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arts education

NEW JERSEY PERFORMING ARTS CENTER
The story of Cinderella is one that every child grows up with. It is an ancient story told in multiple variations across the globe, but the basic story is that of a girl whose underlying character goes unrecognized, and who unexpectedly achieves great fortune after being neglected and mistreated. American children are largely familiar with one or more of the Disney versions, which are themselves mainly derived from the French fairy tale Cendrillon by Charles Perrault.


ANASTASIA EMELIANOVA, Soloist, Ballet Master, Coach, was born in the city of Odessa, Ukraine in 1988. She graduated from the Natalia Trishina and Yuly Medvedev School of Classic Dance in 2004. Anastasia is a Laureate of the ROSSE International Ballet Competition. Ms. Emelianova has danced with the following ballet companies: Moscow City Ballet, Imperial Ballet, The Crown of Russian Ballet. Her repertoire includes: The Nutcracker, Cinderella, Carmen, Sleeping Beauty, Tristan and Isolde, Valslisa, Romeo and Juliet, Time, Don Quixote, Cross Winds, etc. Anastasia Emelianova worked as a Ballet Master and Coach for many classical ballet productions such as C. Pugni – Pas de Quatre, S. Prokofiev – Cinderella, The Stone Flower, P. Tchaikovsky – Sleeping Beauty, Swan Lake and The Nutcracker. Ms. Emelianova performed on tour in many countries, including Poland, Hungary, Romania, Germany, Holland, Austria, Switzerland, Belgium, Ireland, Canada, and the United States of America.

Tell us more about your company's history.
The State Ballet Theatre of Russia, the touring name of the Voronezh State Theatre of Opera and Ballet, was established in 1961. The director is the Honored Artist of Russia, Igor Nepomnyashchy. The artistic director of the ballet since the early 1990s is People’s Artist of Russia Nabilya Vaitova. The repertoire of the Theatre includes work by both classical and modern Russian composers including Swan Lake, The Sleeping Beauty, Cinderella, The Nutcracker, Giselle, Don Quixote, Le Sylphide, Scheherazade, Gavolr Holt, The Stone Flower, 1001 Nights, Carmen-suite, Capollino, Doctor Aubolit, Francesca di Rimini and The Fountain of Bakhchisarai.

Tell us about your dancers’ origins and training.
All dancers of the State Ballet Theatre of Russia are graduates of prominent Russian choreography schools. Children are carefully selected during the initial admittance process at the age of 8-9. Their next 10 years in school are extremely challenging and competitive. Ballet training becomes a major part of their everyday life. While in school many students start to regularly perform on stage in the local theaters. Many talented dancers are invited to join ballet companies promptly upon their graduation.

How do you feel about touring in the United States?
It’s always a pleasure to come to the United States. American audiences are always very welcoming and have the highest appreciation for classical ballet. American ballet was greatly influenced by many international ballet choreographers and prominent dancers such as George Balanchine, the founder of the School of American Ballet and the New York City Ballet, Rudolph Nureyev, and Mikhail Baryshnikov, to name just a few.

How do you feel about bringing the Russian ballet heritage into the modern age?
Traditional Russian classical ballet had been crystallized and brought to its immaculate form by many generations of accomplished, brilliant ballet masters. The classical ballet technique with its emphasis on precise execution of every movement is responsible for the aesthetics of ballet performance. Rigorous practice helps students develop the desired high-level technical skill, expressiveness, and prevents injury. The techniques found in classical ballet are a framework for many other styles of dance, including jazz and contemporary ballet.

What advice would you give to aspiring dancers?
Love what you do with passion, endure hard work with a smile and the elegance of a dancer, and make sure you build on a good classical foundation, as it will allow you the freedom to become an artist and achieve greatness.
The P.E.R.F.O.R.M. activities will enable students to get the most out of a SchoolTime performance.

