cunxin's career as a performer and create a list of his major roles as a Principal Dancer.

What is your vision for the work?

My vision is to inspire the audience and to take them on a magical journey into *Cinderella*'s world.

What is your role in the shaping and vision of the piece?

I am involved creatively throughout the whole process, because I know the production inside out, having performed it at least 25 times throughout my own career. I am very hands-on in the studio while I am teaching and rehearsing the dancers.

Are there any components that you have removed or added to this production?

No, this is a very traditional production.

CLASS DISCUSSION

If given the opportunity, how would you retell the story of *Cinderella* for a contemporary audience?

How technically demanding is this production for the dancers of Queensland Ballet?

This production is very demanding for the dancers due to its highly classical nature. Ben Stevenson's choreography is also known to be quite technically challenging, particularly the solos and pas de deux work.

What is Queensland Ballet's rehearsal process?

We have prepared the dancers for *Cinderella* through teaching and rehearsing. Our dancers are already naturally strong. We work with them daily on their basic technique, so this is a great foundation for these big ballets. We then teach and coach each dancer, throughout the five-week rehearsal period, on the specific skills and technique needed for *Cinderella*. Our rehearsal process is very detailed and quite vigorous in getting the dancers ready.

"THEY MUST BE READY PHYSICALLY, MUSICALLY, MENTALLY AND TECHNICALLY."

To be musically ready, the dancers need to understand and feel the music, not just listen to it. Music is a dancer's most important partner. Music has to become inherently part of the movements being performed.

CLASS DISCUSSION

Musicality is one of the expressive skills needed for a dancer to communicate the intention of the dance to the audience. What does musicality mean?

Cinderella is a very strong character-based production. How do you help the dancers to develop their expressive skills to communicate the comedy throughout the performance?

There must be a sense of drama and theatre, as there are a lot of acting roles in this production. The dancers have to become their characters, not just play the characters. We try to get the dancers to draw on their own life experience and drama to relate to a character.

CLASS DISCUSSION

Choose a character or scene from *Cinderella* that you relate to. Which personal life experiences could you draw upon if you were to perform this character or scene? Create an internal monologue for your chosen character and explore the expressive skills needed to communicate this to the audience.

What do you see your role is, as the Artistic Director of Queensland Ballet?

My role as the Artistic Director is to bring the best creative team together to create my vision. I bring together the team to make the production work seamlessly; I'm playing a producer's role. Each element - the choreography, the musicians, the set, lighting, costume design and most importantly the dancers are all handpicked and carefully selected by myself. A lot of elements have to come together to bring *Cinderella* to life. I know some of the team members for this production well, and others, I'm working with for the first time. Overall, it's working really well.

Q&A

WITH CINDERELLA'S COSTUME DESIGNER TRACY GRANT LORD



Tracy Grant Lord has designed gorgeously elaborate costumes for *Cinderella*, many with braid, beading and crystals.

There are 42 different designs for 29 different characters and 130 costume sets, each comprising up to five pieces. Several thousand metres of fabric and trim are required! Wardrobe Production Manager Noelene Hill has marshaled a large group of 30 talented craftspeople to make patterns, costumes, jewellery, headpieces, hats, and shoes. They will spend nearly 7,000 hours in total working on the entire suite of costumes.

What inspired you when designing the costumes for *Cinderella*?

I had Prokofiev's brilliant music as the perfect inspiration for the design of this *Cinderella* plus Ben Stevenson's wonderful original choreography and Li's clear vision for this new Queensland Ballet production.

Are there thematic elements which recur across the designs?

Fairytale, Magic and Elegance are three of the main drivers for this design. Refining the visual definitions of these elements, alongside the history of the work and the requirements and expectations of a company, naturally brings a design together.

How do you collaborate with the set designer to ensure that costumes and sets will work together?

Sometimes you work in isolation for the first few weeks and then join together to share your ideas. It is always a great thrill to discover the natural harmony of designs when derived from the same inspirational sources.

Did you undertake much research into historical costume in order to re-create a period look?

Yes, I need a very clear understanding of period and construction for each new work.

How is designing for dance different to designing for theatre or opera?

The differences in practical terms are the obvious ones of ease of movement and weight of costume alongside the universal questions of appropriateness of design for character, performer and production. All forms of performance demand these considerations to greater or lesser degrees.

You have previously designed *Cinderella* for the Royal New Zealand Ballet. Even though you are working to a new design brief for Queensland Ballet, has your familiarity with the characters influenced your new designs?

Yes, of course. It is as if I now know this family of characters very very well – they are close friends. I have certainly heard their story many many times. They have moved to another place and are telling their story in another way but I know who they are and can see them clearly in this new light.



GO TO [YOUTUBE.COM/QLDBALLET](https://www.youtube.com/QLDBALLET) FOR A GLIMPSE BEHIND-THE-SCENES IN WARDROBE WITH TRACY, AND SEE SOME OF THE EXQUISITE COSTUMES IN THE MAKING.

COSTUME DESIGN

CLASS ACTIVITY STEP 1



LOOK AT THE COSTUME DESIGNS BELOW
AND IDENTIFY THE PERIOD ASPECTS/ELEMENTS.



PRINCE AT THE BALL



JESTER AT THE BALL



DRESSMAKER AND ASSISTANTS



UGLY STEPSISTER 1 AT HOME

COSTUME DESIGN

CLASS ACTIVITY STEP 2



RESEARCH FROM WHICH PERIOD THESE DESIGNS ARE DRAWING INFLUENCES AND MATCH THE DESCRIPTIONS BELOW WITH THE APPROPRIATE COSTUME DESIGN.

DESCRIPTION

Period dresses with organza overlaid with pintucks as shown, red petticoats. Ruched sleeves and gathered sleeve heads. False jabot. Ruched taffeta apron. Period frock coat, 2-piece crosscut sleeves with gathered sleeve head, circa 1820. False waistcoat. Centre side front openings (faux) on fitted trousers with braces. False jabots on dickie.

FABRICS

Taffeta, organza, tulle, twill, faille, velvet.

NOTIONS

Rhinestone buttons, ribbon, lace, feathers, braid.

SHOES

Black boots (or shoes with spats), ballet shoes. Black boots. Black tights, cream tights and ribbed cream tights.

MILLINERY

Riding hat with upturned brim and rosettes, chinstrap. Bonnet with chinstrap.

WIGS

Young man assistant with hair brushed forward.

ACCESSORIES

Mesh mittens, chatelaine, locket choker.

DESCRIPTION

Period underwear, including pantaloons with gathered crutch, corset, chemise, bum pad, petticoat and robe.

FABRICS

Striped satin/ brocade/ faille, silk noile, cotton, taffeta, tulle.

NOTIONS

Ribbon, braid, lace, feathers.

SHOES

Pale pink shoes with feather detail. Pink tights.

MILLINERY

Mop cap with chin strap.

WIGS

Possibly a bald cap?

ACCESSORIES

Beauty spot.

DESCRIPTION

Embellished tunic with two-piece crosscut sleeve, fitted through torso, false waistcoat and peplum skirt with flare. False jabot. Men's ballet tights. Embellished cloak shawl.

FABRICS

Faille, taffeta, satin, velvet, lycra.

NOTIONS

Embellished braids and motif, rhinestones and buttons, diamante, crystals.

SHOES

Ballet shoes.

MILLINERY

None

WIGS

None

ACCESSORIES

None

DESCRIPTION

Fitted, slightly padded buttoned and belted tunic with flared peplum skirt, lycra sleeve and tights with codpiece. Streamers from seam points and neckchief collar.

NB. some 'royal blue' may be introduced in spare fashion.

FABRICS

Faille, taffeta, velvet, satin, lycra.

NOTIONS

Braids, ribbon, buttons, belt.

SHOES

Ballet shoes.

MILLINERY

Headscarf and eye mask and/ or harlequin make-up.

WIGS

None

ACCESSORIES

None

IN THE CLASSROOM

CHOREOGRAPHIC TASK 1

COSTUME DESIGNER, TRACY GRANT LORD STATES:

“I HAD PROKOFIEV’S BRILLIANT MUSIC AS THE PERFECT INSPIRATION FOR THE DESIGN OF THIS *CINDERELLA*.”



WHILE LISTENING to a section of Prokofiev’s score, draw your personal response to the music. This shouldn’t be a drawing of one of the characters, but rather a reaction to the emotion of the piece or the dynamic changes in the music. The drawing may end up being a landscape or something much more abstract. Think about shapes, colours, lines, etc.

Once everyone has completed a drawing, display them around the room and ask the students to select one that appeals to them aesthetically (they are not to choose their own).

Students are to use this new drawing and the section of Prokofiev’s score as stimulus to create a movement sequence or group of sequences.

IDEAS FOR YOUR CHOREOGRAPHIC APPROACH TO THIS TASK:

Brainstorm, using a concept map, all the thoughts and ideas that pop into your head when looking at the drawing and listening to the music.

See if you can find any connections between what you have written about the drawing versus what you have brainstormed about the music. Remember you don’t always need to find similarities – try and look for contrasting ideas too!