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<tr>
<th>TEACHER FOCUS</th>
<th>STUDENT ACTIVITY</th>
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<tr>
<td><strong>PREPARE for the performance</strong></td>
<td>Learn more about the strenuous training for ballet dancers using online resources, especially video samples. How well do you know the story of Cinderella? How many different versions of Cinderella do you know? Recount what you recollect of the story and discuss its underlying themes.</td>
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<tr>
<td><strong>EXPERIENCE the performance</strong></td>
<td>Observe the movements, listen to the music, and feel the drama of the characters unfolding before you. Observe how the audience around you reacts. How does this performance make you feel?</td>
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<tr>
<td><strong>REFLECT, RESPOND and READ</strong></td>
<td>Reflect on and lead the class in a discussion How did the performance make you feel? Discuss both the dance performances and the dramatic tension of the story. Could you identify with a particular character? Was there a passage of music you enjoyed? Could you imagine moving like the ballet dancers?</td>
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<tr>
<td><strong>FOCUS</strong></td>
<td>Discuss in your groups: How have modern-day versions changed the story? If you were writing the fairy tale today, how would you change it?</td>
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<tr>
<td><strong>ORIGINATE</strong></td>
<td>Consider how the story of Cinderella would be best illustrated in a new way. Work together to create a new fairy tale, in any artistic form you wish, that is relevant to your own personal experiences.</td>
</tr>
<tr>
<td><strong>REHEARSE</strong></td>
<td>It’s time to practice. You might have improvised at first, but now it’s time to share with an audience. Make a video recording to help you remember what you’ve done. Watch the recording and critique your performance as a group. Practice again, to refine and polish your ideas.</td>
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<tr>
<td><strong>MAKE magic</strong></td>
<td>It’s time to share your creation. After you’re done, be sure to talk with your audience to hear what they thought. Listen to their reactions. Were they inspired by your creation?</td>
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**NJ ARTS STANDARDS**

**NATIONAL ARTS STANDARDS**

**NEW JERSEY STUDENT LEARNING STANDARDS**

** english Language Arts**

** nj SOCIAL STUDIES STANDARDS**

** NJ ARTS STANDARDS**

** RESOURCES**

** VIDEOS**

Vaganova Ballet Academy. Classical Dance Exam. Girls, 4th class. 2015 https://www.youtube.com/watch?v=RQRkG5aoQRe8

Inside the Bolshoi Ballet’s daily class https://www.youtube.com/watch?v=C723_FQe764

Cinderella: Bolshoi ballet film of Prokofiev’s Cinderella with Raisa Struchkova, Gennadi Lediakh, and Ekaterina Maximova as Spring. https://www.youtube.com/watch?v=2GnlumOyMNM

Cinderella trailer, 2016, The national Ballet of Canada https://www.youtube.com/watch?v=relWi6rRzdI

**MUSIC**

Prokofiev - Cinderella - Suite No.1 (includes a photo of the composer) https://www.youtube.com/watch?v=8oWg5nY9zDA

**OTHER VERSIONS**


** FIND THE STANDARDS**

For more detailed information on the standards, visit these websites:

**NJ LEARNING STANDARDS ELA** - http://www.state.nj.us/education/cccs/2016/ela/

**NJ SOCIAL STUDIES STANDARDS** - http://www.state.nj.us/education/cccs/2014/ss/


**NATIONAL ARTS STANDARDS** - http://www.nationalartsstandards.org

** HISTORICAL CONTEXT**

**NEW JERSEY ARTS STANDARDS**

** 7: Perceive and analyze artistic work**

** 6: Convey meaning through the presentation of artistic work**

** 5: Develop and refine artistic techniques and work for presentation.**

** 4: Interpret and analyze artistic work**

** 3: Respond to and reflect on artistic work**

** 2: Compose and creatively express ideas**

** 1: The Creative Process**

NJ ARTS Standards

1.1 The Creative Process
1.2 History of Arts & Culture
1.3 Performance
1.4 Aesthetic Response & Critique

National Arts Standards

1: Generate and conceptualize artistic ideas and work.
2: Develop and refine artistic techniques and work for presentation.
3: Convey meaning through the presentation of artistic work.
4: Interpret and analyze artistic work.
5: Respond to and reflect on artistic work.

**HISTORY OF BALLET**

Tracing Ballet’s Cultural History Over 400 Years http://www.npr.org/2012/11/16/157754286/tracing-ballets-cultural-history-over-400-years
Cinderella, or The Little Glass Slipper, is a folk tale telling the story of a girl who is unjustly oppressed and who eventually receives her just reward. This original “rags to riches theme” includes thousands of variations on the fairy tale worldwide.

The oldest documented version comes from China, and the oldest European version from Italy. The most popular versions, and those best known to American readers, were first published by Charles Perrault in Histoires ou contes du temps passé in 1697 and later by the Brothers Grimm in their folk tale collection Grimm’s Fairy Tales. Although the story’s title and main character’s name change in different languages, in English-language folklore “Cinderella” is well-known as an archetype. Say “Cinderella story” to most people, and they immediately recognize that it refers to a person who suffered neglect, only to unexpectedly be recognized and rewarded.