Use the shapes within the drawing to create shapes with your body – find transitions to link each shape together.

Use the lines to create floor patterns.

Link different colours to different dynamic qualities (swinging, suspended, percussive, vibratory, stillness, sustained, collapsing) and explore how to connect these ideas through movement. You could do the same for different actions.

Manipulate your movement using the choreographic devices (abstraction, repetition, retrograde, embellishment, fragmentation, etc.)

Experiment with form (Binary, Ternary, Narrative, etc.) and see which structure works for your ideas.



ALLOW TIME for students to explore and experiment with these ideas. Once they have their ideas, ask them to make decisions and form them into a cohesive piece. You may want them to layer an intention onto the piece or just leave it as a visceral response.

PRESENT TO THE CLASS and discuss the similarities and differences in everyone’s responses.

IN THE CLASSROOM

CHOREOGRAPHIC TASK 2

THE STORY OF *CINDERELLA* MAY BE A WONDERFUL FAIRYTALE FILLED WITH MAGIC AND ROMANCE, BUT IT ALSO EXPLORES DEEPER THEMES SUCH AS UNJUST OPPRESSION AND MISTREATMENT.



Using these opposing themes as your stimulus, you need to create two contrasting movement motifs. Movement could be using ballet or contemporary technique (or any type of movement).

MOTIF 1

Magic and romance

MOTIF 2

Unjust oppression and mistreatment

IDEAS FOR YOUR CHOREOGRAPHIC APPROACH TO THIS TASK:

Brainstorm your ideas for each motif's theme by creating two separate vision boards. (Use images from magazines, words, your own drawings, etc. to create the vision boards. NOTE: to incorporate ICT into the classroom you could use Pinterest if your school has access to this site or set up something similar on a blackboard.)

Use these vision boards to stimulate ideas about the movement components of your motif – gestures, shape, levels, spatial relationships, size, actions, etc.

Explore these ideas and experiment with devising movement.

Apply the use of different dynamic qualities to your movement motif to find the energy needed to communicate your ideas to the audience.



ONCE YOU HAVE DEVISED TWO CONTRASTING MOVEMENT MOTIFS, spend some time developing variations to each motif to expand your choreography and create two clear sections of movement. Ensure your motif can be identified throughout.

IDEAS TO MANIPULATE A MOTIF OR MOVEMENT SEQUENCE:

Mix up the order of the movements

Add a set floor pattern

Change the size of the movement

Use the choreographic device of Fragmentation (manipulate a fragment or tiny section of the motif)

Swap the dynamics of each movement

Play with the pace of small sections or each movement

Change or add different levels or directions

Use Retrograde - perform a section backwards



ONCE YOU HAVE YOUR TWO CONTRASTING SECTIONS OF MOVEMENT, use Ternary form (ABA) to structure your dance. You will need to decide which section will be A and B. You may also want to make a slight variation to A when you use it the second time.

PRESENT TO THE CLASS and discuss the use of contrasting motifs and how different students manipulated their movement motifs.

IN THE CLASSROOM

CHOREOGRAPHIC TASK 3

THE USE OF HUMOUR IS A BIG PART OF QUEENSLAND BALLET'S *CINDERELLA*. THIS IS MOST OFTEN SEEN THROUGH THE SLAPSTICK CHARACTERS OF THE UGLY STEPSISTERS AND THE JESTER. WITHIN THE BALL SCENE, THE JESTER PLAYS MANY JOKES ON THE UGLY STEPSISTERS.



IN PAIRS, create a slapstick dance routine exploring interesting ways to trick your partner.

IDEAS FOR YOUR CHOREOGRAPHIC APPROACH TO THIS TASK:

Start with well-known gestural/physical tricks (eg down low – too slow)

Link some of these tricks together using interesting transitions

Expand on the foundations of these tricks and experiment with other ways to present the same idea (eg. down low – too slow, surprising someone by moving away from them quickly – it is not what they expect)

Come up with new ways to trick or tease your partner

Explore contact work



ONCE YOU HAVE EXPERIMENTED, make some decisions and form a cohesive sequence of humorous movement. Don't forget to manipulate the components of dance to help you communicate your intent to the audience.

PRESENT TO THE CLASS and discuss how effective the tricks were in making you laugh.

Note: You could add an extension to this task and explore how humour can sometimes turn into cruelty.

IN THE CLASSROOM APPRECIATION TASK 1

FAIRYTALES OFTEN HAVE ARCHETYPAL CHARACTERS THAT REPRESENT GOOD OR EVIL. *CINDERELLA* DEPICTS THE THEME OF GOOD VERSUS EVIL THROUGH THE CHARACTERS OF THE UGLY STEPSISTERS AND CINDERELLA.

CINDERELLA IS PORTRAYED AS A BEAUTIFUL YOUNG GIRL WITH A KIND HEART WHO IS IN AN UNFORTUNATE CIRCUMSTANCE. ALTHOUGH THE UGLY STEPSISTERS ARE NOT NECESSARILY EVIL, THEY ARE CERTAINLY PORTRAYED AS SELFISH, NASTY AND SILLY.



LOOK at these two contrasting images below and identify the elements of each costume which represent each character's personality traits.

EVALUATE how effective the depictions of three archetypal characters were within Queensland Ballet's *Cinderella*. Through your analysis and interpretation of the interrelationships between the movements, costumes, music and other relevant dance components, evaluate how effectively these characters' personalities, roles and motivations are communicated to the audience. Justify your response with relevant examples or evidence from the piece.



UGLY STEPSISTER 2 AT THE BALL



CINDERELLA AT THE BALL

IN THE CLASSROOM

APPRECIATION TASKS 2 & 3

TASK 2

"CINDERELLA IS ONE OF THE MOST ROMANTIC AND MOST BEAUTIFUL BALLETS IN THE WORLD."
LI CUNXIN

CINDERELLA IS ESSENTIALLY A STORY ABOUT LOVE WINNING AGAINST ALL ODDS.



EVALUATE the success of Li Cunxin's vision to convey beauty and romance throughout *Cinderella's* storyline. Analyse and interpret the relationship between the movement and three other dance components. Support your evaluation using examples and evidence from the work to justify your ideas.

NOTE FOR TEACHERS – STUDENTS COULD EXPLORE THE FOLLOWING:

Movement and music

Movement and costume

Movement and lighting

Movement and props/set

Movement and ... (another dance component)

TASK 3

CINDERELLA'S CHARACTER EXPERIENCES A PHYSICAL AND PERSONAL TRANSFORMATION BY THE END OF THE BALLETT.



THROUGH THE ANALYSIS AND INTERPRETATION of three significant moments within the ballet, evaluate how successfully Cinderella's transformation was portrayed to the audience. Throughout your evaluation, deconstruct the dance components used and justify your ideas with clear examples and evidence from the work itself.

NOTE FOR TEACHERS – SUGGESTED STRUCTURE FOR THE BODY OF THE ESSAY:

MOMENT 1

(discussion of the movement in relation to other relevant dance components)

MOMENT 2

(discussion of the movement in relation to other relevant dance components)

MOMENT 3

(discussion of the movement in relation to other relevant dance components)

BALLET VOCABULARY

Allégro

[*a-lay-GROH*; Italian: *al-LAY-groh*]

Brisk, lively. A term applied to all bright and brisk movements. All steps of elevation such as the entrechat, cabriole, assemblé, jeté and so on, come under this classification.

Arabesque

[*a-ra-BESK*]

One of the basic poses in ballet, it is a position of the body, in profile, supported on one leg, which can be straight or demi-plié, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line from the fingertips to the toes. The shoulders must be held square to the line of direction.

Assemblé

[*a-sahn-BLAY*]

Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. Both legs come to the ground simultaneously in the fifth position.

Attitude

[*a-tee-TEWD*]

It is a position on one leg with the other lifted in back, the knee bent at an angle of 90 degrees and well turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side.

Balancé

[*ba-lahn-SAY*]

Rocking step.

Ballon

[*ba-LAWN*]

Bounce. Ballon is the light, elastic quality in jumping in which the dancer bounds up from the floor, pauses a moment in the air and descends lightly and softly, only to rebound in the air like the smooth bouncing of a ball.

Battement

[*bat-MAHN*]

Beating. A beating action of the extended or bent leg. There are two types of battements, grands battements and petits battements. The petits battements are: Battements tendus, dégagés, frappés and tendus relevés: stretched, disengaged, struck and stretched-and-lifted.

Battement tendu

[*bat-MAHN tahn-DEW*]

Battement stretched. The working foot slides from the first or fifth position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight. When the foot reaches the position pointe tendue, it then returns to the first or fifth position. Battements tendus may also be done with a demi-plié in the first or fifth position.

Battement, grand

[*grahn bat-MAHN*]

Large battement. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. This must be done with apparent ease, the rest of the body remaining quiet.

Bras bas

[*brah bah*]

Arms low or down. This is the dancer's "attention." The arms form a circle with the palms facing each other and the back edge of the hands resting on the thighs. The arms should hang quite loosely but not allowing the elbows to touch the sides.