Variations of the story are drawn from the eastern folk legends of China, Indonesia, Malaysia, the Philippines, Vietnam, and Korea, as well as Iranian and Middle Eastern sources. Western versions are found in Great Britain, Italy, and France. Among the differences in the plot are whether the famous lost shoe was a glass slipper or one of fur, whether Cinderella leaves a slipper as a clue or instead an anklet or ring, whether it was the stepmother who oppressed her or Cinderella’s own father, whether the fairy godmother gifted Cinderella the stepmother who oppressed her or Cinderella’s own mother’s spirit who did so, and whether the spell cast ended at the stroke of midnight or if Cinderella simply left the ball because she was tired.

Russian composer Sergei Prokofiev’s 1944 ballet Cinderella (Russian: Золушка) Op. 87, is one of his most popular and melodious compositions, inspiring many choreographers since its premiere. The piece, composed between 1940 and 1944, was interrupted when Prokofiev broke off to write his opera, War and Peace. The world premiere was conducted on November 21, 1945 at the Bolshoi Theatre, with choreography by Rostislav Zakharov and Galina Ulanova in the title role. The ballet is notable for its joyous music, lush scenery, and for the comic double-roles of Cinderella’s two stepsisters and Cinderella’s stepmother, who are portrayed as more mad than bad.

The fairy tale has been reconceived in several different art forms, including multiple ballets, symphonies, operas, plays, books, and movie versions. Prokofiev’s ballet explores the question “when is a fairy tale not a fairy tale.” Students may recognize this theme from other modern versions, such as Stephen Sondheim’s Into the Woods, released as a major motion film in 2015 by Disney, where the familiar phrase “happily ever after” is turned on its head in the second act. Disney’s original 1950 animated classic is well known, and the movie was remade in a life-action version in 2015, starring Lily James.

Vocabulary

Arabesque (Ah rah besk) – a position on one leg with the other leg raised behind the body and extended in a straight line.

Barre – a horizontal bar (usually made of wood) along a studio wall for class exercises. Every ballet class begins with barre exercises.

Bolshoi – Big in Russian. The Bolshoi Ballet is an internationally renowned classical ballet company, based at the Bolshoi Theatre in Moscow, Russia. Founded in 1776, the Bolshoi is among the world’s oldest ballet companies. It only achieved worldwide acclaim, however, in the early 20th century when Moscow became the capital of Soviet Russia. Along with the Mariinsky Ballet in Saint Petersburg, the Bolshoi is recognized as one of the foremost ballet companies in Russia.

Choreography – describes the steps, combinations and patterns of a ballet or dance.

Composer – a person who writes music, especially as a professional occupation.

Cinderella – a children’s story about magical and imaginary beings and lands.

Grande Jeté (grand je tay) – a big jump from one foot to the other in which the working leg is brushed into the air and appears to have been thrown.

Pas de deux – a dance for two.

Pirouette (peer o wet) – a rotation or spin - a complete turn of the body on one foot, on point or demi-pointe (half-pointe).

Pointe shoes – The satin ballet shoes used by dancers when dancing on their pointes (toes). Pointe shoes are reinforced with a box constructed of numerous layers of strong glue in between layers of material. Pointe shoes are not made of cement or wood.

Prima ballerina – the chief female dancer in a ballet or ballet company. Prima ballerina assoluta is a title awarded to the most notable of female ballet dancers. To be recognized as a prima ballerina assoluta is a rare honour, traditionally reserved only for the most exceptional dancers of their generation.

Symphony – an elaborate musical composition for full orchestra, typically in four movements, at least one of which is traditionally in sonata form.
BRING THE ARTS TO YOUR SCHOOL

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC’s In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the Wolf Trap Institute’s Early Learning Through the Arts Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC’s assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school’s curriculum.

STUDY THE ARTS AT NJPAC

After School and Saturday Programs: NJPAC’s after school and Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in chorus, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

Teacher Resource Guides
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Judith Lindbergh, The Writers Circle LLC
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For more information or to schedule an appointment, please call our education sales team at 973-353-7058 or email us at artseducation@njpac.org. Visit us at www.njpac.org/education.

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