Chaînés

[*sheh-NAY*]

Chains, links. This is an abbreviation of the term "tours chaînés déboulés": a series of rapid turns on the points or demi-pointes done in a straight line or in a circle.

Chassé

[*sha-SAY*]

Chased. A step in which one foot literally chases the other foot out of its position; done in a series.

Coda

(1) The finale of a classical ballet in which all the principal dancers appear separately or with their partners.

(2) The final dance of the classic pas de deux, pas de trois or pas de quatre.

Couru

[*koo-REW*]

Running. As, for example, in pas de bourrée couru.

Demi-plié

[*duh-MEE-plee-AY*]

Half-bend of the knees. All steps of elevation begin and end with a demi-plié. See Plié.

Demi-pointes, sur les

[*sewr lay duh-mee-PWENT*]

On the half-points. Indicates that the dancer is to stand high on the balls of the feet and under part of the toes. Also used in the singular, "sur la demi-pointe."

Devant

[*duh-VAHN*]

In front. This term may refer to a step, movement or the placing of a limb in front of the body. In reference to a particular step, the addition of the word "devant" implies that the working foot is closed in the front.

Diagonale, en

[*ahn dya-gaw-NAL*]

In a diagonal. Indicates that a step is to be done traveling in a diagonal direction.

BALLET VOCABULARY

CONTINUED

Échappé

[ay-sha-PAY]

Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. Échappés are done to the second or fourth position, both feet traveling an equal distance from the original centre of gravity.

Élévation

[ay-lay-va-SYAWN]

Élévation is the ability of a dancer to attain height in dancing. The elevation is reckoned by the distance between the pointed toes of the dancer in the air and the ground.

Entrechat

[ahn-truh-SHAH]

Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

Épaulement

[ay-pohl-MAHN]

Shouldering. The placing of the shoulders. A term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder.

Fondu, fondué

[fawn-DEW]

Sinking down. A term used to describe a lowering of the body made by bending the knee of the supporting leg.

Fouetté

[fweh-TAY]

Whipped. A term applied to a whipping movement. The movement may be a short whipped movement of the raised foot as it passes rapidly in front of or behind the supporting foot or the sharp whipping around of the body from one direction to another.

Fouetté rond de jambe en tournant

[fweh-TAYrawn duh zhahnb ahn toor-NAHN]

Whipped circle of the leg turning. This is the popular turn in which the dancer executes a series of turns on the supporting leg while being propelled by a whipping movement of the working leg.

Glissade

[glee-SAD]

Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it.

Jeté, grand

[grahn zhuh-TAV]

Large jeté. In this step the legs are thrown to 90 degrees with a corresponding high jump. It is done forward to attitude croisée or effacée, and to all the arabesques. It may also be done backward with the leg raised either croisé or effacé devant.

Pas de bourrée

[pah duh boo-RAY]

Bourrée step.

Pas de chat

[pah duh shah]

Cat's step. The step owes its name to the likeness of the movement to a cat's leap.

Penché, penchée

[pahnh-SHAY]

Leaning, inclining.

Pirouette

[peer-WET]

Whirl or spin. A complete turn of the body on one foot, on point or demi-pointe. Pirouettes are performed en dedans, turning inward toward the supporting leg, or en dehors, turning outward in the direction of the raised leg.

Plié

[plee-AY]

Bent, bending. A bending of the knee or knees.

Port de bras

[pawr duh brah]

Carriage of the arms.

Relevé

[ruhl-VAY]

Raised. A raising of the body on the points or demi-pointes, point or demi-pointe.

Retiré

[ruh-tee-RAY]

Withdrawn. A position in which the thigh is raised to the second position en l'air with the knee bent so that the pointed toe rests in front of, behind or to the side of the supporting knee.

Rond de jambe

[rawn duh zhahnb]

Round of the leg, that is, a circular movement of the leg.

Sauté, sautée

[soh-TAY]

Jumped, jumping. When this term is added to the name of a step, the movement is performed while jumping.

Tour en l'air

[toor ahn lehr]

Turn in the air. This is essentially a male dancer's step. It's a turn in the air in which the dancer rises straight into the air from a demi-plié, makes a complete turn and lands in the fifth position with the feet reversed. The turn may be single, double or triple according to the ability of the dancer.

Tournant, en

[ahn toor-NAHN]

Turning. Indicates that the body is to turn while executing a given step. As, for example, in assemblé en tournant.

Variation

{va-rya-SYAWN}

Variation. A solo dance in a classic ballet.